



ARTS, CULTURE, AND HERITAGE COMMISSION AGENDA

February 15, 2023 at 5:00 PM

Wilsonville City Hall

PARTICIPANTS MAY ATTEND THE MEETING AT:

Wilsonville City Hall, 29799 Town Center Loop E, Wilsonville, OR

You can watch the meeting here: <https://us02web.zoom.us/j/82260710579>

TO PARTICIPATE REMOTELY OR PROVIDE PUBLIC COMMENT:

Register with Erika Valentine:

EValentine@ci.wilsonville.or.us or 503-570-1629

Individuals may submit comments by 12:00 PM on the day before the meeting date via email to the address above, or may mail written comments to:

Erika Valentine - Wilsonville City Hall

29799 SW Town Center Loop East, Wilsonville, OR 97070

CALL TO ORDER [5:00 PM]

1. Roll Call

CONSENT AGENDA [5:02 PM]

- [2.](#) Approval of Minutes: 1.18.2023

CITIZEN INPUT [5:05 PM]

ARTS & CULTURE PROGRAM COORDINATOR UPDATE [5:10 PM]

COMMISSION BUSINESS [5:15 PM]

- [3.](#) Overview of Public Art Assessment

STAFF REPORTS [6:10 PM]

- [4.](#) Upcoming Programs and Events

COMMISSION ANNOUNCEMENTS [6:15 PM]

ADJOURN

NEXT MEETING

Wed March 18, 2023 6:00 PM

Time frames for agenda items are not time certain (i.e. agenda items may be considered earlier than indicated). The City will endeavor to provide the following services, without cost, if requested at least 48 hours prior to the meeting by contacting Laura Ruggles, Program Coordinator at 503-783-7529 or ParksandRec@ci.wilsonville.or.us: assistive listening devices (ALD), sign language interpreter, and/or bilingual interpreter. Those who need accessibility assistance can contact the City by phone through the Federal Information Relay Service at 1-800-877-8339 for TTY/Voice communication.

Habr  interpretes disponibles para aqu llas personas que no hablan Ingl s, previo acuerdo. Comun quese al 503-783-7529.



ARTS, CULTURE, AND HERITAGE COMMISSION MINUTES

January 18, 2023 at 5:00 PM

Wilsonville Public Library

PARTICIPANTS MAY ATTEND THE MEETING AT:

Wilsonville Library, 8200 SW Wilsonville Road, Wilsonville, Oregon

You can watch the meeting here: <https://us02web.zoom.us/j/85920696424>

TO PARTICIPATE REMOTELY OR PROVIDE PUBLIC COMMENT:

Register with Erika Valentine:

evalentine@ci.wilsonville.or.us or 503-570-1629

Individuals may submit comments by 12:00 PM on the day before the meeting date via email to the address above, or may mail written comments to:

Erika Valentine - Wilsonville City Hall
29799 SW Town Center Loop East, Wilsonville, OR 97070

CALL TO ORDER [5:00 PM]

The meeting was called to order at 5:00 pm.

1. Roll Call

PRESENT

Member Elaine Swyt

Member Angela Sims

Member Steven Traugh

Member Joan Carlson

Member Jason Jones

Member Benjamin Mefford

Member Susan Schenk

Member Deborah Zundel

ABSENT

Member David Altman (excused)

EX OFFICIO/CITY STAFF PRESENT

Erika Valentine, Arts and Culture Program Coordinator

Shasta Sasser, Library Director
 Bill Flood, Community Cultural Development Consultant
 Kris Ammerman, Parks and Recreation Director
 Laura Ruggles, Program Coordinator
 Zoe Mombert, Assistant to the City Manager
 Mayor Julie Fitzgerald

CONSENT AGENDA [5:02 PM]

2. Approval of Minutes: 11.16.2022

Motion made by Member Traugh, Seconded by Member Sims.

Voting Yea: Member Swyt, Member Carlson, Member Jones, Member Mefford, Member Schenk, Member Zundel

CITIZEN INPUT [5:05 PM]

There was no citizen input.

ARTS & CULTURE PROGRAM COORDINATOR UPDATE [5:10 PM]

Arts and Culture Program Coordinator, Erika Valentine, provided a verbal update on things that have been worked on. This included an update on meetings Valentine has attended, an update on the Community Cultural Events and Programs Grant Materials being officially posted and available, as well as an update on applying for the Community Enhancement Project for a mural. Valentine also mentioned the possibility of a joint meeting in the future with the City of West Linn Arts and Culture Commission.

COMMISSION BUSINESS [5:15 PM]

3. ACHC Mission and Vision (Valentine) [5:15 PM - 5:35 PM]

Valentine presented a proposed Mission and Vision for the ACHC, which was previously requested by the ACHC. Commissioners discussed the Mission and Vision and the majority were pleased with the clarity and content for both. Members requested some minor edits. Valentine said the ACHC would officially approve these at a future meeting as the Mission and Vision will appear within the 5 Year Action Plan.

4. Strategic Plan and Action Items Draft (Valentine) [5:35 PM - 6:15 PM]

Valentine provided an overview of what the ACHC is working towards for their 5 Year Action Plan. A draft plan was included in the packet that included each objective pulled from the Arts, Culture and Heritage Strategy. Under each objective were proposed action items to achieve those objectives. Valentine explained that this work would be achieved throughout the next 5 years. Valentine let the ACHC know that she would be fine tuning and revising the plan, as well as adding more dates and timelines into it. She would also be bringing back a 1

year Implementation Plan which will go along with the greater 5 year plan. This would be brought back to be approved at a future ACHC meeting and eventually approved by City Council.

STAFF REPORTS [6:15 PM]

5. Upcoming Programs and Events

Valentine provided an update on upcoming arts and culture events in Wilsonville taking place in the next 1 -2 months.

COMMISSION ANNOUNCEMENTS [6:20 PM]

Valentine let the Commission know they will have an opportunity at each meeting to bring up topics and announcements during this time.

ADJOURN [6:30 PM]

The meeting was adjourned at 6:36 pm.

NEXT MEETING

Wednesday, February 15, 2023 5:00 PM

Time frames for agenda items are not time certain (i.e. agenda items may be considered earlier than indicated). The City will endeavor to provide the following services, without cost, if requested at least 48 hours prior to the meeting by contacting Erika Valentine, Arts & Culture Program Coordinator at 503-570-1629 or evalentine@ci.wilsonville.or.us: assistive listening devices (ALD), sign language interpreter, and/or bilingual interpreter. Those who need accessibility assistance can contact the City by phone through the Federal Information Relay Service at 1-800-877-8339 for TTY/Voice communication.

Habr  interpretes disponibles para aqu llas personas que no hablan Ingl s, previo acuerdo. Comun quese al 503-570-1629.



Arts, Culture & Heritage Commission Staff Report

Date: February 15, 2023

From: Erika Valentine, Arts & Culture Program Coordinator

Subject: Overview of Public Art Assessment

Recommended Action:

Review and discuss findings from Public Art Assessment as well as included attachments.

Background:

In 2002 the City Manager was first approached by Steve Spicer and Jesse Swickard with a concept of a Public Art sculpture program. Spicer is considered the Founder of the City's initial sculpture program as he initiated fundraising, gathered City support and determined locations. In 2003 Spicer established a core nonprofit organization called Wilsonville Citizens for Public Art (WCPA). A rotating sculpture program took place and the City also purchased multiple pieces from the rotating sculpture program. In 2008 Founder and prime fundraiser Steve Spicer passed away, and WCPA activity and programs decreased and ultimately cease to exist. There is a plaque to Spicer's service which is located on the walkway near the Parks and Recreation Administration Building.

The City currently has approximately 30 Public Art Pieces. The number is an approximation due to some plaques, engravings and water features/fountains being counted, but not consistently within the existing Public Art Records. The definition of Public Art can vary, but typically is classified as being completed by an artist, so oftentimes plaques, engravings and fountains are not classified as Public Art. The City also has 5 empty concrete pads that are installed, that were previously used for rotating sculptures. The pads are still installed although there has not been a rotating sculpture program in over a decade.

Staff noted that there are locations that have many different public art pieces clustered within close proximity to each other. For example, at Town Center Park there are 6 pieces located there, which is largely due to the Korean War Memorial. However, this area also includes 2 additional pieces ('Apache' and 'The Guardian') that do not have a cultural significance or tie into the Korean War Memorial. There are also 6 pieces clustered at the Wilsonville Transit Center. There are 5 pieces surrounding the Library. There are also multiple pieces at Graham Oak's Nature Park, which are owned by METRO.

The majority of the collection consists of stationary metal sculpture pieces, although 2 pieces are interactive or have movement such as 'The Interactivators' piece at the Transit Center where you can move the figures along a track. The majority of the collection are steel, bronze, and other metals. Approximately 5 pieces have colorful elements (colors other than brown, black, silver, etc). Public art can include mural, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, etc. The 'Beauty in the Bridge' project is considered a tile mural, though that is the only mural currently.

Jesse Swickard is the artist for approximately 25% of the City's entire collection. Staff noted it is unusual for one City to have so many pieces by one artist.

The majority of the City's collection are acquisitions/donations and not commissioned or site-specific. As a result a majority of the collection has no recognizable relationship to the physical space or landscape around it. The majority of the collection are pieces that artists created and then later were sold to the City.

Examples of site-specific work are the bronze horsetails found along Boeckman Road. This piece was inspired by geology and pre-historic flora and fauna. When a work is site-specific, it means that a specific location was determined first. Then an artist will create a unique and original piece, specifically designed and inspired for the space in mind. Another example of a site-specific piece is "The Library is a Garden of the Mind" which is a stone and mosaic tile piece outside the children's department at the library. The piece depicts children reading, which relates to the space it is in.

When a piece is commissioned by an artist, there is typically a back and forth creative process between the artist and the client (City) which may include an arts commission such as the ACHC providing input or desires for the piece, the artist learning about the community and/or physical space, getting community input, etc.

Within the existing collection there are two female artists: Laurel Marie Hagner who did the glass elements on 4 pieces and Dallas Cole who did the mosaic wall piece at the Library. Within the existing collection 1 artist, Mauricio Saldana, is Latino. The rest of the artists are White.

While staff was doing the assessment they noted some minor maintenance issues such as plants growing into pieces or pieces being dirty. Currently there are no public art maintenance plans or policies being followed, which is critical for a public art collection. By staying on top of maintenance you save a lot of time, money and damage down the road. Additionally, maintaining public art ensures that the legacy of the work, the artist and the community will be preserved and continued. Staff was able to reach out to City's Facilities Supervisor in the Public Works Department who was previously involved with Public Art Maintenance to start the conversation on the future development of maintenance plans. Staff also noted that most pieces do not have plaques. This has made it more challenging to figure out certain critical information such as the year pieces got installed. Missing plaques and signage also do not identify or honor the artists.

Attachments:

Glossary of Terms

Outline of Municipal Public Art Program Policies and Procedures

Public Art Funding Sources

Guiding Questions for the Development of a Public Art Program – Americans for the Arts

Glossary of Public Art Terms

(Sources: <https://artsandplanning.mapc.org/glossary-of-terms/> , City of Las Cruces Public Art Master Plan)

Acquisition

An asset or piece bought or obtained (acquired)

Call for Artists

General term for a request for artists to apply for a public art commission

Commission

An artwork, permanent or temporary that is created by an artist at the request of City and under contract with the City, specifically for a site and/or community

Community Engagement

The process of using multiple strategies to provide opportunities for all to be informed and to participate in public decision-making.

Concept Proposal

The phase of a public art project in which an artist creates an initial proposal

Conservation

The regularly scheduled examination, documentation, treatment and preventative care of artwork conducted by a professional art conservator

De-accessioning

The permanent removal of work from the City's Collection by selling, donating or destroying

Donation

Art donated to the City from a private individual, institution or other outside source and accepted by the City.

Donor

An individual or entity that donates an artwork to the City or makes a monetary contribution

Final Design

The phase of a public art project in which the artist finalizes the design, placement, installation specifications, cost estimates, and has relevant components approved by licensed engineer.

Maintenance

The routine care and repair of works of public art (i.e dusting, washing, lubrication of moving parts, etc.)

Monument

A structure (plaque, artwork and/or other item) sited in a public location that is established to honor, preserve the memory of, or commemorate a deceased person(s), an event that occurred in the past, or an important idea that has shaped or impacted the community

Mural

A Painting or other work of art executed directly on a wall

Percent for Art

Percent for Art programs allocate a small portion of capital construction or renovation budgets for the purchase, commissioning, and installation of artworks. Percent for art programs are one effective way for states and territories to foster access to the arts and increase the aesthetic value of state-owned public buildings and public places. In the US there are more than 350 percent for art programs.

Public Art

Public Art is a multifaceted field of inquiry; it encompasses a wide variety of creative expression in the public realm. It encompasses works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all. Public art can be temporary or permanent. For some communities public art is seen as a means of enhancing or personalizing otherwise impersonal space. For others, it's a way to activate civic dialogue or provide a vehicle for communities to express their unique identity.

Public Art Fund

Typically a separate fund established by a City to hold funds allocated for public art.

Public Art Ordinance

The legislation establishing public art program within a unit of government. Generally, a public art ordinance established the financial mechanism that funds the public art program, identifies the unit of government or private contractor that will manage the public art program, and establishes a basis for the development of public art policies and/or guidelines.

Request for Qualifications (RFQ)

Term for a document soliciting qualifications from artists for a specific public art project

Request for Proposals (RFP)

Term for a document soliciting Concept Proposals from artists for a specific public art project.

Site Specific Artworks

Works of art or projects that take into account, interface with, or are otherwise informed/inspired by the surrounding environment.

Temporary Public Art

Works of art that are created to be in a public place for a limited period of time, as agreed upon at the outset of the project.

Visual Artists Rights Act (VARA)

A United States Law (17 U.S.C 106A) granting certain rights to artists. VARA guarantees to authors of fine art the right to claim or disclaim authorship in a work; limited rights to prevent distortion, mutilation, or modification of a work; and the right, under some circumstances, to prevent destruction of a work that is incorporated into a building.

Outline of Municipal Public Art Program Policies and Procedures
(Drawn primarily from Hillsboro Oregon and San Ramon California)
Bill Flood January 2023

Vision

Scope/Definition of Public Art

Funding

- Public
- Private
- Hybrid

Arts and Culture Council Responsibilities

- Management
- Public Art Committee Membership
 - o Committee Chair
 - o Committee Responsibilities
 - o Conflict of Interest

Project Staffing Options

Methods of Selecting Artists

- Limited or Invitational Competition
- Direct Selection
- Pre-Qualified Artist List or Roster
- Types of Artist Involvement
- Request for Qualifications vs. Request for Proposals
- Balance of Local and Non-Local Artists
- Artist Selection Panels
 - o Responsibilities of Artist Selection Panels
 - o Selection Criteria
 - o Selection Criteria for Design Team Artists

Inventory, Management and Maintenance

Donations Policy

Deaccession Policy (withdrawing artwork from the collection)

- Criteria
- Process
- Methods

Murals Policy

Education and Outreach

Summary of Primary Funding Sources for Municipal Public Art Programs

(Sources: Americans for the Arts and Project for Public Spaces)

Bill Flood January 2023

- Local government from general fund
- Local government from funds dedicated to public art
Examples:
 - percent ordinance
 - capital construction
 - other city expenditures
 - arts tax
 - entertainment tax (City of Vancouver WA passed an entertainment/movie tax, then the source temporarily dried up when people stopped going to movies.)
 - use of hotel/motel room tax
 - tax increment financing
 - parking meter revenue
 - fees from utilities, etc.
 - community funds or endowments, potentially connected with parks or other public spaces
- Private percent for art ordinances or incentive programs for gaining public art in private development. Incentive programs generally involve developers gaining benefits such as additional project space in exchange for amenities such as public art or public spaces.
 - Developer can be required to develop, manage, and own project based on public benefit criteria
 - Developer can choose to forgo a public art project but provide dollars they would spend on a project to a city public art fund
- Cash or in-kind contributions from individuals and/or businesses
- Grants from public sources (regional, state, federal government) and private (foundations)
- Public/private sector collaborations -- voluntary partnerships/collaborations between municipal, non-profit, and businesses to involve artists in projects
- Endowment through the Commission

Summary

Every community is different, and funding for public art must be based on methods that will gain public art in that community. Consider a variety/mix of sources and methods to ensure a variety of annual public art projects.

Especially with the anticipated public development in Wilsonville, it certainly makes sense to have a public percent for art ordinance. But remember that you won't gain art through this

route unless you have public capital construction. Both Beaverton and Lake Oswego have public percent ordinances, but Hillsboro does not. Instead, the City of Hillsboro allocates approximately \$125,000 a year specifically for public art, and the public art supervisor is also able to leverage public art through a variety of partnerships. It also seems possible to leverage public art in private development in Wilsonville, potentially through an ordinance or a system of incentives imbedded in the City development process, or through public/private partnerships. The City of Portland has an incentive program which provides developers additional floor/area ratio (space) in exchange for public art or public spaces. Portland also allows developers to include public art as an alternative to the requirement of ground floor windows.

Guiding Questions for the Development of a Public Art Program



The number of public art programs in the US continue to grow with interest spreading from urban centers to mid-size cities to rural areas. A 2017 survey of public art programs found that 44 percent of the responding programs have started since 2000. With the upward growth of programs and continued interest in developing public art projects, it is essential that communities consider what it means to commission, manage and collect public artworks.

This document provides a list of questions to help guide the beginning discussions needed to create the structure of a public art program. Use the following questions to reflect on the who, why and how public art will be implemented within your community.

The questions are broken out into seven different sections to help you consider some of the overarching topics and issues that will need to be addressed to create a successful program. For resources on specific topics, visit the Public Art Resource Center at www.AmericansfortheArts.org/PARC.

Where possible, consider bringing in a consultant who is knowledgeable and experience in public art and program development. For public art consultants, visit the Public Art Service Directory at www.AmericansfortheArts.org/PASD.

This document was developed in collaboration with the 2018 [Public Art Network \(PAN\) Advisory Council](#). The PAN Council is made up of leaders in the field, both administrators and artists, who are deeply knowledgeable and skilled in public art program development and project management.

Guiding Questions

Goals and Governance

Having overall goals or a mission is critical to the healthy development of a public art program. As the program is developed, it will need to be clear who makes the decisions and how a program can enhance communities. Consider these questions when looking to develop a new program.

- Why is public art important to the community?
- Is the community accustomed to public art and is public art being requested by the community?
- What role will a public art program play within the community?
- What will be the mission or vision of the public art program?
- For municipal agencies, where does public art fit into the local governmental structure, such as an arts and culture department or a parks and recreation department? How will adding a public art program support the overall goals or vision within a department, or will it be a separate department?
- How will the program be governed? For example, is there an appointed arts commission or a board committee? What are their responsibilities and objectives?

Funding

How to financially sustain a public art program or fund a public art project are vital questions in the field. Funding can come from sources such as a percent-for-art policy, a municipal's general fund, donations, grants and more. Regardless of how a program or project will be funded here are questions to think about while setting up a program.

- How will the public art program be funded in the short and long-term? Will the funding source be consistent or subject to fluctuation?
- How will funds be set aside for projects that take more than one fiscal year to implement?
- How will funding sources be used to maintain and if necessary, to deaccession a work within the collection (See below Maintenance and Conservation).

Program Administration

The administration of a public art program has unique challenges and requires distinctive support. How programs are administrated are as unique as the communities that the program serves. Here are a few questions to consider how a program will be supported and managed.

- Will there be staffing to support the implementation of the program? What are their roles and responsibilities? Do they have previous experience working with construction projects?
- What are the number of anticipated annual projects and is there enough staff to manage both the program and the projects?

Project Management

The management of a public art project requires a wide variety of knowledge and skills from construction to artist's rights and community meeting facilitation. When considering who will manage a project and how a project will be managed, think about the questions below.

- What is the process for how projects are scoped, prioritized and selected? Who is involved and what are the priorities for making these decisions?
- What is the process for the selection of the artist or artists for a project? Who is involved in the selection process?
- Who is responsible for administrating and signing contracts and payments to artists and vendors? Do they have experience in the management of artists contracts?
- Who will review the artwork for compliance with Americans with Disabilities Act (ADA) and other building codes?
- What municipal agencies might be involved with the permitting of projects?

Community and Local Artists Engagement

Working with your community is one of the most important aspects of creating a successful public art program. From who is invited to participate in the public art process to why public art is being funded in

their neighborhood, community members and local stakeholders are key to the success of a public art program. Consider the following questions when developing a program.

- What is the plan for community engagement, including outreach to diverse or underserved populations? Who is responsible for the plan?
- How will local artists be engaged with the public art program? Will there be opportunities to support local artists such as trainings and specialized projects?
- How is the community involved in the artists' selection process?
- What is the method to ensure the public art program and projects reflect and respond to the community or environment?

Maintenance and Conservation

Maintaining and conserving public art is as critical as the implementation of a new artwork. Consider these questions when starting a program for long-term success as your public art collection grows.

- What is the process for the maintenance and conservation of the public art? Who is involved in the process?
- How is the maintenance and conservation funded? Is the funding source consistent and sustainable or will it fluctuate?
- If a work needs to be removed, what is the process for deaccessioning a work within the collection?

Collection Management

Managing a public art collection is unique and has many moving parts. Somewhat like managing a gallery or museum collection, public artworks come with a series of specific needs. Consider these questions when developing a public art program to help track and coordinate your collection.

- What is the process for managing and tracking current and new public artworks? Who is responsible for managing and tracking completed public artworks?
- Is there an inventory of existing artworks, monuments etc. that the city might have acquired over time, and what are the expectations for managing these artworks?
- What is the process for evaluating the relevancy of existing artworks? Who is responsible for that process?

Need to discuss the growth of your public art program or the development of a project? Contact Americans for the Arts Public Art Network at pan@artsusa.org or (202) 371 – 2830.



WHY PUBLIC ART MATTERS 2018

Art in public spaces plays a distinguishing role in our country's history and culture. It reflects and reveals our society, enhances meaning in our civic spaces, and adds uniqueness to our communities. Public art humanizes the built environment. It provides an intersection between past, present, and future between disciplines and ideas. Public art matters because our communities gain cultural, social, and economic value through public art.

In this document we will explore how public art impacts five community values: Economic Growth and Sustainability, Attachment and Cultural Identity, Artists as Contributors, Social Cohesion and Cultural Understanding, and Public Health and Belonging. Each section includes a summary, reasoning statement, supporting data, and examples. This document is designed as a tool for those making the case for public art in their community. We encourage the distribution of this document and the information provided to anyone interested in this topic or in need of an educational tool.

"Why Public Art Matters (2018)" reflects on the previous green paper of the same title released in the late 2000's. The current document was developed in collaboration with the 2018 Public Art Network Advisory Council who Americans for the Arts thanks for their dedication to strengthening the public art field.



"Magic Carpet" by Candy Coated. Association for Public Art, Philadelphia, PA. Photo credit: Constance Mensh
FRONT & BACK COVER: "Firmament" by Christopher Schardt. Discovery Green Conservancy, Houston, TX. Photo credit: Kayla Horner

ECONOMIC GROWTH AND SUSTAINABILITY

By engaging in public art as a tool for growth and sustainability, communities can thrive economically.



Karl Unnasch's sculpture "Ruminant (The Grand Masticator)." Installed in Reedsburg, WI as part of the Farm/Art DTour public art roadside tour, 2015. Photo credit: Aaron Dysart.

REASONING:

Enhancing the identity and character of communities through public art directly supports cultural tourism and economic development strategies, which can both retain and attract residents. In addition, incorporating public art into private development can be a way for buildings to stand out as developers and managers look for renters—whether businesses or residents. The attention public art can bring to a development project can be calculated. A healthy public art ecosystem also drives the growth of new businesses.

EXAMPLES:

- Reston Town Center in Reston, Virginia has a less than one-half of one percent (0.5 percent) office vacancy rate in a region where the average office vacancy is 16-18 percent. Real estate broker Joe Ritchey attributes the low vacancy rate in part to the permanent and temporary public arts located in the Center. (Public Art Spurs Economic Development).
- Indianapolis, Indiana has seen the growth of two new manufacturing businesses that have either branched out or sprung up anew to handle the demand for the fabrication of public art and employing people in the process.
- The [Farm/Art DTour](#) in Sauk County, Wisconsin generated tourism in the area with an estimated 4,200 visitors—over 65% of whom traveled over 50 miles to see the installations which helped to increase the revenue of many local businesses; some of whom saw revenue increases as much as 300%.
- In Nashville, projects over \$150,000 are estimated to distribute two-thirds to three-quarters of the budget back into the local economy via fabricators, installers, art handlers, electricians, landscape architects, concrete companies, and other locally-based businesses.
- Public art projects have boosted cultural tourism, including an influx estimate of \$1 billion from Christo's and Jeanne-Claude's the "Gates" in New York's Central Park and the Bay Area Lights on the San Francisco-Oakland Bay Bridge—with an informal economic impact assessment conservatively estimated at \$97 million dollars added to the local economy.

DATA:

70 percent of Americans believe that the "arts improve the image and identity" of their community.*

Half of people with college degrees (**49 percent**) and a majority of Millennials (**52 percent**) and Generation Xs (**54 percent**) say they would strongly consider whether a community is rich in the arts when deciding where to locate for a job.**

[Arts, culture, and creativity can improve a community's competitive edge, attract new and visiting populations, and integrate the visions of both community and business leaders.](#)

*Americans Speak Out About the Arts, 2018
**Americans Speak Out About the Arts, 2016

ATTACHMENT AND CULTURAL IDENTITY

Public art directly influences how people see and connect with a place, providing access to aesthetics that support its identity and making residents feel appreciated and valued. Public art encourages attachment to a location for residents through cultural and historical understanding, and by highlighting what is unique about the places where people live, work, and play.

"Ballroom Luminoso" by Joe O'Connell and Blessing Hancock in San Antonio, TX. Commissioned by Public Art San Antonio, 2013. Photo credit: Fred Gonzales.

REASONING:

When people see themselves reflected in their civic spaces they have a sense of attachment that allows them to feel ownership and respect. Attachment to a location, whether it be a neighborhood, town, or city is key to retention of residents and commuters alike. Public art makes places unique through the reflection of local history and culture which gives communities a sense of place and identity.

EXAMPLES:

- In San Antonio, Texas "[Ballroom Luminoso](#)" transformed a highway underpass into a community-friendly space that helped unify and strengthen the identity of the nearby neighborhoods.
- In "[Charting Pogues Run](#)," by Sean Derry, a temporary project in Indianapolis mapped the invisible path of a local water system and indicated how the development of the city continues to change over time.
- In York, Alabama "[Open House](#)" by Matthew Mazzotta addressed the lack of public gathering spaces by providing a physical location as common ground for community dialogue and activities.

DATA:

Aesthetics is one of the **top three characteristics** of [why residents attach themselves to a community](#).

70 percent of Americans say they experience the arts in a "non-arts" venue such as a park, hospital, shopping mall, or airport.*

70 percent of Americans believe that the "arts improve the image and identity" of their community.*

*[Americans Speak Out About the Arts, 2018](#)



Matthew Mazzotta's "Open House" was created in collaboration with the people of York, AL and the Coleman Center for the Arts, 2011. Photo credits: Matthew Mazzotta, Shana Berger, and Nathan Purath.

ARTISTS AS CONTRIBUTORS

Providing a public art ecosystem supports artists and other creatives by validating them as important contributors to the community.

REASONING:

A public art ecosystem resonates with artists and other creatives as a visual reminder that they are embraced by a community. Artists bring innovation and problem-solving wherever they go, which strengthens America's competitiveness in the global marketplace, and plays an important role in building and sustaining a vibrant economy. Artists provide valuable contributions when they are included in the planning of public spaces and amenities with planners, engineers, designers, elected officials, and community stakeholders. Artists bring their creative skills and interpretations to each idea, site, social construct, and aesthetic potential. These conversations generate creativity in others inspiring an inventive result. Artists become civic leaders advocating through art for alternative perspectives that can challenge assumptions, beliefs, and community values.

EXAMPLES:

- When Indianapolis developed their 2017 Riverside Park Master Plan, an artist's contributions to the planning team worked out so well that the parks and recreations department hired another artist to be on the planning team for the Broad Ripple Park Master Plan in 2018.
- In Madison, Wisconsin [The Blubber @ Madison Public Library](#) provides the community with access to artists and art in the forms of programming, exhibitions, and more—this provides a space for learning and reflection. For example, their teen programs develop art and aim to provide “relationship building, basic skill development, and connection to the community.”
- “[Everyday Poems for City Sidewalk](#)” re-imagines Saint Paul's annual sidewalk maintenance program as an ongoing publishing entity for a city-sized book of poetry. Created by one artist, it allows for the self-expression of many local artists as it addresses beautification of infrastructure.
- In [Boston's Artist-in-Residence \(AIR\)](#) program, artists, community members, and city employees work on projects that help reframe social conversations. These artists explore the ways they can use art and media to improve and bolster city initiatives. They also search for ways to make artistic social practice a part of government and community work.



DATA: 100% of public art is made by artists and other creatives.

Artist LaShawnda Crowe Storm as part of the planning team for the Riverside Park Master Plan in Indianapolis, IN. Photo credit: Ratio Architects.



Item 3.

LEFT: “47 Stories” by Shira Walinsky and Laura Deutch in Philadelphia, PA. Commissioned by Mural Arts Philadelphia in collaboration with Southeastern Pennsylvania Transportation Authority, 2017. Photo credit: Steve Weinik. **RIGHT:** “Union” by Martha Jackson Jarvis in Seattle, WA. Administered by the Seattle Office of Arts & Culture and Commissioned with Seattle Department of Transportation 1% for Art Funds, 2016. Photo credit: Spike Mafford.

SOCIAL COHESION AND CULTURAL UNDERSTANDING

Public art provides a visual mechanism for understanding other cultures and perspectives, reinforcing social connectivity with others.

REASONING:

Public art supports communities by providing social cohesion and encouraging civic engagement. Public art activates the imagination through visual art and storytelling to emphasize the shared humanity of civic spaces—allowing the individual to better understand strangers and neighbors alike. Public art aids communities in visualizing different perspectives through civic icons and infrastructure projects such as train stations, traffic circles, hospitals, water treatment facilities, and airports. By reinforcing the culture of a community, public art acts as a catalyst for unity and social engagement.

DATA:

72 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity.”*

69 percent of the population believe the arts “lift me up beyond everyday experiences.”*

73 percent of Americans agree that the arts “helps me understand other cultures better.”*

EXAMPLES:

- In Philadelphia, artists Shira Walinsky and Laura Deutch utilized the 47 bus as a mobile gallery to showcase places that are important to members of diverse communities who live and work along the route. Quotations revealed what interviewees love and value about the city.
- In New York City, the project “Key to the City” provided everyday citizens a key to unlock 20 public art sites across the city’s five boroughs. Participants could access cemeteries, community gardens, and police stations while initiating conversations about belonging.
- Located in a rapidly gentrifying neighborhood in Seattle’s Central Area Union, serves as a gateway marker to a historically African-American community whom are becoming increasingly displaced. The artwork was designed at the request of community members who expressed an interest in both landmark and gathering areas.

*Americans Speak Out About the Arts, 2018

PUBLIC HEALTH AND BELONGING

Public art addresses public health and personal illness by reducing stress, providing a sense of belonging, and addressing stigmas towards those with mental health issues.

REASONING:

Strong social cohesion creates a positive environment, which in turn supports both physical health and mental well-being of the community. By both engaging in public artwork development and facing artwork in the environment, individuals become aware of others and their role in their community. Public artworks can address negative stigma issues towards another culture or group by providing another perspective when considering peoples of different backgrounds. Additionally, located in healing spaces such as hospitals, public art improves healthcare and the healing process by providing an aesthetically interesting place for providers to work in and for patients to heal.

EXAMPLES:

- Mural Arts Philadelphia researched the impact of public art on mental health with their [Porch Light](#) project where they found “a promising and sustained relative decrease in stigma toward individuals with mental illness, and a relative decrease in stress.”
- Mikyoung Kim’s [Ripple Garden](#) at Miami Jackson Hospital in Miami, Florida was designed as an opportunity for fresh air, light exercise, therapeutic gardening, and offering covered seating to accommodate patients whose medications are adversely affected by sunlight.
- [San Francisco Hospitals](#) have a plethora of exterior and interior works of public art which provide several benefits from creating healthy environments to connecting with the community in which the hospital is situated.

DATA:

Public art [can function as a powerful catalyst for improved mental and physical health.](#)

Public art has been shown to [have clear public health impacts including decreased stress, eliciting awe, developing shared identity, reinforcing self-efficacy, and promoting positive health behaviors.](#)

Art located in hospitals offer major opportunities in the delivery of better health and improved experiences for patients, service users, and staff alike.

Public art is also noted as [slowing pedestrians down to enjoy their space and providing a positive impact on mood.](#)



LEFT: “Ethereal Bodies 8” by Cliff Garten at the Zuckerberrg General Hospital and Trauma Center in San Francisco, CA. 2016. Commissioned by San Francisco Arts Commission, 2016. Photo credit: Jeremy Green. **RIGHT TOP AND BOTTOM:** “Ripple Garden” by Mikyoung Kim at the South Community Hospital in Miami, FL. Commissioned by Miami Dade County Art in Public Places, 2011. Photo credit: Robin Hill.



1000 Vermont Avenue NW
6th Floor
Washington, DC 20005
T 202.371.2830

One East 53rd St.
2nd Floor
New York, NY 10022
T 212.223.2787

AmericansForTheArts.org

Upcoming Arts & Culture in Wilsonville

Sounds of Japan

March 18, 2023 at the Wilsonville Community Center

THIS EVENT REQUIRES PRE-REGISTRATION. REGISTER HERE:

<https://anc.apm.activecommunities.com/.../detail/10728...>

The Kitakata Sister City Advisory Board welcomes you to 'Sounds of Japan' at the Wilsonville community center on March 18 beginning at 10.

This free event will feature musical performances from Oregon Koto-Kai and Portland Taiko. Traditional Japanese tea and snacks will be available at no cost while supplies last.

While this event is free, pre-registration is required due to room capacity limits

Diversity, Equity and Inclusion (DEI) Lecture Series

To educate the community by shedding light on the history and/or the lived experiences of people in historically-marginalized segments of our population, the City of Wilsonville's Diversity, Equity and Inclusion (DEI) Committee has scheduled a free five-event lecture series to be held at locations throughout Wilsonville.

The series begins on **Thursday, Mar. 2, at 6:30 pm at the Hilton Garden Inn.** (30800 SW Parkway Ave.) with "Displacing Black Portland: A History of Housing Discrimination," presented by Zachary Stocks of Oregon Black Pioneers. Stocks' program explains how generations of housing discrimination continues to shape Portland's demographics, and Black Portlanders' opportunities within a rapidly gentrifying city.

See the full lineup of lectures at ci.wilsonville.or.us/dei



Book Notes Concerts

The Library stacks are alive with the sound of music! Join us for free concerts by local musicians. Sponsored by the Friends of the Wilsonville Library.

Saturday March 11, 2023 Aryeh Frankfurter and Lisa Lynne, Celtic Harp