

Opportunities for Landscape Architects in the Facilitation of Public Art

By

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ABSTRACT

OPPORTUNITIES FOR LANDSCAPE ARCHITECTS IN THE FACILITATION OF PUBLIC ART

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The field of landscape architecture has become more complex through increased social and ecological implications, requiring a greater need for landscape architects to work with other professionals such as horticulturalists, ecologists, engineers, and planners. Artists also rely on the skills of other professionals when creating outdoor and permanent public art due to issues such as environmental exposure, human interaction and lack of technical experience. This project explores opportunities for the involvement of landscape architects in establishing public art. Case studies in combination with literature review, document review of public art policies, and key informant interviews of public art professionals were analyzed to find recurring challenges during the development of public art from initial concept to construction and reveal how landscape architects may be able to resolve such issues.

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Chapter 1: Introduction

Public art has provoked reactions in the public from optimism and interest to disdain and resentment. Public understanding of what defines public art is itself limited. One might simply think of public art as decorative and frivolous (a statue on a podium plunked in a plaza), even though public art pieces are often highly complex in their relationship to space and to the public. Public art endeavours can also be integral to large infrastructural developments as opposed to something that is simply tacked on. Public art projects not only involve a relationship of the artist with the public but also with different professionals such as architects, politicians, engineers, contractors, conservators and planners.

Landscape architects are often facilitators of collaboration in the creation and development of landscapes, using the combined skills of other professionals (horticulturalists, ecologists, engineers, planners) to make their ideas a reality. In the creation of a public art space it would be logical to assume that a landscape architect would act as a facilitator in the collaboration between artists and other professionals and stakeholders.

Through a literature review, document analysis, case study selection and key informant interviews, this study explores: challenges that public art professionals face, processes of implementing public art, policy, collaboration between professionals involved in public art, and the role of landscape architects in the development of public art.

1.1 Research Goal

The research goal of this project is to find opportunities for landscape architects to facilitate and improve the implementation of public art

1.2 Research Objectives

1. Identify challenges in creating public art.

This objective was achieved through conducting a systematic literature review to identify challenges in creating public art.

2. Identify 3-5 case studies.

The second objective was achieved through developing criteria for selection, identifying key informants and reviewing relevant documents such as the public art policies of Guelph, Hamilton and London Ontario.

3. Develop a semi-structured questionnaire.

The third objective was achieved through using a combination of information gathered through the literature review and preliminary interviews with professionals employed in public art. It was important for the professionals consulted during preliminary interviews to have experience speaking with the public, therefore municipally-employed professionals were consulted. The preliminary interview questions were based on information gathered during the literature review, and refined based on success for questions for gathering information to produce the semi-structured questionnaire. Key informants for each case study were then interviewed.

4. Find opportunities for future involvement of landscape architects in creating public art spaces.

After key informants were interviewed with the final questionnaire, the results were recorded, analyzed, and organized into tables, which revealed opportunities, barriers and challenges for

successful public art. Suggestions for how landscape architects fit into these aspects of public art reveal the implications for landscape architecture in establishing public art.

Chapter 2: Literature Review

2.1 What is Public Art?

Public art is extremely difficult to define. One might consider public art to be simply a monumental sculpture placed in a public square; however, public art can also exist as spaces designed to accommodate temporary works such as the Toronto Sculpture Garden (Greer 2016). Public art has been the subject of significant controversy, due not only to the fact that it is often funded by public funds, but also because, whether one likes it or not, it becomes part of one's daily experience in the urban area. Landi's (2012, 6) thesis, *Public Art-Purpose and Benefits: Exploring Strategy in the New England City of Pittsfield*, provides an excellent and encompassing definition of public art:

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

2.2 A Brief History of Public Art

Public art has a history as old as human history itself. Ancient examples include massive earthworks across North America and Europe, such as the Serpent Mound in Locust Grove, Ohio (Rogers 2001). Although we are unaware of the motive behind such ancient works, their presence provides contemporary society with a glimpse into the past.

A significant amount of monumental art and architectural embellishment has been maintained from the Middle Ages and Renaissance in Europe. Such works were often constructed to emphasize the power of the ruling class and to promote the church. Up to the mid-twentieth century the United States followed a similar trend in which monumental sculpture and architectural

embellishment depicted leaders and heroes (Goldstein 2005). Canada also exemplifies this tradition in sculptures, such as the Samuel de Champlain Statue in Ottawa (see Figure 1).



Figure 1: Samuel de Champlain, Hamilton MacCarthy, 1915 (Retrieved from <http://canada.pch.gc.ca/eng/1443025435910>)

The mid twentieth century saw a change in public art's role in society and the government's role in directing funds to public art projects (Goldstein 2005; Knight 2008). As the United States government took a more active role in public art, various policies and organizations were formed.

2.3 Works Progress Administration

During the Great Depression, President Franklin D. Roosevelt began the Works Progress Administration (WPA) which was a part of a larger program entitled 'The New Deal,' a program designed to provide American workers with employment opportunities. The WPA is referred to as the "largest art program ever undertaken by the federal government" (Park and Markowitz 1992, 131; cited in Knight 2008). Through the WPA program, artists were paid a weekly salary to produce sculptures, murals and site amenities intended to emotionally revive a struggling nation (Landi 2012).

2.3.1 Percent-for-Art

The idea of a Percent-for-Art, in which a percentage of public construction funds are allocated to commissioning public art and aesthetically enhancing buildings, was conceived of in France in

1936 which later became law in 1951. In 1949, a similar policy was established in Germany called *Kunst am Bau, or Art in Building*, (Hamilton, Forsyth & De Iongh 2001).

In 1934 Edward Bruce proposed that one percent of federal building costs be allocated to commissioning art in the United States. It was eventually implemented through the General Services Administration as the Art in Architecture (A-i-A) program in 1963 (Knight 2008). At a municipal level, the first percent-for-art ordinance was established in Philadelphia (1969), which was followed by Baltimore (1964), San Francisco (1967) and Seattle (1973) (Knight 2008, 6-21).

2.3.2 National Endowment for the Arts

In 1965, the administration of Lyndon Johnson founded the National Endowment for the Arts (NEA). This was the first time in the history of the United States that money obtained from federal taxes was reserved for public art and other art-related endeavours. The NEA believed that access to art should be available to everyone no matter their social or financial status (Knight 2008).

2.3.3 Art in Public Places

In 1967, the NEA formed the Art in Public Places program (AiPP). The AiPP's official aims consisted of:

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

The AiPP at first relied less on public input and involvement in commissioning artworks, selecting sites and artists. Early projects of the AiPP featured installations by prominent artists such as Alexander Calder and Isamu Noguchi (Knight 2008, 17; Landi 2012). The AiPP moved away from acting as curators and gave more control to communities to manage their own local public art projects. The public was given more control over aspects such as fundraising but was also often supported using corporate funding or Percent for Public Art (Knight 2008; Landi 2012).

Due to an economic downfall during the 1980s and a rise in fiscal and social conservative thinking, grants from the NEA resulted in some very controversial pieces such as “Piss Christ” by Andres Serrano, AiPP was discontinued and the NEA suffered significant budget cuts (Knight 2008; Flemming 2007).

2.3.4 Public Art in Canada

As Canada is a new nation in comparison to the rest of the world public art in Canada often predates the formation of Canada itself (Coutu 2009). Many early examples of public art in Canada follow the tradition of honoring influential patrons and individuals in power (Coutu 2009). Much of Canada’s public art history and policy has reflected the United States, namely make work projects following the great depression such as ‘The New Deal’ (Coutu 2009).

The earliest public art program in Canada began as an A-i-A type program during the 1950’s (City of London 2009). “Over 50 Canadian municipalities have public art policies and programs including Vancouver, Edmonton, Calgary, Richmond, Winnipeg, Montreal, Ottawa and Thunder Bay” (City of London 2009, 5). Much of Canada’s development in art and architecture during the 1940’s was a result of changes in individual transportation such as increased individual ownership of automobiles and thus new infrastructural developments such as the Rainbow Bridge.

During the 1950s and 60s development of new infrastructure such as airports resulted in new opportunities to display public art and brand a city’s identity (Flaman 2009). Since World War II, Canadian identity has been somewhat of a paradox due to increased multiculturalism making Canadian identity difficult to define (Flaman 2009).

2.4 Importance of Public Art

Although public art is viewed by some as superfluous and a waste of taxpayers’ money, it is still seen as important and necessary by many others. Public art has been proven to have social, economic and environmental benefits as well as drawbacks. It is difficult to find an absolute reason

for why public art is important on an individual level. Vancouver artist Douglas Coupland, who has created public artworks such as *Digital Orca* (Vancouver, 2009) and *Monument to the War of 1812* (Toronto, 2008), makes an interesting statement in an essay *What is the Future of Art?*, where he emphasizes the necessity of art in order to slow down a rapidly-changing technological and social world (Coupland 2016).

2.4.1 Social Benefit

One of the main drivers behind the NEA is to make art available to everyone. Public art removes art from social and cultural barriers that one might experience when viewing art in a more formal, socially-restrictive setting such as a museum or gallery (Green 2012).

Public art has proven to be beneficial by providing individuals with a sense of attachment to their communities. From 2008 to 2010, The Knight Foundation's Soul of the Community Initiative did a survey to find out if there is a correlation between sense of attachment to one's own community and economic growth (Green 2012; Knight Foundation 2016). Approximately 43,000 people in 43 American cities were surveyed. In the final year of the survey the results concluded that "cities with the highest levels of attachment had the highest GDP growth" (Knight Foundation 2016). Other significant findings of this survey were that the key drivers of attachment of a community were "social offerings" such as "arts, cultural opportunities and social community events;" "openness and welcome-ness (to most demographics)," and "aesthetics of a place" which includes art, parks and green spaces. These key drivers of attachment outranked education, safety and local economy (Knight Foundation 2016).

Public art can also help define a city's image through either re-imagining its identity or celebrating the existing culture (McCarthy 2006, 245). Windham County, Connecticut, exemplifies such re-imagining of identity through the installation of community-driven public art: *Thread City Crossing* over the Willimantic River. The project features gigantic concrete spools of

thread on the bridge's abutments which overlook the historic thread factory, Windham Mills, referencing the city's historic industrial identity. Perched on the spools of thread are twelve-foot-tall bronze frogs which reference a historic event during the French and Indian War in which the sounds of frogs fighting over a pool of water was mistaken for a military attack causing the residents to flee the town (Fleming 2007). Through *Thread City Crossing*, Windham County can express two different aspects of its history through public art. The sculptures have even started a small tourist industry (Fleming 2007).

2.4.2 Economic Benefit

Richard Florida acknowledges economic shifts that have taken place in American cities due to increases in globalization and technological evolutions (Florida 2005) and suggests that the quality of place is what attracts talented individuals and business investment as opposed to the prospect of industrial jobs (Florida 2005). As public art is a contributor to one's attachment to one's own community, as demonstrated in the Knight Foundation's Soul of the Community Initiative, it emphasises the correlation between sense of community and economic growth.

2.5 Criticisms of Public Art

2.5.1 Public art not serving the public

A significant amount of literature emphasizes the positive aspects of the percent-for-art program such as its causation of government to see art as a "means of building a community" and giving artists the power to create within the public realm (Goldstein 2005, ix). Cher Krause Knight is somewhat critical of Art-in-Architecture program of the 1960s and 70s in which many artists were only commissioned to "formulate solutions compatible with an extant architectural conception" (Prokopoff 1981, as cited in Knight 2008, 79), thus having little to no effect on the site's design (Knight 2008).

A side effect of the percent-for-art program during the 60s, 70s and 80s was Plop Art, or what architect James Wines dubbed “turds in the plaza” (Knight 2008, 8). Such art is characterized by large awkward abstract sculpture, often located in shopping centres and plazas. Plop Art exemplifies a failure to properly integrate public art with its surroundings (Knight 2008, 8). One of the most memorable examples of Plop Art is Richard Serra’s *Tilted Arc*, which was commissioned in 1979 for the Federal Plaza (Jacob K. Javits Building) in New York City. The Arc was a massive 120-foot-long, 12-foot-high curved piece of Cor-Ten steel designed to block the visual access of the users to the plaza. *Tilted Arc* (see Figure 2) was highly disliked by the public and removed in 1989 (Knight 2008; Flemming 2007).



Figure 2: *Tilted Arc*, Richard Serra, 1981 (Retrieved from <https://drwormhole.wordpress.com/about/>)

2.5.2 Community identity

The success of projects such as *Thread City Crossing* was attributed to the fact it was not a percent-for-art program. The lead architect William Grover of Centerbrook Architects and Planners stated:

When there’s a percent-for-art, some committee in the State gets to pick the artist and you never know what you’re going to get. The artist does what the artist thinks is a good thing to do. Our point was that this is not just a piece of art stuck on to a lawn or an airport, or a bridge. This is a specific form that must go on this bridge...I think it’s more likely that interesting bridges will be built because of this (Fleming 2007, 29).

Although percent-for-art initiatives are great ways for funding public art, there are drawbacks. McCarthy addresses the dangers of public art being “self-fulfilling” and “simply reproducing public sector aims” in turn disregarding the actual needs of the community (2006, 245).

2.5.3 Economic issues

The economic benefits from public art can also be problematic, affecting social and cultural benefits of a space due to increased housing and living costs. Ley addresses the paradox of gentrification in which not only the original inhabitants of the community are priced out, but through the replacement and redevelopment of the original households and businesses, the local character of the community is lost (Ley 1996, cited in Cameron and Coafee 2005).

2.6 Methods of acquiring and/or creating public art

Public art is equally as difficult to categorize as well as define. Public art programs in the United States and Canada are funded both publicly and privately, as well as through public-private partnerships. Goldstein’s *Public Art by the Book* (2005) effectively categorizes the various types of public art projects as follows.

2.6.1 Artist-Initiated Projects

Artist-initiated projects are projects in which the artists themselves are the lead of a public art project. The artist has control over how the work is produced and exhibited and may work outside of government structures. There is a risk of such initiatives resulting in “unpredictable, controversial and occasionally beautiful places” (Lessick 2005, 86).

2.6.2 Gifts and Memorials

Some art may be donated as a gift by an individual or organization. Donations can be controversial or cause maintenance headaches and hurt feelings. Donated art can also be very rewarding for a community. It is thus very important for a community to have effective and thorough public art

policy when accepting such donations. Cities such as Portland and Seattle have developed policies for accepting donated artworks and memorials. The policies of these cities factor in aspects such as location audience and maintenance when accepting donated works (Goldstein 2005; Knight 2008).

2.6.3 Community Generated Projects

Often, public art is developed by a community through a bottom-up approach. Such projects are undertaken to improve local businesses and economy as well as to commemorate historical events significant to the community. It is common for community-based public art programs to receive public funding through arts agencies as well as social service agencies, neighbourhood service agencies and community development block grants. Government funding is often provided in the form of a percent-for-art initiative which can often be restrictive. The community is often responsible for commissioning an artist (Goldstein 2005).

2.6.4 Design Team Projects

Design team projects incorporate artists' work and thinking into environmental and architectural design. Artists are often brought in early to the process to contribute ideas and creative problem-solving to a design team for larger design projects. Such projects can also be planned to accommodate and incorporate art. Traditionally, the leads of architectural, infrastructural, environmental and landscape architectural projects are landscape architects, architects or engineers. Goldstein (2005) is critical of these traditional leadership roles, suggesting that such leadership dynamics ensure consistency of an artist's concept or aesthetic vision but restricts artistic aspects such as creative synergy and whimsy. Hiring an artist to a design team early in the project can also lead to more interesting outcomes through collaboration with other professionals (Goldstein 2005).

2.7 Role of the Landscape Architect in Public Art

Landscape architects and public artists share many similarities in their ability to shape communities and aesthetically enhance the landscape. In 1932, *The American Magazine of Art* published an article by Norman T. Newton on *Collaboration and Landscape Architecture*. Newton comments on the increasing specialization of professional fields in comparison to historical periods such as the Italian Renaissance, where it was common for individuals to have multiple skills and abilities. “Michelangelo, the example most frequently cited, performed brilliantly in sculpture, architecture, poetry, painting, and engineering” (Newton 1932, 231). He suggests that a disintegration of the arts would occur if it were not for collaboration and that the public should demand that professionals collaborate on projects as opposed to fragmenting projects into their specific areas of expertise. He states that “all the arts, unified, interrelated, interdependent, lie upon a foundation of common principles.” (Newton 1932, 231).

2.8 Challenges Faced by Artists when Participating in Public Art

There is a significant amount of literature on challenges facing public art in social, economic and political contexts; however, information on challenges that artists face on a personal and professional levels remains somewhat sparse.

Ray Smith, a British public artist, provides personal insight in *Urban Regeneration: A Challenge for Public Art* regarding challenges he has personally faced when creating public art. Smith states that public artists face a significant level of stress and are often placed in vulnerable situations (Smith 2005). He also suggests that, to create public art, artists are expected to have extensive experience in areas in which they have little to no background, such as administration, engineering and construction. Smith also asserts that self-employed artists do not have the institutional reinforcement that support professionals of other institutions such as architecture and engineering. Public artists are thus heavily reliant on the knowledge and expertise of other

professions (Smith 2005). Smith mentions other more obvious challenges facing public artists such as time constraints and funding (Smith 2005).

This chapter has examined the literature including history, significance, criticisms, and methods of acquisition of public art. This chapter has also discussed challenges that artists face when creating public art. The next chapter provides an outline of the methods used for data collection, in order to achieve the research goal.

Chapter 3: Methods

There is limited literature available concerning the challenges that artists and other public art professionals face when implementing projects. To effectively evaluate the challenges that artists face and the role of the landscape architect in public art in a Southern Ontario context, this research consisted of developing a preliminary questionnaire and testing it on municipal employees. A document review was subsequently conducted for contextual clarification of the municipalities of Guelph, London and Hamilton. The data collected during the preliminary interviews and the document review helped shape the final questionnaire, which was then administered to eleven key informants.

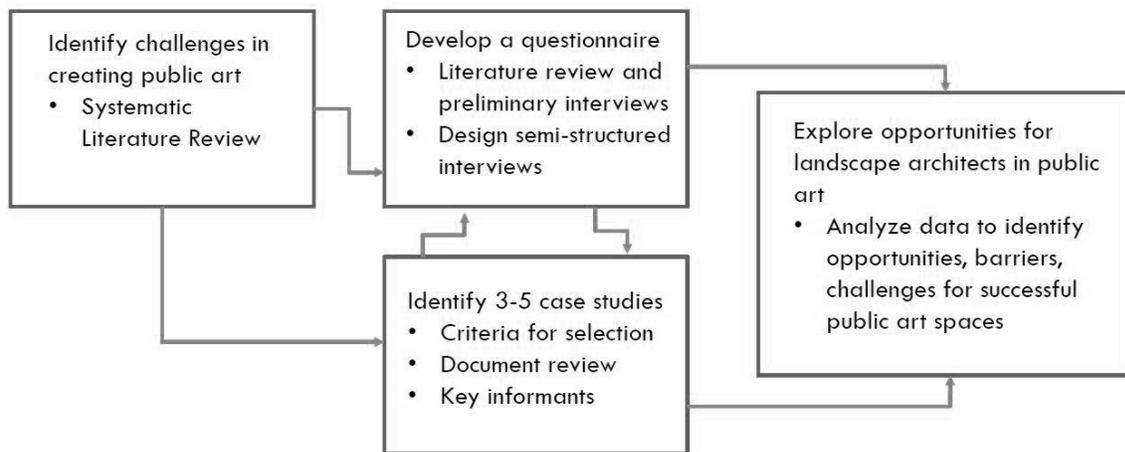


Figure 3: Research Plan (Source: Leah Boyd)

3.1 Questionnaire Development

Two preliminary interviews were conducted regarding the John McCrae Statue by Ruth Abernethy and the series *Birds of a Feather, A Bird in Hand, Bird/Watching, and Perch* by Ted Fullerton. The preliminary questions were based on the data gathered during the literature review and information gathered through interviews with faculty members who specialize in public art.

Burgess (2001) suggests that a pilot survey should be used to test one’s questionnaire to check for flaws. The questionnaire was designed to be semi-structured. DiCicco-Bloom & Crabtree (2006) state that sometimes the deviation from the initial questions can prove very effective in learning more about the subject. The initial questions were somewhat broad with the intent of fleshing out the challenges in establishing public art experienced by professionals that may not have been identified in the literature review. It was determined that a municipal employee involved in the implementation of public art would be best to contact initially, as they are used to speaking with the public.

Revised questions investigated funding, non-technical complications, involvement of professionals besides artists, general reception of the public, significance in informing public art policy, and whether the artwork enhanced the experience of the space. The questionnaire ends with “is there anything else you would like to tell me,” which leaves the interview open for the key informant to fill any gaps that may have been left during the questionnaire and provide additional information. The final questionnaire was intended to last thirty minutes to one hour. Key informants were encouraged to elaborate on their answers and go outside the specific case study. Research Ethics Board Approval (REB# 16NV033) was received before conducting key informant interviews. The development of the questionnaire can be observed in the following table:

Table 1: Questionnaire development

| | Preliminary Questionnaire | Final Questionnaire |
|-----------|---|--|
| 1. | Is there a public to private relationship within the space? If so, how is it managed? | What was the initial concept/vision for the space? |
| 2. | Who was the project lead? | What process was used to select the artist/artwork? |
| 3. | Was an LA or LA firm involved in the project? | Was the public involved in the consultation process? |

| | | |
|-----|---|---|
| | | If yes: What methods were used in involving the public? |
| 4. | How is the space defined? | Who were the stakeholders? |
| 5. | What was the initial concept/vision for the space? | How was this piece funded? |
| 6. | How was a concept selected? | What are the short-term and long-term goals of the project? |
| 7. | Who were the stakeholders? | Was the artist directly involved with the installation? If they were not how was the installation managed? |
| 8. | Was this project part of a “percent-for-art?” | Were there any technical barriers from the initial concept to the final installation? |
| 9. | What were the short/long term goals of the project? | Were there any other complications at any stage in the implementation of this project? |
| 10. | Was the public involved in a consultation process? | Who was the project lead? |
| 11. | Was the public involved during the building process? | Was a landscape architect involved in this project? What was their role? |
| 12. | What was the process for selecting the artist? | What other professionals besides the artist were involved in the implementation of this project? |
| 13. | Was the artist directly involved with the installation of the piece or was a construction company contracted? If a construction company was contracted, did the artist work with the contractor? | Does the artwork enhance the experience of the space, from your perspective? |
| 14. | Were there any technical barriers between the initial concept to the final installation of the piece? | What was the general reception of the public? |
| 15. | Were there any municipal guidelines that had to be followed? | Is the artwork now a cultural or tourist destination? |
| 16. | Is the artwork a cultural/tourist destination? | Was this piece at all significant in informing public art policy? |
| 17. | Who are currently the main visitors of the space? | Is there anything else you would like to tell me? |

3.1.1 Preliminary Interview Results

It was revealed during the preliminary interviews that the statue of John McCrae was an atypical example of civic public art. This piece was a duplicate of a project in Ottawa and was initiated by

the major stakeholders, The Royal 11th Field Regiment. It was revealed that the City of Guelph had a separate process for donated art.

It was also revealed that a landscape architect was involved in this project and that the site where the statue was featured coincided with the renovations of the hillside to the east of the Guelph Civic Museum. More specifically, the landscape architect was contracted for the design of the hillside and helped create the upper terrace and plinth based on very specific details from the artist. The space was designed to be a reflective space and was intended to accommodate the presence of tourists. An alternative perspective on percent-for-art was provided in which percent-for-art is sometimes restrictive because projects must be over a sizable budget before worthwhile public art can be created. This example of public art was intended to celebrate a historical figure and promote awareness of John McCrae and his poem. The informant mentioned that although the public was not widely involved in the implementation of this piece, grassroots initiatives and residents helped the work come to fruition. It was mentioned that smaller cities such as Guelph can learn from larger cities with a more established public art plan. In terms of installation, the artist worked directly with a construction company and landscape architect on the foundation for the piece and the piece was not particularly challenging in terms of technical difficulties aside from the steep hillside.

The Ted Fullerton series featured in the Guelph downtown core revealed differences from the John McCrae statue. The bird series was a part of a larger landscape architecture project in creating the market square and transportation hub. Unlike the John McCrae statue, this piece used a more formal selection process in which three artists were shortlisted by a jury. Instead of consulting the public at large much of Guelph's public art consultation comes from the public art committee, which consists of members of Guelph's Cultural Advisory Committee, members of the

public and professionals with experience related to art, education planning, or design (Guelph 2014). For a piece of this scale, artists were not only selected based on their proposal, but also whether they have the capacity to design a large-scale permanent public project. Technical barriers related to the art came after the square had been designed, and involved irrigation, electrical and soil/foundation.

It was revealed that the spaces around these sculptures attract a wide variety of users who engage in a wide variety of activities such as entertainment, playing, and civic engagement. Guelph does not currently have a percent-for-art, but projects such as the bird series will help lay a foundation for a more formal percent-for-art policy.

3.2 Criteria for Case Studies

Deming and Swaffield emphasize the effectiveness of case studies for landscape architectural research, as the “focus of interest of the discipline is typically complex, multidimensional, and embedded in a wider context, and thus hard to separate into discrete factors” (2011, 84). They also suggest that case study approaches can test:

alternative explanations, either by selecting several case studies that provide contrasting situations, or by using a single complex case study as the basis for several contrasting modes of analysis or alternative theoretical explanations (Deming and Swaffield 2011, 81).

The nature of landscape architecture itself is very complex and the role that landscape architects play can vary significantly between projects and jurisdictions. As this could greatly affect the relationship between landscape architecture and public art, a case study approach made the most sense for this project.

A list of nine criteria for case study selection was developed based on the data gathered for the literature review and during the preliminary interviews (see Table 2). Initially, potential key informants with an academic connection were contacted via e-mail and asked if they were involved

in or knew of examples of public art that fit the specific criteria. Unfortunately, the initial individuals contacted were unaware of pieces that fit within all the criteria. The initial criteria were thus re-evaluated.

A different approach was undertaken in forming the criteria, which consisted of asking a key informant if they knew of a potential case study in which they were involved. After the first two case studies were established, more flexible selection criteria were created and key informants were subsequently contacted regarding specific case studies that fit within the new criteria. The old and new criteria are listed in the following table:

Table 2: Criteria development

| | Initial Criteria | Final Criteria |
|----|--|---|
| 1. | Selections should have evidence of collaboration between professionals to create public art. | Work must be located on public property. |
| 2. | Selections should be in mid-sized Canadian cities in Southern Ontario. | Work must be outdoors. |
| 3. | Selections should be situated within the urban core. | Selections should be in mid-sized Canadian cities in Southern Ontario. |
| 4. | Selections should be interactive for the public. Selections can be integrated into the landscape as functional aspects, such as benches, bollards, lamp posts. | Selections should be situated within the urban core. |
| 5. | Selections should be accessible to the public but do not necessarily have to be on publicly-owned property. | Selections must be coordinated with an accessible public space, such as public park |
| 6. | Selections should have some academic connection, which will facilitate the accessibility of key informants. | Selections should have a budget of more than \$10 000 and less than \$500 000. |
| 7. | Selections should have a budget of more than \$10,000 and less than \$500,000. | Selections should be intended for permanent installation. |
| 8. | Selections should be constructed after the year 2000 CE. | |
| 9. | Selections must have a curator involved early in the project. | |

3.3 Document Review

A city's public art is largely determined by its public art policy. Public art policies outline aspects such as protocol, process of selection, maintenance requirements and the definition of public art itself. A document review which compared and analyzed the public art policies of Hamilton, Guelph and London, Ontario, was used to better understand and contextualize the unique policies of the three municipalities before proceeding with the key informant interviews. According to Deming and Swaffield (2011), classification is a method of sorting and structuring data into patterns and themes for better understanding. The policy data was sorted according to types based on the type of public art (donation, commission, etc.), processes regarding public consultation and maintenance, interest groups and basic definitions.

3.4 Key Informant Interviews

Although the literature review reveals some challenges faced by professionals when constructing public art, most data was collected through interviewing key informants: landscape architects and other professionals who are involved in and/or have experience in constructing public art. The semi-structured questionnaire was used as a tool for gathering data for the case studies. While interviewing key informants, questions were asked about other professionals who were involved in the case study. Such professionals were subsequently contacted in the same way as the original key informants.

Eleven key informants were interviewed and represented a spectrum of professionals. The professionals interviewed were as follows:

- Two landscape architects employed with a municipality
- Two artists
- Three public art managers/coordinators employed with a municipality

- One metal fabrication contractor
- One stakeholder
- One conservator
- One foundry

3.4.1 Interview Protocol

The key informants were contacted by email requesting participation in the study. The interviews were conducted in a place of the key informant's choosing which included their place of business, home or office. The key informant was required to sign a consent form (see Appendix A), which was provided at the time of the interview, before the interview was conducted. The consent form informed the individual about the interview process, the nature of the questions, and how the interview data was to be used. The participants were told that they had the right to withdraw at any time and the right to not answer any questions. Interviews were approximately one hour, data was recorded on a recording device or, if requested by the participant, by taking notes. All participants agreed to be recorded.

3.5 Data Analysis

The interviews were transcribed into a Word document and organized in table format for each case study and profession. The information was summarized to facilitate the comparison of the data. Table cells with similar content were highlighted to reveal patterns in the key informants' responses. Through organizing the data per case study, meaningful relationships on how different professionals worked together were revealed. By organizing the data per profession, comparisons were made on how municipalities handle projects and the specific role of the professional in implementing public art.

A written summary of the patterns found in the tables was provided, which also included more detailed information from the interviews. The results from the document analysis were also linked to the answers provided by the key informants to show the significance of policy in the development of each case study.

The information was subsequently reviewed and key words significant to public art were selected. The key words were organized thematically and considered for how they relate to the practice of landscape architecture.

Chapter 4: Results and Analysis

This chapter reveals the results of the document review and summarized key informant interviews. Common themes featured in the public art policies of the three cities are identified in the document review and are related to each case study. By relating significant findings in the document review to each case study, one can see how important public art policy is in the public art process from selecting artists and artwork to installation and long-term maintenance.

4.1 Document Review Results

The document review organizes the policies of Hamilton, Guelph and London, Ontario into categories and juxtaposes each municipality to show contrasts and similarities.

Table 3: Document review of public art policies of Hamilton, Guelph and London

| | Hamilton, ON | Guelph, ON | London, ON |
|---------------------------------|--|---|--|
| Inventory | list of inventories | no list in document | no list in document |
| Definition of Public art | Public art is created by artists or in collaboration with artists through a public process and existing in exists in publicly accessible City of Hamilton property. | Works created by Artists and acquired by the City with the specific intention of being sited on or staged in a public space. Such artistic works may be owned or borrowed; may be characterized as aesthetic, functional, interactive; or can be any combination thereof. | “Public art” to be art that is displayed on municipally-owned public space. |
| Exclusions | Excludes art in public places (policy currently being developed). Does not provide guidance for donated art, community art, integrated art, art on publicly-accessible private property and memorials. | Temporary works (murals and other artistic works that do not leave a lasting record); furnishings (unless commissioned); museum, library and archival collections; commemorative plaques and memorials. | Directional elements (signs) except if integral part of original work; mass produced art objects; landscape architecture unless integral in original work or result of collaboration; easily moveable (paintings, drawings, models, books) |

| | | | |
|-------------------------------------|--|--|--|
| Number of Installations | 31 | Not indicated | Not indicated |
| Art as donation | Policy not yet developed/published | Reviewed by public art committee and interdepartmental public art planning team; considered on basis of merit, suitability, context, maintenance, financial and safety; donor responsible for meeting CRA criteria if they wish for official receipt; subject to public art operational plan; City may decline a donation. | Can be sponsored acquisition; donor will receive tax receipt for CRA; will include funding donation for maintenance and restoration/conservation-amount negotiated as part of acceptance agreement; donation policy of Museum London will be used as guide to determine what gets accepted. |
| Commissioned | Site specific, public consultation, jury | May be acquired through commission | Work is created by selected artist for a specific site |
| Conservation and maintenance | Must be maintained and have a maintenance plan; consist of high quality materials (to withstand weather); graffiti resistant; discourage climbing and touching (unless encouraged by artist); up to 10% of fabrication cost may be transferred to ongoing maintenance fund | Maintenance incorporated into annual operating budget from city; city funds allocated to maintenance and conservation; maintenance plan is provided by artist or donor | Overseen by culture office in conjunction with Engineering Services Department will oversee maintenance, conservation/restoration of public art; maintenance plan included within public art project plan for each piece of public art; 10% drawdown from public art funding annually for maintenance; donated art includes funding donation for maintenance |
| Scale | Small: \$15,000 to \$75,000; Medium \$75,000 to \$200,000; Major: \$200,000+ | No categorization | No categorization |
| Site selection | Based on matrix scoring system designed to maximize: potential visibility and accessibility; historic and cultural significance; response | Inter-departmental public art planning team work in conjunction with Public Art Committee for selection of artistic works and ongoing long-term | Coordinated by culture office; create visionary plan for strategic placement of art; qualified conservator may be consulted; utility coordinating committee is |

| | | | |
|--------------------------------------|--|---|---|
| | to public during consultation; implementation potential (funding, synergy); project distribution; site must be owned by City of Hamilton | planning, including site selections | consulted when art is to be on public road allowance |
| Borrowed public art | NA | Reviewed for criteria, reviewed by interdepartmental panel led by community and social services staff; may be temporary basis (1 day to 1 year); artist/sponsoring organization responsible for funding and installation, maintenance and removal | NA |
| Acquisition process with jury | Public consultation; initial submission; initial adjudication; jury meeting; more detailed submission; detailed submission review; final public consultation; final adjudication | Public art committee: coordinates jurying process works with interdepartmental public art planning team; final decisions are made by the community and social services staff with approval from appropriate authority; art is selected through open competition, invited competition, or direct award; artist/owner signs agreement | As part of capital projects applicant is responsible for public consultation; opportunity for accessible public dialogue and education about art; jury reviews applications for significant pieces of public art and prioritises work based on funding; recommends their prioritization to council for approval; jury responsible for selecting qualified artists |
| Jury | Citizen volunteers with diverse interests in community | Public Art Committee members and members of the interdepartmental Public Art planning team | Established by Culture Office. Knowledgeable community representatives |

| | | | |
|-------------------------------|---|--|--|
| Funding | Not clear in document; public art capital funds | Public art reserve fund; from 2012-2014 allocation of \$100 000 previous years' surplus: 75% for design, fabrication and installation; 25% for administration, selection process, collection, inventory, insurance, staffing, legal, deaccession | Capital projects over one million dollars must be invested as part of public art as part of the project; City departments should be flexible; 2008 funding amount was developed based on 1% of rolling 5 year average; applicable capital projects in the city of London's annual capital budget process; - applicable capital projects include: publicly accessible above-ground buildings, parks, industrial parks, new major upgrades to bridges; funding increased annually and reviewed every 5 years; public art acquisition reserve fund 10% used for administration; acquisition fund accepting of donations |
| Private art | Policy not yet developed | Look for opportunities to incorporate art into architecture and infrastructure such as bridges; private sector developers encouraged to incorporate art into design of private sites, building, landscaping | Not addressed specifically, encourage inclusion of outdoor art in privately-owned space across the city |
| Community art projects | Policy not yet developed | Mentioned, no special policy; separate funding: Reserve Fund for Community Art Projects | May include requests for funding up to 10,000; goal to create artwork that is accessible to a large public; art created through engagement of community members in defining and shaping their environment; i.e./community murals; jury responsible for small |

| | | | |
|---|--|--|---|
| | | | community art projects that are not eligible for funding. |
| Who reviews implementation process | Tourism and Culture division coordinate with other City departments | Coordinated by City's arts and culture program officer; interdepartmental planning team works in conjunction with public art committee; Council approves public art policy, authorizes changes to policy and authorizes expenditures | Culture Office oversees implementation process: contract negotiations, site planning, public art plan preparation, installation, insurance, long term insurance, maintenance |
| Ownership | Public art is owned by the City; art in public places is not included in this policy | Art can be purchased by the city; owned public art must meet a list of criteria outlined in the document; owned art may be acquired through purchase, commission or donation | Not all art owned by the City; when not owned by the City, solicitor's office determines the agreement between City and owner prior to installation; art can be purchased by the City |
| Deaccession | N/A | May de-access when necessary; all reasonable efforts will be made to resolve problems or relocate art | Plan for de-accessing art (moved, destroyed, sold) monies from sale of art go to acquisition fund. |

Hamilton was unique in that its policy only included art on publicly-owned property in which a separate policy was currently being drafted for art in public places and policies for donations. Hamilton's was also the only policy that included the amount of public art installations and a specification of financial scale. Although Hamilton's donation policy was not included in their main public art document, both Guelph and London outlined policy for donations which specified the cities responsibility to provide the donor with a receipt for the Canada Revenue Agency.

Each municipality required a maintenance plan in which city funds were allocated to the maintenance of a public art piece. Site selection varied between municipalities. Hamilton had a system of public art siting based on a matrix scoring system while Guelph's siting of public art was implemented through collaboration between an inter-departmental planning team and a public art committee. London's plan indicated that siting public art was coordinated by the Culture Office but mentioned that a utility coordinating committee had to be consulted when art was to occur on a public road allowance.

In terms of selection of artwork, each municipality had a similar process, using both open and invited competitions and juried selection. It appears that each city tries to consult the public in selecting artwork; however, Hamilton's public consultation is more formalized through its policy. Jury members usually consist of a diverse group of citizen volunteers with interests in their community.

All three districts indicated how public art is funded within the city. It is difficult to directly compare the three municipalities in terms of funding as Hamilton's document does not include policy for art in public places. Both Hamilton and London mention public art capital funds in which a percent of money invested in capital projects must be directed to public art. Both Guelph and London mention a public art reserve fund which helps fund aspects such as fabrication, installation and administration.

There is not much information regarding community projects in Hamilton and Guelph's policies. London specifies that a community art project may request city funding up to \$10,000 and a jury is responsible for community art projects that may not be eligible for funding.

Hamilton and Guelph are very clear in city public art ownership whereas London indicates that art can be privately owned but must have an agreement with the city and owner prior to

installation. All three cities have a culture office that oversees the coordination and implementation of public art. Both Guelph and London have a policy for de-accession of public art when art becomes old, destroyed or sold.

4.2 Key Informant Interviews

The following is an analysis of the data collected from the key informant interviews per case study (see Appendices B-E). Eleven key informants were interviewed; they consisted of three public art coordinators/curators, two artists, two landscape architects, one metal fabrication contractor, one stakeholder, one conservator and one manufacturer (foundry).

4.2.1 Hands Come Together

Hands Come Together is a steel sculpture in London's Peace Garden. This piece commemorates the Tolpuddle martyrs: a group of nineteenth century British labourers who were arrested and deported from Tolpuddle, Dorset to Australia. After their release in 1836 some of the members settled in London, Ontario (The Dorset Page, 2000). This work was a collaborative effort between the London District Labour Council and the City of London in which a team of two artists were hired prior to the design of the piece. Five different professionals were interviewed about this piece: one public art coordinator, one team of two artists, one contractor specializing in metal fabrication, one landscape architect, and one representative of the LDLC.



Figure 4: *Hands Come Together* (Retrieved from <http://www.lfpress.com/news/london/2011/08/31/18625616.html>)

1. Each key informant provided the same answer for the concept of the project. The project was a historical piece, commemorating the Tolpuddle martyrs and the struggle to establish labour unions.
2. All key informants provided similar answers, stating that this was a collaborative effort between the City and the London and the London District Labour council (LDLC). The artists were selected prior to the proposal of artwork and worked with stakeholders and contractors.
3. Three of the five key informants said there was little to no public consultation. The public consultation that did occur was through working with the stakeholders. According to one key informant, people who were local where the piece was installed were informed by letters from their City Councillor.
4. The stakeholders consisted of the LDLC, Labourers' International Union of North America, and the arts community.

5. This piece was funded through the City's public art program as well as in-kind funding from the LDLC. It was emphasized that, without the in-kind support, this piece would not have reached the success that it did.
6. The key informant responses regarding long and short term goals were varied. This may have been due to the different levels of involvement in the project for each key informant. The answers included: to satisfy stakeholders, education, collaboration, preventing plop art, creating something that will last, and commemoration. It was also mentioned that this project was coordinated with a larger redevelopment of greenspace along the Thames River.
7. It was emphasized that the artist was present and oversaw the installation. However, they did not physically install the piece.
8. Installation of the public art piece did have technical barriers. These ranged from siting, manufacturing and transportation (piece had to be designed in two pieces), as well as unexpected geological issues. It was mentioned that geotechnical services had to be consulted during the process.
9. There were also other complications experienced by most key informants, including timing, communication and liability. It was mentioned that the primary material choice of stainless steel had to be compromised due to costs.
10. Four out of five individuals stated that the project lead was the City of London's Culture Office. The initiation of the project was through the LDLC, as the LDLC was originally dissatisfied with the original commemoration, which was a plaque on a rock.
11. A landscape architect was involved with this project. One informant was unsure of the landscape architect's involvement; this was likely due to the fact the landscape architect's

role was project management-related and therefore could have been confused with another profession.

12. Included in this project were landscape architects, engineers (geotechnical, mechanical, electrical), contractors and labour unions.
13. All informants agreed that the artwork enhanced the experience of the space. It was also mentioned that the piece itself complemented the Peace Gardens.
14. The artists and the public art coordinator indicated that the public reception of the piece was positive; the others were not sure. It was mentioned by the landscape architect and representative from the LDLC that some people did not recognize that the piece was depicting hands.
15. Three key informants provided information regarding whether the piece functioned as a cultural or tourist destination. It was mentioned that the piece was central to May Day and Labour Day festivals dedicated to the labour movement in North America and Europe. It was also mentioned that this piece attracts people for wedding photography, is part of local art walks, and is visited by people from the United Kingdom.
16. Four of the key informants were unaware if *Hands Come Together* was significant in informing public art policy. The key informant who was responsible for public art coordination mentioned that it was a unique experience working in coordination with stakeholders involving a mixture of ideas.
17. In this case study, professionals were very willing to provide additional information. It was mentioned that this piece exemplified a good partnership with artist and stakeholder despite its complexity. Some landscape materials hold significance with the labour movement, such as Sycamore trees, which were used as gathering places for early labour meetings.

As identified by the public art manager of London this piece did influence public art policy as it was the first project of its kind in its relationship to the stakeholder. Although the stakeholders were very influential in this piece, it was the Culture Office who oversaw the implementation process as defined in the policy document. It is mentioned in London's policy document that the Culture Office is responsible for overseeing contract negotiation, site planning, installation, insurance and maintenance. Maintenance was not emphasized during the key informant interviews. It was suggested that communication regarding contract negotiations and insurance could have been better facilitated. It was mentioned that the funding came from the city plus in kind services; it was not made clear if that this project's funding was a part of a larger capital project. It was however mentioned that this project occurred as part of the "Back to the River" project which includes long term plans to redesign along the river.

4.2.2 The Sentinel

The Sentinel is a piece that belonged to a significant London family and was donated to the City of London. The original location of the sculpture was in front of the CTV London building which was owned by the family but was sold. The family entrusted the City and Museum London to select a suitable location. The piece is now located at the forks of the Thames River.



Figure 5: *The Sentinel* (Retrieved from <http://www.lfpress.com/2016/09/27/sentinel-gets-official-salute-from-city>)

Only one key informant was used for *The Sentinel*; therefore, the case study is a summary of the answers provided by the single key informant.

1. The piece was a donation to the City of London and was previously owned by a historically significant family of London. The piece was originally located on property owned by the family had to be relocated after the property was sold. The family wanted the piece in a pastoral setting and close to an existing fountain that was significant to the family.
2. The artwork was a donation, planned through the City of London's public art process for donations. The London Arts Council, which is made up of members of the community, was involved with helping the City decide whether to accept the work and helping to find a suitable location.
3. The public was not involved in the consultation process. Affiliated community associations were consulted through the London Arts Council.
4. The stakeholders consisted of the philanthropic organization associated with the family, the arts community, politicians and Museum London.
5. The move and installation of the piece was funded by the City of London and the associated family.

6. The short and long term goals of the project were to find a suitable location for the piece that satisfied the various stakeholders and minimized environmental damage.
7. The son of the artist was directly involved in the installation. He supervised the installation of the piece and attended city council meetings.
8. The installation was very straightforward with no significant technical barriers. The piece was very lightweight and did not need significant anchoring.
9. It was necessary to satisfy different stakeholders (arts council and family) with appropriate site selection.
10. The Culture Office of the City of London was the lead of the project.
11. The landscape architects had a significant role in the installation of this piece. They were responsible for the concrete foundation, ensuring that the piece was oriented the proper way, creating a plinth for a plaque and site amenities such as benches. The City landscape architects were responsible for tendering and project management.
12. The other professionals involved were the landscape architects, engineers and contractors.
13. From the key informant's perspective, this piece enhances the experience of the space. The public is free to enjoy the park setting and experience the landscape using the paths.
14. There were no negative comments regarding this piece.
15. The key informant was not sure if the artwork is a cultural or tourist destination. There was an unveiling ceremony for the piece which was largely attended by the family.
16. This piece was the first public art donation for the City of London and therefore was significant in informing its public art policy.
17. The key informant did not provide any additional information pertaining to *The Sentinel* specifically but mentioned that spaces designed for public art do not always work for public

art. Problems include that the space is too small and limiting for public art. Often the landscape architect is put in charge of creating public art, which can be problematic as there is often a fine line between the landscape architect and artist.

As a donated piece, London's public art policy indicates that the donor will be provided a receipt for tax purposes. Donated art includes a "funding donation for the maintenance and conservation/restoration of the work being donated which will be negotiated as part of an acceptance agreement" (London 2009). The City used Museum London's guide for determining whether the piece could be accepted. It was mentioned in the interview that Museum London was a stakeholder and had a significant role in locating the appropriate site for the work.

4.2.3 Concrete Poetry

Concrete Poetry is an interactive poem installed on Hamilton's Locke Street. The piece is a permanent version of a series of temporary works created by the artists in other Canadian cities consisting of bronze plaques installed in the sidewalk. Based on the unique geography and history of the area, the poem leads the viewer from one area of the street to the next, through words and arrows. The public art featured an open-call process of selection with significant public consultation.



Figure 6: *Concrete Poetry* (Retrieved from <http://www.thespec.com/news-story/2143445-in-locke-step-with-a-poetic-notion/>)

Key informants interviewed included a coordinator employed by the city, a freelance artist and a conservator also employed through the city.

1. As in many of the other case studies, this piece was conceptualized based on the history/geography of the area. According to the artist, this was a permanent version of a similar but temporary piece done in other cities in Ontario.
2. An open call with a juried selection was used for this public art process. It was mentioned that the conservator has a role during the selection to provide insight on proposed materials. If the materials are not practical or durable, it can be declined.
3. The public was used during the consultation process. Community members could vote online for their favourite piece in a “Locke Street Idol.” The public selected a different piece that was more invasive in the public realm but the jury settled on *Concrete Poetry*.
4. The stakeholders were the BIA, merchants’ association, citizen groups and the City of Hamilton (Public Works, Parks departments).
5. The piece was funded through the City’s public art program. City councillors have influence in directing funds to projects.

6. The short-term and long-term goals are placemaking, enhancing the pedestrian experience, and referencing the cultural and natural history of the area. Costs, stability, maintenance and survivability of the piece were also major goals.
7. The artist was not directly involved with the installation but assisted in choosing the locations of plaques and suggesting techniques. The conservator communicated with the artist to document the process and materials for future conservation.
8. All parties agreed that there were no significant technical barriers. Factors considered were choosing appropriate and durable materials to endure harsh weather and the process of snow removal and setting the plaques below the grade of the sidewalk to not catch snowploughs. The piece had to be tested over one winter before final installation.
9. Two out of three key informants did not indicate any other complications; however, it was mentioned that the installation of the piece was delayed from a planned late-summer installation to the early spring.
10. The leadership for the project consisted of a partnership between the artist and the City. The artist produced the pieces and coordinated the location while the public art manager oversaw aspects like tenders, testing, insurance and restoration.
11. A landscape architect was not involved in this project. Two of the key informants mentioned that this is because the space pre-existed and did not require any additional design.
12. Other professionals involved in the implementation of this project were contractors, the public works department and a conservator. The public art manager has an architecture background.

13. It was agreed by two of the three key informants that the piece enhanced the experience of the space. The piece is very subtle, non-invasive in the existing space, and makes people think.
14. The general reception from the public was very positive. One observer indicated that it made Hamilton feel like a place where art and culture is valued. There were some negative comments which largely pertained to city spending. Some of the public preferred the other piece.
15. Although not a major cultural or tourist destination, local magazines have written articles featuring this piece. The artist mentioned that he was more interested in people coming to the area and discovering the work.
16. This was a significant piece for informing public art policy as it showed the effectiveness of public consultation and was the first time the “Idol” method of public voting was used (voting online for favourite piece).
17. Some additional information was provided. This piece opened the public’s mind to what public art is. It was mentioned that, for bronze pieces, the artist has a say in how they would like their piece maintained. For example, some people like bronze to be kept shiny while others want it to oxidize and weather. It was mentioned that, as this piece is made of bronze, it physically shows how the space has been used through wear from human traffic as bronze maintains shine through human contact; materials such as salt also function as a patina.

Hamilton’s public art policy emphasizes maintenance. The choice of materials must be of high quality to withstand weather. This was confirmed during the key informant interviews; feasibility of materials is a direct factor in the acceptance of a proposal. For this piece, a special type of bronze was suggested for durability. Extensive testing of materials such as sealants was performed prior

to the final installation of the piece. In terms of public consultation, Hamilton's public art policy extensively outlines the necessity of public consultation. Focus groups are conducted to determine themes or subjects to relate the public art to the community. After a shortlisting of proposals, members of the public are asked to respond to the proposal themes and the local and physical context of the piece. The information gathered from the public influences the jury's decision; however, as evident in *Concrete Poetry*, the jury can override the public's decision. The jury's final decision is based on factors such as technical requirements, site responsiveness, community engagement, proposal resolution, project details, and artistic excellence (Hamilton 2016).

4.2.4 Dressmaker's Mannequin

Dressmaker's mannequin is featured at East Kiwanis Place on Ottawa Street in Hamilton, Ontario. The parkette was designed to replace buildings that had been damaged in an explosion. The design featured space for public art. The public art selection followed a traditional process, the call having to be sent out twice to ensure a good quality piece. The key informants interviewed were the public art manager, landscape architect and conservator who were all employed by the City of Hamilton.



Figure 7: Dressmaker's Mannequin (Retrieved from <http://www.panoramio.com/photo/75353798>)

1. This piece was a part of a larger redevelopment of a parkette after an explosion destroyed nearby buildings. Space in the parkette was reserved for public art. Like most other case studies, the public art related to the history and character of the place.
2. To select this piece, a formal process was used in which an open call with a juried selection was used. The first call was unsuccessful in attracting high quality proposals, so a second call was made.
3. There was public consultation for this piece, in the form of events such as outdoor festivals. Public consultation took place through focus groups to inform the City about the neighbourhood before artists started working.
4. The stakeholders consisted of the BIA, Tourism and Culture Division, Councillors, Public Works employees and a conservator.
5. This piece was funded through Hamilton's public art program and through part of the funds set aside for the larger parkette. There was also money provided by the Kiwanis Club of Hamilton.

6. The short and long term goals of the project included placemaking, generating interest in the area, and repairing the site. Other goals included feasibility of long-term and short-term cost, stability, maintenance and survivability.
7. The artist was directly involved in the installation. The artist was very experienced and could install the piece with little input from the City.
8. There were no technical barriers for this piece, from initial concept to final installation
9. There were political complications, including the selection process (two calls) and getting the council and community members on board.
10. It was mentioned that the City in partnership with the artist acted as the project lead. A City-employed landscape architect oversaw the landscape architectural aspect of the project.
11. A City-employed landscape architect working with a private landscape architecture firm planned the placement of the public art before any calls for artists were made. The public art process did not begin until after the parkette was built. At that point, the landscape architect was not involved.
12. Engineers, architects, landscape architects, contractors and conservators were involved.
13. Two of three key informants believed that this piece enhanced the experience of the space.
The piece serves as a landmark for the area, used as a meeting place for events such as the farmers' market.
14. The general reception from the public was positive without many complaints.
15. It was not clear whether the piece served as a cultural or tourist destination. People have flocked to the area for years for fabric shopping and the piece has shown up on social media

sites. The park ties to other amenities such as restaurants; however, it is not known whether it is a tourist destination.

16. This piece was significant in informing public art policy as it helped formalize the public consultation process through focus groups.

17. It was mentioned that for more integration to happen between art and landscape architecture, different policies need to be in place as separate contractors cannot work simultaneously on the same site. Hamilton has standards for what constitutes public art. For example, pre-fabricated art does not qualify for public art under Hamilton's public art policy.

Hamilton, along with the other municipalities, use a "call for artists" to initiate proposals for new public art. According to Hamilton's public art master plan, a typical call for artists may include an artist statement, a conceptual sketch of the proposed work, a curriculum vitae of the artist and images of recent work. After a shortlisting of artists, technical advisors are consulted to discuss feasibility of materials. Artists whose proposals have a fabrication issue are contacted through letter and they are requested to address the issue. Hamilton is very specific about its definition of public art. The public art master plan states: "Public art is created by artists, or in collaboration with artists, through a public process and existing on a publicly accessible City of Hamilton owned property." It was emphasized during a key informant interview that Public art cannot be from companies that create prefabricated decorative art.

4.2.5 The Begging Bear

The Begging Bear at the Art Gallery of Guelph (AGG). The piece is located immediately adjacent to the public sidewalk and a city transit stop; this results in significant public interaction with the piece. Initially the AGG practiced more open calls but became more exclusive. As space filled up, the AGG moved towards commissioning specific artists for new pieces. Although the process of

selecting art is very different from municipally-owned spaces, the AGG is very much accountable to the public at large. *The Begging Bear* often serves as a forum of expression for the community, as the Bear is often dressed, painted, or holds a sign.



Figure 8: Begging Bear (Retrieved from http://www.uoguelph.ca/news/2011/07/the_return_of_t.html)

As this piece is situated on the University of Guelph campus, it is different from the previous case studies in aspects such as selection process. The AGG website describes the AGG as “one of Canada’s premier public art spaces” (AGG 2017). “The AGG operates today with...the University of Guelph, City of Guelph and the Upper Grand District School Board” (AGG 2017). The key informants of this piece consisted of a curator and a manufacturer of fine art sculptures. Although the manufacturer did not create this piece specifically, they were involved in the maintenance of it.

1. The concept of this piece is environmental, the artist intended it to represent the importance of protecting native Canadian animals from human encroachment.
2. Unlike early sculptures in the AGG sculpture gallery, which involved more open calls, *Begging Bear* was selected through a commission.

3. The public was not involved in the consultation.
4. Stakeholders of this piece are the public at large and the University. Members of the Gallery are on a public art consultation board with the City of Guelph.
5. The piece was funded through individuals and organizations.
6. The short-term goals of the project were to have an exhibition at the AGG. Long-term goals included fostering and facilitating and engagement in the space.
7. The artist was directly involved in the installation of the piece.
8. There were not many technical barriers from the initial concept to final installation; however, it was mentioned that similar pieces are often difficult to engineer a foundation due to more organic forms.
9. Other complications included maintenance. The sculpture fell over due to the extent of public use not being anticipated. Individuals were climbing the piece, which overloaded the foundation. Other issues such as erosion were at play in wearing the foundation. The manufacturer became more involved at that point and made recommendations for the base from experience with similar pieces.
10. The project lead was a partnership between the AGG and the artist.
11. A landscape architect was not involved in this project.
12. Other professionals involved were engineers, contractors, physical resources. It was specified that contractors are often highly specialized and work with niche materials such as grave stones.
13. Both key informants believed that the piece enhanced the space from their perspective. It was mentioned that the piece serves as a public forum of expression in which the Bear is dressed for public and private events. It was mentioned by the manufacturer that bronze

has a timeless quality that often survives its surroundings. One can see how the space has changed in context with this permanent art piece. Through the material itself one can see physical signs of how the public interacts with it.

14. Most of the public has a positive opinion of the piece and there is always evidence of public interaction.

15. The AGG sculpture garden is very much a tourist destination. A good art piece will often attract tourists because it is relatable and accessible to the public at large.

16. The piece did not influence public art policy.

17. No additional information was provided.

As *Begging Bear* is not owned by the City of Guelph it does not fall within the City of Guelph's policy for public art. Guelph's public art policy does mention that:

City staff of planning, building, engineering, environmental services, downtown renewal, and economic development are to work with new businesses, other levels of government, architects, builders, contractors and developers to identify opportunities for incorporating private artistic works into architecture, building and/or landscape designs of private infrastructure...including private connections to adjacent public features (City of Guelph 2014).

As the relationship between this piece and the city of Guelph is significant in wayfinding and serving as a landmark and public forum of expression, this piece is exemplary of the City's goal for private art in the public realm. It was also mentioned during a key informant interview that there are cultural advisors with the City of Guelph who are also on the committee for the AGG. The Public Arts Committee consists of members of the Cultural Advisory Committee and the public. At least four of the members of the public art committee (who are not members of the Cultural Advisory Committee) are required to have background knowledge and experience in disciplines such as urban planning, landscape architecture,

architecture, art, art history, and civil engineering. All members must be residents of Guelph (Guelph 2014). The involvement of AGG committee members on the City's public art committee signifies the link between the two parties and the accountability of the AGG to the public at large.

4.3 Key Informant Analysis Based on Profession

This section uses a similar method of categorization as the case study analysis, however, instead of contrasting key informants per case study, key informants are contrasted by their profession. If there was more than one key informant of a specific profession their answers were compared to show similarities and differences. Professions analyzed were: three public art coordinators, two public artists and two landscape architects (See Appendices F-H).

4.3.1 Public Art Coordinator

The interviews with public art coordinators of Hamilton, London and Guelph were compared to show meaningful results.

1. Through analyzing the three public art coordinators, it was revealed that the concept of all case studies was based on the historical significance and cultural heritage of the area.
2. Three of the five case studies used an open call process with juried selection to select the artist/artwork. *Hand's Come Together* was unusual as there was a call for artists but artists were hired prior to the proposal of artwork. The case studies that did not use an open call were donated and commissioned.
3. For the most part the public was consulted during the selection process. Both case studies in the City of Hamilton extensively involved the public through focus groups and online voting. In *Hands Come Together*, the public at large was not really involved in the selection process; however, the piece was commissioned by the London District Labour Council who were a major stakeholder in the project.

4. Stakeholders for each case study were very diverse ranging from Business Improvement Areas, merchant associations, the arts community and city employees.
5. All pieces except *Begging Bear* were funded largely by city money. *Hands Come Together* and *The Sentinel* were also largely funded by their major stakeholders. Stakeholders contributed not only financially but through in-kind funding.
6. Three of five projects had similar goals, which were to generate interest in the space and engage the public with the space. The *Sentinel* and *Hands Come Together* had goals that directly satisfied the stakeholders. Due to the historical nature of many of these pieces, education was also a common goal.
7. In three of the five case studies the artist was directly involved in the installation, from directing and offering input on site, to physically installing the piece. It was mentioned that the artists' personal experience with permanent public art are often factored in during the selection process. There are also times when the City or Museum works very closely with an artist who has little to no experience in installing permanent public art, offering input as well as connection to contractors.
8. There were few technical barriers experienced across the case studies. The technical barriers experienced had to do with site selection. For the *Begging Bear*, technical barriers did not arise until the piece had been installed for several years. Such barriers pertained to the sculpture's foundation, as the amount of physical interaction of the public was not initially anticipated.
9. Most pieces experienced other complications at some point in their implementation. Such complications related to timing, relationship between stakeholders, politics and maintenance.

10. For all but one of the case studies, the project lead was the municipal office responsible for public art. The exception of this was the AGG in which the Gallery worked with the artist. Often the City and Artist worked in a partnership.
11. Three of the five case studies involved a landscape architect. Two of the projects were implemented in coordination with the development of a park, thus involving a municipal landscape architect. The municipal landscape architects often had a project management role. There were some instances of private-sector landscape architects designing and installing landscape elements such as pathways.
12. All projects were consistent in the combination of other professionals involved, besides the artist. The most commonly-listed professionals were engineers, contractors and landscape architects. Other professionals were conservators and roads maintenance professionals.
13. All public art managers agreed that the works enhanced the experience of space. Some of the pieces were successful in serving as landmarks or were used for wedding photography.
14. Overall, the general reception by the public was positive, with few negative comments.
15. For three of the five case studies, the public art coordinators were unsure if the pieces served as cultural or tourist destinations. *Hands Come Together* proved successful in serving as a cultural and tourist destination as it coincided with holidays such as Labour Day and May Day dedicated to commemoration of labour unions.
16. Four of the five case studies were significant to some extent in informing and shaping the public art policy of their municipality. As the municipalities analyzed are mid-sized, their policies are not as developed as larger cities. *Hands Come Together* proved to be unique in that artists were commissioned by the London District Labour Council, making it the first project of its kind in the City of London. *The Sentinel* was London's first donated

piece. For both Hamilton's *Concrete Poetry* and *Dressmaker's Mannequin*, the effectiveness of public consultation was demonstrated. *Dressmaker's Mannequin* forced the City to formalize its public consultation.

17. One of the key informants emphasized the success of a project.

4.3.2 Public Artists

Two of the key informants were freelance artists. Their responses have similarities and differences.

1. Both artists created pieces that were about the history of the area. The artist of *Concrete Poetry* had created similar temporary/performance pieces which led to the idea for this one.
2. The process for *Hands Come Together* was revealed to be an atypical process for most cities as the artists were hired prior to any proposal being realized. *Concrete Poetry* involved a more traditional public art process involving a call to artists and a juried selection with public consultation through online voting.
3. The public was not very involved in *Hands Come Together*, only involving local residents and stakeholder members, while *Concrete Poetry* involved much more public consultation via the "Locke Street Idol," consulting the public through an online voting system.
4. The stakeholders for the two pieces varied in that LIUNA and LDLC were the major stakeholders along with the City of London for *Hands Come Together*, while *Concrete Poetry* involved stakeholders such as the BIA, citizens' groups, and the City of Hamilton.
5. The pieces were funded very differently as well. *Hands Come Together* was funded by the City but was made possible through the in-kind work done by LIUNA and LDLC. *Concrete Poetry* was mainly funded by the City through the influence of the area's Councillor.
6. The short-term and long-term goals of each project varied. In *Hands Come Together*, the artists mentioned that short-term goals included the work creating discussion and collaboration between artist, city and stakeholders. The long-term goals were to create a

piece that will last and prevent “plop art.” The goals for *Concrete Poetry* included adding to the pedestrian experience and referencing human and natural history.

7. For *Hands Come Together*, the artist worked with the contractor to realize the installation. It was mentioned that there was some back and forth discussion before deciding on a final design. *Concrete Poetry* was similar in the sense that the artist did not physically install the work but chose the site and worked closely with the city.
8. The technical barriers of *Hands Come Together* largely pertained to manufacturing. Due to transportation issues, the piece needed to be shipped in two pieces and joined on site. For *Concrete Poetry*, choosing the appropriate materials, including which type of bronze and sealant to withstand harsh winters, was the major technical issue. As snow removal was a large concern for these plaques embedded in the sidewalk, a significant amount of material testing had to occur.
9. Other complications of *Hands Come Together* included communication barriers between parties, contract ambiguity, insurance issues, legal fees and duration of the project (project was longer than expected). The other major concern faced by *Concrete Poetry* was that it had to be delayed due to weather.
10. The project leads on both projects were the municipality in which the artwork was situated, but the artist for *Concrete Poetry* stated that a partnership between the City and the artist was achieved.
11. A landscape architect was only involved in *Hands Come Together* in the form of Parks Director.
12. Other professionals involved were similar in both projects: contractors and City employees. For *Hands Come Together*, major stakeholders contributed professionals’ services to the

piece. Their arts council was more involved. For *Concrete poetry*, a conservator was specifically mentioned.

13. Both artists agreed that the piece enhanced the experience of the space.

14. The general reception of the public was mostly positive for both pieces. Negative comments largely had to do with spending.

15. Both works served as cultural and tourist destinations according to both artists. *Hands Come Together* brings people to May Day and Labour Day celebrations and is also included in a downtown London arts walk. *Concrete Poetry* has been mentioned in Hamilton tourism magazines.

16. It was mentioned that London's public art policy was not quite as developed as some larger cities. The artist in Hamilton indicated that it was the first time the City of Hamilton used an "idol" style of public consultation.

17. Regarding additional information, London's artists were happy to provide additional information pertaining to artists on design teams and Hamilton's artist was happy he could open the public's mind on what public art is in doing a somewhat non-traditional art piece.

4.3.3 Landscape Architects

The two landscape architects interviewed were employed with their municipalities and involved with specific case studies. The landscape architect of *Dressmaker's Mannequin* was not involved in the public art itself but managed the design of the space that housed the public art. The other landscape architect interviewed was involved with *Hands Come Together*.

1. Both landscape architects indicated that their projects had a historical concept. *Dressmaker's Mannequin* reflected the unique culture of Ottawa Street while *Hands Come Together* commemorated a significant movement in North America and Europe, and its significance to London's history.

2. The processes of selecting the artwork for these two projects varied greatly, as one used a formal open-call process while the other hired the artists prior to any proposals being conceived.
3. The public involvement between the two pieces varied quite a bit; *Dressmaker's Mannequin* used focus groups to understand the history and character of the area while *Hands Come Together* did not involve the public.
4. The stakeholders involved in the two projects varied. *Dressmaker's Mannequin* involved a wide range of stakeholders including the artist community, Culture Department, City staff, Councillors and the BIA. The key informant for *Hands Come Together* did mention other stakeholders besides the LIUNA.
5. The two pieces were both funded by each city; however, LIUNA helped significantly with in-kind services for *Hands Come Together*.
6. There were similarities between long-term goals of the pieces including acknowledging the history of area. Both public art projects were part of larger redevelopment projects.
7. Both key informants provided similar yet different answers as to how the artists were involved during the installation of the projects. With *Dressmaker's Mannequin*, the artist was responsible for installing the piece while with *Hands Come Together* the artists did not physically install the work but oversaw the installation.
8. There were not any technical barriers for *Dressmaker's Mannequin* but there were significant barriers during the installation of *Hands Come Together* such as finding groundwater when excavating. The piece was larger and heavier than expected.
9. Both key informants indicated other complications. It was mentioned that the first call for proposals for *Dressmaker's Mannequin* was unsuccessful and had to be sent out again with

an increased budget. The landscape architect for *Dressmaker's Mannequin* emphasized that Ministry of Labour rules make it difficult to fully integrate public art into larger development projects. There were also unexpected expenses. The other complications pertaining to *Hands Come Together* had to do with liability concerns (public climbing the sculpture) and communication barriers between different levels of government.

10. The project leads for both public art projects were the municipality Culture Office/public art manager). For *Dressmaker's Mannequin*, the leadership over the public art and landscape architecture was separate.
11. For *Dressmaker's Mannequin*, the landscape architect prepared the space for public art, making aspects such as electricity more accessible to a potential artist. For *Hands Come Together*, the landscape architect was very involved with the coordination of project aspects such as managing engineers, contractors, pathway construction and security.
12. Other professionals besides the landscape architects included contractors for *Dressmaker's Mannequin* and engineers (mechanical, geotechnical, electrical) for *Hands Come Together*.
13. The key informants interviewed agreed that the artwork enhanced the experience of the space. It was mentioned that for *Hands Come Together* the piece did not get watered down for the public; the artist and stakeholder could express the concept that they wanted.
14. The general reception of both pieces was positive.
15. Both key informants could not answer as to whether the piece was a cultural or tourist destination.
16. Neither informants could indicate if the piece was significant in informing public art policy.

17. Both key informants provided additional information for this question. It was mentioned that *Hands Come Together* was a very complicated project due to timing and that stakeholders put significant time into the project.

Chapter 5: Discussion

5.1 Themes

Through the analysis of the results various themes were revealed: public consultation; history, culture and civic identity; project management; maintenance; policy making; and infrastructure. The relationship of these themes to landscape architecture is discussed in Chapter 6.

5.1.1 Public Consultation

As demonstrated through the case studies under Hamilton's public art policy, public consultation throughout the public art process helped create successful public art pieces. Although *Hand's Come Together* did not have significant public consultation, working closely with the major stakeholders made the piece very successful.

In the design of public landscape architectural projects, the interests of the public were also very important as the public are the primary users of the space. In Zeisel's *Inquiry by Design*, he emphasizes the potential for design in observing human activity within a space (Zeisel 2006). Zeisel also discusses investigating public reception through focused interviews. These methods of public consultation may also be used in the development of public art spaces and in defining character of the area in the call for artists. The use of focus groups was mentioned in Hamilton's public art policy and was used to inform the call for artists prior to *Dressmaker's Mannequin*.

5.1.2 History, Culture and Civic identity

As revealed through the analysis of the public art coordinator interviews, the history and culture of an area was a common theme. Public art has the potential to be educational; for example, *Hand's Come Together* educates the public about London's relationship with the labour movement in Europe and North America. The case studies also demonstrated that public art has wayfinding potential, as demonstrated by *Concrete Poetry* and *Begging Bear*, as well as showing the

significance of public art for enhancing pedestrian and vehicular experience. It was mentioned that durable materials such as bronze will endure over time, even though its surroundings may change.

5.1.3 Project Management

Project management was a recurring theme in the key informant interviews. Aspects of project management that were shown to be essential for successful public art were: selecting sites, planning designed sites for future public art, leadership, organizing transportation, scheduling, and consultation of other professionals such as contractors and engineers for appropriate material selection and safety.

In the creation of public art, the landscape architect's role was often related to project management for landscape architects employed by the city. It was mentioned in the key informant interviews that, often, municipalities are lacking in landscape architectural expertise and landscape architects are placed in more general positions such as project coordinators. Landscape architects do have transferable skills that can be applied to multiple situations and fields. It was also mentioned during key informant interviews that design professionals can be useful in public art coordinator positions as they are familiar with RFP processes, tender documents and drafting. They are thus able to facilitate project coordination between artists and contractors/engineers.

The public art professionals were not completely sure about public reception or whether the piece brought people to the city/district for cultural or tourist purposes. Public reception can be assessed through surveys and interviews, however.

5.1.4 Maintenance

Maintenance proved to be a very important aspect of public art. Southern Ontario is subject to harsh weather and public spaces require extensive snow removal. Road salt and ploughs cause wear and tear on roads and sidewalks. *Concrete Poetry* had to have extensive testing of materials before the final installation. Likewise, the plaques had to be set below grade in the sidewalk to

ensure sidewalk ploughs would not hit them. Anything constantly exposed to the outdoors is subject to wear and tear from snow, wind, and rain. Erosion of the foundation was mentioned as a significant problem for *Begging Bear*, causing it to fail.

5.1.5 Policy making

Policy was often discussed during key informant interviews. During the key informant interviews of public art coordinators, all but one case study: *Begging Bear* was influential in informing and shaping its municipal public art policy. *The Sentinel* was London's first donation; *Hand's Come Together* was the first of its kind in London to have artists and stakeholders work together. The use of public consultation in both case studies in Hamilton helped inform its public art policy.

It was mentioned that policy has an impact on how public art is created and managed and that it can facilitate as well as create barriers. Such barriers include the fact that in some municipalities there are strict regulations on having more than one contractor on the same site at the same time. This prevents public art from being fully integrated into landscape architecture.

5.1.6 Infrastructure

Infrastructure was mentioned a few times during key informant interviews. *Concrete Poetry* became part of Hamilton's infrastructure as the plaques function as part of the sidewalk. Likewise, it was mentioned that before the creation of *Dressmaker's Mannequin* the design considered sightline triangles for the placement of art to enhance and ensure the safety of vehicular and pedestrian circulation. As the parkette was designed prior to the proposal for *Dressmaker's Mannequin*, infrastructure such as electricity was rerouted to potentially be used for lighting.

Begging Bear is situated next to a bus stop which connects the art to infrastructural components of Guelph such as public transit. When installing public art, underground utilities must always be considered as they would for any construction project.

5.2 Reflection on the literature

The literature review mainly presented the history and social implications of public art; there was not a significant amount of information on challenges that professionals face in public art. Understanding the history proved very useful, as common methods of funding such as the percent-for-art program were identified. Likewise, the historical analysis provided the opportunity to identify case studies such as *Tilted Arc*: ‘plop art’, which failed largely because it was irrelevant and obstructive to its social context. The term ‘plop art’ was mentioned by the key informants to emphasize that modern public art should be socially and environmentally relatable and not simply autonomous with the artist’s wishes.

The literature identified the pros and cons of both social and economic aspects of public art. This research was not focused on whether public art is beneficial to society or not but was about the process of its implementation. Thus, a more neutral approach was beneficial in introducing the research question.

Outlining the different categories of public art proved to be helpful as it emphasized the diversity of public art projects and processes of creation. As most case studies used the same process to select artists and artworks, this might indicate that the mid-sized Ontario cities that were analyzed are perhaps behind cities in the United States. It was revealed during key informant interviews that projects such as having an artist on design teams is very rare in Ontario.

Norman T. Newton’s writing on collaboration in landscape architecture was very idealistic. He said that the public should demand collaboration, as fragmenting art and landscape architecture into different components results in lower quality work. The results reveal that public art does often involve collaboration but is still very fragmented. The fact that different professionals had similar answers for a case study showed that there was good communication and most parties were

informed about the processes. The establishment of public art is, however, still very fragmented in aspects such as policy, which can prevent true integration of art and landscape architecture.

The literature addressed areas where artists were lacking such as administration, engineering and construction. As revealed through the key informant interviews, one of the largest barriers that artists faced were related to administration and communication regarding liability and insurance documents. It was emphasized that younger artists might find such aspects of administration as huge barriers and risks in creating public art.

5.3 Reflection on the research methods

Overall the methods worked well with what needed to be achieved in this research study.

Although the case study selection criteria did prove limiting at first, it helped ground the research and prevented it from being too haphazard.

The process of identifying key informants worked well, although it was challenging not to be able to have all case studies identified early during the data collection. Although contacting key informants was supposed to lead to the identification of case studies, the research did not consistently follow this pattern. Some case studies were identified prior to contacting key informants, but through contacting these professionals the researcher was led to other key informants, which was helpful in finding additional input for the case studies.

The document review was very challenging, as the municipalities analyzed varied in size and scale. Hamilton is currently undergoing policy revisions which left gaps in the comparison in terms of art that was outside a typical call for artists' process. Although the method of classifying information in a table was useful for understanding each document, it was difficult to rely on it as a direct comparison of each municipality. Policy information was often brought up during key informant interviews that was not mentioned in the policy documents available online, which created more complete data.

While the literature review informed the preliminary questionnaire, it was difficult to make it specific to public art in Southern Ontario as the existing literature is generally more relevant to public art in the United States. Methods of government funding, such as the percent-for-art program, are not yet in place for Guelph, although it was mentioned that some projects are laying the foundations for a future percent-for art-program.

The preliminary interviews proved very successful in testing questions for the final questionnaire. Much of the research done through the literature review proved relevant, as the preliminary key informant could provide answers to some questions, while showing the irrelevance of other questions.

Using tables for the classification and comparison of data proved useful in gauging collaboration between professionals and showing similarities and differences between the management of individual case studies. Information that was recorded during the key informant interviews had to be summarized to show a comparison; however, more detailed answers were included when summarizing the results for each question. A thematic analysis of the combined information proved very effective in relating public art to landscape architecture and in suggesting potential roles for landscape architects.

There were some challenges and limitations faced during this study. Aspects such as literature, communication, changes in workplace, scheduling and time made some of the research more difficult. Challenges also helped shape the direction of the research by changing which key informants were initially approached.

Chapter 6: Conclusions

This chapter suggests opportunities for the involvement of landscape architects and other professionals in the implementation of public art. Opportunities for landscape architects in public art are suggested based on the themes discussed in Chapter 5. This chapter also discusses limitations of the study and the potential for future research.

6.1 Limitations

This study faced various limitations; most of the information available pertained to the United States which caused significant gaps as the study was specific to Southern Ontario, Canada.

The method of building a list of key informants initially proved very ineffective as the original criteria was too specific, resulting in limited responses from those who were contacted. To properly follow REB protocol, informants had to be contacted through a formal process with a lengthy email explaining the study along with consent forms, which may have deterred potential informants.

Timing proved to be a significant limitation as it was not always possible to meet key informants face to face due to scheduling conflicts. Some interviews had to be over the phone and through email correspondence, which was not ideal. There was also an issue with a key informant retiring during the research study, which meant establishing contact with that person's replacement, who lacked the cultural memory of the municipality's work on public art.

6.2 Opportunities for landscape architecture

There is sometimes a fine line between landscape architecture and public art; however, having landscape architects assume the role of public artists can be problematic. Bypassing processes such as the call for artists limits a fair and democratic process of giving individuals a chance to submit proposals for art as well as giving the public a fair say in art that is imposed in their community. Ultimately, the themes identified in Chapter five reveal opportunities for landscape architects

within public art as they bridge the two professions. Although landscape architects may not be artists per se, their ability to present ideas to the public, research, coordinate projects, plan for long term installation and understand legal limitations enables them to be very useful in the creation of public art.

6.2.1 Public Consultation

Landscape architects are often required to verbally and visually communicate their designs to stakeholders. A landscape architect could use their design and graphic skills to help engage the public during focus group sessions. As such, they can work with artists to help communicate what the final product would look like.

6.2.2 Heritage and civic identity

History plays a significant role in the discourse of landscape architecture. Often, landscape architects look to precedents to inform future designs. The character of a place is often largely attributed to its architectural and landscape architectural features. Landscape architects can design to assist in the storytelling aspect of commemorative public art, such as through symbolism. For example, Sycamore trees are significant to the Tolpuddle Martyrs, as it is the tree under which they first swore their oath (Smith 2011). In *Hands Come Together*, Sycamore trees were planted adjacent to the sculpture, adding an additional level of historical meaning.

6.2.3 Project management

As revealed in Chapter 5, municipally-employed landscape architects often have a role in public art specific to project management and coordination. A person with a design background can be very useful in a coordinator position, as they are familiar with construction documents and processes such as tendering. Someone with drafting experience can also assist in the drawing of engineering details and specs. Public art projects are unlike other construction projects such as buildings and landscape amenities like benches and paths. Therefore, someone who is both

technical and creative could be very helpful in problem solving for foundations and assemblage of public art. More creative approaches may facilitate this process.

6.2.4 Maintenance

Maintenance is a significant aspect of landscape architecture. Landscape architectural spaces must be designed for adequate snow removal. Landscape architects are also well trained in controlling the flow of rainwater using grading and construction thus preventing the erosion of the foundations of outdoor sculpture.

6.2.5 Infrastructure

Landscape architects should also be mindful in how their designs influence the public beyond their site. Things like vehicular and pedestrian transportation as well as underground utilities must be considered when designing landscape architecture projects

6.2.6 Policy

As policy and labour laws can prevent art being installed simultaneously with a landscape design, landscape architects may have control over placement of public art but not the public art itself. Therefore, landscape architects should be mindful of the diversity of public art and considerate of potential needs of public art such as electricity. As public art and landscapes must be conserved and maintained to serve the public as well as stand the test of time, landscape architects could potentially provide input on processes such as snow removal and grading to help ensure maximum conservation of a public art project.

6.3 Future research

It would be very interesting to compare the results of this study to mid-sized cities in the United States and Europe. The practice of landscape architecture is older and more established in the United States and Europe; therefore, the role of the landscape architect might differ in these regions compared to Canada.

Likewise, contrasting this research with larger Canadian cities with more established public art programs may also be rewarding as one might be able to see how municipalities with more public-sector employees and more money for public art might manage the implementation of public art projects differently.

It would be very interesting to investigate artists on design team projects such as Marilyn Zwak's *Our Shared Environment*, Thomas Road Overpass in Phoenix Arizona (Fleming 2007). Investigating design projects in architecture, engineering and landscape architecture in which artists have been involved early in the process would reveal unique challenges in collaboration between professionals. It would be very interesting to see if the artist's input was truly integrated in such projects instead of seen as merely an aesthetic contribution.

A logical next step for this study would be to replicate this research in other jurisdictions and from a broader cross-case analysis, create a best practices manual for artists and landscape architects. A best practices manual could be made available to the public art and culture offices of municipal, provincial and federal governments and arts organizations. A best practices manual in the form of an online document would help both experienced and inexperienced artists and other professionals involved in public art implement successful and meaningful work.

Landscape architecture and fine art students at the undergraduate level would greatly benefit from a course in public art. Such a course, focussed on some of the major themes discussed such as public consultation, project management, maintenance and policy, combined with

education on construction, administration and legal documents, could help resolve some of the challenges that artists and landscape architects face when creating public art.

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Appendix A: Consent form



CONSENT TO PARTICIPATE IN RESEARCH

Facilitating Public Art

You are invited to participate in a Landscape Architecture student research project conducted by graduate student Leah Boyd from the University of Guelph, under the supervision of Professor Karen Landman. This research will contribute to Leah's Master of Landscape Architecture thesis in her final year of study.

If you have any questions or concerns about the research, please feel free to contact:

Professor Karen Landman, Landscape Architecture, University of Guelph
klandman@uoguelph.ca; 519-824-4120 x53748

PURPOSE OF STUDY

The goal of this research is to learn more about the role of Landscape Architects in facilitating the development of public art spaces. The objectives of the research are to:

- Identify challenges in creating public art from the perspectives of different professionals involved.
- Identify the role of landscape architects in the development of public art spaces.
- Generate a list of recommendations of how landscape architects can improve the creation of successful public art spaces.

You are being asked to participate because you are a professional who has been involved in public art projects.

PROCEDURES

If you volunteer to participate in this study, we will ask you to do the following:

1. Participate in an interview conducted by Leah Boyd. You will be asked a series of questions. The interview should be 30 to 60 minutes in duration. You will be asked for permission to have the interview recorded. If you do not wish to be recorded, notes will be transcribed during the interview. You have the right to withdraw from the interview at any time.
2. Following the completion of the research, the data analysis that contains your contribution will be sent to you. You will be given one week to review your contributions to the final research paper, and you may retrieve your input at this time. Your name will not be included in any publication associated with this research.

Appendix B: Hands Come Together

| | KI 1: Coordinator | KI 2: artist | KI 3: contractor | KI 4: landscape architect | KI 5: LDLC member |
|--|---|--|--|---|--|
| 1. What was the initial concept/vision for the space? | historical/com memorative | historical/co mmemorative | historical/co mmemorative | historical/co mmemorative | historical/co mmemorative |
| 2. What process was used to select the artist/artwork? | call to artists, London Arts Council selected artists | atypical process/collaborative with artist and stakeholders | city contracted artists worked with father (stakeholder) | artists (members of art council) selected by city before proposal of work | artists selected to work with stakeholder and contractor |
| 3. Was the public involved in the consultation process? | sort of: worked with stakeholder | not much, more intended | NA | no | yes, people in area, informed through letters |
| 4. Who were the stakeholders? | London District Labour Council, politicians, arts community | LDLC, city funds | NA | union (LIUNA) | LDLC, city |
| 5. How was this piece funded? | city public art program; in kind (LDLC), parks planning | union (in kind), LDLC, donated time essential | NA | union (in kind), culture office awarded grant to artists | union (LIUNA), city |
| 6. What are the short-term and long-term goals of the project? | Short Term: satisfy stakeholder; Long term: education | ST: open to discussion, collaboration; LT: longevity materials, prevent plop art | NA | LT: commemoration, city has plans to redesign along river | commemoration of labour groups, struggle to form labour unions |
| 7. Was the artist directly involved with | yes | yes, worked with contractor (Lor-Don) | no, installation process | sort of, artist in attendance, LA oversaw installation. | artists present, not physically |

| | | | | | |
|--|--------------------------|---|---|--|--|
| the installation? | | | managed by Steve | | involved in installation |
| 8. Were there any technical barriers from the initial concept to the final installation? | yes: Siting | yes: manufacturing | transportation (had to be designed in 2 pieces) | yes: Ground water when excavating foundation, piece larger and heavier than expected; had to hire Geotech services, modify | no |
| 9. Were there any other complications at any stage in the implementation of this project? | yes: timing | yes: lack of communication with city, contract ambiguity, insurance, legal fees, duration of project. | yes: material choice | yes: concerns over liability and climbing | yes: material choice |
| 10. Who was the project lead? | city | culture office (city) | Steve: city of London used him as manager to get to final stage | culture office | city, idea initiated by LDLC |
| 11. Was a landscape architect involved in this project? | yes | yes, parks director | not sure | yes: in charge of construction management | parks department (city hall) |
| 12. What other professionals besides the artist were involved in the implementation of this project? | engineer, contractor, LA | contractor, LDLC, London arts council, city of London, engineers. | labour union volunteers, engineer | electrical engineer, mechanical engineer, geotechnical engineer | engineer private and public sector, contractor |

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| 13. Does the artwork enhance the experience of the space, from your perspective? | yes | yes, lighting enhances Project | yes: proud of it | yes, did not get watered down for public | yes: landscape compliments piece |
| 14. What was the general reception of the public? | positive | good, opening well attended | not sure | not sure: no negative feedback | good: some people don't recognize hands |
| 15. Is the artwork now a cultural or tourist destination? | yes: festivals, radar for public art | May day celebration, labour day, downtown walk. | not sure, has seen people there | not sure about tourism in London | yes: people came from England |
| 16. Was this piece at all significant in informing public art policy? | yes: working with stakeholders | not sure: London policy not as developed as Hamilton | NA | not sure | N/A |
| 17. Is there anything else you would like to tell me? | good partnership; more expensive than expected; very successful | additional information about artist/design teams | wanted stainless steel opposed to galvanized, not enough \$ | very complicated project due to timing, stakeholders, put significant time into project | provided additional information about LDLC and Labour community |

Appendix C: Concrete Poetry

| | KI 1: coordinator | KI 2: artist | KI 3: conservator |
|---|--|---|---|
| 1. What was the initial concept/vision for the space? | historical/character of place | historical/character of area/permanent version of temporary piece | N/A |
| 2. What process was used to select the artist/artwork? | open call/jury | jury/online voting | jury *conservator involved in selection process. |
| 3. Was the public involved in the consultation process? | yes | yes, "Locke St. Idol" | N/A |
| 4. Who were the stakeholders? | BIA, merchants association, art's community | BIA, citizens group, city of Hamilton | city of Hamilton (public works, parks), conservator |
| 5. How was this piece funded? | city public art program | city money, councillors influence | N/A |
| 6. What are the short-term and long-term goals of the project? | ST:? LT: locate landmark, generate interest, placemaking | add to pedestrian experience, reference human/natural history | installed to be feasibly for cost, stability, maintenance, survivability. |
| 7. Was the artist directly involved with the installation? | no, artist chose location | yes/no - siting, suggested technique | yes *conservator familiar with art/process/documenting info |
| 8. Were there any technical barriers from the initial concept to the final installation? | yes/no choosing materials, snow removal | choosing materials, snow removal | not really, choosing materials, snow removal, walking |
| 9. Were there any other complications at any stage in the implementation of this project? | no | had to delay because of weather | no |
| 10. Who was the project lead? | city and artist | city and artist | N/A |
| 11. Was a landscape | no | no | N/A |

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| architect involved in this project? | | | |
| 12. What other professionals besides the artist were involved in the implementation of this project? | contractor, architect, public works department, conservator | install company, conservator, city roads employees | concrete specialist, conservator |
| 13. Does the artwork enhance the experience of the space, from your perspective? | yes | yes | N/A |
| 14. What was the general reception of the public? | very positive | good/some wanted other work, some negative about cost | N/A |
| 15. Is the artwork now a cultural or tourist destination? | not sure | yes, tourism Hamilton magazine | N/A |
| 16. Was this piece at all significant in informing public art policy? | yes: evidence of effectiveness of public consultation | yes: first time "idol" style was used | N/A |
| 17. Is there anything else you would like to tell me? | no | open public's mind on what public art is, wants to try to get piece in another city | conservator beneficial for long term savings, artist has say in preservation of piece, landscape architect can have role in maintenance and conservation |

Appendix D: Dressmakers Mannequin

| | KI 1: Coordinator | KI 2: Landscape Architect | KI 3: Conservator |
|--|--|--|---|
| 1. What was the initial concept/vision for the space? | historical/character of place | fill space left empty by gas explosion/culture/history of place | had role in jury in advising technical process and material, help approve technical feasibility. |
| 2. What process was used to select the artist/artwork? | open call (2 calls) | formal process/open call/desire for public art proposed by Landscape Architect | N/A |
| 3. Was the public involved in the consultation process? | yes, outdoor festival | yes | N/A |
| 4. Who were the stakeholders? | Business Improvement Area (BIA) | artist community, culture department, city staff, councillors, BIA | public works, parks, conservator |
| 5. How was this piece funded? | city public art program, part of larger parkette, Kiwanis club | reserves, not sure | N/A |
| 6. What are the short-term and long-term goals of the project? | ST: learn about area; LT: local landmark, generate interest | ST: fix site; LT: recognize unique are in Hamilton. | installed in way that is feasible for LT and ST cost, stability, maintenance, survivability |
| 7. Was the artist directly involved with the installation? | yes | yes, coordination between different bodies (space left for art) | direct contact with artist, find out where stone was quarried, stay in touch in case something goes wrong |
| 8. Were there any technical barriers from the initial concept to the final installation? | no | no | not really - suggestion to seal stone with anti graffiti coating - recommended against, very easy |

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| 9. Were there any other complications at any stage in the implementation of this project? | yes: political | yes: call 2x, unexpected expenses, ministry of labour rules | no |
| 10. Who was the project lead? | city and artist | Landscape architect for park and public art coordinator | N/A |
| 11. Was a landscape architect involved in this project? | yes: (prior to art) | yes | N/A |
| 12. What other professionals besides the artist were involved in the implementation of this project? | engineer, architect, contractor | contractor | engineer, planning, conservation |
| 13. Does the artwork enhance the experience of the space, from your perspective? | yes | yes | N/A |
| 14. What was the general reception of the public? | positive | positive | N/A |
| 15. Is the artwork now a cultural or tourist destination? | not sure | park ties in to other site amenities (restaurant) | N/A |
| 16. Was this piece at all significant in informing public art policy? | yes: public consultation formalization | Can't answer | N/A |
| 17. Is there anything else you would like to tell me? | no | more information regarding public art policy. Hamilton can't have 2 different contractors on same site. Art must be done | conservator beneficial for long term savings, artist has say in preservation of piece, landscape architect can have role in |

| | | | |
|--|--|--------------------------------------|------------------------------|
| | | separate from landscape architecture | maintenance and conservation |
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Appendix E: *Begging Bear*

| | KI 1: Coordinator (Curator) | KI 2: Manufacturer |
|--|--|--|
| 1. What was the initial concept/vision for the space? | Environmental | N/A |
| 2. What process was used to select the artist/artwork? | commission | N/A |
| 3. Was the public involved in the consultation process? | no | N/A |
| 4. Who were the stakeholders? | public at large, university | N/A |
| 5. How was this piece funded? | individuals and organisations | N/A |
| 6. What are the short-term and long-term goals of the project? | ST: exhibition at gallery; LT: foster and facilitate engagement in space | N/A |
| 7. Was the artist directly involved with the installation? | yes | more than likely |
| 8. Were there any technical barriers from the initial concept to the final installation? | no | N/A, engineering more difficult for organic form |
| 9. Were there any other complications at any stage in the implementation of this project? | yes: maintenance | Yes: piece fell over. Became involved, made recommendations for base, experienced with similar structures. |
| 10. Who was the project lead? | gallery and artist | artist |
| 11. Was a landscape architect involved in this project? | no | Not sure although common with projects |
| 12. What other professionals besides the artist were involved in the implementation of this project? | engineer, contractor, physical resources | Engineers, art consultants, business managers, skilled trades, monument companies, contractors. |

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| 13. Does the artwork enhance the experience of the space, from your perspective? | yes | yes- 100-year-old process endures changes of surroundings, bronze reveals how people interact with piece |
| 14. What was the general reception of the public? | positive, interactive | N/A |
| 15. Is the artwork now a cultural or tourist destination? | yes: park itself is tourist destination | a good piece will attract tourists |
| 16. Was this piece at all significant in informing public art policy? | no | N/A |
| 17. Is there anything else you would like to tell me? | no | N/A |

Appendix F: Public Art Coordinator

| | KI 1a: | KI 1b: | KI 2a: | KI 2b: | KI 3: |
|----|---|--|---|---|--|
| | <i>Hands Come Together</i> , London, Ontario | <i>The Sentinel</i> , London, Ontario | <i>Dressmakers Mannequin</i> , Hamilton, Ontario | <i>Concrete Poetry</i> , Hamilton, Ontario | <i>Begging Bear</i> , Guelph, Ontario |
| 1 | historical | historical/Familial dedication | historical/character of place | historical/character of place | environmental |
| 2 | open call with artists hired first | donation | open call | open call | commission |
| 3 | sort of: worked with stakeholder | no | yes | yes | no |
| 4 | London District Labour Council, politicians, arts community | Blackburn foundation, arts community, politicians, museum London | Business Improvement Area (BIA) | BIA, merchants association, art's community | public at large |
| 5 | city public art program; in kind (LDLC), parks planning | city public art program | city public art program | city public art program | individuals and organisations |
| 6 | Short term: satisfy stakeholder; Long term: education | ST: relocation, satisfy family; LT: memorialization | ST: learn about area; LT: local landmark, generate interest | ST:? LT: locate landmark, generate interest | ST: exhibition at gallery; LT: foster and facilitate engagement in space |
| 7 | yes | no | yes | no | yes |
| 8 | yes: Siting | no | no | no | no |
| 9 | yes: timing | yes: stakeholder | yes: political | no | yes: maintenance |
| 10 | city | city | city and artist | city and artist | gallery and artist |
| 11 | yes | yes | yes: (prior to art) | no | no |
| 12 | engineer, contractor, LA | engineer, contractor, LA | engineer, architect, contractor | contractor, architect, public works | engineer, contractor, physical resources |

| | | | | | |
|----|--|------------------------|--|--|--|
| | | | | department, conservator | |
| 13 | yes | yes | yes | yes | yes |
| 14 | positive | positive | positive | very positive | positive, interactive |
| 15 | yes: festivals, radar for public art | not sure | not sure | not sure | yes: park itself is tourist destination |
| 16 | yes: working with stakeholders | yes: first donation | yes: public consultation formalization | yes: evidence of effectiveness of public consultation | no |
| 17 | good partnership; more expensive than expected; very successful | no | no | no | no |

Appendix G: Artist

| | KI 1 | KI 2 |
|---|---|---|
| | <i>Hands Come Together</i> | <i>Concrete Poetry</i> |
| 1. What was the initial concept/vision for the space? | historical/commemorative | historical/character of area/permanent version of temporary piece |
| 2. What process was used to select the artist/artwork? | atypical process/collaborative with artist and stakeholders | jury/online voting |
| 3. Was the public involved in the consultation process? | not much, more intended | yes, "Locke St. Idol" |
| 4. Who were the stakeholders? | union (in kind), LDLC, donated time essential | BIA, citizens group, city of Hamilton |
| 5. How was this piece funded? | LDLC, city funds | city money, councillors influence |
| 6. What are the short-term and long-term goals of the project? | ST: open to discussion, collaboration; LT: longevity materials, prevent plop art | add to pedestrian experience, reference human/natural history |
| 7. Was the artist directly involved with the installation? | yes, worked with contractor (Lor-Don) | yes/no - siting, suggested technique |
| 8. Were there any technical barriers from the initial concept to the final installation? | yes: manufacturing | choosing materials, snow removal |
| 9. Were there any other complications at any stage in the implementation of this project? | yes: lack of communication with city, contract ambiguity, insurance, legal fees, duration of project. | had to delay because of weather |
| 10. Who was the project lead? | culture office (city) | city and artist |
| 11. Was a landscape architect involved in this project? | yes, parks director | no |

| | | |
|--|---|---|
| 12. What other professionals besides the artist were involved in the implementation of this project? | contractor, LDLC, London arts council, city of London, engineers. | install company, conservator, city roads employees |
| 13. Does the artwork enhance the experience of the space, from your perspective? | yes, lighting enhances project | yes |
| 14. What was the general reception of the public? | good, opening well attended | good/some wanted other work, some negative about cost |
| 15. Is the artwork now a cultural or tourist destination? | May day celebration, labour day, downtown walk. | yes, tourism Hamilton magazine |
| 16. Was this piece at all significant in informing public art policy? | not sure: London policy not as developed as Hamilton | yes: first time "idol" style was used |
| 17. Is there anything else you would like to tell me? | additional information about artist/design teams | open public's mind on what public art is, wants to try to get piece in another city |

Appendix H: Landscape Architect

| | KI 1 | KI 2 |
|--|--|--|
| | <i>Dressmaker's Mannequin</i> | <i>Hand's Come Together</i> |
| 1. What was the initial concept/vision for the space? | fill space left empty by gas explosion/culture/history of place | historical/commemorative |
| 2. What process was used to select the artist/artwork? | formal process/open call/desire for public art proposed by Landscape Architect | artists (members of art council) selected by city before proposal of work |
| 3. Was the public involved in the consultation process? | yes | no |
| 4. Who were the stakeholders? | artist community, culture department, city staff, councillors, BIA | union (LIUNA) |
| 5. How was this piece funded? | reserves, not sure | union (in kind), culture office awarded grant to artists |
| 6. What are the short-term and long-term goals of the project? | ST: fix site; LT: recognize unique are in Hamilton. | LT: commemoration, city has plans to redesign along river |
| 7. Was the artist directly involved with the installation? | yes, coordination between different bodies (space left for art) | sort of, artist in attendance, LA oversaw installation. |
| 8. Were there any technical barriers from the initial concept to the final installation? | no | yes: Ground water when excavating foundation, piece larger and heavier than expected; had to hire Geotech services, modify |

| | | |
|--|---|---|
| 9. Were there any other complications at any stage in the implementation of this project? | yes: call 2x, unexpected expenses, ministry of labour rules | yes: concerns over liability and climbing |
| 10. Who was the project lead? | Landscape architect for park and public art coordinator | Culture office |
| 11. Was a landscape architect involved in this project? | yes | yes: in charge of construction management |
| 12. What other professionals besides the artist were involved in the implementation of this project? | contractor | electrical engineer, mechanical engineer, geotechnical engineer |
| 13. Does the artwork enhance the experience of the space, from your perspective? | yes | yes, did not get watered down for public |
| 14. What was the general reception of the public? | positive | not sure: no negative feedback |
| 15. Is the artwork now a cultural or tourist destination? | park ties in to other site amenities (restaurant) | not sure about tourism in London |
| 16. Was this piece at all significant in informing public art policy? | can't answer | not sure |

| | | |
|--|--|--|
| <p>17. Is there anything else you would like to tell me?</p> | <p>more information regarding public art policy. Hamilton can't have 2 different contractors on same site. Art must be done separate from landscape architecture</p> | <p>very complicated project due to timing, stakeholders, put significant time into project</p> |
|--|--|--|