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# Public Art for Tulsa

## Exploring Our Future



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The University of Oklahoma  
Graduate College

**Public Art for Tulsa: Exploring Our Future**

A Professional Project  
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in partial fulfillment of the requirements for the  
degree of  
**Master of Science in Architectural Urban Studies**

By

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Tulsa, Oklahoma  
2008

A Professional Project approved for the  
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**PUBLIC ART FOR TULSA: EXPLORING OUR FUTURE**  
by Anna Grider

# Acknowledgments

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I would like to thank the my jury members, Professor Chan Hellman, Professor I-Kwang Chang and Professor Nick Harm, for taking the time to work with me during this endeavor.

Thank you also to Jim Coles from the City of Tulsa Planning Department and the members of the Arts Commission of the City of Tulsa, especially Linda Frazier and Ken Busby, for their guidance and enthusiasm for this project. I hope this work helps in bringing quality public art and improving our public spaces in the City of Tulsa.

Thank you to my parents and 'little' sister for instilling in me their drive and determination. I hope I made you proud.

This project is dedicated to my husband, to whom I owe so much.



*“But seek the welfare of the city where I have sent you into exile, and pray to the Lord on its behalf, for in its welfare you will find your welfare”.*  
Jeremiah 29 v.7

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# PUBLIC ART FOR TULSA

## Introduction

Public art can draw visitors to a city from all over the world bringing valuable tourist dollars. The cost of commissioning public art can reach into the millions of dollars. Public art can define how a community sees itself and uses its public spaces. A strong argument can be made that Tulsa is not making the best use of the public art the city currently has and nor does the city have a well defined framework for the use and location of future projects or donations of art. This is in large part because of the lack of a Master Plan for Public Art. This project has been designed to provide the direction and framework for public art that will create public spaces the city can be proud of.

This project will focus on the practice of public art planning predominantly in the United States, in order to determine the components necessary to creating an effective Public Art Master Plan for Tulsa. The results of this study will be used to gain an understanding of what impact public art can have on the city of Tulsa, so that we can create better public spaces.

The project has three main components:

1. A comprehensive review of best practice in public art planning in three major cities in the United States and two international examples.
2. Production of a Request for Proposal (RFP) for a Master Plan for Public Art in Tulsa.
3. Selection of an area of the city for design to show visually what impact the implementation of best practices in public art planning can have on Tulsa.



"American Bison" by Dr. Joseph Willia  
Bronze sculpture part of the River Parks Art Collection  
Photo taken by Roy & Sherry Heim, May 2003



# PUBLIC ART FOR TULSA

## Methodology

### Professional Project Schedule

	August		September		October		November		December		January		February		March		April	
	2	4	2	4	2	4	2	4	2	4	2	4	2	4	2	4	2	4
Presentation to Arts Commission	█																	
Definitions		█																
Choose case studies			█															
Research case studies			█	█														
Write up peer cities				█														
Write up exemplar cities					█													
JURY 1					█													
Organizational Chart						█												
History/context of Tulsa public art						█	█											
Presentation to Working Committee & Arts Commission							█											
RFP								█	█									
JURY 2									█									
Christmas Break																		
GIS Mapping											█							
Presentation to the Arts Commission											█							
Define area of city for design												█						
Design												█	█	█				
Jury 3														█				
Bookmaking															█	█		
Jury 4																	█	

This project will begin with a short review and discussion of definitions of art and public art throughout history. This will lead into a study of the impact of public art on cities and spaces. Following this study an outline of the context of art and public art in the City of Tulsa will be provided. This will include a summary of the history of public art in Tulsa; an outline of relevant planning documents and city ordinances; and a review of the role and responsibilities of the Arts Commission for the City of Tulsa. Information for this research will be gathered from interviews and discussions with those involved with the arts in Tulsa and from relevant documents provided by the Arts Commission and other organizations in the city.

Case studies will then be used to review best practice in public art planning across the United States and the world and discover the impact of public art on these cities. This will comprise of three case studies of peer cities in the United States and two case studies of exemplar cities, one in Canada and one in England.

Throughout this project the work of reputable national organizations related to the arts including work by Americans for the Arts, the Center for Arts and Culture, Cultural Policy and the Arts National Data Archive, the National Endowment for the Arts, various Arts Commissions, and scholarly publications will be used.

The table to the left outlines the schedule for this project. The different color blocks signify the various phases of the project.



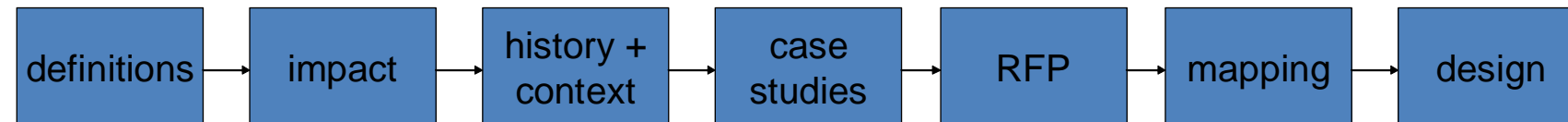
# PUBLIC ART FOR TULSA

## Methodology

The knowledge gained from extensive research of public art planning, a review of best practices and collaboration with the Arts Commission will form the theoretical basis of this project. The results will be studied with regard to how they apply specifically to Tulsa and incorporated into a Request for Proposal (RFP). The RFP will be designed for bid to a consultant whose mandate will be to create a Master Plan for Public Art for the City of Tulsa.

The final stage of the project is design. An area of the city will be chosen for design to be a visual illustration of the impact of implementing best practice in public art planning in Tulsa. The main criteria for choosing the design area will be those areas of the city which currently have little or no public art. A database of public art in Tulsa was created in 2003 by OUUDS graduates Roy and Sherri Heim and has undergone regular updates. The database includes the location and type of the majority of public art in the city. This database will be used to map the location of public art in the city with Geographic Information Systems (GIS) software providing a thorough visual overview of where public art is available in the City of Tulsa. One outcome of this mapping process will be to show which areas do not have public art or are currently underserved. The area chosen for design will then become a visual example of the impact of best practice in public art planning from the beginning of an areas contact with public art.

Throughout this project I will be working closely with the Arts Commission of the City of Tulsa. This will include one on one interviews, e-mail surveys and discussions as well as regular review and visioning sessions at the monthly meetings of the Arts Commission. Members of the Arts and Humanities Council of Tulsa will also be surveyed.







“Mona Lisa” by Leonardo da Vinci  
[http://upload.wikimedia.org/wikipedia/commons/8/85/Mona\\_Lisa.jpeg](http://upload.wikimedia.org/wikipedia/commons/8/85/Mona_Lisa.jpeg)



“Campbell Soup I” by Andy Warhol  
[http://upload.wikimedia.org/wikipedia/en/9/95/Warhol-Campbell\\_Soup-1-screenprint-1968.jpg](http://upload.wikimedia.org/wikipedia/en/9/95/Warhol-Campbell_Soup-1-screenprint-1968.jpg)

# BRITONS



“WANTS YOU”  
JOIN YOUR COUNTRY'S ARMY!  
GOD SAVE THE KING

World War I recruitment poster by Alfred Leete  
<http://upload.wikimedia.org/wikipedia/commons/2/2a/Kitchener-Britons.jpg>

## DEFINITIONS

### Art

Art is an expression of human creativity and can be produced in many different forms including music, dance, poetry, literature and visual arts. Art as visual art can be for example, a painting, a sculpture, a photograph, a print, a piece of pottery, or a drawing.

There is no agreed upon, generally accepted definition of art. The encyclopedia Britannica Online defines art as “the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others”.

A survey of members of the Arts Commission of the City of Tulsa and board members of the Arts and Humanities Council of Tulsa on the purpose of art and public art illustrated the variety of interpretations and diversity of meanings on this topic. Despite the subjectivity and long-held discussion on defining art, the purpose of art can be defined as one or many of the reasons listed below (this list is by no means exhaustive):

- for religious, ritual or ceremonial purposes
- to commemorate or memorialize
- as propaganda, social commentary or protest
- as storytelling
- to inspire a sense of awe or other feelings
- to record history
- to build a community or a shared visual language
- to interpret a subject
- to express emotion
- to mark territory

The images to the left of this page highlight a number of the purposes for creating art. For example, the “10th Station of the Cross” was created and is used for religious purposes and the World War I recruitment poster was created for propaganda.



“10th Station of the Cross” Cathedral of Santiago de Compostela, Spain  
<http://upload.wikimedia.org/wikipedia/commons/f/f2/SantCompostela64.jpg>



National World War II Memorial, USA by Friedrich St. Florian  
<http://upload.wikimedia.org/wikipedia/en/1/13/Wwiimemorial.jpg>





Loyalist Mural in Belfast  
 by Dr. Jonathan McCormick  
<http://cain.ulst.ac.uk/mccormick/photos/no247.htm#photo>



"Spiral Jetty by Robert Smithson  
<http://upload.wikimedia.org/wikipedia/commons/8/84/Spiral-jetty-from-rozel-point.png>

## DEFINITIONS

### Public Art

Public art has been in existence since the first monuments and statues were built. Public art can be defined as art of any form that is placed in public space and is accessible to all members of the public. Another element that may be viewed as integral to public art but is not always present is community input and partnerships across organizations and people in the development and siting of a piece. Public art can include not only objects but also dance, street theater and media projections. In addition, the art is not always officially sanctioned or supported by the general public. For example, graffiti and other forms of guerrilla art can also be defined as public art but may often be breaking the law.

Public art is made up of permanent or temporary works and can be part of a public art program or a site specific piece. Certain pieces are interactive while others are to be admired from a distance. For example, the photos to the left include the "Spiral Jetty" by Robert Smithson which can be seen from the air and also walked on and the Hydraulophone in Ontario which functions both as a musical instrument and a piece of public art.

There are a number of unique factors to be considered in the design and placement of public art. These include context and relevance, maintenance, accessibility, security and safety, scale, funding stipulations, infrastructure needs, and participation. Many of these factors are addressed in public art ordinances and programs and will be discussed further in this project.



"Tilted Arc" by Richard Serra (destroyed)  
[http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/tiltedarc\\_big2.html](http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/tiltedarc_big2.html)



Hydraulophone water pipe organ flute at Ontario Science Center  
[http://upload.wikimedia.org/wikipedia/en/8/8d/Hydraulophone\\_water-pipe-organ-flute\\_as\\_public\\_interactive\\_art.jpg](http://upload.wikimedia.org/wikipedia/en/8/8d/Hydraulophone_water-pipe-organ-flute_as_public_interactive_art.jpg)



"Nelson's Column" Trafalgar Square, London by William Railton (1842)  
[http://www.londonarchitecture.co.uk/Building/800/Nelson's\\_Column.php](http://www.londonarchitecture.co.uk/Building/800/Nelson's_Column.php)



## IMPACT OF PUBLIC ART

### Claims

In part this project involves an exploration of the idea that public art creates better public spaces and in turn a better city in which to live. Taken from Public Art Online ([http://www.publicartonline.org.uk/news/researchcurrent\\_research.html](http://www.publicartonline.org.uk/news/researchcurrent_research.html)), a resource for public art based in the UK, the following commonly stated claims about the impact of public art on public spaces are listed below.

It is often claimed that public art:

- Enhances the physical environment
- Creates a sense of place and distinctiveness
- Contributes to community cohesion
- Contributes to social health and well-being
- Contributes to economic value through inward investment and tourism
- Fosters civic pride and confidence
- Raises quality of life
- Reduces crime

To the left is a photograph of "Nelson's Column" in Trafalgar Square, London. This is arguably one of the most visited pieces of public art in England and is extremely distinctive, effectively defining the space and forming an integral part of the civic pride of the country.

# IMPACT OF PUBLIC ART

## Research

Unfortunately, little research has been done to analyze and measure the accuracy of these claims. In part, this is due to the difficulty in establishing definitions and measurements of the claims stated above. For example, how do you define and measure the enhancement of the physical environment or the extent of the contribution public art makes to community cohesion? These are factors regularly claimed in support of public art, but much of the evidence for the impact of public art remains anecdotal and extremely subjective.

However, there has been progress in this field. Namely that a number of organizations and institutions are beginning to fund and conduct research into establishing tools for measuring the impact of public art on public space. ixia is a leading UK think tank for public art practice and in 2004 commissioned OPENspace to produce and test a toolkit for measuring the impact of public art. The toolkit that has been developed is shown to the left and consists of two tools; a matrix and a personal project analysis. It is designed to be used throughout the development of a piece of public art and throughout the life of that piece by all those involved and affected by the art including the artist, contractor and community. Research remains ongoing into the further development of the toolkit and the training of users. Thus far the toolkit has been used on a small number of projects and its complexity and usefulness is yet to be fully explored. However, this is one of only a small number of extensive research and development projects aimed at defining and establishing measurements for the impact of public art.

A similar set of evaluation tools has been created by Comedia, a UK based consulting firm. Comedia developed a framework to measure the changes in people's expectations and attitudes at the beginning and end of a public art project.

**ixia Evaluation Toolkit**    **Matrix**    **Project Title**    \_\_\_\_\_  
**Project Phase**    \_\_\_\_\_    **Date**    \_\_\_\_\_

**ixia** \*  
PUBLIC ART THINK TANK

Artistic value	Score
Visual/aesthetic/enjoyment	
Social activation	
Innovation/risk - conceptual	
Innovation/risk - technical	
Host participation - during	
Host participation - after	
Challenge/critical debate	
Other	
<b>Social value</b>	
Community development - short term	
Community development - long term	
Poverty and social inclusion	
Health and well being	
Crime and safety	
Inter/Personal development	
Travel and access	
Skills acquisition	
Other	
<b>Environmental value</b>	
Vegetation and wildlife	
Physical environmental improvement	
Conservation	
Pollution and waste management: air, water and ground quality	
Climate change and energy	
Other	
<b>Economic value</b>	
Marketing/Place identity	
Regeneration	
Tourism	
Economic investment and output	
Resource use and recycling	
Education	
Employment	
Project management/sustainability	
Value for money	
Other	

**Scoring Method**

**H** HIGH PRIORITY  
**M** MEDIUM PRIORITY  
**L** LOW PRIORITY  
**N** NOT A PRIORITY

**Using the Evaluation Toolkit**

The Toolkit comprises two parts, this Matrix and the Personal Project Analysis (PPA), available as a separate document. The Toolkit is designed to be used within the context of a group discussion with the support of a facilitator. ixia provides training for individuals to facilitate the use of the Toolkit.

For further information contact ixia at [info@ixia-info.com](mailto:info@ixia-info.com)

**Use of Information**

General information about your project and the information that you have provided on the Matrix will be stored on a secure computer database that ixia has created. This has been designed to collate information about the impact of public art commissions. Your Matrix can only be viewed by the facilitator of your project, other participants in your project, facilitators of other projects and representatives of ixia and its approved associates. The information will be used by ixia to inform research that is made available to the public. Your name and contact details will not be included in either the database or the research. The database is registered with the Information Commissioner's Office, which supports the proper management and use of personal information in accordance with the Data Protection Act 1998.

I consent to ixia storing and using the information I have given on this form.

yes     no  
(tick box)

ixia Evaluation Toolkit has been developed by OPENspace: the research centre for inclusive access to outdoor environments, in association with ICE, the Institute for Curatorship and Education at Edinburgh College of Art. The Personal Project Analysis is based on Brian Little's original Personal Project Analysis.  
ixia Evaluation Toolkit © ixia pa ltd

**Select a heading that represents your role. Add further information if you wish.**

**Creators**

Lead Artist

Collaborating Artist

Lead Architect

Collaborating Architect

Lead Designer

Collaborating Designer

Contractor

**Hosts**

Community

Private/Corporate Organisation

**Commissioner/Funder**

Local Authority - Arts

Local Authority - Non Arts

Other Public

Public Art Agency

Charitable Organisation

Private/Corporate

Individual

Designed & Produced by [www.aspectdesign.co.uk](http://www.aspectdesign.co.uk) 72

ixia Matrix Evaluation Toolkit <http://www.ixia-info.com/pdfs/ixiamatrixformfinal0907.pdf>

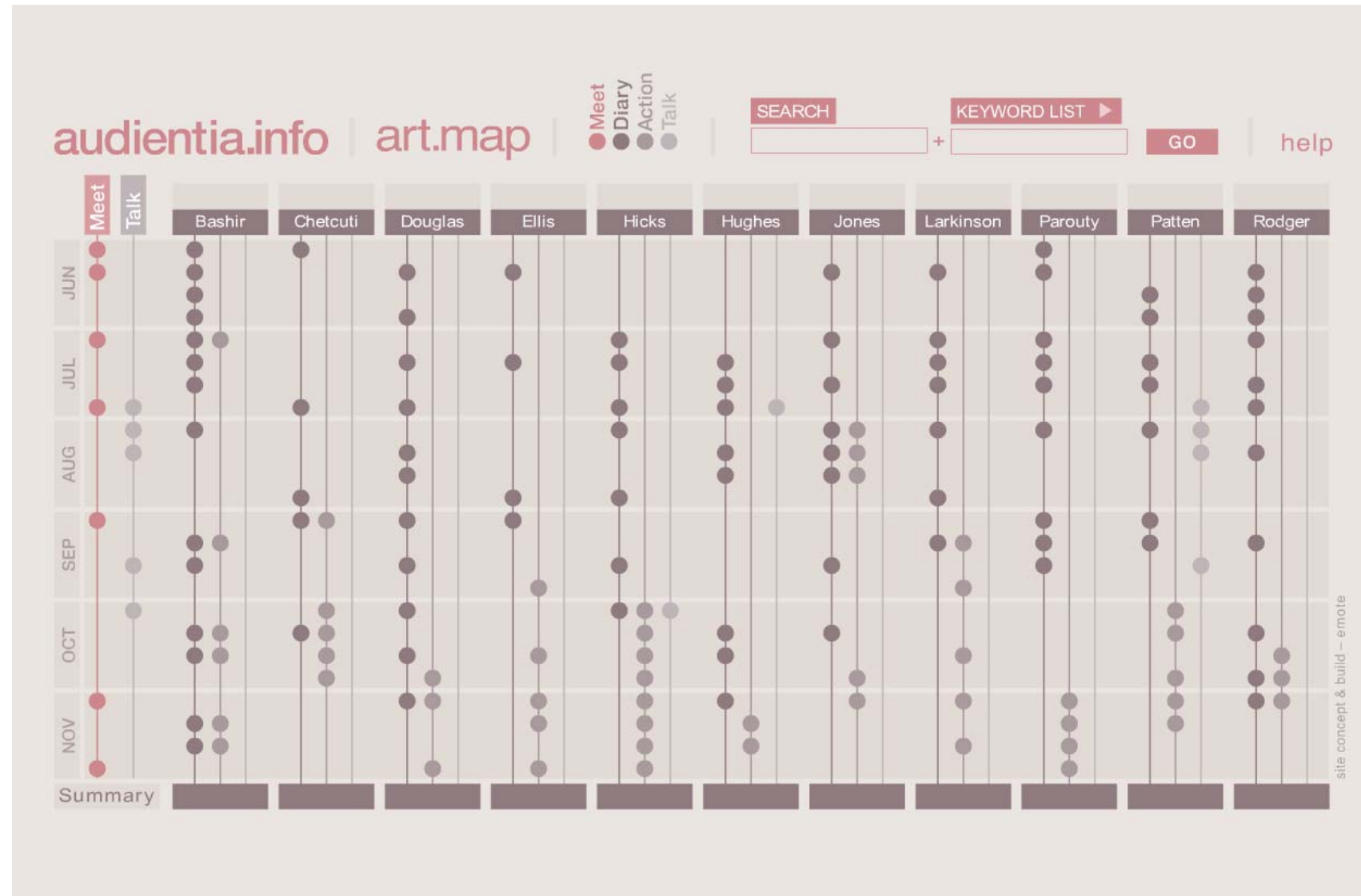


# IMPACT OF PUBLIC ART

## Research

A number of studies have also been undertaken to research the reactions and experiences of audiences to public art in a city. One example of this type of study is the Audientia Action Research Project commissioned by Arts Council England. The website is shown to the left. The study asked 10 participants to consider their personal attitudes and relationships, and study those of others, to public art in Birmingham, England. Predominantly using meetings, observations recorded in personal diaries and individual inquiry projects over a number of months, the group concluded that there are many “different qualities to experiencing (public art)” and that “public art is part of a competing visual landscape. Any consideration of public art could not overlook the broader context of its existence, including ideas of time, space, location, memory, associations and expectations. (They concluded that) public art sits within a network of geographic, topographical and social relations.” ([http://www.publicartonline.org.uk/news/research/current\\_research.html](http://www.publicartonline.org.uk/news/research/current_research.html)). This is a significant conclusion for considering individual’s or citizens experiences not only with established pieces of public art but also when reviewing the siting of new pieces.

A list of a number of recent studies into the impact of public art on a city can be found on Public Art Online’s Current Research page: [http://www.publicartonline.org.uk/news/research/current\\_research.html](http://www.publicartonline.org.uk/news/research/current_research.html)



Audientia Action Research Project results website <http://www.audientia.info/user/default.asp>

# IMPACT OF PUBLIC ART

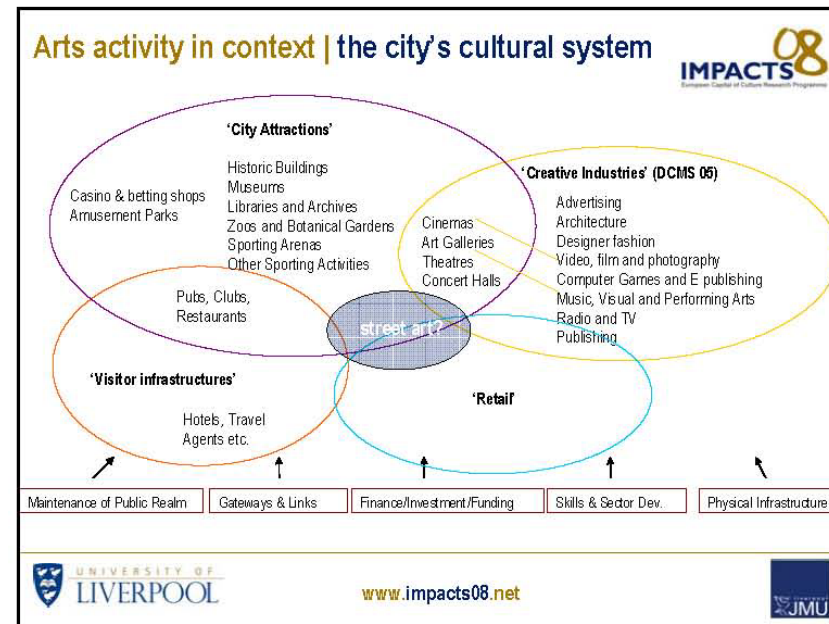
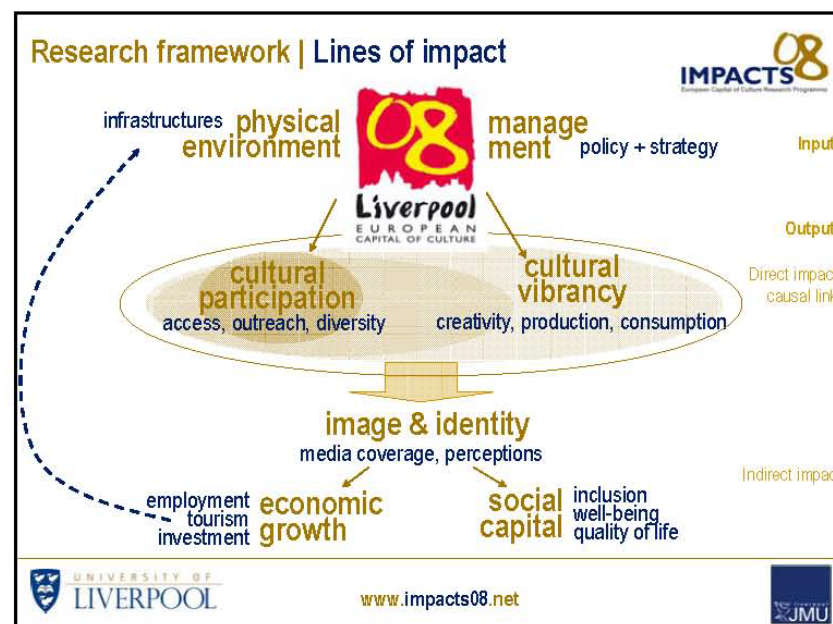
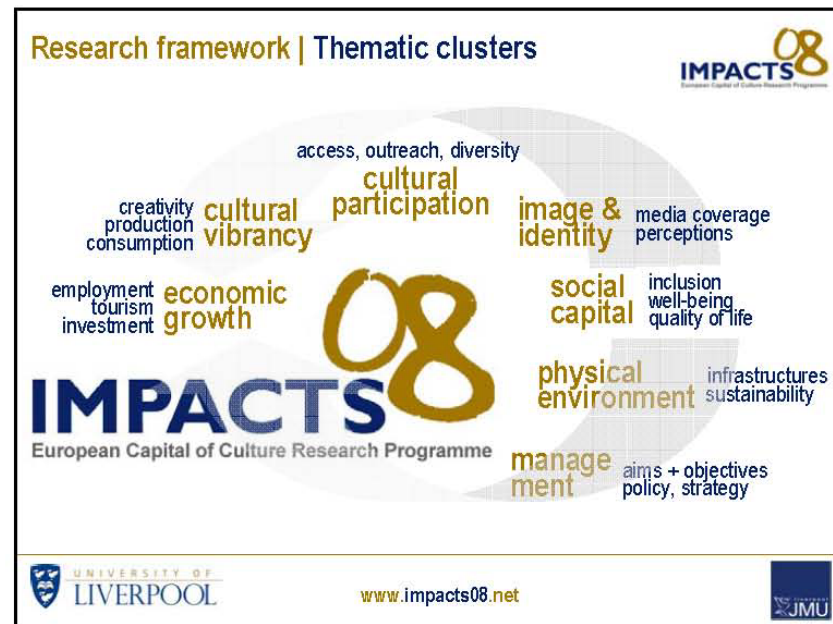
## Current Study

Liverpool City Council has commissioned the University of Liverpool and Liverpool John Moores University to undertake research into the impact on the city of Liverpool of being the European Capital of Culture for 2008. The study, over a ten-year period, will look at the cultural, environmental, social and economic impact of this arts and culture program.

The slide to the top far left illustrates the themes the study will consider in terms of impacts on the community including economic growth, image and the physical environment. The slide to the bottom far left illustrates how these themes transfer into a flow chart as inputs, outputs, direct and indirect impacts. The slide to the top near left illustrates the benchmark measures that will form the basis of the statistics studied throughout the European Capital Culture process including investment in the cultural sector and days of artist employment created from Liverpool 08 funding. The final slide to the bottom near left illustrates visually how arts and the city overlap and integrate to form part of the cultural life of a city. The study will also analyze secondary and contextual data along with the primary data outlined above.

Along with measuring the impact of the European Capital Culture title on the City of Liverpool, it is hoped that the study will provide a new, holistic approach to measuring and analyzing the impact of arts and cultural programs on the regeneration of a city.

It will be interesting to see the results of this study not only for the City of Liverpool but also for the future of research in this area.



Impacts 08 European Capital of Culture Research Programme. <http://www.impacts08.net/>



# IMPACT OF PUBLIC ART

## Statistics

Despite the current lack of measurable scientific evidence for the impact of public art on public space and on the people who experience the art some statistics are available. Jack Becker, artistic director of the Public Art Review, lists the following statistics:

- An average of 55 million viewers experience public art first-hand every day in the U.S., approximately 1,000 times the audience experiencing art galleries, museums and theaters combined. The Vietnam Memorial alone is visited by more than 10,000 people daily, and artworks in airports or subways are seen daily by over five million travelers.

- Public art receives 10 times the media attention other art forms receive.

- An average public art project provides 50 times the economic impact of arts events in traditional venues, yet the cost to the public for public art is less than 50 cents per taxpayer per year, based on the amount of public funding used to fund public art. In two cases - Christo's "Wrapped Reichstag" for Berlin, which generated more than \$300 million in three weeks for that city, and Chicago's "Cows on Parade," which generated more than \$200 million for that city - no taxpayer's dollars were used.

- Compared to theaters and museums, public art has relatively low overhead, low staffing costs and produces less waste or environmental damage. ([http://www.communityarts.net/readingroom/archivefiles/2002/02/public\\_arts\\_cul.php](http://www.communityarts.net/readingroom/archivefiles/2002/02/public_arts_cul.php))

In addition, in 2007, Americans for the Arts released "Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts & Culture Organizations & Their Audiences" which concluded that the U.S. nonprofit arts and culture industry generated \$166.2 billion in economic activity in 2000, including \$53.2 billion in spending by nonprofit arts organizations and \$80.8 billion in event-related spending by arts audiences. These are significant amounts of money particularly for the cities in which the money is spent. [http://www.artsusa.org/information\\_resources/research\\_information/services/economic\\_impact/default.asp](http://www.artsusa.org/information_resources/research_information/services/economic_impact/default.asp)



"Diamond Cow" Cows on Parade, Chicago, IL  
<http://www.photogmarc.com/sitebuildercontent/sitebuilderpictures/Cow02.jpg>

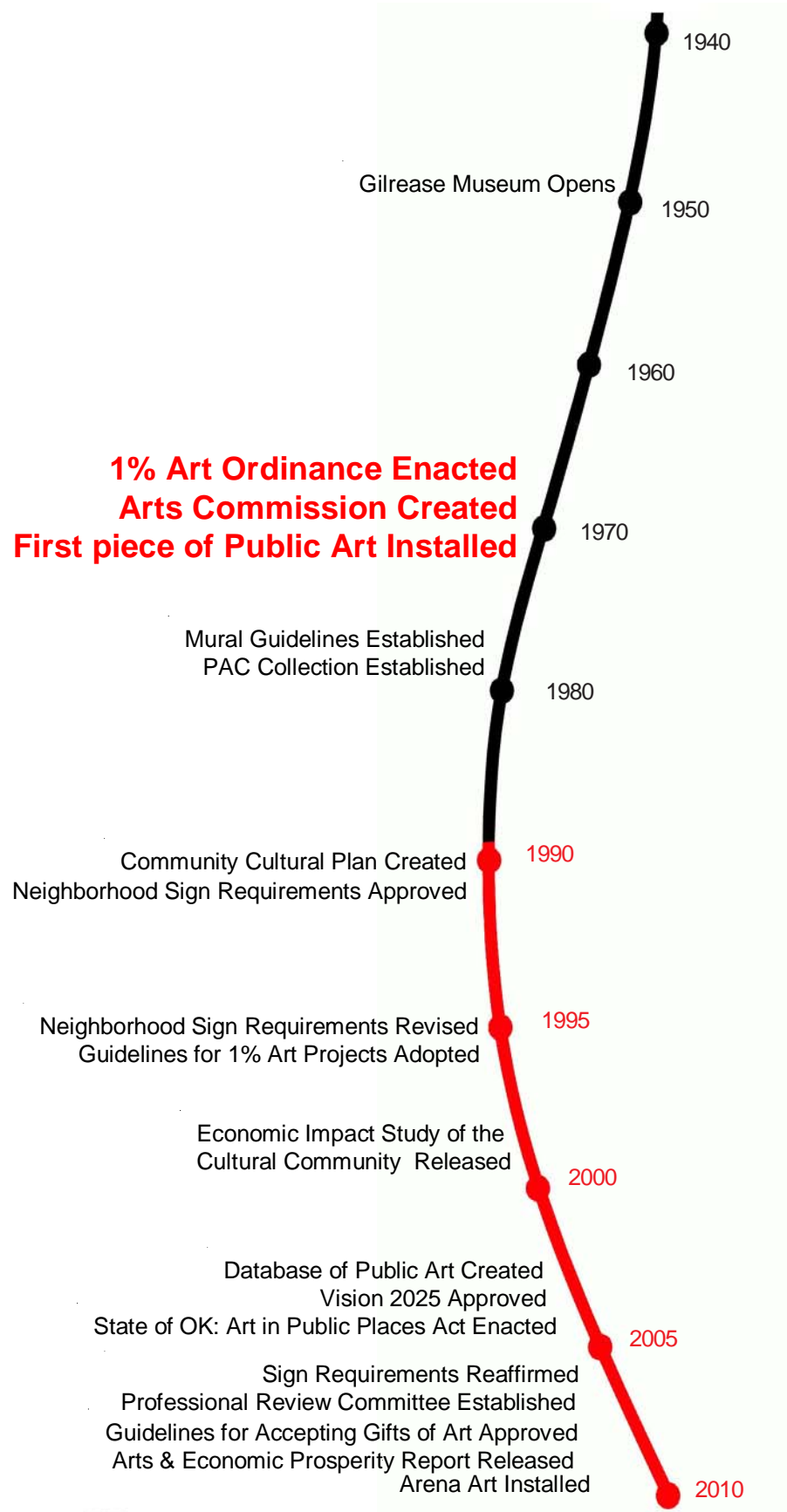


"Vietnam Memorial" by Maya Ying Lin  
[http://www.visitingdc.com/images/vietnam\\_memorial\\_wall\\_picture.jpg](http://www.visitingdc.com/images/vietnam_memorial_wall_picture.jpg)



"Wrapped Reichstag" by Christo and Jeanne-Claude  
[http://www.nyc.gov/html/thegates/images/photos/09\\_wrapped\\_reichstag\\_01.jpg](http://www.nyc.gov/html/thegates/images/photos/09_wrapped_reichstag_01.jpg)





**Above:** "Ballerina" by Jay O'Meilia  
Bronze sculpture, part of the PAC Art Collection  
**Below:** "Wichita Wapiti" by Jocelyn Lillpop  
Bronze sculpture part of the River Parks Art Collection



All photos taken by Roy & Sherry Heim, May 2003

# CONTEXT

## History of Public Art in Tulsa

It is now time to review the history and context of public art in Tulsa. Tulsa has a rich history of art including almost 500 pieces of public art located across the city. The City has two signature collections of public art: the River Parks collection located along the Arkansas River and the extensive collection at the Performing Arts Center. Photographs from these collections are shown to the left along with a timeline depicting the milestones in the history of public art in Tulsa. Tulsa is also home to the Philbrook Museum, a private institution and one of the top 50 museums in America, and the Gilcrease Museum, a public insti which houses the most pieces of art of the American West in the world.

In 1959, Philadelphia was the very first city in the US to introduce percent for art legislation. Tulsa was one of the first communities to follow suit by implementing a percent art ordinance in 1969. Although legal changes have been made to Tulsa's percent art ordinance since the late 60s, the ordinance basically remains the same.

Aside from designating 1% of construction or renovation costs of City buildings over \$500,000 for public art the ordinance also created the Arts Commission. The ordinance outlines the membership, duties, expenditures, meetings and budget policy for the Arts Commission. A number of these roles and responsibilities of the Arts Commission will be discussed in the following pages.

In 1990 Tulsa was again at the cutting edge of art planning and development when a Community Cultural Plan was created by the Arts & Humanities Council of Tulsa, Metropolitan Tulsa Chamber of Commerce and Indian Nations Council of Governments (INCOG). This plan was adopted by the Tulsa Metropolitan Area Planning Commission (TMAPC), the Tulsa City Council and the Tulsa County Board of Commissioners.

The Community Cultural Plan was designed to provide "a general statement of its (Tulsa's) goals concerning its cultural resources" (pg 1, Community Cultural Plan).





**Above:** "Enchantment" by L'Addia  
Bronze sculpture located in Swan Lake Park from the 1934 Chicago World's Fair



"Amity" by Roy Gussow (1969). First piece of public art in Tulsa  
Chrome abstract sculpture located in Civic Center Plaza



**Right:** "Tribal Council Tree" made by J.E. Caldwell & Co.  
Metal sculpture located in Central Library placed by the Tulsa Chapter Daughters of the American Revolution (1923)

All photos taken by Roy & Sherry Heim, May 2003



"Black Experience" by Felix Cole (1974-77)  
Mural located in Lacy Park Recreation Center

## CONTEXT

### History of Public Art in Tulsa

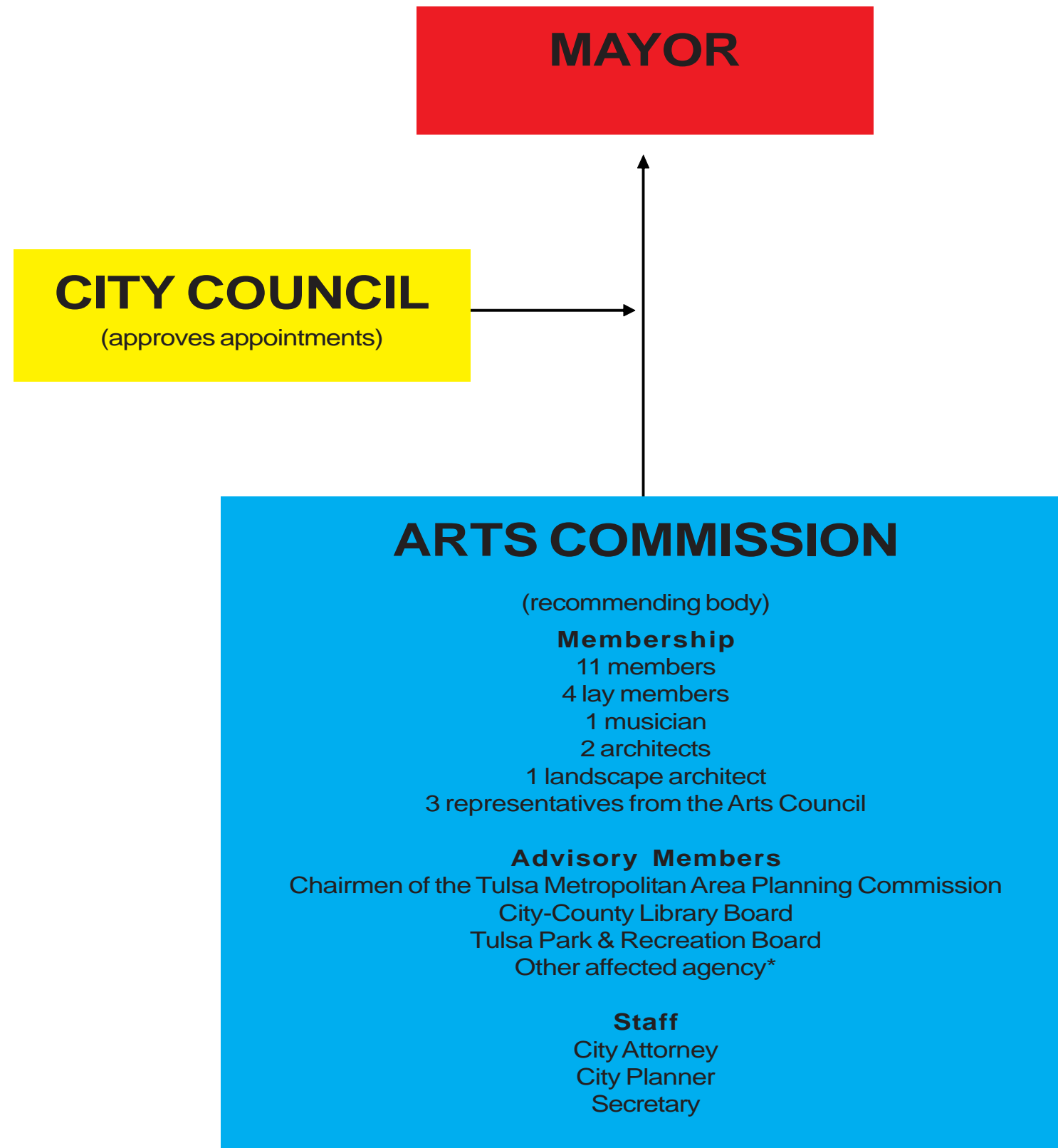
In developing this plan a comprehensive inventory of existing cultural facilities including public art and a survey of future needs was undertaken. Eight goals and eight implementation strategies were subsequently outlined. The plan provides a useful snapshot of Tulsa's cultural facilities in the late 80s and highlights the City's desire for the preservation and improvement of these facilities. Unfortunately, the lack of specific, measurable goals and strategies and assigned roles and responsibilities reduced the effectiveness and impact of the plan.

In 1996 the Chambers 'Goals for Tomorrow', designed "to provide a blueprint for the community to follow" (pg 6, Goals for Tomorrow) included a Cultural Affairs task force which identified 3 priorities for arts and culture in Tulsa. These were "to establish adequate and consistent financial support for cultural resources; recognition of arts in education; and expansion of efforts to achieve better access to cultural resources for underserved populations and increasing supports for cultural diversity" (pg 27, Goals for Tomorrow).

Today Tulsa has neither a Public Art Master Plan or Public Art Program. Decisions on pieces of public art are made on a case-by-case basis by the Arts Commission. Various tools have been developed by the Arts Commission to be used in making decisions. For example, the Guidelines for 1 % Art Projects, the Guidelines for Accepting Gifts of Art and the Neighborhood Sign Requirements. These tools will be discussed in more detail shortly.

Two economic studies have been undertaken on the impact of arts and cultural organizations on Tulsa. The first, in 1997, received responses from 21 major arts organizations with budgets over \$1 million, which "generated a combined economic impact of \$77 million upon the Tulsa area in 1996" (pg 1, 1997 Economic Impact Study of the Cultural Community in Tulsa County). The second, in 2007, received responses from 13 small and medium sized organizations, with budgets under \$1 million, which in 2005 generated "\$23.3 million in local economic activity" (pg 3, Arts & Economic Prosperity Report).





## CONTEXT

### Organizational Chart

Although these are not small amounts of money, when compared to other cities of a similar size Tulsa is at the bottom of the table.

The Arts Commission of the City of Tulsa was established by the 1 % Art Ordinance. The ordinance outlines the following purposes for the Commission:

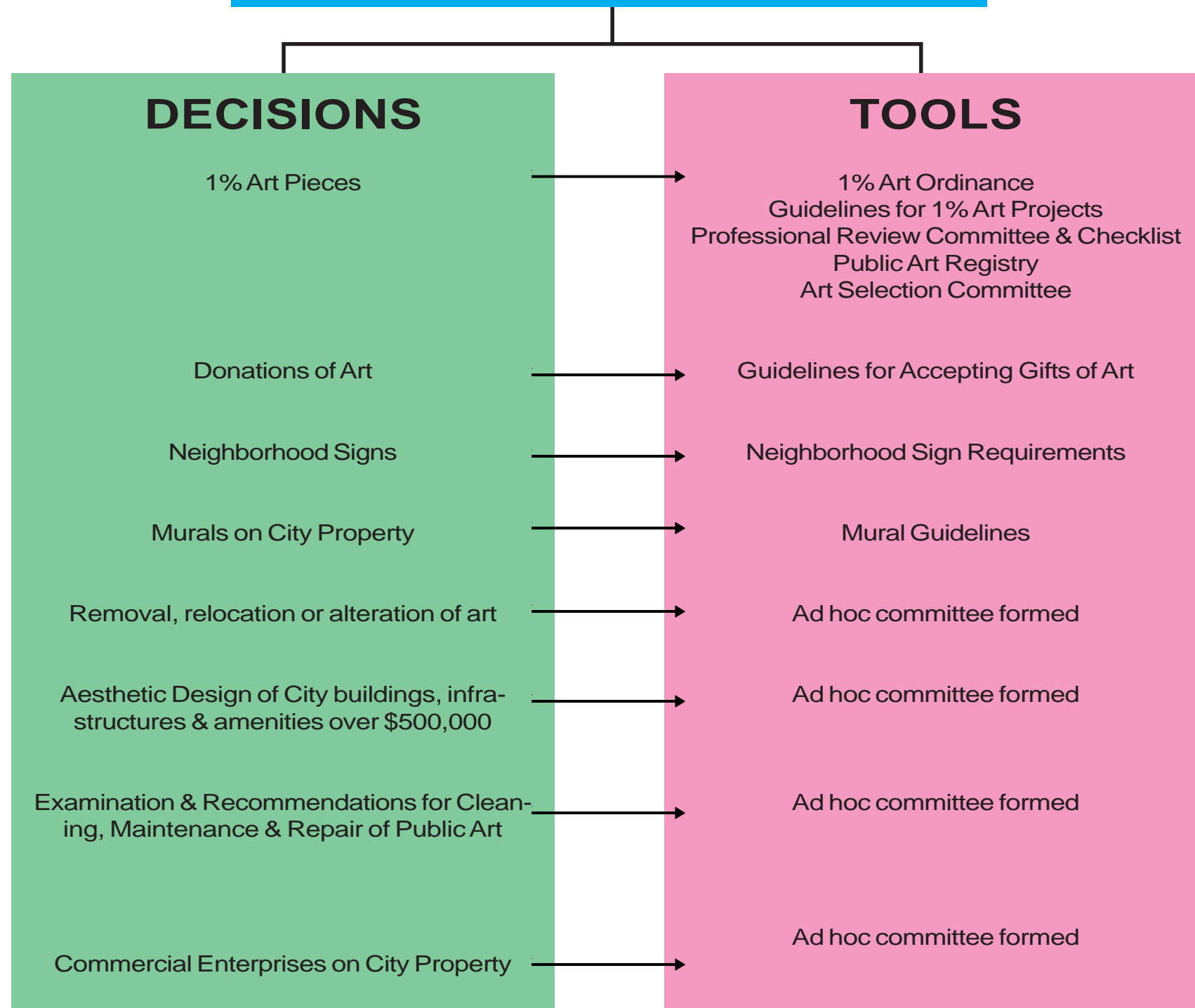
- A. Providing for the government of the City of Tulsa and for its citizens a continuing source of respected and talented opinion and advice concerning public matters having aesthetic implications in order to ensure that the City of Tulsa will grow more beautiful as it expands;
- B. Emphasizing positive measures for the pursuit of beauty and thus avoiding undue reliance upon prohibitions and restrictions;
- C. Stimulating superior aesthetic quality in all phases of the physical development of the community; and
- D. Assuming such other duties as the Mayor and Council may from time to time assign.  
*Ord. No. 16527*

The chart to the left visually illustrates the composition of the membership of the Arts Commission and the Commission's relationship to the City Council and the Mayor.

The Arts Commission is made up of 11 members including lay members, a musician, architects, a landscape architect and representatives from the Arts & Humanities Council. In addition, there are a number of advisory members and support staff in the form of a City Attorney, City Planner and secretary. Each of the 11 members are appointed by the Mayor and approved by the City Council. Members serve terms of 3 years on a voluntary basis. The Commission meets at City Hall on the second Monday of every month at 4:00pm.

\* When considering projects within another agency's jurisdiction the chief administrative officer of the agency is added as an advisory member.

# ARTS COMMISSION



## CONTEXT

### Process & Decision Making

The 1% art ordinance also outlines five specific duties of the Arts Commission, along with eight areas of cooperation with other entities. The entire ordinance is provided as an appendix at the end of this report.

The Arts Commission was established in 1969. The diagram to the left shows all of the items that the Arts Commission is responsible for making decisions on and the tools they use to assist them in making these decisions. The majority of the work the Arts Commission undertakes on a regular basis is divided between the administration of the 1% art ordinance and the review of donations of art.

The Arts Commission is responsible for the expenditure of the 1% for art funds designated by the 1% art ordinance on every new construction or renovation project over \$500,000 on City property. Several tools have since been created by the Commission to assist in administering the 1% art funds.

Guidelines for 1% Art Projects were adopted in 1995. An Arts Selection Committee has been established and is composed of four members of the Arts Commission, one of whom serves as liaison to the Professional Review Committee. The Arts Selection Committee oversees the selection of art for 1% projects and for other projects that request the assistance of the Arts Commission. The Professional Review Committee was established in 2006 “to evaluate and comment on the technical feasibility and viability – as well as the aesthetic import – of projects that have been recommended for implementation as part of the 1% Art Ordinance” (Professional Review Committee background). The Committee, composed both of Commissioners and other community experts in the arts, serves in an advisory capacity to the Arts Selection Committee and the Arts Commission as a whole. It is significant to note that the 1% does not include designation for maintenance, infrastructure or administration.



**THE CITY OF TULSA  
NEIGHBORHOOD SIGN POLICY**

Signs will be installed by City personnel on the backs of existing stop signs at various entry points along the *arterial streets* which form the perimeter of your neighborhood. Signs will not be installed at interior locations except along a major arterial street which bisects a neighborhood. Sign agreements will be made only with neighborhood associations that are registered with the Mayor's Office for Neighborhoods. Arrangements with individuals or unregistered groups of neighbors will not be considered. If multiple registered neighborhood associations overlap the proposed area, written support from each group will be required by the Arts Commission. Signs shall be fabricated according to City of Tulsa Traffic Operations requirements after the artwork has been approved by the Arts Commission. Traffic Operations will not stock spare signs for replacement. Replacements must be provided by the neighborhood association on a one-for-one basis for specific locations as the need arises. It is suggested that at least 15% more signs be purchased on the initial order in order to avoid costly reruns. Vandalized or damaged signs will normally be removed by city personnel and disposed of as scrap signs.

**Implementation Procedures**

- A. Neighborhood association presents a written proposal which includes a map and list of specific locations to the City's Traffic Operations Section.
- B. Traffic Operations reviews and tentatively approves locations.
- C. Neighborhood association secures Arts Commission approval for their artwork and for their proposed sign locations.
- D. Neighborhood association provides finished signs to Traffic Operations.
- E. Traffic Operations installs signs according to approved list of locations.
- F. Neighborhood association monitors sign condition and provides replacements as needed.

**Fabrication Requirements**

- 1. Sign blank shall be a 22" circle.
- 2. Artwork must fit on the circle but need not itself be circular.
- 3. Vertical hole spacing shall be 18" Hole; size shall be 3/8". Sign blank material shall be .063" aluminum.
- 4. Sign faces shall be 100% reflective except for black features.

**Color Combinations**

- These color combinations shall not be used:
- 1. Red legend on white background;
  - 2. White legend on red background;
  - 3. Black legend on yellow background;
  - 4. Black legend on orange background.

Note: The original sign requirements were approved 9/11/91 and revised on 11/1/95. Reaffirmed by the Arts Commission 2006.

*Tulsa's Guide  
to  
Neighborhood  
Signs*



Information Provided by:



Guide to Neighborhood Signs provided by the Arts Commission

**SUGGESTIONS FROM YOUR ARTS COMMISSION**

**1. Getting Started**

The Arts Commission of the City of Tulsa applauds your neighborhood association for taking the time and effort to create ideas for your neighborhood sign. These signs often reflect historical or significant features that make your neighborhood unique.

**2. Design Ideas**

When you are preparing ideas for the sign, keep in mind they will typically be seen from the roadway by people in transit. Small details will be overlooked, so consider colors, designs and shapes that are easily recognized. Text on the sign should be legible and contrast with the background color for additional impact. Block letters and letters with outlines have proven to be good choices. If you have time, look at other neighborhood signs and see which you think are good examples.

**3. Steps to Having Your Sign Approved**

Having your sign approved is simple if you follow the steps in this brochure. If you have questions, please call the contact persons for assistance; they will be glad to help. Getting answers to your questions prior to meetings will often help to make the process less stressful. There is no time limit on the approval process once you get started. The Arts Commission typically meets once a month at City Hall. The meetings are normally on the second Monday of the month. For more specifics you should contact the Arts Commission Secretary at

least two weeks prior to the meeting to be included on the agenda. At the same time you will need to provide the Secretary a color copy (or an electronic .jpg or .pdf file) of your proposed sign so the Arts Commissioners and staff may review the sign prior to the Commission Meeting.

Once your neighborhood association is on the Arts Commission agenda, representatives will need to attend the meeting and display the proposed design for the sign. Please bring 15 color copies of any handouts. You will be asked to make a short presentation to the Commissioners about how your association chose the proposed design and possibly answer a few questions. The Commissioners will often offer some suggestions to make your design more visible and pleasing to the eye. These suggestions may include subtle changes to your design, as well as the type of font and the colors to be utilized.

**Contact Information**

**Traffic Operations:**  
City Traffic Engineer  
200 Civic Center, Room 633  
Tulsa, OK 74103  
Phone 596-9744 Fax 596-9713

**Arts Commission of the City of Tulsa:**  
Arts Commission of the City of Tulsa  
Attention: Secretary  
c/o Arts and Humanities Council  
2210 S Main St  
Tulsa, OK 74114  
Phone 584-3333 Fax 582-2787  
Email: kgoss@ahct.org

Additional copies of this brochure are available at [www.tulsaartscommission.org](http://www.tulsaartscommission.org), [www.cityoftulsa.org](http://www.cityoftulsa.org) or by contacting the Arts Commission Administrator Jim Coles at 596-2600 or [jcoles@cityoftulsa.org](mailto:jcoles@cityoftulsa.org).



Example of Sign and Locations Diagram Presented by the Lortondale Neighborhood

**CONTEXT**

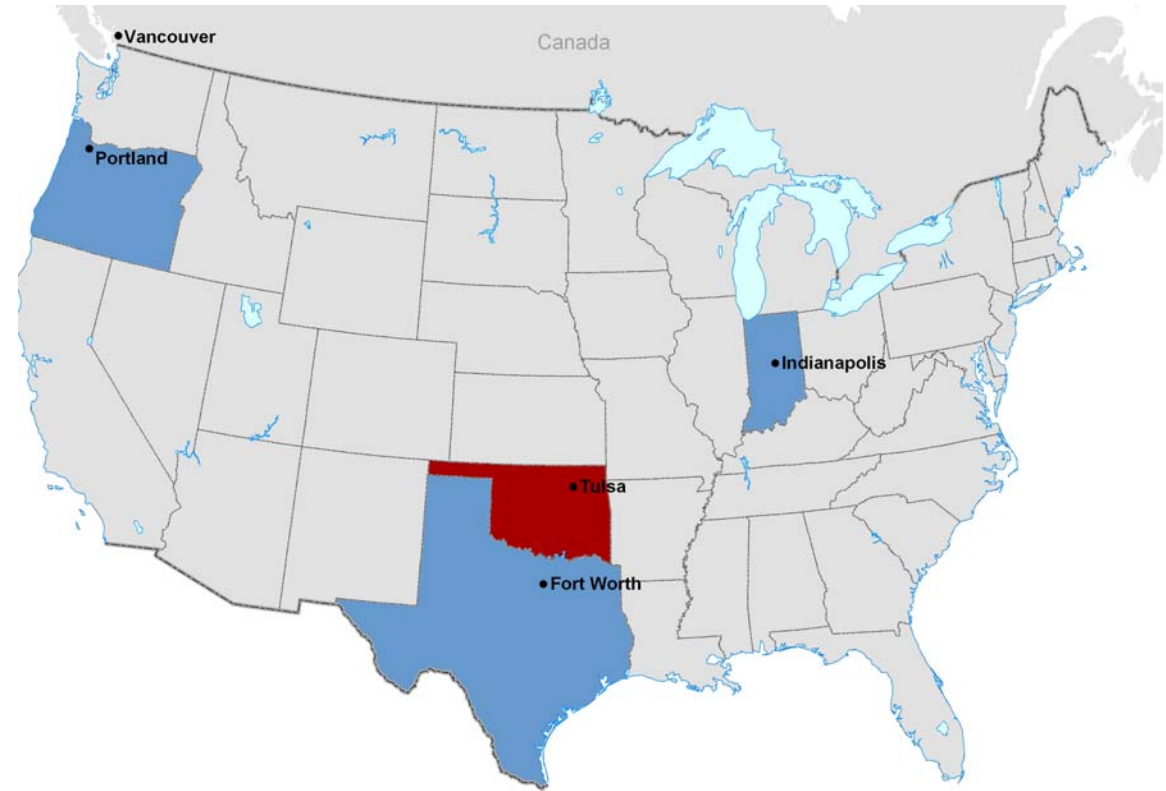
**Process & Decision Making**

Secondly, the Arts Commission is responsible for managing donations, both of public art and money for public art. In 2007 Guidelines for Accepting Gifts of Art were adopted. The guidelines outline definitions, acceptance conditions, selection criteria, acquisition procedures, and the appeal policy and procedure.

Thirdly, the Arts Commission is responsible for the administration of the neighborhood sign program, using the neighborhood sign requirements passed in 1991, revised in 1995 and reaffirmed in 2006. These requirements are shown to the left. Guidelines have also been created for reviewing mural projects on City property.

The last four areas of decision making listed in the diagram have no specifically adopted guidelines or decision making tools. Ad hoc committees are formed whenever the Commission is called to make decisions in these areas.





Map showing the location of North American Case Study Cities

# CASE STUDIES

## Introduction

The Arts Commission currently has a great desire and sees a significant need to establish a Public Art Master Plan for the City of Tulsa. The Commission currently makes decisions on a case-by-case basis and believes there could be many benefits from having a Master Plan from which an art program could be established. Not the least of these benefits would be to provide the Commission with a wider context of the entire city within which to review and select pieces of art.

A Master plan would also serve to highlight areas of need and improvement, enabling the Commission to make better use of the existing pieces of public art and future pieces the city may acquire. In addition, it may lead to the improvement and updating of the 1% art ordinance which remains basically as it was written in 1969. This inertia remains despite significant changes in the city and public art programs and planning since the late 60s.

Now that the context of public art in Tulsa has been outlined the next step is to review best practice in public art planning and programs. This is undertaken to gain an understanding of what other cities with successful public art programs have done with their programs and review which aspects could also be successful in Tulsa.

The maps to left show the cities that were chosen. Three peer cities were chosen; Fort Worth, Texas, Indianapolis, Indiana and Portland, Oregon. Two exemplar cities were chosen; Liverpool, England and Vancouver, Canada.

Map showing the location of United Kingdom Case Study City





# CASE STUDIES

## Overview

The peer cities (shown in blue on the table to the left) were chosen based on similarities in population, size, density, income and education. They also all have successful public art programs which will be outlined in further detail on the next pages.

The two exemplar cities (shown in green on the table to the left) are international examples of cities recognized for their success in the arts and cultural arena.

The case studies are based on public art planning documents and city ordinances in each city. The Public Art Director at each city, except for Liverpool, was interviewed to gain further information and insight into the public art program. The full interviews are provided as an appendix

Each case study includes a summary of the main features of the city's public art program and photographs of a selection of the pieces.

**Demographic Comparison Table**

City	Total City Population	Population Density per sq mile	Area in sq miles	Per Capita Income	Unemployment Rate	% Population Bachelor's Degree or Higher	Total Metropolitan Population
Tulsa	381,780	1988	192	\$24,227	7.1%	29.3%	897,790
Fort Worth	637,168	2182	292	\$22,526	7.7%	24.4%	1,984,470
Indianapolis	789,306	2186	361	\$22,811	8.7%	26.1%	1,666,030
Portland	539,950	4029	134	\$27,429	6.3%	38.6%	2,137,570
Vancouver	578,041	13137	44	\$22,588	8.3%	36.8%	2,394,700
Liverpool	447,500	10406	43	\$46,924*	5.5%	35.6%	1,367,200

\* Median Household Income

All data from US Census Bureau American Community Survey 2006: [http://factfinder.census.gov/servlet/DatasetMainPageServlet?\\_program=ACS&\\_submenuId=&\\_lang=en&\\_ts=](http://factfinder.census.gov/servlet/DatasetMainPageServlet?_program=ACS&_submenuId=&_lang=en&_ts=)

Except for: data on Vancouver taken from Statistics Canada 2006 Community Profile: <http://www12.statcan.ca/english/census06/data/profiles/community/Index.cfm?Lang=E>

Data on Liverpool taken from Office for National Statistics 2006: <http://www.statistics.gov.uk/StatBase/Product.asp?vlnk=9343>



## PEER CITY

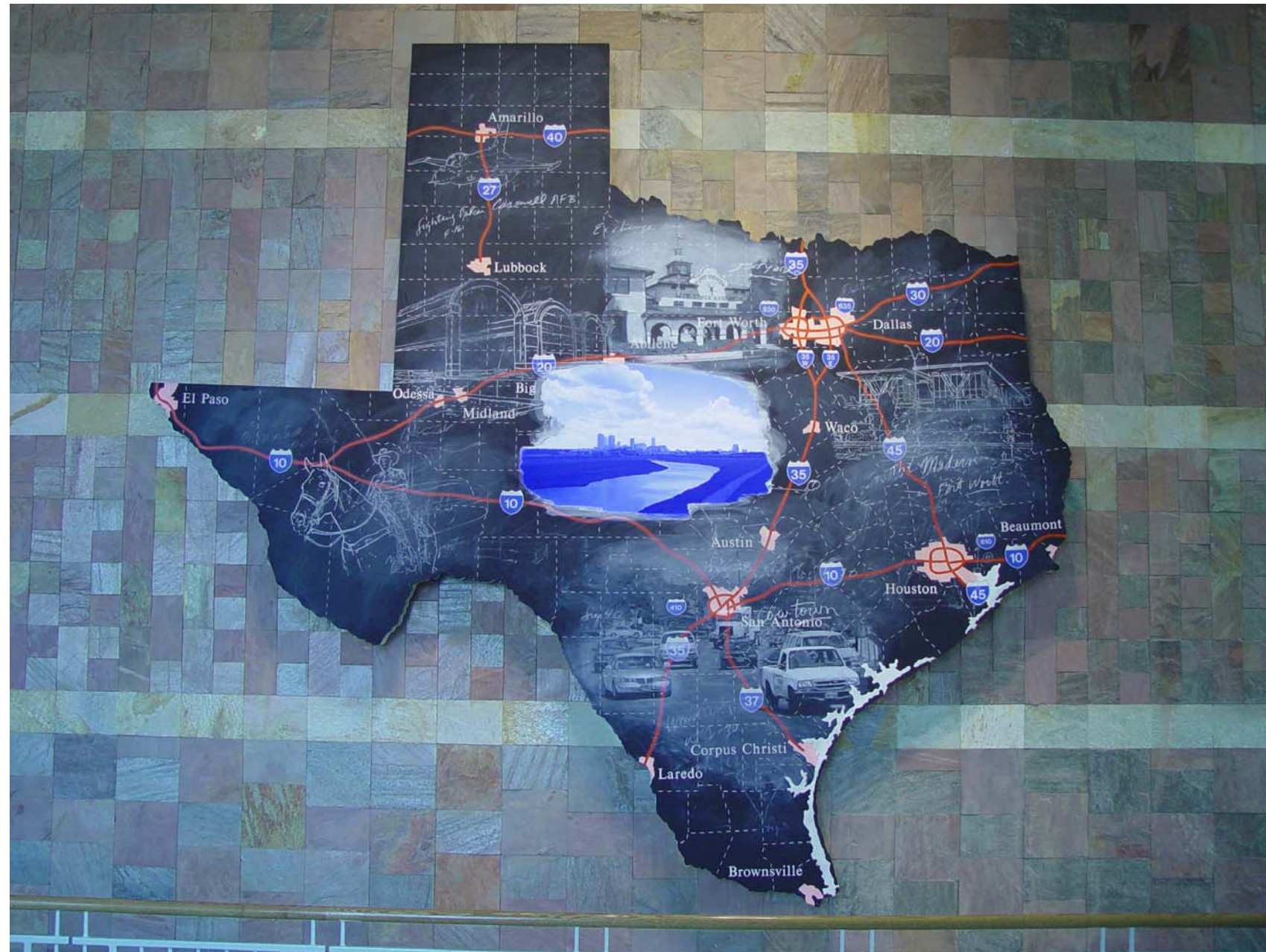
### Fort Worth, Texas

In October 2001 the Fort Worth Public Art Percent for Art ordinance was passed. The ordinance sets aside 2% of capital construction costs (double that set aside by Tulsa's current ordinance) for projects of \$100,000.00 or more (a much lower threshold than Tulsa's \$500,000.00) for public art. The ordinance also created the Fort Worth Arts Commission (a nine member body) and the development of the Public Art Program.

The Public Art Master Plan for Fort Worth was produced in Summer 2003 by Cusick Consulting & Associates. The 65 page document was commissioned by the Fort Worth Arts Commission. The plan was funded in the Fort Worth Public Art fiscal year 2003 administrative budget. The administration budget comes from the annual 2% allocation from the Water Department of Fort Worth. Two consultants were hired for ten months and paid \$60,000 to produce the plan. Using research, interviews, site visits, focus groups and public meetings the consultants, with the assistance of the Fort Worth Arts Commission functioning as an advisory body, spent nine months creating the master plan.

The plan is based on 4 goals:

- To create an enhanced visual environment for Fort Worth residents.
- To commemorate the city's rich cultural and ethnic diversity.
- To integrate the design work of artists into the development of the City's capital infrastructure improvements.
- To promote tourism and economic vitality in the city through the artistic design of public space. (Public Art Master Plan, pg 10)



"Modern Texas" by Vernon Fisher  
Photograph from FWPA

Piedmont Curb enhancement by Mark Fields  
Photograph from FWPA





## PEER CITY

### Fort Worth, Texas

Out of these goals came the following 15 recommendations:

- Build on the legacy of existing public art.
- Make public art inclusive of all cultures and histories.
- Integrate public art into each of the City's key development initiatives and community sectors.
- Use public art to reinforce people's connection to nature.
- Involve the community in the process of public art.
- Over the next five years, develop a complete and multi-faceted public art program.
- Create an administrative and financial structure to facilitate multi-agency public art partnerships.
- Adopt public art policies and procedures.
- Adopt a first year project list.
- Develop a community awareness program.
- Survey and maintain existing artworks in the City's collection.
- Advocate to regional policy makers the benefits of public art.
- Foster the adoption of a public art policy as an integral component of the Trinity River Vision.
- Include public art in private development.
- Serve as a regional public art resource and clearinghouse. (Public Art Master Plan, pg 4)

A number of future projects and implementation milestones for the first five years of the public art program are laid out in the plan. In addition, the plan recommends implementing annual work plans and budgets to be created by the Arts Commission and approved by the City Council. The following staffing structure was recommended to be put in place to oversee the public art program; a Program Director, Project Manager, Administrative Support and contract employees.

Today the Arts Council of Fort Worth and Tarrant County, Inc. is responsible for the day-to-day management of the public art program. The Fort Worth Arts Commission is an advisory body to the City Council on public art and the Fort Worth Public Art Program.



"United We Stand" by Eric McGehearty  
Photograph from FWPA



"Intimate Apparel & Pearl Earrings" by Donald Lipski  
Photograph from FWPA



Northside library mural by Anthony Dominguez  
[http://www.fwpublicart.org/nu\\_site/page.php/id/conservation](http://www.fwpublicart.org/nu_site/page.php/id/conservation)





**By Day:** "Wishful Thinking" by Dick Lutin.



**By Night:** "Wishful Thinking" by Dick Lutin.



"Brick Head 3" by James Tyler.



"Signs" by Julian Opie.

All photos from: [http://www.publicartinindianapolis.org/project\\_detail.aspx?id=22&active=0](http://www.publicartinindianapolis.org/project_detail.aspx?id=22&active=0)

## PEER CITY

### Indianapolis, Indiana

Indianapolis does not have an ordinance for public art. However, the city does have a master plan for public art which includes a recommendation for establishing a dual public art and public history ordinance.

The Public Art Master Plan for Indianapolis was produced in August 2003 by Freeman/Whitehurst Group and Projects in the Public Interest. The 79 page document was commissioned by the Arts Council of Indianapolis. The plan was funded by the Indianapolis Cultural Development Commission and cost \$40,000 to produce. Undertaking over 150 interviews and with advice from the Arts Council of Indianapolis the consultants spent nine months creating the master plan.

The vision of the plan was "making art a more visible and accessible part of the urban landscape, combining art and history, creating permanent and temporary works to enhance the city and make it more lively, and doing all this via collaborative efforts". (Public Art Master Plan, pg 7)

From this vision came three overarching recommendations:

- Frame an understanding of what public art has been, is, and will be for Indianapolis, and share that with the public.
- Use art and history to characterize place and create identity.
- Steward public art via formal planning, collaboration, and partnerships. (Public Art Master Plan, pg 7)

The Plan then goes on to outline action steps for the short, medium and long-term.

Short Term (first 6 months):

- Establish a Public Art Working Group
- Organize a Speakers Bureau
- Start a database of interested individuals
- Initiate an artists continuing education program





"Free Money", "Male Tourist" and "Female Tourist" by Tom Otterness.



"Circle Canoe" by James Darr



"Heard" by Brian McCutcheon



"Knotted Lamp" by Andrew Hunter

All photos taken from <http://www.publicartindianapolis.org/projects.aspx?active=1>

## PEER CITY

### Indianapolis, Indiana

- Implement initial public art projects
- Develop a slide bank of artists slides
- Collect examples of ordinances for public art

#### Medium Term (6-12 months):

- Institute Central Service Bureau
- Initiate communication tools
- Seek funding for Great Ideas project
- Explore Ordinance for Public Art and Public History

#### Long term (12 months and on-going):

- Pass Ordinance for Public Art and Public History
- Establish Public Art Committee
- Develop annual Action Plan
- Staff to match program goals
- Continue collaborations
- Explore ordinance for Art in Private Developments (Public Art Master Plan, pg's 15-27)

Within each of these three phases of public art development specific art projects and sites are outlined. The plan recommends that action plans should be developed annually that outline new projects for the next year and provides information on on-going projects. The following staffing structure for the Public Art Program was recommended; a Public Art Program Director, Art Collections Manager, support staff and accountants.

Today the Public Art Committee is established and functions as a recommending body to both the Arts Council and governing body of the funding source for the art (e.g. City Council or a boards of directors of a foundation). The Arts Council of Indianapolis is the agency responsible for the promotion of the public arts program in the city.





Abraham Lincoln by Geogre Waters  
<http://data.racc.org/pubart/details.php?ID=1323>



"Belmont" by Eric Edwards (photograph)  
<http://data.racc.org/pubart/details.php?ID=2531>



"Be Portlandia" by Amos Latteier (temporary installation)  
<http://data.racc.org/pubart/details.php?ID=2087>



"Alligator and Otter" by Peter Helzer  
<http://data.racc.org/pubart/details.php?ID=1383>

## PEER CITY

### Portland, Oregon

In 1980 the first percent for art ordinance in Portland was enacted, the ordinance set-aside 1% of capital construction costs for public art. In 1985 the ordinance was expanded to add an additional 0.33% (making the set aside one-third higher than Tulsa's ordinance). From this 1.33%, 0.33% is designated for administration; 5% of the 1% is for maintenance, the remaining funds go to the art project(s). Projects qualify in the City of Portland when they are \$100,000 or more (again a much lower threshold than Tulsa's ordinance requires).

Portland has also adopted two private developer bonus programs: Floor Area Ration Bonus Program and public art as a substitute to meeting the City's ground floor window requirements.

Two master plans for public art have been produced in Portland. The first, *Following a River* was created in 1980, with the second, *Arts Plan 2000+*, following in 1990. To keep *Arts Plan 2000+* up to date regular implementation reports have been produced.

The Public Art Program in Portland was established by the City Council in 2000. The program includes permanent art: site specific works; art for the *Portable Works Collection*; and the *Visual Chronicle of Portland*. Temporary art programs include: *in situ* PORTLAND for outdoor works; *Installation Space* for indoor works; and *intersections* an artist-in-residence program.





"Allow Me" by John Seward Johnson  
<http://www.gaiser.org/knitblog/category/art/>



Mural by Ping Khaw-Sutherland  
<http://data.racc.org/pubart/details.php?ID=2490>



Mural by Michael Hensley  
<http://data.racc.org/pubart/details.php?ID=2493>

## PEER CITY

### Portland, Oregon

#### Goals of Public Art Program:

- Encourage public dialogue about and understanding of works of art and the issues of public art.
  - Ensure that public agencies and community representatives play an active role in the selection of art commissioned through the Percent for art Program.
  - Encourage early collaboration among artists, architects, and engineers.
  - Develop a public collection of artworks which are of the highest aesthetic quality, represent our diverse community, and offer a wide range of artistic tastes and venues, including established and innovative art in the form of permanent and temporary works.
  - Provide opportunities for artists to play active roles in the revitalization of neighborhoods and redevelopment areas.
  - Provide opportunities for artists to advance their art forms.
  - Encourage the preservation of multi-cultural traditions.
  - Preserve art objects and artifacts displaced through improvement projects.
  - Provide for the proper maintenance and cataloguing of the Public Art Collection.
- (Public Art History and Goals, pg 1)

The Regional Arts and Culture Council (RACC) administers the Percent for Art programs and associated services in the Portland area. The Public Art Advisory Committee manages the Public Art Program and is the recommending body to the RACC. The RACC is staffed with the following positions; Executive Director, Director of Community Affairs, Director of Operations and 20 staff members including Public Art Manager (x2), Public Art Collections Registrar and Public Art Collections Preparator.



"Whose luggage is that?" by John King  
<http://members.virtualtourist.com/m/p/m/d3fa8>



## EXEMPLAR CITY

### Liverpool, England

After Westminster, an area of London, Liverpool has more public sculpture than any other city in the UK. The city contains more than 2,500 listed buildings and the old dock area was declared in 2004 a UNESCO World Heritage Site.

Liverpool Biennial is the main public art organization in the City of Liverpool. The organization is responsible for commissioning public art and organizing the Biennial Festival. The festival is an international contemporary visual art festival that runs for 10 weeks every two years. The last Biennial in 2006 attracted 400,370 visitors who spent £13.5 million (\$27 million approx.) in the city over the course of the festival.

Liverpool Biennial is a registered UK charity and company limited by guaranty and was established in 1998. The organization receives funding from the Arts Council of England, Liverpool City Council through the Liverpool Culture Company, Northwest Regional Development Agency and the National Lottery. With 13 staff members Liverpool Biennial is also the Public Art Steering Group for the Public Art Plan recently commissioned by Liverpool City Council. In addition they run an ongoing Learning and Inclusion Program creating projects for schools, colleges, universities and community organizations in the area.



"Yellow Submarine" by Graham Burgess  
<http://members.virtualtourist.com/m/p/m/d9368>





"Steble Fountain" by W Cunliffe in 1877  
<http://www.liverpoolpictorial.co.uk/steblefountain/image002.html>



"Turning the Place Over" by Richard Wilson  
<http://www.artinliverpool.com/blog/images/jun07/wilson-1.jpg>



"Ships Funnels" at Albert Dock  
[http://liverpool.stock308.com/archive/108\\_0815.jpg](http://liverpool.stock308.com/archive/108_0815.jpg)



"Superlambbanana" sculpture by Tara Chiezo  
<http://members.virtualltourist.com/m/p/m/dc9ea/>

## EXEMPLAR CITY

### Liverpool, England

In 2003 Liverpool was named the European Capital of Culture for 2008 and Liverpool Biennial has been commissioned by Liverpool Culture Company to deliver part of the visual art portion of the cultural program.



The Public Art Plan for Liverpool is entitled Public Art Strategy for Liverpool City Centre 2001-2. Commissioned by Liverpool Vision and created by Modus Operandi Art Consultants the plan was developed in two parts. The first section, 'A Blueprint for Public Art', outlines the public art program including strategies and proposed projects and implementation methods. The second 'A Context for Public Art in Liverpool' describes the research methods and processes for creating the plan. Liverpool Vision adopted the plan as part of its Public Realm Implementation Framework. Liverpool City Council is using the plan as the remit for the work of Liverpool Biennial as the Public Art Steering Group.





Chinatown Millennium Gate by Joe Y. Wai  
[http://www.city.vancouver.bc.ca/publicart\\_wac/publicart.exe/indiv\\_artwork?pnRegistry\\_No=397](http://www.city.vancouver.bc.ca/publicart_wac/publicart.exe/indiv_artwork?pnRegistry_No=397)



Banners on Victoria Drive by Yvonne Clements & Sima Elizabeth Shefrin  
[http://www.city.vancouver.bc.ca/publicart\\_wac/publicart.exe/indiv\\_artwork?pnRegistry\\_No=258](http://www.city.vancouver.bc.ca/publicart_wac/publicart.exe/indiv_artwork?pnRegistry_No=258)



Cenotaph by G. L. T. Sharp  
[http://www.city.vancouver.bc.ca/publicart\\_wac/publicart.exe/indiv\\_artwork?pnRegistry\\_No=61](http://www.city.vancouver.bc.ca/publicart_wac/publicart.exe/indiv_artwork?pnRegistry_No=61)



"Celebration" by John Hooper  
[http://www.city.vancouver.bc.ca/publicart\\_wac/publicart.exe/indiv\\_artwork?pnRegistry\\_No=25](http://www.city.vancouver.bc.ca/publicart_wac/publicart.exe/indiv_artwork?pnRegistry_No=25)

## EXEMPLAR CITY

### Vancouver, Canada

In 1986 donation guidelines for public art in Vancouver were established by an advisory group of citizens and City staff. In 1990 the advisory group outlined a public art program for both public and private sectors which was approved by the City Council. Subsequently a Public Art Committee was established by the City Council. In 1994 Private Development Guidelines and Policies were enacted.

The Public Art Program in Vancouver is funded by the Capital Plan which is approved by voters every three years. A City Public Art Maintenance Reserve was established to cover the maintenance of public art. 10-20% of budgets for public art is designated for the reserve. In addition to funding from the capital plan and the maintenance reserve, \$75,000 is available in grants for neighborhood public art projects. The City Council establishes the policies for these grants and approves the grant recommendations.

The aim of the Public Art Program in Vancouver is "to commission art that expresses the spirit, values, visions, and poetry of place that collectively define Vancouver". (Office of Cultural Affairs, Public Art, Frequently Asked Questions).

The Program is based on three components:

- Civic Public Art Program – to commission public art in public spaces, e.g. city buildings and parks. City staff identifies potential projects and submits a budget to the Public Art Committee each year. The budget and projects are then presented to and authorized by the City Council.
- Private Development Program – private developments with rezonings of 160,000 ft<sup>2</sup> and greater contribute \$.95 per buildable square foot to public art in public areas of the development. 10% of the project budget goes to the Public Art Maintenance Reverse.



“Khenko” by Doug Taylor  
<http://www.city.vancouver.bc.ca/commsvcs/oca/PublicArt/projects.htm>



AIDS Memorial by Bruce Wilson  
[http://www.city.vancouver.bc.ca/publicart\\_wac/publicart.exe/indiv\\_artwork?pnRegistry\\_No=443](http://www.city.vancouver.bc.ca/publicart_wac/publicart.exe/indiv_artwork?pnRegistry_No=443)



“The Three Watchmen” by Jim Hart  
<http://www.city.vancouver.bc.ca/commsvcs/oca/PublicArt/index.htm>

## EXEMPLAR CITY

### Vancouver, Canada

- Community Public Art Program – to create permanent public art in neighborhoods the program encourages partnerships between residents, neighborhood organizations and artists. \$75,000 in grants is available in funding from the Public Art Program, generally it is split between 4 or 5 projects each year.

City staff predominantly from the Office of Cultural Affairs review all applications for public art, the Public Art Committee then reviews the applications sent forward by the Office of Cultural Affairs and makes recommendations to the City Council.

Donations of art work inspired the beginning of a public art program in Vancouver. Interestingly, today the Office for Cultural Affairs states that “donations of existing or preconceived art work have, since the mid-1980s, more often been refused than accepted”. (Office of Cultural Affairs, Public Art, Frequently Asked Questions).

Many communities in Vancouver also have their own plans for public art including the “Southeast False Creek Art Master Plan” and the “Carrall Street Public Art Plan”. There is also a Public Art Walk for the City of Vancouver.

The entire Public Art Program is currently under review. A new program is likely to be unveiled in the near future.



# CASE STUDIES

## Conclusion

The peer and exemplar city case studies have provided a thorough overview of current best practice in public art planning and programs in North America and the United Kingdom.

Interestingly there is only one attribute that all five case study cities share in common (as shown in the table to the left) and that is paid arts staff to administer the arts program. Unfortunately, this is an attribute that Tulsa sorely lacks. In addition, all the cities aside from Vancouver have Public Art Master Plans and again this is an aspect missing from Tulsa's current public art administration.

Both Vancouver and Portland have established private developer public art programs. This is something that would need to be researched further in terms of its potential for success in Tulsa. However, by diversifying the funding and stakeholder base in public art these cities are ensuring the longevity and acceptance of their public art programs. Vancouver is the only city that currently has funding for a Neighborhood Public Art Program. Given the success of the Neighborhood Sign Program in Tulsa this is something that could well create a lot of interest in Tulsa and help to beautify the city's neighborhoods.

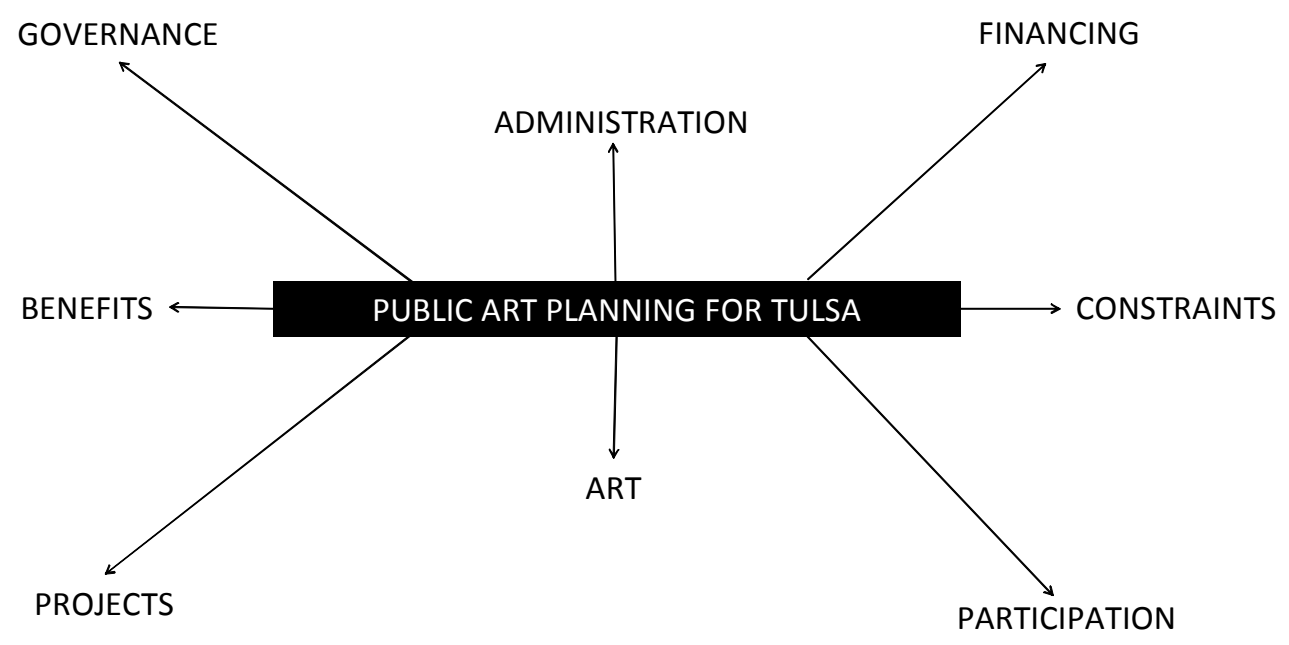
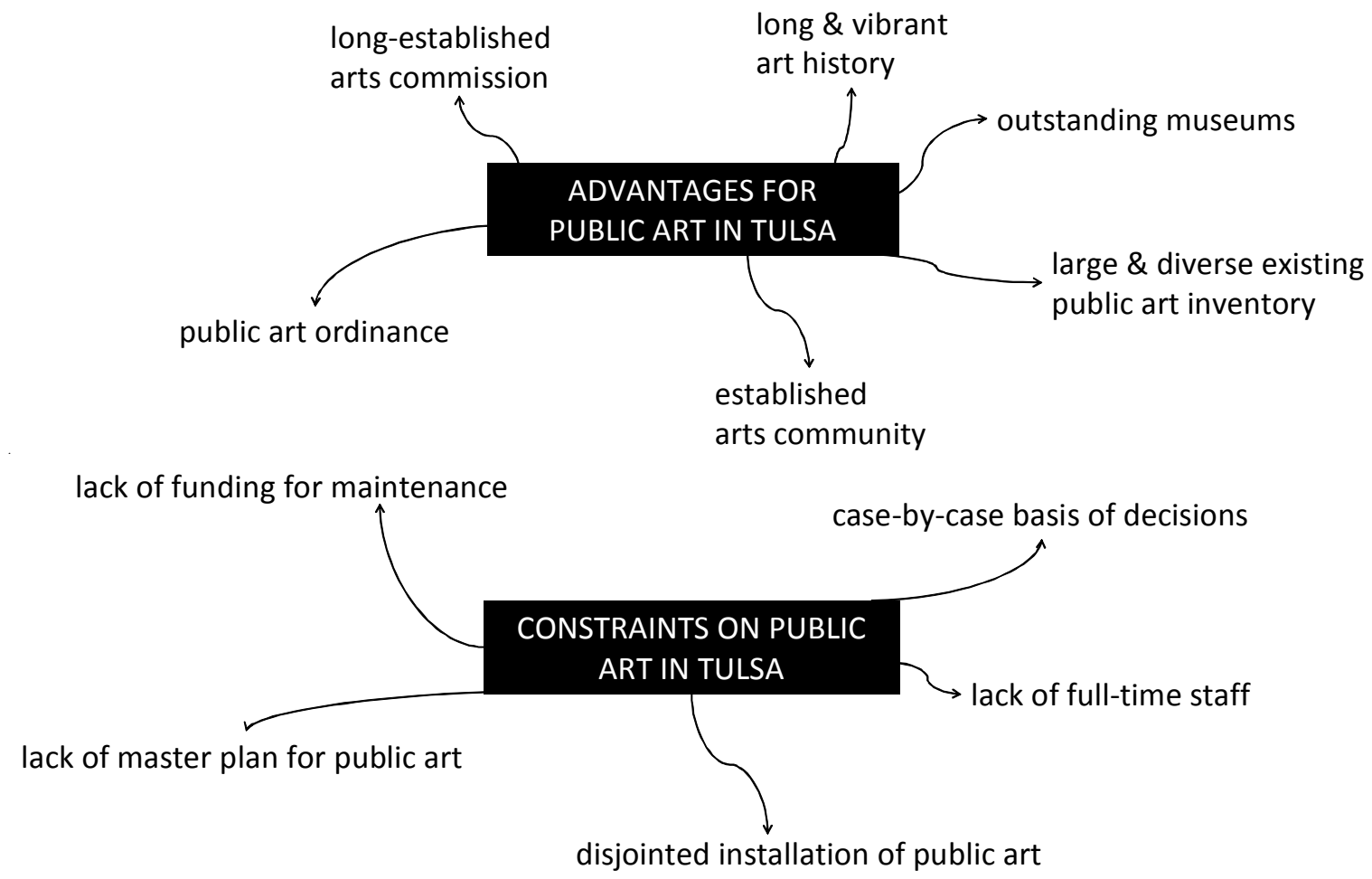
Three of the cities use annual work plans and budgets to review the status of the program each year. This includes a review of current projects, funding and projections for the next year. This structure and continuous evaluation could be very useful for Tulsa in order to gain an understanding of the size of the public art program and the direction in which it is headed.

Aside from the expected differences in governmental organization and amounts and sources of funding all the case study cities share art programs that comprise of trained, paid, full-time staff administering thoroughly outlined and reviewed public art programs. These are the key aspects that Tulsa must develop if the city is to become the progressive city for public art its Arts Commission so desires it to be.

**Case Study Comparison Table**

	Fort Worth	Indianapolis	Portland	Vancouver	Liverpool	Tulsa
Public Art Ordinance	✓	X	✓	✓	X	✓
Public Art Master Plan	✓	✓	✓	X	✓	X
Arts Commission	✓	X	X	✓	X	✓
Annual Work Plans & Budgets	✓	✓	X	✓	X	X
Paid Arts Staff	✓	✓	✓	✓	✓	X
Private Developer Public Art Programs	X	X	✓	✓	X	X
Neighborhood Public Art Program	X	X	X	✓	X	X
Designation for Maintenance	X	X	✓	✓	X	X





# REQUEST FOR PROPOSAL

## Development

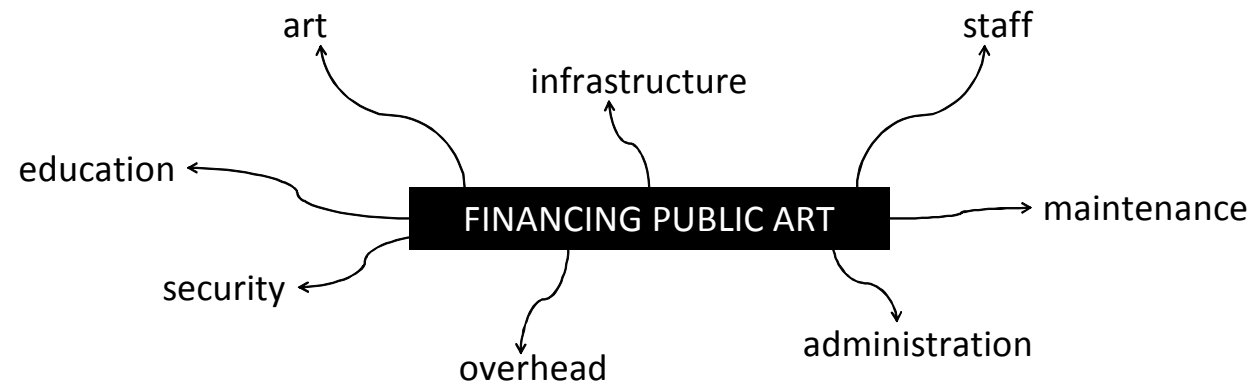
Of all the case study cities Tulsa has the oldest established public art ordinance and Arts Commission. However, Tulsa has been left behind by the case study cities that have taken the time and spent the money to update their public art programs and their sources of funding. It is time that Tulsa updated the now almost 50 year old ordinance and established a public art program for the twenty-first century.

Using the knowledge gained from the research undertaken thus far and discussions with the Arts Commission a Request for Proposal for a Public Art Master Plan for the City of Tulsa has been developed.

It was important to take what has been successful in other cities public art programs and consider them in the context of Tulsa. The two top diagrams to the left show the constraints and opportunities of public art in Tulsa. Many of these elements have been highlighted in the review of public art in Tulsa section of this project.

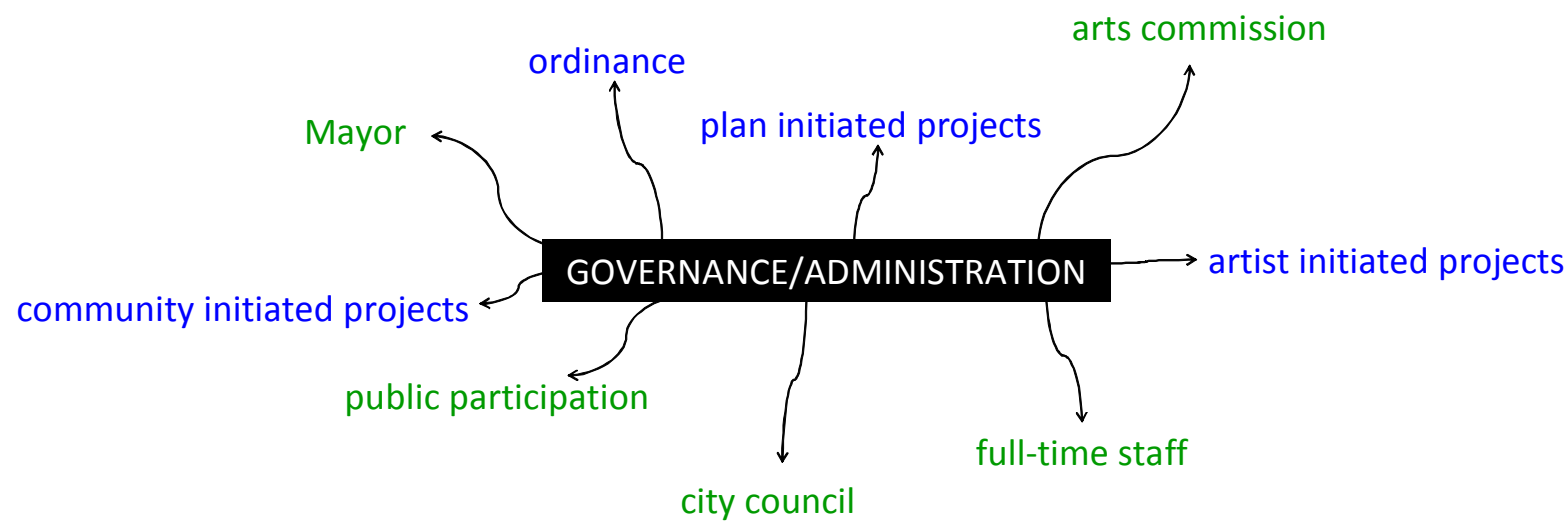
In addition, the various facets of a public art program had to be thoroughly analyzed to ensure that should a plan be commissioned it would cover the necessary components of a public art program. The diagram to the bottom left shows the various facets that need to be considered when developing a public art program for Tulsa.





- City/State/Federal
- Percent for art
- Grants
- Cultural setaside
- Community matching funds

- Sponsorship
- Donation
- Fees-in-lieu
- Incentives
- Negotiated Funding



# REQUEST FOR PROPOSAL

## Development

In developing the RFP for Tulsa it was necessary to take the various facets of a Public Art Program in turn and analyze them in depth. The first of these facets is financing; there are number of different potential sources of public art financing and a number of different directions in which the money is expended. The diagrams to the top left outline the expenses and potential sources of funding.

The diagram to the bottom left is designed to highlight the key governmental, administrative and community bodies that may be involved in Tulsa's public art program (those in green). In addition, the diagram includes information on how art projects can be initiated and come before the Arts Commission (those in blue).







# REQUEST FOR PROPOSAL

## City of Tulsa Public Art Master Plan

### A. Introduction

The City of Tulsa Arts Commission is pleased to announce a call for consultants/art specialists to create the Public Art Master Plan for the City of Tulsa. This is an opportunity for a consulting firm to assist the City in developing a vision for the public art program in Tulsa. This vision should consider the context of public art in Tulsa and define a plan for the future of public art in this beautiful city.

### B. Background Information

The City of Tulsa is home to over 390,000 people located on more than 200 square miles of land. Situated in the northeast of Oklahoma, Tulsa has a rich oil history and a wide array of art deco architecture, predominantly located downtown. The City is home to a prominent collection of public and museum art. The Philbrook Museum of Art, the Gilcrease Museum, the Tulsa Performing Arts Center, the Tulsa Opera, the Tulsa Symphony Orchestra and the Tulsa Ballet are significant art and cultural organizations in the Midwest. The new Bank of Oklahoma (BOK) Events Center, in the heart of downtown, will be home to a diverse array of public art celebrating Tulsa and its Native American heritage

Public art is an integral component of the makeup of this city. Tulsa was one of the first communities to pass a Percent for Art Ordinance in 1969, which also established the Arts Commission. Subsequently, over 500 pieces of public art have been commissioned and placed across the city. Tulsa has two substantial collections of public art, the River Parks collection and the collection at the Performing Arts Center.

The Arts Commission of the City of Tulsa has begun a process to commission a Public Art Master Plan. The Arts Commission is comprised of 11 volunteer members, appointed by the Mayor and approved by the City Council. The Commission is a recommending body for public art located within the city limits of Tulsa.

Despite being at the forefront of public art legislation in the late 1960s little has changed in the ordinance and the purview of the Arts Commission since 1969. However, the City and the surrounding area have experienced significant growth and changes. In addition, public art planning and practice has evolved considerably since the late 1960s. The time is ripe for a thorough review of the City's public art planning, practice and legislation and for the establishment of a revitalized public art program. We want to put Tulsa back on the map as a progressive community for the arts!

This is the first time the City has commissioned a Public Art Master Plan. However, a number of planning documents, created since the 1990s, are relevant to art and culture in the City. In particular, the Community Cultural Plan adopted in 1990 and the Chamber Goals of Tomorrow adopted in 1996, contain recommendations and goals for the future of Tulsa's art and cultural organizations resources. It is also important to note that the City is currently undertaking an update of its Comprehensive Plan.

### C. Opportunity

The Arts Commission desires to commission the development of a Public Art Master Plan for the City of Tulsa. The Plan will highlight methods and resources for creating and maintaining public art in the City. It should also:

1. Outline a cohesive and coherent public art program with specific projects and sites for public art.
2. Outline specific goals, deadlines and measurements (where applicable) for the short, medium and long term development of a successful public art program.
3. Consider the history of the city and the context within which pieces are commissioned and will be located. Include a consideration of the diversity of the various areas of the City and outline differing strategies to target these areas where necessary.
4. Recognize and provide guidance on the wider context in which public art is located including the public space, sidewalks, accessibility, lighting, landscaping and other infrastructure requirements.
5. Involve and support the interests of the people of Tulsa and the arts community who wish to be a part of the planning process. This should include meetings with the public, artists and others. The support of stakeholders and the general populace is vital to the success of a public art program.
6. Staffing structure for the administration of the public art program should be established including the number of personnel needed and sources of funding.



6. Review the funding sources of public art in Tulsa and how this funding is currently applied. Highlight potential areas of new funding, and provide for the designation of money for the maintenance of public art pieces.
7. Outline a system for annual workplans and budgets for the administration of public art in Tulsa.
8. Outline public, private and community programs for public art to establish diversity in the nature and involvement of people in Tulsa's public art.
9. Consider each of the existing planning documents, guidelines and the 1% Art Ordinance. This should include an investigation into the site-specific nature of the current 1% Art Ordinance.
10. Work closely with the Arts Commission, which will function as the advisory body throughout plan development.

#### D. Eligibility

This project is open to professional consultants with proven art planning and citizen involvement experience and exceptional portfolios. Applications can be submitted individually or in collaboration with others. Employees and volunteers with the City of Tulsa, Arts & Humanities Council, Arts Commission of the City of Tulsa, and their families, as well as selection panelists and their family members, are excluded from applications to this project.

#### E. Estimated Budget

The budget for the Public Art Master Plan for the City of Tulsa is \$60,000 (amount to be discussed and reviewed).

#### F. Submission Requirements

To be considered for this opportunity, applicants must submit the following:

1. One (1) bound original and twenty (20) bound copies of the proposal plus two (2) copies on CD-ROM.
2. A description of the firm's qualifications and experience and that of key personnel assigned to this project.
3. A description of previous analytical projects that the firm has conducted for communities of similar size and complexity with respect to the development of Public Art Master Plans. Provide contact names and telephone numbers of references from these organizations.
4. Description of the overall approach and guiding philosophy in developing the Public Art Master Plan, including anticipated Plan components and means of citizen engagement.
5. Twenty (20) images including no more than ten (10) images of previously completed elements taken from Art Master Plans the firm has developed in the past (these may include maps, models and conceptual designs) and ten (10) images of public art projects, preferably work completed in the past ten years, that have arisen from the recommendations of the firm's Art Master Plan. These should be digital files in JPG format. Identify each picture by number. If the image is part of a planning project, please indicate the scope, length of your participation, collaboration, if any, and commissioning agency. If the image is of a piece of public art please list the plan it evolved from, media, size (HxWxD), title, date, commission cost/purchase price, and a brief description of the artwork if necessary.

## REQUEST FOR PROPOSAL

### City of Tulsa Public Art Master Plan

6. Provide a project schedule, identifying beginning and ending dates of work, as well as project target dates.

Submit complete application packets in an envelope clearly labelled "RFP: Public Art Master Plan for the City of Tulsa"

Packets should be sent to:

Arts Commission of the City of Tulsa  
2210 S Main  
Tulsa, OK, 74114

#### G. Application Deadline

The deadline for this project is 5pm on Day, Date, Year, Central Daylight Time. This is not a postmark deadline. Late and/or incomplete application packets will not be considered.

#### H. Estimated Timeline

RFP Issued  
Pre-Submission Meeting  
Submission Deadline  
Finalist Notifications  
Finalist Interviews (if required)  
Public Art Master Plan Complete  
(Insert dates)



# REQUEST FOR PROPOSAL

## City of Tulsa Public Art Master Plan

### I. Selection Process

Consultant(s) may be selected directly from the initial application packet submission, or the selection panel may elect to interview up to 3 finalists for this opportunity.

The Arts Commission of the City of Tulsa reserves the right to reject any or all submissions, to reject any finalist, to waive formalities or to terminate the selection process for this project without prior notice.

### J. Selection Criteria

Proposals will be evaluated on the following criteria:

1. Experience and qualifications in similar efforts, exhibiting excellence in public art planning and urban design
2. Clear process to involve a broad range of people/communities
3. Cost
4. Schedule
5. Responsiveness to the RFP
6. Familiarity with Tulsa

Questions can be directed to:

James D Coles  
Planner III  
City of Tulsa  
111 S. Greenwood Ave, Suite 200  
Tulsa, OK, 74120  
(918) 596-2600

### K. Project Deliverables

1. **Public Art Master Plan for the City of Tulsa.** Finalist shall submit twenty-five (25) bound copies and three unbound copies, with thirty (30) CD-ROMs. Additional copies as required may be negotiated.

### L. Links

City of Tulsa [www.cityoftulsa.org](http://www.cityoftulsa.org)  
Arts Commission [www.tulsaartscommission.org](http://www.tulsaartscommission.org)





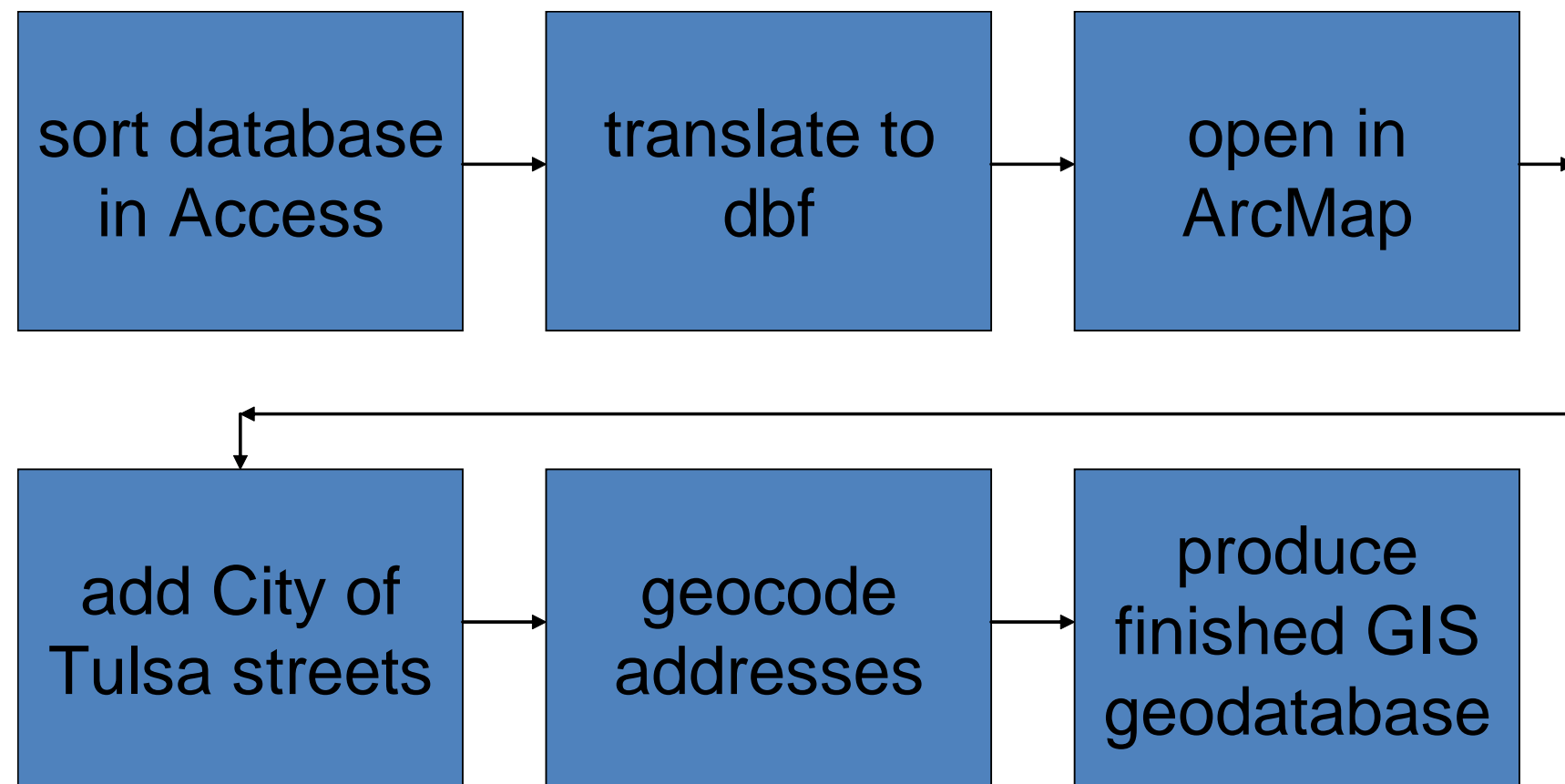
## MAPPING

### The Process

The next phase of this project is mapping. Using an extensive database of public art in Tulsa, created in 2003 and subsequently updated, a map of the location of public art was created. The first step was to review and where necessary adjust the data in the Access database to ensure it would map correctly in ArcMap. Once this review was complete the data was translated into a dbf file in order to open it in ArcMap. Once in ArcMap the streets for Tulsa and Osage County were added as a layer onto which the Art Inventory Database would be mapped.

The next step was the geocoding process, this process was undertaken approximately three times to ensure the highest match of addresses and the correct locations. It was necessary to make further adjustments to the database in order to ensure the best match. For those addresses without a matching location it was necessary to manually match these addresses. The final results of the geocoding process showed that of the 481 pieces of art in the database, 272 or 57% were matched with a score between 80-100; 202 or 42% were matched with a score of less than 80% and 7 addresses or 1% were unable to be matched. These are excellent results.

To finish the process additional layers were added to the map including rivers, streets and highways. The map will subsequently be available on the Arts Commission of the City of Tulsa website. The map is interactive allowing users to click on the symbol indicating a piece of art and discover its location, address, date of the installation, name of the art and the artist, where the artist is from, cost of the commission, the insured value if available, comments on the condition of the art, the type of the art, whether it is located interior or exterior and the title of the piece.



## Location of Public Art in the City of Tulsa

## MAPPING

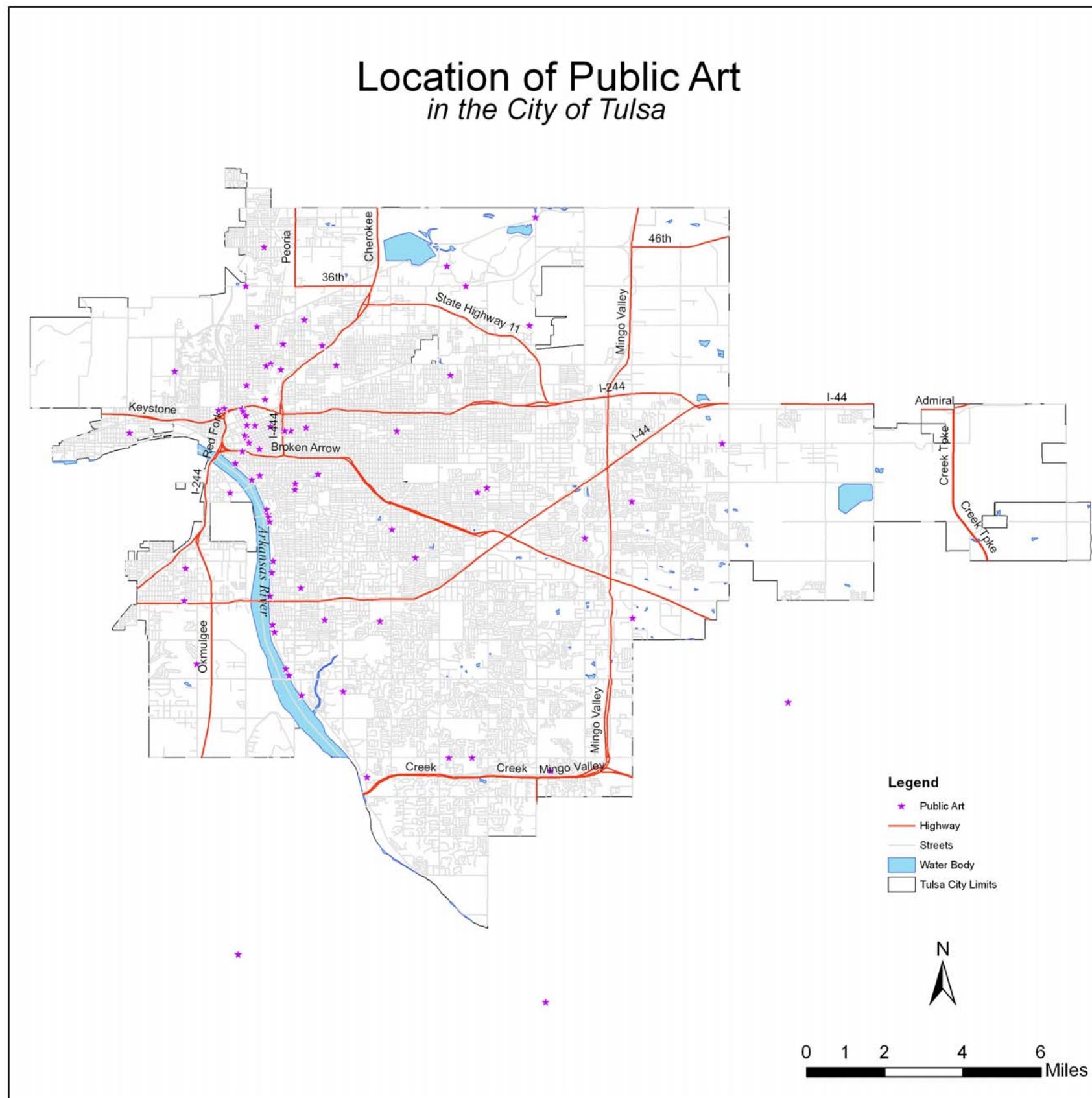
### Significance

Having the map available to the general public on the internet will increase the public's knowledge and awareness of the City's public art and aid in the promotion of this significant collection. The map is an excellent visual tool providing a quick and thorough overview of the location of public art across Tulsa. As a result it could become a potential tool for the Arts Commission and those we wish to invest in public art when considering the need for and the location of a piece of art.

The mapping will also be used substantially by the Arts Commission. The Arts Commission currently faces a significant problem with the insurance of the City's public art. The City of Tulsa does not have a separate insurance policy for public art. As a result, the \$150,000 deductible on the current policy is, for many of the City's public art, much more than the art is worth. Therefore, if the Commission wished to make a claim on a piece of public art it is often not made and written off as a loss.

The Performing Arts Center of Tulsa is working on the establishment of a separate insurance policy for its collection. This request is supported by the Arts Commission which subsequently hopes to also attain a separate insurance policy for the art at the arena and convention center. Should these policies be established the Commission will then seek insurance for the external pieces of public art within the city.

In order to ensure that the entire collection of external public art in the City is fully insured the Commission needs to know where the collection is located. The mapping completed within this project will greatly assist the Commission in the knowledge of where the public art is situated. The Commission will use the map to review the accuracy of it and make any necessary changes or additions. Once this is complete the Commission will be ready to request the funds to appraise the collection. Therefore, this mapping will form the foundation of the much needed insurance request to ensure adequate protection for the City's extensive public art collection.





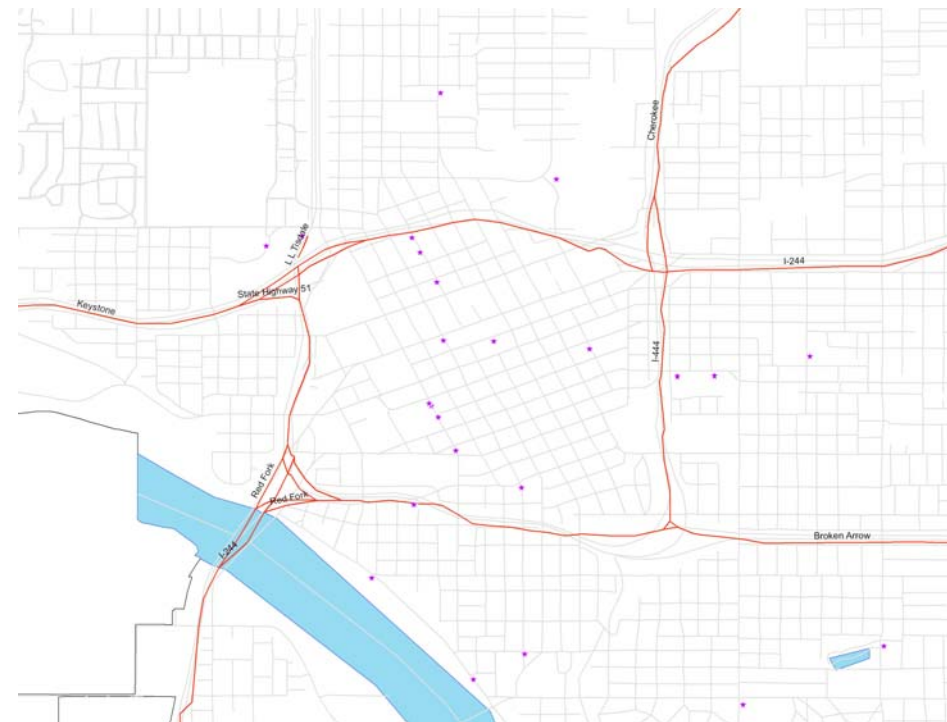
# MAPPING

## Conclusions

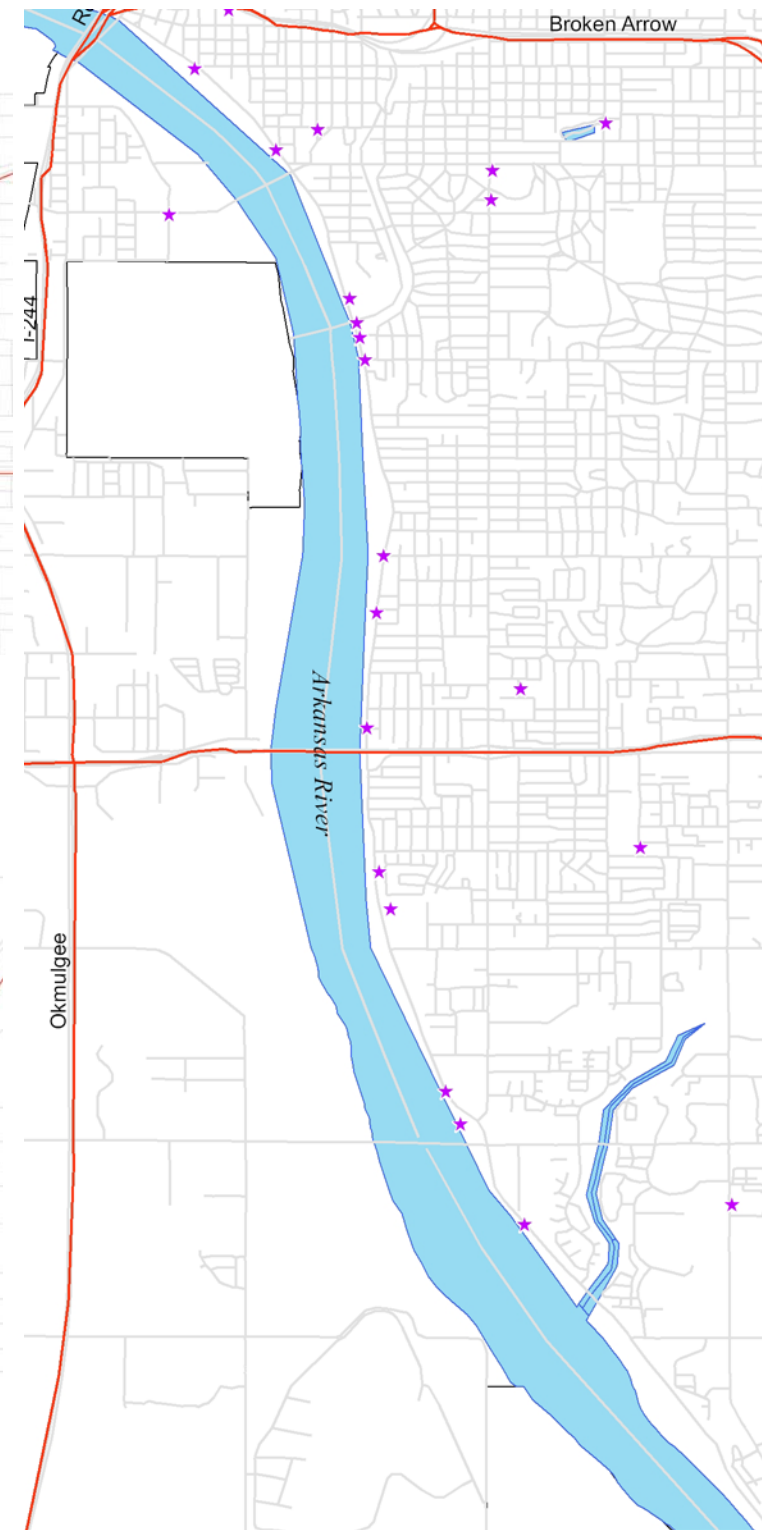
The finished map shows the significant amount of public art located in the downtown area of Tulsa (see snapshot to the top far left). This is to be expected given that downtown is one of the oldest areas of the City with the largest concentration of public buildings and property. There is also a significant amount of art shown along the riverfront (see snapshot to the near left), undoubtedly, as a result of the Riverparks art program.

Outside of the downtown and riverside area the rest of the City is home to very few pieces of public art. The majority of the pieces that do exist are located at public libraries and fire stations. This opens up a world of possibilities to bring public art to a much larger audience and enhance the many neighborhoods of the city.

The results also show that a public sculpture project located in North Tulsa community would be a new and innovative project for the City and bring public art to a part of the wider, underserved city. The snapshot to the bottom far left shows the limited amount of public art in what will become the proposed design area.



Snapshot of downtown Tulsa



Snapshot of the Arkansas River



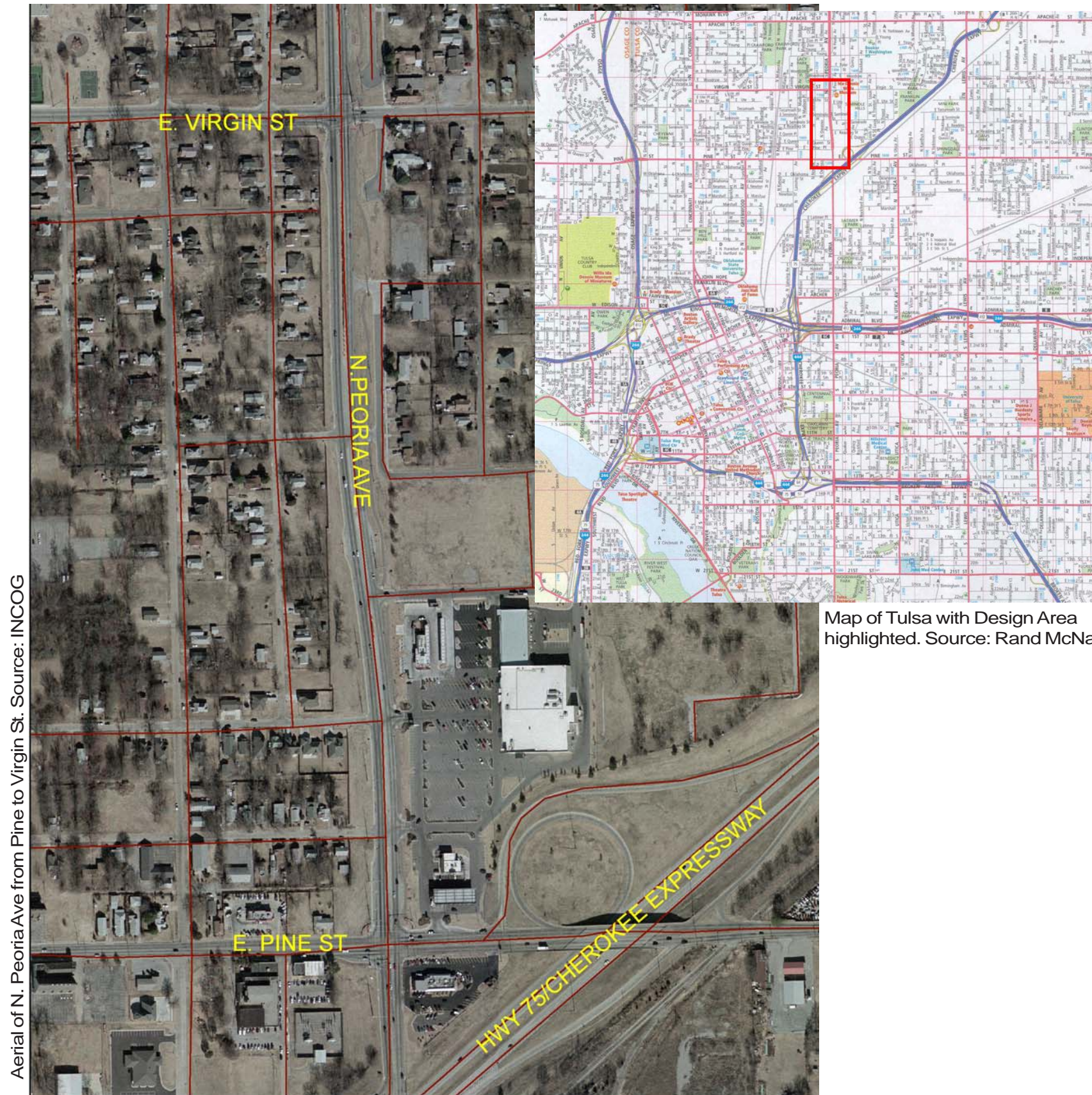
Snapshot of North Tulsa design area



# DESIGN

## Introduction

The final phase of this project is design. The purpose of which is to take the research and theories that have been studied and apply them to one specific area of Tulsa. The aim of which is to illustrate visually the impact public art can have on improving a public space when the art is installed following best practices in public art planning, with additional consideration of the context of the community in which it is to be located. The area chosen is in North Tulsa along North Peoria Avenue from Pine Street north to Virgin Street. The image from Rand McNally shows the area in relation to downtown Tulsa. The larger aerial shows the site close-up. The mapping exercise highlighted that this part of Tulsa, as with much of the city, is currently underserved in the public art arena.



Map of Tulsa with Design Area highlighted. Source: Rand McNally

Aerial of N. Peoria Ave from Pine to Virgin St. Source: INCOG



PROJECT TITLE (Be specific- i.e. "Replace Convention Center Air Handler Unit")  
**North Peoria Ave Public Sculpture Program**

REQUESTING DEPT. **Planning** CONTACT PERSON(S) **Jim Coles**

PURPOSE OF PROJECT  
 The purpose is to provide both **quality art and historical perspective** to this area by creating series of sculpture depicting **important persons to the North Tulsa Community**. These sculptures would be placed in the existing green belt. This would provide for 8 - 10 works, the associated plazas, site improvements, and electrical work.  
 North Peoria Avenue from Pine Street to Virgin Street is the location of the project.

DEPARTMENT'S CLASSIFICATION OF PROJECT NEED  
 REQUIRES IMMEDIATE FUNDING  HIGH  MEDIUM  DEFERRABLE

REASON FOR CLASSIFICATION  
 The completion of the N. Peoria Ave street improvements several years ago makes this an appropriate time to continue to enhance the aesthetics of this major thorough fare.

LOCATION OF PROJECT (Address or general area)  
 North Peoria Avenue from Pine Street to Virgin Street. The design phase will establish the exact locations of the pazas with the sculptures located within.

CLASSIFICATION OF PROJECT  NEW  REPLACEMENT  REHAB ESTIMATED USEFUL LIFE (IN YEARS) **30 - 50 years**

ESTIMATED PROJECT COST		ANNUAL OPERATING COSTS (ABOVE CURRENT)	
(A) DESIGN	\$ 150,000	(A) PERSONNEL COSTS	\$ -
(B) LAND	\$ -	(B) MAINTENANCE & OPERATING COSTS	\$ 8,000
(C) CONSTRUCTION	\$ 1,500,000	(C) CAPITAL EQUIPMENT REPLACEMENT	\$ -
(D) EQUIPPING	\$ -		
<b>TOTAL EST COST</b>	<b>\$ 1,650,000</b>	<b>TOTAL ANNUAL O &amp; M</b>	<b>\$ 8,000</b>

TIME NEEDED TO DESIGN & CONSTRUCT PROJECT (IN YEARS) \_\_\_\_\_ RELATIONSHIP TO OTHER CAPITAL PROJECTS \_\_\_\_\_

AGENCIES TO BE COORDINATED WITH **Arts Commission** PLAN OR STUDY IDENTIFYING PROJECT NEED **Comprehensive Plan**  
**Community Cultural Plan**

SIGNATURE OF REQUESTING DEPARTMENT HEAD OR DESIGNEE \_\_\_\_\_ DATE \_\_\_\_\_

Copy of the CIP request courtesy of the City of Tulsa

# DESIGN

## Background

Certain plans and desires for public art in this area are currently in existence. The following is designed to provide background information on the area and the plans.

In 2006, the City of Tulsa undertook an extensive street improvement project along North Peoria from Highway 75 to Mohawk Boulevard. These improvements have left a large amount of right-of-way along this major thoroughfare in the design area (approximately 50 feet on the west side of Peoria and 20-30 feet on the east side). It is the community and the City's desire to install 8-10 bronze sculptures depicting people of historical significance to the North Tulsa community. The sculptures are planned to be built at 130% of life size in order to be appreciated from both a moving vehicle and as a pedestrian.

A Capital Improvement Project Request for 2007-2008 has been made for this area to fund the public sculpture program. The request is for approximately \$1.6 million to fund design work, 8-10 pieces of bronze sculpture and commemorative plaques, plazas, site improvements, electrical work and maintenance. A copy of the request is shown to the left. It is important to note that this request is currently unfunded.

# DESIGN

## Project Scope & Services

The scope of the design portion of this project is to provide conceptual design services for a public sculpture program along North Peoria Avenue between Pine Street and Virgin Street. These conceptual designs will then be used to promote the funding of the Capital Improvement Project Request.

Services will include a series of conceptual designs and illustrations of proposed sculpture locations. One or two of these designs will be refined and an illustrated sketch will be provided. The designs and sketches will show potential locations for the public sculpture along with proposed site enhancements including planting, paving, signage (where necessary) and street furniture.

Specifically the services provided will be as follows:

**PHASE 1:**

Review of site conditions (walking and driving survey, photo survey and SWOT analysis).

**PHASE 2:**

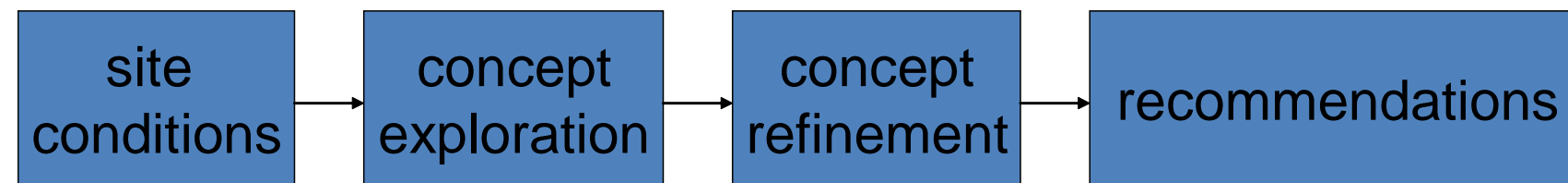
Concept exploration based upon review of existing conditions and research on outdoor public sculpture.

**PHASE 3:**

Concept refinement based upon community input, the parameters of the Capital Improvement Project Request and research on public art.

**PHASE 4:**

Recommendations will be outlined for future steps in the development of this sculpture program.







## PHOTO SURVEY

### Eastside Photographs

Phase 1 of the design project was to review the existing conditions of the area. On February 2nd, 2008 a photo survey was undertaken. The entire design area was walked, photographed and documented. This was vitally important for gaining a feel and understanding of the existing infrastructure and condition of the area and to begin to contemplate how a public sculpture program could enhance the area and thrive. This survey was used to gain the perspective of a pedestrian walking through the area which was complemented by a subsequent drive through the area. It is the intention of the Capital Improvement Project request that the pieces of sculpture will be visible and appreciated by both the pedestrian and driver. Thus it was important to experience the space as a pedestrian and a driver.

To the left are a selection of the photographs of the eastside of North Peoria Avenue. In comparison to the westside of the street this side is much more cluttered. The south end includes a large commercial area with signs that spill out towards the road. A good example of this can be seen in the first photograph. There is considerably more street furniture on this side of the street including benches, light poles, trash cans, bollards and bus stops. These items can be viewed in each of the photographs to the left. The eastside contains both a sidewalk, with brick trim and a bike path and a larger amount of landscaping and plantings than on the westside. In addition, there is approximately 30 less feet of right-of-way on the eastside. All these factors combine to create a more enclosed, attractive and better defined street space compared to the rather barren and empty space on the opposite side of the street.





# PHOTO SURVEY

## Westside Photographs

To the left is a selection of pictures taken of the westside of North Peoria Avenue. In contrast to the eastside of the street there is much less clutter. Street furniture, plantings and landscaping are limited here. The brick wall, shown in a majority of the photographs runs the whole length of the street. The utility poles, as shown particularly in the final photograph in the series, are much more predominant. The sidewalk is plain with no decorative trim and has much less curvature to it than on the other side of the street. Overall, the westside of North Peoria Avenue is not well defined and therefore has little sense of space. The pedestrian is exposed to the elements and there is little to catch the eye.

It is important to note the landscaped median shown in the third picture. This median has the effect of slightly reducing the expanse of the road and the dominance of the vehicle and should not be discounted as a potential location for sculpture.



# DESIGN

## Swot Analysis

Following the walking, driving and photo survey a SWOT analysis was undertaken focusing on those factors in the area that are relevant to a public sculpture program. SWOT is an acronym for Strengths, Weaknesses, Opportunities and Threats and is a widely used planning and design tool.

The survey is shown to the left and concisely highlights the current conditions in the area (the strengths and weaknesses) and ideas about the future of public sculpture here (the opportunities and threats). This analysis identifies the numerous, interacting issues that may impact a public sculpture program and should be considered in the development of the program.

### STRENGTHS

- WIDE SIDEWALK & BIKEPATH
- ATTRACTIVE STREET FURNITURE
- BOULEVARD NATURE OF STREET
- EXISTING & NEW TREE PLANTINGS
- CUT OUTS
- HIGH TRAFFIC ARTERIAL STREET - VISIBILITY
- LANDSCAPING & BUFFERING
- CURVATURE OF SIDEWALK
- RECENT STREET IMPROVEMENTS
- LARGE RIGHT-OF-WAY - CAR NOT DISTRACTING
- BRICK WALL
- PEDESTRIAN & PUBLIC TRANSIT USE
- CLEANLINESS OF SPACE
- WELL-LIT

### OPPORTUNITIES

- BURY UTILITIES OR INCORPORATE INTO ART PROGRAM
- MORE LANDSCAPING
- INVOLVEMENT OF SURROUNDING COMMUNITY & SCHOOLS
- ENCOURAGE COMMERCIAL DEVELOPMENT
- ADD BIKE RACKS
- MORE CROSSWALKS
- ADOPT A SCULPTURE PROGRAM
- GATEWAY(S) OR SIGNS ADVERTIZING THE PIECES

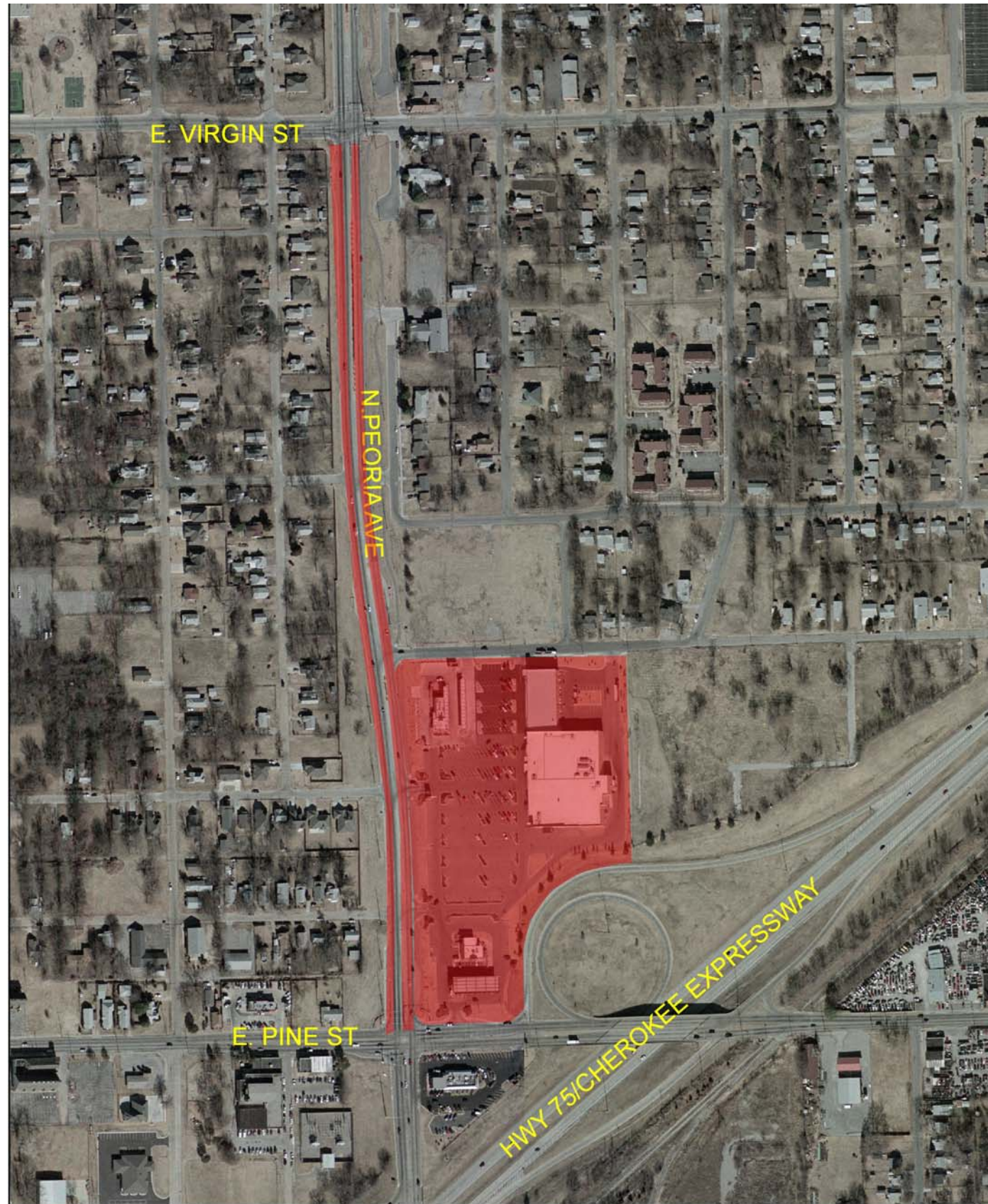
### WEAKNESSES

- UTILITY POLES
- CLUTTER ADJACENT TO COMMERCIAL AREA
- EXPANSE ON WEST SIDE OF PEORIA
- UNSHELTERED SPACE
- BLAND
- EMPTY COMMERCIAL USES
- LACK OF A SENSE OF PLACE OR IDENTITY
- NO SPATIAL DEFINITION
- HIGH SPEED TRAFFIC

### THREATS

- VANDALISM OF SCULPTURE
- LACK OF COMMUNITY BUY-IN TO SCULPTURES
- LACK OF MAINTENANCE
- VEHICULAR DAMAGE
- RAPID MOVEMENT OF THE VEHICULAR VIEWER
- TOO MANY DISTRACTING ELEMENTS ON THE STREET
- SCALE OF THE ENVIRONMENT





## DESIGN

### Aerial Photography

In order to obtain a bird's eye perspective a brief analysis of the aerial photograph of the design area was undertaken. The aerial shows the predominantly residential nature of the surrounding site, the large commercial area at the south-east end and the main streets and highway.

The areas shown in red are areas that were off-limits for design. The entire length of the road, although not the median could not be designed in for public safety reasons. The large area in red at the south-east end of the aerial is the commercial area with signage and other clutter that spills out into the sidewalk. The rest of the design area has been studied further and considered for potential locations for sculpture.



## DESIGN

### Selection & Placement Criteria

Phase 2 of the design project was to begin to explore design concepts based on the review of existing conditions undertaken in Phase 1 and on research completed on outdoor sculpture. This research uncovered a particularly useful book written by Margaret A. Robinette entitled "Outdoor Sculpture". In this book Robinette outlines five criteria to be addressed in the selection and placement of outdoor sculpture. To begin she states that "the two primary factors for consideration are the sculpture itself and the setting". So far in this design project the setting is established and the sculpture is requested to be bronze historical figures significant to the community. However, it is important to note that who these historical figures will be is yet to be decided.

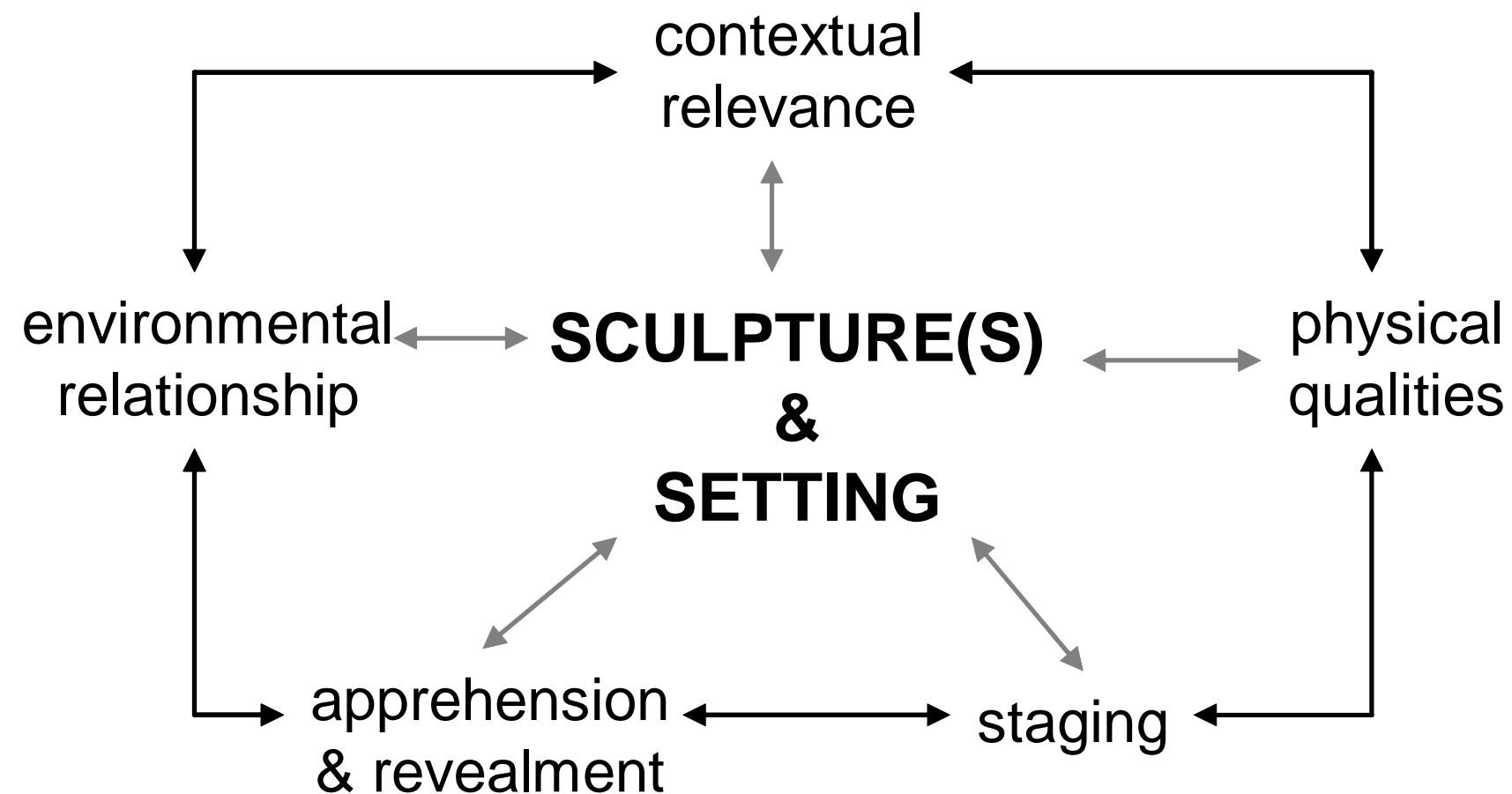
The five criteria and notes how they relate to this design project are listed below:

1. **Contextual Relevance** - the way the piece(s) fit into the total fabric of the setting, including the subject matter, chronology, utility, and sociocultural acceptability.

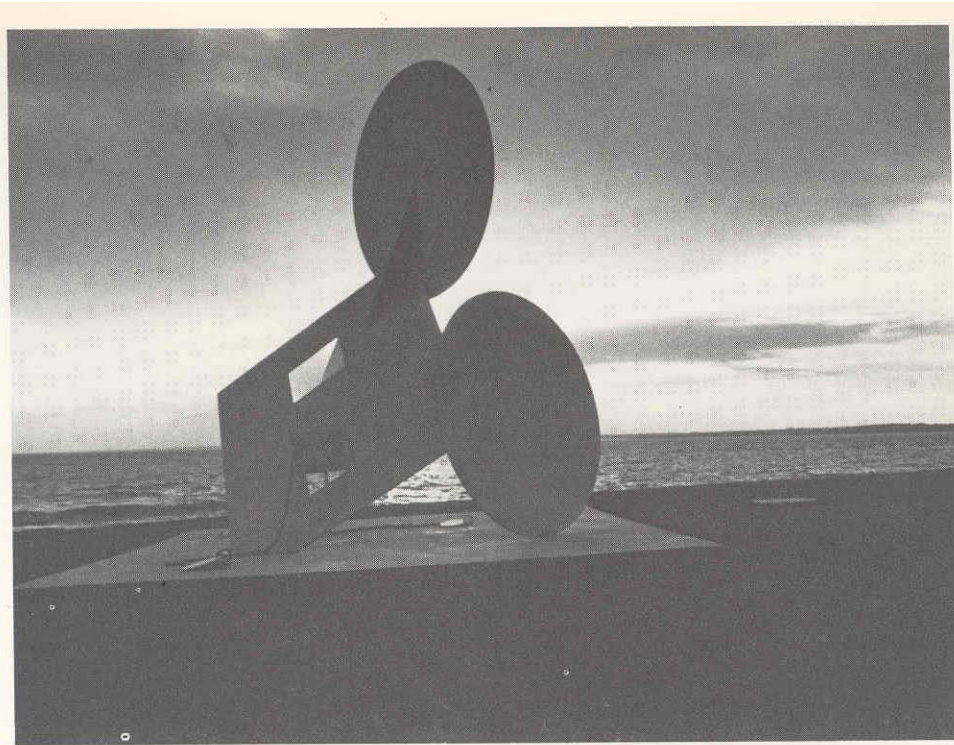
- as has already been referred to the subject matter is not known, however, the sociocultural acceptability of the pieces is particularly important in this community and needs to be addressed thoroughly and sensitively.

2. **Physical Qualities** - the size and/or scale, shape and/or form, material, mass and density, complexity.

- background discussion on the CIP request found that it was written based on bronze sculpture of human figures approximately 130% of life size. These figures are to be seen on foot and from a vehicle. This dictates to a certain extent the density and complexity of the pieces.

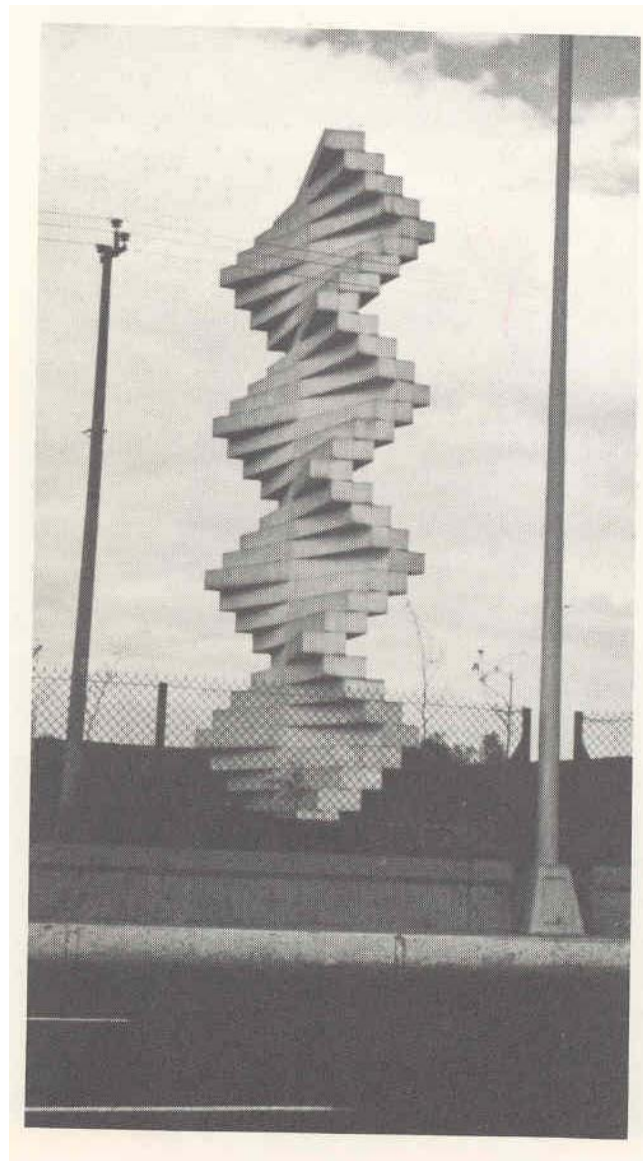


“Top: Claes Oldenburg, Newport, Rhode Island. In the vastness of the natural landscape it is nearly impossible for a work of sculpture to be too large.



Bottom: Eduardo Ramirez, Vermont Interstate 89 South. In the Vermont Highway Sculpture Program the scale of the sculpture is adjusted to the pedestrian viewer at the rest stop.

Below: Herbert Bayer, Mexico City. The monumental sculptures along Mexico City’s Olympic Highway are intended to be viewed from the windows of passing autos.” (pg’s 49-50 of ‘Outdoor Sculpture’).



## DESIGN

### Selection & Placement Criteria Cont.

3. **Staging** - planning and executing the placement of the piece(s) and the design of the setting to the best advantage of each. Factors include: background, foreground, enframement, base and lighting.

- *research in Phase 1 will be used in determining the staging of the pieces.*

4. **Apprehension and Revealment** - the position from which the spectator views the piece(s) and how much of it is seen at a given time and for how long. Factors to consider are: the speed of the viewer, the angle of vision, and the distance(s) from which the sculpture is seen.

- *again the pieces will be viewed by pedestrians and those in vehicles which makes this criterion a particularly difficult one to address. Although the emphasis is to be on the pedestrian viewer.*

5. **Environmental Relationship** - the basic elements of the natural and man-made environment including land forms, water, plants, architecture and animals.

- *research in Phase 1 will be used extensively in considering this criterion.*





"Martin Luther King" by Lisa Reinertson (1999) 7ft bronze sculpture, Riverside, CA



"Martin Luther King Jr" by Lisa Reinertson (1989) Bronze sculpture with plaque, Kalamazoo, MI



"Dr. Martin Luther King Jr. Monument Project" by Donald L. Howard (2007) 4' cast bronze sculpture, 3' granite pedestal. Chico, CA



"Dr. Martin Luther King Jr." by Jeffery & Anna Koh-Varilla Sculpture, UT-Austin, TX



"Martin Luther King" by William Easley (1988) 4' 5" bronze sculpture on granite bench with concrete base, Sherman, TX



"Dr. Martin Luther King Jr." by Ed Dwight 9' 6" sculpture on 5' granite base, Baltimore, MD

See page 64 for notes

## DESIGN

### Public Sculpture Considerations

The next step in this research was to break down the theoretical criteria outlined by Robinette into specific physical elements of pieces of bronze sculpture of historical figures that could potentially be installed in the design area. This theoretical analysis can be undertaken on all five of Robinette's criteria. For this project it was pertinent to analyze the physical qualities further given the unknown subject matter.

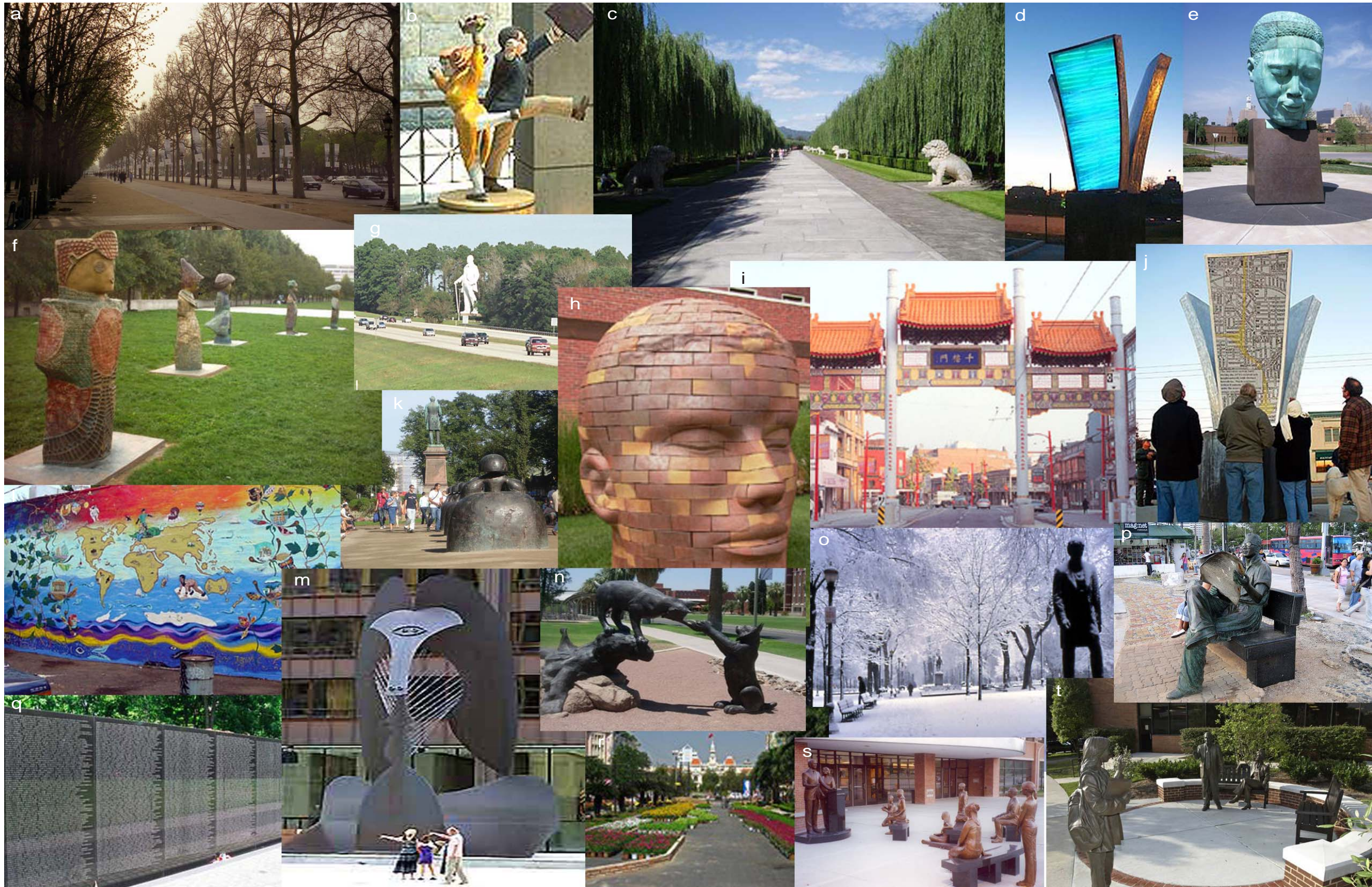
To the left are a series of six photographs of various different outdoor sculpture pieces of Martin Luther King Jr. located across the USA.

The physical elements are:

- Pedestals - size, scale, color, inscription.
- Scale of the piece - life size, smaller or larger than life size.
- Attire - ornate, simple, with or without props.
- Posture - seated, standing, striding, arms outstretched.
- Surroundings - open backdrop, close to buildings, within own plaza, well lit.
- Plaque - inscription, length, size.
- Solitary figure or with others.
- Figure - full figure, half figure or bust.
- Material - bronze, concrete, stone or a mixture.

Once this research on outdoor sculpture was completed concept exploration could begin. On the next page is a collage of design themes and ideas that led into the four distinct design concepts to be outlined shortly.





See page 64 for notes



## BEFORE



Westside of Peoria Ave.

## AFTER



## PRELIMINARY DESIGNS

### Park/Plaza Design

Concept exploration led into the development of four very distinct designs. All design work was completed using Adobe Photoshop to create photomontage's. The first design was based on the concept of creating a park or plaza in which to appropriately stage the sculpture and for pedestrians to visit. Two sites were chosen, one on each side of Peoria Avenue. The design is intended to create a pedestrian friendly, inviting space, separate from the automobile that would encourage pedestrians to sit or explore the statues and relax.

The first site, shown to the top left, is located on the westside of North Peoria, close to the intersection with Pine Street. This site is located in the largest area of open right-of-way in the design area. Unfortunately, the lack of a defined space is very difficult to overcome even with the attempts at beautification including paving, landscaping, planters and the statuary. The utility poles, blank wall, barren sidewalk and large grassed area leave the design looking rather odd and out of place. The setting is also very exposed leaving maintenance of the space as a significant concern. Additional buffering from the street and larger scale landscaping surrounding the plaza would lessen the impact of vehicular traffic and help define a sense of place.

The second site, shown to the bottom left, is located on the eastside of North Peoria, at the intersection of North Peoria Avenue and Virgin Street. The same design as on the westside is replicated on the eastside. This site is located on a large area of open land owned by the City of Tulsa. It is the main gateway to Booker T. Washington High School and as such receives a large amount of vehicular traffic. The buildings and greater amount of landscaping and sidewalk treatments on this side of Peoria create a greater sense of place and enclosure than the park on the other side of Peoria.

Unfortunately this design does not adequately address the driver in the area since it is primarily designed for someone walking to and around the plaza.

## BEFORE



Eastside of Peoria Ave.

## AFTER





## PRELIMINARY DESIGNS

### Gateway Designs

The second design is based on the concept of gateways to be located at the intersections of North Peoria Avenue and Pine Street and North Peoria Avenue and Virgin Street. The design is intended to mark the entrances to the area with statues that are staged to welcome the entrants. The outstretched arms of each statue were set to create an invisible bridge from one side of the street to the other as the vehicle enters the area. As such, the design caters predominantly to the vehicle. Unfortunately, the width of the street (six lanes at the south end and five lanes at the north end) detracts from this effect. In addition, the large amount of clutter (utility poles, street lights and signs) , particularly at the intersection of Pine and Peoria makes it almost impossible to see the statues until you are right at the intersection. This is a problem when vehicles are often moving through the area at 40 miles per hour.

By increasing the size of the statues and their pedestals or incorporating them into a functional use at the intersections (e.g. as part of the traffic lights) it may be possible to create effective sculptural gateways.



Intersection of North Peoria Avenue and Pine Street



Intersection of North Peoria Avenue and Virgin Street





BEFORE

## PRELIMINARY DESIGNS

### Sidewalk Design

The third design was based on the concept of creating an educational walk along the west side of Peoria Avenue. Statues are relatively evenly spaced along the sidewalk with informational plaques with the name and a summary of the life of each of the figures. A limited number of the statues are on benches encouraging those walking to stop and sit with the public sculpture. The west side of the street is more spacious and has less clutter and is thus more conducive to the addition of sculpture along the entire length of the design area than the east side is. The openness of this space also means that those travelling through the area in vehicles have the opportunity to view and experience the sculpture program to a certain extent although the concept is designed to meet the needs of and address the pedestrian.

AFTER



The addition of a hedge, small shrubs, flowers, brick pavers, light poles, hanging baskets, flags and other street furniture create a sense of space and enclosure that is lacking in the picture to the top left. Should the original Capital Improvement Request for 8 to 10 pieces of sculpture be funded and successful a further request could be made to fund sculpture along the eastside of Peoria which would create a pedestrian loop.





BEFORE



AFTER



## PRELIMINARY DESIGNS

### Median Designs

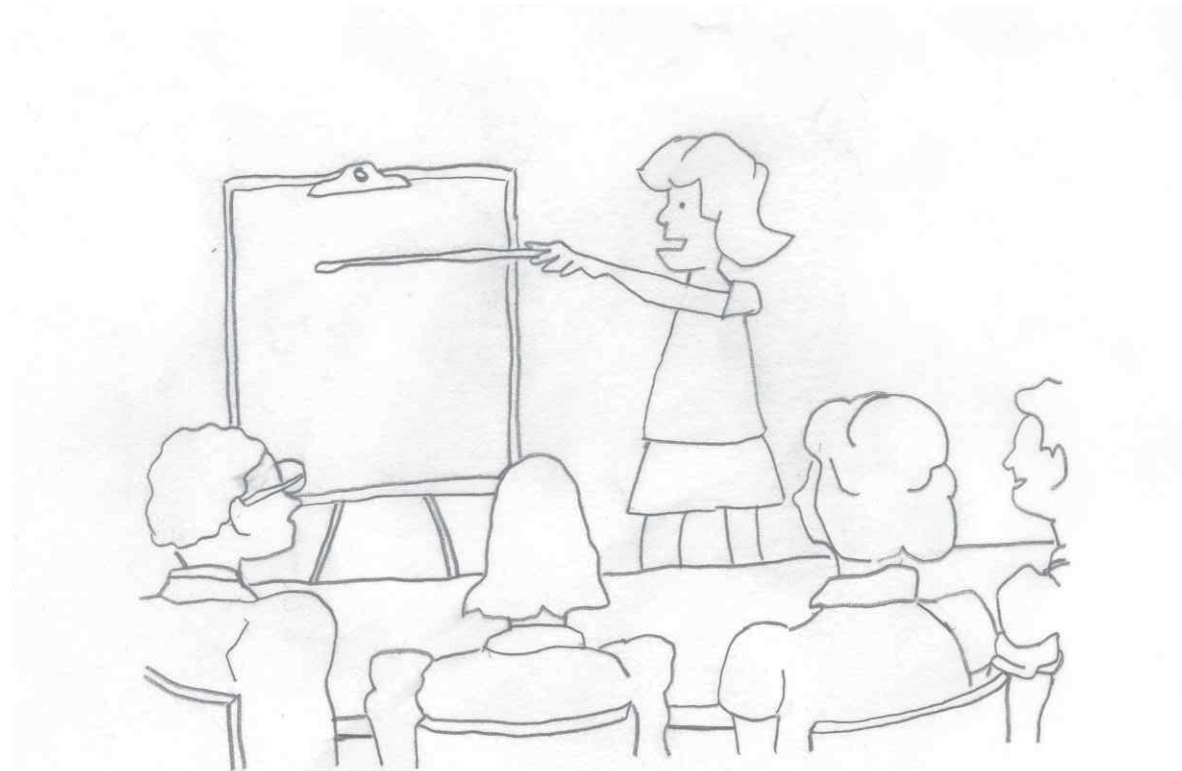
The fourth design was based on the concept of using the median as a location for the sculpture. The median is well landscaped, well-lit, very visible and currently allows enough space for approximately 4 pieces of sculpture. Funds remaining from the 4 pieces could be used to place sculpture elsewhere in the area or for additional landscaping and beautification. The piece of median chosen is located close to the intersection of Peoria Avenue and Virgin Street. Three different types and themes of sculpture were placed here, all three are shown on the pictures to the left. The top picture shows the median prior to the addition of sculpture. The middle picture shows large scale bronze jazz instruments on large, sturdy pedestals. The design is whimsical and fun and it is easy to decipher what each piece of sculpture is from a distance and in a relatively fast moving vehicle.

The picture to the bottom far left shows large scale bronze busts of figures on the same large, sturdy pedestals. The busts allow the viewer to grasp quickly who the figures are but appear somewhat bland, unappealing and even rather intimidating.

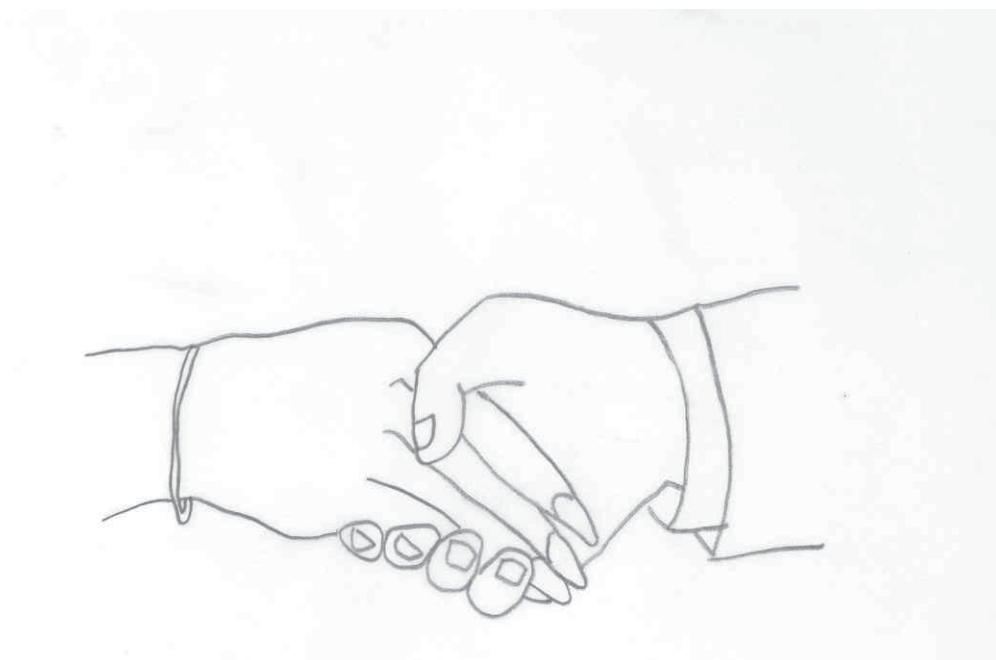
The picture to the bottom near left shows large scale, full figure bronze statues again located on the large, sturdy pedestals. Of the three designs this is probably the least effective at allowing the viewer to decipher swiftly the subject matter and their significance.

All the designs show a large, low-scale sign at the entrance to the sculpture area which would introduce the sculpture and signify to the driver that they are entering a public sculpture area. Unfortunately, these designs do not fulfill the desire of the CIP Request and of the community to be educational and pedestrian friendly. The risk of being a distraction to drivers and the significant possibility of them being damaged by a vehicle are also major drawbacks to this design. However, from the research completed on median sculpture this is a unique idea that has the potential to attract a great deal of interest and intrigue.





Picture traced from [http://www.gma.org/vital\\_signs/activities/town\\_meeting\\_activity.jpg](http://www.gma.org/vital_signs/activities/town_meeting_activity.jpg)



Picture traced from [http://footinthedoor.typepad.com/photos/uncategorized/halfhand\\_handshake\\_drawing\\_4.gif](http://footinthedoor.typepad.com/photos/uncategorized/halfhand_handshake_drawing_4.gif)

## DESIGN

### Public Meetings

Phase 3 of the design project is concept refinement. This phase began with a number of community meetings. These meetings are described below.

#### Meeting with Councilors

On the morning of Tuesday, February 26, 2008 a meeting was held with Councilor Henderson, whose district includes the west side of Peoria, and Councilor Turner, whose district includes the east side of Peoria. The meeting was an opportunity to bring the public sculpture project to the Councilor's attention, show them some of the design concepts and survey whom they thought the sculpture should be of. Both Councilor's were very receptive to the project and encouraged by the early designs that were shown. They particularly liked the park design. The following figures significant to the North Tulsa community were suggested by them:

- Art Williams
- B S Roberts - First Councilor District One
- Dorothy DeWitty - First Councilor District Two
- Martin Luther King Jr. - Civil Rights Leader

Once this project has been completed the top one or two designs will be taken back to the Councilor(s) by the community for them to advocate for the funding of this Capital Improvement Project.

#### Meeting with the Lacy Park Taskforce

On the evening of Thursday, March 6, 2008 at the regularly scheduled meeting of the Lacy Park Taskforce the proposed public sculpture program was introduced to the community. Design concepts were presented for community input and a survey was conducted of those local and national figures the community would like to see in the sculpture program.



# DESIGN

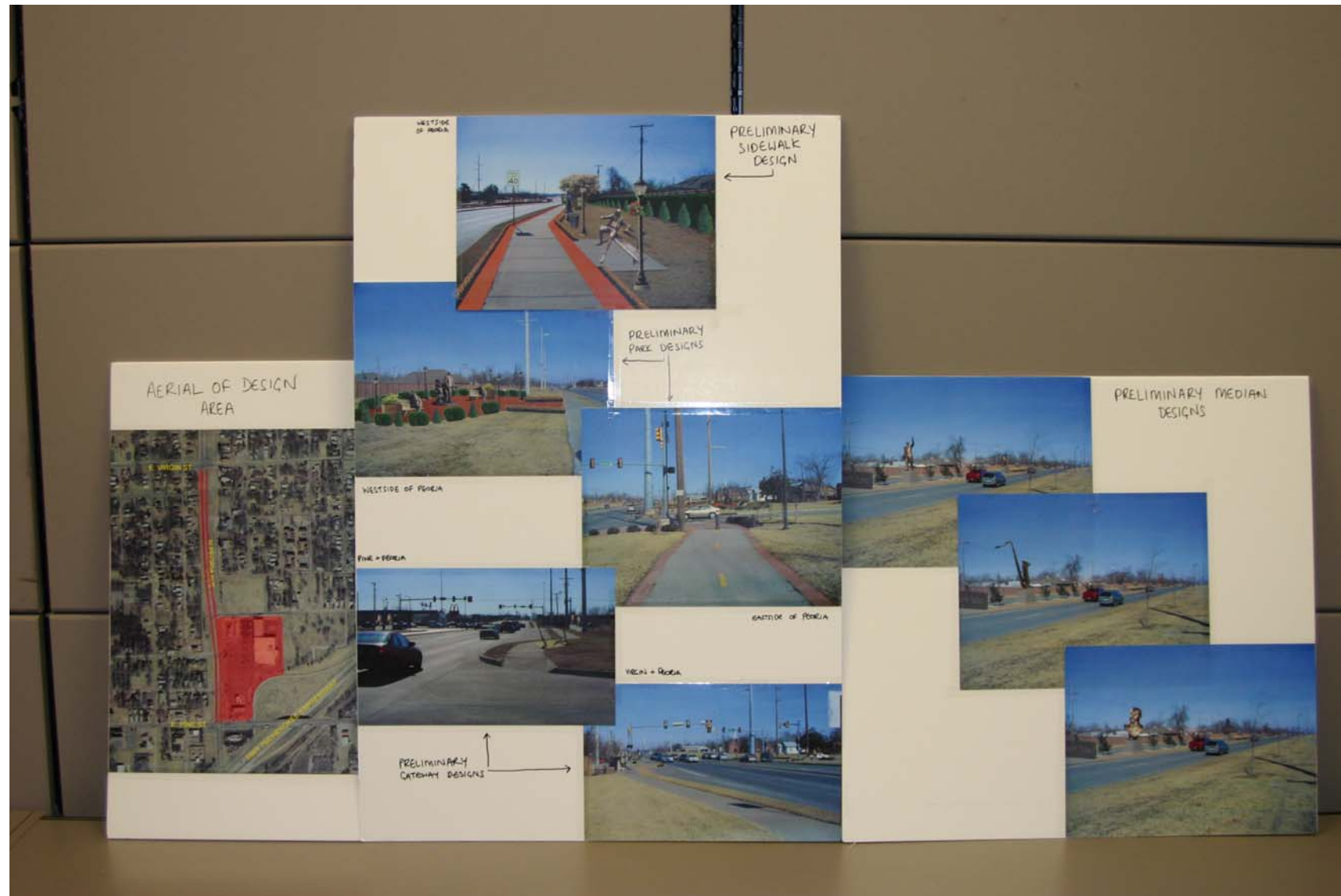
## Public Meetings

As a Planitulsa document states “The Lacy Park Task Force is an organization whose mission is to improve the overall quality of life for North Tulsa residents. Their primary area of focus is Pine to Apache, Peoria to the Abandoned MKT Rail. Many of the members are community leaders and help disseminate information to others about what is going on in their neighborhood (<http://www.cityoftulsa.org/Community/Planning/CompPlan/documents/LacyParkTaskForcefeedback050307.pdf>).

The project was also very well received by this group of approximately six people. The boards used at this meeting to present the design area and concepts are shown to the left. They particularly liked the sidewalk design and the two park designs. It was suggested that the sidewalk design could become something similar to the NatureWorks sculpture located along Riverside Drive. This would encourage people to walk and stop and learn about the sculpture and move on to the next piece, as many do along Riverside Drive. The median design was viewed as a distraction and susceptible to damage.

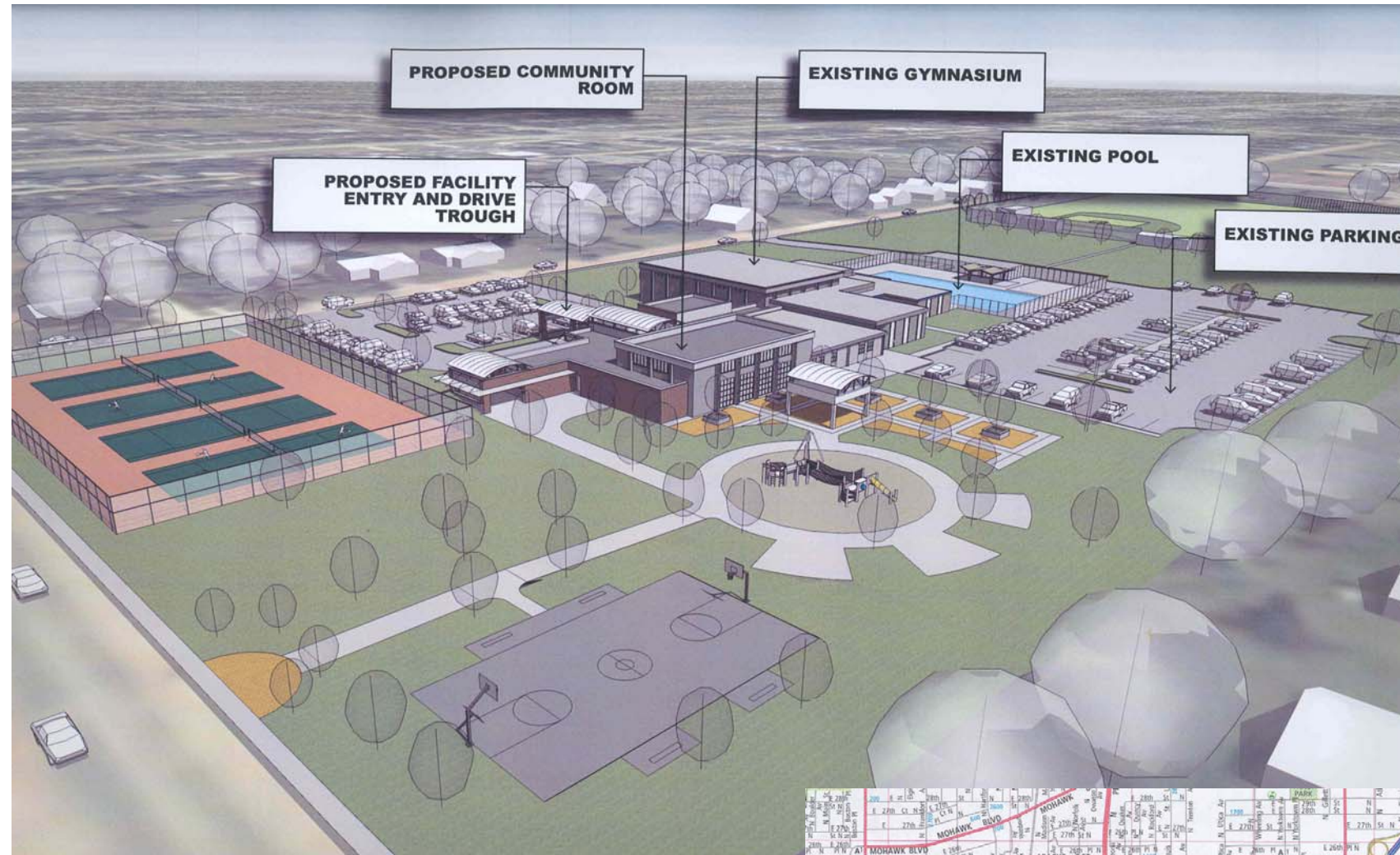
Potential subject matter for the sculpture was discussed. The group emphasized community leaders and pioneers of North Tulsa and famous musicians and sports figures. The desire is for the sculpture to provide role models for the community and build pride. A number of local and national figures significant to the community were suggested, including:

- Dr. T. O. Chapelle Sr.
- Ernie Fields
- John Hope Franklin
- Booker T. Washington
- George Washington Carver
- The first 4 black principals of Booker T. Washington High School



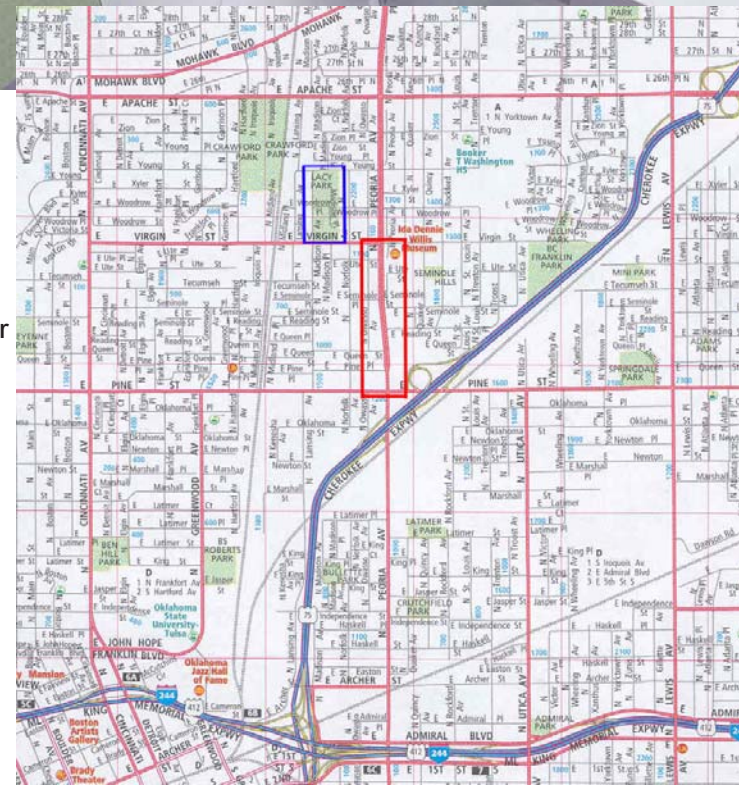
Boards used at the meeting of the Lacy Park Taskforce





Aerial View Looking Northwest by gh2 Architects.

Map showing the community center in relation to the design area.



## DESIGN

### Public Meetings

A new design subject idea was also suggested by one participant. The idea proposed is for the sculpture to be of children exercising, playing and learning. For example, playing with a jump rope or a hoola hoop, or playing hopscotch or jacks. This would fulfill the educational component desired by the community and a core basis of the CIP Request. In addition, it would raise awareness of exercise, while also being fun and positive. After review it is felt that Crawford Park would be a better location for this concept, being an open park setting.

#### Meeting with Other Interested Parties

On March 21st, 2008 a meeting with the City of Tulsa, Bank of Oklahoma and the Lacy Park Taskforce was held. The meeting was an opportunity for those with interest in improving the Lacy Park area to outline and discuss proposed projects for the area and opportunities for collaboration. On this and the following page is an outline of two specific projects that are significant to the development and concept refinement of the Public Sculpture Program. Future meetings of this group are planned to be held.

#### 1. Lacy Park and Community Center Master Plan

In July 2007 “gh2 Gralla Architects, LLC (gh2) was engaged by the City of Tulsa to develop a long term master plan for improvements to the Lacy Park Community Center” (Lacy Park and Community Center Master Plan). The community center is located approximately two blocks west of the design area on North Madison Place. The map to the left shows the location of the community center outlined in blue with the design area highlighted in red. The image to the left provides an aerial view of the Master Plan.

The Master Plan is currently unfunded do to an unanticipated drop in the revenue generated by the Tax Increment Financing (TIF) District located on the northeast corner of North Peoria Avenue and Pine Street.



## Design

### Other Projects

There are a number of aspects of this Master Plan that are important to and have the potential to influence the proposed Public Sculpture Program:

- the mural currently at the Community Center is a very important piece of public art for the North Tulsa Community and additional pieces of public art are proposed here. These pieces could be connected to the public sculpture along Peoria.
- the master plan calls for a link or trail to be developed between the Community Center and Crawford Park which is a part of the Osage Trail. This could also link with the Public Sculpture Program along North Peoria to establish an integrated pedestrian pathway.
- a sign is proposed at the intersection of North Peoria and Virgin Street similar to the sign proposed in the BOK project (described on the next page) for Booker T. Washington High School. This is within the design area of the public sculpture program and thus attempts should be made to integrate it into the themes and materials of the program.

These are all design elements and proposals that have been developed and, should the funding be provided, may become a reality. It is important to consider them to ensure they integrate and enhance the proposed Public Sculpture Program.



Concept View at Entry by gh2 Architects



## Design

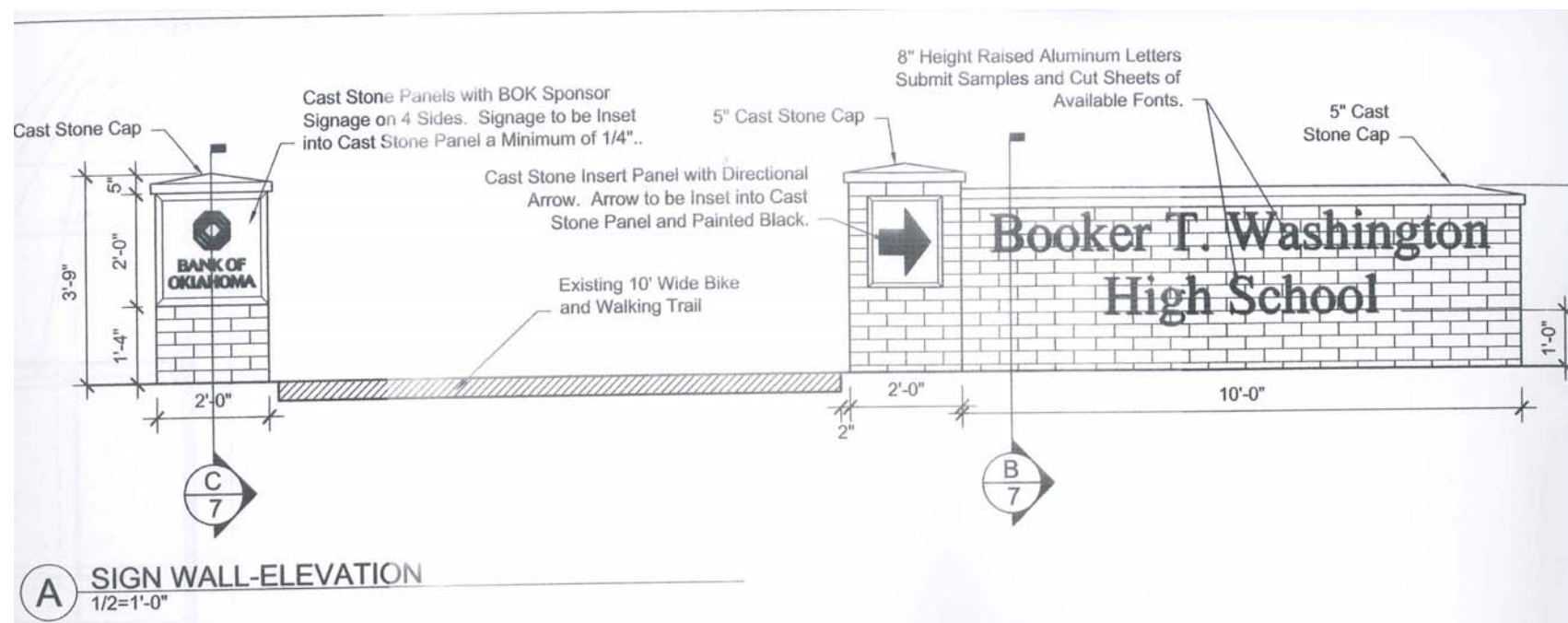
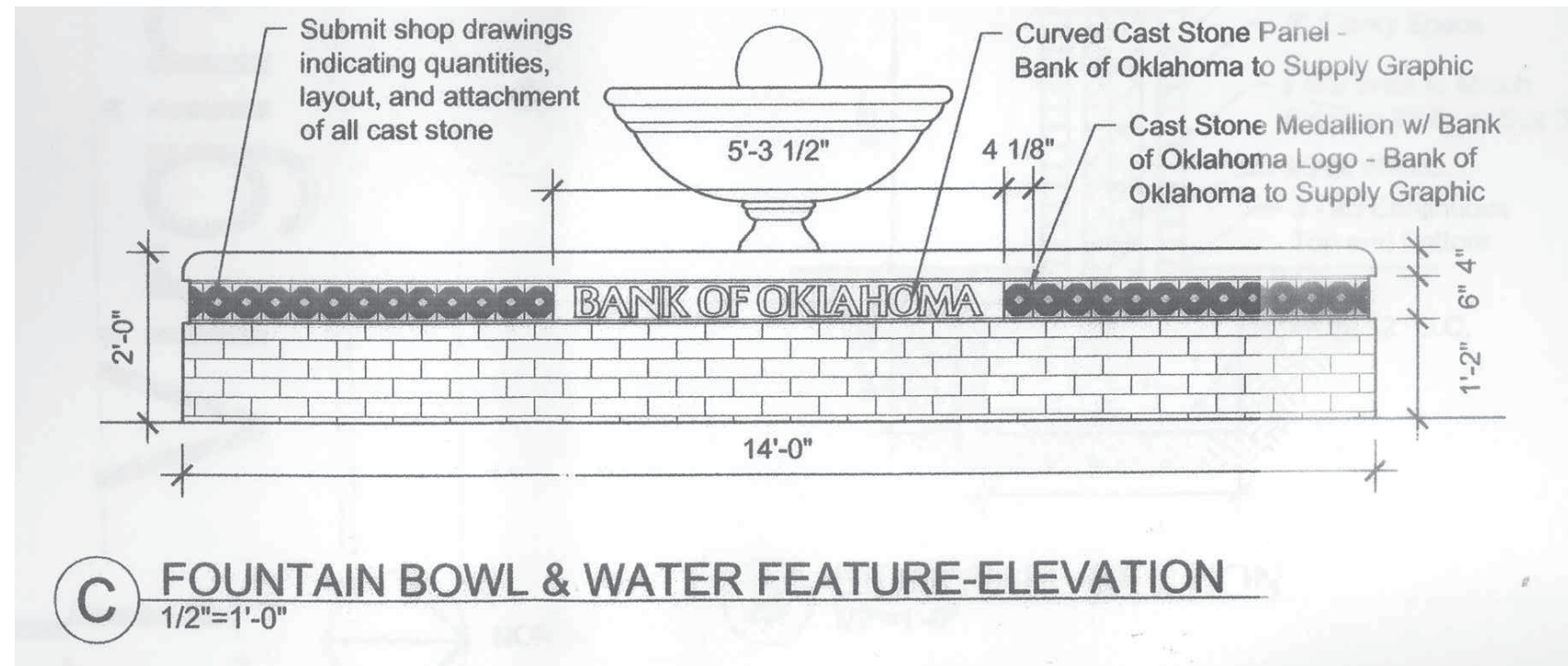
### Other Projects

#### BOK North Peoria Improvements

In January 2007 Howell and Vancuren, Inc. Landscape Architects submitted plans for streetscape improvements to the City of Tulsa. The plans focus on enhancements to the northside of the North Peoria and Pine Street intersection. Plans include a proposed fountain, bus shelters, signs, concrete walkways and large scale landscaping and planters. The images to the left provide a snapshot of some of the proposals shown in the plans.

The Streetscape Improvements are currently unfunded, however, Bank of Oklahoma is interested in funding some or all of this work in collaboration with the Metropolitan Tulsa Transit Authority.

The fountain, landscaping and large planters proposed at the intersection of North Peoria Avenue and Pine Street are particularly significant to the park/plaza design proposed in the Public Sculpture Program. The westside location of the park/plaza is approximately 200 feet north of the proposed streetscape improvements. Should both these projects reach fruition it is important that they are integrated and enhance each other for the overall improvement of the public space in this area.



Streetscape elements from Howell & Vancuren, Inc.



# DESIGN

## Definitions & Impact

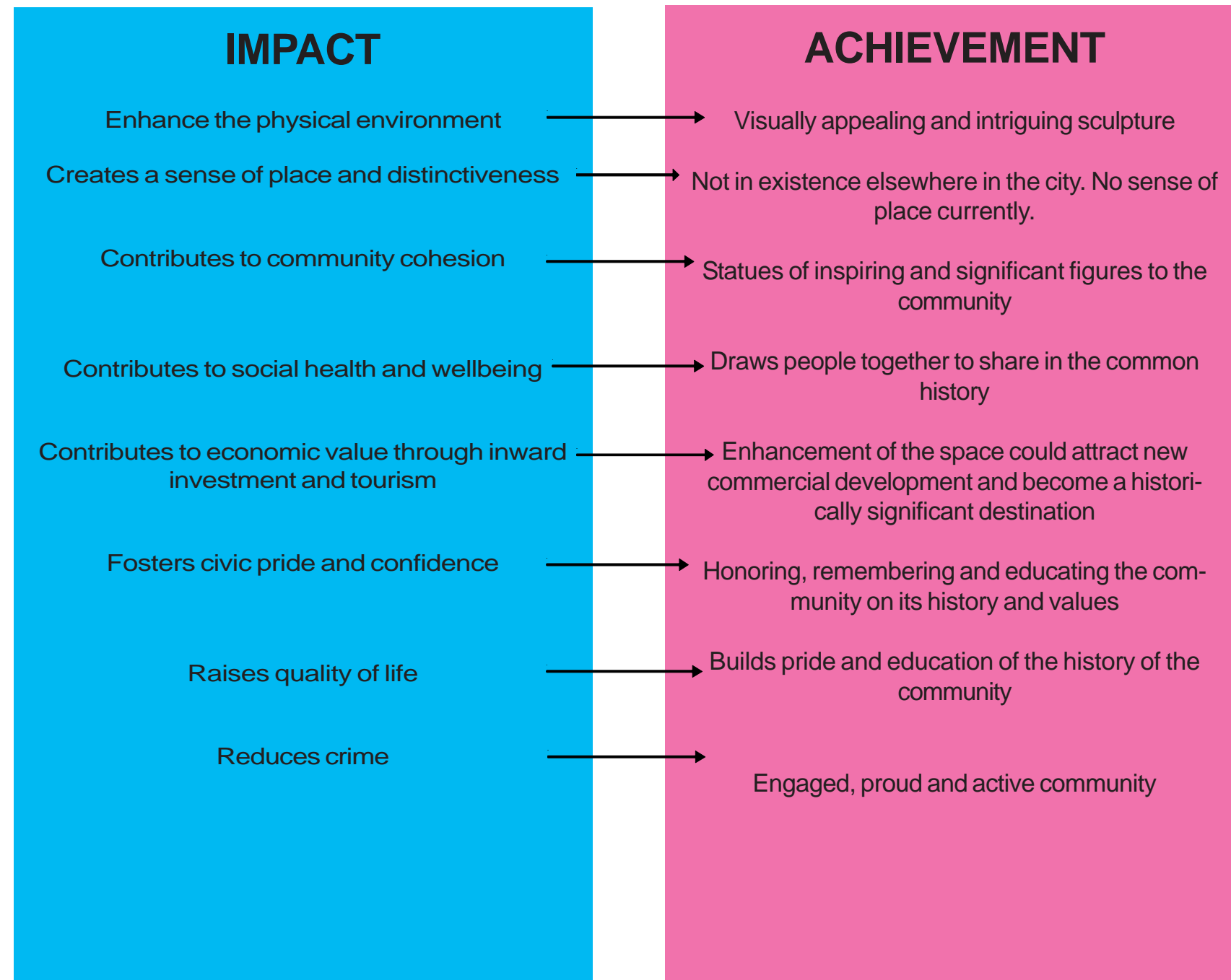
To complete the concept refinement phase it was necessary to review what had been learned at the beginning of this entire project during the study of the definitions and impacts of public art.

In reviewing the definitions of art outlined on page 4, the desires of the community and the CIP request this public sculpture program can be defined as having the following purposes:

- to commemorate or memorialize
- as storytelling
- to record history
- to build community

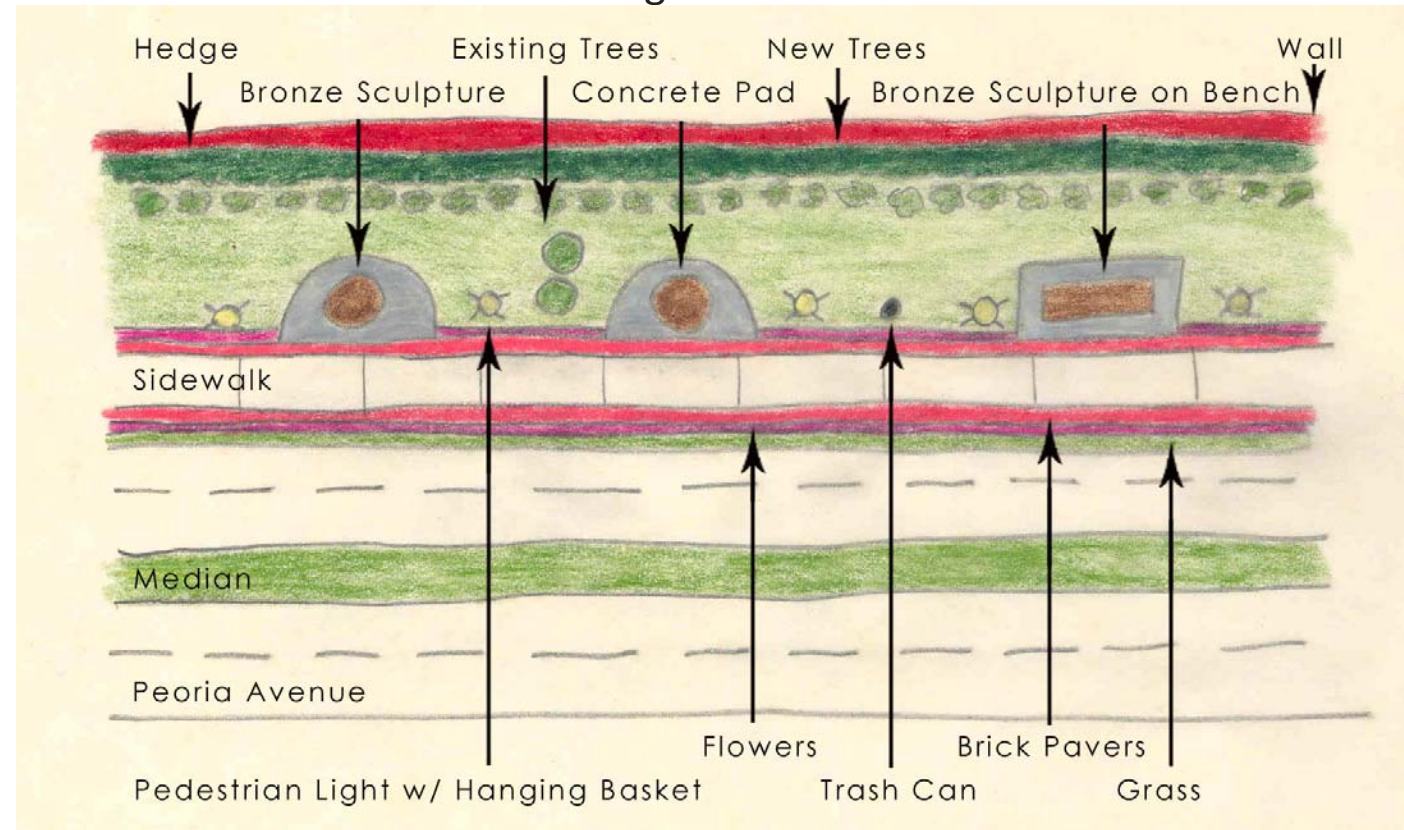
It is important to remember these definitions when making recommendations for the public sculpture in this area.

Next it was necessary to review the eight common claims made regarding the impact of public art. These were outline on page 6 and have also been listed in the left column of the diagram to the left. Taking each of these claims in turn the right column describes how this public sculpture program could achieve each of the potential impacts of public art. This process assisted greatly in the refinement of the design concepts.

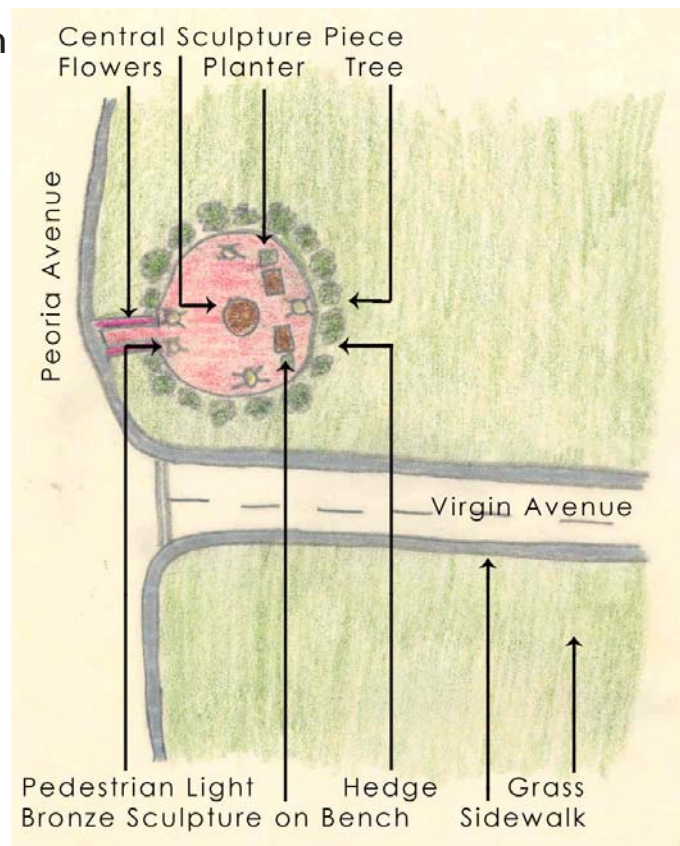




## Illustrated Sketch of Sidewalk Design



## Illustrated Sketch of Park/Plaza Design



## DESIGN

### Final Concept Refinement

Using the input from the community, the CIP request, the research undertaken on public art and outdoor sculpture and the concept exploration two of the design concepts stand out. It is concluded that the two concepts should be further developed and used to promote the funding of the Public Sculpture Program.

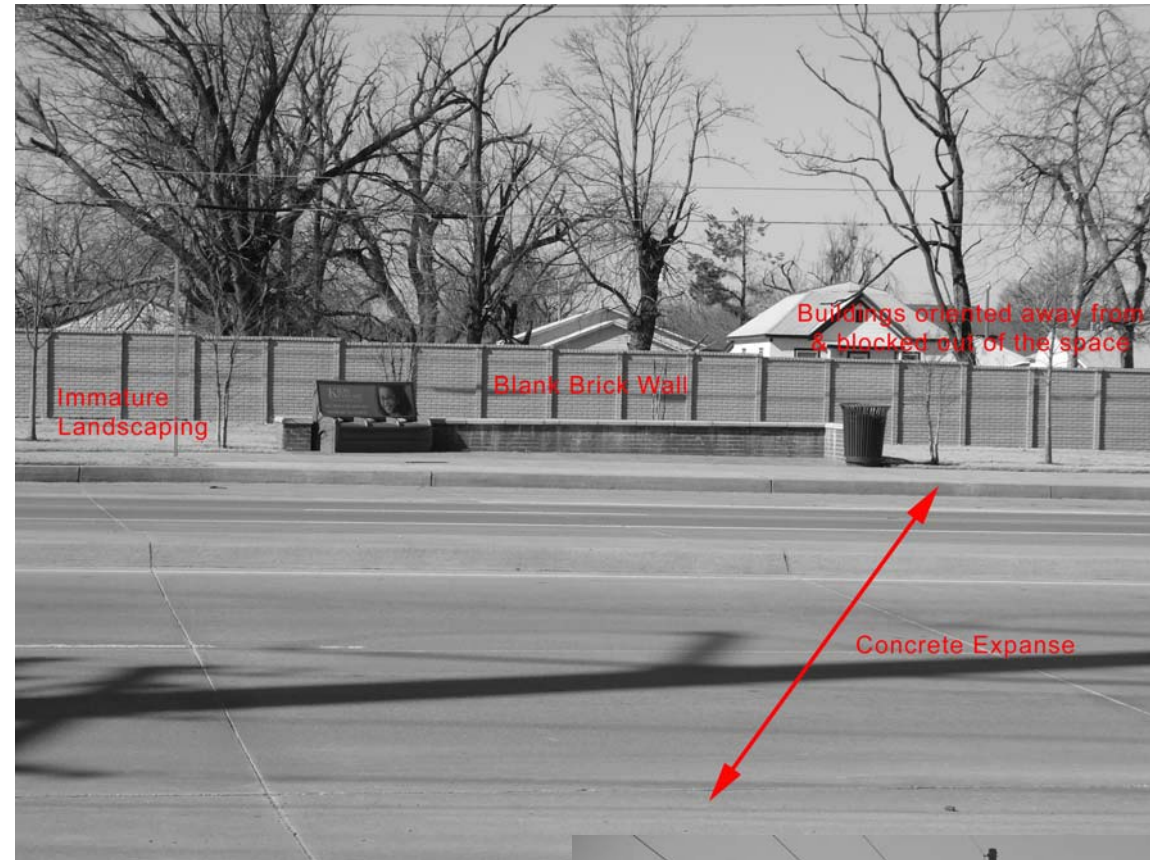
The two concepts are the Sidewalk Design and the Park/Plaza Design. They have been chosen for the following reasons:

1. the public meetings revealed that those present were most interested in these two designs.
2. both designs specifically meet the desire of the community and the CIP request to be educational and pedestrian friendly. The Sidewalk Design also has the advantage of being experienced by the driver also.
3. both designs have the potential to integrate effectively with the two other projects proposed for this area.

The sketches shown to the left were drawn to further develop the two chosen concepts. This was as far as the scope of the design project goes into concept development.



## Photographs with comments on the challenges of the space



## DESIGN

### Challenges of the Space

Prior to outlining final recommendations for the future development of this site a brief analysis of the challenges of the space was undertaken.

Below is a list of the main challenges with photographs to the left pointing out a number of the problems.

- Immature landscaping
- Concrete expanse
- Brick wall
- Lack of buildings, people or any type of activity looking out on and interacting with the space
- Scale
- Dominance of vehicular traffic over pedestrian traffic
- Distraction of vehicular traffic
- Large utility poles
- Lack of definition of space

The overwhelming challenge of the space is attempting to install public art and other methods of beautification once a street improvement project has been completed rather than during the implementation of the improvements. This in addition to the list above leave a public space that is almost totally devoid of any sense of place or identity.



## Abstract Sidewalk Design



## DESIGN

### Dealing With Scale

As the previous page showed one of the major challenges to placing a public sculpture program in this area is the lack of definition of the space. A major contributor to this lack of definition is the overwhelming scale of the space. As the design concepts that have been presented have shown the sculpture pieces have a tendency to be drowned out by the overwhelming scale and blankness of the space.

There are a number of potential ways to address the problem of scale at the site. A number of these methods are listed below:

- Use bold colors to create contrast and make the pieces stand out.
- Install a large piece of sculpture which is impossible to miss.
- Install abstract sculpture that intrigues and puzzles the viewer.
- Use repetition of sculpture or landscaping to create a sense of place.

The design to the left is a bold attempt to tackle the scale problem of the site and create a public sculpture program that will be eye-catching and intriguing to both the pedestrian and the car driver. The use of bright colors highlights the backdrop of the area and the repetition of abstract sculpture pieces works with and uses the linear nature of the site to its advantage.



## Final Sidewalk Design



## Final Park/Plaza Designs



## DESIGN

### Recommendations

Phase 4 of the design project was to outline recommendations for future steps in the development of the Public Sculpture Program. This project concludes that the next steps should be:

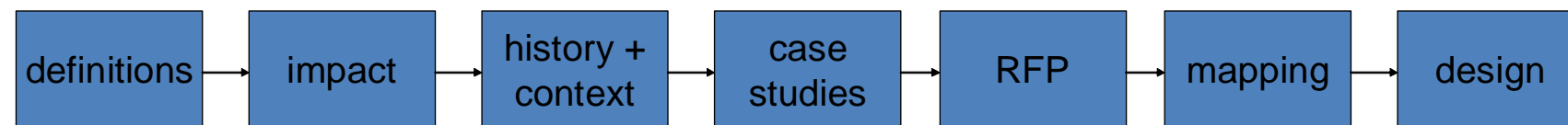
1. Thorough survey and design work completed culminating in a site plan.
2. Survey community for input on the subject(s) of the sculpture.
3. Development of a design including identification of materials, plants, street furniture, signage and paving.
4. Development of a cost estimate.
5. Obtainment of funding.
6. Commission sculpture.
7. Installation.
8. Maintenance.
9. Establish a framework for measuring the short, medium and long-term impact of art on the area to effectively assess the difference the public sculpture makes to this community (framework may be similar to those reviewed in an earlier section of this project).

During each of these steps dialogue should be ongoing with the community, the sculptor(s), the Arts Commission and any other relevant entities. This will help to ensure that buy-in to the program is established and maintained. In addition, coordination should be ongoing with the other two projects proposed for this area to ensure that the projects are complementary and to the benefit of the entire area.

These recommendations are based on the lessons learned during the development of this entire project. The Case Studies were particularly useful in recommendation development.



## Project Outline



## Lessons Learned

- Public art is a rich and fulfilling field of investigation and does not exist in a vacuum, rather it influences the space and is influenced by the space.
- Successful public art programs are based on extensive Public Art Master Plans, paid staff to administer the plan, up to date Public Art Ordinance's that include monies for maintenance, annual work plans & budgets to monitor the operation of the Master Plan and diversification in the types of public art programs including private developer and neighborhood programs.
- The Arts Commission of the City of Tulsa is doing the best it can with the resources it currently has.
- Tulsa has a rich history of art and public art which desperately needs to be highlighted to its citizenry and visitors and policies updated to bring the public art program into the twenty-first century.
- Public art is very subjective and is more than statues but includes anything from performance art to media projections. In addition almost everyone has an opinion on pieces of public art.
- Community engagement and buy-in is vital to the successful implementation and acceptance of public art.
- Collaboration between engineers, city officials, urban planners and designers and public art advocates is integral to the development of public art and public spaces the city can be proud of.
- Compared to other art forms and other initiatives to improve public space public art involves less investment and is experienced by many more people.

## CONCLUSION

The overall aim of this project was to provide the direction and framework for public art that will create public spaces the city can be proud of. The diagram to the top left highlights each of the steps in this project. To accomplish the overall aim the project was divided into three main components. The first was a comprehensive review of best practice in public art planning using case studies of cities from the U.S. and the world. The case studies provided excellent examples of directions the city could go in to promote and develop its public art collection.

The second component was the production of a Request for Proposal for a Master Plan for Public Art in Tulsa. The thorough research conducted at the beginning of the project on public art and the City of Tulsa established the background knowledge needed to develop the Request for Proposal. The case studies provided stellar examples of the components of successful public art programs.

The third and final objective of the project was to select an area of the city for design to show visually what impact the implementation of best practice in public art planning can have on Tulsa. This was by far the most challenging of the three objectives to meet. Much of the reason for the challenge was the nature of the design site. No amount of best practice in planning or beautification could seemingly overcome the problem of attempting to implement public art in a space that was recently re-designed with no thought to public art. This is a valuable lesson in the need for collaboration between engineers, urban designers and public art advocates

Ultimately public art is a public resource that requires an engaged citizenry educated on the benefits of public art and willing to invest in this resource. Much work is yet to be done in this area in the City of Tulsa. The mapping and design work completed in this project is one step in the right direction to engaging with and educating citizens and visitors to Tulsa.

In summary, this project allowed the researcher to take an in-depth look into a rich and challenging field, uncovering the interrelationships between public space, public art, communities, politics and money. There is so much more that could and should be explored. The diagram to the bottom left highlights the main lessons learned in this project.



## Websites

### MLK

- a - From Lisa Reinertson's website at [http://www.lisareinertson.com/content\\_set.htm](http://www.lisareinertson.com/content_set.htm)
- b - From the Kalamazoo Public Library website at [http://www.kpl.gov/images/collections/PubSculp\\_MLK.jpg](http://www.kpl.gov/images/collections/PubSculp_MLK.jpg)
- c - From the City of Chico website at [http://www.chico.ca.us/Arts\\_Commission/Portfolio/Martin\\_Luther\\_King.asp](http://www.chico.ca.us/Arts_Commission/Portfolio/Martin_Luther_King.asp)
- d - From the University of Texas website at [http://www.utexas.edu/law/news/2006/013006\\_mlk.html](http://www.utexas.edu/law/news/2006/013006_mlk.html)
- e - From the Smithsonian Institution Research Information System at [http://sirismm.si.edu/saam/scan1/STX001115\\_1b.jpg](http://sirismm.si.edu/saam/scan1/STX001115_1b.jpg)
- f - From the Bay Weekly newspaper at [http://www.bayweekly.com/year07/issuexv2/leadxv2\\_2.html](http://www.bayweekly.com/year07/issuexv2/leadxv2_2.html)

### Collage

- a - [http://www.cis.nctu.edu.tw/~whtsai/France%20Tour/New-Summary\\_of\\_Trip/Webpages\\_of\\_Summary/originalimages/03-30-05-02%20Beautiful%20road%20trees%20in%20perspective%20of%20Champse-Elysees%20Boulevard.jpg](http://www.cis.nctu.edu.tw/~whtsai/France%20Tour/New-Summary_of_Trip/Webpages_of_Summary/originalimages/03-30-05-02%20Beautiful%20road%20trees%20in%20perspective%20of%20Champse-Elysees%20Boulevard.jpg)
- b - From the City of Vancouver Public Art Registry website at [http://www.city.vancouver.bc.ca/publicart\\_wac/publicart.exe/indiv\\_artwork?pnRegistry\\_No=25](http://www.city.vancouver.bc.ca/publicart_wac/publicart.exe/indiv_artwork?pnRegistry_No=25)
- c - From Mchyl's blog at <http://www.mchyl.net/images/beijing/58.jpg>
- d - From Public Art Indianapolis website at [http://www.publicartindianapolis.org/project\\_detail.aspx?id=22&active=0](http://www.publicartindianapolis.org/project_detail.aspx?id=22&active=0)
- e - Link no longer available
- f - From University of Washington website at <http://www.ocean.washington.edu/people/faculty/jmurray/bercy.jpg>
- g - From Houston Freeways website at [www.houstonfreeways.com](http://www.houstonfreeways.com)
- h - From Public Art Indianapolis website at [http://www.publicartindianapolis.org/project\\_detail.aspx?id=22&active=0](http://www.publicartindianapolis.org/project_detail.aspx?id=22&active=0)
- i - From the City of Vancouver Public Art Registry website at [http://www.city.vancouver.bc.ca/publicart\\_wac/publicart.exe/indiv\\_artwork?pnRegistry\\_No=397](http://www.city.vancouver.bc.ca/publicart_wac/publicart.exe/indiv_artwork?pnRegistry_No=397)
- j - From Public Art Indianapolis website at [http://www.publicartindianapolis.org/project\\_detail.aspx?id=22&active=0](http://www.publicartindianapolis.org/project_detail.aspx?id=22&active=0)
- k - From Locating Helsinki website at <http://locatinghelsinki.files.wordpress.com/2007/08/dsc03109.jpg>
- l - From Portland Regional Arts and Culture Council website at <http://data.racc.org/pubart/details.php?ID=2490>
- m - From World Guide to Chicago at [http://www.world-guides.com/images/chicago/chicago\\_picasso.jpg](http://www.world-guides.com/images/chicago/chicago_picasso.jpg)
- n - Link no longer available
- o - From Portland Regional Arts and Culture Council website at <http://data.racc.org/pubart/details.php?ID=1323>
- p - From Flickr website at <http://www.flickr.com/photos/readerwalker/28086547/>
- q - From Visiting DC website at [http://www.visitingdc.com/images/vietnam\\_memorial\\_wall\\_picture.jpg](http://www.visitingdc.com/images/vietnam_memorial_wall_picture.jpg)
- r - From Butenet website at [http://www.butenet.net/max/Vietnam/Saigon/index\\_Saigon.html](http://www.butenet.net/max/Vietnam/Saigon/index_Saigon.html)
- s - Link no longer available
- t - Link no longer available

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## TITLE 5 CHAPTER 3

### ARTS COMMISSION OF THE CITY OF TULSA

Section 300. Arts Commission Created.

Section 301. Membership.

Section 302. Duties.

Section 303. Cooperation with Others.

Section 304. Time for Review.

Section 305. Expenditures.

Section 306. Offices, Meetings.

Section 307. Municipal Personnel and Agencies to Assist.

Section 308. Budget Policy.

#### SECTION 300. ARTS COMMISSION CREATED

The Arts Commission of the City of Tulsa is created for the purposes of:

A. Providing for the government of the City of Tulsa and for its citizens a continuing source of respected and talented opinion and advice concerning public matters having aesthetic implications in order to ensure that the City of Tulsa will grow more beautiful as it expands;

B. Emphasizing positive measures for the pursuit of beauty and thus avoiding undue reliance upon prohibitions and restrictions;

C. Stimulating superior aesthetic quality in all phases of the physical development of the community; and

D. Assuming such other duties as the Mayor and Council may from time to time assign.

*Ord. No. 16527*

#### SECTION 301. MEMBERSHIP

The Commission shall be composed of eleven (11) members appointed by the Mayor, subject to the approval of the Council. Four shall be lay members and the others shall include a musician, two architects, one landscape architect and three representatives from the Arts Council of Tulsa. The Chairmen of the Tulsa Metropolitan Area Planning Commission, the City-County Library Board, and the Tulsa Park and Recreation Board shall be advisory members of the Commission. The Mayor shall select persons of recognized public stature with demonstrated capabilities in their fields and who are interested in the aesthetic quality of the City of Tulsa. In instances where matters within the purview of the Commission fall within the jurisdiction of any governmental entity or agency not a part of the government of the City of Tulsa, such as an Independent School District, the chief administrative officer of the affected entity or agency shall be added to the membership of the Commission during

consideration of the individual project in which his agency is concerned. Such temporary membership shall not entitle the member to vote. Members of the Arts Commission shall serve until December 1, 1990. Subsequently, one-third (1/3) of the members shall be appointed for terms of one (1) year; one-third (1/3) for terms of two (2) years; and one-third (1/3) for terms of three (3) years. Thereafter, members shall be appointed for three (3) year terms; provided, however, that all members shall hold office until their successors are appointed and qualified. Members of the Commission shall serve without compensation and no member shall receive any compensation from the City or from any trust, donation or legacy for any service relating to membership on the Commission.

#### SECTION 302. DUTIES

A. No work of art shall be contracted for, commissioned, placed or erected on property of the City, or become the property of the City by purchase, gift or otherwise, except for any museum or gallery, unless such work of art, or a design or model of the same as required by the Arts Commission, together with proposed location of such work of art, shall first have been submitted to the Arts Commission, and the written recommendations and comments of the Arts Commission shall have been received and considered by the Mayor. The term "work of art" as used in this instance shall include paintings, mural decorations, stained glass, statues, bas-reliefs or other sculptures, monuments, fountains, arches or other structures of a permanent or temporary character intended for ornament or commemoration. No existing work of art in the possession of the City shall be removed, relocated or altered in any way without the approval of the Arts Commission, except as otherwise provided herein. Nothing herein contained shall be construed to limit or abridge the legal powers and duties of the governing body of the Gilcrease Institute of American History and Art.

B. The aesthetic design of any new buildings or revisions or renovations to existing buildings or any new or renovated elements of the City's infrastructures or amenities to be erected upon lands belonging to the City of Tulsa and costing in excess of Five Hundred Thousand Dollars (\$500,000.00) shall be reviewed by the Arts Commission within sixty (60) days of submittal, and the written recommendations of the Commission shall be received and considered by the board or agency responsible for such design.

C. All monuments, sculpture and paintings belonging to the City may periodically be examined by the Arts Commission, and detailed recommendations for their cleaning, maintenance and repair shall be made to the Mayor; provided, however, this provision shall not apply to the Gilcrease Institute of American History and Art.

## APPENDIX ONE

### Summary Ordinance

D. No permanent commercial enterprise shall be placed or erected in any building owned by the City or on property of the City unless such commercial enterprise, or a design or model of the same as required by the Arts Commission, together with a proposed location of such commercial enterprise, has been submitted to the Arts Commission, and the written recommendations and comments of the Arts Commission shall have been received and considered by the Mayor. In the event a policy for the location and design of commercial enterprises for a specific building or property has been reviewed by the Arts Commission and approved by the Mayor, review and approval by the Arts Commission and Mayor of individual commercial enterprises shall not be required. The term "commercial enterprise" as used in this instance shall include concessions, refreshment and gift stands, book stands, advertising promotions, displays and exhibits of any kind.

E. The Arts Commission shall review, at least once a year, allocations made pursuant to this chapter and shall make recommendations on whether or not to expend appropriations and for which projects.

*Ord. No. 16527*

#### SECTION 303. COOPERATION WITH OTHERS

The Arts Commission shall:

A. Work with public boards, agencies and authorities in establishing environmental goals for projects and shall assist the City of Tulsa in the evaluation of redevelopment proposals;

B. Work closely with the Tulsa Metropolitan Area Planning Commission in ensuring aesthetic quality and design in Planning Commission projects, and in developing high quality visual environment; the periphery of publicly-owned property shall receive the particular attention of the Arts Commission;

C. Work closely with the Tulsa Park and Recreation Department in developing a program of beautification along public thoroughfares with appropriate landscape treatment, plantings maintenance and design of amenities, all intended to promote beauty, to preserve and enhance property values on existing streets and public spaces, and to stimulate similar private efforts;



D. Offer advice or suggestions to the owners of private property in relation to the beautification of the property; any person planning to erect any building or make any improvement may submit the plans and designs or sketches thereof to the Arts Commission for advice and suggestions, for which no charge shall be made by the Arts Commission;

E. Advise the Mayor of such other proposals for the use and preservation of buildings and objects of historical, architectural or cultural significance;

F. Make to the Mayor such other proposals as it deems constructive toward the preservation and improvement of the physical beauty of the City;

G. Make application for grants in the name of the City of Tulsa, as appropriate and with the approval of the Mayor, for art-related purposes in keeping with the purposes of the Arts Commission; and

H. Offer advice and suggestions to any City department, agency or trust which requests advice and counsel.  
*Ord. No. 16527*

#### **SECTION 304. TIME FOR REVIEW**

The Arts Commission shall develop its comments and recommendations upon any matter submitted to it involving an expenditure of less than One Thousand Dollars (\$1,000.00) within fifteen (15) days after submission and upon any other matter within thirty (30) days after submission. If such comments and recommendations are not completed within the times herein established, consideration thereof shall be unnecessary.

#### **SECTION 305. EXPENDITURES**

Unless otherwise restricted, appropriations designated for expenditures on the recommendation of the Arts Commission shall be integrated and held in escrow by the City until expended. The Arts Commission shall oversee the expenditure of all appropriations made by the Council to the Commission for the advancement of visual and performing arts. Any interest accrued on unexpended funds may be used by the City upon recommendation by the Arts Commission for art-related purposes. "Art-related purposes" shall be construed so as to include such items other than those listed in Subsection 302.A. of this chapter.  
*Ord. No. 16527*

#### **SECTION 306. OFFICES, MEETINGS**

The Arts Commission shall create and fill such offices as it may determine are necessary for the performance of its functions.

## **APPENDIX ONE CONT.**

### **Summary Ordinance**

It shall hold at least one regular meeting in each month. It shall adopt rules for the transaction of business and shall keep a record of its resolutions, transactions, findings and determinations.

#### **SECTION 307. MUNICIPAL PERSONNEL AND AGENCIES TO ASSIST**

The facilities, personnel and agencies of the municipal government are directed to be made available to the Commission, and at all times such personnel, agencies and officers shall cooperate with the Arts Commission to accomplish the objectives and purposes herein set forth.

#### **SECTION 308. BUDGET POLICY**

A. No less than one percent (1%) of the total cost of any new buildings or major revisions to existing buildings to be constructed or erected on property owned by the City, utilizing public funds, shall be budgeted and expended for works of art as defined in Subsection 302.A., above. Such works of art shall be reviewed and approved by the Arts Commission as provided herein.

B. Consideration shall be given to the location, quality and character of works of art to be utilized in connection with new buildings or major revisions to existing buildings used for the proposed juvenile detention facility at 315 South Gilcrease Museum Road or the adult detention facility at 1727 Charles Page Boulevard, in such a way as to lessen the negative impact such facilities may have to the neighborhoods in which they are located. Nothing herein, however, shall require that said work of art be located at the facility.  
*Ord. Nos. 16527, 17691*



## APPENDIX TWO

### Arts & Humanities Organizations in Tulsa

A Pocket Full of Hope  
Actor's & Children's Theatre  
Afghanistan Perceivers  
Alliance Francaise de Tulsa  
Alpha Rho Tau  
Amadeus Piano Festival  
American Indian Theatre Co.  
A.I.A./Eastern Oklahoma  
A. I. A./Tulsa Foundation for Architecture  
American Theatre Company  
Ballet Folklorico Tierra Mestiza, Inc.  
Barthelmes Conservatory  
Barthelmes Foundation (Albert & Hete)  
Broken Arrow Community Playhouse  
Cascia Hall  
Celebrity Attractions  
Center for Physically Limited  
Center for Non-Profits  
Chamber Music Tulsa  
Circle Cinema Foundation  
Coalition of Historic Neighborhoods of Tulsa  
Downtown Tulsa Unlimited  
English Speaking Union  
Epiphany Group of Eastern OK (The)  
Friends of the Tulsa City-County Libraries  
Founders Chorus  
German American Society  
Grace Ann Productions  
Greenwood Cultural Center  
Heller Theatre  
Hispanic American Foundation  
Holland Hall School/Walter Arts Center

Hyeckka Club of Tulsa  
Light Opera Oklahoma  
Living Arts of Tulsa  
Metropolitan Opera Nat'l Council Auditions  
Metro Tulsa Chamber of Commerce  
Midwest Harp Academy, Inc.  
Midwestern Theater Troup, Inc.  
National Indian Monument & Institute  
OK Mozart Festival  
Oklahoma Arts Institute  
Oklahoma Jubilee Chorus  
Oklahoma Performing Arts, Inc  
OSU Arts & Sciences Extension  
Oklahoma Visual Arts Coalition  
PieceWork Theatre Co.  
Philbrook Museum of Art  
Ragtime for Tulsa Foundation, Inc.  
River Parks Authority  
Sherwin Miller Museum of Jewish Art  
Signature Symphony @ TCC  
Suzuki Strings of Oklahoma  
Suzuki Assoc. of the Greater Tulsa Area  
Theatre Club  
Theatre North  
Theatre Pops  
Theatre Tulsa  
Thomas Gilcrease Museum Assoc.  
Trinity Episcopal Church  
Triqueta Creative Group, Ltd.  
Tulsa Accredited Music Teachers  
Tulsa Archeological Society  
Tulsa Area Community Theatre Alliance

Tulsa Artists Coalition  
Tulsa Artists Guild  
Tulsa Ballet Theatre  
Tulsa Boy Singers  
Tulsa Children's Chorus  
Tulsa City County Library  
Tulsa Community Band  
Tulsa Community College/PACE  
Tulsa Garden Center  
Tulsa Global Alliance  
Tulsa Historical Society  
Tulsa Honors Orchestra Tulsa Opera  
Tulsa Oratorio Chorus  
Tulsa Park & Recreation Dept.  
Tulsa Performing Arts Center  
Tulsa Performing Arts Center Trust  
Tulsa Philosophical Society  
Tulsa Photography Collective  
Tulsa Repertory Musicals, Inc. Tulsa Spotlighters, Inc.  
Tulsa Town Hall  
Tulsa Youth Ballet  
Tulsa Youth Orchestras  
Tulsa Zoo Friends  
Vocal Pride Foundation  
Wednesday Morning Musicale  
Woolaroc



## APPENDIX THREE

### Case Study Interviews

Most of the pieces of public art are stand alone pieces.

The basic art program in Vancouver was adopted in the early 90s and reflected art planning and practice of the 60s and 70s. Currently the entire public art program is under review to be updated and improved. The review is not yet complete but it has highlighted the need for 4 full-time paid staff members to administer a successful public art program. In addition, there is a strong desire to get the artists integrally involved and allow them to have as much freedom as possible to determine the opportunities for public art. The Office of Cultural Affairs is also working on a space legacy plan to determine where space is available in the City for public art.

The Office for Cultural Affairs does not have a Public Art Registry because they have never had the resources necessary to maintain one. They have a listserv which artists subscribe to. They also have a few open calls a year and undoubtedly this uncovers new artists but it is also increasingly frustrating for the artists in particular since only one opportunity is available no matter how many apply.

#### 5. 11/21/07- Interview with Mindy Taylor Ross Director of Public Art, Arts Council of Indianapolis

“The Arts Council of Indianapolis is a private not for profit, that advocates for the arts in Indianapolis. Our city does not have a department of cultural affairs or arts council or commission that is a city agency”.

“We do not keep formal statistics. The program was initiated with a goal of increasing cultural tourism and attention to Indianapolis. For the public exhibition with Tom Otterness, which was our first, we did track all media hits and put values to them to show the “value” of the spotlight shown on Indy due to that singular art project (return on investment). This would be the closest thing beyond how many free brochures did we print and distribute, web hits, etc”.

#### 1. 10/15/07 - Interview with Melissa Simmons Public Art Coordinator for Fort Worth Public Art

On the impact of public art, Melissa stated that it is a hard one to answer since in our case – with only a few completed projects – we can only cite anecdotal evidence that the art is appreciated by the community. The FW Convention Center always comments on the popularity of the Donald Lipski piece Intimate Apparel and Pearl Earrings. The FW Weekly Reader’s Choice Awards named Eric McGehearty’s piece United We Stand as the “best outdoor art”.

#### 2. 11/12/07 - Interview with Flora Maria Garcia Former President of Fort Worth Arts Council now CEO of Metro Atlanta Arts & Culture Coalition

On hiring for the Public Art Master Plan the RFP was released through a national RFP process. It was written by Flora Maria Garcia on behalf of the City of Fort Worth. The RFP was issued through the City to a consultant list she had put together of art specialists from around the country.

#### 3. 10/16/07- Interview with Eloise Damrosch Executive Director of the Portland Regional Arts & Cultural Council

On the impact of public art on Portland she answered “it is evidenced by virtue of its growth, if it didn’t work the programs wouldn’t be expanding”. Since the % for art ordinances were implemented in the 80s there has been a ripple effect. Not only the City and surrounding counties have public art programs, but also the Port Authority has a % for art program, Tri-Met the transit agency has an art program, local hospitals are encouraging art and some private developers are voluntarily including public art in their developments.

In 1980 the Following a River plan that was created was never implemented because the city did not evolve the way the plan had prescribed. In 1990 a 4 county cultural plan was created entitled Arts Plan 2000+ which included an arts plan. However, currently the RACC does not follow a public art master plan, rather decisions are made on an organic basis because they have the framework and program in place (and have for many years) to operate this way. Decisions on the location of art are generally made by those who are paying for the art.

Eloise noted that the issues of donations and politics often drive public art plan generation. Creating an established framework in which to make decisions on public art helps in avoiding the sporadic positioning of public art and dealing with the pressure to accept all donations of art.

#### 4. 11/9/07 - Interview with Bryan Newsome Public Art Program Manager, Office of Cultural Affairs, City of Vancouver

On the impact of public art in Vancouver the Office of Cultural Affairs has kept no specific measurements. All evidence of a positive enhancement of space is anecdotal – people either love the art or they hate it. They receive most of their feedback from art walking tours.

Vancouver does not have a Public Art Master Plan; rather they have a planning framework for the production of art, within which they operate. Most of their public art is funded by the private sector. They have recently been the beneficiaries of two large waterfront redevelopments of industrial land into communities of 26,000 and 30,000 people. Since these are new neighborhoods that have been created they have no baseline from which to measure the impact of public art.