

Appendices: A - D

Appendix A: List of Interviewees

Appendix B: Interview Questions

Appendix C: Full Listing of Responses to Interview Questions

Appendix D: PowerPoint Presentation to Arts Board: 9 February 2011

Appendix A: List of Interviewees

Phase II: Interviews
City of Albuquerque. Public Art Program

Category	Name	Title
Tier 1		
1 City Officials + Staff	Sherri Brueggemann	CABQ, Public Art Program/UETF Manager
2 City Officials + Staff	Matt Carter	CABQ, Public Art Program, Project Coordinator, UTEF Coordinator
3 State Official	Chuck Zimmer	New Mexico Arts, AIPP Program Manager
4 City Officials + Staff	Dan Fuller	CABQ, Public Art Collections Manager
5 City Officials + Staff	Tony Sylvester	MRCOG RailRunner, Special Projects Manager
6 City Officials + Staff	Rhonda Methvin	CABQ, DMD, CIP Official
7 City Officials + Staff	Barbara Taylor	CABQ, CIP/Acting Division Manager for Parks, Design Section
8 Civic Stakeholder	Christopher Goblet	ABQ Downtown Action Team, Deputy Director
9 City Officials + Staff	Melissa Lozoya	CABQ Engineering Division
10 City Officials + Staff	Roland Pentilla	CABQ DMD, Storm Drainage Design, Senior Engineer and Section Manager
11 City Officials + Staff	Richard Costales	CABQ DMD, Storm Drainage Design, Senior Engineer and Project Manager
12 Civic Stakeholder	Lee Gamelsky	Arts Board Chairman (also architect)
13 Civic Stakeholder	Carolyn Siegel	Arts Board Member (also architect & part-time contract employee @ BioPark)
14 Civic Stakeholder	Focus Group	Arts Board Members
15 Civic Stakeholder	Andrew Connors	CABQ The Albuquerque Museum, Curator of Art
16 Creative Professional	Cassandra Reid	Artist
17 Creative Professional	Sonny Rivera	Artist
18 Civic Stakeholder	Becky Holtzman	CABQ, Public Art Program, Education Outreach Coordinator
19 Civic Stakeholder	Suzanne Sbarge	516 Arts, Executive Director
20 Civic Stakeholder	Bill Gilbert	UNM Professor Land Arts of the Am. West
21 Creative Professional	Stephanie Gabriel-Gonzales	Harwood Art Center
22 Civic Stakeholder	Judith Wong	UNM, SA+P faculty
23 Civic Stakeholder	Edith Cherry	Architect
24 Civic Stakeholder	Laurie Firor	Concensus Planning
25 Creative Professional	Kyle Zimmerman	Artist - photographer
26 Civic Stakeholder	Pat Montoya	CABQ Planning Dept. Office of Neighborhood Coordination, Division Manager
27 Creative Professional	Ryan Hennel	Artist
28 Civic Stakeholder	Cathy Wright	CABQ The Albuquerque Museum, Director
29 Creative Professional	Karen Yank	Artist
30 Creative Professional	Greg Reiche	Artist
31 City Officials + Staff	John O'Connell	CABQ Environmental Health Dept., Environmental Strategist
Tier 2		
32 City Officials + Staff	Colleen Frenz	CABQ, Division Manager, Parks Design and Construction, DMD
33 City Officials + Staff	Diana Trujeque	CABQ, Manager, Constituent Services/Community Relations (City Council Policy Analyst)
34 Civic Stakeholder	Joni Thompson	Chief Operating Officer, Albuquerque Convention & Visitors Bureau
35 City Officials + Staff	Jim Hinde	CABQ Aviation Dept, Acting Director
36 Civic Stakeholder	Regina Chavez	Executive Director, Creative Albuquerque
37 Creative Professional	Baker Morrow	Landscape Architect
38 Civic Stakeholder	Brain Morris	Downtown Action Team, Executive Director
39 Creative Professional	Barbara Grothus	Artist past Arts Board

Phase II: Interviews
City of Albuquerque. Public Art Program

40 Creative Professional	Jane Sprage	Past Public Art Staff/ Retired
41 Civic Stakeholder	Christopher Mead	UNM, SA+P faculty
42 Civic Stakeholder	Becky Alter	Bernalillo County Parks and Recreation, Public Arts Manager / 1% for Public Art Program Manager
43 Civic Stakeholder	Mark Childs	UNM, SA+P faculty
44 Creative Professional	Steve Borbas	Past AB Chair, UNM SA+P adjunct faculty
Tier 3		
45 City Officials + Staff	Petra Morris	CABQ Planning Dept., LongRange Planning, Planner
46 City Officials + Staff	John Garcia	CABQ Economic Development Dept., Director
47 City Officials + Staff	Isaac Benton	City Councilor, Downtown district

Appendix B: Interview Questions

INTERVIEW PROTOCOL

The aim of these interviews in twofold:

- 1) to understand how different people involved in public art in Albuquerque envision the future of public art(s) in the city, and
- 2) to understand the types and extent of communication and interactions amongst decision-makers, creators, and stakeholders with regard to public art and public art planning in Albuquerque.

The questions for this interview are organized into 4 sections:

- 1) demographics: information about the interviewee
- 2) definitions and valuations
- 3) the public art program: knowledge, interactions
- 4) public art and urban planning in Albuquerque.

THE INTERVIEW:

Date:

- Category:**
1. city officials and staff
 2. civic and business stakeholders
 3. creative professionals.

Tier 1	Tier 2	Tier 3
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Name of Individual:

Organization:

Interview #:

SECTION 1: Opening questions / Demographics

1.1 Gender M F

1.2 Professional Position / Title

1.2.1 What is the scope of your responsibilities in this position?

1.2.2 How many years have you been in this position? _____

1.3 What is your age?

___ Under 21

___ 22-34

___ 35-44

___ 45-59

___ 60+

1.4 Which best describes your educational background?

High School Graduate or GED

Less than two years of college

Two Year College

Certificate Program

Four year Bachelors Degree

Master's Degree

Ph.D.

Area of study: _____

SECTION 2. Definitions and Valuation

2.1 In your everyday work world, how do you define public art? What does it include?

Clarification: From the perspective of your office/department, define 'Public Art'

Probe: How would you distinguish public art from architecture, landscape design, or other forms?

2.2 Who is the audience for public art in Albuquerque?

Probe: Is this mostly for residents, or for visitors, or for economic development, tourism, conventions?

2.3 Who benefits from public art?

Probe: the city, artists, residents

Follow-up: How do they benefit? If you can, please provide an example.

Follow-up: Are there some populations who do not benefit? ...

2.4 Given what you've said so far, what do you consider to be a successful example of public art in Albuquerque?

Follow-up: what are the criteria for public art being "successful"?

2.5 Given what you've said, what do you consider to be an unsuccessful example of public art in Albuquerque?

Follow-up: what are the criteria for public art being "unsuccessful"?

2.6 What does public art contribute to/"do" for Albuquerque as: a city, a community, a place to visit, a place to live?

2.7 What do you think is the strongest rationale for (the) public art (program) in Albuquerque?

→ That is, if you had to fight for the program, what would be your main argument for it?

2.8 What kind of public art project would you like to see happen in Albuquerque?

Section 3. The Public Art Program: Knowledge of, Interactions

3.1 What is your role in either the creation of or planning for public art in Albuquerque?

Probes:

- a. Could you describe some examples of how you are involved in public art projects in the city?
- b. How would you characterize your involvement in the process?
- c. What is it you 'do': tasks, amount of work, at the center or at the periphery?

Follow-up: If you are not included, do you think you should be (please explain) or do you not want to be involved (and please explain)?

3.2 What do you know about the City of Albuquerque's Public Art Program?

1 2 3 4 5 6 7 8 9 10

little knowledge

well-informed

e.g. Who is the program manager? How large is the collection? How are decisions made about new works of public art? Who proposes, selects, funds, and plans for public art in Albuquerque?

Follow-up: How is it you have this knowledge?

→ If you do not feel knowledgeable, why do you think that is?

Follow-up: Are the planning procedures for public art easy to understand?

→ If not, please explain.

3.3 Strengths + Weaknesses of the public art program...

3.4 What role might public art play in your agency?

Follow-up: How might public art and a public art plan benefit your organization/department?

Follow-up: Can you imagine partnering with the public art program or are there any resources you think might be used in a partnership/collaborative project?

3.5 What obstacles or challenges do you see in integrating public art into your organization/department work?

3.6 Where does the public art program 'belong' within the city structure?

→ Currently it is in DMD/CIP, do you think this is the "best" place for it?

If "Yes," why?

If not, where do you think it should be located and why?

Section 4. The role of urban public arts and public art planning in the planning and design of downtowns.

4.1 What do you consider to be the role and place of public art in urban planning and design for cities?

4.2 What do you think a public art master plan would “do” for the city?

4.3 What would you want to see in a public art plan, in order to attend to the needs of your office/department?

Debriefing

You’ve given me some very interesting information; unfortunately, that’s all the time we have. I would like to thank you for your participation. If you have further thoughts or comments, please feel free to contact me. Again, thank you for your time.

City of Albuquerque Public Art Program

Purpose: The Ordinance was introduced and approved by the Albuquerque City Council in 1978. The purpose is to “promote and encourage private and public programs to further the development and public awareness of and interest in, the fine and performing arts and cultural properties; to increase employment opportunities in the arts; and, to encourage the integration of art into the architecture of municipal structures.” Projects in the Capital Program shall include an amount for works of art equal to one percent of the total construction cost of the project. Nothing contained in the Ordinance shall preclude funding the acquisition of art for municipal property in other ways

Goals: In developing the Public Art Collection of the City of Albuquerque, the Albuquerque Arts Board and the Administration of the City have established these goals to guide the Board, staff of the Public Art Program and the City:

- The Public Art Collection will reflect the diverse spectrum of beliefs, cultural heritage and traditions, and artistic expressions of Albuquerque and New Mexico.
- The Public Art Collection will include Works of Art representing a broad variety of media and styles and support community interests to have an aesthetically built environment.
- The Public Art Program will endeavor to provide opportunities for artists of all racial, ethnic and cultural backgrounds, artists with disabilities, and artists of all other diverse groups.
- The Program will identify and pursue additional sources of funds and donations of Works of Art to the City of Albuquerque.
- The Program will develop public art projects which enhance the urban environment of public spaces as well as the visual design form and content of the city; which enhance a particular community; and, which may enhance the tourist and economic potential of Albuquerque and particular sites within the community.
- The Program, will pursue opportunities to inform the public regarding public art including possibilities for public participation in all phases of the public art process.
- The Program will promote the visual arts of Albuquerque and New Mexico and, inform and work to increase understanding within the community about the purposes and meaning of the Works of Art in the Collection.
- The Program will document, maintain and conserve Works of Art in the Collection, regardless of the source of acquisition.

Appendix C: Full Listing of Responses to Interview Questions

Notes:

Transcripts of Interviews: I have not edited these comments, so there are misspellings and grammatical errors, among other errors...

Responses are organized by SECTION:

- ✓ Section 2. Definitions and Valuation
- ✓ Section 3. The types and extent of communication and interactions amongst decision-makers, creators, and stakeholders with regard to public art and public art planning in Albuquerque
- ✓ Section 4. The role of urban public arts and public art planning in the planning and design of downtowns.

And further organized by:

- ✓ City Staff
- ✓ Civic Business Stakeholders
- ✓ Creative Professionals

TRANSCRIPT OF INTERVIEWS: I have not edited these comments, so there are misspellings and grammatical errors, among other errors...

SECTION 2. Definitions and Valuation

2.1 In your everyday work world, how do you define public art? What does it include?

CITY STAFF

Fluctuates ... - real part of building program that taxpayer money funds
- PUBLICLY ACCESSIBLE!
- On the other hand, museum's sculpture garden is public art and acts to get people into the building = participate in the museum
→ not all the art is the city Public Art Program's though, some is the property of the museum

- art in public realm, NOT behind closed doors
- still trying to figure out, because basically is bringing art out of museum so everyone can enjoy on whatever level...

Re: the ordinance?

- doesn't inform the definition
- ordinance is about funding source; it doesn't define big picture, though it may shape things, re: getting good work in the public realm

When it is not public art:

- hard to say because art is what each person believes

- art in public ROW for people to see
- not my job to like it, just support it

- starts at Petroglyphs = the oldest...
- work paid for with public \$ vs. art in public spaces = private + cultural assets and items not officially part of public art program
- ideally: tells you about space it is occupying = a reason for it being there
- gives them something to think about everyday, e.g. bus stop public art
- don't have to like it ...
- public art is like an ecosystem: need diversity, relationships, etc.

As formal definition: there is a formal process for funding, designing, and constructing pa
Vs.

As an implementer of park, lots of things that could be looked at as art in parks (e.g. artful stained concrete) = technically might not include these design elements

→ would not use the term PA b/c not part of formal process

- will ask Sherri when she gets a new project to see if PA might be a part of the new project! – to find out how much \$ available + criteria

Can be anything from a mural, land art, wall art, traditional bronzes, abstract,

- all types of materials (earth included)

She knows it is art in public spaces for public enjoyment and for quality of life issues

Probably most controversial thing that

Art works that are assoc and installed on public property and are commissioned and paid for public tax dollars

Wouldn't try to pigeon hole any further

- function and beauty
- beautification: looking good/pretty all the time
- quality of life, e.g. walkable, liveable: attractive spaces that are meaningful
- adds value to city

Defines our community and expresses the culture of the community = the impression people get when they are here and what they leave with (what they remember). Impression: whether positive or negative = up to the viewer

ID's culture of this place

When put forward as a public – we say 'this is us' → each person has to judge if this is us

Community invests in it, trust those who make it happen, they pay for it

Expression of our community through an artist

We have to trust the artist to do good by the community

If you want to generate discussion/debate – put a piece of public art there

Mark a time and passage of time

Public art can become a cornerstone/landmark for a community

You can be as careful as you want about selection but controversy will ensue

- enhancements to our projects
 - to make more aesthetically pleasing
- anything: statues, ornament
 - but, must be above and beyond just landscaping, e.g. roadways and hardscapes are not public art in and of themselves
- it's about enjoyment
- it's about community involvement

Not sure have definition of pa in zone code, but...

- Anything that is specifically designed (e.g. Big I junction is art but designed as engineering / PA is specifically designed for aesthetic reason – their to make people ask questions and to beautify , to signify entering an area, e.g. Tri Towers as gateways) and is in public realm
- More outdoors than indoors
- Anybody can see it at any time = than publically owned art collection or in public bldg.
- Stimulation: personal, intellectual
- Creates dialogue
- Provoke people to think about things and talk about things

Professional: from ordinance, because has to adhere to it

Things that identify or improve appearance of infrastructure, e.g. streets and bikeways

= you enjoy the ride / makes your commute easier

e.g. Phoenix!

Public art is:

- funded by tax revenue
- durable to last a long time

- large enough scale to be noticed
- located on property owned by the gov't
- intended to enhance the public's enjoyment of public spaces
- it can be murals, sculptures, statues, land art, banners, paintings in a public bldg, landscape, etc.
- Everyone does not have to like it. Can't (just) appeal to the lowest common denominator or be driven by popularity ☹️ Need edgier works

Hadn't really thought about it, but ...

- free
 - not in a museum
 - background amenity in a public space
 - on the street and integrated with the everyday
- buy and commission art on/for city property
 - purpose keeps evolving
 - art amenities that seek to improve quality of built environment of metro area => aesthetic vs. definition
 - urban endeavor within city limits, for constituents
 - no line to draw: anything channeled through our division

More about intention: designed and located for/in public realm

In her world = 2 forms:

1. funded by gov't/public funding mechanism
 - to say just this is too narrow/limiting
 - as director has to follow ordinance but to be advocates and champions need #2: technical assistance and partnerships
2. art intentionally places in public but not public funding: public space not public dollars

Works of art that are in public spaces open and accessible to the public

→ also add addendum, generally take socialist approach: pa is in spaces free and accessible to public

sculpture garden at museum

museum's collection, though public funds, are not – b/c must pay a fee

best to keep as broad as possible

not about artist intention but access

CIVIC BUSINESS STAKEHOLDERS

Has become more inclusive about what PA is, over the years

- have expanded to edu programs not just objects! ☺️
- focus is on visual arts b/c have finite number of dollars for arts
- try to make long-term purchases, but try to be flexible in decisions
- PUBLIC = anything accessible to public, re: tax payer dollars
- Permanent art, re: Bond Cycles, BUT not sure you want to limit by 'permanence', re: Land/Art works ☺️
- Inclusion of all citizens (of all ages) in process of creating public art

Do you feel constricted by the ordinance?

- try to be as fair as we can + follow process => rather, the ordinance allows us to move forward because the ordinance /guidelines is a framework that guides not restricts!
- feels restricted because restricts us to city property => to get pieces other places = we need more public/private partnerships

1. By ordinance: visual tangible long term art
2. Professional interpretation: easier when commissioned public art work
 - site specific = sensitive to context
 - art that integrates creative viz interp
 - public context: community, id + site function
 - artist approach + planning/arch perspective
 - pa can be achieved without a % for art program
 → trying to edu others involved on this dual approach: artists + planners

Layers...

- Work that is funded with 1% programs = easily identifiable results in civic
- Art that takes place/resides in the commons = broader definition
 - work that's happening in streets, public spaces
 - but also have to put museums in there too = everything that we hold in common (thru our civic institutions)

Not PA (re: how produced): made for galleries... but can become pa if ends up in our museums

Not just what it is PA but how does art become public?

e.g. Picasso piece in Chicago = ownership => intimacy and identification
 pa is about govt = experts, pork, ... = all the tensions of democracy

For dntn:

- Defining culture and celebrating sense of place
 - Enhancing quality of life
- Funded by gov't entity, but user doesn't always know this...>
- Could be anything public is exposed to ...

Broad range> could be part of arch, landscape, murals, sculptures

Ordinance is the basis = guideline/point of reference

2 definitions:

1. narrow technical: art that is publicly funded, which implies a staff and process
2. a much broader category, e.g. films – maybe privately produced and public audience
 - = moment you put it in a gallery/screening it is public
 - = 80% of art is public
 - includes paintings, music, ... to architecture

The incorporation of art, design, creative expression intermingled with the built environment, e.g. Christo's wrapped bldgs.

- installations = temporary
- fan of gorilla art: boldness, making a mark

One would hope that all arch would qualify – but this is not what happens!

- art that can be appreciated by everybody that sees it or able to go in the building where it is
- art available to all citizens

Broader definition:

- authenticity: comes from the people
- broad, inclusive
- surprise is nice = just coming upon

e.g. sound tour of downtown = invitation to an experience

Also textbook public funded, too

e.g. Convention Center tiles/mosaic

☹ Stuf just 'parked' there, rather what what works best ☺ integrated with infrastructure

- enhances every day context → makes you notice more sharply
- awareness focused in some new way
- focuses your awareness
- not just eye-candy

Any media of visual art that has been planned executed with a specific intention to be located in physical public domain and accessible to anyone

- usually thinks of it as outside but not always the case

Difference from landscape arch/art? Landscape design is a place that serves as a location for art. LA is an artistic profession but different from Artist

- Art in the public realm

- Does the ordinance limit your definition?: yes, b/c product oriented b/c doesn't yiled towards an artistic, theatrical /perfomance venues

Multiple different roles and audiences for PA, but he is not interested in all

His primary interest: pa as component of civic design/built enviro

- pa as components of the physical design of the city (e.g. statue as terminus of ...)
- part of narrative of place

When is something NOT PA?: interested in center not boundaries

e.g. Indian School 'Arrow': calling it a cultural asset is political, now part of narrative of city = public art? Maybe

e.g. Ped overlooks on Montano bridge: infra... but b/c of funding and mechanisms it is PA but doesn't care about this but how it functions

Defined in 2 ways:

1. funding mechanism: public funding
2. process: public mandate = arts board, neighborgoods

Art for the people but in reality is about underground politics not 'the public'

- art work that enlivens physical environment of the city
- accessible to wide variety of residents and visitors
- challenges people to think and imagine
- not just city funded, but most people tend to assume this
- NOT public art = when not physically accessible
- brings everyone together, even if arguing about

CREATIVE PROFESSIONALS

2 ways:

- Work with a a lot of outdoor schulptros – so looking for site for display

Often a stage designer, so create the stage for sculptors, "performers"

-Well integrated into landscape itself = working with artists, e.g Big I

Normally happens at a larger scale

→ Like to think our work responds to local, regional setting – frequently have the 1% and the pa goes into the project

Any art that is in the public realm

If the public pays for it = key

Some private pieces put in public realm, but for most part about being presented to the public explicitly

- Public art is about having a visual experience
- when beautifully done, helps to tell a story
- can be ephemeral: performances, music, etc.
- sometimes can happen in a broader context if carefully thought about, e.g. landscape architecture, architecture, signage
- space / object / collection made with visual care for that location

Anything in the public sphere, from hospital art to driving on freeway

May or may not be funded publicly

It can be anything from architecture to landscape +

At the time of ordinance just wanted sculpture out there

b/c typically privately funded public art = statues

= not much of a vision

> to support local artists + to see what community would do

Theories about public art came slowly, b/c at beginning just an experiment and a push for the arts

= all started with street fair on central ave downtown

But what comes out of controversies is dialogue ☺

→ need to have these conversations to move public art forward and build community

Her definition focuses on ART not public art

Ideally: reflect the times, increases in value, significant enough to hold up over time and live on its own

→ versus: What it really is...

Her work: pushing the envelope, working with the public/staff and others, challenging the public (re: experience, opening their eyes)

- don't underestimate your audience (who is everyone, no matter age, art experience, etc.)

- becomes tangible and real in hands of more and more people
- not just for those who understand it
- larger than life
- 'just keep shooting'
- art is there to open up people's minds
- everything is public art, if it has the power to change the way people think and see

Action on an environment/space

Perspective is broad: can include landscape and shelter and lighting and minimal architecture

Anything that has accessibility to the public

Not necessarily. Recognized as public art

Creates a curiosity about a space/place/time/issues/relationships

Defining part is: physical parameter and withstand the physical place

= tempered to a public environment = wear and tear

everyday pedestrian interface (pedestrian or vehicular) = discoveries and unexpected locations

- Informational

- Define a sculpture you define a city + also directions in the city = landmark = you know where you are

- Feels v. honored to be a successful artist – has done ~ 14 monuments in ABQ!
- tells ‘complex’ stories = he creates rich stories in the sculptures for people to imagine and experience (a lot of information in these pieces)
- he does a lot of research about the person/site... wants to know

- accessible to the public: art in public places, art that’s accessible to more than one group/demographic with multiple layers of meaning (appreciate and/or understanding), - attractive/appealing to some = some get the message
- enriching everyone’s lives: answering the need of a specific group of people = broader public good

Seldom defined by the ordinance

Has to be public, paid by the public, for the public

Needs to be all over the city

Has to be of all categories of art: symphony, dance groups, visual, sculpture, etc.

Don’t have to like it

Not in a private setting

- Informational

- Define a sculpture you define a city + also directions in the city = landmark = you know where you are

- Feels v. honored to be a successful artist – has done ~ 14 monuments in ABQ!

- tells ‘complex’ stories = he creates rich stories in the sculptures for people to imagine and experience (a lot of information in these pieces)

→ he does a lot of research about the person/site... wants to know

2.2 Who is the audience for public art in Albuquerque?

CITY STAFF

- arts community

- people who live around or work around or do other things

- NOT a destination but everyday things → that’s what public art is for = daily lives!

- The community: anyone out in public

- like it or not

- visitors: use it to promote city, life style, destinations (entices)

- everybody = residents and visitors

Everyone – b/c it is tax payer money

Does that mean we have to meet everyone’s needs?: No

- everyone: try to imagine how all different people would see it: so, think range from kids to adults

Citizens of abq and visitors

City residents and taxpayers in general

City facility users in particular

Visitors: b/c tourist oriented economy

Everyone

Everyone who moves through that space = every demographics: visitors, live here, in car and on foot, all ages, people with all their 'baggage', edu levels = don't all have to like it, but have an opinion

Everybody = citizens, business owners
→ age range, too! (e.g youth + elderly)

- Citizens, 1st: by sectors (e.g. knob hill) = representation of community, not as a whole but by segments = diff in every part of town
- Visitors / Tourists

Variety of people

- city depts.. = users depts. – those who get 1%
- local groups, includes NAs and other orgs
- community in general

The Public: - city of abq + general population
 - visitors to the city

Mostly people who are driving, because Albuquerque is not a pedestrian community

All the citizens of the city and tourists who visit

- PA in general: Wide audience: whomever comes across it
- Re: Rail Runner: riders/commuters + people who are at station
- citizens—taxpayers (gov't)—who live here
- happy ancillary: visitors
 → but we are not yet an arts destination, currently an interesting place (2nd tier to Santa Fe and Aspen)

Everybody: anybody who potentially comes in contact

Should be everyone who passes by or has potential relationship with the objects

→ Do you feel this is the case? We have lost so much in art edu in this country that people find it easier to ignore or only access those they find visually easy = so we lose our potential aud b/c people don't think they know how to look at it

CIVIC BUSINESS STAKEHOLDERS

- economic: can't forget this = the biggest benefit for all!
- national stature of city
- the artists: work and exposure

abq region (county) = everybody, from to artists to someone walking down the street, to administrators, site users = your community

1st layer = tax payers who pay for pa

part of prob with pa is we have public science (NASA) and willing to grant to them a level of authority of what is good vs bad science – but we don't do the same for the arts

Everybody: local and tourists

Dntn: office mkt = workers and recruiters, trying to get more living here; tourists

Want dntn to be comm. gathering place for larger region = want to inspire

Everybody and anybody, but also depends on site, re: residents and tourism, e.g. Balloon Park = who we are servicing in a particular place

Everybody: Don't like to draw a line = always argue for broadening your audience = don't ghettoize!

But, not everyone is interested; this is why you need to broaden what we think public is, in order to reach more people

Residents and visitors

Would hope it would be everybody, but in actuality ...

A lot of people who don't notice their surrounding ☹

→ need to do a better job with viz literacy

Intentional (seek it out) and accidental

- Residents, tourists, etc.

General PUBLIC, not just art lovers

Anyone = that's the word 'public' is all about

Its for everyone, even if don't consider themselves art enthusiasts

Sees PA as medium of enlightenment

'the public': city of , citizens, people who live here, visitors, do business here, city staff = everybody in public realm, whether perm or temp (includes homeless and ...)

Everyone—but sub-audiences within this...

Rather, What are the public goods it is serving e.g. public health and safety

How do we define the public?

Role of PA as physical objects as a message ...

- conviviality

- a sense of belonging to this community

Everyone = b/c seen be all = resident and visitors

Everybody: all ages, all walks of life

Residents and visitors

CREATIVE PROFESSIONALS

- serves both residents and visitors

- hearing more from visitors about pa

For communities/neighborhoods = public art + where you are from in the city

All people: all ages, genders, etc.

In a way anybody who can see it.

- people have diff attitudes and investments in the public realm...

artists differ from community (if like it, but doesn't mean it is good)
= how people see it and whether they appreciate it

Everyone

- vehicular is big for most public art
- then community works
- and also, passersby

Everybody / the community

Broad

Can't and shouldn't narrow down

Site dependent: targeted based on the site

Have to put piece in context = onus is on artist and selection site to determine

Everyone

It's not about being so elitist

Would like to think not just other artists

Would like to address audience that considers themselves indifferent to art/public = influence
everyday people/elements = influence unawares

For communities/neighborhoods = public art + where you are from in the city

All people: all ages, genders, etc.

A lot narrower than should be ☹ b/c of economics + understanding

- hears people say... = misconceptions: 'what is that thing?' should spend \$ on edu =
disconnect btwn appreciate + understand = what is the purpose of public art?

→ people don't understand what art can do for a community and on personal level

who?

- tourists really appreciate PA

- those more hooked into cultural aspects of community

→ people gain appreciation thru higher ed, literacy, and exposure to = big prob in NM!

Gap: Art appreciation overall + at local culture level (makes NM unique)

e.g. murals on convention center: visual imagery is modern but about NM
traditions = makes piece more accessible to many but unique

All of us who care... the who cares part is the trouble stuff...

Those who don't care don't see anything → so have to educate (youth, adults) in a variety of
ways

e.g. temp exhibits in community gathering place = engage community, getting them to
ask questions

Only way art work becomes important only if they: ask questions, question it, talk about it,
wonder about it, ...

2.3 Who benefits (and how) from public art?

CITY STAFF

- benefits the artists = work/\$ + exposure

- wholistically: elevates community to a higher standard of living = engages them beyond
basic necessities/expand view of world

- econ = shows higher level of thinking

- anybody who has direct relationship to piece (e.g. artist) + public (who gets to enjoy) = city (promotion purposes)

Are there some populations that do not benefit?

I'm sure there are: they are either not interested or we are not promoting well enough

- everybody BUT public art is only art some people see
- some populations don't benefit: those who don't pay attention

art inclined no interest
→ e.g. smaller neighborhood pieces:
grow an affection: education helps them respond differently

Everyone: benefits entire city

- the city benefits: economic development standpoint
=> that ABQ cares (same argument as for BIG I landscaping)
- all enriched by having art in our lives

Everyone benefits who sees it and thinks about it
Could reach a wider audience, even if filmed and seen abroad
In person or in a different media: journal, paper, film, tv

The city and its citizens: quality of life, econ develop / bringing in new business, increase gross receipts, hiring local artists and others

Everyone: citizens, businesses, the economy = attractive + stimulating enviro for our visitors

All people in ABQ benefit from: improving community and decrease in crime

Everybody benefits:

- by enjoying surroundings more (happy, take pride)
- we can make a name for ourselves = be a model for other cities/communities
e.g. do roadways and streets better

Variety of people and in different ways

- neighborhoods and communities benefit by being involved

City benefits:

- from an economic standpoint = try to keep \$ here with artists in the city (but don't just advertise locally!)
- adds to cultural programs of the city = image of the city

Also Non-Profits: benefits from partnerships, e.g. Working Classrooms

Environmental standpoint: beautifies the city and keeps people interested and talking

City and its population:

- adds ambience to areas of city and enhances visually
- gives people a vested interest in their community

Commuters: because Albuquerque is not a pedestrian community

- all the citizens of the city and tourists who visit can enjoy and benefit from public art.
- everyone benefits by the enhancement to the public spaces and the support these purchases make in the art community
- some populations do not benefit? Perhaps individuals who cannot for some reason get out to the locations where public art is displayed
- transit riders: enhances their experience: personable, engaging, entertaining
- Rail Runner: benefits from enhancing the experience for its users = instills ownership (in theory) = people will take care of the station
- people who live here: civic pride; for artsy people: dialogue
- visitors (regional, e.g. Roswell: need to come here)
- businesses: because public art attracts people, re: amenities are drawing points for potential employees = liveability
- artists: 2 forms: funded by cabq + benefit from having public/venue and opportunity to create
- the public: opportunities to encounter artwork and have a richer life experience (often in unexpected/unsolicited ways)
- tourists: get a sense of who/what abq is about
- would like to believe: public officials: cache if good = a benefit / if not good = detriment

Potentially, all of us; cynically, only the artist whose work is purchased

→ one of our probs (PA + museum) is that most people don't have an opp to have an edu experience b/c only basic info about the object, so if not trained or comfortable (esp. avant garde) they ignore...; therefore, NEED edu/training = not nec formal

> Prob with viz art is that we are so bombarded with images that everyone think we know how to look at and thus judge/crit regardless of artist intention, so freq bypass something b/c doesn't nec speak to us immed – edu teaches us to take the time the eval language before message

→ so won't be so quick judge but will spend time to learn

CIVIC BUSINESS STAKEHOLDERS

Everybody: How? Depends on who they are!

- Subtle ways: in the subtle things that make up the experience of the street
- Direct benefits: sculptures: community id, landmarking, place making, and the presence of art can inspire... people to be creative, to participate in the community, to learn more about public art = benefit to having such elements in the urban enviro
- As well: appreciation for art and beautification of the community increases attractiveness: local and tourists
- And, of course: emplyment opps for artists, fabricators, conservators, etc.

The public benefits. Notions of materialism drive our culture ... acquisition ... extreme

→ Art is place where things can get balanced (? – soul, psyche), so having pa to have a diff approach to truth/life = important thing for this society

- The commons is about us talking with each other not via gov't or become catalysts
- The battles about pa is serving the essential function of pa

Everyone benefits even don't like it

Business community for recruiting new companies or get co to stay here = public art is part of comm. gathering places

People who live here = those who invest in city

- artists
- 'the public': residents and non-residents

Everybody

Residents and visitors

Everybody benefits = better a city looks, the prouder citizens are + take better care
 - art connects people

General enhancement of everyday life benefits residents and tourists

Sense of pride, uniqueness of are of city

Evolves, and impacts economics and public coffers

As ABQ becomes more of a destination, raises level of awareness and interest in being here: e.g. GAP headquarters moved here

- the general public and local residents
- the artists = get work on display
- public institutions: that sponsor such things = get kudos, feedback, acknowledgement

Everyone: can change their way of thinking

Element of relativity = makes public/art unique

Everybody benefits, e.g. citizen = pride of ownership

When it provokes a thought when you see it

Artists also benefit = provide jobs for NM + abq (goal for arts board)

Functional

Sense of Place, ownership, pride

Economic benefits, e.g. tourism, jobs

Provokes though not always positive = gets people talking about art

Misconception—by public—is art is supposed to be pretty and make us feel good about ourselves

- general public in daily lives
- tourism industry: makes ABQ a more interesting place for visitors: use for marketing / adds character to our image / and expresses quirkiness and diversity of this community
- artists
- community: re: community involvement and participation

CREATIVE PROFESSIONALS

The public benefits v strongly, a nice piece of pa in a good landscape will make people feel differently about the city, a place that pays attention/cares

Raises public awareness

Effects peoples moods and attitudes (about themselves and the city)

Reaches out to a broader community – anybody who can see it

How the PAP functions... having it for the tourists/visitors = benefits community

= not just a financial thing but also an appreciation of creative milieu of a place

+ implies that the city is making a pos statement about art in public realm

Everyone: information, joy, emotion

Everyone

- good public art tells our stories back to us in an exciting/rich/informative way
- community based approach can build community through dialogue and participation in creating the works
- tourists: enhances experience, expresses something (e.g. care) about ABQ, NM, SW

Overreaching benefit to community – enriches everyone’s lives, b/c people notice when not there
It’s about quality of life

primary drivers of pa in community

- desire of key person/mayor to make abq a 21st c city and be competitive (pa was part of competition = city ID, depth, without arts and culture...)

but need to edu public!

> real failing in pa fields = budget, understaffed

at grassroots level people don’t know benefits of pa

awareness, knowledge

Everyone

Benefits the future, e.g. Mountain Road project = important documentation of a place (past and present) that keeps us alive and awake to the world.

Community as a whole

Business and marketers: snapshot to sell the city as multicultural, destination =

PA can define places and be viz reminders/landmarks + consolidate qualities of area (icon)

PA is being “used” ...

Hopefully the everyday indiv = exposure to something might not otherwise experience on own = non-museum goers

Everyone: information, joy, emotion

- Makes city more interesting tourist destination + adds to city economically
- indiv level
- enhances areas to become areas for commerce, entertainment or contemplation
 - e.g. piece at park – see differently every time there ... maybe a bit goofy piece but it becomes a part of your everyday life experience + adds to neighborhood to make it feel more alive/more active + a show of values that city values this neighborhood (also just about general beautification changes tenor of neighborhood)

Clearly the artist benefits = jobs

Everybody, in terms of our learning something ...

2.4 Given what you've said so far, what do you consider to be a successful example of public art in Albuquerque?

CITY STAFF

- enhances area/neighborhood
- stimulates discussion + communication
- also, public art that gets a lot of controversy is not necessarily bad but can turn-off public to spending money ... BUT can turn into icons, e.g. Blue Mustang

1. tells you about where it is located
2. physically well-suited to location
3. ideally: has educational components, re: #1: history of site
e.g. Cruising San Mateo: successful because history of piece = informs

- community's reaction: embraced; that is becomes a part of community identity and how want to be defined
- community using as a landmark/icon, e.g. cultural assets: arrow at Whole Foods

“GOOD”

- airport: ribbon and horses = symbolic
- cruising San Mateo = captures something ABQ used to be
- Blue mustang @ DIA = starting to embrace
- The Gates = simple but profound impact

- in part = quality of maintenance
e.g. tiles on central ☹ not bad art but couldn't withstand rigors of walking and skateboarding
e.g. pixels of Montano: maintenance = had to close down the bridge ☹ + looks like someone tagged the bridge
- don't like all public art out there, but not the point.
- any style is good because it is about exposing people to art
e.g. Twin Towers @ Rio Grande: wouldn't work at I-40 but works OK at Rio Grande = must think about scale

Personal Favorite: “Tree of Life”

- well-executed
- about history of site
- location: good vehicular not pedestrian

Good or bad is a personal opinion...

Memorable: like it or not
= impacted by it

Placed in area where it can viewed and enjoyed
People don't have to like it – it's a matter of taste = not possible to satisfy to everyone
But someone has to like it

Your favorite piece in abq: not anything she is mad about!
→ Hasn't seen a project where she would say to out of town guests: you need to see this!
Something I see everyday
Human scale

Has to be reasonably accessible = those not edu in the arts
= a double-edged sword ...
esoteric work so people can't access and often people don't like
so accessible that it becomes pedestrian or meets stereotype of art
(=representation = not stimulating)
successful finds a place in between

- functional + beautiful: his role is function => needs us for the beauty part
- added enviro value: e.g. flora and fauna, growing food

When people ID with it in a positive way

Depends on audience – when developing, need to get their FEEDBACK

e.g. Mayor's 311 system => feedback from citizens

INVESTMENT... if successful, if not>

e.g. No longer there: San Mateo at I-40 (bench with cat)

- elementary school and neighborhood involved: community helped to choose and identify location
- playful, interactive
- positive press

People notice it

Stimulates, provokes

Even if people hate, still successful if have a conversation

Don't think any are unsuccessful, some don't like (e.g. bronze figures: kids interact with! So...)

e.g. Yucca: so much abq/nm history tied up in it, and just plain pretty

- when she sees people taking picture of public art with people
- when stories are being told
- when used in educational system: class assignments and student work
- engaging people

More of a personal issue = can't generalize, because about liking and disliking; therefore, need a variety

e.g. Chevy on a stick, colorful ribbon along Sunport Blvd., Big I landscaping, the life-size bronzes on 3rd at Tijeras outside Hyatt, the mural on the main fire station dntn, stainless steel yucca in Tijeras Canyon on I-40, the statues of the Onate Expedition at the ABQ museum, paintings on display at the airport and City Hall.

Criteria:

- that people notice it and that it makes them proud to live in an area in which art is honored by public support
- it has to be of a scale that makes it stand out from the normal clutter of city living, and in a location frequented by large numbers of the public

- needs to engage people, but our art (Rail Runner) doesn't necessarily do this, it is more about functionality

- some examples of good work: The Bean, Chicago; Minneapolis Transit: enhances and beautifies stations: to look at and to play

- criteria vs. project: dependent on stakeholders (at the get go): need more buy in => less controversy. By inviting people you have more probability of 'success'

- aesthetic: artist has to understand the community

- must do right by the prospectus: information but not heavy handed

- becomes part of the community: becomes a landmark (aesthetic or direction)

> some times this take time for piece to become at home

1st level: a project that gets completed: no matter about controversy or poor construction
= be able to say it was REALIZED, which means the process works! You have to follow through with the process no matter how messy. (And, no matter how messy it is important to involve people and have conversations) The completion of the work is a manifestation of the process

Good pa is object for experience that engages and captures peoples imagination, raises their ire or forces them to see the world differently

Problem with a lot of what people want to have in PA – ends up being stuff, decoration, pretty things – fine but after awhile stop seeing and don't nec. learn anything from them = should be consummate challenging exp not just pleasure-making exp

CIVIC BUSINESS STAKEHOLDERS

When it is a lightning rod for comments... BUT do not want to be too conservative

PA works because:

- neighborhood involvement/input
- artist acceptance by/of neighborhood
- artists feel excluded = feel like same people getting the commissions over and over again
→ has become more inclusive but still, though have included more people of 'color' ... then those people become the 'usual suspects' too!
= need educational programs to prompt new/emerging artists to submit
→ Call for Artists doesn't reach everyone = how to reach more people?

What makes it work?: when something is site specific = when an artist has come here and spent time talking with the community, agency, management crew (e.g. water is hard, 60 mph winds, etc.) = context sensitive = creative + artistic + integrated into enviro

In some ways culture needs its comfort food: feel at ease, don't feel challenged, threatened

If PA can afford that, great

BUT at other times PA can stretch the culture, culture stretch itself into new realms = elevating cultural discourse

Art can play along a continuum: comfort to threat, e.g. Serra piece

→ indicator and lever for the whole id q of city

e.g. Jimenez pieces demonstrate how complex identity is...

Admire: Indianapolis, park in ctre of city = where families go to hang out, to meet other people

> when people want to be there and pa is part of this draw

- inspires people to think and go see it, and creates a sense of place-- but not nec about liking it

- when not vandalized

- despite income or edu level they respect the art = appeals to wide range of people

- when it celebrates your history/culture and reminds you where your city came from

e.g. Central Ave underpass: successful

critical connector – people didn't want to go thru and was vandalized/tagged

people now using and now is a strong connection

and celebrates history and the future

e.g. Ribbon at airport

- appropriate to the site

- relates to the site

- connects to physical structure = almost integral

- appears to grow out of environment
- e.g. Chevy on a stick
- good turning point for the city = produced a controversy: awakened people to what public art it

e.g. Along San Mateo: public sculptures, re: neighborhood

- if you can see the creative thought process and provokes thinking about it
- unique + unique perspective, e.g. Chevy on a stick
- wackiness and hijinks
- out of the ordinary
- wayfinding/place-making: another set of pieces = accents not creativity, e.g. towers at Rio Grande + hwy.

Purpose is to elevate peoples' attitudes to environment = if it does this, then is successful (but how do you measure)

- No matter what gets proposed or built there will always be someone who hates it need variety and geog distribution
- People would get excited about art proposal and wouldn't get the same from a building
- e.g. fond of Jesus Morales Vet Memorial: 'fallen friend'
 - brought his vet experience to the table
- e.g. chevy on a stick: attracts attention (good and bad)

Rich public: private partnership presenting arts and culture; exposure

e.g. Convention Ctre summer projects + murals around downtown = telling stories of abq's development

e.g. hotel abq and tiva lodge: incorp. obvious SW traditional representation = not just the same as elsewhere = not the hotel brand, but the "abq brand"

Changing awareness in a positive/pleasant way = realization, information = knowing something

- reveals
- focuses
- leaves an impression
- interacts with context + public = not just self-referential,
 - > esp. because outdoors in public space

e.g. The Great Park: draws people into it/refocuses

- = huge site-specific sculpture
- physical not passive

e.g. George Rickie's work

e.g. The Bean (Chicago)

→ Successful is a loaded term ...

needs to make some kind of impact (positive or negative)

- evokes, inspires

e.g. Favorites in ABQ

- wire human forms at Zuni and San Mateo
- drawn to it = b/c likes this medium
- but no buzz ...

e.g. no longer here: mural on the side of the ICE house downtown

- humorous, interesting to look at and 'read'
- created a large buzz...

e.g. Louis Jemenez

- breath-taking art

- inspiring
- intense, rich (some consider his work vulgar...)

AB needs to work on: facilitate process of implementing art more quickly

Great artwork: creative, conveys relevance to some part of pop (not nec everyone), artwork that will be considered stand up to test of time; will provoke or inspire / convey a meaningful message thru time

Constructed well

→ one of most successful: chevy on stick: provokes thought and discussion, no problem with arguments (as long as you win) = dialogue is good! And continues to! connects to people = great art

e.g. lights on central avenue: there was a public nuisance there that the artist element helps both alleviate the nuisance but does it in a way that brings delight = interesting example, where the design is serving multiple different needs simultaneously

for example, old bus benches on Lomas: functional and sculptural

→ functioning in an urban way

e.g. Yucca on I-40: plays into narrative about Rt. 66 + making bombs, close to historic roadside artifacts, marks an entry to town (urban design component), are 'in their place' = not doing the same thing in another place

→ plop art as antithesis

When people notice and feel a connection = have dialogue without outcome changing = public discourse

e.g. 3rd and Tijeras: Glenna Goodacre at Starbux

people notice and kids hug

= people notice and are engaged by

Site development/siting is everything

- strong concept behind the work (artist)
 - and do it with imagination and accessible to a wide variety of people = a draw for non-arts people = inspires wonder and curiosity
 - quality craftsmanship
- e.g. Yucca on I-40: conceptually strong, appealing to a wide audience

CREATIVE PROFESSIONALS

Makes people talk = controversial = jolts people to think... stop and look at it again

Makes people stop and think

Doesn't have to be practical

Don't have to like it, but should question/make you think about where they are

Gets people thinking about open space

e.g. The Journal Center: Betty Sable = conversational pieces in patio spaces outside, open to public use all day: pleasant, people are amused, scale works for them

e.g. Glenna Goodacre: open space pieces, recognizable

e.g. Louisiana and I-40: have attracted pedestrians to the bridge; beautiful forms

e.g. Univ and Cole: big piece that works in the site but la has aged and now working on it to bring it up-to-date

e.g. Rio Grande + Alemda: carrying bells from flood

= about emotion, history/story

tall enough to see = view not obstructed

- Evokes emotion

- People don't have to like it – but need to be impacted!
- Active not static

His piece for VA Hospital / change of name – for a Korean war marine captain = tells me whole story of this man ... => Ross Perot financed 100%

Shows a man carrying another man in battle – in combat gear + in action
 10' ht with 3' pedestal
 people go and touch it, salute it, cry, and honor it = evokes emotion
 it is a favorite piece at the hospital

His piece at ABQ Museum represents 400 years of Spanish presence

All ages, men and women, humans and animals...
 100' long
 → always sees people mingling on/in it = walk thru, take pics

His piece at Civic Plaza: Harry Kinney

People love it b/c of his impact, the history, former employees remember him
 It is not static=get a sense that he is talking with you

Sending a message to people...

Not only ID's area, but also about 'the public' = gaining ownership
 It is light (humorous) + 'serious' (about bears in this landscape)

Santa Fe/Journey's End – a lot of people see it, from tourists to locals and workers = a daily spot and a unique experience + information

→ telling the city's history, gives people joy

generally makes pieces at least 7' = slightly larger than life = not too small and not too big

- not just about being pretty: art should be much more than that, re: cultural responsibility
- art that has really thought about its place; tells a compelling story: e.g. "David" in Florence (original positioning)
- e.g. Yucca: reference to bomb without being didactic
- job of artist is to reinvent images: tell stories in inventive and thoughtful ways
- but there is a place for Tom Waldren's work: formal pieces, which are not civic pieces. They are successful too, but a different narrative

So subjective and will change over time

There is a place for everything and over time people's tastes change, etc.

The way projects are presented (to community) has a huge influence on whether successful, accepted...= job of administration! e.g. 'coffee filter' = pa program not prepared for this controversy

Have to consider how pieces are hated initially but love after a time

Dangerous to deem successful or not...

Public art is such a collaborative process cant really 'nail it' – cant be too attached b/c of so many other players = get as good as you can out of the situation

--certain aspects of a project did well but other aspects...

outcome vs collaboration = a give and take

pa takes a certain mindset / certain kind of person vs. a gallery artists

About placement (and scale)

Some of the best PA creates controversy – if it is not, how is impacting people/is it impacting people or just decorating a space

- if it keeps me interested: you want more time with it
 - you go by it on purpose to see how evolving and changing
 - makes me think and have a dialogue with the artist
 - makes me feel alive
- public art has to be understandable to everyone

My work: achieve my own creation + meet what they are looking for

When realized in a complete view: craftsmanship, how executed in the space

= work has a specific place to live = thoughtfulness about how installed and how will be viewed (e.g. 55 mph)

Successful trait: work you don't immed. define in your mind = associative

= over time one develops their own personal definition of the installation = become meaningful to you = not didactic = multi-layered

Elena Gallagos/Billie Walters: magical = unexpected encounter, camouflages itself = subtle manipulation, a little gem

Rio Grande + Alemeda: carrying bells from flood

= about emotion, history/story

tall enough to see = view not obstructed

- Evokes emotion
- People don't have to like it – but need to be impacted!
- Active not static

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- BIG!: 100' long

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Santa Fe/Journey's End – a lot of people see it, from tourists to locals and workers = a daily spot and a unique experience + information

→ telling the city's history, gives people joy

→ generally makes pieces at least 7' = slightly larger than life = not too small and not too big

e.g. Mosaics at Convention Ctre: created by local people, at allocation for locals and for tourists + multiple communities; it is growing = becoming something new every year

e.g. Excited about what Sherri and staff are doing with temp sculpture pads, e.g. stuart frost's work: this idea of rotating pieces and creating new experience

A lot to say about permanent pieces what do AND temp pieces add variety + for those who don't go to museums/galleries are seeing new stuff

e.g. Civic plaza bronze pieces: realistic: accessible, fun, quirky, placement works (wouldn't work some place else) = relatable, every day stuff in an everyday place = lots of people passing through

e.g. Yucca on I-40: you are welcomed to a v interesting place = how many towns do you go to where you are greeted by a piece of public = says a lot about what city has to offer

> most successful when comm. Is part of disc of what they want in their community

Only way art work becomes important only if they: ask questions, question it, talk about it, wonder about it, ...

- Needs to be in accessible locations

- Needs to have some info attached to it, beyond name title, date

e.g. commentaries, newspaper articles, neigh comments = starting the debate right there
= invite people to comment

2.5 Given what you've said, what do you consider to be an unsuccessful example of public art in Albuquerque?

CITY STAFF

Maintenance – when starts deteriorating ... not good for community or piece

- if it goes against purpose/the site, e.g. Central Ave bridge: better ways to execute, poor concept, poor craft, just a result of a directive

=> need to question why doing the project and bring in the 'right' people (creative people)

Doesn't know if it can be unsuccessful... but for individuals/people who hate it and have to live with it => distrust of Public Art Program

Biggest issue: quality of installation and maintenance (weather and sun) = physical properties

e.g. tiles on central ☹ not bad art but couldn't withstand rigors of walking and skateboarding

e.g. pixels of Montano: maintenance = had to close down the bridge ☹ + looks like someone tagged the bridge

Hideous Piece: Wyoming and Wilshire: bronze of firefighters

- material choice: why express water in bronze?

- Site: doesn't work: not well located = problematic

Low Rider mural

- neighborhood thought it would attract bad people

=> process: education and outreach need to be a part of so don't have these kinds of preconceptions

Only way is if poor construction and non-maintainability

Gets lost, e.g. on the freeway

Not accessible: physically, visually or emotionally/intellectually

Failure when don't ID with it in a negative way
Always up to the individual to judge!

MAINTENANCE costs from engineering standpoint

VANDALISM: Is there a way to implement public art so can't be vandalized?

- when shoved down peoples' throats: might be great pieces but politically driven, e.g. Tri
Towers: end result isn't great
- not a lot of involvement from the community (need buy-in)

- repair and maintenance problems: poorly designed and poorly constructed/installed (vs. general
aging)
- doesn't do anything for 'me'
- not much that doesn't make it a success = because just the fact of being out there!

More of a personal issue e.g. Pots on I-40 = seems cheap/cheapens the art (idea of arts and culture
here)

e.g. the mosaic park bench on property which holds the Vehicle Pollution testing bldg on
Broadway: very few citizens know where this is and few are aware of this art piece

- a project that is too small to be noticed or in an area where it is difficult to be noticed and
enjoyed, e.g. paintings in public bldgs. like the Courthouse are not seen by a great
number of citizens; whereas paintings and drawings located in libraries or other places
where the general public frequent

- people don't know it is there
- problems with maintenance + upkeep: damage and vandalism
- purely functional: e.g. serve as fence/wall, etc.

- never becomes a part of the community: calls attention to itself, sticks out, doesn't live
comfortably in the environment

- process:

- > competing agendas
- > no buy-in (buy in can be subverted by expediency)
- > lack of taking time (impatience) or for expediency = not following public procedure
and not working with artists
- > forced

→ We like the idea of buy-in/public process BUT can't just 'play the game'

Might be a good/great concept BUT inappropriate materials (re: durability), faulty
structural/mechanical execution

e.g. Cones @ Louisiana: great concept but never realized/materialized = unsuccessful
because of being hijacked by media/politics = got extremely politicized by uninformed
newcomers

The sort of work like cute little bronze children playing ...

Even 7th graders understand difference = once you've seen them, once... but then doing nothing
more the next time = basic storytelling not art!

Many communities just want pretty things and end up with highly compromised decision-making
+ comm. doesn't benefit = window dressing = not about exploration, questioning

But, beauty is in eye of holder, hitched to fashion (fleeting) whereas intellect and ideas are eternal

- tastes of advisory/selection committee therefore doesn't last in any meaningful way

CIVIC BUSINESS STAKEHOLDERS

Too 'off the wall' can kill public art = have to be careful to not create a 'lightening rod'

Doesn't fit = jarring things, monotonous (not diverse collection)

Not context sensitive

Lack of team thinking: within staff, selection panel, arts board = about common goals

As well as city and county = b/c have same goal: to have art in the community

Not sure ever is...

- People may not like it, but ...often gets people talking about

- Maybe if people don't understand importance of pa

- When it doesn't work right – durability, maintenance

e.g. water ftn doesn't work, tiles falling off

- When doesn't go through proper process

e.g. Onate sculpture at abq museum – council hijacked process = people get left out = overly politicized

Just the flip side of what makes are successful: e.g. art on Central Ave bridge: feels 'slapped on'

- not appropriate to the site

- does not relate to the site

- does not connect to physical structure

- does not express a statement about context

- not physically substantial

If going to have PAProgram are not going to please everyone all the time!

How can you avoid the messiness of democracy = can't let it undermine the program!

e.g. Knob Hill Gateway: hideous, ABQ museum sculpture in front

→ Out of scale

Murals

Scale + Setting: often don't work/not appropriate (too small of a piece in a setting)

- overwhelms site

→ is it about the artist or the process?

Unwelcoming thing no one goes to; not cared for

re: convention center relationship ☹, civic plaza: such a vast unrealized potential of what it could be = harsh flat; same with 4th street mall = transient, homeless

- something everyone ignores

- what's it for if no one "sees" it or interacts with it?

Unimaginative; Not creative thinkers; uninteresting; destructive

No 1 piece stands out

Timing drags on, foundation of artists thoughts for project, who or what is inspiration behind it = relationship to community/city/etc.

Lots of pa that's just sitting in blgds that the public doesn't see
→ part of stratgeic plan? Would be cool to have an exhibition of city of abq public art – put it in convention ctre/museums

Non-functional + artistic merit or power less strong
e.g. UNM campus: N end at Lomas @ Hospital
- does almost nothing for me: urbanistically, artistically, non-functional

When not noticed and people don't feel any connection
Site development is everything

- when it is all about bureacracy/politics and nothing to do with image or contemporary life
- archaic traditional art that is no longer relevant
- style is unappealing = dumbed-down and politicized
= meaningless and an eyesore
e.g. Harry E. Kinney; Onate sculpture at ABQ Museum = poorly done

CREATIVE PROFESSIONALS

Totally inaccessible: so people can't approach, makes it diff to be enjoyed
e.g. New park gateway to city @ tramway and central
- siting = designed park and re-sited sculpture so it will work (makes it human scale and allows for experience of piece)

If can't touch sculpture: why? b/c v tactile art
Durability is key

Huge tragedy that artwork is disappearing from airport for revenue generating pieces, e.g. coffee kiosks

A horrible piece that is successful ☹
- a very expensive piece
- la hornata: in front of ABQ museum
- one of the worst pieces of art by its makers = mixture of multiple pieces, some are good and some are horrible
- bronze, figurative works = v popular b/c understandable to see (what they are)
→ THIS IS WHERE THE PUBLIC PROBLEM COMES IN
- an uneducated public =>
- don't see flaws, awk structure, expression, execution = they just see a story that unfolds for them (albeit ungraceful)
- offensive to native Americans on a cultural level
- offensive to edu people
= the city validated this work!! And is the gateway to the museum!
- what kind of message does this give to edu public

Bottom Line= unedu and untrained public involved in the process + feel entitled to make judgements

Pieces that function successfully on many different ways
- works in the environment
- just having sculpture outside (esp at museum)
e.g. Freeway Tricentennial Towers: work at night, colorful, etc.

Worst thing about PAP: is that everyone feels like they can be involved...
-artistic license? Why does everyone have this 'right' → finds this increasingly disappointing that don't validate artists expertise/professionalism = public whims; some things go thru a process and some are...

- > Mayor who feels like he can make artistic decisions
- > Validating student work?
- e.g. pots on I-40
- e.g. murals on Rio Grande
- e.g. out of a catalogue

Need to have a better idea of what a collection should be

Need to invite more people/artists for specific projects

Need to not have a couple people doing so much of the work

Too much blurring of how art gets into public realm (re: mayor, dept. making decisions)

Less public and more professionals involved = need to start promoting that this is about artistic professionals! That is, not just random people from community

→ strengthen the process to be more professional – about artistic expertise!

e.g. road design/construction: public input at a very specific level = not about design or construction but other issues

= time to move to next level: long term investment for the arts in ABQ

Getting past pop art ☺ -- modernist works where formal concerns are a priority/elitist

= “the public” didn’t feel any investment or dialogue between art, artist and community

If don’t work for audience, e.g. vehicular vs pedestrian

What is it about> need to read something

Placement of pieces! = think about what would be best for the piece

Have to be careful with suburban locations and highways = thinking about pedestrians so they can get a good look/experience it fully

e.g. Chevy on a stick: great piece but poorly placed = needs to be dntn in a plaza

There is a reason for many different kinds = has to be understandable to everyone

Not multi-layered = impenetrable to multiple interps = bronze of father throwing son a baseball

e.g. Central Ave bridge: considerations of how work would function for community = - -

- what is it trying to do?

- Static

- Diversion/distraction = where PA gets tarnished image = unnecessary... just there b/c have 1% and had to be used= misallocation

- Theme park attitude = Tingley = over-ornamented the area

Austin, TX capital = monumental art (commemorative)

At that time, saw a new one caught his eye b/c so bad ☹

→ I don’t want to do that!, so for his work each is his best work

- ethnic issue: being an Hispanic not many of us doing monumental work, if you are going to be out there, you better do good work! Just didn’t like it.

--wants people to be proud of his work (educ, inspirational, evokes emotional = make it a statement! = love it or hate it), as an Hispanic (too)

e.g. spiral at Louisiana: scale is right (for cars) but aesthetically/artistically doesn’t work = no desire to look at it again. Have benches there but no one will go there to sit = not a walking neighborhood

→ not interesting enough in that moment at a confusing intersection + at vehicular speed = placement not right

> Placement is key

Craftsmanship can spell unsuccess...

Maintenance issues

Durability

Some pieces have a life cycle and when they no longer work or have broken down → then should be decommissioned...

Austin, TX capital = monumental art (commemorative)

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2.6 What does public art contribute to/"do" for Albuquerque as: a city, a community, a place to visit, a place to live?

CITY STAFF

- elevate quality of life: look outside themselves and connect to a larger world

- makes more appealing place to live and work

→ Not just about art in public spaces but money that is put into economy + making the city a better place to live

- simulates creative economy, e.g. theatre district (unfortunately people who promote the city only promote as suits their needs)

- brings attention to arts in ABQ = destination for visitors and artists

- has to do with those people making decisions about city: need to be more aware of what arts can do!

“Civilizing” our public space = without we would be a lesser city

- helps “define” or identity of areas/neighborhoods in city

> landmarks and placemarkers

e.g. blue tile wall on Lomas

- shows citizens that city believes in and is committed to art (even when times are hard)

- helps us/city forge partnerships in community; that is, helps connect people/brings them together, e.g. Poets Plaza @ Harwood: easement negotiation

ABQ is in the middle of growing up – history is here, but... we have big issues, e.g. water. How to talk about water and make it beautiful?!

The art of being resourceful, e.g. xeriscape + enhance property values

Gives it character, reference and makes it memorable

Gives the city definition, re: landmarks/context (historic = context)

Sometimes just about humor – don't have to rationalize it = could just be fun

Makes a place more pleasant

Benefits: ability to educate themselves about art, to see various approaches to art in terms of different media and styles; just being enlightened by the beauty of public and challenged intellectually by some of the concepts of the art.

Not everyone goes out of their way to see art, but average person will happen upon/just being around it.

It is a DRAW = attracting people here

Before it can be a BENEFIT/ASSET need to EDUCATE the community about public art

→ they need to better understand VALUE OF public art

- costs of implementing
- why it is important + what is *does* for them

- enhances visual environment, e.g. art on hwy
- allows people to see art in everyday lives (visual) but also opportunity to talk about art with kids
- Community pride

Make the city different = makes you realize where you are

e.g. Cottonwood Mall → but PA locates you here even though in a homogenized enviro

e.g. phoenix pa on hwys

- we try to keep the economic benefits/\$ here in city to support local artists
- beautifies the city and tells a story (e.g. Harry Kenny sculpture on the plaza), which carries on generation after generation

- investment begets tourist dollars: having a vibrant PAP is an enhancement to tourist visits = might come just for public art

- can provide a connection to the past
- can enhance a city's pride and standing by highlighting its' history, culture or aspirations
- can uplift or add humor or reflection to a person's feeling about themselves and their community

- Nothing extra here—public art is a little something extra = 'icing' on the cake/city

- there is a lack of street life here: art might help establish more of a public feeling/activity

- makes urban areas more pleasant

- stamps/marks us as a community of people who want something unique = reflects our values

- sense of place

- sense of ownership

- differentiates from other place = 'call this home' = ID

- justifies why someone lives here = my city / my neighborhood

- helps build ID, create meaning of place, and adds value to our built environment and the experience of place

- re: process: adds value to community dialogue/interaction with those who might not normally do so, e.g. artists and firefighters

→ jmp: process is just as important to the product, particularly for lead administrators of PAPs

- adding to fabric, to whole of city/community: people often take for granted but if took it all away, people would NOTICE!

- showcases the depth and variety of our talent and who we are as a city: capabilities of being to execute creative ideas

Helps create a challenging environment, not threatening, that encourages you to become engaged

Creates a sense of shared culture (NPR: we are losing out on a shared culture now with so much media ...narrows sphere so don't have communally shared subjects to discuss)

→ can give us a topic for conversation, intellectual inquiry, argument that brings people together

e.g. chevy on a stick: that work cont to resonate in peoples imagination (love – hate continuum) = many diff people can talk about! = have a concept of ‘this is abq?’

- a lot of people are aware of it
- if reduce pa to just the pretty, you lose out on shared sense, just there

CIVIC BUSINESS STAKEHOLDERS

- Art is the soul of a community = speaks to you, makes you smile, ...art is one of the beacons of how healthy a community is
- Economics of art = economic development, attracting businesses/investors/visitors (visitor tax)
- Need a short paragraph of mission statement
= public art program → need to revisit!
- When you are moving some place you look at:
 - educational system
 - arts and culture – activities you are interested in, e.g. sports, etc.
 - quality of life
 - work force/job mkt.→ it is all about economics! -- no matter who you are talking with, e.g. parents, businesses, etc.
- What do we have that’s different from other cities our size?
e.g., vibrancy, forward-looking/thinking places

“The cool city” + beyond...: community ID, making desirable public places, AND need to reach those who are not the ‘arts people’, e.g. homeless

Branding: using PA = art must line up with the image one is trying to brand around = city initiative not neighborhood/artists...necessarily

- Hopefully the good art pushes these questions
- Bob Peters: great cities have world class PA..., so abq can elevate and brand itself thru pa

abq has spread its money around = a lot of local people have gotten commissions

Econ development tool + quality of life enhancer for tourism but also locals

What is the icon for our city, e.g. Blue Bear = branding the city

Don’t know the flavor of our city = don’t just want to be ‘any town USA’

- public art is important to providing opportunities for artists (‘young’ and ‘old’) to exhibit their art = a good use of public \$ and an educational element in the environment
- adults and kids see art and get interested in and support the arts
- economic value: art generates \$
- provide opportunities for reflection
- provide opportunities for arts education without someone having to pursue
- provides opportunities for artists
- thought provoking: both positive and negative
- provides opportunity for each community to rethink their environment
- won’t say enhances site because then that is decoration ☹

- speaks well of a place

- shows responsibility for the quality of its environment
- demonstrates the city cares = quality of life
- sign of a mature of city = willing to devote funds
- suggests that artists are a part of the city = makes it visible to people (residents and visitors) the role artists play in the city (aesthetic and economic)
- contributes to aesthetics of city
- economics: not an ornament, essential to the workings of the city = complex economies of a city

- Can art be transformative for spaces, e.g. 4th Street Mall: to be a museum-like experience
- Can public art change public perceptions of spaces, e.g. 4th Street Mall
- would be interesting if Parks and Rec were more involved = more parks and green spaces with public art as adding value/activity/programming

- downtowns are interesting or not: interesting when there is a vibrant mix of retail, restaurants, open spaces (public parks, gardens, etc. = where you can 'be' in the city without all the concrete
 - > public art, if integrated well, can make downtown interesting:
 - makes you want to be there
 - can play an accent role and makes a place unique (e.g. The Bean, Chicago)
 - multi-sensual
- provides opportunity for artists, a tapestry of arts, e.g Dumbo Arts Festival: let artists take over unwanted spaces

Shows that the city feels like a city is more than just it infra + service = another level that is intangible = elevates peoples intellects and enriches daily life of people walking down the street
 e.g. Portland, OR: mayor holding out rain coat: "expose yourself to art" = humor

Who needs to be involved to make vision happen?

- tasks forces that are taking shape recently, e.g. the new arts alliance
- the call needs to go out to as broad a pop as possible + then be organized so that can have a larger conversation / need to brainstorm AND go deep!
 - = need to narrow down so don't try to do too much
- PA is in same place as tourism was a few years ago = get out of a bureacratic mind set and into blood of city = get it out of "being taken for granted"

- help define public spaces
- lend Identity -- city all the way to neighborhood (=multiple scales)
 - public art brings specificity back to places in an era of globalization
- make you more aware, i.e.: inform not just hide or screen
 - e.g. what's happening below the sidewalk / how do sewers work?

- Makes a place and time memorable
- enhances space in the city
- its an experience

Integral part of economy and our lives = scoioecon part of city

Thought provoking

Raises consciousness about issues that effect us

Return on investment!

Cultural + socioecon of community

Difficult case to be made: to have a poetically profound place...

= continue to build such places

Economic arguments

Pride of Place

Sense of ID

Contributes to the belief that we value art and that we are a higher form of civilization = that we care about something beyond public safety = the basics

Indicator of what our belief system is about – indicator of quality of life level

- expresses the unique character
- creates beauty and inspires people to think and use their imagination
- reflects current concerns and issues in the world

CREATIVE PROFESSIONALS

Makes city proud of itself

Makes people feel warm connection to the place

= important expenditure of public money

changes people's attitudes = not just any place and is a place for people/experience

Most intrinsic value is that it communicates that there is a value to creative expression (viewership + production)

+ value for education + just exists for people to see as beautification

- public art shows who we are at multiple scales (city : world)
- public art can change a community: asking and listening is the key
- to outsiders:

sparks imagination;

spending money in NM economy;

SW is a very different place, public art can translate and convey this

- helps to build, nurture and renew the soul of the city: individual souls and a civic soul

- not just identity, stories, etc.: art changes how we see ourselves (e.g. pride)

e.g. Gaudi, Barcelona: expresses spirit of the city

e.g. Seattle's PAP: includes permanent and temporary

- building community (way underutilized), e.g. School for the Blind at Eubank: architects engaged in a very collaborative process which created a very different kind of school (pride, support, care) that was enabled through an architecture process of dialogue with the community (tapping into community knowledge)

Enriches the lives of everyone here and the enviro

> people come here for arts and culture

creates an ID in the community

creates conversation and discourse

hard to quantify but not hard to justify

Contributes a lot!!

An enjoyment / gives a person hope

Sticks with you

When you visit a city it is nice to see art (well maintained) where ever you are = makes you want to be/stay there and come back

Makes people happy

Reflects values of the place – what they care about

1. to be of a caliber that invites tourism, or as a place to move to: vital, engaging place; not enough to have museums and galleries
2. a city that fosters public art is interesting to forward-thinking city builders, developers, designers: something to live up to, e/g/ 'we value art' = create demand for an artful city

Can function well when gives an interp of an area/experience

e.g. Billie Walters= gives you a way of seeing that landscape = mood enhancer not decoration

Gives the city and ID

e.g. ABQ: very specific to this area/region = sense of place and defines areas and differentiates from other places/areas

Contributes a lot!!

An enjoyment / gives a person hope

Sticks with you

When you visit a city it is nice to see art (well maintained) where ever you are = makes you want to be/stay there and come back

Makes people happy

IDs what city values

Become part of people's ID and becomes rallying point

- ownership begins happening = point of reference, meeting place + gives a community 'assets' (not just physical but psych, emotional, spiritual) don't already know they have = impacts how relate to another; provokes questions through interactions + might get you to look into that topic or look for more public art = starts conversations (about community + history)

- puts us on the map

- makes us a smarter city

- attracts people = shows we care about arts & culture

e.g. music should be on street corners; public transit should have musicians

e.g. dance: during the summer all over the city doing bits and pieces

= use Univ resources: faculty, students

=> enliven the streets

2.7 What do you think is the strongest rationale for (the) public art (program) in Albuquerque?

CITY STAFF

- Inspires us to take better care of our city and our planning for the future => to enable people to prosper

- Big draw economically (to bring businesses here): shows that the city can meet the needs of people coming from outside

Cultural heritage of NM is long/strong; it is our responsibility to keep it going and acknowledge it

- Art makes people feel good about themselves. Hard to argue but basically this is what it's about.

- appreciation for something in built environment

- maybe makes them think beyond 'the grind'

- does something for people individually = curiosity, stimulation; trickle down to action + conversation

- becomes more important as visual environment becomes drier...
- incomprehensible to take away public art

Objectively: funding source is already there and taking small % that has already been approved and voted on by public so no reason not to continue the program = part of basic services/bonds that public votes on!

Emotionally: Art should be like trees ... provides value, character, sense of place

Not sure I would have an argument – not sure would have a convincing argument
Get rid of program? Not necessarily a good idea

Having good PA is good for business and good for our own citizens edu as well = brings us up as a community to have it.

- We need public art for everyone—all ages—to give a different perspective on things
- Don't always understand but makes living (here) more interesting (e.g. adds character, makes you think)

- How successful the PAP is here: people have worked hard for it
- people see public art everyday (subconsciously), if it was gone they would miss it = a part of city's landscape!

- PAP we have makes abq unique + celebrates who we are and what we've got + support artistic community (which is significant) = support wide range of artists working in wide range of media
- Shows that we are not any old town, that there is a little bit more going on here = pride and know our history and culture
- re: creative class idea: make a place stimulating and attractive to this group (creatives + technology) + having a strong PAP will suggest to people that we support and want them here

Public Art hardly reaches amount of money spent on CIP (roads, etc.) but the overall value is millions of \$\$ of investment in the city.

Can't get rid of it because we NEED culture (public art is a part of) → for individuals

- more well-rounded
- quality of life

It increases the enjoyment that people have living in an urban environment and makes our city unique and special.

Rationale for art in Rail Runner: In some communities the rail station is the major public space, people come here for more than a transit station: gathering, gateway. And it establishes 1st impressions = see the investment a community makes in art.

Envisioned, planned, installed and maintained beyond one administration = lasting considerations for the environment => provide a forum for visual arts that impacts peoples lives, if given added discourse life becomes richer: aspirations, future generations, gathering disparate experiences toward a common experience)

Program has been here for 30 years! This community has supported through bonds and elections for 30 years, so must be meaningful to people!

Enlivens the urban environment, at its best it creates a sense of shared iconography: to have something a comm. can talk about/creates a cohesiveness in the comm. that we can all talk about
e.g. our grandparents and elm trees, john smith's store = those phys markers are missing in our lives → in some case PA can function like this = can be hinge-pins upon which comm. can hang its collective awareness

CIVIC BUSINESS STAKEHOLDERS

Have to get to the economics = the main reason the mayor et al would support public art!

Sense of place: community aesthetic = ripple effect (tourism, employment...)

708 billion\$ spent on military, quit your whining about 1% for the arts!

Focus on:

- what does pa do for how abq perceived from outside?
- what does pa do for local/regional artists?
- = tourist attractor/industry = an economic force not just about art for arts sake
- = good investment

Needs to be looked at as infra of our community, e.g. roads, etc. = necessary
= what take comm. to next level

Re: Peer cities: tier above us: Denver (arts and theatre have taken them to next level), Indianapolis, Portland, Oklahoma City, Boulder

- opportunity to educate the public
- provide opportunities for artists => economic boost
 - > encourages businesses to want to relocate and entices higher end business
 - > attracts people: businesses, tourists, and new residents

If city has pride and confidence ... has to present itself as a fully rounded community = not simply commerce, interstate, industry, ... but also aesthetic = not just quantitative,

Not just how to residents but to the rest of the world

e.g. getting the film industry to abq!

→ is this the kind of place they want to re-locate to

want to be assured there is a large enough and vibrant arts community, and have participation and support of city

- makes good sense from a business perspective
- can't imagine a city with the arts

'Sophistication' – a city of any size needs to demonstrate to people that it has a richness and variety = wouldn't want a city without a park, though don't have to have one = can survive without, but...

= complexity of city being a good place to be

We are the biggest city in NM, would be ridiculous if didn't have pap

Why should we have to reasons to have / reasons why shouldn't?

- Creativity is central = quality of life = entrance to abq as destination
- helps abq take its place as a creative city
- Re: BEBR study

NM has always been known for its art...

ABQ is getting known for film industry ...

= BRANDING issue: we are a very creative place, so must allow public art to become a beautiful, attractive city > not merely decorative = constructed beautifully lends sense of grace and well-being to live here.

Creating a sense of place and memories: public art can make a place memorable – and people will want to come back

- as resident it is your home = pride
- as a visitor/tourist = memory of place you want to come back to and will talk with other about it (=informal marketing)

Provides jobs + positive factor in econ development + contributes to tourism industry

AND People coming here and see artwork = makes it a richer exper.

1. If talking to the Mayor: economic argument: major component of our industry is the arts and tourism = PA makes the creative milieu of environment

2. PLUS, multi-functional aspects of PA = can do multiple things for us as a city

3. and finally, if done well and carefully = crime prevention

= showing pride of place have a tendency to be deterrents as opposed to neglect

e.g. broken window theory: pride and investment in a place

Art has historically been considered a luxury for the elite BUT PA is for everyday people –

allows public to participate in a process and having art accessible to all

AND, gets people the participate and enjoy the city

It is our public image, a huge part of what makes us unique. It's a huge opportunity to show our innovative nature and creativity to the world

CREATIVE PROFESSIONALS

Abq has always been a commercial center (vs. Santa Fe thinks of itself as arts and gov't center— has a high opinion of itself) and thinks less of itself than SF

→ PAP gives the city a sense of heightened quality, ID, sense of place = has never really expected much of ourselves

Creative people are incredibly important in our econ and in our culture and we need to inspire people to see the value of creativity in solving many kinds of problems

Creative thinking has to be cultivated

More important now than ever before b/c creative thinking is where the future of any culture lies + USA is failing in this area...

Still have some creative things going on, re: science and technology

And art needs to be supported!

⇒ need to edu people about this

Are we –US citizens hungry – aspiring to do great things? She is pessimistic

- it's the measure of a culture that can takes the time (resources and has desire) to 'decorate' things (not in a superficial way) no matter if seen by others/many people. Because it is so easy to get into being a disposable culture and working, working, working ... with no room for (making or enjoying) art ☹. It's about priorities. Public art programs show a shift back to the civic nature of design and planning

- Need the program, not only what it has done for him, but what it has done for others (other artists, the general public = educational, informative, inspirational...)
 - IDifiable pieces that provide a great deal for the city: happiness, draw people places, ...
- we are just beginning!

Econ argument: when are courting businesses, etc...

- e.g. imagine airport with no art or dntn without art
- = quality of life people look for when job searching = need that sector of the economy: creatives, tourists

Show that we are more than a little town in NM, that we aren't Santa Fe, that we have a diverse and sophisticated community

We want to be part of the dialogue: if you want this city to matter in the U.S., art has to be a signature consideration because it speak about our diversity, passion, open and inclusive community. It is our voice.

- to be an inspiring place for people to come to
- to continue to raise the bar

Would be a shame to cut it now: we've got momentum!

Employing people, esp b/c of concentration of artists here

Keeping money here: artist, fabricators, etc.

Differentiating ourselves from other places... not cookie cutter = introduces and reclaims ID of place in homogenizing culture = anchoring here

- Need the program, not only what it has done for him, but what it has done for others (other artists, the general public = educational, informative, inspirational...)
 - IDifiable pieces that provide a great deal for the city: happiness, draw people places, ...
- we are just beginning!

1st: Economic: that being creation of art taps into creative economy = hiring artists + trades people, impact of being known as center for public art = adds to draw of outside people coming to ABQ

- you can quantify! impact
 - tell others
 - buy local art = arts economy
 - might look into pa program = opp for communities to define themselves = people don't know they can approach PA staff about pa in their neighborhoods! = engage people in what the city looks like and feels like
- especially in this economy

2nd: Quality of Life: connecting communities = intangible stuff that is hard to quantify

2.8 What kind of public art project would you like to see happen in Albuquerque?

CITY STAFF

Temporary projects: interested in as an artist... for benefits:

- high educational component: gives opportunity to introduce community to something contemporary/risky BUT won't have to live with forever!
- Decreases maintenance costs
- Gives artists opportunity to experiment

- Gives emerging artists chance without worrying about technical difficulties, and gives them experience
→ small amount of \$ so that failure won't be such a big issue
e.g. NM Arts: Time Projects

A bigger thing: instead of focusing on neighborhoods/regions would be nice to see a park 93-4 ac) in/near downtown with examples of public art (eg. public art sculpture park)

- Instead of pieces everywhere, a concentration
e.g. Indianapolis (~40 acres), St Louis, Minneapolis (the Walker)
- need to provide a space downtown that is more than just a neighborhood park, e.g. open space, rail yards
- Public Art Park with gallery
Why a gallery?: curate shows because can't see indoor collection as a whole, or even celebrate it = 600 pieces of collection + over half are 2D works
- studio @ UNM: The Central Park of ABQ?
> reclaim the rail yards
e.g. Haag's Seattle project: reclamation + art
e.g. Fresh Kills: toxic site
e.g. Battery Park City: creating land from river for live, play, work

Temporary Works / Event-based works: it the importance's of the word permanent. I think we miss out on the opportunity to fund works that are temporary in nature. I am thinking that there is a whole line of work that we could bring to Albuquerque using the 1% but the ordinance states that the work has to last the cycle of the bond which is 15 years. So things like the Gates in Central Park wouldn't work here. I think what makes Public Art what it is sometimes means that it is here one day and gone the next. So it becomes an event that people have to experience and take that experience with them. When we are surrounded or emerged in the environment of work we sometimes take it for granted and do not get wowed.

It would be great to be able to develop work based on the event. Installations, sound art, video works. All things we could be bringing to ABQ but the program is limited due to how the funds are used. So we are "stuck" with putting up sculptures at fire stations or community centers. The program needs to embrace the modern age with technology and think outside of the box. Some of the best examples of public art are the ones that are here for a short time and go away and last in someone's memory forever.

Needs to be structured, re: relationships in planning, creating, installing, and maintaining
i.e. can't have landscape architect and artist running parallel to each other/separate from because it doesn't work = frustrating
> need to be on the same team and working on the same time line
e.g. Twin Mtn @ Coors + I40

Anything; everywhere

- e.g. Big I: art in landscape + landscape architecture is elevated by it ☺
- e.g. San Mateo sound barrier wall ☹ didn't work as a team

The city doesn't seem to have a lot of planning for neighborhoods (particularly historic neighborhoods). I haven't seen an community plans ☹ Need cohesion. Need to connect neighborhoods/city in pleasing way.

We don't get to make the decisions about resulting product = we establish criteria for why facility should have art and unique qualities of site

e.g. hillside project at Hurley: wall mural on overlook
re: history of site
result: text on site + metal elements that attach to handrails on stairs
e.g. San Mateo project: Chevy on a stick
re: history

→ would love to get more involved in decision-making = would it be beneficial for this position?? It would be great to be more involved in decision making beyond criteria for park, ...

No projects that she is wild about...

Cool one in San Diego: big piece, memorable, quite memorable

Chicago: big, wonderful pieces

→ probably beyond our budget and a mayor's taste

→ big, monumental piece but where to put it?

See more public art integrated into public buildings = not just freestanding objects

e.g. columns of the bldg that are designed by artists → people will respond well to this kind of approach: bldg integrated art

Water issues/features = make them beautiful, e.g. xeriscape: the art of being resourceful, function and beauty, and enhances property values

e.g. alleys: turn from technical things into places people want to be

Take the plaza and pkg lot outside City Hall and turn into a park = art

- porosity
- plant things
- make space functional and beautiful in order to get people to hang out
- will increase property values

Creative, challenges the 'consumer'

Gotta just put it out there

When are components come in, appreciates it, but not her first thought

→ Needs others to come to her with ideas = she is open to it (input + opportunities)

I think we have it all: diversity, geographic distribution (even along hwy.)

Re: Neighborhoods: Arts Boards set aside \$100-150,000 to have competition to target neighborhoods to design and install public art at entrance or in neighborhood park or community center (sat \$15,000-\$20,000 per NA)

- Doesn't know of much PA on West side...so could probably do with some more...

Not nec about more pieces but more variety, e.g. not just bronzes

- More for kids to play on/interact with and edu

- Land art

- Temporary

- How can you help to get to know certain pieces are there, e.g. land art at abq museum grounds

- Way to make civic plaza more interactive, e.g. get people in the water/ftn?

- Lots of small \$ going out to nonprofits = too insignificant! Need more \$ or doing things that make a bigger impact, e.g. UETF

- Big advocate for land art at the Balloon Museum, but they can't seem to get it going

- Wonderful open space that could be enhanced and educational
- Lots of events and lots of people attend = big publicity of artists

We can't do because we aren't the creative people, you are! = we are open to working with public art

- eager to see what's proposed at Balloon Park!, but it's on hold
 - temporary works: has arts board confronted the issues?
 - I am waiting for a large kinetic sculpture that can take advantage of our sunlight and winds
- Millennium Park in ABQ
- A Rail Runner/Dntn ABQ Station: Public Art Walkway: a pedestrian ways that serves as a gateway to town/station = walk through and everyone sees

IDEAL project: bridging environmental concerns with urban (planning and living) = bringing conversation to peoples' everyday lives, re: environment and sustainability

- e.g. Alley gardens: reaching another audience and getting participation = expanding base
- co-mingling, bringing together individual constituents

Like Plop Art: whimsical, unplanned art = surprise! Unfortunately, plop art has become whipping boy for art that exists for no other reason but as art

Ideal Project: Something that really showcases the creativity we have here: to blend technology with creativity

- over the top, WOW! Factor = nat'l attention
- = not monumental in scale but in thought

2nd: something that has a multi-place presence/connector

- visually unifying for a large/area installation
- e.g. I-40: lots of pieces but not interconnected = feels too hodge-podge ☹

Like the idea of fewer, larger statements

- think about major pieces in other large cities and tend not to be 3 small sculp in park, rather gateway pieces, focal pt in civic place and have a unique character
 - not fond of 'plop art' = could be anywhere (not just one off the shelf object)
 - fewer works but larger commissions makes a bigger impact
 - where?: dntn civic plaza (mostly memorials to dead people and bronze people=amt to nothing but viz chaos) → lets celebbrate living people and future people
- e.g. tricentennial towers: designed by committee ☹ = compromised, they are there but no one is moved or inspired by them = if big things ... artists need to be there from the beginning

CIVIC BUSINESS STAKEHOLDERS

Would like to see Public Art as part of regional public art program

- we are too parochial = envision teaming up with county, e.g. RailRunner Art Corridor (working across boundaries or orgs, cities, counties)
- regional => econ, political, social, cultural, etc.
- because less resources available, we need to partner with private sector, counties, other cities, Indian Pueblos
- But, what does it take to work across orgs, boundaries, etc.? + who does it take (can Sherri instigate this?)

Educational Components

- for artists
- for communities

- getting community involved in creating public art
- Mayor's summer program = involvement of up and coming artists = merging artist programs
- Educate artists about business side of public art
- Need to expand Becky's work = she is doing is good job!
- High School Interns: to help with website and other 'advertising' of the public art program

Interactive public art

- walk to and walk through
- But, important to have a variety of types of public art

Why don't we have Openings/Dedications?

- even for indoor installations = when hang paintings in a facility
- need to advertise when projects are completed + celebrate the work

Public art at the Airport

- 1% for the arts should take over the airport/aviation program (revenue bonds)

Foundation

e.g. ABQ Museum Foundation, Botanical Gardens Foundation

- can PAMuseum have a Foundation? = is this possible, re: charter/ordinance
- we need this because of underfunding = need to find ways to get more money for staff, activities, etc.

City/State Collaboration

North wall of State Fair Grounds on Lomas – eye sore that needs attention

Need a 'home run project'

- not just BIG physically but impact-wise
- a big project that helps a lot of people
- but don't want to spend all the money on one project so nothing else can happen

Website

- need more links: to advertise artists and NM
- provide information about all the people involved in production/creation of the public art, eg: fabricators
- How to advertise Public Art?

Would like to see more land art + environmental related art work (much broader, e.g. photography)

More light interactive pieces = diversifying the inventory, e.g. light refraction, glasswork, shadows, etc.

More public art integrated into context/project = not stand alone

=> need to be in at beginning of project development

= a stronger impact on the larger landscape

I have a real bias, re: land art project with 516...

NM great place to make work but hard place to build a career (re: Santa Fe scene = interntl' art scene)

How can pa be a vehicle for "indigenous artists" (people from NM)?

= wants to see a regional approach with high enough \$ value so can do 'world calss' projects = local dollars support and elevate artists and the art culture, then can export our people to international scene = opens up opps for local artists

Need a strong community gathering place

Where? : civic plaza or 4th street plaza

- civic plaza only works when scheduled special events ☹

- 4th street: underutilized, has become gathering place for homeless = people avoid

How is PA a part of this? = Incorp. art with landscape design

1. Landscape is critical with 2. strong DMD involvement and 3. sculpture/water features that make people want to be there

- Needs eyes/activity on the street – visibility = safety

- Need to do more pieces that celebrate our history > tells us where we are from

= PA Gateways to dntn and other districts, e.g. International district

How do you use pa as identifiers

e.g. knob hill gateway: could improve for tourists = help them understand what it means to be entering a new district

Large monumental piece: collaboration of known/international and unknown/local artists

- Why known and unknown = known artists area a draw people and then boosts lesser known artists
- Monumental? large piece, land(scape) piece
- Where? Don't know!

Good that the city has a PAProgram and enduring =

Keep doing what it has been doing...!

→ making good small and accumulating decisions, following the public process (participatory = people will then buy into it)

Alley Art, re: arts festivals he's worked on

- installations not permanent
- urban outdoor gallery, e.g. paintings, sculpture, video
- transform a trashy space into a corridor for pedestrians
- gets you thinking about how alleys function in our world

1. involve art with open space + parks

2. use pa to enliven the dntn

= needs to be all over town = fair distribution! (geog and cultural and types/forms/styles)

= would be great if there was an appeal to different age groups, e.g. biopark for kids

About location NOT type → building for people to come!

e.g. Viewshed in transition areas, eg. Dntn to Hispanic Ctre

= making connections

e.g. around RailRunner (vs Santa Fe's RailYards)

= challenges to logistics b/c of all pops that use it

Walls > how to make vertical surfaces sing!

- not just murals = not just decoration

- so many walls around, how to go beyond simplistic visual?

= make people aware of natural elements: say something about this place

e.g. shade/shadow, movement of wind, subtle

Linear/Networks: How to capitalize on working across departments

- acequias + diversion ditches = water / walking trails
 - alleys
 - roads/highways
 - urban agriculture
- “exploit” + preserve for / as public

Art that is intentionally ephemeral = a spontaneous quality

- > but don't have a truly ephemeral piece yet (hasn't been to Bosque piece)
- > wasn't there yesterday and won't be there at a point in the future = jolts people/they pay attention = makes a place “new” again / captures attention
- > understands that there is a ‘permanence’ clause..., which must be a challenge...

- Right now, given economy: need to put artists to work = a number/lots of small projects +/- \$20,000 each > need to be outdoor sculptural pieces not just inside 2d
-18 months ago: we need larger sculpture and land art projects in public realm b/c so much of what we have are small works of art that are 2d or interior (majority of collection is small works in inside bldgs. – justified but we need more work out there in the city property that are easily accessible/visible , e.g. row

Concentrate the PA = set of actions add up to something (a sense of a place)

- e.g. Old Lomas street bus stops
 - e.g. framework plan for existing pieces to strengthen
 - e.g. anchors to entry to city in public spaces: make a space, trail, narrative
 - e.g. ICE Plan for freeways tried to do this, but got eroded and size was difficult to feel as a set
 - e.g. Knob Hill gateways attempt this – but so far a part = need pieces in btwn to connect/cohere
- collections that have a theme/tell a story physically and otherwise

Maybe need to revisit these projects = all feel like beginnings and not robust examples

Need to embrace new things = this is where the private sector comes in!

1. more technologically based, digital art stuff, edgier
2. temporary public art = big shift in thinking in abq and nation-wide

Interested in contemporary ideas, new media/technologies: to engage people through the senses (sound, video, light, etc.) as well as traditional craft materials = combine/integrate in innovative ways = a spectrum

CREATIVE PROFESSIONALS

- Have some nicely developed open spaces (parks, open space) – would like to a series of walking trails that take you from art piece/land art to art piece...
 - e.g., NE Heights: need coord. art placement in community open space/streets = make feel a little less raw and more tightly drawn into city as a whole = sequential art that makes sense (that builds up over a series of pieces)
- cooperative agreement at APS to get art at the schools so students, faculty, staff will experience art on a daily basis and even use it in the curriculum

Don't have any critique about how art is inserted around the city...

BUT, We need to raise the bar! = need to promote PA that it is not just something everyone can participate in = an attitude about PA that is about professionalization of PA

→ just b/c public is paying for it, doesn't mean they should be making decisions = not about making community assoc happy

We have some big visible things... e.g. Towers at Rio Grande

> Using technology ... entertaining at night, emphasizes certain things, lighting can be about safety but a cheap trick that needs to be used more sparingly

PAP is getting stuff out there, but need to raise the bar

It is successful in placing things + imagining things, but would like to see manage more like investment and collection

Would like to see more:

- temporary installations, e.g. State's project: "Time"
- artists residencies in various departments

Artists involved in curbs and gutters, e.g. artist in South Valley working with water catchment system: artist + contractor + community + ...

Her dream job: she is doing at the Convention Center

- provides jobs and job training for talented youth
 - makes high profile and accessible: visual and physical
 - layers of meaning
 - on a civic building
- additionally, PAP support: for maintenance long-term, and the funding has allowed for covering professional artist costs

A lot going on in ABQ but not necessarily public art, e.g. Land Art = a good balance

Needs more than anything:

Not a project so much they need leadership/support in mayor's office

Get artists in all public projects = artist on design team for everything we build

At design team level there is a creative person

Needs to be integral and accepted by others involved in the project so that it becomes a 'given' = resistance to artists goes away

Infuse it not force it

Would cost less + less headaches

→ it's a matter of protocol: needs to come from mayor's office

5-10 years ago would have said a 'Calder' in civic plaza

Now, need to say something like "20% of projects will be neighborhood-driven projects"

= address a need

ABQ doesn't have a center b/c strings along Central ... so have to think about this

vs. Millennium Park

Have to get ideas out there + tap into the energy = people are ready for more

- Need a vision for the city: need to make it look good, quality of life
- Big pieces in downtown in civic space
- blue chip artist – NM has some! e.g. Bruce Naumann

A project that involves the public: getting hands dirty, make them part of the process so that it means something to them. Especially people who don't think of themselves as artists

e.g. Working Classroom: getting youth involved and proud; also includes education, skills training, personal development

Ctre for Land Use for Interpretation: their approach is exciting = open thinking, democratic = providing information about something you are already experiencing, so not nec political...

e.g. micro histories / documentation/evaluations

e.g. land art

e.g. temp installations

e.g. works that are conceptual = not recog. immed. as art/public art

see Austin: underpass/tunnel = public utility or art?

Blurring the boundaries

Where? Often just at entrance to public parks (entries, gateways) ...

Areas that aren't considered platforms for PA: retention ponds, diversion channels, overpasses = integrated not decoration

Tri-centennial towers: he enjoys what the artist did: monumental, beautiful, don't need to understand = don't have enough large pieces!

e.g. Chicago: Picasso, etc. = ID Chicago = we need that in ABQ

Need to ID the city

Where? Downtn, uptn, midtn, east side, NE hts., etc = we are so scattered...

City hall, convention ctre, city gov't = always come back to this

Issue: the homeless

= in this hub! But other sections need them, too

Temporary sculp pads are the way to go right now, b/c not huge stuff not permanent, brings anticipation and life and variety in their lives

= possibility of getting pa into smaller neighborhoods = investment is worth it

We need a variety of public art:

- linear (hwys) = art at 50 mph;
- need art in major gathering places, eg. Shopping centers, etc. with private investment, hospitals,
- don't need a lot of big \$ projects when we are flush ... but until then smaller pieces
- get away from the easy stuff, eg bronzes

Temporary art – moveable, temp specifically for that purpose

10 year commitment to move every year or 2

1% from private, too

Would like to see less expensive and many more pieces put out there: about Emerging Artists: materiality + spaces

Public buildings: should have artist attached from the beginning with the architect

= not just 1% after the fact

Tri-centennial towers: he enjoys what the artist did: monumental, beautiful, don't need to understand = don't have enough large pieces!

e.g. Chicago: Picasso, etc. = ID Chicago = we need that in ABQ

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Where? Downtn, uptn, midtn, east side, NE hts., etc = we are so scattered...

City hall, convention ctre, city gov't = always come back to this

Issue: the homeless

= in this hub! But other sections need them, too

TRANSCRIPT OF INTERVIEWS: I have not edited these comments, so there are misspellings and grammatical errors, among other errors...

Section 3. The Public Art Program: Knowledge of, Interactions

3.1 What is your role in either the creation of or planning for public art in Albuquerque?

CITY STAFF

- none

- Arts Board members (4): Fair selection that includes as many people as possible

- help when called upon

- contributes to public art program by \$ added to project: extra 1%

- I have very little input other than being asked to be on a selection advisory committee to select and artist for a land art project

Not direct: We can help make public art happen, but you have to come to us with ideas and come to use early enough!

- Administration and oversight of program

- Openly advocates for PAP

- education and outreach

Have no idea what the process is for PA to happen

Could have a role: working on plan for city?

Also, working with neighborhoods who want public art = sector plan

e.g. dntn sector along Lomas – could be something more made of it = cluster and make something of it for the neighborhood = right now a divider and safety issues => how to make it a great space for neighborhood

Been with city for a long time and know public art well

What he needs to do is: take experience and expertise to promote PAP in NAs: work more closely with staff about informing general public (and NAs) about PAP, through newsletter = he wants to forge a better allegiance with PAP because he has so much reach/contact with the residents of the city/neighborhoods

If art component is desired

- she supports

- she could, though, take a more active role, but not where she is at right now, and not sure how much more active she can be → she could present more ideas

e.g. next 5 years we have these projects, plan for a budget for public art NOW

> ID projects + budget ahead of time, instead of last minute ... so, lose out ☹

Practical/Selfishly: does it fit our brand → is it something I can put in a brochure (destination thinking)

Don't want it to be polarizing – leaves a sour taste

How does public art affect the mood of people: does it calm them, anger them, ... entice them → this is about selling the city

The way things are structured (diffuse and disparate = don't collab much) don't see have a role to play city-wide, but would be happy to!

e.g. museum's sculpture garden... b/c of political pressures it is a compromised space... maybe a new era...?

- Required by the ordinance to be there
- Major role is to keep the council advised on what is going on with the PAP – re: when things go wrong council needs to be informed so not blind-sided by any projects
- Role in terms of arts board: she tries to advise
 - e.g. project proposed for drainage pond ... her responsibility was to tell them the site was going to be redeveloped... so why put art here now?
- council participation: staff always participates in selection process, so she often coordinates

- via CIP
- working with landscape architects and artists
 - > Should be a process of multiple actors

- working with people (e.g. Sherri): have had a couple public art projects in/at the museum
- try to partner with PAP as much as we can
- take care of public art on museum site
- supportive, provides expertise and time, shows up, and enables projects to happen: e.g. Levy Gallery (museum provided space)
- Would like to participate more in selection process of artist and in determining which parks get money for PA (doesn't know selection process = how make decisions about funding and for what uses) = wants to be ahead of the ball not following after the fact

CIVIC BUSINESS STAKEHOLDERS

As county public art manager

Right now programs not set up to cross boundaries...

= working together can be complicated, but can:

match money

jointly approach projects

big picture: opps to be more regional!!!

\$ is tied to Bond source = don't have flexibility

→ if there were other funding sources, could do more temp projects

talking and collaborating: themes, directions, etc. = regional collab

how to make the programs more amenable to one another = a team approach given city and city have different ordinances

Next to nil...

Before land arts input was almost non-existent

Talks about with students, re: opportunities b/c of crash of commercial mkt and distance from patrons

Until ... when Sherri got interested in land art

Our job is to MP downtown area

We need to do a better job of incorporating public art in our vision and help PAP understand our vision = marry development and growth with maintaining green space and public art = a critical role

Prompting developers to play a better role incorporating public art that is public or privately financed

- evaluates process of being fair
- creating open environment for (emerging, in particular) artists

As Dean: helping formulate policy

e.g. new arts management program

e.g. Serves on boards: to shape public policy

Symphony, 516, Museum

As a Univ Prof is more as critic, gadfly, observer

- have opportunity to approach business and property owners not as a city person but in a different way, as a non-profit; therefore could potentially be a 'collector of spaces,' someone who identifies sites and negotiates venues of public art

3 levels architect can be involved:

1. projects you are working on: including, placement no matter project/client (even if not city project) = 2. promoting and making happen on any projects

→ ideally, 3. getting together with Sherri early enough to make things happen = early stage of project

make sure there is art in every proj

- Has a stake in it,
- Has been on taskforces, re: visitor impact
- By affiliation with Sherri is part of brain trust/sounding board = not formal, but has influencing voice

Being able to use/work with various organizations/departments to make the banal more interesting, e.g. shade structures, benches, etc. = how can become public

→ In her new job: to be determined, but:

- would look for OPPORTUNITIES for, e.g. parks
@ the global level to the detail scale
- integrating artist early on in process
- getting people involved = thinking about public art as part of the 'system'
- how to tie sustainability in, as well as functional pieces as public art that's meaningful to people

- Landscape designer = creates places for public art (when working in public sector)
- City makes decision about the art work – so, just involved in creating spaces for public art
- How would you change your role/contribution?
> was involved by going to pa meetings around the 'coffee filter project'
--isn't involved like this any more... life has gotten in the way = would like to get involved again

- Collaborator: ad hoc, potentially could be more systemic (re: UNM SAAP not just about Mark)
= organizations not individuals

To give voice / to ask the questions that govt can't always ask (b/c of bureaucracy...)

And to be catalyst for collaborations, e.g. land art

to inspire collabs that aren't normally thought of = a convener =

→ networking, convening, and cultivating + challenging the public sector

No direct role = supporter of ...

2 things we do, we do a good number of projects in ABQ: 3 going on right now!
\$150 – 200+ range projects
when have smaller amts of \$, we partner with Sherri = turn money over to her and she matches
and she runs = makes for a bigger project than either could do alone.

CREATIVE PROFESSIONALS

Been v. honored to do as much as we have

Usually involved in 2 ways:

1. integrated art, e.g. Big I
2. or create a nice setting

Hope to continue you doing this!

- creating public art
- supporting artists
- supporting the PAP

Within public and private as artist and designer

Selection panels

Brainstorming

Administration

Interest in community and public service and social change

On committee that created ordinance

- artist
- supports the arts in various ways (serving on boards, etc.)
- serves on various boards (local, regional, state)

- Award: Day in the life of ABQ 2009: 10 photos for the museum: her subject: Mountain Road
- Audience building: educating people about the arts via photography

Telling stories, inspiring people, enriching peoples' lives

- Want to continue working with city on mural at conv ctr and at zoo = a big thing for students (summer program) to gain skills and learn about the whole process!
- working with sherri on mtn road on temp sculp pads = Harwood can work with community re: public process = fits their role very well (workshops: implemtnation, legalities, etc.). Harwood is a fluid org so open to new opps (with the city) = see themselves as an anchor org for neighborhood (re: civic engagement)
 - likes how enhances Harwood enviro
 - could become fiscal agent for pieces of PA (for projects where logistics won't work directly with Harwood or PAP, also artists who can't handle city or state \$)
 - e.g. foundations contact Harwood, so could include PAProgram
 - Have access to high quality artists at Harwood that can collab with city

3.2 What do you know about the City of Albuquerque's Public Art Program + How have you come by this knowledge?

1 2 3 4 5 6 7 8 9 10

little knowledge

well-informed

CITY STAFF

2 /3: Knows *of* the program because just down the hall...

BUT not much publicity or events, e.g. not covered in the paper (ABQ Journal)

You may see the public art but don't know anything about it

Can't say much more because do not know the program well enough

2: Rail Runner not part of city/funding

3: admire it but don't know about process; from walking and driving around town + via media
To become more knowledgeable?

- spend time on the website? = should help citizens understand process and how they can get pa in their neighborhood
- help people, including council understand process

Making Planning more involved? Involved in a project

Mostly reactionary rather than proactive

e.g. working on a PAMP – would get planners involved and the community

→ would be a resource planners could use to talk with community about – in getting PA in neighborhoods

4: I do not feel knowledgeable because I almost never have much to do with the program. My knowledge of public art is from my noticing it and learning about individual pieces as a private citizen

- Not aware of planning procedures

10: Because of my position in CIP and relationship with Sherri (and her staff)

10: experience with the city: 11 years managing CIP

- Gordon reported to him
- Worked for other depts.. too
- Knows Sherri
- Has attended a lot of Arts Board meetings and selection panel meetings

8: parts about funding don't 'get' = mechanics don't comprehend

- As education and outreach consultant
- As an artist

5: she knows there's an Arts Board

most of the reason she knows anything about the program is because we are on the same floor, and I've gotten to know Sherri

- don't know funding, etc.
 - o knows bits and pieces +
 - o know about only at the last minute ☺

7 /8

experiencing as resident

knowing some of the players in PAP

through the website and various pa guides that have been published

10: because I am director/project manager (3 FT staff)

10

interested and care about art and public art

15 years in CIP

working on projects: parks

9 : because:

- museum is a city entity
- knows Sherri
- has done some research
- been on a selection panel
- worked with Arts Board on installation at museum

8: know a lot, don't know it all

- longevity
- participation via inclusion of public art in some of my projects

10: b/c has been involved for several years

helped write arts board ordinance

attends meetings and is intimately involved

→ believes city councilors know program well, too

7 / 8: Thru following diff projects over the years + b/c of his interests and being in arts circles + Since being on council have had contracts brought before us and have had to nominate people to AB, selection panels

3 / 4: because never had access to us before ... until recently when Dan came to him to talk about gardens and water catchment systems = a good relationship: technical + art / social

5: more than average citizen

has been involved in various ways

ran state cultural services for a short while

CIVIC BUSINESS STAKEHOLDERS

6: generally know how it works and know projects (working on); know the staff, have sat on selection panels

- but don't know specifics and challenges

- don't know flexibility they have \$

→ important to have this knowledge b/c there are only 5 or so pa programs in the state, so need to be aware of each other to support each other

5/ 6: 15 years ago was pretty high

lost faith in it ☹ saw a lot of bad decisions and art

Sherri has brought his faith back: innovation, open thinking

8: Have sat on selection panels, close to Sherri (on our committees), worked for city (Mayor's office), application end: from applying for UEF grants

Involvement is how knows program

2: don't know art pieces well = haven't taken the time to get to know

7: through bond projects and ordinance

- > may not be fully informed but knows where to go for knowledge
- 7 / 8: a moving target = was better informed a few years ago
pays attention to the arts in ABQ
living here for 30 years
teaching at a college of fine arts
as dean was more focused on ... his responsibility as dean was to be informed and serving on boards
- 2: didn't know there was an ordinance but did know something about 1% ...
 - knows about the program because of Sherri
- 9: sat on committees; lots of projects involved in; since initiation
→ general public doesn't know about program b/c too much information and too busy
website seems best way to communicate = so needs to have examples, locations, etc. must be current, info about art, how to participate
people who are moving here will look to website to find out about quality of life
- 5 / 6: her knowledge comes from being on task forces and reading materials about pa program
- 2: because doesn't like most of it, so doesn't look into it
= would want to know more about public art program if public art were something she wanted to spend time with
→ As a city employee...
 - bus tour of public art
 - walking tour with brochure (by district), use cell phone technology
 -
- 4/5: used to be involved
 - knows when it started, that 30 yrs old, a little about ordinance, 1\$, bonds, etc., arts board... kinda knows how it works
- 8/9: b/c this is a volunteer role = hears things 2nd and 3rd hand = not there on day to day process; generally people are not informed at all: knows v. little
- 7: As a collaborator; studying the program academically
 - knows a good part of collection, history of PAP, ...
 - don't know ordinance the way an admin would know
- 9: b/c used to be pa administrator
now out of it, can't put herself in a 10
Her peers: knowledgeable and supportive but not as familiar with details = 7
- 7 / 8: familiar with committee workings, artists, issues Sherri is dealing with
 - reads the local paper
 - close with director and she is on 516 advisory board
 - but doesn't know details
- 4: b/c until Sherri took over hadn't partnered with city (past managers didn't want state involvement)

I don't know how decisions are reached, funding logistics, e.g. our program is based on sites for funding, Bern Cty: gets \$ and board distributes...
= feels ABQ is somewhere between 2

CREATIVE PROFESSIONALS

8 / 9: thru 20 years of working on projects and working with various arts boards
try to keep up with what arts board is doing

Is your staff well informed? Yes – b/c are working on these projects

10: when arts board member and as an artist, NOW = 8

8: - as a public artist involved in 3 big commissions

- being a member of arts community
- knowing Dan and Sherri

4: not currently in the loop = don't have time to devote to it

6: as an artist, serving on boards, knowing other artists, knowing people involved with
PAProgram

- doesn't know about funding: how money is allocated ...
- doesn't know which pieces are the city's or if county or state, ...

4 : only because Sherri engaged her = otherwise insulated, in her own world, so hadn't spent time
investigating

7 / 8: first got involved with city when had a task force (re: tom waldren episode) = got to know
people and what was going on

Not sure: outside of what I do, not that familiar with it b/c so busy!

What I see, I love it – likes to be surprised

Don't know where they are + who artists are

8: comes from working so closely working with Sherri and Dan + UATF (Matt)

- part on arts board mtgs
- being a part of arts selection
- and, her arts background gets her seeking out arts/public art

9: not that many things have changed since been on AB

- still in touch with pa people
- talks with arts board people often

Are the planning procedures for public art easy to understand?

CITY STAFF

- unsure (majority of people)
- When explained to them: YES, but education is needs
e.g. many people think that is it just political; that is, only 'friends' get to do public art

CIVIC BUSINESS STAKEHOLDERS

For artists = they need to understand protocol, politics, planning procedures, business workings
=> professionalization of public artists

→ could this be at state level or beyond = not just at city b/c artists are coming from all over

How do people get their hands on brochures (hand out at city sites and hotels, etc.)
Unfamiliar with process and funding

CREATIVE PROFESSIONALS

Has done so many now, used to the process

Now things are digital has made process easier

Posting of images of the site + other info has gotten a lot better

3.3 Strengths + Weaknesses of the public art program...

Strengths

CITY STAFF

- we have history!: gives us a base form which to operate and make changes (e.g. the ordinance) and to open things up to change

Sherri - open

- willing to listen to use, re: plans, etc.

- informative

The fact that the program exists and has produced lasting public art

Great team:

- Sherri has the history, good diplomat and negotiator

- open-minded

We've got Sherri + staff = TEAM: artists who are not just administrator but creative thinkers (outside the box + big picture)

- Don't know enough about it

- Any staff workings she has had has been great – staff is exemplary = easy to work with

- quality artists

- have great public art that defines us = not just one piece!

- the longevity of the program

- fact that we have a body of work out there that has some heft = a lot of people can point to a work of PA (for good or bad)

- well-led right now

- PA manager recognizes the politics of PA: she has knowledge and background to handle politics

- Sherri has so many connections with and into the community!

- Sherri is visible – as manager of PAP

- Lots of good ideas, e.g. spent some of \$ putting groups of pieces together

- its up to the council to change policy b/c using public money = process!

- Fairly robust

- Fairly well funded – but not sure how compares to other cities

- Have some good work over the years

- active and vocal board

- Arts Board is a cooperative group

- Big one: Sherri!: passionate, caring, experience

- Strong point of program = do have variety, e.g. Cassandra's work

- have a lot of it, all over the place, and varied

- Collection: diversity of collection

o PAP has everything from H.S. photo to renowned sculptors, neon and audio (re: museum collections typically have a certain kind of collection)

- Process: we have a strong ordinance that allows for a lot of flexibility: well-drafted and has stood the test of time. It is an enabling document

- Arts Board: mandate of ordinance. A citizen board that changes, allowing for new input and perspectives
- given economy, strength is to have a stable, dedicated funding source that has rarely been questioned
- **jmp: having consultants:** ordinance allows for a 20% admin overhead, which gives Sherri money to hire consultants
- would like to see PAP get more publicity out there, currently is in the form of brochures ... how to distribute?
- V. strong manager (Sherri): battles, advocates, pushes for making things happen
- Excellent staff: Dan and Matt
- Strong Arts Board and UETF committee
- a lot of energy
- pretty good vision for what would like to see

CIVIC BUSINESS STAKEHOLDERS

- Sherri is TOP NOTCH! = we can't lose her!
- strong history + something to show for it
- 1% = predicatbale funding
- we have general public support
- good working board right now = have enough people with experience to help newcomers
- a lot of mutual respect, knowledge and experience
- have more bond projects = \$ => can incorp more pa into urban landscape
 - o city program is urban = have concetration of art vs. cty is much more dispersed = less impact
- Has a sense of trying to do something (had drifted for awhile)
- Has a decent record of supporting local artists = not just chasing stars
- current staff (Sherri, well respected, collaborator, community partner) and who staff have been in past (G Church)
- art board: seem to be an open group (re: RFPs and Qs = don't limit the artists = mentality that the artist knows best = don't tie artists hands)
- dispersed thru out whole community
- on cusp/cutting tech and new trends
- Sherri and her staff are doing a good job
- Diverse types/forms of art = don't have to like because it is a group process ☺
- Respond well to community needs and input
- Flexible and adaptable and reevaluates itself
- Has a good program and doing good things
- Sherri
- From what he has seen: it is an indicator of culture (here): chevy on a stick, agave, labarynth, mosaics
- Does a good job supporting artists
- Working classroom: good that another entity in the city doing public art, provides opportunities for non-professional and youth artists
- longevity, development of, collection/body of work
- do pretty well with maintenance (knows it s hard) = durabilut
- good dispersion = all over town = fairly done
- always been great to work with
- Sherri is one of most collab and innovative peopel she knows = can make things
- Making some big movements forward
- doesn't know enough
- Board meets monthly = active, key to keeping arts alive

- outdoor installations reach a wider crowd = focus = more lives touched => greater appreciation by the public
- Sherri is a very good administrator = big strenght!
 - lots of great energy
 - creative + excellent admin skills
 - overall puts staff as a strength
- Good Board: knowledgeable and pretty good appreciation of quality art and what its about, some are pretty narrow minded = need a bit more edu about art
- People need to know there limits ...
 - wealth of experience: Over its history has tried a number of approaches and can now look back at successes and failure
 - well-positioned: you can make the economic argument here rather than other smaller cities
 - thoughtful: re: balancing public interest and involvement
 - large collection: small works in different dimensions throughout the city
- It's history = length of time
- Successes: its collection
 - staff and leadership: Gordon, Jane, and now Sherri = continuing a tradition that is remarkable
 - engaged with community
 - forward thinking
 - NOT beaurocrats
 - Adventurous, qualified, diplomatic
 - Sherri is able to work with many different people
- strong staff in place

CREATIVE PROFESSIONALS

- sherri is doing a great job – comprehensive
- his firm loves working with Sherri and her staff
- supports artists! And helps las' work with artists = contribute creatively to the community
- Gordon and Jane built in a strong and well-organized and sensitive way that serves artists and community remarkably well
- Sherri is great!
- Diversity: a lot of projects with different approaches
- Well distributed
- Staff has thought carefully about how to support and advocate for artists,
 - e.g. hidden costs (prep time, research, working with kids)
 - being paid on time ☺
 - contracts processed quickly
 - and keeping things running smoothly
- It exists!
- Its history/reputation/collection/built a solid foundation
- Exveelletn staff: great ideas and energy
- Gordon's masters in geog: placemaking, community, Romania
- Pitted museum high art against community
 - luis jemenez: pieta
- Grounded in community → from Grodon's days
- Stenght: dealing with tradition, history/ies, ...
 - = program evolved with tension embedded, re: contemp/high art + traditional + low art
- Arts board and selection panels are more educated now...
 - how/why/what do we educate them?
 - > edu component is skimped on b/c don't have time for it, given all the work that needs to be done

- > need to talk about what range is possible!
- > does the arts board really know how many people are working as artists and are making 'great work' and respected nationally
 - so that can tap into local arts community

Ordinance she was a part of developing = ways of selecting work

direct selection is one of best ways to broaden curatorial role of board

→ but then there are abuses of this, e.g. Sonny Rivera and the Mayor

CABQ: is comfortable with local and SW work which is great but have a fine collection of this so need to have a greater mix b/c we are a large metro area = contemp enough to support a larger vision. Need more contemp stuff in the collection!

Applauds Sherri for doing this work now—being relatively new in the position, and at this crucial time for the city

- Staff is doing a good job = openness and accessibility + intent is there!

- Need more!

- Need to involve the community = get more people involved

Need to ask permission/satisfy 'the people' = must feel ownership

→ otherwise will have vandalism! e.g. Onante foot

- Sherri is understaffed

- Sherri needs more help from the city

= more people involved

- More people need to be recognized = artists who are doing work and doing good things for the city, e.g. Betty Sable

- piece at ABQ: 1 artist not 3 people trying to share

= don't throw people together + don't want for the public to be confused

- fantastic staff: dedicated, professional, passionate

- arts board: well represented across city, not attached to whichever mayor is in office = policiatl agenda is not attached!

Weaknesses

CITY STAFF

- tried to partner early on but didn't work: would definitely accept an approach to partner with PAP

- lots of scattered, small pieces ☹ = need one big crowning project to establish PAP as a force = more high profile

- need to broaden base of audience: not necessarily as participants in the process but outreach is needed, re: what does public art have to do with me? Tailor projects to them

rigid - that need to be reinterpreted regularly => adaptable

- shifting platform: revamping as arts board changes: tend to reinvent because procedures are rather nebulous = need to have ordinance and guidelines as not static, e.g. temporary art work, event-oriented artwork

- don't know much about but ... always need more variety

- need to be open and transparent = would help people be more open to conversation

- Don't know enough about it

- Not enough diversity: does it have to just be sculpture?

- People in ABQ don't know about the PAP

- need to spread out throughout the city

- need to educate people about what is possible: citizens, staff, designers, etc.

- have to talk with people in their language

- PAP has to reach out, insert/force our way into the game. Have to make the argument about value not just about art

- Re: Mayor: V important for it to go thru a process so that all artists feel treated fairly

e.g. database, project tracking

collection AND is project manager!!

- not tied into private development = need to be more connected with private development, eg. LA Cty + San Fran models: allows for private developers to be involved in PA, which implies an additional ordinance because DO NOT want to open up existing ordinance => Private Developer/PA Ordinance
- ordinance is holding things back
- hold over issues, e.g. too much work by 1 person, e.g. Sonny Rivera = need some new stuff to happen
- PAP is not completely understood in the city = education! Re: PA can promote (internal + external) the city not just individual pieces
- City departments don't always understand what we are doing
- No administrative support: re: municipal development: colleagues are engineers!, who think that PA is an added inconvenience
- Need to better promote: we have 600+ pieces in the collection and people do not know this!
- PA process is much longer and more tedious than other building projects, e.g. can build a building in a year ... is it because of the artist doing her/his work?
- Is 1% sufficient?: need bigger budgets to get good work
- As economy is changing need to forecast spending on public art: conservation, replacement, new work
- Need to evaluate the ordinance and program: rewrite, e.g. cultural assets plan:
 - What do we have?
 - Maintenance: who pays for?
 - Need to educate city departments about public art and cultural assets

Can't say much because don't know program well enough

- Need Exposure: if see something in paper = more *exposure* to what's going on
- Do they have a website? If so, need pictures
- a wider range of public needs to see, e.g. paintings in courthouse
- too static of display inside buildings = rotate as a gallery
 - e.g. do exchange between facilities
- Arts Board tend to act little old bitties: squabbling, won't listen if it is not their idea
- Arts Board is 'behind closed doors' on PA website
 - need a comments page and question area
 - post Arts Board meeting notes
 - let us know what is in the pipeline

CIVIC BUSINESS STAKEHOLDERS

- need more diversity on the board = of color + youth (esp. to educate us about technology and new experiences)
- lack of opp for temp works
- Quality of what they have got is not great b/c have been nickel and diming
- general public doesn't know or understand
- need more public and private art partnerships = can work hand-in-hand
- past administration => political pressure = hasten to please upper levels ☹
- re: Arts Board:
 - need to do retreat 2x per year = 'why we are here': orientation + recharge (continuing ed): tend to go meeting to meeting
- would like to see public art administration have tighter reign on other public art that is not a part of PAP; that is, appears that some things are public art but not, e.g. Central Ave. bridge
- in order to succeed must be open and participator = will generate less successful pieces, but is a built in/inherent weakness of the program (vs museum)

- limited in what can do, which is permanent, physical pieces = scope, budget, time frame, so need to make room for other forms of public art
- predominantly indoors, like a gallery or museum: this is not accessible public art because people are less likely to go into a building
 - lack of \$\$ = not something they aren't doing = limited resources
- needs to be some kind of body that can raise resident awareness of pA, e.g. new arts alliance
- sustainable funding ☹
- public art just seems irrelevant and decorative
- not stuff she wants to go back and take a closer look
- would like to see more variety in media (what about film festival b/c have UNM film and film industry, to enhance space + entice people to get involved)
- lack of media coverage about public art installations
 - > e.g. a weekly news bite on a piece, chat with folks on their thoughts = engage the public
- Re: Media: If don't put it on the news, even something on radio or tv = celebrate and create awareness of new pieces/installations
- Lots of pa that's just sitting in blgds that the public doesn't see
 - part of strategic plan? Would be cool to have an exhibition of city of abq public art – put it in convention center/museums
- edu public: getting more projects out in the public realm
- when artwork is completed we need to celebrate. Previous admin had reluctance to participate and celebrate ☹ = good for everyone (admin, staff, board, selection panel)
- really sucks: time to get implemented project = mind set of city hall?
- Where public art is located in city = not a dept that eagerly supports pa
- support staff? Need a 4th person???
- arts board need to be more involved in decision-making
- some of the siting and contextuality isn't great, e.g. summer 24 = move it! b/c a strong piece but needs a different site/context
- Needs to become more of a vehicle for contemp, edgier, tech based works of art = time for this to start, will be tough = lots of push back ... so staff and arts boards need to be more of advocates of public art
- Arts Board:
 - get people on art committee to be forward thinking
 - need to educate them because they are making decisions and don't know enough. Education might allow them to be more adventurous (take risks)
 - what's happening around the world
 - need to be savvy to young people's interests and imaginations and use of technology: maybe get young people on Arts Board = youth culture
 - interference from the mayor
 - limited by ordinance, re: permanent pieces
 - temporary projects more relevant some of the time = need updating, e.g. billboards, audio, etc.
- knowledge of process by others
- from time program says this is a proj we want to do, approvals... timeline???

CREATIVE PROFESSIONALS

- Not really, but funding could be stronger = 2%?
- cooperative agreement at APS to get art at the schools so students, faculty, staff will experience art on a daily basis and even use it in the curriculum
- She hasn't been as aware of opportunities for public art ...
 - > She thinks awareness of pa is less now, with internet =

Send out emails (invites + notices), but also use other forms of outreach for those not on the web often

Still an opportunity for the pa program to be better = be more valuable as a “collection”

- What do you mean by “collection”? building, works that are installed there like a museum, but in a broader sense the whole public program is a collection... as a collection it should have a long term view of itself accruing value (working with professionals not just neighbors)

> value on ongoing basis not just want

> think about gaps, e.g. what artist do we want to include in our collection

= whole not just sum of its parts

= not just about geog distribution (value in this, but ... think about enhancing collection in a directed way)

- more involvement of Native Americans (local arts orgs and PAP staff)
- the more upfront community discussion public art can have the better: visioning, dialogue with community leaders (educating about role of public art; increasing awareness and getting guidance)
- Staffing
- Would like to be clearer about funding: is it all bond \$?
- Website needs to be sexier: look better to attract people, e.g. interactive map doesn't work well ☹, animations
- Don't have in place a mechanism in place to bring young/emerging artists into the process without killing them = e.g. mentoring, workshops
- Staff: Not politically connected or astute = need to build relationships and constituencies
- Don't promote themselves well – to public: what they do and why
- Low public involvement = make people the ambassador's of the PAP
- Lacks transparency
- It seems that procedures change with every project
- Same old same old = same names again and again
- → he doesn't apply to rfp's, rather rfq's = not worth his time or energy
- use pre-qualified pools, e.g. mass transit
- mentorship programs for artists needed
- make it mandatory: artists should be on a selection panel once = learn about the process would serve everyone well

Hard to know whether art is city, county, state or something else

- the state does a good job with contacting artists and marketing and promotion

Weakness: don't be so controlling = PA by committee

Weakness: placement of PA – much of it is done poorly

Not supportive of café b/c too big a pool

- Strength: ABQ has broken away from and using email application = easiest (re: technology) and most direct

- Weakness: you have to go on website to find commissions (= only foolproof way) = don't announce on listserv for café and will not put you on a (e)mailing list [why can't you do this?]. Website crashes a lot, so avoids checking their website and misses the opportunity.

Partner with and learn from hospital, airport, university PAPrograms @ local, regional, state (and elsewhere).

Filling out collection:

- Need to work with artists – big blue chip artists – who might donate their work or discount it, esp. NM internatl known artists

- Change competition strategy: keep it open with v. little guidelines, and go ahead and have people submit slides for RFQ, and then narrowing it down to artists and bringing them in enough to work with (= no models too early)

Is the new mayor supportive of the arts? What will he do with/for PA?

- the people who make public art happen are not homogeneous => get youth on panels and educate panels
- general public doesn't know about PAP: have to motivate people to learn about and get involved, e.g. create jobs to work on art: conservation projects

Only thing that is generic is ... "want something that reflects community..."
= your vision could be more specific...

Who is on selection committees: seems to be a fundamental issue = politics!

Lots of artist repeats = feels less diverse, makes some people think they can't vie for it
= feels like a failed system

- thinks what they are doing is beautiful, Sherri + Lee are doing a good job = go out of their way to give info to artist to do a good job

- Sherri has been v. helpful

- comm. doesn't know can or how to engage

- people know there is public art, but don't know city's involvement or process (b/c so much work is by freeways? / b/c things keep popping up – if collection weren't being added to people wouldn't notice)

- shouldn't be pork – or politically-driven

= art should be left to artists and art connoisseurs and not politicians

- selection panels should be composed of art-educated people: artists, arts board members, art students, professors – b/c can talk about it and preach it + usually flexible to be open to ideas

- representatives of govt +1 rep from neighborhood = professional, arts edu people should rule on professional topics

- submittals: should be anonymous submittals, until final level

- arts boards / selection panels: should be able to have a conversation with the artist to "improve" the piece = work with the artist => becomes the community's project

- architects would be better informed if artist was attached to project at the beginning of the process = so, need to educate arch and artist about working together

Questions + Comments

CITY STAFF

- How do they get and use the \$

- Where does the 1% come from

- How do you choose locations

- Do they have enough support?

- Does the 1% put the program at risk, i.e. could be diverted?

- What are financial mechanisms? Are we at risk for losing the 1%?

- Can you pool moneys to create something significant in the neigh as opposed to each one of sites

- How is PA money allocated to which projects?

- Once geo bond is approved for pa to hold an internal city meeting to discuss projects

→ to find out who has what on their lists

- Before or after goes to public vote wants to know about projects and have a say = here's the projects we are proposing, we would like to have public art here for these reasons

- Funding allocation, process detail: how come about ID artists who would be considered for a project (RFP? – what does this look like)

- What is the PAP budget? He is not aware of:

- how much \$ is there to be spent?

- how is the \$ PAP has?
- Re: DMD is accountable to the public: needs to show and be accountable for what they are doing with \$ and how they are spending it.
- airport's artwork? In storage? Why not in circulation?
 - need a brochure of art works
- more widespread participation in selection committees
- city webpage dedicated to the program
- emailed newsletter on program activities and achievements
- County and Sherri put art on the radar for Rail Runner: city needs to sit down with other agencies (re: public investment projects)

CIVIC BUSINESS STAKEHOLDERS

Bone to pick = too many outsiders

- need to feature and celebrate NM art and artists
- But do not want to block out all outside artists!
- NEED more training sessions for OUR artists, to inform and to make more comfortable

Regarding the Arts Board...

- Met with Sherri and Dan but it was like trying to drink water from a fire hose = too much info!
- need training sessions annually = retreats/workshops

Outreach and Board Meetings with other arts organizations

e.g. Arts Alliance

- need to know more about potential partners in order to work with them!

Arts Board needs to have a little more authority in which to direct its decisions

- Mayor approves but want to be more in control of how much change he can make...

Every once in awhile gets an invite to dedications (but not sure how well distributed this is) = make dedications an events!

- = market it! (govt doesn't tend to market...)

probably only 10% of pop is aware of PAPProgram ☹

Would like to know more about:

- arts board + process: would like to know more about what goes on in the process: the arts board = what happens? Is it always a call for entries or are artists sometimes invited, ...?
- selection process: how does one come up with the artist ?

Is there a way to get rid of some pieces = can you decommission? Or recontextualize?

- Do still need? Do they still belong?

Would be better if I knew in order to work better with Sherri

Would like to know more about actual process (to get project moving/approvals + on forward) in order to make joint projects happen

CREATIVE PROFESSIONALS

- general public is NOT well-informed = only when there is a controversy
- ... sometimes need/want a lower profile ☺

3.4 What role does/might public art play in your agency?

CITY STAFF

- He needs to make more contact and forge a better alliance with PAP
- would like to see more of a role
- could play more of an integrated role
- We are involved when projects happen in our dept. (parks)
- already play a role (museum)

- it's about making connections at a personal level and then you work together
- being involved in projects that are good for city (image) and good for community (healthy)
- Enviro dept. needs to work with us: need to appeal to public and public art can help enviro do more attractive work
- people are measuring tool for success, and public art makes connection with people = that's why he needs us!
- How can environmental projects be a part of public art?
 - = Enviro/Technical (His Dept.) + Social / Cultural (PAP)

17-25 is the group you want to impact → re: the future

The Creative Class: plan Mayor will present at the end of the month

Focusing on attracting young, thinking people and young people

Econ Development BRAND: is young people who want to live in a cool place

live work play raise your family

build on high concentration of PhDs

Creative Corridor(s)

Economic Development Plan

How do we keep what we got

How do we attract new, healthy business

Growing businesses

=making it easy for people to do business with and in the city

If worked more closely with PA might find some interesting projects

= PA needs to come to Planning b/c their focus is on community = where they spend their energy

e.g., Planning goes to other depts.. when necessary

problem is: PA is such a niche thing only get to it when there are complaints or issues

- our storm ponds might be potential locations for land art projects or reinvented to be quiet places for public reflection. Land art: broad scope, tend to be out of natural materials, tend to try to blend in with land, other ephemeral

- re: partnerships: I've talked with Sherri about installing a temporary art project at the pond near Lomas and Broadway

- No policies at Rail Runner, things have just happened. Now mostly done but for public art = to enhance communities, e.g. Shakespeare on trains

- Community and economic development for small communities = art could contribute, e.g. Los Lunas, art shows

- partnership with PAP

CIVIC BUSINESS STAKEHOLDERS

- now part of larger curric of art and ecology

looking at balloon park – and sherri has labeled as a land art project

so we are going to try to be project oriented = enviro conscious art not just visual

bring eco awareness to site situations

pa as possible venue for corss disc approach

Have a good relationship

Arts and cultural district: Sherri is chair of committee = solidifies relationship

Need a strong MP to incorp pa into design and development

Partnership for strengthening downtown/Arts and Cultural district

b/c she has been with pa program since its inception

has always pushed to get pa in projects = welcome pa

Important to us ...

Gives us something to have travel writers something to talk about

516 + her group collaboration: hand weavers = being aware of events and making connections

Sometimes part of our landscape projects

Cultivating partnerships

Now that PA is going to be in Cultural Services – now PA can advocate for a cultural (econ) plan

Risk: is mission creep

CABq can help foster creative ecology way of thinking

Would like to partner with PAP to do advanced programming with community participation

e.g. Levy Gallery

- 516 gallery can make things happen fast

- complementary = both benefit and PAP could do projects it might not otherwise be able to do

3.5 What obstacles or challenges do you see in integrating public art into your organization/department work?

CITY STAFF

- the way city gov't is set-up = top down ☹

but haven't been given directives that work for program

- need more respect from the top

- time consuming and frustrating

- politics: public art can't do everything for everyone one

- amenities vs. public arts' mission

- nobody wants to hear it: need to make public art an integral part of projects as value adding (e.g. public safety, property values, liveability, i.e. not just about art)

= have to get people thinking differently about (public) art = bottom line

- Doesn't see any obstacles

- Museum has worked with PAP ... e.g. in sculpture courtyard and garden

= terrific opp for collab = a great venue that is visible and secure/protected

but selection of pa has tended to be v. conservative = fairly mundane

- need to coordinate schedule: PAs process is significantly different from ours

- I do scoping meetings every time I do a project early in the project

We should ask PA if this is an opportunity → will do so immediately

- getting public input + to agree

- when comes in after the fact + have to undo something to include public art

- planning: don't plan well enough = don't want to get stuck with public art

e.g. with no money to maintain = key issue, who will pay for?

- We have quite a defined process so confined by ordinance, e.g. sector plans =

Working within structure of city (physical and legal)

→ there's things we don't have control over, e.g. roads, water

dreams of community + reality of structure of city

pa is more on dream side...

so where does pa come into planning process?

> beginning or end, recommendations, etc.

- old administration: if didn't understand just put us on back burner

- not being seen

- not being understood

- Imagines it is money
- Creativity: he is not a creative guy nor a creative idea initiator
 - needs public art program to come to him = to instigate projects/conversations
 - e.g. 12th Street Project is an example of a good working relationship
 - Goes back to his knowledge of public art = depends on what public art does/can do
- our budgets are very tight and this integration would be difficult if the art made the project more expensive
- the review process by the Arts Board often takes longer and might adversely affect project delivery schedules
- operate in 8 different jurisdictions: some have own arts programs = hasn't had much success with collaborations, which means he has to reach out more. Had some success with Bernalillo Cty because Sherri was there!
- funding and staff
- scramble to make public art a priority

CIVIC BUSINESS STAKEHOLDERS

- Our society likes to compartmentalize...e.g. art and ecology?
- We need to be clear about how to present ourselves/'survival kit'
- Land art/artists vs site design/land archs and archs
 - Sculptural, touch based vs. fancy design

Only obstacle = on development end, already hard to do development in revitalizing area, so don't want to impose costs and burden, esp in this economy

Oh, another obstacle: in high density and active area = maintenance issues from wear and tear and vandalism

- constant challenge for Arts Board as 'gate keepers' = not personal opinion because public taxpayer \$s

Not every proj gets the money

Fighting the expectation that the VB needs to be involved in programming and producing instead of marketing

= you build it, we will sell it and they will come

- Funding – always a problem
- Timing: public art : landscape work
 - need enough \$ to cover staff time
 - need a whole position to be a 'community liaison': 516, PAP, and other arts organizations

CREATIVE PROFESSIONALS

- generally too time consuming
- occasional red tape + timing, but staff has worked well to make things happen

3.6 Where does the public art program 'belong' within the city structure?

→ Currently it is in DMD/CIP

I don't know enough to answer this (8 people)

It has resided in different locations during its life here...

Challenges of the location? – not sure

Likes it in DMD b/c all about new construction = logistics (resources, all staff here on same floor = see each other easily) + dynamic helps support each other

- have specialists here that help PA (e.g. budget)
 - its our money and we can use it
-

Get more admin support if in Cultural Affairs = better understood and a higher priority
Vs. in DMD it is a lower priority to roads, etc.

Not sure about this ...

Not sure whether makes for a problem...

DMD has evolved from PW/civil engineering = could be a prob?

- is it supportive of/conducive to subtleties of PA?

Cultural Services? Might be a little more supportive enviro

Not sure, hasn't thought about it + doesn't know enough = 7 people had this (or a similar) response

Seems to be working just fine (so why mess with it) = 4 people had this (or a similar) response

Don't know enough about funding to say ... but seems to be working for them b/c doing some significant projects

This is the dept where the \$ comes from ...so probably helpful ?

Prefer to see it in same dept. with museum, libraries = Cultural Service b/c have a community within city govt that understand why cult services are important (to quality of life)

- re: advocacy
 - sharing resources and conversation
 - speak same language
-

- It's working, so don't mess with it = especially right now with all the changes
 - Depends on who is in there NOT where
-

Arts Board needs to have a little more authority in which to direct its decisions

- Mayor approves but want to be more in control of how much change he can make...
-

DMD is a v good palce for it b/c they know how to make things happen move = excellent place b/c don't have to worry about interagency coor if were in Cultural Affairs, which could lead to delays and other problems

- arts + construction project = integrate more easily/directly/ more efficient
 - get the reinforcement about durability from DMD
-

An odd logic, re: 1% funding

But in a world where people are thinking about other things

Cultural Services? But already, large, underfunded, struggling group = would PA become orphaned and lost

Econ Development? ...

Business approach

→ What matters more than where located but if supported (policies and funding structures)

Makes sense to be in DMD b/c this is where things get built!

DMD = good way to be around spending and allocation

Could also make sense in cultural affairs = but might be a little harder to see how money is working/distributed

→ issue is about allocation of budgets + the best place for art to be in regard to this

About the Who not Where

= who is the director = who needs to have more urban planning not sewer, etc.
funding mechanisms AND municipal development

Things are happening where it is located, so it seems to be working

Does CIP/DMD have too much other stuff going on...?

Nice that it is near parks + design = potential for collaboration

Maybe...? Cultural Services = b/c better affinity, e.g. zoo, museum

Strength in DMD is that it's embedded in the whole mechanism of making things, e.g. contracts, pouring concrete

→ if shifted out might still work b/c of history but would need a concerted effort to maintain relationships ...

- would be careful about moving out

- when you first look at it, question is about affinity... but a clever move

= Not about WHERE but HOW BUILD RELATIONSHIPS with other departments

e.g. about crime: work with police dept.

e.g. econon develop? = work with those players

= get away form mono-functional attitude

Depends on what the politics of the DMD are + whether or not the program has the best opportunity to be seen as a collection...

- here we have the idea of professionalism = DMD is about expertise

Does it belong in cultural services? re: for \$, professionalism

- but, more about concerts and libraries, etc. = where public is paying admission

Can't see where else might go ... Family + comm. Service, but too service-oriented

So, in most logical place for it b/c of cross needs with DMD

It is in the right place (in DMD/CIP)!

Doesn't belong in Cultural Affaris:

- re: museums: would get subsumed by Musuem, would be subordinate to needs of museum

- and, because of 1% of CIP, public art belongs here

Comes down to practical issues of having art in public installation, maintenance, durability under purvue of DMD/CIP = assist PAP with installation/getting things built

Not really sure, but:

- makes sense in DMD because have to deal so much with streets, ROW, etc.
- CIP + ordinance: most stable place for PAP
- DMD is not seen as expendable, whereas CS is!
- Question is: where do they best get recognition and are enabled to do what they need to do?
- If part of CS: does CS want the PAP?

Should it be in CS?:

- will it get more exposure?
- Will it be better supported?

DMD/CIP vs CS = 50/50

Advantage of being in DMD: many projects require expertise found in DMD

If directly under CIP/Mayor: more control than under DMD

Wherever located need someone to protect, support, and advocate for public art

Not sure where you would put it...

DMD makes sense: re: parks, public realm work,

But then so many ties with museum ...

- ⇒ cultural services
- ⇒ or should it be with Open space or should it be with planning? If with planning would it get lost in all the logistics of planning
- ⇒ mayor's office or council, but often get very political ☹
- would be vulnerable to political whims, and shouldn't be seen this way but rather as part of our infrastructure = something everyone shares and enjoys
- ⇒ econ development, e.g. film
- ⇒ it's own gig?

- Cultural Affairs:

- more neutral fit if in CS
- a better conceptual, procedural marriage

- in CIP because we BUILD things!

- what's Gordon's choice was at the beginning of program made sense
- now constantly fighting when have to send up approval requests to municipal development > wouldn't have to answer to these directors is in CS (still following/working with CIP but governing dept. wouldn't be a hinderance)

On the top of my mind over last couple of weeks ... would be more productive/successful some place else...?

1st choice with Parent division: CIP

- more autonomous
- service agency to other depts..
- more directly aligned under mayor's office

2nd choice: Cultural Services, because:

- so many people think its an 'arts dept., which would mean broader support even if not more autonomous

It's about trade-offs

Gordon made a strategic decision to put in CIP/DMD because more finances / funding than Cultural Services

- being in CIP, public art looks like more a part of nuts and bolts of city ...(good and bad aspects to this, though)

- In DMD because Build things = don't get bigger picture about the city + PA = cool place
 - Being under CIP makes direct sense but DMD a little more difficult, re: engineers
 - > so maybe should be directly under CIP?!
 - Before election: Cultural Services... Now> hard to say because don't know yet how new admin is going to reposition the city
 - IDEALLY: own entity not under someone else
 - = Not be in city hall but in a creative/public space = more visible
 - e.g. Public Art office = physical presence (beyond individual installations)
-

New Administration:

- could be dissolved under new administration ☺
- But if new Mayor is an advocate for public art, put directly under the Mayor as its own agency

Cultural Services: could get lost in CS same as it gets lost in DMD (re: pushed into a corner = physical location of PAP)

- e.g. public art isn't as big as Balloon Festival or museums or tourism...
 - is there too much competition to PA, re: casinos, pueblos, etc.: begs the question: What is the culture of CABQ? (not a university town!)
-

Perhaps Cultural Services...?

DCA seems like a nice fit

But at the same time a lot of pa is about proj management and infrastructure, so being IN the dept. can help = about implementation and execution

Where the program is located can be strengthened if in the place where projects can happen and not just about programming

Not sure ... but needs to be some place that mayor can't hijack...

Econ development or Cultural Affairs

PA as ED tool

> both more linked to revitalization in abq

> closer in terms of affiliation

DMD works to some degree b/c they are the dept. that builds and maintaining things: but PA is stepchild to DMD = partnership

= not a bad place but could be in better place

Does pa deserve its own dept or as separate body (less political and tied to city)?

Regional or like DURA

Hadn't thought about this before ...

- to our advant, re: operating finances to be in CIP/DMD
 - maybe under CS: but what are the advantages and disadvantages?
 - e.g. would it disperse public art (strengths) or would it be a strong umbrella organization of/for all arts?
-

- why not its own agency: would benefit public art further
 - don't go under CS because will become just one little piece within and is limiting
-

About the Who not Where

= who is the director = who needs to have more urban planning not sewer, etc.
funding mechanisms AND municipal development

Move it out of DMD

Possibly under cultural services and directly under director and not under museums

Possibly within mayor's office b/c arts board makes recommendation to the mayor and things would happen easier and faster

Possibly be its own agency or commission

Possibly Econ Development: implementing projects might be more facilitated, public – private partnership would be more supported

CIP under mayor, then pa remained under ...

Depends on need of community at the time = what works in once city may not work in another city

Right now, CS is a good move as long integrated into the dialogue of that dept = seen as a peer-- and if the leadership raises the bar

PA needs to develop a cult econ platform, which means have to partner with Econ Dev

Not in Cultural Services

- too volatile

- internal competition: because would be fighting for \$ = PAP would take 2nd place

Doesn't know about CIP/DMD: might help with getting things built...?

It's own agency / entity?

Seems like a fine place, but not familiar enough with city structure,

knows typical for cities

hasn't worked for city program, so don't know

Where it is (CIP/DMD) a really good place for it because bond \$ comes to CIP and makes sense that the PAP is right there so that can partner with 'hard' dept. = beneficial to getting things built

Don't know where else it should go

But doesn't know city structure well enough

But needs to be in public works somehow = things get built here

→ but needs to be embraced by director

Not in Cultural Affairs = would be an outsider

DMD is about building things and CA is not

Also would be turf battles

Belongs in real world not esoteric world of CA

Would it have more structure in Cultural Services?

> would have more kinship

> do we need to redefine ourselves as an institution like the museums, zoo, etc.

embrace what this term means = give it structure and strength

how would we pair up with museum, libraries, etc.

b/c these programs are strong

all of our cultural institutions are public ...unlike Denver (which came out private \$) → so align with other public institutions and we are a 30year old institution to educate and advocate to a strong constituent base of arts and culture

CIP has been weakened so much and DMD has not been kind to CIP and PA

> has it become too difficult for PA?

Re: strategic plan = pick 3 bond projects to get PA involved in early in the process

Use UEF to fund a PA Plan

➤ get planning into UEF through ...

have an outside Non-profit apply for \$ for a public art plan =

e.g. Regina at Creative ABQ

> issues with UEF: it is vulnerable to council and mayor = what to do?

> a wonderful pot of money but not always put to good use

= strengthen UEF = strengthen PA

Partner PA with a dept. that people understand, e.g. symphony, museums

→ use this constituency to strengthen public

Don't know enough about funding to say ... but seems to be working for them b/c doing some significant projects

Not familiar enough to determine benefits, re: money flow, autonom/decision-making, support, what are the options: Cultural Affairs; Econ Development but might garner certain kinds of work Where could more happen, under the radar?

Can't see where else might go ... Family + comm. Service, but too service-oriented

So, in most logical place for it b/c of cross needs with DMD

Should be part of cultural services b/c PA is about culture, connecting to libraries, zoo, tingley beach

Its in CIP b/c of \$-side – could stay there but doesn't belong there

= admin knows more about it b/c so close

TRANSCRIPT OF INTERVIEWS: I have not edited these comments, so there are misspellings and grammatical errors, among other errors...

Section 4. The role of urban public arts and public art planning in the planning and design of downtowns.

4.1 What do you consider to be the role and place of public art in urban planning and design for cities?

CITY STAFF

- Role should be crucial and fundamental
- Artists are too freq brought into process at end not beginning so you often get in comm. development and planning engineers/practical types and setting stage for an artist to decorate and winds up with a compromised condition = artist doesn't have much room to do anything
- Would love to see artists brought in to work on infrastructure development not just to create monuments, e.g. landscape artists and sculptors at interchange = put out call for teams ...

- spurs transformations and inspires
- public responds no matter what, to public art
- role of public art is to inspire people to make our public spaces beautiful and thus trickles down to private spaces (public improvements are a model for public)
- creating the urban environment, e.g., 4th Street South of one-ways

- could have an expanded role because involved aesthetics, design, and with Sherri so connected... = could have a big impact, e.g. How environment can best be developed for people, not just for cars, profit, etc.

- It can't be part of every single project (re: funding source)

And can't be everywhere and the same thing every where

- Important in our urban design dntn, rec facilities, streetscape, etc.

How we integrate it = still one of her major questions...

→ when , who, how, makes decisions about money into projects

What needs to be done: city-wide projects + where is PA viable?

Need to make it a higher priority –

State of city today in terms of staff and resources = not going to happen right now

e.g. infrastructure needs: sidewalks, flooding

Ideally, it should be a higher priority

PA is placed in an urban context: stands as part of a bldg or adjacent to a facility

= enhancing

Doesn't effect UD but can augment UD by its presence

When thinks of UD doesn't think of art/artist as critical component

PA doesn't drive UD

- Might be some exceptions ... where there are some conceptual issues, re: scale of the public art = integrated into a large urban feature

Aside from classical statue in middle of a square, don't see special role for it in UD

Earthworks – integrated into design of outdoor space/plaza

- ABQ is growing up, public art needs to be brought to the table

- has to be integrate and hollistic: public art makes this place home and we need to convince city of this

Essential that it becomes incorporated in how the city is planned and designed to create the right ambience for people == how it makes people feel.

Ideal world: should be incorporated into all city planning at the brainstorming/start of project to finish/completion : planning, urban design, streetscapes

Vs. Real World: city councils and districts can derail planning efforts because of so many different agendas

Therefore need close relationship between public art and planning (director)!

Integral

Seattle: urban design elements = public art

> as landmarks, wayfinding, draws people to urban places

depts.. work more closely together

- if phased in correctly (early priority in project; that is, not an embellishment but a component of the project) would be invaluable: appropriate to site, arts ownership and place in development of environment

- integrated in terms of timing and design within planning

- part of a unified city image (of art)

- part of public development strategy (and history). Would fill in gaps (geographically) because PAP can't put money there + PAP could provide technical assistance and or/project management

- If public art is thought about far enough in advance can bring to different level of place-making

> good design

> get them over the concern that public art is (just) another problem or issue to deal with

- Her Pitch: would be a policy/guidelines (not design) pitch: about getting public art in earlier, integrating it into the process, so that depts. (e.g. planning) have confidence to defend an overall plan (one that includes public art as integral to city planning)

PA is an enhancement

- Not separate from BUT worries me that urban planning has made public art big business: everything planned and produced; good aspect is that they set aside space for public art but not set in stone => no place for serendipity ☹

- could be a huge benefit = go hand-in-hand to build an environment that is thoroughly thought out!

- quality of life and creating beautiful spaces: destinations = art and design components

- Currently, arts/cultural are not included in plans for development and redevelopment ☹

- Ideally: on ground floor of planning and redevelopment

→ Why is it not? In her situation, hadn't considered this until she started working with Sherri

improving quality of spaces = quality of life + enjoyment

- to help add some artistic and aesthetic elements to an urban environment

- art can be unexpected/make you see things in a different way, e.g., many of our ponds are behind fences because of fears about safety, something could be done to make them artful

Public sector can contribute to the way a city feels: Rail Runner is a public meeting place, not many everyday gathering places in ABQ

CIVIC BUSINESS STAKEHOLDERS

Can exist separately, but better if integrated b/c there can be better opps for placement = more buy in from other indivs/entities = a better project
Any good examples out there?

Integral = should be incorporated

PA is a component of urban design: place making, community building, est. community places, desirable places + cool cities

e.g. pa is part of ped friendly places

has an impact on aesthetics and has important role in edu (particularly in arts programs but can be achieved thru pa – edu/inspire about history, transit, environmental, community participation, etc.)

Notion of commons, more critical back east with little space...

Shrinking of the commons since 9/11

Pa is a way to claim territory for the commons, not just as beautification
= as a way to designate public space

There is potential ...

Everything we are doing in urban redevelopment is about creating a sense of place and pa is key part of that art should be a part of building and public space = creating sense of place = attracting people

- infrastructure, zoning code issues?

- It does have a role but won't have influence because developers have power (the regulators: city council, planning commission); that is, Arts Board and PA staff don't have influence or power

Absolutely an essential component = runs thru everything

Need to think more broadly than an individual piece... =

Should run through the conception of every public project

Then gets fuzzier (this is an attitude) in terms of where PA begins and ends, e.g. architecture/new buildings

Role of public art in growth of Arts & Cultural District?

- wayfinding

- identification of district/destination

→ want people to know when they come to ABQ that there is this district

- public art could lead you to different places in community

o subconsciously

o as a 'trail'

Re: history of UP was a major deal, ftns in Rome... Washington DC

Based on that history we've really backed off ☹

Most cities don't spend their money that way any more ...

All the urban infrastructure (roads, drainage) could be done more artfully

e.g. interchanges ☺ not the greatest but something

Has to be as fundamental as a good traffic system, as we look more towards paying more attention to pedestrians, art will become more important

We can't unmake our cities, but as they are changed, people need to ask about art component = part of how we think and do cities

Integral!

PA should be at forefront of urban planning

Have a summit to kick off or close planning process: public space + public art

What trying to work on events center and hotel with mixed use downtown = desperately in need of hotels dntn that is attractive, living, vibrant part of downtown

Should be part of 'basic plans' = Top Down

e.g. infrastructure: so isn't just in at last minute

Gets back to creating a sense of place ... landscape architecture, urban planning and urban design + public art = evoking and creating memories in the city

PA should be related to space where it is located b/c having a misplaced piece of PA is awful (re: thought process at multiple scales)

Can't just drop something some place = disrespectful

Call and Response + Dialogue: across disciplines, re: built environment

→ Make pieces urban = working together with built enviro

Urban Legend: Rival designers in Rome: one church design and one ftn. In front of – delightful result but real anger btwn designers

Peas + carrots approach = eating separately ☹

PA can often come back and fix or find holes in btwn things (reknit)

e.g. lights under bridge on central: fixing an urban design problem – not designed well and needed something to make this space more ped friendly

- When thinking about UP and UD have to think about public space

And can't think about public space without thinking about public art

- What has to happen is PA has to have a strong connection with planning, CS and econ development = have to be good friends

CREATIVE PROFESSIONALS

Reaffirms the place of the creative imagination in human life, so in UP if integrate it will strengthen the city

Not completely ruled by civil engineering but about creative life and human spirit

Getting there in ABQ, not just an incidental thing = people are more excited about and willing

One of the great opps is to have a big picture view not just ad hoc/piece by piece

= having it in a larger context = a more sophisticated view about more than function of it

→ community can hone its image

How does art play a role in planning and urban design? We need to ask this question!

= holistic view (e.g. how structure funding so not building by building or proj by project = see art as part of broader whole than just 1% of budget to put art in wall or sidewalk = incorp. public art

- Plays a huge role: public art can be the beauty/heart of a building/site/plaza in a way few other things can

- would be great to see artists in on the front end/beginning of process of urban planning and building projects: not as generic add-on!

Can't be separated

Input and guidance at all levels
But currently appears v. separate
= get artists on design teams for anything that is built

- Landmarks
- Pedestrian experience
- what do we want ABQ to look and feel like (for us and for others who visit)

- connectors

- Integrated
- Not piecemeal
- Spaces don't nec. needed to be created for public art – rather work for “non-spaces”/nooks and crannies, where work can really grow = see **Q above about ‘a project for abq’**:
 - map this and give people the info to be curious about these places
 - e.g. plaque that says this building used to be here, where there is a parking lot
 - e.g. retention ponds – would there be less opposition b/c already ugly?
 - might give you more latitude in project ideas
 - e.g. bike paths, pedestrian experience

Absolutely PA needs to be at table for any kind of UP b/c what brings life to neighborhoods = makes interesting and liveable (sidewalks, safety issues, open space + art!) = different levels of liveability, community id, focal points

Planned area in the city has spaces, and spaces btwn buildings, bldgs, landscapes, transit + art = physical manifestations of a planned area => none should be left out = together

Q: planning dept. gets this? NO!

re: previous admin (mayor)

- What can be done? Have to engage planning dept.
 - e.g. get a planner on arts board
 - e.g. have arts staff at planning meetings

4.2 What do you think a public art master plan would “do” for the city?

CITY STAFF

If it's a plan that IDs goals, artists, meaningfully = locations or setting where are could really improve the community

→ b/c everyone would realize...this is next on the list ... get people thinking ahead of time = energize people to work for something really terrific

e.g. list of artists could similarly get people excited ...

major visionaries: e.g. maya lin: on list to engage at some point = he would get jazzed and want to be involved = future plan and optimism not about case by case basis

→ gives artist community a voice about what happens here

- Absurd: can't determine type of art for future
- Maybe a framework but NOT a plan: e.g. parks or median: have 10 templates to work with
- Can't be a piece-by-piece plan!

- would make it more cohesive so would be planned in so 'spotty' of a manner
 - plan in a way to make more visible and prominent
 - planned not just where the building is occurring but about relationships (with community and surround area; engaging people)

- use for wayfinding in the city
 - use planning to make connection between pieces (i.e. not just separate pieces) = physical planning dimension of the plan
 - could mean broadening the concept of public art
- What would a PAMP be? Vs. a recreation/parks master plan?
- what would be the criteria for determining? e.g. number of acres of parkland for a population, e.g. community vs neighborhood parks
 - criteria: trends in recreation
 - population
- Q: how would you develop a global PA Plan
- Don't know... thinking about decade planning process as funding source... maybe need a master plan for how many art projects based on how much money comes in and is that adequate = Could determine what projects get done

No not necessarily

Functions fine without

Too much \$ spent for plans that sits on a shelf

It's about resources = none to do this

As it is the PA staff is overworked and so is planning staff

- I could see a positive effect of having PAMP—the reason being to ensure that it is widely distributed (geographically) b/c public facilities (esp. older ones that preceded 1% program) do not have public art work = could fill in the gaps (that is, modern facilities have the PA but older facilities do not).
 - Could address some of the issues of selection of work (policy + procedures)
- Knows that have program but not sure have a policy? = how good a procedure do we really have?

A plan is needed! Need a “plan” that people can follow or refer to in order to think about the future, e.g. helps locate opportunities for the future

- a working plan that talks about where gardens are needed and what to do with vacant property
- with guidelines for development

Yes! We need a plan

- make sure plans work together
- How is public art incorporated into my projects?
 - o How + when design and construction of projects = timeline + opportunities
 - => so not all rushing

“Me” informing public art of projects coming online so that Public Art Program could/would follow her plan, or the reverse ... to include her in ideas + opportunities for public art

Master Plans always benefit whoever will be the user dept., but sits on a shelf because NOT implementable ☹

Wouldn't hurt to do this, but who would do this?

As a long-range plan (10years +) would need to have a strong core to survive

- some areas of the city that could use more pieces (temporary or permanent): who deserves public art? Who is in need?

e.g. Master Plan for Parks: showed deficiencies, which allow you to focus on those areas: forces you to face issues, problems, questions, what money is available and then prioritize

Yes we need one.

But ... MP process is expensive, is there some way to fund this?

What are other people putting in their plans? What I think they need in a plan:

- history of art and pa in abq
- map showing where pa is
- can't be too large and cumbersome, but not too brief = have to be able to take to community mtgs = where , types, etc.
- should talk about process and money
- convince people that money is spent well and for good reason
- talk about maintenance, materials used
- how linked in with other depts.
- basic resources for communities: e.g. how do I get pa in my neighborhood, e.g., for developers who want to work with city to get PA on site
- what do we want to encourage?

MP process would be a learning experience in and of itself

Growth of abq: density, and growth on major arterials, Westside

Where is PA in all of this?

- would marry early involvement with planning and PAP
- sector development: public art would have to be aligned and adopt some of that language and planning and DMD would have to adopt our language = communication!
- Basic guidelines would facilitate smaller goals and would promote public art fitting into a bigger vision = no longer working in a vacuum
 - o Procedural justification
 - o Resonance with what's happening in other depts..
 - o Institutional embedding, then ... would buy us freedom

Don't see it as a physical plan; needs to be more organic, an ongoing conceptual plan:

- see as a list of strategies and policies + (do not miss) opportunities – a 'working plan' to leverage:
 - o benefits for artists
 - o private developers
 - o partnerships
 - o ordinance
- it is a framework for well-thought out opportunities that sets up an awareness for a broader set of player to work together (beyond just PAP staff + Arts Board)
- would need to work with 3 key categories of actors/players to capture and capitalize on opportunities coming down the pike, as well as potential partnerships:
 1. private developers
 2. county, state, non-profit, etc.
 3. city departments and agenciese.g. Arena discussions: getting public art integrated from v. beginning to make as successful as possible
e.g. ABQ Studios: No art. Why not?

Would like to see a master plan that secures spaces for public art but leaves open what will happen

It would focus attention on a prioritized list and let the public participate in projects: by allowing them to see what's going on

Do we need one?

- Yes: spells out (see above) bigger picture
 - o So not piecemeal (spotty) = pull things together, e.g. theatre, parks, etc.
 - > developing concentrations, e.g. theatre district
 - Geog of Buzz: SoHo; Columbus Ohio, High Street

Yes! Absolutely: need a clearer plan for what PAP should do or is expected to do

=> a strategic plan, e.g. decade plan for the city: should be its own and included in city's 10year plan

- what do you want to accomplish year-to-year?
- there is art \$ for facilities and most don't know: so, comes down to PAP/Arts Board educating departments
- maintenance and conservation
- insurance
- what is monetary value of public art? = need to know as part of city assets in order to protect

Definitely—need to spruce up the city

Plan = help you BUDGET

Need a plan before a budget can be made

And, it would get people thinking (about possible projects, how to work together, timing, etc.)

- help with visibility of PAP
- align with Rail Runner and other infrastructure plans = establish priorities
- identify obstacles to integrating public art
- would help to focus our efforts and other dept. and agency efforts
- get people asking questions about 'where'/settings: opportunities and obstacles
- would help with targeting main things because lots of small things constantly trickling in
- physical and strategic plan: would work as a guide + put PA on radar, because it so easily falls of list of priorities
- Rail Runner should do a PAP: to help us determine what we want to achieve; chart how to get it done (\$, people, partnerships); which stations to focus on; platform opportunities: new and existing

CIVIC BUSINESS STAKEHOLDERS

Would be helpful = a roadmap/set of goals/ set direction

b/c last few years have been unorganized

provide direction + form of reasoning (re: people questioning what doing)

= validate direction trying to go

strategic and physical plan!

strategic: political + PR

physical: ID partners, locations, etc. = give them roadmap to getting things done

Plan as process = has to be synergistic

- o don't want to get stuck with it
- o but need accountability = parameters to show public what we are doing and how

Need to know what is going on out there

e.g. I-40 PA = in order to work with, make more coherent...

Depends on who is the mayor... how much politics/patronage, etc. to expect

Plans can be helpful in that they can help to guide and direct the program and keep you on task to keep program going in relation to other programs (e.g. city)

Can educate others about the PA program

Can raise awareness in the community = support for program (in hard times)

Can help to broaden vision and goals

Can help leverage funding

Timing: good time to be talking about planning, in relation to regional collaborations

Process could be interesting = a way to publicly hash things out

Would like for that process to happen and fail b/c once you have a MP you can get stuck = can't just let it roll = would get in Sherri's way

What will tend to happen is you'll get something that people have to follow = a rigid political doc

Would rather see a MP in the city that includes a commitment to PA = needs to be structural protected and embraced as an important component of civic life

To ensure that the whole city gets equal attention + ID key corridors with a vision for each

To plan ahead before key props are built/bought

e.g. 4th and Mont. = PA is there before something else happened = secured by city in time

- strategic: where resources are spent

- physical: key corridors, geog distribution

We've decentralized so much = art galleries

we need districts to create comm. gathering places

Worth discussing, but not sure what it means: what kind of plan and what role would Arts Board play?

Should have 'a plan':

- where
- needs
- understanding works over time/cycles of funding: large/small, \$ - \$\$\$, types of work

Not sure about MP but what we need are clear policies that provide guidelines and layout values and ID ways to support and accomplish...

Make others cognizant of the merits of the arts in all city projects

Re: Arts Alliance/Creative ABQ and Cultural Plan = bigger than just PA = broader understand of arts and culture in ABQ

Historically PA has been a little piece not integrated

A plan would help him understand the PAP

Would help with predicting future: timeline, funding, who (artists out there), where

- o for people to know, to educate them and prepare them for the future and get people excited about PA instead of project-by-project

Matrix for funding, target locations (play off sites, builds on existing infrastructure), increasing diversity of public art

Would create geographical and financial planning: because people think public art planning is like playing darts

Could become a presentation tool for PAP + could help get PAP message out there

- o goals
- o mission
- o expectations

Might help people doing other kinds of planning that it is part of mainstream decision making, so that when thinking about traffic in dntn ... e.g archeological = art should be same
Plan for where we need more art and ideas + here's what we have so far = encourage art to happen

Cant be shelved = pull together like destination plan = energize sectors, indivs, agencies who wouldn't ordinarily think about or work with public art
= about visibility
implementation phase: could move forward into public/private partnerships = make things happen
- If has good foundation in strategic/comp planning, then the execution will be part of implementation
→ don't answer outcome first but develop mechanism
- Need to be thinking about integration and complementarities
- Need to have a board to direct and get many people involved and getting things done
- Need to take some risks

How does everyone know what's going on in order to work well together
= BIG Picture + Details
= get everyone talking with one another
e.g. roads + hwy's. > big infrastructure = they need to be there, so how to get artist in a beginning?

Art plays such an important role in our lives... help ID areas of city that need public art
e.g. parks – how far someone has to walk to get to a park
Think about public art as another public amenity
Need to think about accessibility to public art = How to reach more people?
e.g. rather than just clustering

Yes, but Framework plan = generative ☺ NOT prescriptive
Intermediate step might be needed = there are framework plans = sector /corridor level or scale plans not comp level (and then could come back to comp level)
e.g. re: narrative = Urban design framework plan for portions of city
- Crit of most PA Programs: Prospectus and site = need more careful design work at that stage

NO on PAMP

But a city/sector plan that incorp PA = YES
And econ development
Danger of isolating as PA plan then it is siloed and acting on its own behalf
Not embraced by all the programs, divisions, ...

Creative Economy Plan not Cultural Plan
Then perceived about cultural institutions not about suppliers, fabs, etc.
If CEP then looking at all the sectors...
Strategic Plan for each program/division: PA, museums, film,
Have to talk about jobs and tax base

CREATIVE PROFESSIONALS

- If you had one and if it were equally distributed amongst all the districts, approved at all leveles
= would add art resources to city on a regular basis and so wouldn't have to remind people or always be defending the program
= you would get more buy in over time

- = showing people PAP has a direction and cares about all sectors of city and would carry through no matter the mayor and council
- “a quota plan” = x # of pieces in NE, ... and give examples of where would go (streetscapes, fire stations, public schools, substations, etc.)

YES—would be great!

Would be opp to look at collection as a whole + look as strengths and weaknesses of indiv experiences (how they function)

1st fully assessing the collection

2nd and, taking a long view

e.g. nickels and dimes we have spent = don't really add up long-term/ don't seriously contribute

> Long term contributions = would help give direction and form to evolution of the program

e.g. think about big names = aspire to more sophistication

...so would have to format funding to get such pieces

- a new way of thinking about planning as community-based: should be more about process than product
- a master plan won't work for more than 5-10 years: re: mayoral changes
- see it more as a guide/post
- if it is a decade plan: needs to be dynamic and adaptable

- Can give the public and communities a voice, such as ...

20 years ago PAMP – ICE plan came out of it

new admin tossed it ☹

ended in disappointment

= needs to be embraced by everyone

- Don't want people to feel driven by it

- The process is good = empowers people, produces a framework but needs continued support through administrations = needs to be codified and embraced

- Has to serve everyone, not be insular (=only used by pap) = should inspired depts.. to want pa/to want to collaborate

- Process is v important, but can't stop there

= has to become a part of protocol from mayor's office on down

Yes

- Both physical and strategic

- Primary component is based on edu

> advocacy

> start a dialogue about creative class

- has got to have edu as subject/foundation: what, why, how

board

selection panels: to help people communicate and make good decisions

artists

educating mayor, councilors, city staff, etc. = tie into continuing edu

> in order to strengthen relationships and build dialogue

- return to some old conversations

- how to keep expanding 'what public art is'?

- what would a MP allow us to do or 'get'?

> potentially: ID certain areas of city for PA and kinds of PA → is this where we want to go?

- A Master Plan would be good, ...could be great
 - > the ICE Plan... What can the city PAMP learn from it?
- Could be costly and cumbersome to put plan together = so need to do in an expedient way
- Need some kind of plan, even if just a general outline
 - = map out the city:
 - where?
 - which are significant?
 - Should some pieces be moved?=revitalizing pieces = “make significant”;
 - where are weaknesses
 - o e.g. lack of contemp art + big pieces
- could help give us (PAP but other orgs/boards) direction
 - = involve others
 - > if just within PAP, can Sherri be the lead for other groups, orgs, etc.
 - which means publicizing, getting this info out
- Absolutely. If there were a central way to capture all the hard work of individuals and evaluate organizations that exist in order to find out what’s working and build on it.
- What city is a model for ABQ?

Master plan: e.g. neighborhoods and zoning

- a document that states principals but with clauses for open interpretation
- would give “continuity” to the city: certain areas expect PA (e.g. dntn) so think about contrasting, distributing, = consistent presence throughout the city = not just parks and plazas
- That would be great!
 - not just more, but more community involvement
- About 5 years ago had a family reunion, the mayor had city info maps where places are located, but what his family wanted to do was ID where his sculptures were...
- Art has a way of bringing people together = need each section to be acknowledged and honored
 - a gathering place
- Need to look at where pa is, and distribute better = don’t ignore poor areas (e.g. South Valley needs positive recognition = this process will be good for these tax payers feeling good about themselves, the community, and the city)
- Coors South of Central: cranes are ID for South Valley
 - city allocated ~\$30,000 for this area, but people asked if this was equal to what other areas received, so city raised
 - its about pride = hasn’t been vandalized
- Would change how AB works = no longer piecemeal = more systematic + have longer vision + geographic orient/clustering
- But danger of ... this area already planned ... where is money being funneled (politics) = I want this for my district... = could be limiting
- Key: being open to opps
- Both strategic and physical
- It doesn’t hurt ...
- MP’s have become 2 or 3 year plans with little weight b/c a new admin comes in and discards it ☹
- What should be done is just short of MP: “Art Guidance Plan”
 - guidelines/directions ideas about ways to do things

is much more important that saying we need a piece on 7th and main

4.3 What would you want to see in a public art plan, in order to attend to the needs of your office/department?

CITY STAFF

- Feels it is the other way around – museum should take care of own world, and PA won't have to worry about
- Sherri has always been very generous with people/depts./agencies – in cult fields – to do their jobs do better and rarely do we turn around and do the same thing for her.
- Pleased Sherri has far-reaching, long-range vision – is getting out there, working with people and building on Gordon and Jane's work.

Impact or benefit the museum?

- To make the museum more connected to other parts of the city: physically and mentally (it is not that far from dntn but feels that way)

Re: her work + Geo bond cycle—is this the right cycle to be talking about with PA?

Wants a global coordination meeting re: money and allocation and geographic locations

What's the right protocol to develop?

Need training/education on public art

- o How works + functions
- o at what stage do public art staff need to be involved
- o types of art elements (ideas) that can be incorporated (but not too costly or high maintenance)
= need to be inspired

- boundaries of city are set so have to make good decisions = How to carefully manage what we've got and make hard decisions for the good of the city?

Neighborhood/community: would need to have a say = residents' voices

=> scale of individual

Death knell of public art program: ordinance needs to be preserved but 1% needs to grow to continuing doing and maintaining projects (re: aging pieces)

Make it more busy for us

Help us spread the word within city staff

- o get more people involved (city staff and public) around *a plan*
- o stimulate conversation about what's going on where/here
- o help everyone be more informed about what's going on in the city (planning, construction), PA staff included

Not sure how it would fit in ...

Maybe ... he thinks they should present their projects to Arts Board + Public Art staff and say: "Ideas for art?"

More communication is needed!

→ Bottom Line: art doesn't come from us, you need to come to us

No idea

CIVIC BUSINESS STAKEHOLDERS

Would be nice to collaborate

If just a city plan, will only hold water in the city

Would be great to do at a county level and even a regional level

e.g. COG

Is it a public art plan irregardless of funding (e.g. 1% programs)

How to make it enforceable at regional level – otherwise just a nice plan for the city with thoughts about city

More themed areas, calls, years = analyze planning and see what needs to be done

DNtn action team role: Helping determine partnership of vision: creating a look and a feel

And, helping work on private sector so they do their part

Event-based work

- Would like to see it integrated with public space plan so that we can deal with parks and streetscapes in a comprehensive way, exists in some sector plans but not uniform = art components expected!

- Attend to human scale aspects of public art = pedestrian focus

→ maybe need to think of as a public culture plan

and needs to be integrated with historic sites

would hate for people to think that we are thinking about a sculpture on every corner = doesn't have to be pieces of sculpture = can't be that narrow! = includes landscaping

e.g. Seattle sculpture park – the whole thing is artful = comprehensive thinking

= integrated into infrastructure

Not sure the new Mayor will be sold on art as important to growth of the city, not his intuitive response

More locations, which implies needing LAs to create places for PA ☺

Placement is key: visibility, accessibility, (response to) context, scale and site

→ should have some standards like other aspects of built environment, e.g. sidewalks

Would be nice if UNM had one = for the campus and for all its campuses

- relationship with city to facilitate b/c UNM is a part of the city

Involve UNM SAAP and FA in city PAPlan

- but get beyond ad hoc

= developing a plan for dntn and central with UNM as part of that

1. You've got to have core committee has got to be a mix of stakeholders: edu, govt, developers, etc. = not just arts community

= broad rep from a wide range of actors

2. strong econ devel. component

3. cultural asset map + other layers → see Creative ecology diagram (still a diagram now have to see how happens on the ground)

= make creative ecology spatial = geographically grounded

Make PA relevant and useful!!!

CREATIVE PROFESSIONALS

- We typ. work with pretty rigid budgets... and find the money for pa

→ in most public open space don't think of pa as an added budget

- Arts board could call us when about to select an artist for an open space/park Morrow is working is on, would be useful to coordinate/present as needed.

Nurturing the local community too! (not just going after big names – see above)

→ give them a challenge, e.g. invite to compete + encourage them to stretch themselves!

= involve people who might not necessarily think of themselves as PA (=to develop expertise)

> might need local experts to help such artists do a good job/push themselves => this is again about expertise / professionalization of the program (develop seminars, workshops > give people the tools to compete)

= don't want to just rely on the same people over and over again

Re: political strategizing/organizing

- nested strategies
- community issues need to be addressed
- community involvement: partnerships with city departments and community organizations

Non-spaces

Iterative interpretations = evolving

Ebb and flow of temp works

Open up to more people = not just your typ public artists

The neighborhood we are in is considered a pocket of poverty but adjacent to some great amenities ... (art museum, etc.)

Used to be a strip of galleries, now gone

Would be wonderful to have arts more integrated into community not dependent on what has remained open = re: all depressed areas of town, shouldn't be worried about graffiti but PA needs to be bold and tackle these things = a certain level of expression in those neighborhoods could help (ownership, pride)

⇒ art accessible to all = not just in tourists areas and speak to communities

Other Comments?

Seems to be a strain on Arts Board that wants forms

- matrix doesn't work for a gift like Sisters of Charities project
= wants objective criteria, which raises the question: How do you evaluate art/public art?

Need to think about:

- 1% of Parks, Streets, storm drain, affordable housing etc. > How Public Art can coordinate with individual bond projects?
- Many small pieces vs. Large landmark/monumental pieces: have left room on I-40 / I-25 for public art: signature pieces
- If this is about husbanding funds, she's all for it

- How do you keep people connected to the public art?

- Nurturing partnerships: Partnership for Community Design: a nonprofit in Colorado Spring: gave awards for public-private planning partnerships: <http://www.pcd-es.org/>

I know for a fact that .. aside for some cases... that work being chosen without competition that is some cases didn't go thru any process at all = that is something we really need to put a stop to = not allowed to occur in the future! Need to call into questions when peers do this.

> What to do about those projects that are already installed in this manner?

Need to help people connect with public art: artist needs to be open and engage not be defensive

Need Public Art Program/Staff to help us think differently

- Sherri making connections between what she does and what we do
= How can we help Public Art?

- Need to produce a plan that can be followed/implemented
- Physical planning (re: GeoBond packages): doable but not necessarily 'followable' because of bonds passing or not, so plan must give us a path forward: a way of thinking about types of art, and where it might go.
- Get public art in at beginning of process, not at the end or after the fact

These AB members seem very excited about the public art program and do want to make it a better program. They also want to know more and be able to 'do' more!

Standardization of Processes: what will best serve getting art into communities
e.g. process by which art is selected: standardize across scales (city, city, state)

Land/art: was about outreach on Suzanne's part ☺
Connecting with people

Machinations to select board members = overly politicized

The time-lapse experience of public art...

Problem with selection panels, is they are going for something community will 'like' rather than experience = educate them to not think about LIKE but DIALOGUE

How to encourage more emerging artists and artists who may not consider themselves public artists?

What about more \$30 - \$40,000 RFP's that aren't 2D/paintings?

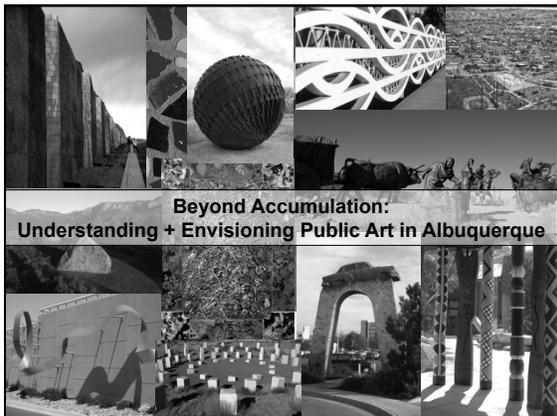
Buoyancy: artist +landscape architect

wonderful working with PAP at city: they are wonderful, exciting + progressive thinking!

Recommendations:

- Survey of what other PAP are doing in terms of edu and outreach?
- Outreach to artists : to engage in panels, to write letters = advocacy

**Appendix D: PowerPoint Presentation to Arts Board:
9 February 2011**



“...it's not my job to like it (individual installations), but *it is* my job to support it (the public art program).”
City of Albuquerque staff member

Let's start with a question:
 How would you characterize Albuquerque's Public Art Program?

City of Albuquerque, Public Art Program
 Public Art Program Pre-Master Planning Services
Interview Protocol

Objective of the interviews:

To understand how decision-makers, creators (of public art) and stakeholders understand and envision public art in Albuquerque.

The aim of the interviews: threefold:

1. to understand stakeholder's knowledge, perceptions and experience of, and involvement in public art, public art planning in Albuquerque.
2. to understand how different people involved in public art in Albuquerque envision the future of public art(s) in the city, and
3. to understand the types and extent of communication and interactions amongst decision-makers, creators, and stakeholders with regard to public art and public art planning in Albuquerque.

Interview Participants:

- 1) city officials and staff
- 2) civic and business stakeholders
- 3) creative professionals

Phase II: Interviews		
City of Albuquerque, Public Art Program		
Category	Name	Title
Tier 1		
1 City Officials + Staff	Sherryn Bruggemann	CABQ, Public Art Program/UTEF Manager
2 City Officials + Staff	Hadi Carter	CABQ, Public Art Program, Project Coordinator, UTEF Coordinator
2 City Officials + Staff	Chris Zinner	New Mexico Arts, ADP Program Manager
4 City Officials + Staff	Jan Fuchs	CABQ, Public Art Collections Manager
5 City Officials + Staff	Tony Sylvester	MICDO Rail/Amtrak, Special Projects Manager
6 City Officials + Staff	Wanda Navarro	CABQ, DMQ, CD Officer
7 City Officials + Staff	Barbara Taylor	CABQ, CD/Acting Division Manager for Parks/Design Section
8 City Stakeholder	Christopher Gallet	DMQ, Downtown Action Team, Deputy Director
9 City Officials + Staff	Melissa Lozano	CABQ Engineering Division
10 City Officials + Staff	Roland Penick	CABQ DMQ, Storm Drainage Design, Senior Engineer and Section Manager
11 City Officials + Staff	Richard Costales	CABQ DMQ, Storm Drainage Design, Senior Engineer and Project Manager
12 City Stakeholder	Lee Garmesky	Arts Board Chairman (also architect)
13 City Stakeholder	Carlynn Siegel	Arts Board Member (also architect & part-time contract employee @ BioPark)
14 City Stakeholder	Focus Group	Arts Board Members
15 City Stakeholder	Andrew Connors	CABQ The Albuquerque Museum, Curator of Art
16 Creative Professional	Cassandra Bell	Artist
17 Creative Professional	Sony Rivera	Artist
18 City Stakeholder	Becky Holman	CABQ, Public Art Program, Education Outreach Coordinator
19 City Stakeholder	Suzanne Stange	U&A Arts, Executive Director
20 City Stakeholder	Bill Gillett	UNM Professor Land Arts of the Am, West
21 Creative Professional	Isabelle Sabier-Gonzales	Hartwood Art Center
22 City Stakeholder	Judith Wong	UNM, SA +P Faculty
23 City Stakeholder	EBB Cherry	Architect
24 City Stakeholder	Laura Fry	Community Planning
25 Creative Professional	Kyle Zimmerman	Artist - photographer
26 City Stakeholder	Pat Moravia	CABQ Planning Dept., Office of Neighborhood Coordination, Division Manager
27 Creative Professional	Ryan Kennel	CABQ Planning Dept., Director
28 City Stakeholder	Cathy Wright	CABQ The Albuquerque Museum, Director
29 Creative Professional	Karen York	Artist
30 Creative Professional	Greg Roche	Artist
31 City Officials + Staff	John O'Connell	CABQ Environmental Health Dept., Environmental Strategist
Tier 2		
32 City Officials + Staff	Colleen Fritz	CABQ, Division Manager, Parks Design and Construction, DMQ
33 City Officials + Staff	Diane Truquet	CABQ, Manager, Constituent Services/Community Relations (City Council Policy Analyst)
34 City Stakeholder	Jan Thompson	Chief Operating Officer, Albuquerque Convention & Visitors Bureau
35 City Officials + Staff	Jim Hinde	CABQ Aviation Dept., Acting Director
36 City Stakeholder	Regina Chavez	Executive Director, Creative Albuquerque
37 Creative Professional	Baker Morrow	Landscape Architect
38 City Stakeholder	Brian Morris	Downtown Action Team, Executive Director
39 Creative Professional	Barbara Griffiths	Artist past Arts Board

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Phase II: Interviews		
City of Albuquerque, Public Art Program		
40 Creative Professional	Jane Sprage	Past Public Art Staff/ Retired
41 Civic Stakeholder	Christopher Mead	UNM, SA +P Faculty
42 Civic Stakeholder	Recky Alder	Benavides County Parks and Recreation, Public Arts Manager / 1% for Public Art Program Manager
43 Civic Stakeholder	Mark Chiles	UNM, SA +P Faculty
44 Creative Professional	Steve Borstad	Past AS Chair, UNM SA +P adjunct faculty
Tier 3		
45 City Officials + Staff	Petra Morris	CABQ Planning Dept., Language Planning, Planner
46 City Officials + Staff	Jane Garcia	CABQ Economic Development Dept., Director
47 City Officials + Staff	Isaac Benton	City Councilor, Downtown district

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Demographics

- Gender
- Professional Position / Title
- Scope of your responsibilities
- Years at this job
- Age: 22-34 35-44 45-59 60+
- Educational background
- Area of study

I. Definitions + Valuation

- In your everyday work world, how do you define public art?
- Who is the audience for public art in Albuquerque?
- Who benefits from public art?
- What do you consider to be a successful example of public art in Albuquerque?
- What do you consider to be an unsuccessful example of public art in Albuquerque?
- What does public art contribute to/"do" for Albuquerque as: a city, a community, a place to visit, a place to live?
- What do you think is the strongest rationale for (the) public art (program) in Albuquerque?
- What kind of public art project would you like to see happen in Albuquerque?

II. Public Art Program: Knowledge of + Interactions

- What is your role in either the creation of or planning for public art in Albuquerque?
- What do you know about the City of Albuquerque's Public Art Program?
- Strengths + Weaknesses of the public art program...
- What role might public art play in your agency?
- What obstacles or challenges do you see in integrating public art into your organization/department work?
- Where does the public art program 'belong' within the city structure?

The role of urban public arts and public art planning in the planning and design of downtowns.

- What do you consider to be the role and place of public art in urban planning and design for cities?
- What do you think a public art master plan would "do" for the city?
- What would you want to see in a public art plan, in order to attend to the needs of your office/department?

Some Conclusions...

1. It is important to **engage** the various people who are involved in decision-making (directly + indirectly, aware or unaware) for several reasons:
 - a. Inform + educate
 - b. Raise awareness
 - c. Get them 'on board'
 2. Critical to find out how various people (as well as departments and agencies) **define** public art
 3. **Articulate** public art's role @ multiple levels
 4. **Explore** possible areas/realms/projects
 5. **Identify** who is involved in 'production' of public art + who might/want to be
- ⇒ 6. **Develop** partnerships and allies

Short + Medium-Term Recommendations

1. Now that you have a supportive **Mayor**...
2. Public presence + Department of **Cultural Services**
3. **Evaluation + Assessment:** Program + Projects
4. Clarifying position in **city organization**
5. **Articulating roles:** staff, arts board, selection panels
6. **Selection Process**
7. **Website**
8. Exploring new **technologies + venues**

Long-Term Recommendations

1. Strategic Planning

- mapping
- "genres" of public art
- airport
- regional issues

2. History of Program

Continuing Efforts

1. Education + Outreach: internal + external

2. Nurturing existing partnerships + forging new relationships

Discussion Questions

- ✓ How does public art add value to the community?
- ✓ How do you want people—the Albuquerque public + those visiting—to characterize the program?
- ✓ What is your role as an Arts Board Member ?
What are your roles + responsibilities?
- ✓ What are some of the possible partnerships and alliances the program (staff + arts board) might make?: public + private
- ✓ Defining Terms: Public Art: genres of public art