



**New Brighton Parks, Recreation, and Environmental Commission
Agenda
Upper Level | Conference Room
New Brighton City Hall 803 Old Hwy 8 NW, New Brighton , MN
6:30 PM June 4, 2025**

Members of the Parks, Recreation, and Environmental Commission will attend the meeting in person unless eligible to attend remotely per MN Stat. 13D.02.

To participate in this meeting, members of the public may:

- **Attend the meeting in person.**
- **Watch the meeting electronically.** Tune into CTV Channel 8023 (CenturyLink) or Channel 16 (Comcast). To observe the meeting as a livestream or a webcast, visit www.newbrightonmn.gov and click on “I Want To View a Public Meeting.”

I. Call to Order

II. Roll Call

Chair Julia O’Rourke

Commissioner Sebastian Fallas

Vice-Chair Abe McEathron

Commissioner Kristin Hicks

Commissioner Pauline Alfors

Commissioner Becky Slabiak

Commissioner Gary Bank

Commissioner Laura Sokol-Kraft

III. Approval of Agenda

IV. Approval of Past Minutes

A. May 7, 2025

V. Business Items

A. Discussion on Public Art in New Brighton

VI. Informational Items

VII. Announcements

VIII. Adjournment



MINUTES
Parks, Recreation and Environmental Commission
May 7, 2025 City Hall
Council Chambers 6:30 p.m.

I. Call to Order

The meeting was called to order at 6:30 p.m.

II. Roll Call:

Members Present: Commissioners Pauline Alfors, Gary Bank, Sebastian Fallas, Kristin Hicks, Julia O'Rourke (Chair), Becky Slabiak, and Laura Sokol-Kraft.

Members Absent: Commissioner Abe McEathron.

Also Present: Director Jennifer Fink, Park Superintendent Mike Schute, City Forester Jim Veiman, and Councilmember Graeme Allen.

III. Approval of Agenda

Motion by Bank, seconded by Sokol-Kraft to approve the agenda as presented. Motion carried 7-0.

IV. Approval of Minutes

Motion by O'Rourke, seconded by Hicks to approve the April 2, 2025 minutes as presented. Motion carried 7-0.

V. Business Items

A. Park Maintenance and Forestry Update

Director Fink provided a presentation on the City's park maintenance and forestry efforts. She explained park maintenance staff members oversee and coordinate urban forestry, performs long-term planning for parks maintenance, capital equipment, natural resources management, and provision of parks personnel. She reviewed all of the parks, playgrounds, splash pad, disc course, ice rinks, and City property that the parks maintenance staff were responsible for. She then discussed the forestry programs that were sponsored by the City, noting New Brighton has been a Tree City USA for the past 44 years. She explained she had City Forester Jim Veiman and Parks Superintendent Mike Schute in attendance if the Commission had comments or questions.

Parks Superintendent Mike Schute introduced himself to the Commission and noted he has worked for the City for the past 24 years. He indicated he also served with the New Brighton Fire Division.

City Forester Jim Veiman introduced himself to the Commission and explained he has worked for the City for the past 10 years. He stated he interacted with the public, focused on identifying diseased trees along with potentially hazardous trees.

Discussion included:

- It was noted the City of New Brighton has the only cone disc golf course in the State.
- The City's EAB and buckthorn removal efforts were discussed.
- Staff shared a video that discussed the recent tree removal efforts in several of the City's parks.
- Staff described how trees in the community are cataloged in a GIS system in order to assist with notating diseased trees, along with planning for tree replacement and removal.
- The tree removal at Hansen West was discussed.

VI. Informational Items

A. Hansen Park West Update

Director Fink reviewed the final proposed layout for Hansen Park West with the Commission. She explained the numbers came back very favorable for this park. She indicated the plans would be going to the Council for approval in May and construction would begin in June.

VII. Announcements

Councilmember Allen stated the Council recently heard from the Twin Cities Housing Alliance where the Council learned about new tax credits for were available for affordable housing. He indicated the Council recently updates its investment strategy. He noted long time City employee Kip Lamott recently retired. He commented on the recent street improvement project that was approved noting minor changes were made to the plans. He encouraged the Commission members to consider attending the Memorial Day parade, which will be held on Monday, May 26. He stated he was very happy to be serving as the liaison to the PREC Commission for the next year.

Chair O'Rourke indicated she attended the Bingo and Breakfast event in April and stated this was a very fun community event. She stated she also attended the Tots and Tires event.

Chair O'Rourke reported the first summer concert will be held on Thursday, May 7 at Veteran's Park.

Chair O'Rourke stated the community-wide clean-up day will be held on Saturday, May 17 at the Public Works facility.

Director Fink stated the City-wide garage sale was held this past weekend. She indicated sales were also held at the Community Center parking lot for those members of the community that live in multi-family housing.

Director Fink reported the golf course did very well this spring and had set another record golf rounds. She commented on the coordinated programming that was being completed between RISE and seniors in the community. She explained the City received an award for Totem Pole Park and the Park Discovery Program. She indicated the splash pad should be open shortly after Memorial Day. She explained the school district would be doing free summer meals for children under 18 during the month of July. She noted Tree Trust planted 35 trees at the golf course last year. She commented on the Business Energy Breakfast that was held in coordination with the city of Shoreview.

Director Fink stated the PREC Commission would not be meeting in the month of July.

VIII. Adjournment

Motion by Bank, seconded by Sokol-Kraft to adjourn the meeting at 7:59 p.m. Motion carried 7-0.

Respectfully submitted,

A handwritten signature in black ink that reads "Jennifer Fink". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

Jennifer Fink
Director of Parks and Recreation



Agenda Section:	Business Items
Report Date:	05/29/2025
Meeting Date:	June 4, 2025

REQUEST FOR COUNCIL CONSIDERATION – EXECUTIVE SUMMARY

ITEM DESCRIPTION: Discussion on Public Art in New Brighton

Action Requested:	
Public Hearing	Motion
Discussion: X	Informational
Form of Action:	
Resolution	Ordinance
Contract/Agreement	N/A or Other: X
Votes Needed:	
3 Votes	4 Votes
5 Votes	N/A: X

Summary Statement:	<p>Across the country, cities are investing in public art to enhance community identity, beautify public spaces, and foster civic engagement. In New Brighton, we’ve seen growing interest in creative placemaking and opportunities to bring art into parks, trails, and civic spaces.</p> <p>This discussion item is intended as a starting point. It offers a working definition of public art, outlines potential steps for consideration, and shares examples from other communities. The goal is to invite the Commission’s input on how New Brighton might begin exploring a more intentional and structured approach to public art in public spaces.</p>
---------------------------	--

	<p>Attached for Commission Review and Discussion:</p> <ul style="list-style-type: none"> • A brief presentation outlining key concepts and examples of public art • Three sample Public Art Plans from cities similar in size and scope to New Brighton <p>These materials are intended to guide a broad discussion around the purpose of public art and how it can reflect and serve the desires of the New Brighton community.</p>
--	--

Recommendations:	Please review the attached documents in advance of our discussion. Be prepared to share ideas, identify opportunities, and help shape a vision for how New Brighton can support and celebrate public art going forward.
-------------------------	---

Applicable Deadlines:	N/A
------------------------------	-----

Community Impact:	A public art initiative offers a meaningful opportunity to strengthen community identity, amplify local voices, and foster a sense of pride and belonging. By engaging residents in the creation, selection, or storytelling behind public artworks, the City can encourage authentic participation and connection across neighborhoods. Public art projects—whether temporary, rotating, or permanent—can serve as platforms for cultural expression, youth involvement, intergenerational collaboration, and celebration of New Brighton’s diversity. When thoughtfully planned, public art becomes more than decoration; it becomes a reflection of who we are as a community and what we value.
--------------------------	---

Legislative History:	The concept of public art has long been part of New Brighton’s planning conversations. It was first introduced in the 2006 Comprehensive Parks Plan, which recognized the value of integrating art into public spaces to enhance park user experience and community character. More recently,
-----------------------------	---

	<p>the 2040 Comprehensive Plan reaffirmed this vision, identifying public art as a strategy for placemaking, cultural expression, and civic identity. These planning documents provide a strong foundation and clear precedent for the City to revisit and potentially advance public art efforts in a more formal and strategic way.</p>
--	---

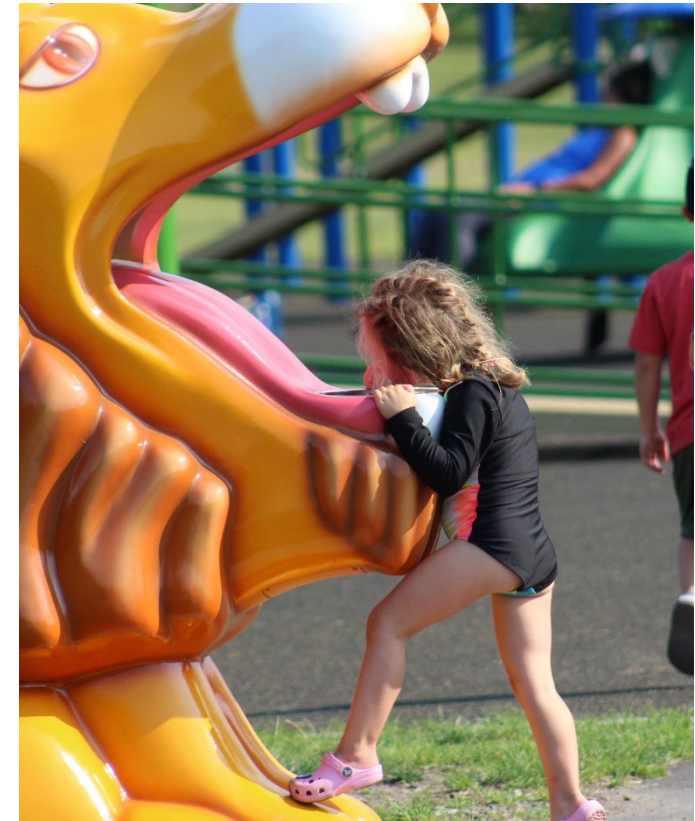
Strategic Priority:	Financial Sustainability	Staff Capabilities
	Economic Development	Community Engagement & Belonging: X
	City Assets	N/A

Fiscal Impact:	Financial Impact: Is there a financial consideration?		No	Yes \$
	Financing Sources:	Budgeted	Budget Modification	
	New Revenue	Use of Reserves	Other	



Public Art Discussion

Jennifer Fink, Parks and Recreation Director



What is Public Art?

- **Definition:** Public art is art in any media that has been planned and executed with the intention of being staged in the physical public domain, accessible to all.
- **Forms include:**
 - Sculptures and statues
 - Murals or painted intersections
 - Community-designed installations (e.g., mosaic benches)
 - Functional infrastructure with artistic elements (bike racks, bus shelters, etc.)
 - Temporary or rotating exhibits
 - Digital or light-based displays



Why Public Art?

- Builds community pride and identity
- Activates underutilized or overlooked spaces
- Sparks conversation and reflection
- Supports local artists and creative economy
- Encourages tourism and economic activity
- Can tie into themes of equity, inclusion, environmental awareness, or history



Examples of Public Art in Other Cities:

St. Louis Park, MN

- Utility box wrap program with designs by local artists
- Rotating sculpture exhibit in their City Hall plaza

Bemidji, MN

- “Sculpture Walk” featuring rotating pieces in downtown and near the waterfront
- Partnerships with local artists and Indigenous communities to celebrate cultural heritage

Storm Drain Art



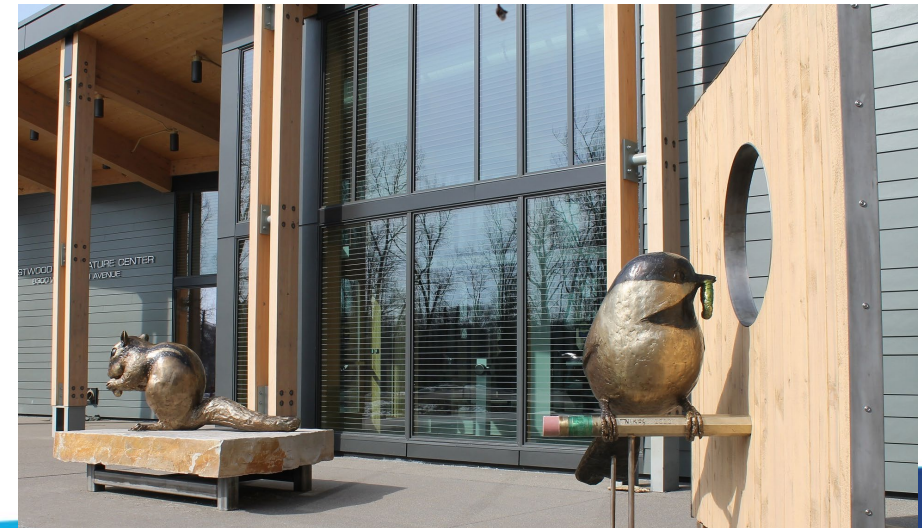
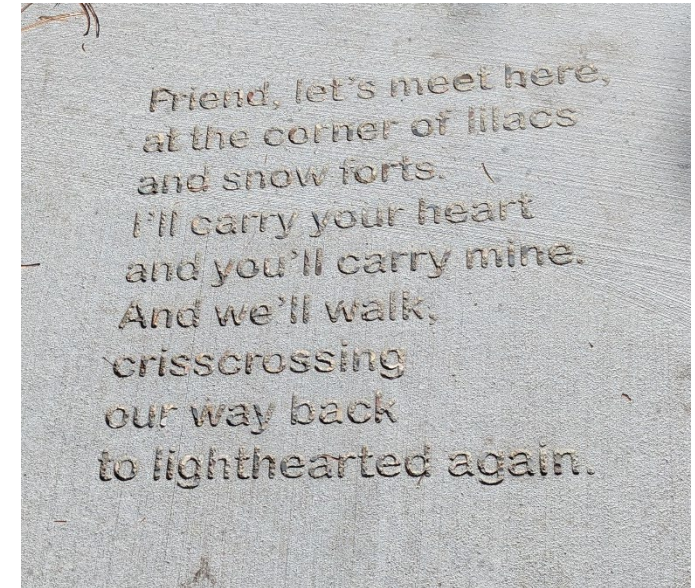
How Could New Brighton Begin?

- **Start with Pilot Projects**
 - Add artistic elements to upcoming park projects (e.g., painted utility boxes, trail markers)
 - Engage a local artist for a temporary installation (pop-up sculpture, chalk art festival)
- **Engage the Community**
 - Host listening sessions or surveys to understand themes or locations residents would like to see art
 - Consider student involvement or partnerships with local schools and arts organizations
- **Identify Funding Options**
 - Budget set-aside (e.g., 1% for public art from capital projects)
 - Seek grants from the Minnesota State Arts Board or Forecast Public Art
 - Pursue private donations or business sponsorships
- **Create a Framework or Policy**
 - Develop a Public Art Plan or policy to guide selection, placement, and maintenance
 - Consider forming a subcommittee or task force under the PREC or in partnership with the Arts community



Questions for Commission Discussion:

- Are there locations in New Brighton parks or public spaces where public art would be impactful?
- What themes or values should public art in New Brighton reflect?
- Would the Commission support exploring a policy or pilot program for public art?
- Are there local partners we should connect with to begin this conversation?



Questions?



BEAUTIFY



BROOKLYN CENTER

PLANNING FOR PUBLIC ART

BUILDING OUR HOME TOGETHER

October 2020
Prepared by Forecast Public Art

FORECAST

Table of Contents



1. Acknowledgments	3
---------------------------	---



2. Beautification and Public Art Plan Summary	4
--	---



3. Letter from Mayor	5
-----------------------------	---



4. The Role of Arts & Culture in Covid-19 Recovery and Fighting Racial Injustice	6
---	---



5. Beautify Brooklyn Center	
------------------------------------	--

Background	8
Why a Plan?	9
What is Beautification?	10
What is Public Art?	11
Examples of Public Art	12
Why Public Art?	13
Public Art & Healthy City Strategies	14



6. Brooklyn Center Snapshot	
------------------------------------	--

An Overview of the City	15
Highlights from Comprehensive Plan	17



7. Planning Process	
----------------------------	--

Summary of Community Engagement and Research	18
--	----



8. Key Findings	
------------------------	--

Strengths	21
Challenges	22
Opportunities (including Map)	24
Values	27



9. A Shared Vision for Brooklyn Center	
---	--

Vision Statement	28
Guiding Principles	29
A Sampling of Possibilities	30
Public Art & Beautification Focal Areas	31



10. Implementation	
---------------------------	--

Long Term Goals	38
Short-Term Goals	39
Work Plan	40
Near-Term	41
Mid-Term	44
Long-Range	46
Introducing the Plan to the Community	48
Starting a Public Art Program	49
Funding	50
Governance	51
Management	52
Maintenance	53
Public Art and Private Development	54
Opportunity Site Overview	55



11. Appendix	
---------------------	--

Table of Contents	56
-------------------	----

Acknowledgments

Thanks to all who participated in the planning process for this Beautification & Public Art Master Plan!

City Council/Mayor

Mayor Mike Elliott
April Graves
Dan Ryan
Marquita Butler
Kris Lawrence-Anderson

City Staff Leads

Reggie Edwards, MPA, EdD.
Angel Smith, MPA, EdD.

Community Task Force

Sandy Christensen
Carolynne Darling
Michael Donnelly
Connie Duffney
Quinton Johnson
Lissa Karpeh
Nahid Khan
Michaela McCue
Corey Mills
Heidi Nelson
Ron Paine
Dianne Sannes
Carolyn Sayers
Serena Xiong
Pang Yang

City Staff Team

Reggie Edwards, MPA, EdD.
Angel Smith, MPA, EdD.
Curt Boganey
Meg Beekman
Ginny McIntosh
Tony Gruenig
Richard Gabler
Todd Berg
Jim Glasoe
Doran Cote

Brett Angell
Andrew Hogg
Peter Moen
Michael Albers
Joel Erickson

Focus Group Attendees

Carolyn
Brittany
Lucy
Michaela
Nahid
Kellie
Mark
Alba
Fernando
Jose
Cliff
Judy
Christine
Nora
Alexandor
Kevin
Bryant

Survey Respondents

180 Anonymous Participants

Interviewees

Clare Brumback, CEAP
Holli, Kalleah, Jane and Stephanie
Ekta Prakash, ACER
Alexis Kleinschmidt
Nelima Sitati, CAPI
Denise, CAPI
Matt Oquist, Luther Automotive
Kendall Harrell, Caribou Coffee
Omar Ansari, Surly Brewing
Bob Lux, Alatus
Ashley Bisner, Alatus
Alex Polinsky, Alatus
Sandy Surette-Lynne, Associated Bank
Alex Bisanz, Real Estate Equities

Tashie George, Liberian Business Assoc.
Jackson K. George, Jr, Liberian Consulate
Christy Morrell-Stinson, MIX
Mike Brady, Brady Real Estate
Bethany Wagenaar, Brookdale Library
Marlena Okechukwu, Brookdale Library
Jason Seeley, Brookdale Library
Krista Hoitomt, Brookdale Library
Kevin Lian-Anderson, Brookdale Library
Liliana M Tobon-Gomez,
Hennepin County Public Health

Robert G Luckow, Hennepin
Community Works
Denise Engen, Hennepin County
Laura Fredrick, Hennepin County
Joan M Vanhala, Hennepin County
Crystal J Myslajek, Hennepin County
Jonathan Vlaming, Three Rivers Parks
Chia Lee Xiong, Three Rivers Parks
Hana Blissett, Farm to School Program
Samantha Vang, State Representative
Chris Eaton, State Senator
Tim Willson, former mayor
Bruce Ballinger, Earle Brown
Heritage Center

Tamika Baskin, Planning Commission
Eric Muschler, McKnight Foundation
Michael Huber, Blue Cross-Blue Shield
Joo Hee, The Alliance
Deja Stowers, BLAQ

Sam Buffington, Springboard for
the Arts

Lissa Karpe, Liberian Youth
Arts Program

Melissa (Nyango M. N. Nembang),
Minnesota African Women's Association

Kellie Hmong, Artspace Projects
Cheryl Jechorek, educator
Imam Husain, Islamic Center
Pastor Smith, Saint Adolphus
Catholic Church
Edgard Konde, media artist

Rebecca Gilgen, Brooklyn Bridge
Alliance for Youth

Julie Richards, Brooklyn Center's
Youth Council
Youth Council participants

Carly Baker, Brooklyn Center
Community Schools
Josh Fraser, Principal
Jena, BCBS
Renee, BCBS
Mykella Auld, BCBS
Tashawna Williams, instructor
Chloe Cotherman, instructor

Alexandra Holter, Earle
Brown Elementary

Megan Grubb, Farm to
School Coordinator

Terry Peyton, Community
Schools Manager
Christine Salokar, instructor
Student participants

Angel Hoglund, Hennepin
Technical College

Cheryl Clausen, North Hennepin
County Community College

This plan was overseen by Forecast Public Art, a Twin Cities-based nonprofit. The consulting team included Jack Becker, Witt Siasoco, Ashlyn Crawford and Regine Kennedy (106 Group); and Haila Maize (Bolton & Menk).



Beautification and Public Art Plan Summary

Imagine...

Brooklyn Center is known as a place where diverse community members can see themselves in the art that's part of their daily lives and work together to build their shared home, a home where residents and businesses thrive, actively engage in cultural activities and enjoy their quality of life. The City hosts an inclusive, equitable, people-powered beautification program focused on improving health, wellbeing and thoughtful design throughout the city. - Excerpted from the Vision Statement (page 28)

Brooklyn Center is part of a region that is known nationally for its bountiful arts and cultural assets, yet the City is relatively new to fostering the arts and supporting cultural development. A major goal of the City was developing a master plan for beautification and public art, in response to its desire to lift up the beauty and pride of the City and to align such a desire with the rewriting of its Comprehensive Plan. Following a search process, they hired Forecast Public Art, a nationally recognized leader in the field to create this document. During the two years spent developing this plan, we heard from hundreds of Brooklyn Center residents, students, business owners and workers who believe arts and culture play an important role in improving their quality of life. Eight-four percent of people surveyed want to see their City pay more attention to what can be done in their community. They expressed their aspirations for their City, including the following quotes from interviews, focus groups and surveys:

- **I dream of a BC where neighbors know each other by name; where crime is rare and people pick up trash instead of adding to it; where people care.**
- **Public art gives people a reason to like where they live.**
- **Do something with entrances to the city that distinguishes it and tells me I'm home now.**
- **Students want more art in the city, opportunities they can participate in.**
- **I hope [the City] can develop a special identity that inspires residents and neighbors of the city and is based on the creative talents of its people.**
- **The arts give us a forum to display our differences and similarities, and the opportunity to learn about each other.**

The City of Brooklyn Center has reached a moment in its history when its exceptionally diverse community—established over the last few decades—is putting down cultural roots. These roots need nourishment and encouragement so Brooklyn Center's cultural life can grow and blossom. The resulting beautification of Brooklyn Center is a major goal of this planning document, intended to amplify the many

voice, tell the many stories, and generate pride and economic vitality. This plan was created to inform and guide cultural development throughout the city, starting with public art, beautification, public space development and environmental stewardship.

This planning document provides information about the field of public art today, along with strategies for beautifying public spaces, honoring and celebrating its diversity, enhancing its parks and trails, and taking advantage of opportunities on the horizon. This plan also provides a roadmap for the City, working in partnerships and collaboration with community members and businesses; a framework for connecting ideas and people to a program that enables them to achieve goals identified herein.

Today Brooklyn Center, as a community, has the opportunity to shape the kind of cultural support system it needs and desires. Building on its assets and the many supportive partnerships with the private sector, the City can develop support systems to grow a program that suits the needs of its vibrant and diverse community. The results could include a cultural festival, a multi-cultural facility, youth-involved mural projects that tell the stories of the people who live here, and public art that promotes civic pride and authentic community engagement.

This plan also acknowledges that we live in uncertain times, confronted by a global pandemic, severe economic hardship and a heightened awareness of our history of systemic racial injustice. Emergency preparedness, crisis management, disaster recovery and radical health services are considered critical components of every city's toolkit today. Artists, as cultural workers, have become essential service providers, helping communities grieve, heal, and deal with emotional trauma. It has become more evident today than ever that artists are a valuable resource to cities seeking new and innovative ways to raise awareness of issues, promote civic engagement, foster entrepreneurship, inspire collective problem-solving, reduce disparities and bridge cultural divides. Through beautification and public art—thoughtfully planned and professionally implemented—civic pride can be boosted, environmental stewardship can be fostered, and the City can build a healthier, more resilient community.

The arts are one of the most powerful means for communication and coping we have at our disposal today. They can bring joy and beauty to neglected or uncared for spaces and inspire residents and businesses to engage in the process. And, as this plan points out, creative individuals can help address the health of Brooklyn Center, the wellbeing of the community, and even the mental and physical fitness of its residents—at a time when we most need them. I invite you pour through the pages of this plan and learn how you and your neighbors can work collectively to improve the quality of life for everyone in Brooklyn Center.

- Jack Becker, Forecast Public Art

The Role of Arts and Culture in COVID-19 Recovery and Fighting Racial Injustice



Northeast Minneapolis Justice for George Floyd March

In early March of 2020, as this plan document was getting edited, the rapid spread of the Covid-19 virus led to a global pandemic. Cities around the world were forced to take emergency actions to limit the spread of the virus. Minnesota Governor Tim Walz declared a state of peacetime emergency on March 13th, followed by local emergencies declared in cities throughout the state, including Brooklyn Center on March 17th. All but essential businesses were closed, including Brooklyn Center City Hall, the Community Center, the library, playgrounds and restaurants. The Center for Disease Control (CDC) issued safety guidelines that limited gatherings, isolated at-risk individuals, and recommended “social distancing” to keep individuals from separate households to keep at least six feet apart.

Brooklyn Center may have experienced a greater difficulties due to the disproportionate hardship of Covid-19 on its higher rate of lower-income, multi-lingual, renter and transit-dependent residents. The pandemic has caused physical, mental, social and economic hardships. As the New York Times has reported, “Research suggests that those in lower economic strata are likelier to catch the disease. They are also likelier to die from it. And, even for those who remain healthy, they are likelier to suffer loss of income or health care as a result of quarantines and other measures, potentially on a sweeping scale.” The disparities experienced by a large portion of Brooklyn Center’s youth and families in the areas of transit, economic opportunity, health and the impact of Covid-19 are likely to have a

synergistic down-spiraling effect on the City’s underserved populations.

By late May, as some restrictions were starting to lift, Minneapolis policeman Derek Chauvin was caught on video murdering George Floyd, an African-American father accused of issuing a counterfeit \$20 bill, while other police officers stood by. The video of this tragedy went viral, triggering outrage, protests and rioting—in Brooklyn Center, the Twin Cities, across the country and around the world. In the metro region, dozens of buildings were burned and hundreds of businesses suffered damage, many of them small businesses owned by people of color. With demands to defund the police and undo structural racism on a national level, a racial justice uprising surged, fueling the removal of statues and monuments long considered painful to Black, Brown and Indigenous communities. At the same time, scores of murals and unsanctioned public art began covering boarded-up buildings and storefronts, along with street paintings declaring “Black Lives Matter.”

As of this writing in late June, the City of Brooklyn Center and the Twin Cities region are still reeling from the collective trauma, taking stock of this unprecedented moment and sensing hope over the potential for real change to follow. Black, Brown, Indigenous and People of Color (BIPOC) are seizing the moment to center conversations around racial justice and shining a light on our country’s systemic racism as another kind of pandemic, one that has been ignored for centuries. Artists are rallying to bring their creative talents and problem-solving abilities to the fore,

and avail themselves of needs in the community, including healing, recovery and rebuilding.

Hennepin County Commissioners—followed by the City of Minneapolis and the State of Minnesota—recently passed a resolution declaring racism a “public health crisis” and vowed to eliminate racial disparities. Evidence was cited from national and county sources showing racism’s negative impact on the health and development of children and adults who are Black, Indigenous and of color. The City of Brooklyn Center has stated that the health of its residents and its community is of great importance. The City commenced a review of its policing policies and is developing pilot projects intended to stem the tide of mental health challenges and social isolation brought on by Covid-19 and civil unrest. The City began investing in micro-business entrepreneurs, small community non-profits and cultural organizations that provide essential resources and services, such as preparing food for newly unemployed residents or providing accessible citywide internet access for seniors as well as students.

Out of these two health crises—Covid-19 and racial injustice—we can acknowledge several positive outcomes, including:

- More people recognize we are all in this together and by working together we can reduce the threat posed by a pandemic;
- Public health issues need to be addressed in more intentional and meaningful ways;
- Residents need quality public spaces in which we can safely

connect (following CDC guidelines);

- Art can help communities heal and give meaning to our collective grief; and
- We need to center BIPOC communities and build trusting relationships to advance racial justice and reduce disparities.

Additionally, we know there is no short-term fix for our deep-rooted systemic racism, nor our battle with Covid-19—both will resurface periodically and require safety-mindedness, community triage, healing and recovery. It will also require an openness to change the way we do business, build cities and set policies.

Cultural development expert and author Arlene Goldbard has written about racism for many years. “Like every massive collective challenge,” she states in a recent blog post, “racism is not just a legal problem, a moral problem, and an economic problem. It is at bottom a cultural problem, because cultural processes are the primary forces shaping consciousness. In the vast network creating and expressing culture, pernicious ideas often have staying power. And in the fertile soil of a false idea—the easy assumption that “everyone” who matters holds the same beliefs and values—racism becomes normalized. Once normalized, it is hard to uproot, but not impossible. The antidotes are plentiful: awareness, shame, and choice. But we have to use them.”

The notion of employing arts and cultural development—including beautification and environmental stewardship—to improve community health and well-being was embraced by many participants in the planning process. As Brooklyn Center—like most cities—faces the challenge of recovering and healing from Covid-19, the enormous damage to the economy,



Justice for George Floyd Bannermaking

as well as the region’s deep structural racism, the City will need creativity, innovation and meaningful community engagement.

This unprecedented situation requires new and creative responses at the City level. According to the University of Florida’s Center for Arts and Medicine, “arts and cultural resources are among the most powerful and readily available resources addressing problems faced by cities, including social isolation among senior citizens, communication with hard to reach populations, meeting the education and developmental needs of children, and crafting plans for safe and equitable recovery and rebuilding. The arts are one of the most powerful means at our disposal today for enabling communication, direct health benefits, and social and economic recovery.” It therefore makes sense for the City to attend to its rich cultural diversity and foster the many manifestations of that diversity, such as storytelling, visual and performing arts, a multitude of crafts and a variety of rituals, celebrations and gatherings that build community.

One of the goals of this plan is to raise awareness of the importance of cultural infrastructure as an essential component of healthy communities. What does a healthy cultural infrastructure look like?

Among the key ingredients are:

- **Robust, authentic community engagement**, involving City staff and paid community liaisons, enabling real-time community feedback and idea generation systems (such as social media, forums, public-access chalkboards, Little Free Libraries, and more)
- **Support systems for diverse community cultural expressions** utilizing a mix of public and private dollars, involving businesses and philanthropic partners
- **Professional program management**, including City staff oversight, qualified contracted services, inter-agency coordination and robust reporting and evaluation
- **An active and informed governance structure (Arts & Culture Commission)** with diverse representation, able to help the City adopt policies and procedures responsive to changing community needs and concerns
- **Vibrant gathering places, open-access cultural facilities, user-friendly production spaces and multifaceted programming** serving young and old in Brooklyn Center (locally, and in partnership with arts and cultural entities in the region)
- **Education and training, skill-building and robust communications** promoting creative economies, entrepreneurship and jobs in cultural industries

In the Work Plan Action Steps section of this plan, Near-Term Tasks identified for 2020 and 2021 (starting on page 41) are intended to inform City staff leading the implementation of this Plan, as well as the members of the City’s future Arts & Culture Commission

(whose establishment is recommended as one of the first tasks). These include strategies for advancing Public Art and Beautification Focal Areas (listed on pages 31–37) during the immediate era of healing, recovery and rebuilding as described above.

In addition, the Appendix has been updated to include useful resources and links associated with Covid-19 safety and creative workarounds pertaining to arts and cultural work, resources pertaining to dismantling institutional bias and racism, and other relevant and timely content. Among these is a Toolkit for artists and organizations confronting cancellations or delays of projects and events due to the global pandemic, prepared by Forecast Public Art, the creators of this plan.



Susan Davies’ Butterflies for Hope

Beautify Brooklyn Center

A Plan for Beautification and Public Art



Background

In 2018, in response to its desire to lift up the beauty and pride of the City and to align such a desire with the rewriting of its Comprehensive Plan, the City of Brooklyn Center determined a need for a Beautification and Public Art Plan to guide efforts aimed at improving the way the City looks, acts and feels, and address a need identified in the plan for deeper community engagement. The City hired Forecast Public Art, a Twin Cities-based nonprofit consulting firm, to create this plan. Over a 14-month period the Forecast team oversaw an in-depth planning process that included collecting data, reviewing plans, engaging hundreds of community stakeholders, mapping strategic locations and opportunities, and identifying implementation strategies.

“The arts give us a forum to display our differences and similarities, and the opportunity to learn about each other.”

– Survey Respondent

NOTE: All stand-alone quotes throughout this plan are excerpted from comments made by participants in the planning process.



The Farm to School program in Brooklyn Center’s schools teach youth about gardening, food systems and healthy foods.

Why a Plan?



One of several community engagement planning sessions with residents and City representatives.

- **Recreate a sense of identity, enhance the community's image and grow civic pride.**
- **Identify and locate opportunities for strategic investments in art.**
- **Enable the City to make informed decisions about revising or adopting new policies, procedures, governance and management systems, and identify sustainable funding mechanisms.**
- **Coordinate public and private beautification efforts.**
- **Inform and guide efforts to enhance public improvements and private development efforts.**
- **Advance the economic stability of residents and businesses.**
- **Create opportunities to showcase the City's rich cultural diversity.**
- **Engage residents and businesses in meaningful and creative ways throughout the City.**
- **Establish a stable, sustainable program, able to withstand changes in staff and elected officials, as well as shifting priorities of the City over time.**

In addition to the goals for this plan listed on the left, the *planning process* offered multiple values as well. In addition to helping the City establish systems to develop and support beautification and public art in the community, the process brought people together and fostered dialogues amongst stakeholders in the community. The dozens of in-person gatherings and conversations also helped raise awareness amongst community members about the field of public art, the work of artists and the challenges and benefits of meaningful community engagement processes. An overview of the planning process, and the findings that resulted, begins on page 18.

A key goal of the consulting team was to create an actionable plan, one that gets used and referenced as a resource. A good plan can help expand public-private partnerships and leverage both public and private investments that benefit the community. Intended to reinforce and support goals in the City's 2040 Comprehensive Plan, this plan is a tool to promote community-based arts and cultural development in Brooklyn Center—with a focus on public art—and guide the work of the City, elected officials and leaders in the community.

What is Beautification?

“Beautification can be framed as a public health issue...”

Beautification is the process of identifying and enhancing existing aesthetic conditions in the built environment, an area or a city and creating visual improvements. In addition to the beauty inherent in our natural environments, such as the bountiful natural resources found throughout Brooklyn Center and the region, beauty in our built environment has the ability to lift one’s spirits, add value to otherwise drab buildings, increase usage of gathering places and serve to attract visitors, businesses and creative industries. Beauty in public spaces creates an emotional bond that increases community attachment, loyalty, and a sense of belonging. Landscape design, lighting, horticulture, and public art all play an important role in beautification efforts, as does the plan and strategy for ongoing maintenance.

Beautification can be framed as a public health issue, one that addresses mental and physical health, social wellbeing, economic health, environmental health and community cultural health. It’s also about attitudes and behaviors ingrained in the minds of residents and business owners. Fostering a sense of ownership and community connection can lead to a greater sense of responsibility. Stewardship of our shared environment is something some people do naturally; for others, it needs to be taught. Behaviors learned at an early age are critically important, however it may be possible to modify the behaviors of offenders so they become good stewards of our streetscapes. These are topics Brooklyn Center and many other cities are taking on. They’re also relevant to this plan. Of course, we all know the adage “beauty is in the eye of the beholder.” It’s important to recognize that the definition assigned to—and value placed on—beautification efforts varies from person to person, as it does from culture to culture and generation to generation.



Youth painting Metro bus in St. Louis during a community cultural festival (photo by Jack Becker)

What is Public Art?



Youth in Austin, MN, were invited to join in an impromptu music-making event at the city's annual festival. Photo by Hannah Rosholt



An amphitheater in Richfield, features mosaics created with youth from the community with artist Greta McLain

“Today, artists and communities want public art that goes beyond visual enhancing public spaces...”

Public art is visible evidence of our shared humanity. For the purposes of this plan, a definition of public art is as follows:

Public art is publicly accessible original art that enriches a city and evokes meaning. It can be permanent or temporary, visual or performance-based, installations, events or social engagement activities, artist-designed infrastructure, architectural elements, functional amenities or wayfinding markers. It can tell our stories, improve the look and feel of our built environment, enhance our quality of life and improve the health of our communities.

As the diagram on the following page suggests, there are many types of public art and many different functions it can serve. It can be temporary or fixed, visual or performance, social engagement, a festival, fireworks or a light projection on a water tower. The process—often collaborative in nature—is as important as the products that results. Today, artists and communities want public art that goes beyond visually enhancing public spaces; they seek authentic engagement with community members and stakeholders. Responding to

predetermined criteria and the context of a specific site, public art can address high-level goals, such as increasing equity and inclusion or reducing disparities.

There are more than 700 public art programs around the United States. In the Twin Cities metro area, there are about a dozen programs, including the cities of Minneapolis, St. Paul, Eagan, St. Louis Park, Hopkins, and Eden Prairie, as well as Hennepin County. The Brookdale Library, located in Brooklyn Center, for example, features several art projects funded as a result of Hennepin County's "percent-for-art ordinance," adopted for its libraries in 2001. Goals of municipal programs typically include:

- Support economic activity
- Highlight history and diversity
- Engage and support artists
- Enrich the aesthetic quality of life
- Generate dialogue and community engagement
- Increase public awareness of and education about public art
- Humanize space

Public art is vital to building a dynamic and equitable city for everyone; it encourages dialogues across difference, inspires viewers and participants to engage more fully in their communities and fosters civic pride and stewardship. Public art is more than art in public places. It's increasingly about creating meaningful experiences for audiences of all types—creative activities that bridge difference and build social cohesion.

(See page 82 in Appendix for more information about public art and links to resources.)

Examples of Public Art

Land Art & Eco-Art



Community Engagement & Social Practice



Interactive Art & Audience Activated

Installations in Vacant Storefronts & on Rooftops



Murals, Mosaics, & Wall Treatments



Temporary Streetside Displays

Wayfinding Elements



Streetside Performances

Commemorative Memorials & Markers

Overhead Cables for Art Displays

Light Installations & Projections



Landmarks & Beacons

Festivals, Parades, & Spectacles



New Media & Technology Based

Sound Installations



Platforms & Stages for Programmed Events

Functional Street Elements

Sculpture

Why Public Art?



Northern Cascade, Ray King Photo: Jack Becker

Public art has the ability to raise awareness and amplify the goals of a city, represent cultures and values, support economic development and improve wayfinding. It can be particularly effective as a strategy to address disparities, promote inclusion, foster racial equity and promote well-being. Public art programs can also support local artists, create jobs, enhance learning opportunities in classrooms and attract cultural tourists. Apart from random pieces of art placed in accessible spaces, public art has the ability to reflect and represent the community in which it's located.

It's important to note that beautification and public art can increase the value of properties and the built environment, perhaps unintentionally contributing to displacement or gentrification. Today, as more cities are mindful of the challenges inherent in making strategic investments meant to attract visitors, workers and residents, new strategies and methodologies are emerging to help cities avoid unwanted displacement. For example, by focusing attention on lifting local talent and telling meaningful stories of the community—instead of simply plopping artworks into spaces to

impress outsiders—community members develop a sense of trust and appreciation for City-led efforts. Likewise, in contrast to a top-down approach, in which artists and community members are told what the City plans to do, a community-driven approach is employed, giving voice and power to those most affected by any changes to their neighborhood. These strategies can still add value to public and private investments without leading to unintended consequences, such as displacement.

“A lot of people have looked down on or overlooked Brooklyn Center for too long. We need something that shows how unique and wonderful this community is. Something iconic and beautiful that people will want to see.”

Public Art & Healthy City Strategies



This Home is Not For Sale by Poetry for People and Witt Siasoco

The theme of “Healthy City” emerged during the engagement phase of the planning process, offering an opportunity to connect with Brooklyn Center’s efforts to offer healthy lifestyle options for its residents. Going beyond the physical, mental and emotional health of community members, community health is heavily influenced by the policies, systems and built environment in our cities. We live in communities that are designed for living, working and playing—environments like parks, housing, transportation systems and gathering places—that are major contributors to our health. The World Health Organization describes *social determinants of health* (SDOH) as “the conditions in which people are born, grow, live work and age.” SDOH are the complex circumstances that impact our health. They include intangible factors

such as political, socioeconomic and cultural constructs, as well as place-based conditions including accessible healthcare and education systems, safe environmental conditions, well-designed neighborhoods and availability of healthful food. The City’s plan for Brooklyn Boulevard is reflective of these concerns.

A growing amount of evidence points to the benefits of integrating community-engaged arts and cultural activities with community development and public health. (See Appendix for Resources and Links.) There are also numerous case studies documenting contemporary public art projects that effectively address both physical and social environments—or ecologies—leading to significant health benefits.

Cities in transition, under construction or addressing ill-kept neighborhoods are likely to see a lack of caring along with skeptical attitudes about the future. There are, however, many ways public art can address individual, community and social health objectives. Creating meaningful engagement experiences—efforts that bridge difference—can build a sense of pride, generate social cohesion and promote cross-sector collaboration. Art and engagement can generate optimism and bring the stories of our communities into visible places. The City’s Street Banner demonstration project, utilizing high-traffic corridors to showcase the faces of residents, is a good example. (See Street Banner project in Appendix on page 69.)

The number of immigrants living in Brooklyn Center has increased dramatically over the past two decades. An observation about the City’s immigrant population made during the planning process pointed out that “Brooklyn Center is their home. People need to come together and build their home!” Indeed, the notion of “building our home together” could serve as a subtext for the City’s beautification and public art program.

Growing evidence points to benefits derived from engaging community members in creating—or co-creating—the physical and social ecology they desire, allowing disenfranchised residents to see themselves in the art they experience in their daily lives. The Knight Foundation’s Soul of the Community initiative surveyed some 43,000 people in 43 cities and found

that “social offerings, openness and welcome-ness,” and, importantly, the “aesthetics of a place—its art, parks, and green spaces,” ranked higher than education, safety, and the local economy as a “driver of attachment.” In other words, beautification and public art can help build a sense of belonging, attachment and wellbeing.

Recent research claims that “public art decreases stress, increases safety, enhances connectivity and a sense of place by showing evidence of care.” A 2018 study by Americans for the Arts reveals the following statistics:

- 70 percent of Americans believe that the “arts improve the image and identity” of their community.
- Half of people with college degrees (49%) and a majority of Millennials (52%) and Generation Xers (54%) say they would strongly consider whether a community is rich in the arts when deciding where to locate for a job.
- Aesthetics is one of the top three characteristics of why residents attach themselves to a community.
- 70 percent of Americans say they experience the arts in a “non-arts” venue such as a park, hospital, shopping mall, or airport.
- 72 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity.”
- 69 percent of the population believe the arts “lift me up beyond everyday experiences.”
- 73 percent of Americans agree that the arts “helps me understand other cultures better.”

Brooklyn Center Snapshot

A Brief Scan of Brooklyn Center



Aerial Photo of Brookdale Mall



Centennial Park Photo: City of Brooklyn Center

The following Value Statement was used in the Preamble to the City's Opportunity Site Master Plan:

Brooklyn Center recognizes this geographic location has been the site of human activity for 10,000 years, occupied by the Wahpekute and the Anishinabe Wakiagun. As recently as 300 years ago it was the home of the Sioux Tribe of the Dakota Nation. The City recognizes that historically, development patterns have resulted in disparate impacts, particularly on communities of color. These disparities have resulted in harm; such as displacement and exclusion from the benefits of new investment. The city endeavors to reverse these disparities and enhance equitable outcomes by working towards a more responsible means of advancing development.

While there is little evidence of its pre-settlement era—Mound Cemetery was named for the Native American mounds across the street from the cemetery—for many years, up until the 1950s, Brooklyn Center was made up of truck farms and a vibrant agricultural economy. Vegetables from the area fed communities in the entire Upper Midwest. Post World War II, Brooklyn Center became a first-ring suburb of Minneapolis, well known in the 1970s and 1980s for its enclosed Brookdale Mall, a regional shopping destination. Highly accessible via a network of highways and roadways, most of the city's neighborhoods were developed

between the 1950s and the 1970s. While the city has an urban street grid, enabling good access to transit, much of it is interrupted by state and county highways, large parks and lakes.

About 17 years ago, Brooklyn Center's core began to experience pressure and decline as adjacent communities like Maple Grove and Brooklyn Park began to develop. With market trends in housing and retail shifting, Brooklyn Center suddenly found itself with an abundance of vacant or underutilized properties and a void in the center of the city. The City's housing stock is highly homogenous; most houses are over 40 years old and will require ongoing maintenance in order to preserve the existing housing stock. In 2019, the City secured developers committed to creating new housing—market rate, senior and workforce housing—the first housing boom in several decades. As of this writing, there are 300 units under construction and 480 in the pipeline.

The City's location—close to downtown Minneapolis—and its abundance of affordable housing stock attracted a very diverse base of residents. Brooklyn Center is now among the most culturally diverse cities in Minnesota, and the most diverse in the Metro Area. Indeed, the diversity of its immigrant community is among the City's greatest strengths. This distinction, as well as other factors described on page X, present challenges as well as opportunities for local businesses and City government—considerations of great importance to this plan and the long-term health of Brooklyn Center's cultural life.

(See Appendix for data and information)

Brooklyn Center Snapshot

Based on data obtained from Brooklyn Center's 2040 Comprehensive Plan and other sources, the following contextual information was collected:

Brooklyn Center is:

- A. **Growing.** The population in 2016 was 31,231, with modest growth projected.
- B. **Racially Diverse.** Brooklyn Center is distinctive in its diversity. 60% of the City's residents are people of color or non-white.
- C. **Young.** The City hosts a higher-than-average number of young families; more than 40% of the City's 11,300 households have children.
- D. **Well Served.** Hennepin County provides Public Health services to residents of Brooklyn Center, and works with several social service organizations based in the City.
- E. **Mixed Income.** 40% of the population is near or below poverty level (up from 8% in 2000). The median household income in 2019 was \$50,000—a third lower than Hennepin County's median income.
- F. **Employed.** Many residents work in manufacturing jobs. Some perform production, skilled craft and administrative support jobs and a small number engage in professional/technical jobs. The number of residents who self-identify as artists or creative entrepreneurs is unknown.
- G. **Access to Schools.** Brooklyn Center is served by four school districts, including Anoka-Hennepin, Brooklyn Center, Osseo and Robbinsdale.

Brooklyn Center Schools are STEAM focused, incorporating Arts and creativity into the STEM education model (Science, Technology, Engineering and Math). Students in this School District are extremely diverse: 45% are African American, 25% are Southeast Asian and 30% are Latinx. The District provides after school and summer programs that include community engagement to help students gain real-world knowledge and hands-on experiences. In addition, there are several charter schools throughout the City that serve the community, including Evergreen Park World Cultures Community School, Progeny School and New Millennium Academy, which serves Southeast Asian communities.

- H. **A Spiritual Center.** There are many places of worship throughout Brooklyn Center, including churches, synagogues, temples and mosques. Many of these facilities serve as social and community connecting places, and offer opportunities for community engagement.
- I. **Active.** Brooklyn Center hosts 24 local parks—one regional park, and a municipal golf course—generally distributed evenly throughout all areas of the City. There are a variety of recreational facilities providing recreation access to all residents, as well as excellent coordination of programs and facilities between parks and schools, and between parks, City and county facilities. Some parks are defined as "special use" (Arboretum, North Mississippi Regional Park and Bob Cahlander) and some are "community destination" parks (Central, Evergreen, Grandview, Kylawn, West Palmer). Most are considered "Neighborhood Parks."



Aerial of Bass Lake Rd. and Xeres Ave. N.

- J. **Needs Arts & Culture.** The City lacks entertainment and cultural venues, as well as businesses focused on creative work, such as design, architecture, graphic design, environmental design, etc. There are very few studios, exhibition venues, rehearsal or performance spaces, no movie theaters or live music venues. There's a lack of arts organizations, drinking establishments and sit-down restaurants, however there's a wealth of chain restaurants and a few hotel bars.
- K. **Developing.** The City has partnered with real estate developer Alatus to reimagine and create a vibrant new "downtown" north of the former Brookdale Mall, now referred to as the Opportunity Site. This long-term effort, a mixed-use development with a health-oriented philosophy, is slowly taking shape. Informed by a number of community engagement and public-input sessions and it holds great promise for transforming the heart of the City.
- L. **Accessible.** The City is bisected by several high traffic roadways, including state and county highways and municipal streets. While there are numerous challenges created by physically dividing the community and safety issues due to speeding vehicles and lack of dedicated bike lanes, the City benefits from an average daily drive-by population of over half a million vehicles.

Highlights from City's Comprehensive Plan

“We envision Brooklyn Center as a thriving, diverse community with a full range of housing, business, cultural and recreational offerings. It is a safe and inclusive place that people of all ages love to call home and visitors enjoy due to its convenient location and commitment to a healthy environment.”

- From the City's Vision Statement

In 2019 the City adopted its 2040 Comprehensive Plan, in accordance with guidelines established by the Metropolitan Council, the regional governmental agency and planning organization serving the seven-county metropolitan area. A number of priority goals identified in the City's Comp Plan pertain to or offer opportunities for beautification and public art, as well as arts and cultural development:

- 1. Deepen inclusive community engagement** - Efforts to engage the community will be transparent, responsive, deliberately inclusive, and culturally sensitive. Note: This is a “strategic priority.”
- 2. Cultivate partnerships** - Strengthen opportunities to collaborate with adjacent municipalities, agencies and the County on planning, marketing, transportation and infrastructure initiatives.

- 3. Improve communications and engagement.** Identify opportunities to improve communications and engagement with the community's residents, business owners and stakeholders. Explore opportunities to utilize technology to make it easier and more convenient for residents to interact with the City.

- 4. Engage the City's youth.** Explore ways to collaborate with the school districts, nonprofits and the for-profit sectors to engage the City's youth so that they are invested in the community.

- 5. Create a vibrant and innovative city center and surrounding neighborhoods.** Encourage developers, staff and stakeholders to think big and creatively about redevelopment to create an interesting, vibrant and innovative city center and surrounding neighborhoods.

- 6. Create unified branding, connections and visual cues.** Explore opportunities to create unified branding, connections and visual cues to reinforce Brooklyn Center's identity and relationship to existing neighborhoods. This includes:

- a. **Use public art and beautification to create community identity** - Create a city-wide beautification strategy that includes a process for creating community identity and pride through the use of public art;
- b. **Enhance gateways and entrances** - Incorporate more trees and landscaping at the City's main gateways and entrances;
- c. **Improve streetscapes and design elements** - Encourage residents,

developers and stakeholders to improve streetscapes and design elements;

- d. **Incorporate enhancements in corridors** - Identify key pedestrian, bikeway, auto and transit corridors that should incorporate consistent branding and landscape themes;
- e. **Promote Diversity** - Promote Brooklyn Center's diversity through the development of flexible spaces, opportunities for pop-ups and other small business incubators.

- 7. Enhance the City's community image, including:**

- a. **Promote the City** - Promote Brooklyn Center as an exceptional place for businesses, visitors and residents.
- b. **Develop strategies that reflect community** - Encourage further enhancement of the public realm through the development of a public art and beautification master plan that reflects the community, its residents and businesses.
- c. **Represent community's diversity** - Explore meaningful ways to represent the community's diversity through the City's branding, marketing and visual communications.

- 8. Encourage reinvestment in infrastructure.** Encourage and promote reinvestment in the City's infrastructure—streetscapes, trails, utilities, etc.—to aid the long-term success of residents and businesses. (This would include investment in maintenance of fixed public art or beautification efforts to ensure longevity.)

- 9. Increase community participation in parks & rec system.** Encourage residents and stakeholders to participate in the park and recreation system planning process.

- 10. Improve and maintain quality parks.** Explore ways to incorporate design and preservation standards into the City's ordinances and policies to improve and maintain a high-quality park system.

- a. **Innovate park & rec development** - Continue to explore ways to incorporate and plan for innovative park and recreation development as the system is maintained or expanded.
- b. **Creative park design** - Encourage creative park design to develop a dynamic and diverse system. Balance function with aesthetics.
- c. **Improve parks/neighborhood connections** - Identify ways to use park design as a neighborhood improvement theme, or as a way to complement redevelopment.

- 11. Maximize access and use of parks.** Support efforts to maximize the use and accessibility of the park system by local residents.

- 12. Grow housing stock thoughtfully.** The City will grow its housing stock in a thoughtful way, ensuring new developments are interconnected with existing neighborhoods with access to transit, parks and trails. Note: The City is partnering with a developer to reestablish an economic core where Brookdale Ford and Brookdale Square once stood, north of the former Brookdale Mall—a hub that serves its diverse immigrant community, attracts visitors and improves the City's economic vitality, community health and cultural life.

The above goals, as well as input collected during the planning process, informed the Focal Areas and project ideas, presented on page 31.

Planning Process

Summary of Community

As the chart on the right indicates, there were 1032 “touch points” with community members during the planning process, including meetings, interviews, tabling at events, on site surveys and online surveys. Many more people learned about the planning process through the City’s newsletter, social media platform and via local media.

A concerted effort to seek and obtain diverse perspectives and input throughout the planning process was critical to the plan’s efficacy , as evidenced in the montage of images taken during the planning process.

The consulting team conducted a wide variety of activities, including: Listen, Observe, Tour, Inquire, Interview, Survey, Discover, Absorb, Study, Digest, and Note. Several mapping exercises were held, inviting participants to identify sites within the city that they cared about, and ones they felt needed attention or improvement. The mapping exercises helped identify places of concern or in need of attention—the Transit Center, an abundance of vacant parking lots, several large, empty buildings, etc.—as well as places of value and opportunities—the library, City parks and lakes, extensive trails, Centennial Park, the Mississippi River, etc. (See “Mapping the Pros and Cons of Places in Brooklyn Center,” page 20).



“The arts give us a forum to display our differences and similarities, and the opportunity to learn about each other.”

There was also consensus and positive response regarding the concept of the City developing a beautification and public art program of some type, as well as considering larger arts and cultural development goals. Data collected from an online survey provided helpful insights into the community’s awareness, interest and understanding of public art and beautification. (See Appendix, page 58).



Brooklyn Center Community Center Event

During the process the consulting team assisted and advised City staff in planning and implementing two demonstration projects: One involved replacing street banners along the City’s major roadways with 230 custom-designed street banners featuring the faces of local youth, adults and elders. The second involved promoting the 2020 Census by projecting messages in multiple languages on two monumental structures: the Crest Apartment building and a City-owned water tower along Highway 100. (See summary of Street Banners and Census 2020 projects on page 69 in the Appendix.)

Based on information collected during the planning process, the team developed a collection of findings, including **Strengths, Challenges and Opportunities**, as well a **Map** identifying locations for beautification and public art opportunities.

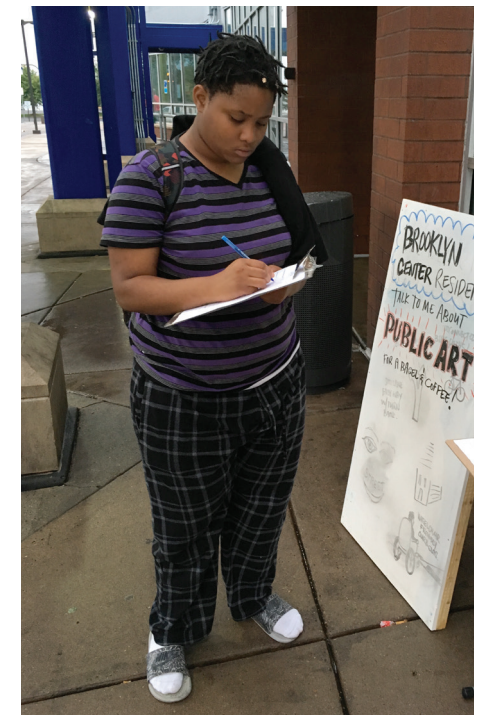
“[The arts] can help the people of Brooklyn Center grow and prosper] by projecting a positive image [that will] help to dispel some negative stereotypes of the town.”

A summary of preliminary short- and long-term recommendations were developed and reviewed by the three planning committees (Community, City Staff and City Council) as well as four City Commissions (Planning, Housing, Parks & Recreation and the Multicultural Advisory Committee). Based on their input, an updated and expanded draft plan was prepared.

“[The arts] create a culture and a brand for the city that tells people who we are and demonstrates [our] values.”



Brooklyn Center Census 2020 Water Tower Projection



Metro Transit Center Surveys

Mapping the Pros and Cons of Places in Brooklyn Center

This map illustrates many of the places in Brooklyn Center that planning participants identified as a strength (green dots), or an area needing improvement (red dots). The green dots reflect assets the City should consider promoting or building upon, while the red dots reflect “unhealthy” spaces needing beautification, improved safety or aesthetic enhancements.



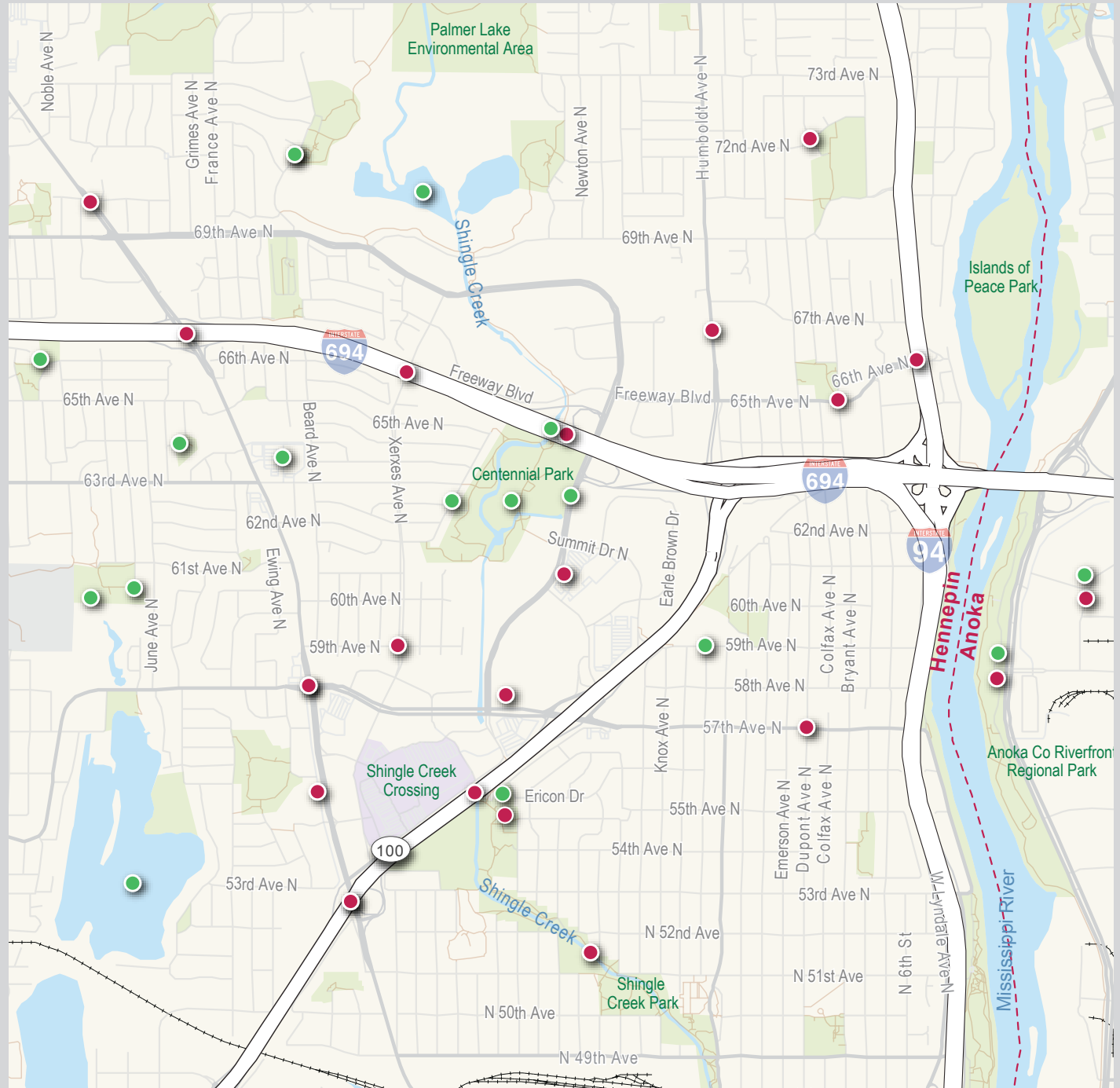
Centennial Park



Transit Center



Community members participating in mapping exercise

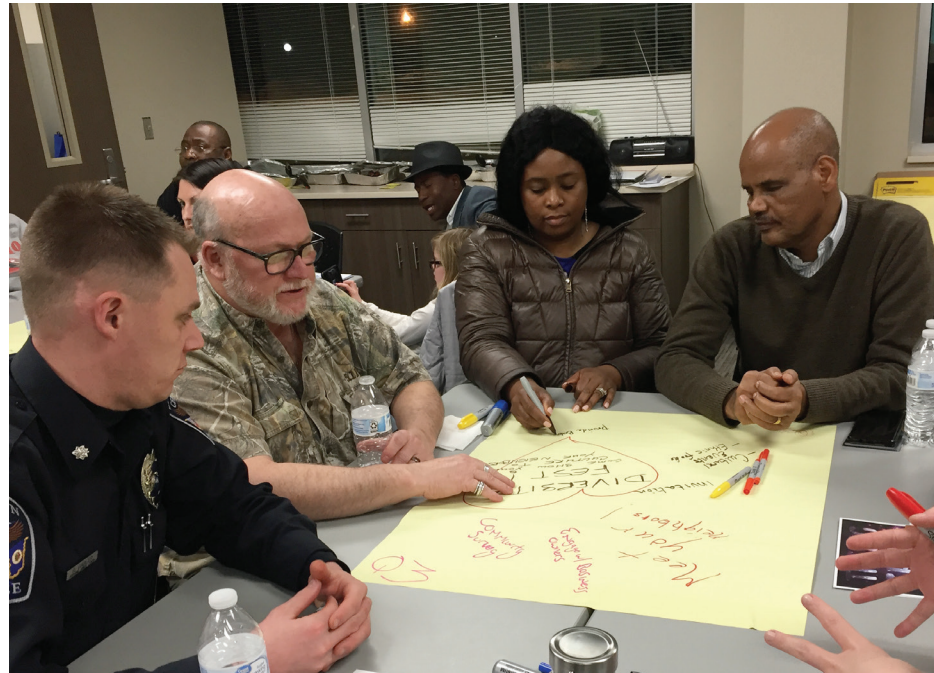


Key Findings

Strengths

“[I value] our diversity, commitment to safe neighborhoods with an emphasis on parks and outdoor spaces, and an established, beautiful city.”

- 1. Diversity** - The City’s cultural diversity is one of its greatest strengths and distinguishing characteristics, offering opportunities to retell the story of Brooklyn Center as a special place, a home for inclusion and equity.
- 2. Location, location** - The City’s location, close to the core of the Twin Cities, combined with access to several transportation systems, makes Brooklyn Center a desirable place to live or locate a business.
- 3. School options** - Brooklyn Center is home to a variety of elementary and secondary school options, as well as a broad selection of faith-based organizations.
- 4. Green space** - Residents value their access to nature and outdoor activities. The City has a great mix of parks and trails and it makes sense to encourage broader and more diverse use of these resources.
- 5. New downtown planned** - The Opportunity Site offers a once-in-a-generation opportunity for the City to establish a downtown core, a hub of economic, community and cultural activity. The optimism generated by the potential of this development is



CEAP Event Photo: Jack Becker

evident, however, given the decades-long timeframe of the phased effort, it’s important for the City to manage the community’s expectations.

- 6. Under-recognized History** - The City’s past has lots to offer in terms of stories, from its early Indigenous residents, its agricultural legacy and its diverse communities—all of which can inform meaningful public art.
- 7. Alignment** - The mission of the City’s Community Activities, Recreation and Services Department—“Create a sense of community and enrich the quality of life for our residents, patrons and employees by providing a variety of high quality, inclusive programs and services”—aligns well with the overall

“We have a very generous, faithful community.”

goals of beautification and public art goals. The Community Center is a valued hub for community arts and cultural activities, and there have been programs, such as ceramics classes, that suggest room for growth. Likewise, the department’s Rec on the Go offers opportunities for community engagement with the arts. This department, given its active role in programming in the community, is a logical starting point in which to house the City’s public art and beautification efforts.

- 8. Act locally** - The City seeks to invest locally, including funds earmarked for public art and beautification. For example the City hired local photographers and designers to produce the Banner Project.
- 9. Low hanging fruit** - There are numerous efforts underway or planned throughout the City that offer excellent opportunities for incorporating public art or beautification projects, including modestly-scaled projects at schools, parks, upcoming developments, the Transit Center and more.
- 10. Highly visible** - The City benefits from an substantial average daily drive-by population of over half a million vehicles using major freeways and roadways bisecting and encircling the City.
- 11. Strong partnerships** - The City has cultivated many valuable relationships with a variety of entities to achieve its goals and objectives over the past decade, including the library, the county, schools, social service organizations, faith-based organizations, businesses and youth groups, among others. Public-private partnerships are already a way of doing business in Brooklyn Center.
- 12. Diverse leadership** - A few interview participants acknowledged that the City Council, City staff and members of some City commissions have recently begun to reflect the diversity of the City.

Challenges



1. Start-up - The City has not previously invested in a program focused on beautification and public art, nor does it have staff with expertise in the arts. As a new initiative that's untested, adding an entire program would be difficult in the short term.

2. Capacity - The City's staff capacity is strained, limiting time that could be devoted to public art or beautification efforts.

3. Inherent risks - City staff are fairly risk averse and somewhat conservative. The field of public art has inherent risks, especially with untried projects.

4. Funding required - The City has limited resources and there are many competing priorities.

5. Policies needed - The City has outdated policies regarding signage that currently restrict the creation of murals.

"I hope that our community continues to grow both in diverse population but also in its business diversity."

6. New methodologies - The City's previous efforts involving community engagement—asked residents to respond to City-generated ideas—left some participants wanting a more community-driven approach: what ideas do community members have, and what issues would they want addressed by the City?

7. Equity and inclusion - Given the City's high poverty rate, one in which many residents work 2-3 jobs, the challenge of engaging residents in volunteer activities—to participate in community-building efforts, serve

on committee, attend meetings, etc.—may limit the degree to which community members can participate. Language barriers and cultural mores may further complicate inclusiveness in City-led initiatives.

8. Achieving diversity - While City leaders and staff increasingly reflect the diversity of the larger community, there's a noticeable lack of some immigrant communities, suggesting a need to seek a more balanced mix of cultural representation. In the case of City commissioners, with the exception of the Multicultural Advisory Committee, there is a predominance of white members and members over the age of 50, suggesting a need for greater age and racial diversity.

9. Talent pool - There's a lack of artists in Brooklyn Center qualified to professionally participate in public art or facilitate creative community engagement projects. Based on interviews conducted during the planning process, there is a strong interest among creative entrepreneurs in the City to find additional income streams.

10. Unsightly spaces - There are several blighted or abandoned buildings, including the former Target and Sears stores, along with uncared for vacant properties.

11. Graffiti - Unwanted graffiti tagging is a growing problem.

12. City Hall entry - The entrance to City Hall, including the exterior and interior, is not welcoming and does not convey a sense of what the City values.

13. Littering - There is evidence of undesirable behaviors, such as trash being discarded in parking lots or on sidewalks and in parks. This may indicate a lack of shared responsibility or lack of stewardship for our public realm among residents, visitors or workers. It's difficult for the community to keep public areas clean. Some local businesses don't cooperate in cleanup efforts. Note: The City is currently developing a **Environmental Stewardship initiative** in partnership with local businesses to reduce littering and modify behaviors of offenders. (See Appendix, page 71)

"I hope that we can lower the rate of poverty in a meaningful way."

14. Uneven volunteerism - The extent to which volunteers participate in neighborhood watch or clean up activities is not evenly distributed throughout the City. Some neighborhoods lack organization, which can aid in beautification efforts.

15. Cultural venues - Apart from the library and the Community Center, there's a lack of indoor and outdoor gathering places, arts and culture venues, entertainment centers, marketplaces and high-quality dining establishments.

Challenges

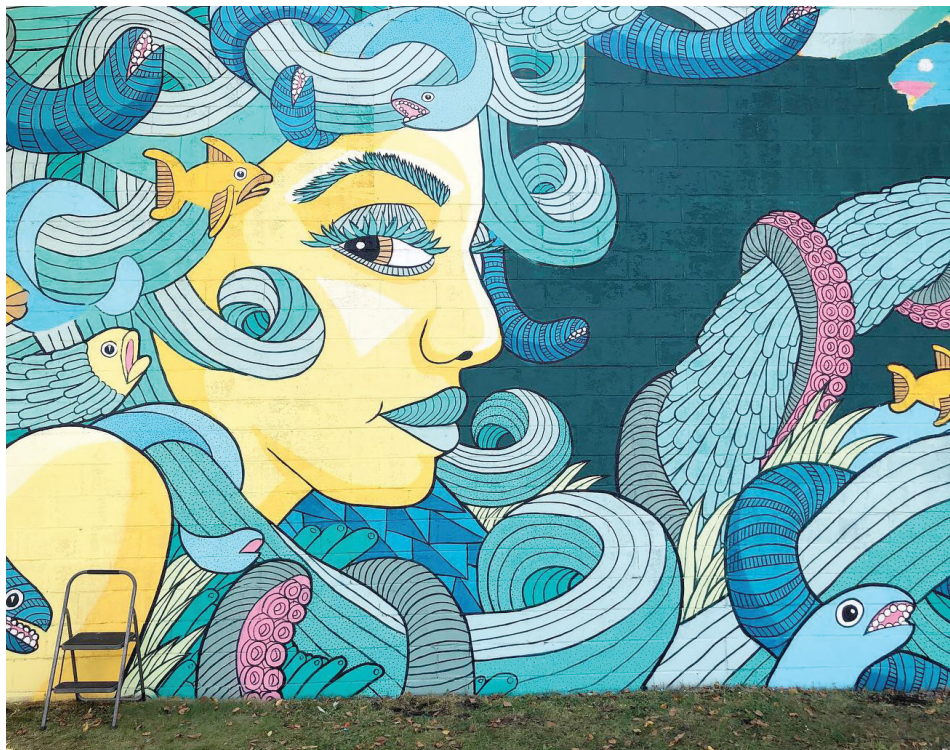
“I dream of a BC where neighbors know each other by name. Where crime is rare and people pick up trash instead of adding to it. Where people care.”

16. **Mixed blessing** - Top Golf is the most visited entertainment destination Brooklyn Center; and they employ local residents and students. However they are situated in an isolated site by highways, many of their patrons are unaware they're in Brooklyn Center and those patrons don't spend additional time or money in the City.
17. **Multiple school districts** - Brooklyn Center is served by four school districts, including Anoka-Hennepin, Brooklyn Center, Osseo and Robbinsdale. Most of the City's youth, attending 5th grade or higher, attend schools outside of Brooklyn Center. Local history and the current stories of Brooklyn Center are not part of the curriculum, and the potential for civic pride and hometown spirit are not available.
18. **Spaces and resources** - In order to foster cultural development and bring the City's diverse cultural communities together, locally-based and community-minded arts and cultural facilities are needed. These include performance venues, work spaces, gathering places, markets, etc. Until such time, it's important to note that artists, arts service organizations and cultural facilities are plentiful in neighboring cities, offering nearby options for residents.



Brooklyn Center City Hall

Opportunities



Chuck U ChromaZone Mural Festival

1. Partnerships - The City can strengthen and cultivate partnerships with the County, neighboring cities, Metro Transit, Brooklyn Bridge Alliance for Youth, Three Rivers Park District, the Watershed District, local schools, businesses, Brookdale Library, and others—and pursue opportunities to forge new partnerships. For example, the Police Department can partner with the Brooklyn Center School District's After School program to teach graffiti offenders how to develop artmaking skills. Note: A pilot project is currently underway.

“I would like to see all residents work together to take the time to get to know their neighbors.”

2. Build on assets - The City can build on its existing programs, add value to its investments and increase the impact of its efforts on communities. These include Rec on the Go, pop-up Saturday Market, Centennial Park and its Memorial Amphitheater, Earle Brown Heritage Center, the Neighborhood Liaison program and more.

3. Building Optimism - The Opportunity Site, a long-term effort to establish a vibrant, health-oriented downtown for Brooklyn Center, has already begun to build hope and optimism amongst residents and nearby businesses. While signage might help answer questions about what's coming to the site, public art and beautification strategies can help mitigate the negative image of the site as it currently appears, as well as during the construction phase, focusing the attention of drive-by audiences on temporary, colorful enhancements that convey a sense of excitement about what's to come.

4. Murals allowed - The City's sign ordinance can be improved, eliminating restrictions on mural production. Other new policies can be established, leveraging sustainable funding sources and encouraging private sector participation in community-engaged projects. (underway)

5. Grow awareness - Street Banner demonstration project provides a good example of a highly visible community-engaged public art project that generated civic pride and increased awareness and appreciation for public art. The City can mine the results to help educate the broader community.

“We [need] more food options and healthier food options.”

“I would love to see North Minneapolis and Brooklyn Center become destinations for interesting food, shops, breweries, dog parks, etc. in the same way NE Minneapolis has.”

6. Continue demo projects - The City's efforts to promote the 2020 Census—incorporating a community-wide lighting strategy and creative projections on enormous local landmarks, such as an apartment building and water tower—serves as a sample of potential future projects that can generate positive impressions, attract media attention and make the City more noticeable to motorists.

7. Wealth of opportunities - There are several planned public improvement projects and private developments underway, as well as events and festivals that can involve artists or incorporate public art of some type. These could be temporary or fixed projects which could be managed by City staff, a consultant, or a partner, such as Metro Transit, a schoolteacher, a nonprofit or a business in the community.

Opportunities

8. Incubate local talent - Local artists, fabricators, designers and allied professionals can generate wealth by increasing their capacity to participate in community-engaged public art as well as commissioned projects. In order for the City to continue investing locally in beautification and public art, staff can identify, incubate and promote local talent, and partner with local workforce training programs (such as CAPI's) and programs that train artists (such as those run by Forecast and Springboard for the Arts). Likewise, Artspace Projects, a regional nonprofit, has the knowledge and expertise to help the City grow and develop cultural spaces and artist live/work buildings.

9. Learn by doing - The City can continue developing and implementing modestly-scaled demonstration projects, such as the Street Banner project and the Census 2020 initiative, helping staff and elected officials grow their understanding around the process and impacts of public art and beautification projects that involve the community.

10. Promote health - Employing the theme of "Healthy City" with a catchy tagline, like "Building Our Home Together" offers many options for connecting beautification and public art efforts with goals identified in the City's Comp Plan.

"To develop a place where community members thrive and others want to come and belong."

11. Alignment with philanthropy - Focusing efforts on authentic and meaningful community engagement, with equity and social cohesion as goals—in a City with Brooklyn Center's demographics—has potential to attract investment from regional foundations and corporate philanthropy.

12. Playground potential - Park improvements over the next few years, overseen by the Public Works Department, include building 20 new playgrounds in neighborhoods throughout the City, among other highly visible improvements. Public art can add value to these types of capital investments, and offer opportunities for meaningful engagement with communities.

13. Library as cultural center - The Brookdale Library currently serves as a defacto cultural center for the community, partly due to its sizable meeting rooms, exhibit spaces and programming. According to staff members, there may be opportunities to grow their role in this regard, such as increasing the number of exhibits displayed or arts events hosted. Note: "Brookdale" was the name of the shopping mall that closed in 2010; the name has little meaning for millennials. One idea worth considering is changing the name of the library to something

like "Brooklyn Center Library & Cultural Center." After all, Brooklyn Park has its own library. How might this simple name change alter the perception of library patrons, future patrons, and generate civic pride in a tangible way? How might the City capitalize on the media stories such a change would generate?

14. Start from scratch - Developing a brand new program focused on public art and beautification means the City can start with a "blank slate" and isn't limited in its options or how it's "been done before." The City can take advantage of lessons learned by other cities, however, and build the kind of equitable, inclusive, community-minded, health-oriented program it desires.

15. Drive-by visibility - The City benefits from an substantial average daily drive-by population of over half a million vehicles traversing the major freeways and roadways bisecting and encircling the City. With cooperation from MNDOT and the County, and a modest investment of funding, the City can make itself known as a place that creatively markets itself and generates positive impressions. In addition to its water towers, one of which the City used to promote the census in March 2020, there are pedestrian bridges over the highways that can be augmented to promote Brooklyn Center and other opportunities worth considering. (See map of opportunities)

16. Magnetic businesses - Top Golf, a national chain, opened its only Minnesota facility in Brooklyn Center in September 2018, a 65,000 square-foot entertainment complex at the site of a former multiplex cinema near the busiest intersection in the region (Hwys 94, 694 and 100). Top Golf is considered a commercial success, serving thousands visitors per year. The Earle Brown Heritage Center, an event and convention center owned and operated by the City, hosts more than 300 events per year, serving more than 110,000 people, approximately 85% of whom are from outside the area.

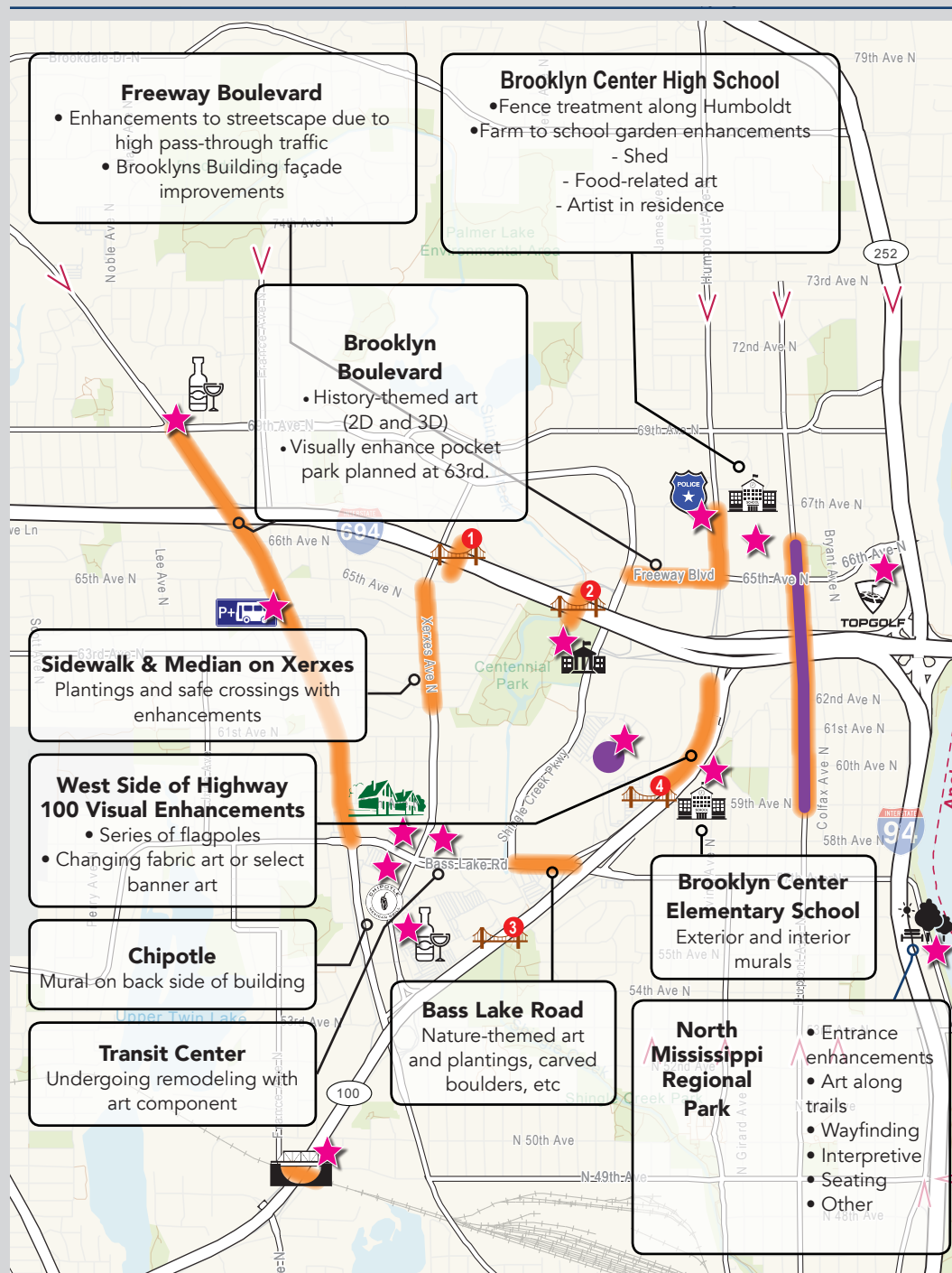
"Continue to revive with new businesses (quality over quantity) and clean public areas while staying affordable and diverse."

17. BC history - Lessons or curriculum can be developed—perhaps in graphic novel form—highlighting the history and current-day stories of Brooklyn Center. This could increase student awareness and appreciation of the City and encourage them to envision what kind of city they want to live in, what stories they want to tell and show them how they can realize their visions.

18. Youth development - Artists skilled in working with young graffiti offenders can partner with the Police Department and local schools to offer after school workshops focused on artmaking using aerosol art, airbrush, and stencil murals, not only as a deterrent, but to nurture the budding creative talent of youth. Note: Brooklyn Center Schools, working with artist Peyton Russell, are pursuing this concept.

Primary Corridors and Public Art Opportunities

This map identifies a variety of opportunities for public art and beautification efforts throughout the city, as determined during the planning process, several of which pertain to corridors, entry areas, and highly trafficked locations.



Transit Center



City Hall



Pedestrian Bridge over Hwy 100

- City-owned Liquor Stores**
 - Enhancements to parking lots
- 1 Pedestrian Bridge Over 94/694**
 - Fabric weaving and lighting on fencing
- 2 Pedestrian Bridge Over 94/694 into park**
- 3 Pedestrian Crossing Bridge**
 - Fence treatment
- 4 Pedestrian Bridge Over Highway 100**
 - Involve students in fencing enhancement
- Park & Ride Lot**
 - Enhancement to bus waiting area
- Railroad Bridge Over Highway 100**
 - Railing enhancements
- Police Headquarters**
 - Front lawn gathering place (seating, memorial, plantings, etc.)
- Opportunity Site**
 - Temporary installations, pop-up events during construction
 - Gateway art/iconic monument feature
 - Mural park reflecting community diversity
 - Cultural/art center as part of master plan
- Public Art Opportunity**
- Corridor Enhancements Needed**
- Earle Brown Days Parade Route**
 - Involve artists with youth to enhance event
- Art for New Housing Development**
 - Design process underway Summer 2020.
- Top Golf**
 - Opportunity for fiber art on netting
- City Hall/Centennial Park**
 - Visual enhancements to City Hall and Community Center entrances
 - Increase cultural programming in park and on Millennium Stage
 - Future Greenhouse in Centennial Park can host cultural programming and visual art enhancements
- Noteable Gateways**

Note: A mobile "Tiny House" is planned to promote health throughout the City. Consider exterior murals and interior art by youth.

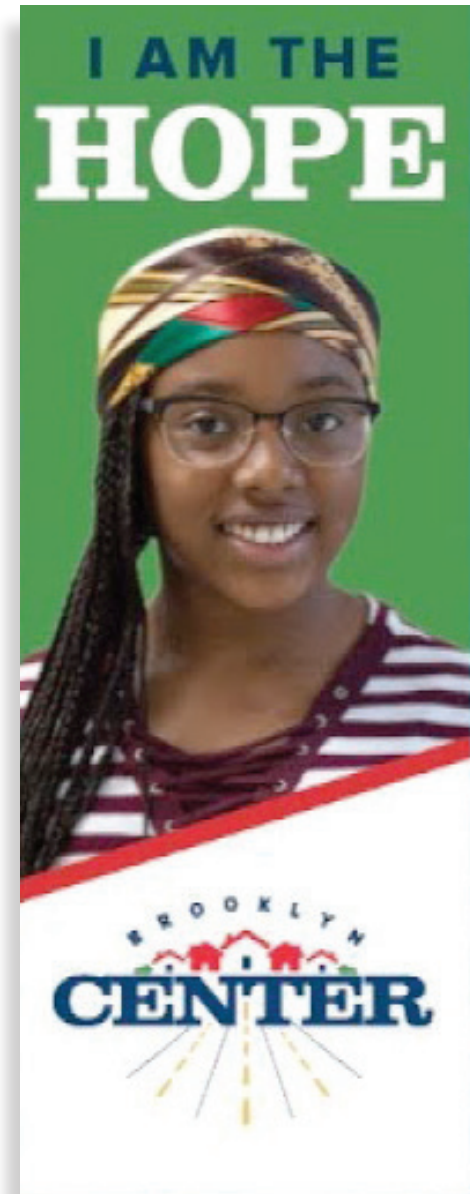
Values

In order to create a shared vision for Brooklyn Center's Beautification and Public Art Initiative, it's critical to identify motivational factors that inspire and guide the work going forward. The following list was developed within input from a broad and diverse group of community members, stakeholders and participants in the planning process.

- A. Places of beauty that encourage positive social interactions** contribute to our wellbeing and our quality of life.
- B. Engaging diverse cultural community members** in co-creating the physical and social environments in which they can thrive fosters civic pride and increases stewardship of public spaces.
- C. Public art reflects the values of the community; residents should be able to see themselves in the art** that is part of their shared daily life and feel respected and represented.
- D. If something is worth doing,** it's worth doing well; high quality beautification and public art efforts require adequate time and resources.
- E. Art and artists play an important role** in developing, beautifying and revitalizing cities, as well as promoting economic activity,

generating pride, and building community.

- F. Cultural and community development** are as important as economic development.
- G. Beautification and public art are an important part of any city's arts and cultural ecology.**
- H. Reduce disparities, remove barriers** to participation and uphold values of equity, diversity and inclusion.
- I.** Beautification can elevate property values and attract businesses, artists and creative industries, however it's critical to **avoid displacement** and unwanted gentrification.
- J. Embrace all seasons** and consider every neighborhood.
- K.** People enjoy living in a community where they **make new friends and learn new things.**
- L.** It's critical to incorporate **maintenance and conservation funding** into all capital projects.
- M. Building community is good for business,** and good for Brooklyn Center.
- N. Youth development is critical** to Brooklyn Center's future, and the arts can play a critical role.
- O. Environmental stewardship** contributes to long-term sustainability.
- P. Ensure representation** on decision-making groups is inclusive, including first and second generation immigrants, individuals facing economic challenges, students and other typically underrepresented stakeholders.
- Q. Education and lifelong learning** contribute to a healthy society.
- R. Artists should be paid for their time;** they are small businesses and need support.
- S. Public art should be a forethought,** not an afterthought.
- T. The wellbeing of leaders, staff and volunteers is critical** to long-term sustainability.
- U. Creativity, innovation and collaboration are essential** to thriving, resilient communities.
- V. Honor history, people and events that came before.**
- W. Professional management, truthful communications,** mindful governance, informed decision making and accurate financial reporting are essential to successful operations.
- X. Balance top-down decision-making with community-driven empowerment.**



Brooklyn Center Street Banner

A Shared Vision For Brooklyn Center

Imagine...

Brooklyn Center is known as a place where diverse community members can see themselves in the art that's part of their daily lives and work together to build their shared home, a home where residents and businesses thrive, actively engage in cultural activities and enjoy their quality of life. The City hosts an inclusive, equitable, people-powered beautification program focused on improving health, wellbeing and thoughtful design throughout the city. Effectively governed, adequately funded and professionally managed, Brooklyn Center's forward-thinking public art program is recognized nationally as high quality, meaningful and impactful.

In the not-to-distant future, thanks in part to the City's vibrant beautification and public art, people want to move to and open businesses in Brooklyn Center. They invite their friends, families and colleagues to join them. They enjoy living in a community known for its "random acts of beauty" and look forward to community-engaged projects in which they get to participate, meet neighbors and co-create the way their city looks and feels. They make new friends and learn new things. They're proud of their city—its great gathering places, connective trails and parks, its vibrant social life, its family-oriented arts and entertainment offerings and its thoughtful, high quality public art.



Community members attending the Banner Project Celebration at the Brookdale Library. Photo: Megan Grubb

Guiding Principles



Photo station at the Banner Project celebration, held at Brookdale Library

It is critical that the goals identified in this plan are activated through the lens of the following guiding principles, distilled from the list of values identified on page 27:

1. Welcoming, Safe and Accessible
2. Diversity, Equity, Inclusion and Sustainability
3. Youth, Family and Community Engagement
4. Citywide, with Regional Mindfulness
5. History of Place and Those Who Came Before
6. Quality Creativity, Innovation and Collaboration
7. Education and Lifelong Learning
8. Health and Wellbeing
9. Adequate Resources and Realistic Expectations
10. Professional Management, Programming and Communications

A Sampling of Possibilities

What Might Public Art & Beautification Look Like Over The Next 5 Years?

Based on what we heard and what we learned, the range of public art and beautification projects resulting from this plan will likely be as varied and diverse as the Brooklyn Center community. If the Shared Vision is realized, many significant outcomes will result. If successful, the City's diverse residents will work collaboratively to make visible their stories and their shared values. Colorful and joyful gathering places will appear—environments designed to remove the stigma of poverty and honor different cultures. Residents will be able to see themselves represented in public spaces, building on the success of the City's Street Banner and Census 2020 demonstration projects. There are many ways public art can happen in the future. The following list is just a small sampling of the types of projects that can happen in Brooklyn Center.



An example of wind-activated sculptures mounted to streetlight poles, where banners typically are seen.

- A. The City commissions artists** to incorporate art in public improvement projects, such as streetscapes, playgrounds, remodeled public buildings, etc.
- B. Private developers commission artists** to enhance housing, retail or commercial developments—including during the construction phase, to mitigate negative impacts.
- C. Residents, neighborhood groups and businesses engage artists** to develop art projects in public-facing spaces—independently, or with start-up support from the City, through mechanisms such as a micro-grant program.
- D. Training opportunities are offered to artists**—of all disciplines—living in Brooklyn Center to learn how to engage with neighbors and each other to create meaningful projects, generate income, and attract positive media attention.
- E. Artists are embedded in the City**, such as the “Rec on the Go” program, in the Community Center, in schools (engaging both students and educators), in new housing developments, at Brookdale Library and in social service organizations, among others.
- F. Community members participate in planning** and implementing cultural events and festivals, such as World Refugee Day.
- G. Functional amenities designed by artists** are dispersed around the city, such as custom-designed park benches, shade structures and trash can holders, as well as projects in neighborhoods and along trails designed to increase physical activity amongst residents.



A performance event in Centennial Park

Focal Areas for Public Art & Beautification



Cross Reference City Comprehensive Plan and the Beautification and Public Art Master Plan

1. Deepen inclusive community engagement
2. Cultivate partnerships
3. Improve communications and engagement
4. Engage the City's youth
5. Create a vibrant and innovative city center and surrounding neighborhoods
6. Create unified branding, connections and visual cues
7. Enhance the City's community image
8. Encourage reinvestment in infrastructure
9. Increase community participation in parks & rec system
10. Improve and maintain quality parks
11. Maximize access and use of parks
12. Grow housing stock thoughtfully

Based on the above Brooklyn Center Snapshot, findings, overview of the public art field and other contextual information collected during the planning process, the consultants recommend the City of Brooklyn Center strive to go beyond simply placing art in public places or planting more gardens. The potential to build on the City's assets and capitalize on its opportunities offer the City the ability to gradually—and iteratively—build a forward-thinking, holistic program. As mentioned previously, public art and beautification are part of a city's larger arts and cultural ecosystem. When combined with community development and infrastructural investments they can contribute to the overall well-being of the community, as well as the physical, mental and emotional health of citizens.

It's important to note that beautification and public art projects supported by the City require an investment of time, money and people. Rather than be viewed as a frill, they should align with and support larger City goals and serve to advance priorities identified by the City. The following Focus Areas include numbers that align with goals established by the City (see page 17) and selected quotes from community stakeholders. The Focus Areas in this section of the plan are accompanied by strategies drafted for consideration and potential implementation by the City. They are not meant to be comprehensive, but offer a starting point to inform the development of projects, process and policies.

1. Empower Youth

“Students want more art in the city, opportunities they can participate in.”

COMP PLAN ALIGNMENTS: 1, 2, 4, 9

- A. Include youth representation on City's Arts and Culture Commission.
- B. Partner with Brooklyn Center Community Schools, including their after school and summer programs, Farm to School program, and other efforts to visually enhance school buildings and property. Consider artists assisting with gardening projects at the High School, like an artful tool shed, benches and colorful plant identifiers.
- C. Seek to strengthen the voices of youth, empower them to build new relationships and support community change efforts.
- D. Stress projects that involve students, their parents, family members and neighbors, such as oral history projects, performance events and mural making.
- E. Consider a role for youth in the effort to plan and construct new playgrounds across the City.
- F. Invite participation of college students from the region to help research, develop and implement projects. Consider fine art majors as well as design, urban studies, journalism, creative writing, etc.

2. Amplify Voices of Underserved and Underrepresented Communities

“Revitalization that welcomes everyone who wants a safe and healthy community.”

COMP PLAN: 1, 2, 3, 4, 5, 12

- A. Seek partnerships with locally-based social service organizations, State of Minnesota, Hennepin County, the Metropolitan Council and regional foundations.
- B. Add public art and community engagement skill building to the current mix of workforce training programs offered by CAPI and other local social service organizations.
- C. Consider projects that raise broad public awareness of issues facing those in poverty, including collecting and sharing stories through a variety of outlets, including spoken word, performance, dance, murals, etc.; creating environments that remove the stigma of poverty—places of color and joy.
- D. Seek representation by underserved individuals on City's Arts and Culture Commission or advisory group.

Focal Areas for Public Art & Beautification

3. Invest in Creative Economy and Entrepreneurship

“I hope that our community continues to grow both in diverse population but also in its business diversity.”

COMP PLAN: 1, 2, 4, 5, 9

- A. Partner with locally-based organizations and businesses aimed at job creation, workforce training and job referrals and offer on-the-job experiences working with artists on public art and beautification projects.
- B. Add public art and community engagement skill-building to the current mix of professional development and job training programs offered by CAPI and other local social service organizations.
- C. Consider incubating industries and businesses related to beautification and public art, such as fabrication, design, documentation, landscape architecture, engineering, and other creative maker businesses.etc.
- D. Support paid apprenticeships, internships, mentorships and other strategies to encourage hands-on learning.
- E. Consider artist-in-residence in a school, library, a community garden project, Rec on the Go, etc.
- F. Offer modest micro-grants for projects partnering artists with residents or businesses, as well as leaders of cultural communities or neighborhood groups.

4. Capitalize on Drive-by Visibility

“I would love to see Brooklyn Center become [a] destination for interesting food, shops, breweries, dog parks, etc.”

COMP PLAN: 2, 3, 5, 6, 7

- A. Seek ways to inform motorists they are in or passing through Brooklyn Center.
- B. Consider utilizing pedestrian bridges over highways 94 and 100 as opportunities for beautification and branding.
- C. Seek partnership with Top Golf, the Crest apartment building and other highly visible businesses.
- D. Mitigate negative impressions of the Opportunity Site from Highway 100. For example there could be a series of tall flagpoles that feature changing art displays, such as large, colorful “flags” with visual motifs reflecting the many cultures found in the community.



Brooklyn Center Water Tower

5. Add Value to Public Improvements, Private developments & Transit Projects

“To me, a healthy Brooklyn Center looks like people living their lives close to home, with less need to go elsewhere”

COMP PLAN: 1, 2, 4, 5, 6, 7, 8, 9, 10, 12

- A. Explore options for visually enhancing entrances into the City, including iconic “gateway” art elements as part of the Opportunity Site redevelopment.
- B. Take advantage of large county or state infrastructure efforts, such as Hwy 252 improvements at 69th Street.
- C. Consider meaningful ways to engage neighborhoods, families and students in new playgrounds planned over the next three years.
- D. The Transit Center on Bass Lake Road—the second-busiest in the Metro area—offers opportunities for public art and beautification (currently underway).
- E. The Park & Ride lot on Brooklyn Blvd and 65th Street could be enhanced to increase wayfinding and the perception of safety.
- F. Engage artists in plans for updating City Park signs, scheduled to be replaced in five years.

6. Maximize Impact of New Housing Developments

“Invest in new, modern housing opportunities for young adults, families and seniors.”

COMP PLAN ALIGNMENTS: 2, 5, 8, 12

- A. New multi-family housing developments can consider ways to provide more than an apartment and basic amenities, such as laundry, lounge, workout rooms, and party rooms, etc. Consider an artist in residence, working under a barter arrangement with the property owner or manager. The artist can offer workshops, classes, create art to hang in hallways, etc. in exchange for boarding, and add value to the quality of life for residents.
- B. Public art can enhance the visual impact, increase sense of resident pride in place, and offer community-building programs and activities to improve the quality of life. This could include a co-working space, a playground/bbq facility, social spaces and other unique amenities. Note: Public art in private developments are already underway in Brooklyn Center. Real Estate Equities and Alatus are pursuing strategies to incorporate art in their developments. The City can encourage more of the same, as well as establish guidelines for developers seeking to integrate art into their buildings. (See Public Art & Private Development, page 54)

Focal Areas for Public Art & Beautification

Cross Reference City Comprehensive Plan and the Beautification and Public Art Master Plan

1. Deepen inclusive community engagement
2. Cultivate partnerships
3. Improve communications and engagement
4. Engage the City's youth
5. Create a vibrant and innovative city center and surrounding neighborhoods
6. Create unified branding, connections and visual cues
7. Enhance the City's community image
8. Encourage reinvestment in infrastructure
9. Increase community participation in parks & rec system
10. Improve and maintain quality parks
11. Maximize access and use of parks
12. Grow housing stock thoughtfully

8. Enhance and Amplify Environmental Improvements

"[I want BC] to be a clean environment with little crime."

COMP PLAN: 2, 5, 7, 8, 9, 12

- A. The City is rich with natural resources, including lakes and streams that are considered "impaired," such as Shingle Creek.
- B. Public art can have multiple functions, such as raising awareness of water conditions and water management or restoration; add beauty to stagnant areas of stream; and oxygenate as well.
- C. Consider ways art may help to mitigate environmental impact concerns of Hwy 252 reconstruction and its proximity to the Mississippi River, and raise awareness of the river as an important asset in the City.
- D. Seek partnership and support from the Shingle Creek Watershed District.
- E. Consider other environmental concerns impacting the health of citizens.



9. Enhance or Expand Upon Existing Cultural Events

(Selected List)

"Bring communities together through festivals and public art."

COMP PLAN: 1, 2, 3, 4, 5, 6, 7, 9, 11

7. Improve Streetscape Experiences

"More city pride. Less crime."

COMP PLAN: 5, 6, 7, 8

- F. Art can improve wayfinding and perception of safety for pedestrians and transit users. Artists can create seating, lighting, bike racks and other amenities that enhance the streetscape environment.
- G. The City can build on its successful street banner demonstration project, support temporary treatment of vacant parking lots and roadside art.

- A. **Earle Brown Days and Parade** - (late June; see map on page 26 for parade route on Dupont) The City's annual summer celebration, now in its 38th year, features a parade, wine and beer tasting, fitness event and a festival in Centennial Park.
- B. **National Night Out** - (first Tuesday in August; citywide) Intended as a crime prevention tool, this event encourages neighbors to get together and pay attention to their surroundings. The more you know about your neighborhood, the more you can do to keep it safe.
- C. **National Night Out Kick-off Event** - (first Monday in August; in Centennial Park) Neighbors meet neighbors and learn about neighborhood safety initiatives and techniques, meet community partners, enjoy food and beverages and join the fun.
- D. **Farm Fresh Fest** - (Fridays, July-November; 4-6 pm at CEAP). CEAP's annual community celebration is an opportunity for neighbors to receive fresh, in-season produce in a warm, inviting festival atmosphere. The event features live music, resource tables and more.
- E. **Pop up Saturday Market** (Second Saturday in June-September in a vacant parking lot-TBD). This City-led effort is intended to offer the community an outdoor market with food, music, games and booths offering crafts, clothing and collectibles, as well as resource tables for services available to the public. Consider street painting, interactive projects, colorful banners, live performances, etc.
- F. **Farmers Market** - (Held in the parking lot of Sun Foods). This popular market features fresh produce and brings the community's diverse population together weekly in the summer months. Certain items, however, are not available since the store doesn't want competitors for some of its own products. How might performances and visual enhancements animate the space and offer opportunities for sharing stories?
- G. **Memorial Amphitheater** - The Recreation Department seeks to increase use of its Memorial Amphitheater in Centennial Park, as well as add a smaller stage for more intimate performance events. The range of possibilities is endless, from dance lessons and yoga classes to talent contests and hosting touring groups. Involving local youth and cultural groups will help grow civic pride and attract local audiences.

Focal Areas for Public Art & Beautification



Cross Reference City Comprehensive Plan and the Beautification and Public Art Master Plan

1. Deepen inclusive community engagement
2. Cultivate partnerships
3. Improve communications and engagement
4. Engage the City's youth
5. Create a vibrant and innovative city center and surrounding neighborhoods
6. Create unified branding, connections and visual cues
7. Enhance the City's community image
8. Encourage reinvestment in infrastructure
9. Increase community participation in parks & rec system
10. Improve and maintain quality parks
11. Maximize access and use of parks
12. Grow housing stock thoughtfully

10. Develop new cultural events and arts facilities

“Showcase the unique cultures and values that make up our community including business opportunities and community events (that should absolutely include art for expression and more!)”

COMP PLAN: 1, 2, 3, 4, 5, 6, 7, 11

- A. **World Refugee Day**, organized by CAPI, is planned to take place in Brooklyn Center. In addition to performances on the stage, resource tables, youth activities and educational programming, a mural is being planned as part of the event, informed by a community engagement process to identify imagery and themes.
- B. **International Cultural Festival** (planning under way) is an event that features talent from the City's rich cultural community, including food, dance, music, crafts, fashions and more, as well as hands-on activities for youth and families. The City has engaged community stakeholders in the planning process, and hopes to grow this into an annual event. The Earle Brown Heritage Center is a possible venue, however the festival could consider multiple locations. The Festival of Nations program, led by the International Institute of Minnesota, could be a valuable resource, along with the Minneapolis Park & Recreation Board, which launched its own international festival in 2018.

- C. **A Multi-Cultural Center** is needed long-term as an ongoing hub for community use, and to attract audiences from the region for economic benefit. A freely accessible arts and cultural facility could provide a space for people in the city “to really see themselves”—all of the creative and cultural assets that are hidden in the community. This concept could be combined with a marketplace, a youth recreational facility or an indoor arboretum concept—or all of these combined! Currently many local artists need to leave the area to exhibit, rehearse, perform or create works of art and craft. According to one resident, “There’s a need for some excitement in this area—some positive excitement. It’s a part of the overall scheme of building community, reducing crime, putting young people on the right path and bringing community together.”
- D. **Brookdale Library** currently serves as the defacto cultural center for Brooklyn Center. It is practical to consider options for expanding the library’s role as a hub for cultural activities and exchanges with Hennepin County Facilities staff, as well as library programming staff. This could include upgrading meeting spaces to accommodate performances, adding large display cases, supporting artists in residence, hosting traveling

exhibitions, etc. (See also Opportunities, #13 on page 25)

- E. **Affordable artists live-work spaces** are in demand in the region. Repurposing underutilized buildings for artists is an effective way to attract artists to live and work in Brooklyn Center and serve the needs of local artists seeking to work outside the home. Increasing the number of talented professionals in creative fields based in the City could benefit the entire community. Consider barter arrangements of reductions in rent based on the number of hours per month artists engage with community members as part of the City’s innovative program.



Focal Areas for Public Art & Beautification

11. Promote The City's Diverse Cultural Communities and Foster Social Cohesion through Storytelling.

"I would like to see all residents work together to take the time to get to know their neighbors."

COMP PLAN: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12

- A. Use story-telling as a foundational component of public art strategies, including visual, performing, media arts and events. "Arts-based community engagement practices often begin with storytelling, imagination and interactive activities, so that communities can tap into the cultural identity, knowledge, and experience of its residents." - Lyz Crane, ArtPlace America
- B. Involve local historians, elders, residents and business owners (among others) to work with educators and curriculum developers to improve learning about Brooklyn Center—in schools, parks and other public places. Helping students from Brooklyn Center learn about the city could grow awareness, understanding and appreciation for their hometown or the city in which they attend school. Knowledge gained can inform the creation of a variety of community-engaged public art projects throughout the city.
- C. Storytelling can inform a variety of public art projects to come, including:
 - Enhancements to new neighborhood playgrounds
 - Benches and seating elements along nature trails and in parks
 - Storytellers embedded in the Rec on the Go program
 - Exhibits and performances at the library or school auditorium
 - Raw material for songwriters and musicians (a BC anthem?)
- D. Brooklyn Center has stories to tell, including history to mine:
 - The Earle Brown Farm was the first airfield in Minnesota.
 - The City's Mound Cemetery was named for the nearby Indian mounds.
 - The farming community helped feed the entire region, as far away as Chicago.
 - The Community Center features an indoor Olympic-sized swimming pool.
 - Earle Brown stories abound, including some controversial ones.
 - Farrell's Ice Cream Parlor built the world's largest ice cream sundae in 1979.

12. Use City-Owned Buildings and Public Spaces for Aesthetic Enhancements and Activities

"I hope it can develop a special identity that inspires residents and neighbors of the city, and is based on the creative talents of its people."

COMP PLAN: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

- A. There's a sizable open space with a tree in front of the Police Headquarters on Humboldt Avenue. A placemaking project can be considered to transform the site, with some seating—an intimate story-telling setting. A memorial could be considered, honoring local police who died in service.
- B. The fence outside the High School's sports fields on Humboldt could serve as a canvas for temporary art installations.
- C. The City owns two liquor stores—the only liquor stores in the city, including a new one that recently opened. These are money-making ventures for the City. What role could these play in promoting a healthy city? Art, inside and outside, can play a role. For example, consider enhancing the parking lots to increase people's sense of safety. These parking lots, as well as other lots in business districts around the City, are problem areas in terms of littering. Consider creative ways to use the extra space in the new store, such as temporary exhibition space, performance space, etc.
- D. The entrance to City Hall is unwelcoming and lacks character; it could benefit from a temporary facelift, such as a digital mural mounted to the wall surrounding the doorway, as well as enhancements to the lobby area. Among the criteria for the mural design could be: welcoming, multicultural, colorful and photogenic. Temporary exhibits could also enhance hallways and City Council chambers.
- E. The City-owned golf course, Centerbrook, operates on a fee for service basis. Consider growing cultural programming there, building on the outdoor movie screening and beer/wine tastings that currently take place. This could include outdoor concerts, kite-flying, temporary sculpture installations, etc. Likewise, there is potential for family-friendly, winter-time uses, such as sledding, snowshoeing, snow sculpting and ice-carving demonstrations.
- F. Changing art in City parks and along trails that run through neighborhoods can inspire physical exercise and reward repeat visits.

Focal Areas for Public Art & Beautification



Cross Reference City Comprehensive Plan and the Beautification and Public Art Master Plan

1. Deepen inclusive community engagement
2. Cultivate partnerships
3. Improve communications and engagement
4. Engage the City's youth
5. Create a vibrant and innovative city center and surrounding neighborhoods
6. Create unified branding, connections and visual cues
7. Enhance the City's community image
8. Encourage reinvestment in infrastructure
9. Increase community participation in parks & rec system
10. Improve and maintain quality parks
11. Maximize access and use of parks
12. Grow housing stock thoughtfully

13. Maximize Communications with Community

“I dream of a BC where neighbors know each other by name. Where crime is rare and people pick up trash instead of adding to it. Where people care.”

COMP PLAN: 1, 2, 3, 4, 6, 7

- A. The City mails 9,000 statements to customers each month. Could the outside of the envelope feature art, or could artful messages be inserted in the form of discount coupons to redeem at the Community Center, the golf course, etc. An art contest could result in art by youth featured each month, along with the story of the artist.
- B. The City's monthly print newsletter is an excellent platform in which to promote local talent, including poetry, graphic design, creative writing.
- C. The City's website and social media platforms all offer additional opportunities for giving voice to diverse talent in the community, including youth, adults and seniors.

14. Build Pride and a Sense of Belonging in All 17 Neighborhoods

“More city pride. Less crime.”

COMP PLAN: 1, 3, 4, 6, 7, 9, 10, 11

- A. In Brooklyn Center, neighborhoods are named after the parks they contain. How can art, beautification and design contribute to distinguishing one neighborhood from another? Consider strategies such as signage, branding elements, playground environments, flower gardens, etc. Stories from each neighborhood's past, present (and desired future) can inform design guidelines and criteria for public art. Involving residents in the planning, design and creation of such efforts helps ensure a greater sense of stewardship, pride and sense of belonging. Consider utilizing the Rec On The Go program to facilitate the process—perhaps 2-3 neighborhoods per year.

15. Enliven Business Districts

“Continue to revive with new businesses (quality over quantity) and clean public areas while staying affordable and diverse.”

COMP PLAN: 3, 5, 6, 7, 8

- A. Business districts in most suburban cities typically lack character and charm, and their parking areas are uninviting, sometimes trash-strewn and occasionally populated by panhandlers. How might these spaces be transformed into colorful, welcoming spaces? In the short-term, consider stretching cables between light poles to support changing displays of colorful fabric, speakers for music and decorative lighting. See the Environmental Stewardship study summary, on page 81. Consider semi-enclosed walkways, welcoming gathering places with greenery and lush landscaping. Consider mixed uses, combining office, retail, recreation and housing adjacent to green space.
- A. The Opportunity Site clearly holds the greatest promise for a new kind of downtown core for the City, however it is a long-term effort and should not preclude investments to improve shopping and commercial nodes elsewhere in the community. In fact, it makes it more important, since the Opportunity Site is likely to steal much of the attention and business away from these smaller, neighborhood-oriented nodes.

Focal Areas for Public Art & Beautification



16. Enhance Thoroughfares & Gateway Entrances

“Put us on the map as a contributor to the Metro.”

COMP PLAN: 2, 4, 5, 6, 7, 8

The consultants studied the major transit corridors bisecting, encircling and traversing Brooklyn Center, seeking to determine if they convey a distinguishable identity or character and identify what types of opportunities might serve to improve or enhance each corridor. The map above was created to identify major roadways, entranceways and key points of opportunity. While there are many points of entry into Brooklyn Center, some of them offer more opportunities to enhance than others, given the size of available roadside space as well as viewsheds from the motorist perspective. Analysis of the highest traffic roadways is summarized below.

A. **Shingle Creek Parkway**, from 694 to Bass Lake Road, already serves as a spine for a collection of civic and cultural facilities, with growth expected as the Opportunity Site develops entertainment and cultural amenities. As such, this corridor—and adjacent parks and open parking areas—has the greatest potential to host temporary and permanent art installations, outdoor events and large public gatherings.

- B. **Highway 100** cuts diagonally through the City, terminating at Humboldt Avenue just north of highway 94. The corridor lacks character, but offers viewsheds of the Opportunity Site that may offer valuable visibility once the City's new downtown takes shape.
- C. **Hwy 694** is essentially a trench cutting through the north half of the City, bounded by sound walls. A couple of pedestrian bridges bisecting the highway offer opportunities to brand the City in creative ways.
- D. **Xerxes Avenue** has qualities that that one interviewee referred to as Brooklyn Center's "Main Street," accented by a pedestrian median that could serve as a "canvas" to enhance its role in the mix of transit experiences throughout the City.
- E. **Brooklyn Blvd**, while dominated by large auto dealerships by 694, offers opportunities to tell stories of the City's rich agricultural past. ("Brooklyn Center was charming during the truck farming era with Osseo Road, later called Brooklyn Blvd. and its main street, lined with huge elm trees, fields for plants in every color and many rows of water sprinklers.") How might this corridor's past inform its future? An ongoing land use study can offer opportunities to identify locations

for public art and themes which might connect the community to the corridor.

- F. **Bass Lake Road**, essentially a commercial corridor, features a series of enormous power line towers that dominate the landscape. On the street level, which is not very pedestrian friendly, a wide landscaped trench down the middle of the corridor offers opportunities for visual enhancements, such as natural features, giant boulders and creative lighting that could dramatically transform the character of this corridor into something unique. Could some huge boulders be carved to resemble faces of residents?
- G. **Highway 94** is the primary freeway connecting Brooklyn Center with downtown Minneapolis. As such, it plays an important role in forging impressions of the City. Since late 2018, when Top Golf opened, it became an instant landmark, one that suggests boldness and attraction, as if a circus came to town. How might the giant netting offer a "canvas" to further express the exciting potential of the City?

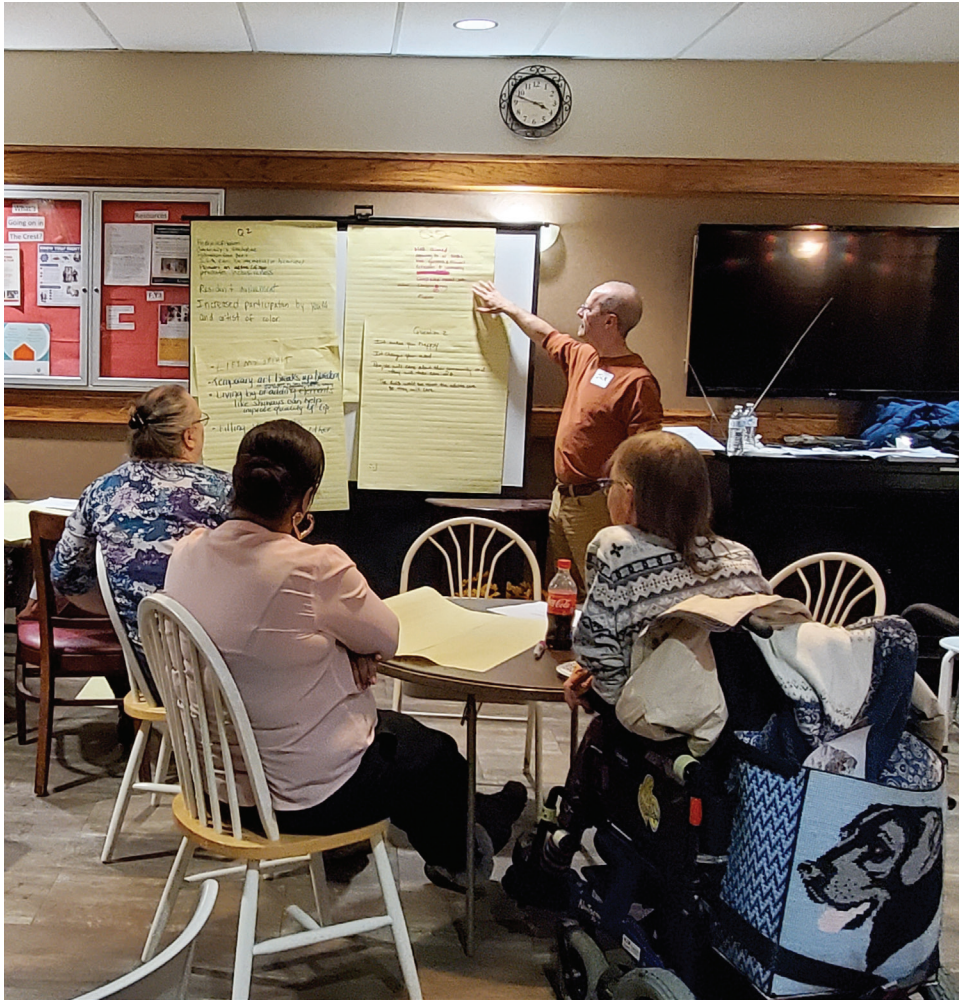
Cross Reference City Comprehensive Plan and the Beautification and Public Art Master Plan

1. Deepen inclusive community engagement
2. Cultivate partnerships
3. Improve communications and engagement
4. Engage the City's youth
5. Create a vibrant and innovative city center and surrounding neighborhoods
6. Create unified branding, connections and visual cues
7. Enhance the City's community image
8. Encourage reinvestment in infrastructure
9. Increase community participation in parks & rec system
10. Improve and maintain quality parks
11. Maximize access and use of parks
12. Grow housing stock thoughtfully

Plan Implementation

Long-Term Goals

Based on the Vision and informed by the Values and Guiding Principles for Beautification & Public Art Initiative in Brooklyn Center, the following list of long-term and short-term goals have been identified. These goals and accompanying draft objectives are meant to inform the Work Plan that follows and complement the tasks outlined, offering ideas, approaches and references to different sections in this plan.



Jack Becker facilitating a focus group session at the Seal Hi Rise apartments.

Support beautification and public art efforts by the Brooklyn Center community and City government according to the following aspirations:

- 1. Foster civic pride and community health by:**
 - Creating and activating meaningful public gathering places
 - Enhancing connective trails and parks, and increasing usage by all
 - Nurturing a vibrant cultural life that encourages collaboration and community building
 - Offering family-oriented arts and entertainment and high quality public art experiences
- 2. Increase the number of residents who become active stewards** of Brooklyn Center and feel motivated to care for the City's public spaces.
- 3. Increase the number of volunteers** seeking to participate in fun and impactful beautification projects with artists, such as:
 - Painting safety crosswalks or decorative murals with neighbors
 - Creating neighborhood-themed benches in each park
 - Planting roadside flower beds and enhancing community gardens
 - Clean-up projects that result in found-object sculptures
 - Helping youth to enhance new playgrounds that give each a distinctive personality
- 4. Grow the number of residents desiring engagement** in public art activities that enhance their quality of life, including:
 - Immigrant community members
 - People living in multi-family dwellings
 - School groups and youth
 - Individuals stigmatized by poverty
- 5. Increase participation and leadership** by locally based artists, residents and businesses, by:
 - Supporting professional development and training for artists
 - Providing opportunities for affordable live-work space
 - Promoting artist-in-residence at schools, the library, housing developments and social service organizations.
- 6. Leverage private investments** from charitable foundations and partners to warrant expansion of the program. (See funding options on pages 49–50)
- 7. Build a professionally managed program** that is valued by the community, one that can evolve as a support system for larger arts and cultural development efforts, such as:
 - Annual festivals, parades and special events
 - A community cultural center, with theater, gallery and rehearsal space
 - A shared studio space or live/work space facility

Short-Term Operational Strategies (2020–2022)

- 1. Oversee Launch of Plan** within the community, including:
 - Development of a communications plan
 - Involvement of City Council and Staff in sharing information and listening to feedback and ideas from community
- 2. Establish an Arts and Culture Commission** to guide further planning, advise City on:
 - Investments
 - Decision making around opportunities
 - Development and evaluation of demonstration projects
 - Development of policies, governance practices and procedures
 - Selection Committee member recruitment for projects
 - An “evaluation scorecard” to measure impacts of projects
 - A system for decision-making, documentation and record-keeping
- 3. Build capacity of City staff to manage projects**—intentionally and iteratively over time—employing informed decision-making with expert guidance. Start small, producing modestly scaled projects in which quality results are likely, learn from the results and grow from there. Take into account the following strategies:
 - Build on the strengths, assets and partnerships already in place.
 - Effectively and professional staff the BCACC.
 - Take advantage of low-hanging fruit, such as projects already planned or budgeted, including public improvement efforts and private developments.
 - Recognize that every project is a demonstration project, not unlike the street banners, light projections, and community celebrations. What can be learned that can help improve the next project?
 - While focusing on near-term modest projects, begin considering future long-range efforts—4-5 years out—with time to develop concepts, generate funding, and ensure impactful results. For example:
 - The City will replace Park signs in 5 years; consider something more customized that reflects the neighborhoods that share the name of their park. Beyond the sign itself, is there an opportunity to do something more significant about manifesting the neighborhood’s identity?
 - Encourage residents, businesses, schools, community groups, developers and others to initiate independent or partnership projects. Consider incentives, such as micro-grants and matching funds.
 - Engage public art consultants and curators to assist with project management, gradually building City staff capacity and independence.
- 4. Consider a range of funding mechanisms** to support projects as well as an ongoing program. See list under Program Implementation on pages 49-50.
- 5. Consider a range of both program administration and project management options** for implementing projects and related tasks, including: See list under Program Implementation.
- 6. Reference Overlay Map and Focus Area Project Concepts** to identify areas of opportunity, such as:
 - Temporary pop-up strategies utilizing available properties that are accessible to the public.
 - Artist embedded in rec on the Go
 - Other ideas listed in the Plan
- 7. Facilitate informed decision-making** by staff and BCACC using the Prioritization Checklist (See Appendix, page 80)
- 8. Support partnership efforts** that can result in projects not paid for or managed by the City, such as:
 - Art for the Transit Center remodeling by Metro Transit
 - Hennepin County Public Health’s effort with Hmong community
 - A mural for World Refugee Day
- 9. Involve community members** to help develop projects for consideration by BCACC, such as:
 - Storytelling that helps inform public art projects
 - Talent scouting to surface artists in community
- 10. Maintain City Team as a resource** to assist with program incubation and development with representatives from City department offering support, ideas and coordination.
- 11. Consider incentives to grow interest** in the program, such as:
 - Micro-grants to support artists partnering with community members to generate bottom-up ideas and projects with technical assistance from City staff
 - Technical assistance for projects generated by the private sector
- 12. Host educational events**, training sessions and social activities for local talent and help them learn about the program and how they can participate.
- 13. Grow the community engagement skills** and effectiveness of Neighborhood Liaisons.
- 14. Develop community education strategies** to broaden awareness, understanding and appreciation of contemporary public art and beautification efforts, especially ones that enhance livability.
 - Start by sharing the story of the Street Banner Project, with quotes from participants and observers, followed by a story about how and why the City is working to develop a program to build on such efforts.

Work Plan



Jimmy Longoria mural created with students at Brooklyn Center Elementary School. Photo by Witt Siasoco.

This Beautification & Public Art Master Plan recognizes that arts and cultural development are new to the City of Brooklyn Center. As such, the starting point for implementation of this plan focuses on establishing foundational infrastructure, such as governance, funding, project management, communications, and capacity building at the staff level. In addition, it is critical to begin informing and educating key stakeholders, elected officials, City staff, as well as the broader community. Likewise, it is essential to identify and grow the number of talented, creative residents, workers, students and design professionals throughout the city and offer them opportunities to learn, gain experience and generate revenue streams; growing the City's creative economy is one of the goals of this plan.

Given the pandemic-related challenges—Covid-19 and institutional racism—being faced today by the Brooklyn Center community, near-term programming pertaining to arts, culture, beautification and public art requires additional, careful consideration. Given this plan's focus on addressing the health of the City, arts and cultural projects should be considered as part of a larger effort to address healing, equity and well-being amongst local residents and businesses.

This Work Plan section is intended to identify high priority strategies, outline tasks for implementation, and identify Focus Areas in the plan that pertain (described in more detail on pages 31–37). Strategic areas for each section of the Work Plan include:

- 1. Governance**
- 2. Program/Project Management**
- 3. Funding/Finances**
- 4. Community Engagement**
- 5. Communications and Education**
- 6. Public Space Development**

Near-Term (2020-2021) Work Plan Action Steps

1. GOVERNANCE

Maintain an active and informed Arts & Culture Commission with diverse representation, able to help the City adopt policies and procedures responsive to changing community needs and concerns.

- **Establish inaugural Brooklyn Center Arts & Culture Commission**, following City protocols to ensure a fair and equitable process. Ensure representation from City Council, the Multicultural Advisory Committee, youth and residents with strong interest/ experience in arts and cultural production. Include non-resident members with valuable expertise. Develop “job description” for commissioners (See sample of process steps in Appendix, page 107).
- **Develop Commission’s charter** with involvement from newly recruited commissioners. Charter should outline purpose, goals, and procedures for meeting and decision making. Establish committees, staffing and meeting protocols, as well as record-keeping, documentation and program evaluation methodologies. Ensure chair, co-chair and secretary are elected and briefed in terms of their roles and responsibilities.
- In addition to Commissioners, **develop and maintain volunteer advisors**, project selection committees (with expertise specific to each project), and the City Team, composed of representatives from City Departments (to assist with program incubation and development, offer ideas and assist with coordination). Advisors may be project specific or offer general

input and feedback. Advisors and selection committee members may be encouraged to serve on the Commission in the future. Note: Involving volunteers in leadership roles is a valuable form of community engagement; it is critical to maintain professional relationships and good communications.

WHO: Recreation Supervisor with City Team
FOCUS AREAS: 1, 2, 11, 13
RANK: H (High)

2. PROGRAM/PROJECT MANAGEMENT

Ensure professional program and project management, including City staff oversight, qualified contracted services, inter-agency coordination and robust reporting and evaluation.

- With input from Commissioners, **identify priority projects to implement**, including those identified in this plan (starting with locations identified on the Opportunities Map). Note: **Prioritize pandemic recovery public art and beautification projects** that help residents heal, grieve, feel safe, become informed, and feel connected (with each other and the City). Reference Prioritization Process in Appendix on page x).
- **Provide Commissioners an overview of projects** produced during the planning process,

including Street Banners, Census Projections, planning of cultural festival, and others. Inform Commissioners of projects underway, such as the Transit Center Art project (and planning done to address safety and good health practices during construction phase, as well as social distancing at bus stops, etc.), youth mural project, Hennepin Health’s project with the Hmong community, and other efforts in process.

- **Determine feasibility of future project implementation**, based on human and financial resources available, as well as timing and appropriateness, due to pandemic-era conditions. Consider engaging public art consultants and curators to assist with project management, combined with hands-on training for City staff to grow familiarity, skills and abilities. Note: Consider creating a diagram of City assets and private sector relationships, with annotations to help Commissioners gain understanding of what’s been done and what’s possible going forward. Then add a layer of potential public-private partnerships or relationships to build.
- **Develop work plan for each project**—once selected for development or implementation—including timeline, budget, personnel, artist selection, permitting needs, communications, documentation and evaluation,

etc. Note: consider prioritizing short-term, low-cost pop-up projects that involve one or more private sector partners and offer safe community engagement strategies. Consider engagement via phone, mail, social media, outdoor with distancing, etc.

- In addition to internally generated project ideas, with input from Commissioners, **invite and respond to project ideas from the community**, external requests for support, aid in securing site permissions, exhibition space, virtual forums, etc. Note: Build and maintain regular communications with community, such as monthly emails, flyers promoting opportunities, inserts in water bills, etc. (see Communications section)
- **Maintain quality record-keeping.** Record and monitor all external requests and establish a system for efficient response time, transparent communications. Note: Relationship-building will be essential to growing a positive image and pro-active identity for the program, and the City; representatives of the program should convey a welcoming and helpful persona.

WHO: Recreation Supervisor and City Team members
FOCUS AREAS: All
RANK: H (High)

Near-Term (2020-2021) Work Plan Action Steps

3. FUNDING/FINANCES

Provide support systems for diverse community cultural expressions utilizing a mix of public and private dollars, involving businesses and philanthropic partners

- Work with appropriate staff and elected officials to **identify funding mechanisms** to support priority projects, as well as community engagement efforts, communications about program, and education/training for artists, program stakeholders and community members. Consider funding sources from various City department, general operating budgets, capital improvement funds, etc.—for projects, contracted support, program operations, etc.
- **Pursue investments from private sector partners**, such as philanthropy, federal and state sources, civic groups, area businesses, sponsorships, etc. Develop an ongoing method for researching and vetting a wide variety of potential sources, new initiatives, and one-time grants to support needs of the program and specific projects. Consider staff time, contracted services. Note: Start out by asking for support at least once every quarter. Seek input from development specialists, be selective and prioritize; it is impractical to pursue all prospective opportunities.
- **Establish and maintain accounting and financial management procedures and systems** appropriate to the program, following protocols and methods approved or used by

the City. Provide quarterly financial reports to the Commission as part of regular agenda. Help commissioners gain a working knowledge of program budgets and reports, allowing them to make informed decisions and recommendations.

WHO: Deputy City Manager with City Team
FOCUS AREAS: 3, 5, 6, 7, 8, 9, 10, 15, 16
RANK: H (High)

4. COMMUNITY ENGAGEMENT

Ensure robust, equitable, authentic community engagement, involving City staff and paid community liaisons, enabling real-time community feedback and idea generation systems

- **Establish working relationship with City's new Community Engagement (CE) specialist** and gain understanding of this job within the City. Share this plan and provide briefing around the goals and objectives to be achieved in 2020-2021. Introduce CE specialist to Arts & Culture Commissioners and discuss shared goals, objectives, and strategies for partnering on priority projects, and explore ways artists could help specialist CE goals. Consider developing a shared database of local leaders from diverse cultural

communities, school districts, business associations, etc.

- **Engage Commissioners in conversations and strategy work sessions to determine effective methods** for meaningful and authentic community relationship building, such as partnering with social service organizations, the library, educational institutions, places of worship, etc. Consider healing and recovery strategies identified in this plan, such as artists participation in renovating the Transit Center, developing creative health messaging using social media platforms that are heavily trafficked by residents (such as Facebook, Instagram, Next Door, etc.), hosting online forums, installing public-access chalkboards and Little Free Libraries, etc. Note: Remain open to new ideas and approaches, given the fast-changing nature of community interactivity; recognize that funding will be critical to ensure long-term engagement efforts; work in tandem on public outreach and communications to avoid duplication of efforts and potential confusion by community members.
- **Incorporate community engagement language in criteria of projects** supported by the City, ensuring stakeholder input during planning, design and implementation. Likewise, seek project outcomes that involve community participation,

interactivity, and “real time” feedback considerations. Note: Reference Appendix section on safe practices during Covid-19 recovery, CDC guidelines, and creative workarounds.

- **Identify ways to involve community members in generating art and beautification ideas**, identifying talent to spotlight, and individuals to involve in collaborative projects. Note: Consider storytelling projects as a starting point. This could include youth interviewing seniors to learn the stories of Brooklyn Center and translate them into murals, booklets, plays, songs, videos, and other forms of art that can be shared broadly.

WHO: Recreation Supervisor, Communications staff and City Team (with Commissioners, once on board)
FOCUS AREAS: 1, 2, 9, 10, 11, 13, 14, 15
RANK: H (High)

Near-Term (2020-2021) Work Plan Action Steps

5. COMMUNICATIONS AND EDUCATION

Education and training, skill-building and robust communications promoting creative economies and jobs in cultural industries

- **Oversee the launch of this plan** with help from the City's communications specialist. Reference "Introducing the Plan to the Community" on page 48. The launch should be part of larger **internal and external communications plans** to grow awareness and familiarity of this plan, and key content elements. Internal audiences include City Council members, City staff, Arts & Culture Commission members, and members of other City commissions. External audiences include residents and businesses, nonprofits and associations, among others. Note: Each audience member has their own learning style and is coming from a different place in terms of awareness, understanding and appreciation of arts, culture and beautification; there is no singular method for imparting knowledge. Consider focusing on youth as a starting point, and by extension, families and neighborhoods. Consider further engagement with participants in the Street Banner project, building on their experience and the resulting sense of pride.
- **Provide educational resources and learning opportunities for Arts & Culture Commission members** of artists and creative professionals, the field of public art, and the contents of this plan. Likewise, grow their familiarity with the City's efforts to reduce the spread of the virus, support vulnerable communities

and review policing practices, etc. Explore ways artists can assist during Covid-19 recovery, recognizing artists are adept translators of information across language, cultures, and sectors. They communicate in ways that are emotionally engaging, memorable, and personally and culturally relevant—rendering health information more likely to stimulate behavior changes. Artists and arts organizations provide trusted platforms for urgent messages and can reach larger and different audiences than health departments and government agencies. Their partnership and assistance in health communication is vital.

- **Explore ways to employ artists** to make public health messaging more memorable and actionable through performances, artworks, and activities delivered online and in socially distanced formats. Employ artists to help ensure that Covid-19 information is relevant and available across diverse communities, cultural differences, and social norms. Note: If assistance is needed to find artist-partners, engage the Minnesota State Arts Board, the Regional Arts Council, Forecast Public Art, Juxtaposition Arts, Springboard for the Arts, and other organizations to make connections.
- **Launch the development of a database** of artists, creative professionals, cultural organizations, etc. to use as an ongoing resource in communications, announcing opportunities, conducting a needs assessment, and offering education

and training opportunities. Note: This is a long-term effort, but it can start by utilizing data collected during the planning process for this plan. See survey responses in Appendix. Recognize that artists based in Brooklyn Center may not be familiar with community-engaged public art practices. Therefore, the City should be open to employing artists from the larger Twin Cities region, keeping in mind opportunities to impart their knowledge with local emerging artists via apprenticeships, workshops, and mentoring. Likewise, help local talent take advantage of regional resource organizations, such as Forecast and Springboard, offering training programs and resources to artists.

WHO: Communications staff, City Team, Commissioners (once on board)

FOCUS AREAS: 1, 2, 3, 8, 9, 10, 11, 13, 14

RANK: H (High)

6. PUBLIC SPACE DEVELOPMENT

Develop vibrant gathering places that generate pride and environmental stewardship, including open-access cultural facilities, user-friendly production spaces and outdoor spaces with multifaceted programming serving young and old in Brooklyn Center (locally, and in partnership with arts and cultural entities in the region)

- **During recovery from Covid-19, identify and work with partners to maximize use of public spaces for safe access to food, health**

resources, employment, social infrastructure, environmental stewardship and more. Consider ways to work with communities most impacted by the virus to move more everyday life and everyday needs outdoors (such as open-air markets, outdoor classrooms, etc.). Note: Reference Environmental Stewardship document in Appendix and familiarize Commissioners with its contents; consider ways to activate public spaces to influence the behaviors of careless residents and visitors discarding litter or dumping trash in business districts and along thoroughfares.

- **Maximize available resources and prioritize partnering on projects planned or underway, such as** enhancement of private developments, replacement of playgrounds, and the planning of a cultural facility. Potential allies include governments, residents, businesses, nonprofits or nongovernmental organizations, and people from a range of specialties. Note: Assume this is a long-term process; forge alliances with people and organizations with energy and enthusiasm for making healthier places, people who can create links and raise awareness. Prioritize projects that offer multiple benefits

WHO: Community Development Director, Recreation Supervisor, City Team

FOCUS AREAS: 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, 16

RANK: M (Medium)

Mid-Term (2022-2023) Work Plan Action Steps

1. GOVERNANCE

Maintain an active and informed Arts & Culture Commission with diverse representation, able to help the City adopt policies and procedures responsive to changing community needs and concerns.

- **Continue to grow the awareness, understanding and appreciation** of public art and beautification amongst Commissioners via field trips, guest lectures, hand-on workshops, studio visits, online resources, etc. (See Resources and Links in the Appendix)
- **Evaluate the effectiveness of the Commission** over its first two years, including identifying gaps in expertise needed on the Commission. In addition to expertise, gaps may include gender, ethnicity, age, sexual preference, etc. **Perform exit interviews** with outgoing Commissioners to gain insights and feedback that will help improve effectiveness and efficiencies.
- **Update job description for Commissioners**, with input from members and advisors.
- **Review, update, amend and edit the Commission's charter** and consider other ways to improve governance. Note: Seek input from City staff who manage other commissions.
- **Oversee effort to recruit new members** for the Commission. Utilize a staggered term for Commissioners to ensure overlap of experienced members with newcomers. Involve a sub-committee of Commissioners to lead the process of identifying and

recruiting new members.

- **Oversee communications about openings on the Commission** to ensure the community is aware of the opportunity to get involved.

WHO: Recreation Supervisor, with Art and Culture Commissioners

2. PROGRAM/PROJECT MANAGEMENT

Ensure professional program and project management, including City staff oversight, qualified contracted services, inter-agency coordination and robust reporting and evaluation.

- **Build capacity of the designated City staff coordinator** of this program through professional development. This may include conferences, webinars, online resources, and networking with program managers in the region. Review documents in the Appendix pertaining to public art program management.
- **Determine what types of changes to programs, if any, are warranted**, based on the status of the City's Covid-19 recovery efforts, updated CDC guidelines, etc., and make appropriate revisions to criteria used to inform project feasibility and implementation.
- **Review and evaluate past projects.** Identify improvements needed, or gaps that exist, such as which audiences may not have

been served by the program, what types of art and artists were not represented, which locations in City lacked programming, etc. Use the information to inform planning and future efforts. Note: Focus on seeking a balance, ensuring equity, and growing impact of programming.

- **Consider growing the scale of projects.** This may include larger budgets, more extended timelines, more permanent projects, or events that are (hopefully) now allowed to take place.

WHO: Recreation Supervisor, with City Team members

3. FUNDING/FINANCES

Provide support systems for diverse community cultural expressions utilizing a mix of public and private dollars, involving businesses and philanthropic partners

- **Review and evaluate funding and financial management systems and practices** utilized during the first two years and recommend improvements to increase impact and efficiencies.
- **Explore ways to grow support** from both public and private sources. Consider longer-term grant opportunities, such as the NEA's Our Town program (a federal funding program), larger grants from area foundations, such as McKnight and the Minneapolis

Foundation, and corporate sponsorships for larger events, such as a cultural festival or a new cultural facility.

- **Seek input and advice from experts** in the areas of development, fundraising and sponsorship
- **Consider ways to secure City funding for ongoing staffing needs, consulting help and overhead.** Note: Project funding is secondary to maintaining professional program management, which, in turn, can leverage project support.

WHO: Deputy City Manager and Recreation Supervisor

4. COMMUNITY ENGAGEMENT

Ensure robust, equitable, authentic community engagement, involving City staff and paid community liaisons, enabling real-time community feedback and idea generation systems

- **Review and evaluate community engagement efforts** and practices utilized during the first two years and recommend improvements to increase impact, authenticity and efficiency. With input from Commissioners, determine degree to which projects or engagement activities met goals and objectives (according to each project's listed goals, anticipated outcomes, etc.). Take into consideration changes in health and safety guidelines issued

Mid-Term (2022-2023) Work Plan Action Steps

by the CDC and the State of Minnesota. Note: It's important to recognize that lessons are learned from every project undertaken—for artists, audiences, project managers and committees—as well as projects that went unrealized; take stock of the lessons learned in Brooklyn Center and apply knowledge gained to iteratively improve future efforts.

- **Explore ways to grow engagement efforts**, including the number of residents and businesses who participate in projects or share their ideas, input, and feedback. Note: Any effort to make improvements will benefit from good record-keeping throughout the lifetime of a project.
- **Seek input and advice from professionals** in the field of equitable and authentic community engagement, particularly as it pertains to growing civic pride, bridging difference and reducing disparities. Note: Community engagement, as a professional practice, is constantly evolving and requires monitoring on a regular basis. Consider recruiting advisor or Commissioner with such skills.
- **Consider new approaches and invite fresh ideas**, from a variety of perspectives: residents, artists, community cultural leaders, and others. Note: This should be part of a robust communications plan.

WHO: Recreation Supervisor, City Team and Commissioners

5. COMMUNICATIONS AND EDUCATION

Education and training, skill-building and robust communications promoting creative economies and jobs in cultural industries

- **Review and evaluate communications and education efforts** undertaken during the first two years, with input and comments from a variety of perspectives (Commissioners, program participants, partner entities, recipients of e-news, etc.) and recommend improvements or modifications. Update communications plan. Note: If program doesn't have a website, consider developing and maintaining one, integrating social media communications.
- **Explore ways to grow education, training and skill-building** for artists and creative professionals in the City and develop strategies to attract artists from the larger region. Note: Encourage collaboration across sectors, across disciplines, etc. to expand the pool of talent involved in the program.

Seek input and advice from experts in the areas of education, training and communications. Consider recruiting advisor or Commissioner with such skills.

WHO: Communications Director and Recreation Supervisor, with help from City Team and Commissioners

6. PUBLIC SPACE DEVELOPMENT

Develop vibrant gathering places that generate pride and environmental stewardship, open-access cultural facilities, user-friendly production spaces and multifaceted programming serving young and old in Brooklyn Center (locally, and in partnership with arts and cultural entities in the region)

- **Review and evaluate efforts to enhance the creation, programming, use and stewardship of public spaces in the City** over the past two years and recommend improvements to increase impact and efficiencies. Consider changes in pandemic-related CDC guidelines as they pertain to programming in public spaces, design and use of cultural spaces, etc.
- **Continue efforts to develop a cultural festival and a new cultural facility.** Consider artist live/workspace, shared production facilities, co-working spaces for cultural organizations, etc.
- **Seek input and advice from experts** in the areas of cultural space design and development, such as Artspace Projects, based in Minneapolis.
- **Cultivate partnerships with shared interest in environmental stewardship**, such as Three Rivers Park District, Mississippi River Watershed District, Hennepin County, and environmental groups.

- **Continue to further the City's Environmental Stewardship initiative** in partnership with various City departments and private sector partners. Update strategies, based on what has worked to date, as well as promising new practices in the field.

WHO: Community Development Director, Recreation Supervisor, City Team

Long-Range (2024-2025) Work Plan Action Steps

1. GOVERNANCE

Maintain an active and informed Arts & Culture Commission

- **Continue cultivating familiarity of the public art field amongst Commissioners.** Develop strategies in which Commissioners learn from each other and inform program staff.
- **Develop standardized orientation packet for incoming Commissioners,** designed to bring them up to speed and get engaged within a few months. Note: Consider a “buddy” system in which veteran Commissioners mentor new recruits.
- **Develop ongoing evaluation systems to measure the effectiveness of the Commission,** allowing staff to obtain useful insights and feedback to inform improvements to the governance of the program.
- **Continue to review and update the Commission’s charter** as needed to ensure the appropriateness and timeliness of this guiding document.

2. PROGRAM/ PROJECT MANAGEMENT

Ensure professional program and project management

- **Build capacity of the designated City staff coordinator** as the budget allows, including an administrative assistant. Determine appropriateness of program as it fits within its department, with input from City Team and City Manager.
- **Update program plans** based on past successes and availability of resources.
- **Continue to review and evaluate past projects,** identify improvements needed, or gaps that exist.
- **Continue to grow and diversify the types of projects undertaken.**

3. FUNDING/FINANCES

Provide support systems for diverse community cultural expressions

- **Update as needed the funding and financial management systems** in place and recommend improvements to increase efficiencies.
- **Continue exploring ways to grow support** from both public and private sources.
- **Hire a development and sponsorship consultant,** as opportunities to grow support become evident.
- **Seek ongoing City funding for annual festival and one major commission each year.** Note: This assumes the program is considered a major success by the community and elected officials, and resources can be secured.

4. COMMUNITY ENGAGEMENT

Ensure robust, equitable, authentic community engagement

- **Continue reviewing and evaluating community engagement efforts and practices** and recommend improvements to increase impact, authenticity and efficiency.
- **Explore ways to grow engagement efforts,** including ideas suggested as options in the plan, such as employing artists in residence with cultural liaisons, etc.
- **Expand efforts to incorporate public art as part of private developments,** including the Opportunity Site, remodeled City facilities, and streetscape improvements.
- **Consider offering microgrants to residents** to enhance front yards, decorate for holidays, work with neighbors on cleanup projects, etc.

Long-Range (2024-2025) Work Plan Action Steps

5. COMMUNICATIONS AND EDUCATION

Education and training, skill-building and robust communications

- **Update communications plan**, as needed.
- **Expand education for community members** lacking awareness of program and the field of public art.
- **Expand training for artists** seeking to learn creative community engagement techniques.



6. PUBLIC SPACE DEVELOPMENT

Develop vibrant gathering places foster environmental stewardship, open-access cultural spaces and multifaceted programming

- **Update plans and strategies** based on developments and impacts over the previous two years.
- **Grow annual cultural festival as a regional destination** as budget and staff capacity permit.
- **If new cultural facility is opened**, grow public programming to attract more artists and creative professionals to work in the City.
- **Grow artists' involvement in City's Environmental Stewardship initiative.** Consider sponsoring an annual Stewardship Artist Fellow as part of the program.
- **Grow programming in City parks and along trails**, fostering greater connectivity.

Introducing the Plan to the Community

Putting this plan into action requires thoughtful consideration and intentional action steps. Please review the Implementation Strategies and Action Steps provided in the Annual Work Plan above. The first phase, prior to commencing program implementation steps, is sharing the plan with the community and helping everyone understand what it is, how it developed, why it's important and how it will benefit the City and the community.

A communications strategy will be helpful. For example, the City should determine who needs to know and what messages are critical to share. Should the plan "final draft" be shared with residents prior to being adopted by the City Council? If so, is input desired and helpful? If it's after the City Council adopts the plan, what's the message to residents? Can they still get involved, offer input, join a committee, etc.? Either way, the information needs to be accessible and understandable, and community members should not be concerned that they didn't get to have input; engaging the community on an ongoing basis, and adjusting/improving the program accordingly should be a key message of the plan. Here are some basic steps to consider:

- Create a brief story about the plan, not more than four pages, articulating the key findings and recommendations. This story could be told in the City's newsletter, which reaches a very broad audience. If possible, design

the content as a four-page insert that can also be printed and distributed separately. This way, it could be easily distributed by schools, places of worship, Rotary meetings, at the library, inserted into others' publications, etc.

- In-person presentations and conversations are important to include in the launch of the plan. For these, develop a PowerPoint based on the content in the handout. Presentations should ideally be presented by City staff accompanied by an elected official (a mayor or City Council representative). Each City Commission should be briefed, as well as community groups and other groups the City typically convenes to share important information.
- Convey that community on an ongoing basis, and that improvements to the program is built into its structure. Develop feedback systems and periodic open meetings to cultivate the City's deepened relationship with community members. Seek feedback and input, and invite participation. Consider periodic surveys and other methods of gauging residents' interest, obtaining their concerns and ideas, and inviting their comments and connections. Invite people to indicate their personal interest in



participating in some way, such as serving on a committee, helping youth build an art project, referring artists to the program, etc.

- Create a set of digital assets to promote the plan via social media platforms, such as Facebook, Instagram, and Twitter. These assets typically synthesize content from the handout copy, paired with an image from the plan. For example, there could be an image of students painting a mural near

their school with the message: "Learn how the City's new Beautification & Public Art Plan encourages youth to participate in shaping a healthy Brooklyn Center." A hotlink takes the viewer to the online draft of the summary and the plan. Consider segmented audiences, such as education, business, faith, neighborhood residents, youth, regional grantmakers and cultural leaders.

Starting a Public Art Program



Sample of digitally printed murals (of youth art) mounted to exterior walls in downtown Minneapolis. Photo by Jack Becker

The City of Brooklyn Center is a relatively young suburban City, so it is not surprising that it has not yet established an arts and culture program or a structured public art program. An advantage of developing a new program from scratch is being able to take advantage of what has worked and what hasn't among the hundreds of other public art programs across the country. For example, the definition of public art has expanded over the past two decades to include a wide array of creative possibilities; instead of simply plopping art in public places, public art is more process-oriented, taking into account the context of each site.

Most cities today are limited to “percent for art” funds drawn solely from Capital Improvement Project budgets (CIP), which can only be used to fund permanent art, not temporary projects, events or community engagement efforts, which is among the hottest trends in the field today. As more cities adopt diversity, equity and inclusion policies they need to overhaul their art selection methodologies with more diverse representation on committees and diversify the artists in their collections. An important emerging trend is connecting arts and community development efforts with health and wellbeing goals. (see page 82 for more information about this trend.) Today, cities are increasingly concerned that their public art dollars are going to more qualified out-of-state artists. They want to cultivate and train their local talent pool, yet they lack funding mechanisms and capacity to support such efforts. And, since private developments influence the perception and experience of public space, cities increasingly seek to encourage developers to include public art in their projects.

All of these factors indicate the need for an orchestrated approach guiding Brooklyn Center's public art and beautification efforts. Likewise, it's clear that the field of public art is continuing to evolve, as new technologies emerge and cultural developments occur. Current events and emerging social issues also influence trends in the field. For a survey of recent developments and trends in public art, see the Links and Resources listed on page 82 in the Appendix.

Funding Considerations

There are many options available to cities seeking to fund public art and beautification efforts. It's important to note that funding is needed for both program operations as well as project implementation. It's helpful to identify cost centers, including the following:

- Program management and administration
- Project coordinators
- Fees for artists
- Production expenses
- Communications
- Documentation
- Evaluation
- Community education
- Training and professional development for artists
- Development and Fundraising (grant writing, sponsorship procurement, benefits)
- Dedication events and community celebrations
- Festivals, parades, special events, fireworks, etc.

Funding

There are many funding mechanisms currently being employed by cities throughout the US. The City of Brooklyn Center should consider the following options for both project and program support:

PERCENT FOR ART: Many cities have adopted a “percent-for-art” ordinance or policy that typically draws 1-2% of the CIP fund. Keep in mind that CIP funds are usually restricted to capital building projects, and cannot be used for many types of public art or beautification projects. As an ordinance, there is no need to request funds each year; it is automatic.

GENERAL FUND ALLOCATION: For many cities supporting arts and cultural programs, annual allocation from general fund dollars can support events, staff, residencies, etc. These could take various forms, such as:

- Direct allocation or appropriation: funds set aside for public art out of the capital budget or general fund determined annually or biannually; use of funds can vary, depending on source and pre-determined restrictions, including administration, education, events, and promotion.
- Department allocation: funds set aside by operating departments for projects situated within their jurisdiction; typically, these include public works, parks, and community services.

BONDS: Bond issues associated with capital improvement programs can be used for cultural facilities for a limited duration of time.

COMBINATION: The City of Duluth, MN, established a “municipal arts fund” and a “community arts set-aside” of one percent of the cost of all new building construction projects costing in excess of \$5,000. Upon the approval of any such project, an amount equal to the set-aside is transferred by the City treasurer from the general fund to the municipal arts fund. However, in the event the project was funded in part by another entity, the City can seek to secure an additional one percent of such entity’s contribution to the project for the municipal arts fund.

PERCENT FOR PRIVATE

DEVELOPMENT: The City of St. Louis Park collects fees from private developers to pay for public art to be commissioned for a public-facing area of the development. Nationally there are more than 30 cities engaging private developers in supporting public art. While Minnesota cities are prohibited from mandating participation—“exaction” fees—cities like St. Louis Park simply “encourages” participation. (See more on Public Art and Private Development overview, page 54)

SALES TAX: Cities can designate a percentage of sales taxes or conservation taxes. The City of St. Paul established a STAR Program using $\frac{1}{2}$ of one percent sales tax—authorized by the State in the early 1990s. The program offers grants in two categories: Cultural STAR and Neighborhood STAR.

DESIGNATED FUND: Establish a long-term fund, perhaps in partnership with a community foundation. This could be a donor-advised fund at a Community Foundation, such as the Minneapolis Foundation. The Public Art Endowment in Greensboro, NC, offers “buy-in” from community members, who may be fans of public art and wish to participate in educational programs and meet-the-artist events.

TOURISM: Regional tourism dollars—or an annual project grant—in partnership with the Northwest Minneapolis Tourism Assn. Seek alignment with the Association’s program goals, such as increased visitor traffic or increased media coverage for the region.

CORPORATE SPONSORS: The City already benefits from a modest amount of support from local businesses, Lions Club, Rotary and other private underwriting. Public art and beautification projects are often considered desirable, high-visibility efforts that attract sponsorship. Consider strategies to build and cultivate relationships with companies based in Brooklyn Center, and develop a list of ways corporate investments can be acknowledged and promoted, such as:

- Signage with logos
- Media releases
- Events with sponsor acknowledged or allowed to speak to audience
- Acknowledgment in City’s Newsletter, at City Council meetings, etc.
- Other (to be negotiated with sponsors)

GRANTS: There are several opportunities to obtain charitable foundation grants, government grants and investments from County, Met Council and State programs. Likewise, these funds may be in partnership with nonprofit organizations seeking to fund projects within the City:

- Hennepin County got a grant from SHIP (State Health Improvement Program) toward Hmong project in Centennial Park. An event is planned featuring health, art, medical advice, etc. to help reduce diabetes in Hmong families.
- CAPI can apply for grants to develop leadership in the community—training artists in community engagement, artful hands-on workshops and storytelling.
- The Shingle Creek Watershed District funds demonstration projects that raise awareness of water health and stewardship, as well as pilot projects, such as the Wenk Engineering water oxygenation art projects supported in Shingle Creek in 2015.
- AARP offers grants in MN, as well as National Community Challenge grants.
- Other sources, such as McKnight Foundation, Bush Foundation, and the Minneapolis Foundation are listed in the Resources and Links section of the Appendix (page x).

Governance

The City of Brooklyn Center utilizes Commissions and Committees to aid elected officials and staff in making informed decisions and remain connected to members of the community. To help guide the City's investments and decision-making regarding arts and culture, a governance group is likewise needed. Since there is a need for citywide governance of arts and cultural topics and issues—of which beautification and public art are important components—the consultants recommend the City establish a Brooklyn Center Arts & Culture Commission (BCACC). If a Committee is preferred in the short-term, please note that future references to the "Commission" or "BCACC" in this document may be applied to the Committee. Either way, it's critical to commit staff time to support the BCACC's work, including communications, meeting organization, meeting minutes and more.

Building the City's capacity to manage and govern a public art program will take time and commitment. Recognizing the potential for arts and culture to be a key component of Brooklyn Center's revitalization, this plan recommends starting now to develop these management roles.

As a longer term strategy, the City should consider a public-private partnership infrastructure to support robust arts and cultural development. A public-private partnership—pairing BCACC and the City with a non-profit organization—can be established to administer and coordinate the range of art and culture opportunities in the community. This combination allows for a greater variety of public art activities to be supported and managed, and a greater amount of private sector support to be leveraged. This will help ensure that both BCACC and the growing arts and cultural community are actively engaged.

At its best, public art serves a common good, enlivens shared spaces, strengthens community bonds and connects to our sense of humanity. A belief in the significance of these outcomes informs those who commission and create art in the public realm. This is useful to keep in mind when recruiting members of BCACC. In order to offer a wide range of advice and perspectives, its membership roster should include educators, arts professionals, businesspersons, place-based designers, community developers, neighborhood representatives and elected officials with a passion for



Brooklyn Center's heritage, identity and diverse cultures. A more heterogeneous membership would enable BCACC to assume a more active role in achieving its mission. Having a council member serve on the BCACC and act as a liaison with the Council is an important consideration.

The consultant recommends the City maintain the City Team—formed during the planning phase—as a group that meets regularly to help guide and nurture the program, increase connectivity and foster collaboration amongst departments.

From a structural standpoint, it may help to determine a "home" for the program, however it's critical that the program work collaboratively with all City departments. (Insert graphics showing different structures)

Management

A public art administrator manages the development and implementation of public art in their communities. They do this through the management of public art programs and the facilitation of public art projects and artworks. They work with artists, community members, local decision-makers, representatives of municipal agencies and other stakeholders to ensure public artworks are designed, installed and maintained.

They play a key role in each stage of a project's lifecycle and are responsible for the administrative and management tasks within public art programs. Their days may include site visits to understand how an artwork may be installed in a location, project meetings to go over details of artworks in progress, interest meetings with community members, public relations events, and engagements with artists among others.

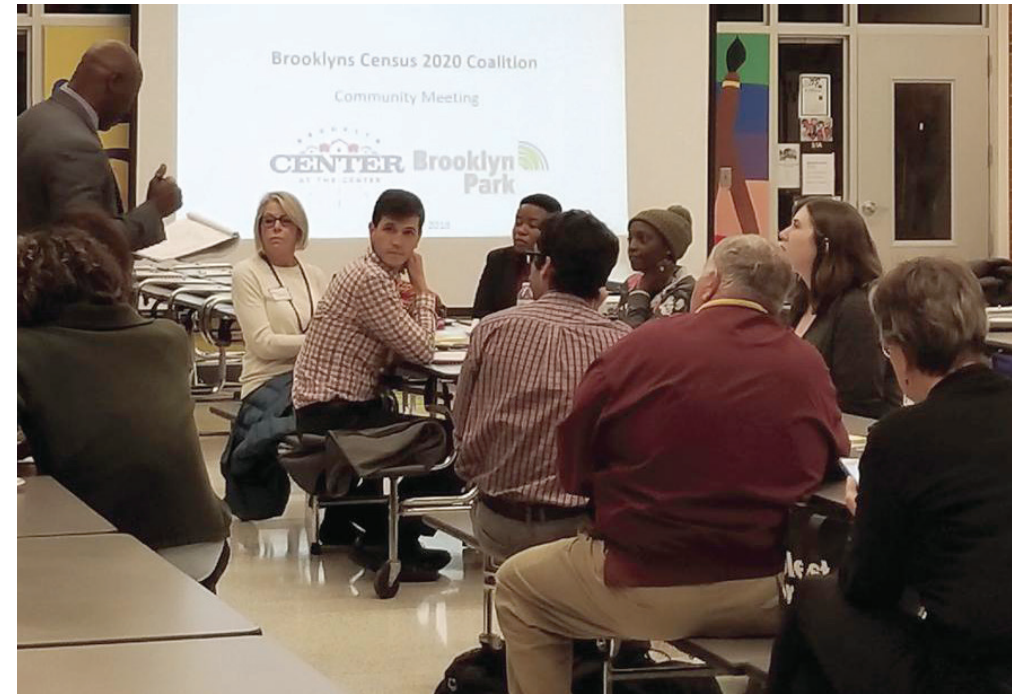
Throughout their day, public art administrators may interact with artists, representatives of municipal agencies, local politicians, community members, private developers, media, and more. No two days look the same for most public art administrators. Each day is different and can range widely depending on the projects they are working on.

- From an Overview about Public Art Administrators, published by Americans for the Arts. For additional guidance on the work performed by public art administrators, see the full document in the Appendix.

The administration of Brooklyn Center's Beautification & Public Art program involves both paid City staff and volunteers engaged in a variety of activities. The designated City staff administrator oversees the program and works with the Arts & Culture Commission and various committees to implement objectives on an annual basis. This administrator, or program manager, is essentially the steward of the Beautification & Public Art Master Plan. S/he is charged with guiding its implementation in a professional manner. The Work Plan section of this plan provides guidance on action steps to take, enabling the program manager

to establish an annual work plan. As a critical starting point for Brooklyn Center's program, the program manager is charged with establishing the Brooklyn Center Arts & Culture Commission as the governance group authorized by the City to make decisions, provide advice, and work closely with the program manager in realizing implementation of the plan.

As the program budgets and staffing needs increase in size over time, project managers may be added to oversee specific large-scale projects or long-term efforts. These individuals may be salaried employees of the City or contracted independent consultants. Support staff



Brooklyn Center Census 2020 Planning Meeting

may be needed as the program grows, with access to offices, a computer, a copier, supplies, etc.

Many public art programs contract for services from outside vendors, including art consultants, conservators, curators, marketing/public relations firms, writers/researchers, photographers, and planners. Some contract with non-profit agencies to provide management services for their public art programs.

Managing public art programs involves establishing and maintaining effective relationships with various public agencies and stakeholder groups, such as public

works, street maintenance, the city attorney, regional arts organizations, artists, and many others. Effective management is best accomplished by a staff person familiar with the City's bureaucracy and systems. It's important to note that changes in personnel, leadership, and fund allocations can affect the long-term success of any program.

Note: Additional program management considerations, including gift policies, overseeing inter-agency agreements, and contracting with artists, are referenced in the Appendix, along with sample documents.

Maintenance

Public art collections are growing nationally and so are the costs of maintaining them, from preventative actions to emergency repairs. Funding sources for maintenance vary from capital budgets and general funds to state heritage preservation funds and private donations. The amount of funds spent annually on maintenance or conservation varies, depending on the number of artworks in a city's collection, and the extent to which the artworks are exposed to unhealthy environments (this includes acidity in the air, salt from ice removal, or potential vandalism). A common strategy for funding maintenance is a set-aside, either from the capital budget—up to 10-15% of the art allocation—or from general funds on an as-needed basis.

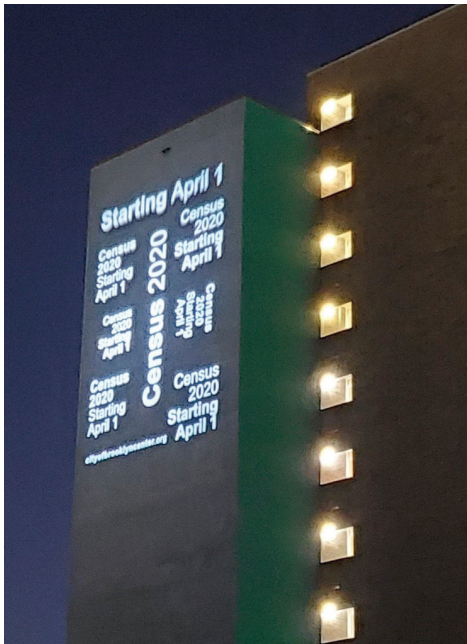


One of the BC Street Banners

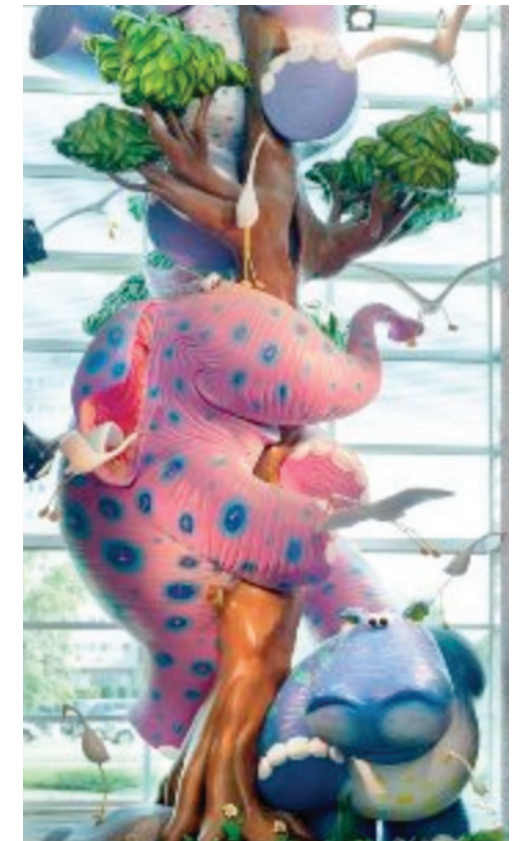
As the “owner” of the art, the City is contractually obligated for maintenance and conservation. The responsibility for finding funds for maintenance and repairs is the city's, however it is critical to employ professional conservators as city maintenance crews typically don't have the expertise and will inevitably prioritize the expense lower than other projects. As Brooklyn Center begins to commission permanent works of art—art that becomes the property of the City—maintenance will become a bigger issue. It's important to note that temporary projects, such as the Street Banner project, also require maintenance

during the time they are on display. Criteria for temporary projects, as well as permanent ones, should require projects to be durable and low maintenance. One way to ensure projects keep maintenance costs to a minimum is to hire a conservator to review the designs of proposed projects in advance of approval for fabrication. Conservators can make recommendations for modifications to the design that will save money in the long term. Maintenance budgets naturally increase as more artworks are commissioned. Financial hardship has forced many programs to limit their expectations of

how long a project can reasonably last and establish clearer deaccessioning criteria (allowing for the removal of an artwork). Some works will be moved into storage while future restoration funds are sought, and some will require disposal. Indeed, if the cost to repair or replace is beyond the reach of current budgets, and outside help does not materialize, it makes sense to consider removing problem works. These are hard facts that most public art programs have to deal with sooner or later.



Census 2020 Light Projection



Jungle Animals Climbing, Christopher Tully, Brookdale Library

Public Art and Private Development



Public art will be incorporated into the Sonder House residential project on Bass Lake Road, developed by Real Estate Equities

Beautification and public art are increasingly desired by private developers to add value to their investments and offer advantages in a competitive marketplace. As such, several cities in the US have established “percent-for-private development” ordinances, requiring developers to contribute a percent of project construction budgets to commissioning art for public-facing areas of the development, such as plazas, entryways, planters, bike racks, landscaping and more. The City of St. Louis Park, MN, for example, has successfully cultivated partnership arrangements with private developers over the past 15 years, leveraging more than \$600,000 of investment in public art that benefits the residents of the development as well as the larger community.

Whether or not cities establish an ordinance, they can negotiate with developers and create design guidelines that encourage participation on some level. Introducing developers early on to the potential benefits of public art considered early in their design process can reap rewards. Public art, for example, can engender a sense of pride and stewardship amongst residents, leading to word of mouth marketing and better cared-for rental units. Cities can encourage private property owners and developers to voluntarily participate in public art and beautification initiatives. This participation may take a variety of

forms. The City may provide assistance to property owners in the selection of artworks of significance to the general public. When the property owner requests assistance, the City evaluates the request and determines how best to collaborate to assist in the selection of an artist and/or artwork. Private property owners may wish to include a public art consultant or public artist on their design team early in the overall project design process or add public art to their facilities in a variety of ways.

It’s important to note that the acquisition of permanent works of public art requires a commitment by the property owner to preserve, protect, and permanently display the work of art in its original condition at the time of installation, as described on page 53. The routine maintenance, conservation, and preservation of the work of art will be the responsibility of the facility owner. There are similar considerations for the staging of temporary art installations and performance-based works, similar to maintenance procedures for architectural elements used to host a seasonal farmer’s market, for example, or the care and maintenance of the City’s Rec on the Go materials and equipment.

Opportunity Site Overview



Rendering of Opportunity Site



Opportunity Site Map

The Opportunity Site is an 80-acre area comprised of a combination of privately-owned land and City-owned land. The area has long since been considered a redevelopment opportunity for the community because much of it is vacant or underdeveloped. Recently the city has partnered with a Minneapolis-based developer to create a master plan for the site that envisions a new central gathering place for the community, includes new housing options, restaurants and entertainment, and opportunities for local businesses to thrive.

Redevelopment of the Opportunity Site is a once-in-a-generation opportunity for Brooklyn Center to seize control of its future, to grow and change on its own terms; and to celebrate all that is special about the community. Brooklyn Center is a fully built out city. As such, it relies heavily on redevelopment to grow, to enhance its tax base, which enables it to invest in necessary services, infrastructure, and amenities, which are essential to improving the quality of life of its residents.

This project is also important because it presents an opportunity for the City to change the way it has done development in the past. With land control and a strong position in the market, Brooklyn Center can define the public benefits of redevelopment—on its own terms. The master plan spends considerable effort to define what the expected outcomes of

redevelopment are and how they can be translated into public benefits for the City.

- Economic benefit/fiscal sustainability generated by increased tax base
- Range of housing options that meet community needs
- Businesses that provide jobs and/or needed goods and services
- Accommodation of space for local businesses and entrepreneurs
- Community spaces and/or facilities for recreation, sports, gatherings, events, learning, etc.
- Parks, trails, and open space with social and recreational benefits
- Green and sustainable elements of buildings, site design, and systems
- Provision of public services as part of programming of public facilities on-site
- Community-based oversight of the project as it develops

Community Values Expressed in the Plan





Appendix

1. Community Engagement Summary*	57
*Notes from Meetings, Interviews, Focus Groups, surveys, etc. available upon request	
2. Demonstration Projects Developed & Produced	
During the Planning Process	68
3. Demonstration Projects Case Studies - Street Banners Project	69
3. Demonstration Projects Case Studies - Census 2020 Project	70
4. Environmental Stewardship Report	71
5. Public Art Typologies	73
6. Notes on Community Engagement	76
7. Additional Project Ideas for Brooklyn Center	78
8. Prioritization Tool	80
9. Resources & Links	81
10. Site Analysis Tool	86
11. Public Art Administrator Overview	91
12. Arts Facilitation During Crisis and Uncertainty	92
13. Mobilizing Arts and Cultural Assets in Response to Covid-19	94
14. Covid-19 Response Resources for the Arts	97
15. Sample Public Art Policy	101
16. Sample Percent for Art Policy	106
17. Why Public Art Matters	109

Brooklyn Center Beautification and Public Art Master Plan Overview of Community Engagement Phase

March 6, 2020

Community Engagement Process

Creating a relevant and responsive Beautification & Public Art Plan depends on broad and meaningful participation from community members, residents, artists, business and community leaders, and other stakeholders. Over the course of the planning process, the City of Brooklyn Center and the Forecast Public Art project team worked with several community members by hosting pop-up events, participating in a public art demonstration project utilizing street banners, administering an online survey, conducting focus groups, and one-on-one interviews.

The Forecast Public Art project team and the City of Brooklyn Center worked alongside a Community Task Force, a City Team Task Force and City Council/Mayor Team to ensure that a broad perspective of ideas, input, and expertise were reflected in the Plan. The consultant team completed over 1,000 points of engagement with a wide variety of community members in various venues.

- Meeting four times with three planning committees—Community, City staff and City Council (36)
- In-person surveys at the Transit Center, Library and pop-up Saturday Market (70)
- One-on-one telephone and in-person interviews (42)
- Two Online surveys (140 total)
- Listening sessions with groups representing education, youth, social services, library and government (80)
- Multicultural community forum at CEAP (50)
- Dialogues with four City Commissions/Committees (48)
- Tour neighborhoods, commercial areas and major roadways with City staff (4)
- Meet with apartment dwellers at Crest and the Twin Lake North (35)
- Tabling in conjunction with City-led gatherings (460)
- Mapping exercises to identify sites of concern and opportunity throughout City (55)
- Postcard-making, art activities and idea generation with residents (30)
- Support demonstration projects (attend planning meetings, offer advice, connect with artists)

1. Community Task Force

The 15-member Community Task Force was convened in an effort to capture an array of community input. The committee is comprised of community members who have a connection to Brooklyn Center, the arts, and showed an interest in the Beautification and Public Art Master Plan.

Community Task Force Members
Sandy Christensen*
Carolynne Darling
Michael Donnelly*

Connie Duffney
Quinton Johnson*
Lissa Karpeh
Nahid Khan
Michaela McCue
Corey Mills
Heidi Nelson
Ron Paine
Dianne Sannes
Carolyn Sayers
Serena Xiong*
Pang Yang*

*Not in attendance but contacted via email

The Community Task Force met three times over the course of the planning process (plus one joint meeting with the other teams) and discussed an array of topics and ideas through presentations, workshop activities, and group discussions. The meetings were facilitated by the Forecast Public Art project team and were generally well attended with at least half of the members attending. Community Task Force meeting discussions and activities are listed below:

Community Task Force Meeting Summaries

Community Task Force Meeting 1 - April 2019

- Introduce team to Public Art and Beautification
- Discuss goals of the plan
- Identify focus group candidates and review list of questions
- Develop internal and external communications processes

Community Task Force Meeting 2 - May 2019

- Discuss key take-aways
- Discuss vision and goals of the plan
- Understand geographically where Task Force members live with a mapping activity
- Vision and goals Activity

Community Task Force Meeting 3 - October 2019

- Review high level Summary of Plan components

Brooklyn Center Beautification and Public Art Master Plan: Community Engagement Overview

- Discuss expectations regarding next steps and implementation strategies
- Discuss final “joint” meeting with other Task Force teams
- Feedback provided for next draft

Notes from the Community Task Force Meetings are available upon request.

2. Brooklyn Center City Team Task Force

The City Team was made up of Brooklyn Center City staff. The team met three times over the course of the planning process (plus one joint meeting with the other teams) and discussed an array of topics and ideas through presentations, workshop activities and group discussions. The meetings were facilitated by the Forecast Public Art project team. Task Force meeting discussions and activities are listed below:

City Team Task Force Members (Staff)
Reggie Edwards
Angel Smith
Meg Beekman
Ginny McIntosh
Tony Gruenig / Richard Gabler
Curt Boganey
Todd Berg
Jim Glasoe
Doran Cote
Brett Angell
Andrew Hogg
Peter Moen
Michael Albers
Joel Erickson

City Team Task Force Meeting Summaries

City Team Task Force Meeting 1 - May 2019

- Introduce team to City staff and scope of work
- Overview about Public Art and Beautification
- Mapping Exercise

Brooklyn Center Beautification and Public Art Master Plan: Community Engagement Overview

- Develop current and future stakeholders to involve
- Update on Street Banner demonstration project

City Team Task Force Meeting 2 - August 2019

- Overview about Arts and Health studies and examples
- Cut Sheet exercise - Review selection of projects, share selections and reasons why
- Survey hand out regarding What Makes a Healthy Brooklyn Center
- Expand list of key stakeholders planning team should interview

City Team Task Force Meeting 3 - October 2019

- Review preliminary high-level draft of Plan
- Discuss and suggest edits and changes to draft

Notes from the City Team Task Force Meetings are available in upon request.

3. City Council Study Sessions

The City Council and Mayor held three Study Sessions. The group met three times over the course of the planning process (plus one joint meeting with the other teams) and discussed an array of topics and ideas through presentations and group discussions. The meetings were facilitated by the Forecast Public Art project team. City Council Study Session discussions and activities are listed below:

City Council Task Force Members
Mayor Mike Elliott
April Graves
Dan Ryan
Marquita Butler
Kris Lawrence-Anderson

Meeting 1 August 2019

- Introduce team to City staff and scope of work
- Overview about Public Art and Beautification
- Input collected regarding current and future stakeholders to involve
- Update on Street Banner demonstration project

Meeting 2 September 2019

- Overview about Arts and Health studies and examples
- Overview of organizational structures utilized by municipal arts programs
- Update on community engagement and Task Force meetings to date

Meeting 3 October 2019

Brooklyn Center Beautification and Public Art Master Plan: Community Engagement Overview

- Review preliminary high-level Plan outline
- Discuss merits of utilizing “Healthy City” or “Community Health” as a theme
- Collect feedback and suggestions for additional steps to take

Joint Meeting

NOTE: In November 2019, a joint meeting of the Community Task Force members, City Team members, the mayor and two City Council members met to review, compare notes and offer feedback.

- Introductions, with community members sharing their experience to date
- Overview of the updated preliminary Plan Outline (Process, Findings, Recommendations, etc.)
- Collect feedback, such as “deepen community engagement with communities of color.”
- Update on next steps for the Plan, and the Street Banner demonstration project.

4. One-on-One Interviews

Between October 2019 and February 2020, Jack Becker conducted more than 40 one-on-one interviews with community stakeholders (via phone or in-person). The participants and interview questions are listed below.

Participants:

Social Service Organizations

CEAP
CAPI
ACER
Lions Club

Businesses

Luther Automotive
Caribou Coffee
Surly Brewing
Alatus (developer for Opportunity Site)
Associated Bank (Community Reinvestment Program manager)
Real Estate Equity developer
Liberian Business Assn.
Liberian Consulate of MN
“The Global Mix” (MIX)
Brooklyns Building developer

Hennepin County

Brooklyn Center Beautification and Public Art Master Plan: Community Engagement Overview

Brookdale Library
Hennepin County Community & Economic Development, Community Works, Hennepin Health

Three Rivers Park District

State Government

State Rep Samantha Vang
State Senator Chris Eaton

City Government

Earle Brown Heritage Center
BC Housing Commission
BC Planning Commission
Parks and Recreation Commission
Multicultural Advisory Committee
Block Watch Coordinator
Former Mayor Tim Willson

Philanthropy

McKnight Foundation
Blue Cross Blue Shield (Foundation, Center for Prevention and Ride Share program)

Nonprofits / Arts / Artists

The Alliance
BLAQ
Springboard for the Arts
Liberian Youth Arts Program
Minnesota African Women's Association
Artspace Projects

Education / Youth

Brooklyn Bridge Alliance for Youth
Brooklyn Center's Youth Council
BC School (educators and students)
Hennepin Technical College
North Hennepin County Community College

Worship

Imam Husain Islamic Center
Jehovah Jireh Ministries
Saint Adolphus Catholic Church

Interview Questions (selected):

- What does a healthy Brooklyn Center look like?
- How might arts and cultural activities in the public realm help improve the lives of residents and businesses in Brooklyn Center, and make the city healthier?
- How can we identify and lift up the creative talent that exists in Brooklyn Center?
- What role might you or your business play in a future program designed to build civic pride and contribute to BC residents' sense of belonging?
- What have you observed—positive or negative—about the City that we should take into account as part of this plan (what works and doesn't work)?

Brooklyn Center Beautification and Public Art Master Plan: Community Engagement Overview

- Who else should we contact for input?

Notes from the interviews are available in upon request. Please note the names of interviewees have been removed to provide anonymity.

5. Presenting and Tabling at Special Events

Celebrating at community events was a meaningful and interactive way to receive community input. This was also an opportunity to inform and educate community members about the master planning process and ultimately reach more people. The following is a list of special events the project team attended:

- Sanctuary Senior Living - Postcard exercise
- Brooklyn Center Community Center - Postcard exercise
- Mapping Exercise (at LISC workshop for Opportunity Site - Brookdale Library; City staff meeting, Community Task Force session)
- CEAP - Postcard exercise

Documentation from the Special Events are available in upon request.

6. Community Cultural Conversations (One at CEAP in January 2020 and two at apartment buildings in February 2020)

Organized by City staff and assisted by Forecast team members Jack Becker and Witt Siasoco, the first event attracted a diverse mix of 50 community members. Utilizing the World Café meeting method, the group divided into tables of 6-8 and wrote responses to a sequence of three questions posted on the wall. Jack provided a brief overview of public art and beautification, and presented a range of examples. He also updated the gathering on the planning process and timeline. Witt created an artwork on site during the meeting, capturing comments and topics raised in response to questions asked. The second conversation took place at The Crest Apartment building; and the third conversation took place at Twin Lake North Apartments.

The three questions were:

- What does a Healthy Brooklyn Center look like?
- How could public art or beautification improve the quality of life in Brooklyn Center?
- What are ways to meaningfully and authentically engage Brooklyn Center's diverse population in beautification and public art/cultural efforts?

Feedback and images from the Open House events are available upon request.

7. Focus Groups

Brooklyn Center Beautification and Public Art Master Plan: Community Engagement Overview

Two focus groups held at the Brookdale Library in September 2019 brought together interested members of the community to discuss their perspectives about public art, the role of artists, and considerations for leadership in public art programming.

Participants:

- September 19: Four attendees
- September 21: Five attendees

Focus group discussions:

- Sharing Perspectives: What does a Healthy Brooklyn Center look like?
- How can public art address needs of the City, and what roles can artists play in the process?
- Innovative leadership and extreme engagement; public art program directions and considerations.

Results:

Participants' responses varied, but there was consensus around cultural diversity and access to outdoor activities as markers of a healthy Brooklyn Center. Similarly, they identified that public art can help achieve a healthy community through events and cultural sharing (e.g., festivals, music events, food-centered events). The markers for success included inclusive participation, more pride and happiness among residents, and community-based, family-friendly art throughout the City.

Feedback from the Focus Groups is available upon request.

8. On-Site Surveys at Transit Center, Library and Pop-Up Saturday Market: (70 total over 3 days)

Prompts and Questions Asked:

- Write one or two words that sum up Brooklyn Center's identity today.
- What are your hopes or dreams for the future of Brooklyn Center?
- What public places in Brooklyn Center would you be proud to show someone that has never been to Brooklyn Center?
- List some places in Brooklyn Center where you would like to see public art.
- Please list any artists or creative individuals (or businesses) that might help make public art happen in Brooklyn Center?
- In which neighborhood in Brooklyn Center do you live or work?

Feedback from the Focus Groups is available upon request.

9. On-Line Surveys (two separate surveys asking same set of questions)

Surveys were another method of collecting input from the community. A link to the survey was provided through a variety of ways. The survey questions gathered information about familiarity and importance of public art, and encouraged participants to share their ideas.

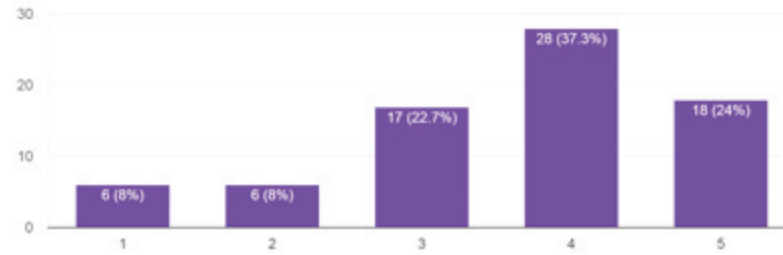
- Total responses:

Brooklyn Center Beautification and Public Art Master Plan: Community Engagement Overview

- Online survey responses: 75 for Survey #1 and 65 for Survey #2
- Selected survey questions and summary of responses for Survey #1:

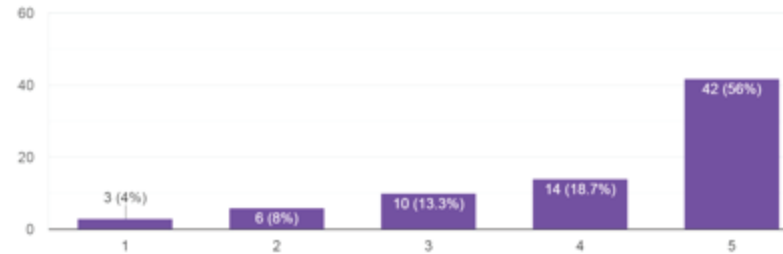
Are you familiar with public art?

75 responses



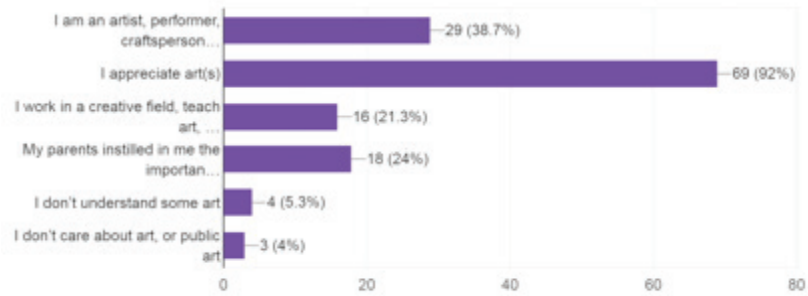
Do you believe public art can contribute to the overall quality of life for residents in a city?

75 responses



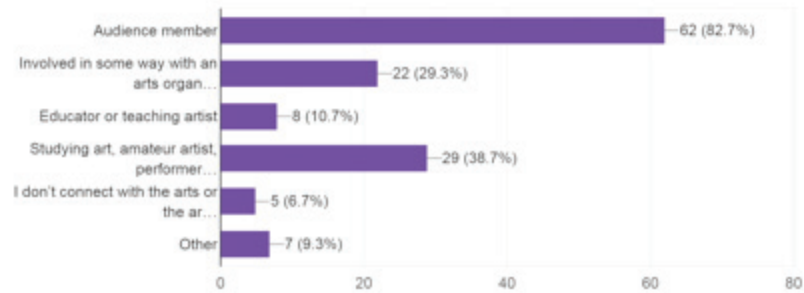
What is your relationship to art? Check all that apply,

75 responses



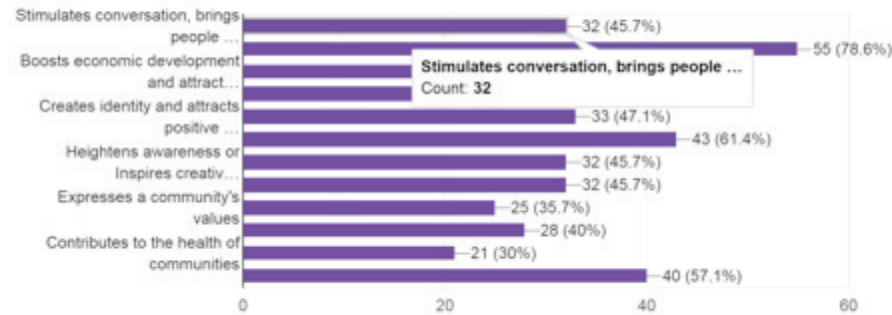
How do you connect with the arts? Check all that apply.

75 responses



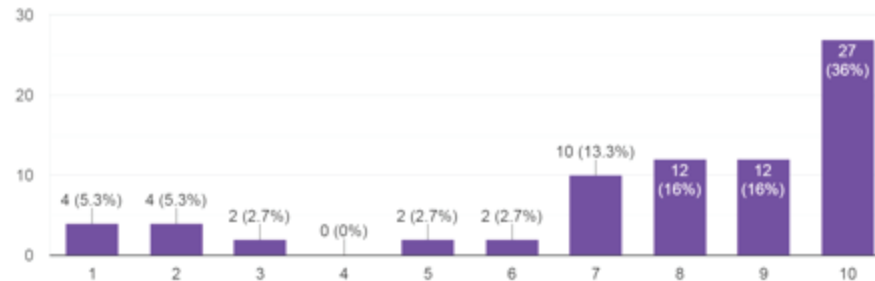
What is the role of public art? Choose your top 5.

70 responses



A public art program is being considered for the city of Brooklyn Center, one that includes community engagement, beautification, and economic development. How important is it to you? (1 being not important at all, 10 being extremely important)?

75 responses



All responses and details regarding surveys are available upon request.

Demonstration Projects Developed and Produced During the Planning Process

Two demonstration projects—led by City staff—were implemented during the planning process, including a custom street banner project and a light projection project promoting participation in the 2020 Census.



Street Banners



Census 2020 Night Projections



Census 2020 Night Projections



Street Banners



- 2019 Street Banner Project locations
- Banners to be **Installed Summer 2020**
- 2020 Census Initiative - Light Projections

Demonstration Project #1: Brooklyn Center Street Banners

March 2018 – January 2020

Banner locations include major street corridors throughout City (270 banners total).

Photo shoot locations included local schools, coffee shops, senior living facilities, city community center, and the Brookdale Library.



Overview

The City, in partnership with the Brooklyn Center Community School (BCCS), sought to transform a routine street banner replacement and create the opportunity to build a sense of community pride. Through engagement of community members with photography—whether taking pictures or being the subject of picture-taking—the project was able to capture one of the essences of the City: its people. The images on the street banner represent multiple generations and the community as a whole. The images illustrate youth as the future; adults as the heart; seniors as the wisdom; and groups/families as the community of Brooklyn Center. The total budget, including design production and banner printing and installation was \$46,000.

In 2017 the City had undergone a rebranding initiative. During the planning process several city assets were identified by the community, including its proximity to the core of the metro region, its affordability (to live and do business) and the diversity of its people. The BC Street Banners project provided an opportunity to showcase and reinforce one of the City's greatest assets: its people.

The project was led by partners working within the City and within Brooklyn Center Community School. From the City, leaders included Dr. Angel Smith, Cindy Devonish, Ginny McIntosh, and Dr. Reggie Edwards; and for the BCCS, leaders included Patrice Howard, Mykella Auld and Tashawna Williams.

Key highlights

- Engagement of over 100 diverse residents in photo sessions
- Contracting with talented local photographers
- Access to ten local photo location sites within the community
- Communications and marketing support from organizational partners
- Implementation of a community celebration, involving approximately 100 residents, elected officials, and photo shoot participants and their families

Biggest Challenges

- Engaging and educating residents regarding the vision of the effort
- Engaging residents to come out and participate in the photoshoots
- Finding professional photographers within the city

Additional Comments:

- Residents are lifted and proud when they see community members' faces on the banners
- Youth and kids are very excited about getting their pictures taken. Parents are proud to have their kids' pictures taken
- Not all cultures like to have their pictures taken
- Images of community can create a great sense of community pride

Demonstration Project #2: Census 2020 Light Projections

Overview

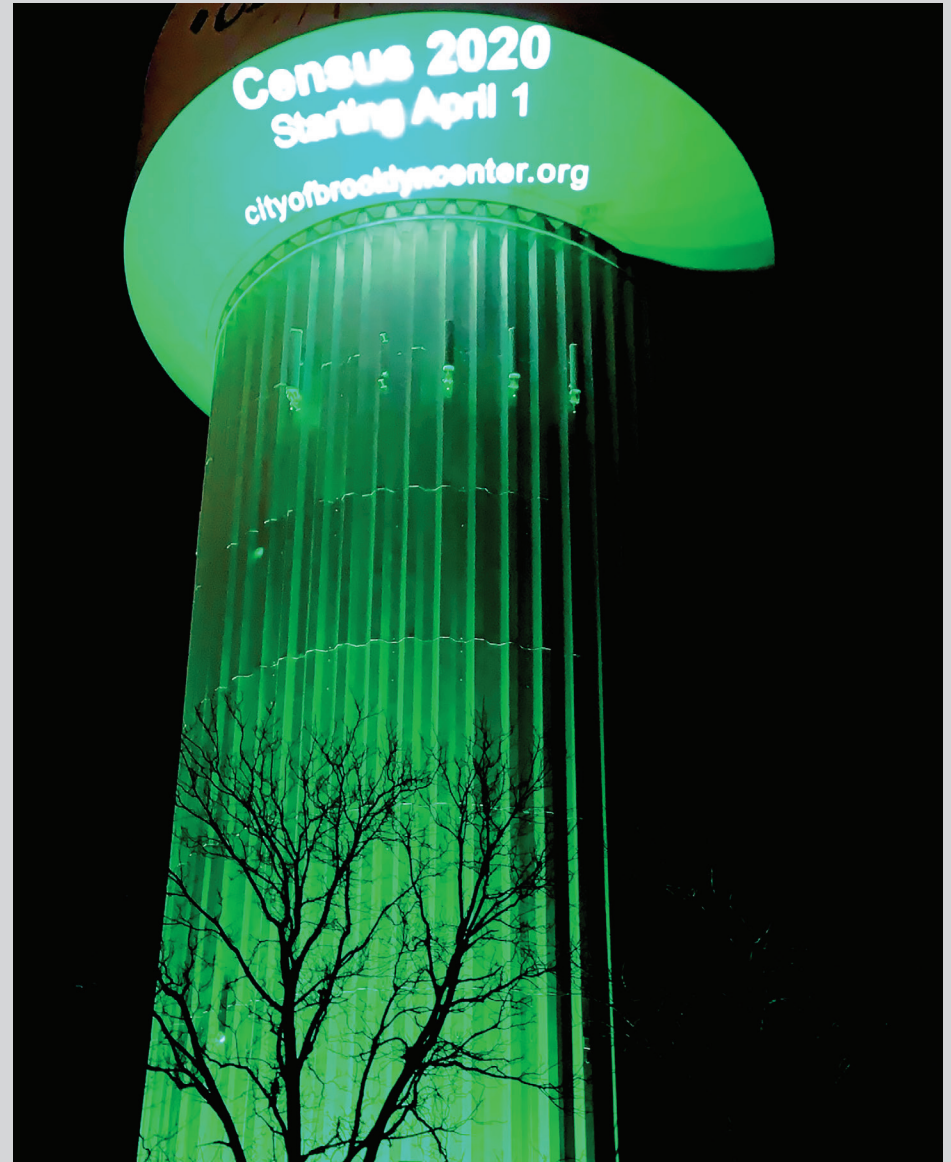
PLEASE NOTE THIS IS A PLACEHOLDER HERE ADD REGGIE COPY HERE

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse et bibendum felis, nec finibus enim. Donec quis dolor et mauris euismod vehicula. Etiam posuere euismod lectus, id sodales turpis varius et. Mauris nec diam tempus, cursus ex et, tristique. Donec dictum libero id sapien convallis semper. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Pellentesque ut aliquam purus. Ut pellentesque fringilla mattis. In hac habitasse platea dictumst. Pellentesque vitae libero tortor. Interdum et malesuada fames ac ante ipsum primis in faucibus.

Curabitur euismod lacus aliquet blandit eget sit amet nulla. Vestibulum molestie, turpis non auctor bibendum, augue nunc hendrerit mi, in mollis metus risus at purus. Etiam ut eleifend justo.



Census 2020 Night Projections



Census 2020 Night Projections

City of Brooklyn Center
Report on Environmental Stewardship
in Business District Areas & Thoroughfares
July 2020

Over the past few years, residents and City staff members have expressed concern about increasing amounts of litter and trash left scattered in parking lots and areas surrounding businesses in the City. In March 2020, the thawing of winter snow exposed litter once again and, with the onset of the Covid-19 pandemic, the amount of trash increased due to the discarding of masks and gloves, exacerbating the problem. An increase in the number of vacant commercial properties, combined with a steep increase in the number of illegal trash dumping added to the problem. This has affected the overall environment of the City's parks, rights-of-way, land owned by the City's Economic Development Authority (EDA), as well as commercial properties.

The City's Code Enforcement program has overseen the cleanup of 44 illegal dumpings during the first half of 2020 on EDA-owned and EDA-adjacent property alone. During the pandemic, commercial property managers reported feeling overwhelmed by the increase in litter, combined with having fewer staff to help, due to the pandemic and recent civil unrest. Several of the City's larger anchor stores have seen staff reduced by more than 20% due to employees who were unwilling to come to work or simply quit their jobs.

The City has undertaken several efforts to manage the problem, including organizing cleanup days with volunteers, collecting stray shopping carts, "Knock & Talk" code enforcement, hiring contract litter removal and cleaning trash at bus stops. In spite of these efforts, the buildup of litter and trash continues to be a problem.

To improve environmental stewardship in Business District areas and along thoroughfares, City staff studied the situation from a variety of angles. Several assumptions were made during the process:

- The City would look more aesthetically pleasing without litter and trash
- The problem is beyond the capacity of the City to address alone
- At the core of the problem is the behavior of people who litter for various reasons
- Current City efforts are not sufficient to resolve the problem
- Transient visitors and motorists passing through present unique challenges

While businesses may and have been enablers of littering by providing disposable packaging or lacking on-site trash receptacles, the problem is less about businesses caretaking their property. Most commercial properties have dedicated staff who pick up litter in parking lots and surrounding boulevards,

however, they report being overwhelmed by the volume of litter and frequency of littering.

Prior to the rise of the Covid-19 pandemic, the City conducted research, gathered data, and gained an understanding of strategies employed in other cities—work done in private, public and non-profit sectors to maintain clean and aesthetically pleasing public spaces with high foot traffic, such as malls, college campuses, museums, hotels and public parks. The strategies suggested there were three problem-solving methodologies, including Patterns of Behavior, Structure, and Mindset. Research finding revealed the following sample strategies:

Behavior

- Shopping and getting directly into a car
- Having a large number of eyes on public spaces (by other customers, cameras, staff, etc.)
- Establishing curfews along with parent supervision

Structure

- Staffing for cleanup and monitoring
- Ambassador clean up and welcome program
- Unified business ownership of cleanup (such as business association, business cleanup district, etc.)

Mindset

- Aesthetically pleasing and pride-filled space design and public art
- Publicly established expectations of cleanliness (including signage)
- Viewed by users as one unified business area

The City developed three interconnected strategies to improve environmental stewardship in Business District areas and along thoroughfares:

1. **Create value-based spaces** (to instill a sense of pride and value)
2. **Develop litter and trash prevention measures** (including incentives for people to dispose of trash properly instead of tossing it on the ground)
3. **Employ cleanup actions** (including immediate removal of trash to avoid perception it is acceptable behavior)

The solution to the City’s unsightly trash problem—and plans to grow a shared sense of environmental stewardship in the community—requires a coordinated partnership involving residents, visitors, business owners and the City. Stewardship of our shared environment is everyone’s responsibility.

While execution of these strategies was slowed by the pandemic and civil unrest, which also delayed completing the City’s Beautification & Public Art plan, it is expected that implementation of this plan—once adopted—in conjunction with concerted community engagement efforts and intentional, long-term partnerships will begin to reverse the situation.

FORECAST

Public Art Overview

Public art is visible evidence of our shared humanity. It is vital to building a dynamic and equitable city for everyone; it encourages dialogues across difference and inspires viewers and participants to engage more fully in their communities.

As a field and a professional practice, it's constantly evolving and expanding as artists of all disciplines explore the world outside of traditional venues and private studios. And, as more artists participate in cross-sector collaborations—with community developers, place-based designers, city planners, social service organization and others, they realize the potential impacts public art can have on our built environment, our social infrastructure, the health of communities and our quality of life.

Beyond murals, monuments and memorials, public art today can assume a multitude of forms. It can be visual or performance-based, fixed or ephemeral, community engagement or outrageous spectacle. To better understand how community interacts with public art, it may help to categorize it into five groups: art in public space, art as public space, art in the public interest, art as platform, and art as experience.

Types of Public Art

a) Art in Public Space

“Art in space” is commonly found in the public sphere, but does not necessarily serve a function, nor does it explicitly reflect the public’s desire. Artworks placed in public are typically selected by curators or committees composed of art professionals or donors. Occasionally, the public embraces free-standing art in space, like the popular *Cloud Gate* (2006) by Anish Kapoor in Chicago’s Millennium Park. Frequently, these works thrill the art world, but fail to evoke positive public responses because the work is selected without input from people who frequent the space.

b) Art as Public Space

“Art as public space” refers to art that encompasses the design of entire public spaces; it transforms the ordinary benches we sit on, the land we walk on, and the bridges we cross. These types of projects typically result from collaborations with an artist, architect, landscape architect, community developers or site owner. This type of creative placemaking—a nationally recognized trend—greatly benefits from community stakeholder engagement in the early planning and design phase, and is mindful of the social health needs of the community. For example, Lorna Jordan’s *Water Works Garden* features mosaic-covered seating elements

in an intimate grotto invites contemplation, hosts storytelling events, and offers a unique wedding environment.

c) Art in the Public Interest

“Art in the public interest”—as defined by Miwon Kwon in *Sitings of Public Art: Integration versus Intervention*, 2002—is designed and sometimes constructed collaboratively with other artists and/or community participants. The artist invites the community into the process and the resulting work may reflect their desires, interests and experiences. Community engagement in the planning, design, creation of public art effectively empowers stakeholders to co-create the public realm they desire. This often generates civic pride and fosters greater stewardship of public art and shared public spaces.

d) Art as Platform

“Art as platform” is infrastructural art that enables the activation of public spaces through arts and cultural programming. Proven effective at generating a “buzz” or bringing diverse people together, these platforms include, but are not limited to: an outdoor amphitheater offering a stage for a wide variety of performances; cables stretched high above a streetscape providing a support system for fabrics, lights and audio speakers; a large digital video monitor displaying multiple types of presentations, public service announcements, audience-generated imagery and more; or a collection of ground-level concrete pads hosting rotating sculpture displays. Such platforms and other infrastructural elements enable flexible, yet meaningful community cultural programming and contribute to the vibrancy and vitality of public spaces.

e) Art as Experience

“Art as experience” is public art that taps into the trend of participatory culture; it’s not seen as art we can consume, like art in a gallery; it’s art we all can produce or at least contribute to its creation. Many kinds of public art are not meant to be passively observed; they’re designed to offer immersive experiences. They may be fleeting, such as a flash mob event, festival, or a parade, or they may evolve slowly over time and reward repeated visits. Topiary art, for example, is meant to grow slowly into its intended form or perhaps decompose over time. Interactive experiences with art, such as art that responds to the physical movement of audience members, or require physical activation of the work to reveal its meaning, inspire further public space exploration and discovery.

The types of public art listed above offer direct benefits to public realm developments, as well as the public-facing surfaces of the privately-owned built environment throughout the entire city.

Note: This information was first developed by Forecast for the Ford Site development in St. Paul

Notes on Community Engagement

Ways to Engage

For examples of artist-led community engagement toward specific health goals, visit Forecast Public Art's website, including: <https://forecastpublicart.org/portfolio/health/>

Who and How to Engage

- General Brooklyn Center Community
 - Bring engagement to the community (where gatherings already happen)
 - National Night Out
 - Neighborhood Clubs / Block Clubs
 - VFW meetings
 - Church gatherings
 - School events
 - Halloween
 - Voting
 - Other
- Business Community
 - Grow sense of ownership in the Beautification & Public Art program
 - Learn how they engage their customers and the community in other ways
 - Add value to their developments/properties
- Cultural Communities in Brooklyn Center
 - Research and showcase the diverse cultures in the city by telling their stories
 - Make cultural leaders and groups feel welcome and needed
- Local and Neighboring Artists
 - Make effort to find artists and attract them to do work in Brooklyn Center
 - For example, a micro-grant program would attract artists and bring fresh ideas to the City.
 - Consider creating an artist services program, like Springboard's *Ready Go Art*, and Open Eye Theater's *Driveway Project*.
- Reference Forecast's [website](#) for more case studies.

Strategies to Help Plan Engagement

- Tool Idea: Partners and Constituents – Create a constituency “constellation” map
- Develop Social Infrastructure – Build upon strategies for creating welcoming public spaces at the Opportunity Site



From "Artists at the Community Development Table," by Roseann Weiss, for Americans for the Arts

Events vs. Engagement

Engagement goes back to the notion of active listening, co-creation, and co-conception. Artists can go where people are gathered. They can look into all corners of the community to build relationships without preconceived expectations.

A single event does not constitute community engagement. However, a single event or short-term project done well can lead to continuing engagement. Here are other points to keep in mind:

- A focus group is research, not community engagement.
- An interview with one elder is not engagement.
- Outreach is not engagement.
- If the product is the purpose, it's social practice.
- If the process is the purpose, it's community art.

Engagement is complex work. It can't be done from a desk or a studio. Engagement is not something simple you can put into a box.

Community-engaged Public Art Project Example: An interactive public art project that can take note of the mood of a community and let others know!

"Public Art That Displays the Public Mood" (*excerpted from weburbanist.com*)

What if the message of a work of public art is turned back to residents who then get to express their feelings? Residents of Waterloo Estate towers in Sydney, Australia, were given a uniquely visible voice in 2015 amidst city plans to change the neighborhood. The **#WeLiveHere2017** project gave 500 residents in two 60-story towers "mood lights" so they could express their views on the proposed future of their home.

"#WeLiveHere2017 celebrates the community of Waterloo before a large-scale redevelopment changes the area forever," explain the project's creators, "bringing with it swathes of high-density private dwellings and an uncertain future for the thousands of existing residents." An estimated 3,600 elderly and low-income residents will be moved out of the way when a new metro station is added and associated reconstruction complete. Indirectly, the lighting lends a voice to people living in vulnerable low-rise structures below, which are the most likely to be demolished and replaced.

"We chose the Matavai and Turanga towers to represent the whole estate as they are the tallest and most visible," explained one local resident of the project. "They were purpose-built for elderly residents, and I don't think I've met anyone living there who is under the age of 65." "By telling the stories of this inner-city community, the project empowers residents to participate in a collective statement of presence: a beacon to the place and the people." It is also "a dynamic platform to generate valuable discussion around the importance of public and affordable housing, and the right of every person to a home."

There is also a personal element to this approach — each light represents an individual and creates a spot of bright color to help people remember that, even if it looks a bit dreary on the outside, there is someone living in a tower.

The project has now wrapped up, and it remains to be seen how much it will impact development in the area, but it is certainly an intriguing template for would-be protesters in urban settings well worth looking at.

Additional Project Ideas for Consideration

(Ideas suggested by residents or local organizations, as well as consulting team members)

DIY Fridays at Brookdale Library

The Brookdale Library already hosts this program, and perhaps it could be expanded. Here's how they promote it: *"Calling all makers! Get creative and crafty at the library on Fridays. Try out new projects using our materials, or bring your own project in progress. Discover new creative skills, experiment with new materials, and have fun! Something different every week."*

Foreign Exchange

Children from households of different cultures trade places for a week. Run program just like a foreign exchange program for students. It makes sense to find a program in the region that actually runs foreign exchange programs and ask them to develop a pilot in Brooklyn Center.

"Shoot Back" Photography Story-Telling Project

Downtown Kalamazoo tried this type of public art project and collected nearly 600 photos. [City Snaps](#) collected 594 photographs of everyday life from July to October, 2019, inviting the public to pick up and use disposable cameras.

BC Sister City Artist in Residence

Brooklyn Center could host an artist from its Sister City, Garowe, Somalia, to live and practice his/her art for 3-4 months (or longer). The artist could be offered an open-access storefront studio space in which to engage with community members, exhibit art, give public presentations, etc. A stipend would be offered for travel and meals, a local family could host the artist as a guest, and an honorarium would be provided. The artist would create at least one public art project, such as a mural, a set of street banners, a performance at Centennial Park, an exhibit at Brookdale Library, etc.

Street Painting Festival

[Chalkfest at Arbor Lakes](#) became an instant success. Many locals suggested Brooklyn Center should do its own version. Hire a team of artists to produce a series of temporary, large-scale street paintings or chalk drawings on vacant blacktop lots, perhaps at the Pop-Up Saturday Market site or other empty parking lots in the Opportunity Site, prior to construction. Here's an example of one creative street painting project: <https://www.annabellepopa.com/cast-into-the-deep>

Chat Bench

[Chat Bench](#), a simple idea developed in England, is a concept for combatting isolation and loneliness. A sign is placed on specific benches, indicating this is a bench where people sit who are "Happy to chat. Sit here if you don't mind someone stopping to say hello."

Let's Beautify This!

Kenmore's ["Let's Beautify This"](#) program, which generated GoFundMe support from community members, is easily replicable.

Mobile Talk Show

Pittsburgh's [TalkPGH project](#) is a mobile TV station that travels to neighborhoods and invites residents to be guests.

Micro-grants

[Micro-grants](#) for temporary public art interventions around city, like this one in St. Louis Park. This program is also useful for attracting artists to work in your city.

Story Walk

A [Story Walk](#) can be installed along the City's trails, with signs holding sequential pages of children's books spread out 100+ yards apart. If possible, involve local authors and illustrators, and have meet-the-author event at library. Consider multiple languages and business sponsors, as well as partnership with Hennepin County Library.

Student Art Exhibitions

This idea features a juried High School art competition, with student art displayed at City Hall or the library (or both). Many cities have done similar projects, such as this one in [Kenmore, WA](#). For Brooklyn Center, the exhibit could have theme around what makes a healthy community. In addition to visual art, it could include video, poetry, songwriting, performance, etc.

Interactive Chalkboard Murals

Candy Chang developed "[Before I Die](#)" murals in different languages you can download inexpensively and install in a variety of locations.

Intergenerational Dance Hall

This is only one of the events developed by [Kairos Alive!](#), a regional nonprofit arts organization. It's a revival of the dance hall as the community intersection of artistic, physical and social involvement—designed for all ages and abilities, with elders at the center. Featuring live music, these intercultural events promote arts participation, health education and community well-being.

Tiny Business Consortium + Incubator

Most artists are tiny business owners. Sharon Rowe, author of *The Magic of Tiny Business*, says, "Those involved in tiny businesses are quietly changing the norm. They are where the magic is happening, where new ideas get a chance to take root and create new markets. They are businesses—only tiny, like how Etsy started." [Charleston Rhizome](#) is an inter-generational, multi-racial, grassroots collective; a local network of artists, business owners and community youth connected by shared values, collaboration, mentoring and apprenticeships and meaningful story sharing. They are working to connect and promote tiny businesses in Charleston and address economic and workforce development in traditionally under resourced communities. Their aim is to contribute to the cultural narrative of their town, challenging the status quo and creating meaningful employment across generations. They are making space for direct collaboration, encouraging the idea of reciprocity as a mode for social change.

More Inspiration

Visit Forecast Public Art's [website](#) for more examples of projects that may be a good fit for Brooklyn Center.

Prioritization Tool: Considering Opportunities and Possibilities for Brooklyn Center

Given that fact that most public art and beautification opportunities involve people, time and money, it will be critical for the City and its partners to review, evaluate and prioritize projects that are timely, actionable and worthy of investment.

In order to make an informed decision about which projects, strategies or concepts the City should allow or support in some way—or prioritize as “critical” versus “maybe” or “not a good fit” —it’s important to establish a process that is fair and transparent, building on the vision, goals and considerations provided in this Plan.

As recommended, the City should establish a Brooklyn Center Arts & Cultural Commission (BCACC) to govern, uphold and guide the implementation of this Plan. Utilizing an agreed-upon set of criteria, an established meeting and review schedule and decision-making process will be critical. This overview is meant to serve as a starting point to achieve this objective.

What questions and criteria can be used to prioritize ideas proposed for Brooklyn Center? Criteria will vary somewhat, based on the different types of ideas considered, as well as the context of the moment. For example, a temporary event has different goals and intended outcomes than a new work of permanent public art. Likewise, the reuse of an existing building for a cultural center requires different considerations than those used in planning a new building. And, during the recovery from the global pandemic, CDC safety guidelines are important to take into account.

These criteria are also meant to aid in the development of evaluation methodologies pertaining to completed projects and accomplishments. The BCACC, with help from the City Team of staff members, should establish reporting and evaluation procedures and use them to keep the City Council, partners, funders and other key stakeholders updated and informed. An BCAC Program Annual Report should be considered as a format for packaging and sharing such information.

As part of any review process in which new ideas are being considered, Forecast recommends the BCACC adopt a simplified, standardized form on which basic information can be provided —to be filled out by whomever is proposing a project or idea. This form would provide space for names of key project personnel, an overview of the concept, a budget (proposed sources and uses of funds), schedule of key steps to be taken, location(s) affected, and a list of goals and objectives. A simple score sheet, with criteria listed, would make it easier to compare and rank projects. Following review, the Commission would discuss top-ranking projects and then further prioritize projects or ideas for possible approval, funding recommendations and subsequent implementation and monitoring requirements.

Criteria may include:

- A. Extent to which project meets perceived needs in the community, aligns with goals in this Plan and is considered appropriate.
- B. Funds available or likely to be secured for project or activity.
- C. Amount of City staff time required to assist, and availability of staff during proposed timeline. Consider potential for volunteer or contract help during the time period identified.
- D. Ability of proposed project manager or outside consultant hired to manage project.
- E. Extent to which project aligns with the City’s vision, goals and objectives.
- F. Timing of proposed project. Is it ready to go; a long-term effort; or something to ramp up to?
- G. Is the project feasible, given existing spaces, infrastructure, equipment and resources?

- H. Extent to which the project aligns with or complements other efforts or is supportive of other priorities.
- I. Project's potential impact on intended audiences, including community members. It's important to consider both the quantity of people impacted and the potential quality of the intended impact(s).
- J. Extent to which the project places future burdens on budget or staff capacity.
- K. Extent to which the project involves or impacts existing City partnerships. If the idea is about adding new partner, additional criteria should be developed.
- L. Extent to which the project is a stand-alone project or intended to coincide with or complement another event/activity. How does this activity/event/project fit with already scheduled programming?

Note: During the healing, recovery and rebuilding phase of the Covid-19 pandemic, it is critical to review projects with additional criteria. Likewise, it is important to collect input from Indigenous, Black and People of Color (IBPOC) members of the community to add criteria reflecting their needs, concerns and aspirations for racial justice, equity and community-led community development.

Resources & Links (selected)

Public Art, Beautification and Placemaking (organizations, articles, websites)

- [Project for Public Spaces](#), and one of their useful essays: [What Makes a Successful Place?](#)
- [Public Art Network](#), plus numerous resources, such as [Best Practices Goals and Guidelines](#)
- [Forecast Public Art](#)
- [Springboard for the Arts](#)
- [Artspace Projects](#)
- New England Foundation for the Arts (NEFA) offers services and resources, such as [Public Art Learning Grants](#) for New England artists
- [Policy Link](#), and one of their many offerings: [Cultural Equity Resources](#)

Arts Community and Wellbeing Resources and Reports

- World Health Organization (WHO) [Report on Arts and Public Health](#)
- [University of Florida Center for Arts and Medicine](#), plus their [White Paper on Arts and Health](#)
- Blandin Foundation's [Nine Dimensions of Healthy Community](#):



Potential Funding Sources (not comprehensive)

- Metropolitan Council: The [Livable Communities grants](#) for engagement and public art as part of development and redevelopment projects
- Metropolitan Council: [The Park Equity Toolkit](#) and grant program
- [Blue Cross Blue Shield Center for Prevention](#)
- [The McKnight Foundation](#)
- [Metropolitan Regional Arts Council \(MRAC\)](#)
- [Minnesota State Arts Board \(MSAB\)](#)
- [National Endowment for the Arts \(NEA\)](#)
- [Associated Bank](#)
- [The Bush Foundation](#)
- [Rotary Club of Brooklyn Center](#)
- [Brooklyn Center Lions Club](#)
- [Brooklyn Center Business Association](#)
- [The Knight Foundation](#)
- [The Kresge Foundation](#)
- [The Robert Wood Johnson Foundation](#)



Forecast Public Art

Site Analysis + Specificity

In the advent of land art in the 1970's and large scale public art installations, site specificity has long been defined as works of art or projects that take into account, interface with, or are otherwise informed by the surrounding environment. Like the definition of public art, we like to define "site" in a much broader sense. One way to think about it is: where and how will the artwork be situated? This includes the physical location and limitations of a site, historical meaning, and cultural context to name a few. Where is the site within a city? Where is the artwork sited within a park? Where does the artwork sit in the history of the people who currently inhabit the site in where it's located? It's much more than just the geographical or physical location [but that's still an important part].

Physical Locational Analysis

Part 1: Need/Want

Your project will probably require some very specific site conditions. There will also be conditions that you would like to have but are not imperative to the success of the project. Consider the following conditions and determine what you need or want for your project.

- | | | |
|------------------------------|--------------------------|-----------------------|
| Access to electricity | Access to public toilets | Wifi/cell service |
| Cover from inclement weather | Garbage/recycling | Flat wall |
| Access to water | Parking | Seating |
| Flat ground | ADA compliance | High visibility/usage |
| | Lighting | Other? |

Conditions NEEDED	Conditions WANTED

Copyright © 2017 Forecast Public Art, St. Paul, Minnesota. All rights reserved. Owned or controlled and licensed by Forecast Public Art. Unauthorized copying, reproduction, republishing, uploading, posting or transmitting or duplicating of material is prohibited.

Part 2: Actual Site

Now that you have a list of conditions that you want and need, think about a site that might fulfill some of the items in the “need” category. Go to the site and use the following questions as a guide to determine if the site is conducive to the success of your artwork.

Site:
Location:
Address:
Site Owner & Contact:

What is in/on the site now?

What infrastructure exists in the site?

What natural elements are present?

What borders the site? What is adjacent to it? What are the site's boundaries?

Who owns the site? Who manages it?

Copyright © 2017 Forecast Public Art, St. Paul, Minnesota. All rights reserved. Owned or controlled and licensed by Forecast Public Art. Unauthorized copying, reproduction, republishing, uploading, posting or transmitting or duplicating of material is prohibited.

Are there people using the site? What are they using in for? Would your artwork benefit the people already in the space, or would it hinder their use of the space?

Close your eyes. What do you hear?

What do you smell?

What do you feel?

What materials are being used here?

Is there sun or shade? Is that important for your project? Where do these conditions exist?

Circle the conditions that this site has:

- | | | |
|------------------------------|-------------------------|-------------------|
| Access to electricity | Access to nearby public | Wifi/Cell service |
| Cover from inclement weather | toilets | Flat wall |
| Access to water | Garbage/recycling | Seating |
| Flat ground | Parking | Visibility |
| | ADA compliance | Other? |
| | Lighting | |

Copyright © 2017 Forecast Public Art, St. Paul, Minnesota. All rights reserved. Owned or controlled and licensed by Forecast Public Art. Unauthorized copying, reproduction, republishing, uploading, posting or transmitting or duplicating of material is prohibited.

Draw + Diagram + Sketch

Draw one sketch and one diagram of your observation. A diagram is an abstract drawing that shows movement and relationships in space that is often in plan view. A sketch is a life-like drawing that captures a moment in time and space that is often in perspective view. Drawing is one of the best tools for site analysis! Depending upon the project/your artwork, there are other site factors that may come into play and have an affect on your design:

- Wind direction
- Sunlight
- Microclimate
- Flood plain
- Stormwater runoff

Look at your list of needs and wants and compare those to the conditions that exist on the site [that you've circled above]. Is this site a good match? Why/why not?

Part 3: Off Site Locational Research

Now that you have a good idea of the physical conditions of the site you are considering, think about the history of the site and the cultural context of the site and your work. Use the following questions as a guide:

What used to be on the site?

What has happened on the site in the past? Is this a site of meaning for people? If so, assess if your project really fits within that meaning. If it doesn't, it might be worth considering a new site.

What is going to happen on the site in the future?

What people care about the site? Are there people invested in the past or the future of the site that you should be talking to? Who lives, works, plays, worships, studies, or visits this place?

Copyright © 2017 Forecast Public Art, St. Paul, Minnesota. All rights reserved. Owned or controlled and licensed by Forecast Public Art. Unauthorized copying, reproduction, republishing, uploading, posting or transmitting or duplicating of material is prohibited.

Part 4: Off Site Cultural Contextualization

Use the following questions as a guide to determine how and where your project is situated culturally.

What issue does your artwork investigating, and where does your work fit within that issue's arc/narrative? Does it create a new narrative?

How are you defining community for this project? What is your connection to that community? If you do not have a connection to that community, why are you the person to do this project?

What are the values and attitudes that are influencing your project?

How does your artwork reflect these values and attitudes? How does it question them? How does it oppose them?

***Be aware of cultural appropriation.

"Cultural appropriation is the adoption of certain elements from another culture without the consent of the people who belong to that culture. ...cultural appropriation typically involves members of a dominant group exploiting the culture of less privileged groups. Quite often, this is done along racial and ethnic lines with little understanding of the latter's history, experience, and traditions."

From Nadra Kareem Nittle's piece titled *Introduction to Cultural Appropriation*, found here: <https://www.thoughtco.com/cultural-appropriation-and-why-iits-wrong-2834561>

References:

Cole, Nicki Lisa, Ph.D. "Definition of Cultural Appropriation." ThoughtCo, May. 16, 2017, [thoughtco.com/cultural-appropriation-definition-3026068](https://www.thoughtco.com/cultural-appropriation-definition-3026068).

Nittle, Nadra Kareem. "Introduction to Cultural Appropriation." ThoughtCo, Sep. 13, 2017, [thoughtco.com/cultural-appropriation-and-why-iits-wrong-2834561](https://www.thoughtco.com/cultural-appropriation-and-why-iits-wrong-2834561).

Copyright © 2017 Forecast Public Art, St. Paul, Minnesota. All rights reserved. Owned or controlled and licensed by Forecast Public Art. Unauthorized copying, reproduction, republishing, uploading, posting or transmitting or duplicating of material is prohibited.

Public Art Administrators



What is a public art administrator?

A public art administrator manages the development and implementation of public art in their communities.

They do this through the management of public art programs and the facilitation of public art projects and artworks. They work with artists, community members, local decision-makers, representatives of municipal agencies and other stakeholders to ensure public artworks are designed, installed and maintained.

They play a key role in each stage of a project's lifecycle and are responsible for the administrative and management tasks within public art programs.

What is a day in the life of a public art administrator?

Each day is different and can range widely depending on the projects they are working on.

Their days may include site visits to understand how an artwork may be installed in a location, project meetings to go over details of artworks in progress, interest meetings with community members, public relations events, and engagements with artists among others.

Throughout their day, public art administrators may interact with artists, representatives of municipal agencies, local politicians, community members, private developers, media, and more. No two days look the same for most public art administrators.



What are the *qualifications* for public art administrators?

Hard Skills

- Facilitation
- Organized
- Time management
- Creative problem solving
- Conflict management
- Project management
- Detail oriented
- Critical thinking
- Public speaking/communication

Soft Skills

- Sense of empathy
- Dedication to community service
- Being able to focus on the bigger picture
- Strong sense of teamwork
- Risk taking
- Ability to see different perspectives
- Curiosity
- Patience
- Interest in visual arts
- Ability to manage criticism
- Sense of accountability
- Willingness to work with people
- Mature, even-temperament
- Willingness to learn

Education

Americans for the Arts conducted a [Baseline Demographic Survey of the Local Arts Field](#) in 2017. Among Public Art Administrators:

- 51% have a master's degree
- 35% have a bachelor's degree
- 4% have some college
- 2% have an associate's degree

The field generally asks for a Bachelor of Arts in a related field such as:

- Fine Arts
- Art History
- Architecture
- Landscape Architecture
- Arts Administration
- Urban Planning/Design

However, experience can potentially replace a degree.

Experience

Positions generally ask for at least three to five years of related experience which can include:

- Project management
- Arts fundraising
- Local community work

Experience in a related field:

- Practicing artist
- Art history
- Anthropology
- Curation
- Construction management
- Landscape architecture
- Placemaking/Creative Placemaking

Being knowledgeable about the following areas is also beneficial:

- Visual arts
- Government financing
- Placemaking

What are the *salary* ranges for public art administrators?

Salaries vary depending on the location in the country as well as full time or part time status. These ranges are based on a [2018 Local Arts Agency Salary Report](#) by Americans for the Arts.

Role	Salary Range
Public Art Managers and Directors	\$34,250 - \$132,678
Assistants, Associates, and Coordinators	\$34,250 - \$132,678

What are some *observations* from the field?

The work is a privilege and a responsibility, it's something that connects deeply with people.

- It is a self-supporting field, so don't be afraid to ask for advice or for lunch with people who work in public art.
- Learn as much as you can about the field and be open to continued learning while working in the field.
- Have the stamina to juggle projects and see them all the way through - it will be rewarding in the end!
- Develop a thick skin! It can be a challenge to work with many stakeholders and interest groups on one project.

What is the **outlook** for public art administrators?

There is an increase in demand for public art administrators and their skills with the growth of interest from communities across the country to include public art in their public spaces.

In a 2001 report, Americans for the Arts estimated 350 public art programs across the U.S whereas a 2017 survey identified twice as many (728 programs). The growth comes from inside the arts and culture sector as community engagement with art created in public places grows as well as the rapid development of the creative placemaking field which began in 2010.

Creative placemaking and the ongoing growth of engaging artists early on in planning and community development projects is also encouraged as non-arts sectors such as transportation include artists in the design of civic enhancements and infrastructure. The skills of a public art administrator easily adapt to working with artists in large and complex projects that span different sectors.

Resources

Americans for the Arts Online Tools

- [ArtsU: Public Art Professional Development](#)
- [Public Art Resource Center](#)
- [Public Art Network](#)

Other Online Tools

- [ArtPlace America](#)
- [Forecast Public Art](#)
- [National Endowment for the Arts' Creative Placemaking](#)
- [The National Consortium for Creative Placemaking](#)

Higher Learning Opportunities

Certification Programs

- [Public Art Certificate of Achievement from the Berkeley City College](#)
- [Public Art and Placemaking Undergraduate Certificate from the University of Cincinnati](#)

Master Programs

- [Master of Planning and Master of Public Art Studies dual degree program from the University of Southern California](#)
- [Master of Art, Design and the Public Domain from Harvard University](#)



Authored and designed by Sabah Rana

Photo credits: "Ciguapa Antellana, me llamo sueño de la madrugada. (who more sci-fi than us)" by Firelei Báez. Commissioned by Metropolitan Transportation Authority Arts & Design. ["Enchanted Promenade" by TILT, Francois Fouille. Commissioned by Discovery Green Conservancy. ["Cloudscape" by Christopher M. Lavery. Commissioned by Denver International Airport. ["Firmament" by Christopher Schardt. Commissioned by Discovery Green Conservancy.

CONSIDERATIONS FOR ARTS FACILITATION DURING CRISIS AND UNCERTAINTY

Artists from all over the world bring forth inspiring, comforting, and provocative works in response to crisis. When arts organizations and facilitators use **the arts as a path to health and wellness**, there are additional factors that we have a *responsibility* to consider.

THESE ARE TIMES WHEN STRESS IS EXACERBATED

ARTS ADMINISTRATORS, FACILITATORS, AND PARTICIPANTS MAY ALL EXPERIENCE COMBINATIONS OF THESE CONDITIONS **SIMULTANEOUSLY**:



Worry
Anxiety
Uncertainty



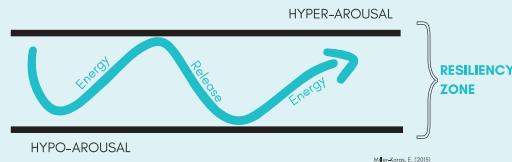
Vicarious trauma
Acute trauma
Prolonged trauma



Anticipatory grief
Personal grief
Collective grief



Conflicting experiences
like joy during suffering
or shelter without safety



Intentional **design** and **implementation** of arts programs and practices can help people find a **zone of resilience**

Did You Know?



Arts processes, media, and activities can impact mood, behavior, and coping at an unconscious and body-based level especially during times of stress.

For example:

- Watercolor can make people tearful or frustrated due to its fluid, hard-to-control properties.
- Head or neck movements and movements that challenge balance can cause additional destabilization when senses are already overwhelmed.
- Music can elicit intense emotions in unexpected ways – even music that used to be pleasurable.
- Crisis changes context so, topics that previously brought joy, like family, might now trigger thoughts of fear for a family member's health and wellbeing.
- Arts groups or prompts that tell people to "express themselves" during this time may invite painful or difficult content that is more suitable for therapy.

ENGAGE IN SAFE AND EFFECTIVE ARTS PRACTICES

BY FRAMING PROGRAMS & ACTIVITIES AROUND THESE RESILIENCY-BUILDING GOALS THAT WILL SUPPORT HEALTH & WELLBEING DURING UNCERTAIN TIMES



STABILITY & SAFETY



CALM THE NERVOUS SYSTEM



CONNECT WITH OTHERS



BELIEF IN SELF-EFFICACY



GRATITUDE & MEANING

Participant-led engagement is the best-practice

Use these themes and approaches to protect participants' and facilitators' emotional & physical safety

Themes and topics:

- Relaxation
- Skill building, mastery, and competence
- Cultivating routine and ritual
- Focus on the present (not past or future)
- Self-compassion
- Gratitude
- Inspiration and hope
- Empowerment through repurposing and up-cycling
- Connecting to community



Approaches to facilitation:

- Offer choices within each activity
- Allow an opt-out at any time
- Keep things simple and clear
- Utilize creativity mindsets as artists' strengths
- Look to the lessons artist from the past can teach
- Reframe what "isolation" means for artists who retreat to do creative work
- Use the arts to build and strengthen community
- Remember, we **all** need grace during this time

LEAN INTO CROSS-SECTOR COLLABORATIONS IN TIMES OF EXTREME STRESS. PARTNER AND CONSULT WITH LOCAL CREATIVE ARTS THERAPISTS & MENTAL HEALTH PROFESSIONALS.

Any Business, MS, A1040C, LMC, 2020

MOBILIZING ARTS AND CULTURAL ASSETS IN RESPONSE TO COVID-19

This brief is intended for governor’s offices and state agencies including public health, education, mental health, community and economic development, aging, human, social and family services, and disability services.

Immediate action is needed to stop the spread of COVID-19 and to address the pandemic’s short and long-term economic, health, and social impacts. State arts and cultural resources are among the most powerful and readily available resources for addressing critical problems faced by states, including social isolation among senior citizens, communication with hard to reach populations, meeting the education and developmental needs of children, and crafting plans for safe and equitable recovery and rebuilding.

This unprecedented situation requires new and creative responses at the state level. The arts are one of the most powerful means at our disposal today for enabling communication, direct health benefits, and social and economic recovery.

COMMUNICATION

Artists are adept at translating information across language, cultures, and sectors.¹ They communicate in ways that are emotionally engaging, memorable, and personally and culturally relevant—rendering health information more likely to stimulate behavior changes. Artists and arts organizations provide trusted platforms for urgent messages, and can reach larger and different audiences than health departments and government agencies. Their partnership and assistance in health communication is vital.

Examples: In response to Ohio governor Mike DeWine’s request for messages that would engage Ohio youth, Procter & Gamble hired Tik Tok influencer Charli D’Amelio to create a #DistanceDance that urged young people to #StayHome. It has been viewed over eight billion times. At the national level, the CDC is modeling arts-based health communications with its *Watching Hands: Artists Respond to Keeping Well* initiative.

TAKE ACTION:

- * Employ artists to make state public health messaging more memorable and actionable through performances, artworks, and activities delivered online and in socially distanced formats.
- * Employ artists to help ensure that COVID-19 information is relevant and available across diverse communities, cultural differences, and social norms.
- * If you are not sure how to find artist-partners, engage your state arts agency to make connections.

DIRECT HEALTH BENEFITS

Arts and cultural assets, which are prevalent in communities across each state, offer immediate opportunities for mitigating the serious mental and physical health consequences associated with physical distancing. For example, artists and arts organizations are reducing loneliness and isolation through programs delivered online and in safe-distance formats. And, research has shown that engaging in the arts—even for short periods of time—reduces stress, enhances coping and emotional regulation, and increases wellbeing.²

Examples. Rhode Island Governor Gina Raimondo hired renowned street artist Shepard Fairey to [create a new work](#) to bring Rhode Islanders together, and she urged citizens to create and share their own artwork on a [new website](#) designed as a platform for well-being and connection. In Kentucky, Governor Andy Beshear has urged Kentuckians to make encouraging sidewalk art and hang art in their windows to cultivate connection. And, at daily press briefings, he featured examples of citizens' art to highlight compassion and togetherness. Boulder County in Colorado created a new [website](#) for engaging people in the arts to improve mental health.

TAKE ACTION:

- ✳ Educate state and local health professionals about the [demonstrable health benefits](#) associated with arts participation, so that these benefits can be integrated into response plans and offerings.
- ✳ Collaborate with your state's cultural agencies to ensure that virtual arts offerings are available to populations that need them most, including seniors who are already prone to isolation, communities of color that are being disproportionately impacted by the virus, and children, who require creative outlets and social engagement for healthy development.
- ✳ Use the arts in state press activities or social media channels to convey positivity in the face of adversity—and to model safe yet meaningful community engagement practices.
- ✳ Collaborate across sectors—including public health, mental health, social services, community development and arts and culture—to generate trauma-informed initiatives that address community needs for connection and wellbeing.³

SOCIAL AND ECONOMIC RECOVERY

The COVID-19 crisis presents opportunities for states to recognize and address [social determinants of health](#), and to reimagine and reinvent systems that have left marginalized populations more vulnerable than others to poor health outcomes. Artists are critical agents of this change, as they are adept at imagining possibilities, holding space for difficult conversations, and driving social and cultural transformation.⁴ In addition, the arts and culture sector represents a significant component of state economies.⁵ There are clear economic benefits to investing in your state's creative workforce, and the resulting arts-health partnerships will advance critical objectives for both public health and community revitalization.

Examples. The state of Colorado, among others, has appointed arts agency representatives to serve on its task force for recovery and economic redevelopment. The [City of Austin](#) harnessed the power of the arts and artists to shape political transformations taking place as a result of newly drawn council districts.

TAKE ACTION:

- ✳ Include state arts agencies and other cultural sector representatives in governors' task forces designed to drive recovery and address the public health, educational, and economic effects of COVID-19.
- ✳ Engage and pay artists to help you think outside the box when imagining and rebuilding systems, infrastructures, and social fabrics.
- ✳ Partner with trusted arts organizations and/or hire artists to facilitate recovery discussions and planning sessions with community members.
- ✳ Use storytelling and public art works to convey your commitment to issues such as anti-racism, social justice, equity, and inclusion in the recovery process.
- ✳ Engage arts experts to develop [industry-specific recommendations](#) to guide the safe reopening of cultural venues and community-based arts and cultural activities.
- ✳ Advocate for continuity and expansion of funding for the arts in your state.

“PUTTING ARTISTS TO WORK IN SUPPORT OF THE CHALLENGES YOUR STATE IS FACING NOT ONLY PUTS FORWARD PROACTIVE SOLUTIONS, IT SUPPORTS CREATIVE INDIVIDUALS AND ORGANIZATIONS DURING A TIME OF HISTORIC HARDSHIP. HIRING AND CONTRACTING LOCAL ARTISTS WILL MAKE YOUR STATE CULTURALLY STRONGER AND STRENGTHEN YOUR CREATIVE ECONOMY OVER THE LONG TERM.”

— FRANK WOODRUFF, NACEDA

RESOURCES:

- * Find examples, collaborators, and resources in the [Arts & COVID-19 Resource Repository](#)
- * Contact your state arts agency to find arts partners in your state
- * Find and cite evidence using the [Evidence-based Framework for Using the Arts in Public Health](#) and the recent [WHO report on arts in health](#)
- * Advise on community action using recommendations and examples in the [Call for Collaboration: Mobilizing the Arts for Covid-19 Communication and Coping](#)
- * Learn more about how the arts can address collective trauma, mental health, and social isolation in the [Creating Healthy Communities through Cross Sector Collaboration White Paper](#)
- * Generate arts-based communications using information from the [CDC](#) or the [Ad Council's COVID-19 Toolkit](#)

¹⁻⁵ Citations can be found [here](#).



COVID-19 Response Resources for the Arts

This list of resources is not extensive nor exhaustive, but it is a starting place for resources. Hopefully it will spawn ideas of where to look for support and will lead you to other resource pages, trainings, and experts.

UF COVID-19 RESPONSE

- [Arts + COVID-19 Repository](#) - Open-source resources with real-time projects happening in response to COVID-19. Anyone can add their projects or resources to it as well as search the repository for ideas. *Please add what you are doing to it!*
- [Call for Collaboration: Mobilizing the Arts for COVID-19 Communication and Coping](#) - offers examples and resources for using to arts to advance support communication, connection, coping and wellbeing. Invites public health, arts and culture, and community development professionals, programs and agencies to: Engage and pay artists, collaborate, source reliable information, adapt programming, facilitate connection, and think long-term
- [Arts + Culture in Public Health Evidence-based Framework](#) - Grounded in the Social Ecological model, this framework builds on the Creating Healthy Communities through Cross-Sector Collaboration white paper—which is informed by 250 thought leaders in the public health, arts and culture, and community development sectors. The arts have been shown to influence six broad areas of individual- and population-level health. This framework highlights each of these areas, and identifies outcomes that can be enhanced through arts and cultural approaches, and the mechanisms that mediate or moderate these outcomes.
- [Creating Healthy Communities Through Cross-Sector Collaboration White Paper](#) - presents the views of more than 250 thought leaders from the public health, arts and culture, and community development sectors who were convened in working groups in 2018 and 2019. Their voices are joined by over 500 participants in a national field survey and focus groups, and are supported by findings of a scoping review of arts + public health literature.
- [UF Health Shands Arts in Medicine AIM to Connect](#) – UF Health Shands Arts in Medicine Hospital-based practice adapted for COVID-19
- [Call for participation in the COVID-19 Social distancing Study](#) – Be a participant in an international Big Data study that will help researchers understand the health impacts of sheltering in place. All are welcome to participate.
- [Local Governmental Advisory Brief](#) - call to Public Health Agencies and Organizations about how to mobilize local arts and cultural assets in response to COVID-19. *Stay-tuned for a State Governmental Advisory Brief*
- [Join the Creating Health Communities Network](#) on [Facebook](#)

April 17, 2020

ARTS ORGANIZATIONS COVID-19 RESOURCES

- [Americans for the Arts Resource and Response Center](#)
- [Center for Performance and Civic Practice \(CPCP\)](#) – Call to all local officials and those who serve them
- [Creative Forces: NEA Military Healing Arts Network](#) - initiative of the National Endowment for the Arts in partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies that seeks to improve the health, wellness, and quality of life for military and veteran populations exposed to trauma, as well as their families and caregivers
- [National Organization for Arts in Health Resources](#) (NOAH) including member-specific calls to action
- [National Endowment for the Arts \(NEA\) CARES Act Funding to Support Arts Jobs and Help Sustain Organizations](#)
- [Travel and Leisure 100+ Things to do at home right now](#) from virtual tours to animals cams and more
- [Time Slips Creativity Center](#) – tools to spark meaningful engagement with family members. Note: *Timeslips organization is thinking critically about how to deliver low-tech and no-tech arts engagement*
- [TimeSlips Postcard Project](#) – list of adult residential facilities that are requesting postcards for delivery to their residents.
- [US Department of Arts and Culture Art became the Oxygen: an artistic response guide](#) (USDAC) - A guide for artists, emergency management agencies, funders, policy makers, and communities responding to natural and civic emergencies.

CREATIVE ARTS THERAPIES COVID-19 RESOURCES

The Creative Arts Therapies COVID-19 resources can be useful for arts in health professionals, public health professionals, and community artists as a place to find collaboration and also consultation. Many creative arts therapists are willing to help arts professionals understand how to use art materials, processes, and activities that will help protect participants physical and emotional safety during this time when stress and trauma is elevated. Check out the discipline-specific COVID-19 resources, each of which have provided training related to virtual service-delivery. You might also search their member directory for therapists in your local area.

- [American Music Therapy Association COVID-19 Resources](#) (AMTA)
 - [Music Therapy & Telehealth Webinar](#) - (talks about some of the technology, space, and assistance considerations with delivering music virtually)
- [American Dance Therapy COVID-19 Resources](#) (ADTA)
 - [Adapting Dance/Movement Therapy to Telehealth Webinar](#): (helpful discussion of how to create space for arts facilitation, technical competencies, conversations about virtual/screen fatigue)
- [American Art Therapy Association COVID-19 Resources](#) (AATA)
- [National Coalition for Creative Arts Therapies Association](#) (NCCATA)

April 17, 2020

OTHER RELEVANT RESOURCES

- [American Psychological Association](#) (APA) COVID-19 Information and Resources – appropriate for psychologists, healthcare workers, and the public
- [American Red Cross](#) Steps to Help Cope with Evolving Coronavirus Situation
- [Care for Your Virus Anxiety Website](#) – use this site with caution as it is not a professional association, but it is curating some good resources, articles, and self-care practices about COVID-19.
- [Center for Disease Control Resources on Stress and Coping during COVID-19](#) (CDC)
- [Coalition to End Social Isolation & Loneliness COVID-19 and Social Isolation Resources](#)
- [HIPAA and Telehealth](#) during COVID-19
- [National Alliance for Direct Support Professionals](#) (NADSP)- direct support workforce that partners with, supports and empowers people with disabilities to lead a life of their choosing. Site has helpful videos about self-care, risks for people in helping roles, and how to grief support
- [The Schwartz Center for Compassionate Healthcare](#) – Resources for healthcare professionals and additional webinars such as: *Caring for Yourself & Others During the COVID-19 Pandemic: Managing Healthcare Workers' Stress*
- [US Small Business Association Coronavirus relief options](#)

Children

- [American Academy of Pediatrics](#) (AAP) recommendations and resources
- [Child Mind Institute: Talking to Kids About the Coronavirus](#)
- [The Center for Disease Control](#) (CDC) has some basic recommendations for parents and teachers
- [HealthyChildren.org](#) (site powered by the Academy of Pediatrics)
- [National Association of School Psychologists](#) (NASP) has some additional details for parents and teachers

Older Adults

- [American Geriatrics Society Coronavirus Information Hub](#) (AGS)– society of geriatrics healthcare professionals for improving health, independence, and quality of life of older people.
- [Family Caregiver Alliance COVID-19 Resources and Articles](#) (FCA) – supporting caregivers of adults with physical and cognitive impairments such as Parkinson's, stroke, Alzheimer's and other types of dementia

Disability Services

- [Access Living COVID-19 Resources for the Disability Community](#) – Chicago based headquarters that supports over 400 Centers for Independent Living across the US. Core services include: advocacy, independent living skills, transition support, peer support, information and referral
- [Capacity Building Toolkit for including Aging & Disability Networks in Emergency Planning](#)
- [Healthcare Access Research and Developmental Disabilities](#) (HCARDD)– Information to support people with developmental disabilities and their families during this time
- [Florida Mental Health Counselors Association \(FMHCA\) + Special Olympics Emotional and Mental Wellness Guide](#) for Individuals with Disabilities While Practicing Social Distancing

April 17, 2020

- [NYConnects](#) – Center for Independence of the Disabled sponsored resource for people living with disabilities in the New York area

Social Justice

- [American Bar Association COVID-19 Series](#) (ABA)– Section of Civil Rights and Social Justice multi-part webinar series addressing how COVID-19 highlights critical legal issues of criminal justice, civil rights, human rights, and economic concern. Strategies for advancing law and justice.
- [Health Justice Strategies to Combat COVID-19 Protecting vulnerable communities during a pandemic](#) – Article by Health Affairs

Online Learning & Education

- [Florida Alliance for Arts Education \(FAAE\) and the Interactive Academy](#) - initiative to provide arts education classes across Florida
- [National Center for Faculty Development and Diversity](#) – Article “The Paradox of Productivity in a Pandemic”
- [Online Learning Consortium Accelerate Conference](#) (OLC)– Creating community and knowledge around quality online, blended, and digital learning while driving innovation. *Next conference is in June, fully online*
- [United States Copyright Office](#) – answers to Intellectual Property and Copyright questions with streaming and video

City of Hopkins
Public Art Policies & Procedures

Approved by the Hopkins City Council 4/16/13

PURPOSE AND VALUE OF PUBLIC ART

The City of Hopkins recognizes the value that the arts play in a vibrant community and supports public art programs and activities that meet the following objectives:

- To provide meaningful aesthetic and cultural experiences for Hopkins residents, business owners and employees, and visitors, adding to the vibrancy of the community
- To attract new residents and new visitors, including but not limited to cultural tourists
- To showcase and/or collect artwork that demonstrates the creativity and innovation practiced in the arts, stimulates discussion and exchange of ideas, honors the history and heritage of Hopkins, and/or reflects the character and diversity of Hopkins

HOPKINS PUBLIC ART COMMITTEE

The City of Hopkins' public art program shall be led by a Committee made up of representatives of the Planning, Public Works and Hopkins Center for the Arts staff, community volunteers, business owners and artists. This Committee shall be responsible for the oversight of all public art programs and projects undertaken by the City of Hopkins including planning, grant writing, communication, acquiring public art, and maintenance of such art works. The Committee shall meet as needed to achieve the goals of the Public Art program as determined by the Hopkins City Council.

PURPOSE OF THIS POLICY

The objectives of this policy are to:

- Provide uniform procedures for the review and acceptance of gifts and loans of works of art for the City of Hopkins
- Provide policies and procedures relating to the commissioning of artwork, purchase of artwork from ArtStreet or other instances of the City of Hopkins initiating the acquisition of works of art
- Maintain high artistic standards in works of art displayed in public areas of the City of Hopkins
- Charge the appropriate staff with the responsibilities to administer public art initiatives
- Facilitate planning for the placement, maintenance, and funding of works of art on City property
- Define guidelines for the retention and possible deaccession of public art works
- Facilitate appropriate recognition of artists and donors of works of art to the City of Hopkins
- Direct the use of monetary donations including art dedication payments

For purposes of this policy, **Public Art** is defined as permanent, fixed, temporary or portable artistic expressions. This may include elements integral to a public site or building indoors or outdoors; landscape elements designed as part of an architectural design; objects and amenities used in a public site that are designed by a professional artist such as but not limited to benches, lighting, tree surrounds, railings, architectural ornament, etc.; or original works of fine art by artists not associated with any building project. Examples of the latter include: sculpture (free-standing, wall-supported, suspended, kinetic, electronic, mechanical, etc.); murals; paintings; collage; earthworks; neon; glass; fiber; mosaics; clay; wood; photographs; prints; literary arts; calligraphy; film; holographic images; video; computer projections; drawings; or any hybrids/mixed media. Civic undertakings such as

historical markers, memorials and monuments may fall under these guidelines if created by a professional artist. Time-based artworks such as musical performances, theater, dance created by a professional artist or team may also fall under these guidelines.

For purpose of these guidelines, the following shall be excluded from the definition of Work of Art: mass produced objects, fountains, playground constructions, landscape elements and park amenities that are of standard design and not designed by a professional artist. Also excluded from this policy are directional or functional elements such as signage, maps and graphics that are not designed by professional artists.

ACQUISITION OF ART WORK

The City of Hopkins may acquire artwork through its own initiatives (ArtStreet, commissioning of work, etc.) or through the donation of artwork. Artwork purchased by the City of Hopkins should demonstrate community support including but not limited to being the result of a People's Choice of Children's Choice Award for Hopkins ArtStreet, or commissioned artwork resulting from community input. The following three sections detail the procedures and policies for the donation of artwork.

DONATED ARTWORK, SECTION 1: PROCEDURES FOR MAKING A DONATION

Any person, group of people or organization may request the City to accept a donation of artwork. A Donor's Guidelines for Works of Art and sample application form are attached and must be given to anyone interested in donating artwork to the City. Donations of art work most likely will be for works of art expected to last several years if not into perpetuity.

DONATED ARTWORK, SECTION 2: ACCEPTANCE PROCESS

The purpose of this process is to ensure an equitable system for accepting or rejecting proposed donations of artwork, to ensure that a high level of artistry is consistently achieved, and to work with donors and artists to ensure that artwork meets maintenance standards and is placed appropriately. The process is:

1. A designated staff representative of the City meets with the potential donor to discuss the gift and review the Donor's Guidelines for Works of Art. Donor then completes the application form.
2. The application is referred to the Public Art Advisory Committee for review. This group may choose to meet with the donor to clarify any issues. It may also meet with business owners, neighborhood associations, or other interested parties as potential sites are considered. The Committee then makes a recommendation to the City Council as to whether or not they feel the application should be accepted. This recommendation should include site placement and maintenance plan as well as information on the work of art.
3. The City Council may accept the gift, deny the gift, or ask the Committee for further review. If an art work is accepted, the City Council makes a resolution to accept the donation. If the donor holds a title to the work, that title should be conveyed to the City of Hopkins. If such a title does not exist, the donor should provide a signed letter clearly stating the work of art is in their ownership and is being given to the City in perpetuity and that the donor relinquishes all control over the art work.
4. The Committee and designated staff schedule the installation of the artwork, ensure the donor is recognized for the gift at the installation site, and sends a letter of thanks to the donor on behalf of the City of Hopkins. The Committee is responsible for executing the maintenance plan

for the artwork and, if it should arise, determining if an artwork should be moved, repaired or deaccessioned.

DONATED ARTWORK, SECTION 3: SELECTION CRITERIA

The assessment of art work can be a rather subjective endeavor. The Committee should adhere to the following basic criteria to make the process as fair as possible and to ensure a quality public art program:

- High aesthetic level (evidence of the artist's mastery of the medium; impact on the viewer; contributes to a diverse and high quality collection of artwork)
- Appropriateness to the site (size, theme, historical or cultural significance, etc.)
- Impact, positive or negative, on property use and on adjacent property owners
- Practical maintenance burden (time, materials, cost)
- Safety to passersby, children, the disabled and the environment (including but not limited to projections, materials, noise, light and odor)
- Undue susceptibility to vandalism or theft
- In no instance should the work depict subjects that are trademarked or commercially licensed
- The donor has clear title/ownership of the work being donated

POLICY REGARDING THE COMMISSIONING OR PURCHASING OF ART WORK BY THE CITY OF HOPKINS

The most common way in which the City of Hopkins purchases an art work is through the project, ArtStreet. Each year, the Committee has the option, but not the obligation, of purchasing one or more pieces of art from the current round. The Committee will decide if any pieces in the current round are deemed appropriate for purchase. Results of the People's Choice and Children's Choice voting shall be an important factor in making this determination. The basic criteria listed above shall also be employed.

The pricing of the artwork in relationship to the purchase fund is another key factor. If the Committee decides to purchase a piece, a Hopkins staff person will handle the transaction. In some cases, a third party may contribute to the purchase and will be recognized at the site of installation and sent an acknowledgement.

There may be an instance when the City of Hopkins wishes to commission an artwork for a specific site or purpose. In most such cases, a request for proposal will be disseminated to public artists. These will be reviewed by the Committee and staff and a recommendation made to the City Council.

POLICY REGARDING THE IDENTIFICATION OF ART WORK

Unless a donor asks to remain anonymous, individuals or groups will be recognized for their donation of public art through a small plaque near the donated work. Likewise, unless he/she prefers to be anonymous, in all cases the artist of the work will be recognized on the plaque along with the year in which the artwork was completed and the medium. All design and text of this plaque must be approved by the Hopkins Public Art Committee. If an artwork is for sale, such as through the ArtStreet initiative, this will be communicated through a brochure, the City's website and through QR codes on the piece if available.

POLICY REGARDING INSTALLATION and MAINTENANCE OF ART WORK

The City of Hopkins is responsible for installing and maintaining all pedestals, concrete pads and securing mechanisms to be used for public art. The installation of actual art work shall be arranged on a case-by-case basis but in general will be handled as follows. Any exceptions must be reviewed and approved by the Hopkins Public Art Committee.

In the case where public art work is coming directly from an artist, that artist is responsible for overseeing the installation of the work by the City of Hopkins and holds all liability for loss or damage during transport and installation of the work. In the case of a short-term loan by an artist (ex. ArtStreet), the artist is responsible for any repairs or maintenance required during the term of the loan. In addition, the artist is responsible for delivering the artwork properly prepared for installation per project guidelines or agreement (ex. steel mounting plate secured to artwork).

When public art is coming from a third-party donor, the donor is responsible for transport of the artwork to its installation site and assumes all liability for loss or damage during transport. The City of Hopkins is responsible for installation of the artwork and maintenance thereafter.

Art work that does not conform to the specifications detailed in the program or project guidelines will not be installed unless otherwise approved by the Hopkins Public Works Department representative. At the discretion of the Hopkins Public Art Committee, plans for installations of art may be sent to the City's Inspection Department for review for safety and security. (ex. a very tall artwork) The Public Art Committee is responsible for establishing a maintenance plan and schedule for all public art in Hopkins and seeing that proper maintenance and repairs are carried out.

The City of Hopkins will maintain insurance on public art other than short-term loans or temporary works. It may arise that very costly works may require an insurance rider. This will be determined by the Director of Finance of the City of Hopkins.

All public art that is to be owned by the City of Hopkins will be installed on public property. Temporary installations, such as through ArtStreet, may occur on private property if agreed to in writing by the owner of the property on which the art is installed.

Public Art Maintenance Fund and Art Dedication Payments

Ten percent of commissions collected from the sale of Hopkins ArtStreet art work will be deposited in a Public Art maintenance fund.

An Art Dedication Fee is not a requirement associated with any City approval for a development project but shall be accepted as a donation to the City's Public Art Program. It is the responsibility of the donor to provide direction as to how the proceeds are to be used in accordance with all City policies. If there is not a public art project associated with the development for which the fee was donated, that fee will be applied to the Public Art Maintenance Fund, unless otherwise directed by the City Council.

POLICY REGARDING RETENTION, RELOCATION AND DEACCESSION OF ART WORK

All art work has a life span. The City of Hopkins is cognizant that a policy must be in place to deal with art work reaching the end of its life span or in which art work has become irrelevant or no longer useful in

serving the public art goals of the City. The City of Hopkins retains the right to relocate or permanently remove an artwork from public display for any reason, at the sole discretion of the City. The City may do so for reasons such as increased hazard to public health and safety, unsightly or deteriorated conditions of the artwork, the need to access and maintain public facilities, in the interest of improving the quality of the collection, etc. In general, if such conditions do not apply art work will be retained in the public art collection so long as:

- The artwork continues to be relevant and useful for the purposes and activities of the City, is not redundant or a duplicate that no longer has value as part of the collection as a whole
- An appropriate site for public display is available
- A public safety problem is not created by the project and no adverse environmental effects are created
- The authenticity, attribution or genuineness of the work is not determined to be false or fraudulent
- Its condition remains good and represents no more than natural and proper aging of the work
- Artwork withstands exposure to the natural elements and/or public use
- Artwork can be properly and cost-effectively stored, maintained, preserved and/or used
- The item is located in an area when jurisdiction will not be transferred to another entity or made inaccessible to the public

If an artwork is going to be deaccessioned, the artist shall be contacted and have the option of reacquiring title and possession of the artwork upon permanent removal by the City.

Donated items will be deaccessioned only at the direction of the City Council, which shall consider the recommendations of the Hopkins Public Art Committee, City staff and public comment. The City will contact the donor and artist (if known) and will determine the method and manner of the deaccessioning with preference given to returning the artwork to the donor. Deaccessioned items may be disposed of by means of public sale; private sale; exchange for another work; gifting to a tax-exempt public institution; recycling or destruction. Destruction may be considered the viable alternative where the physical condition of the work is severely deteriorated or will be irreparably damaged by deinstallation.

ESTABLISHING A PERCENT FOR ART PROGRAM

Percent for Art Program

A policy resolution establishing a Percent for Art program.

WHEREAS, the placement of public art throughout Columbia will significantly enhance the public environment of the City; and

WHEREAS, art placed in public places will further enhance the civic pride of the people of Columbia; and

WHEREAS, the placement of public art throughout the City will promote economic development in Columbia; and

WHEREAS, public art will improve and expand the value and use of public buildings and facilities; and

WHEREAS, public art will enrich the lives of Columbians with new opportunities to experience art, thereby enhancing the public welfare; and

WHEREAS, the City Council by Policy Resolution PR 70-97 created a Percent for Art Program in order to commission art for placement throughout the City in public places for the beautification, enhancement and benefit of the City; and

WHEREAS, the experience gained with the program over the past several years suggests the program and its administration could be improved.

NOW, THEREFORE, BE IT RESOLVED BY THE COUNCIL OF THE CITY OF COLUMBIA, MISSOURI, AS FOLLOWS:

Section 1. Policy Resolution PR 70-97 is hereby repealed and replaced with this resolution.

Section 2. Where fiscally appropriate and legally permissible, the City shall set aside one percent (1%) of the cost of all above ground capital improvement projects which exceed \$1,000,000 (including costs for architects and engineers but excluding land costs) to fund the creation and placement of public art according to the guidelines set out in this resolution.

Section 3. For purposes of this resolution, “capital improvement projects” mean the following:

- a. construction of buildings and structures such as City offices, administration buildings, fire and police stations, airport terminals, recreation centers.
- b. construction or expansion of utilities such as power plants, electric substations, water plants, water towers and above ground reservoirs, waste water treatment plants, bus stations, parking structures and lots.
- c. construction or renovations to maintenance facilities for public works and utilities, recycling centers and transfer stations.

- d. construction, renovations or expansions to parks, playgrounds, swimming pools, trails and playing fields.
- e. capital improvement projects shall not include: wells, above ground pump stations and lift stations, streets, roads or bridges, lakes, wetland cells, storm water detention facilities or radio towers.

Section 4. For purposes of this resolution, “public art” includes permanent or portable pieces located on public property, arts integrated into the design of a public facility and garden landscaping.

Section 5. Where feasible, amounts set aside for public art in connection with a capital improvement project shall be spent on public art which enhances the project and funds set aside for public art from a utility shall be spent on art which enhances the utility. No more than three public art projects shall be initiated during any one fiscal year. Each fiscal year an adequate amount shall be budgeted for the maintenance of existing public art.

Section 6. There is hereby established a Commission on Cultural Affairs Standing Committee on Public Art. The Committee shall consist of two members of the Commission on Cultural Affairs chosen by that Commission, one of whom shall serve as chair; and two artists and one member of the business community appointed by the City Council. Current members of the Standing Committee on Public Art shall continue serving on the Committee until June 30, 2002. Thereafter, members shall serve three years staggered terms. In order to establish staggered terms, the Commission on Cultural Affairs shall appoint to the Standing Committee on Public Art one of its members to serve a three year term and another of its members to serve a one year term beginning on July 1, 2002. The City Council shall appoint to the Standing Committee on Public Art for terms beginning on July 1, 2002, one member to serve a three year term, one member to serve a two year term and one member to serve a one year term. After initial appointments, all members shall be appointed for three year terms, except that appointments to fill vacancies shall be for unexpired terms only. Members shall serve until their replacements are appointed.

In addition to the regular members of the Standing Committee, up to three temporary additional members may be appointed for any specific public art project to serve until the public art work has been accepted by the City. The Commission may appoint two of the additional members; one shall be a representative of the neighborhood for the proposed site and the other shall be an appropriate artist/expert. At the request of the Commission, the City Manager may appoint as one of the additional members a representative of the appropriate City department.

The Committee shall receive City staff assistance as directed by the City Manager.

Section 7. The City Manager and staff shall use the following process when recommending Percent for the Arts Projects:

- a. The City Manager shall indicate on the Capital Improvements Plan submitted in the proposed annual budget those projects which meet the general criteria for Percent for Art.
- b. The Capital Improvements Plan shall be forwarded to the Cultural Affairs



WHY PUBLIC ART MATTERS 2018



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

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

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



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

ECONOMIC GROWTH AND SUSTAINABILITY

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



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

REASONING:

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

EXAMPLES:

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

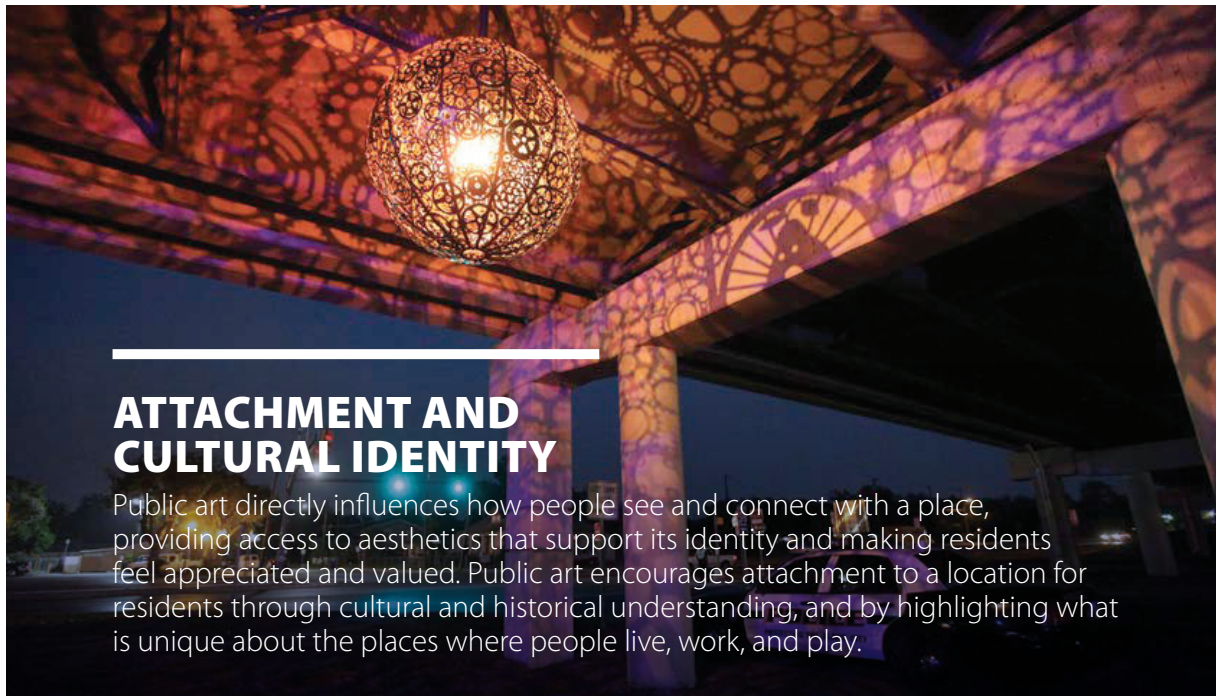
DATA:

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

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

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

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



ATTACHMENT AND CULTURAL IDENTITY

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

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

REASONING:

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

EXAMPLES:

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



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

DATA:

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

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

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

*Americans Speak Out About the Arts, 2018

ARTISTS AS CONTRIBUTORS

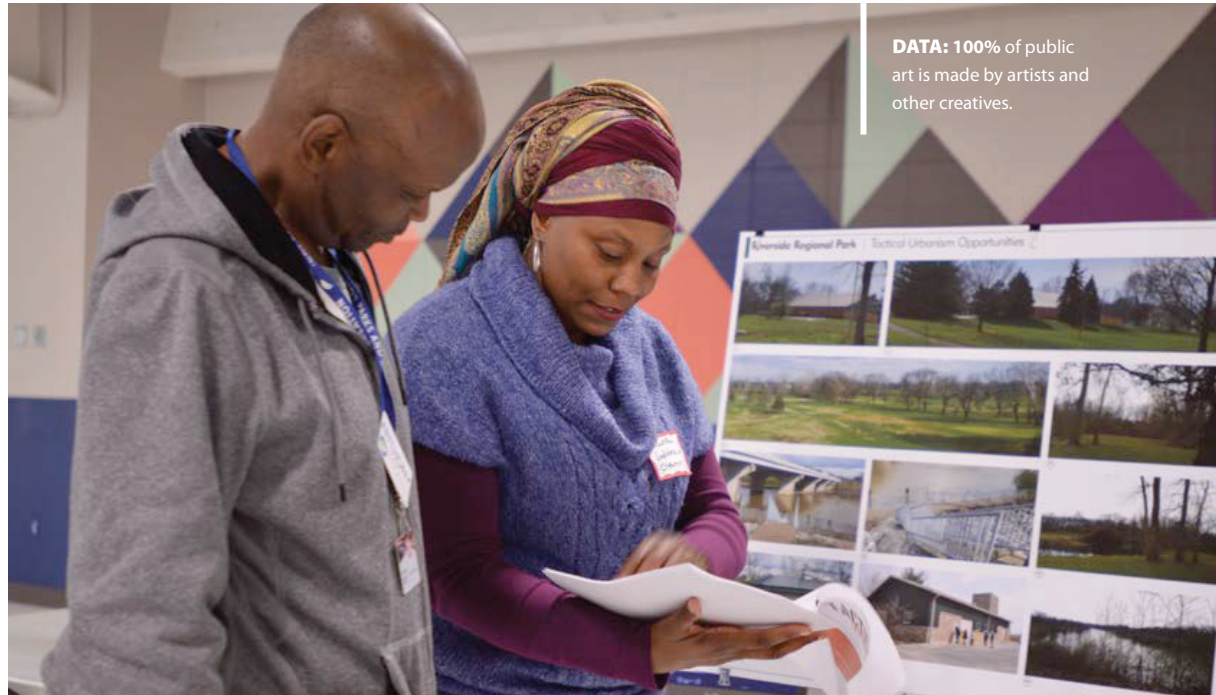
Providing a public art ecosystem supports artists and other creatives by validating them as important contributors to the community.

REASONING:

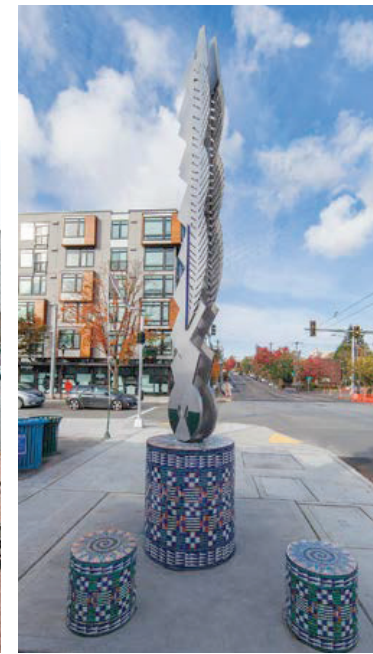
A public art ecosystem resonates with artists and other creatives as a visual reminder that they are embraced by a community. Artists bring innovation and problem-solving wherever they go, which strengthens America's competitiveness in the global marketplace, and plays an important role in building and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

EXAMPLES:

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



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



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

SOCIAL COHESION AND CULTURAL UNDERSTANDING

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

REASONING:

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

DATA:

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

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

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

EXAMPLES:

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

**Americans Speak Out About the Arts, 2018*

PUBLIC HEALTH AND BELONGING

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

REASONING:

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

EXAMPLES:

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

DATA:

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

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

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

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



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



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

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

AmericansForTheArts.org

Braselton

PUBLIC ART MASTER PLAN





Acknowledgements

Town Council

Mayor Bill Orr

Becky Richardson, District 1

Peggy B. Slaphey, District 2

James C. (Jim) Joedecke, Jr., District 3

Hardy Johnson, District 4

Public Art Master Plan Steering Committee

Ralph Brooks

Chris Crissman

Ginny Fontana

Stephanie Joedecke

Gayle Kramer

Matthew Miller

Garol Orr

Sylvia Schurr

Tommy Slaphey

Robin Wyatt

TABLE OF CONTENTS

Page 6 Chapter 1: A Vision for Public Art in Braselton

Page 14 Chapter 2: Establishing the Braselton Public Art Program

Page 28 Chapter 3: Priority Action Plan

Page 30 Chapter 4: Public Art Projects for Inspiration



EXECUTIVE SUMMARY



Braselton has determined that its future will be one with public art at the center of its identity. The Braselton Public Art Master Plan lays out a vision for public art in the community that will be strategically executed throughout the entire Town. The framework in this plan is a strategy for the establishment and operationalization of the Public Art Program. The strategies contained in this plan propose ways to ensure public art in Braselton is transformational, unifying, and is representative of the spirit of the Town.

VISION FOR THE PROGRAM

The Braselton Public Art Program is dedicated to honoring the spirit of Braselton through celebrating its people, sharing its history, and promoting a high quality of life throughout the Town through the placement of public art in public spaces.

The vision for public art in Braselton is one that is supported by strong policy and guidelines that are detailed in the Appendix of this plan. The Strategies for Growth create a framework for how to accomplish the vision of the community. This plan is just the first step in realizing the power of public art in Braselton. It is in the execution that Braselton becomes a place known for its creativity and dedication to public art and exceptional public spaces.

WHY PUBLIC ART?

Community Identity

Braselton is a Town that prides itself on high quality places and a high quality of life. Just as the strategic redevelopment of Downtown created a destination, public art in Braselton can enhance the Town's identity. Braselton can use public art to communicate to residents and visitors what the Town represents - a town that cares about who it is, what happens here, and where it's going in the future.

Economic Development

As Braselton works to provide its residents with high quality amenities through improving and celebrating the local economy, public art can support the effort. Public art is a natural draw for visitors and tourists and has been proven to increase revenue for businesses and government. Additionally, it can be a driver for investment in neighborhoods and public spaces through aesthetic improvement and heightened attachment to place.

CHAPTER 1: A VISION FOR PUBLIC ART IN BRASELTON

Core to the identity of Braselton is one idea- intentionality. In that spirit and through many community conversations with leaders and members of the public, the following vision components were created and should be used to ensure alignment with community priorities. Future public art projects throughout the Town should seek to satisfy as many components of the vision as possible.

VISION

The Braselton Public Art Program is dedicated to honoring the spirit of Braselton through celebrating its people, sharing its history, and promoting a high quality of life throughout the Town through the placement of public art in public spaces.



GUIDING PRINCIPLES

Braselton's Public Art:

1. Honors the history and special qualities of Braselton;
2. Creates a strong sense of place that provides opportunities for community interaction;
3. Enhances assets such as parks, corridors, and commercial spaces throughout the Town;
4. Strengthens the identity of Braselton; and
5. Supports the high quality of life in Braselton by injecting creativity and inspiring new ideas.

Public art provides meaning to public spaces, reflects the history of the people who live there, adds uniqueness to neighborhoods, and humanizes the built environment. Public art lives at the intersection between our past, present, and future, and also has the power to transform a place as public spaces gain social, economic, and cultural value through public art. Braselton is committed to developing a strong public art program and this plan is an important first step in creating the foundation for the program to grow upon.

Public Art: A Shared Definition

Public Art means a work of art that is visible and accessible to the public for a minimum of 40 hours per week. Public art may include sculpture, painting, installations, photography, video, works of light or sound, or any other work or project determined by the Town provided that none of the following shall be considered public art for the purposes of satisfying the requirements of this Chapter:

1. Objects that are mass produced of standard design, such as banners, signs, playground equipment, benches, statuary, street or sidewalk barriers, or fountains;
2. Reproduction, by mechanical or other means, of original works of art, except as incorporated into film, video, photography, printmaking or other derivative works;
3. Decorative, architectural, or functional elements that are designed by the building architect or landscape architect as opposed to an artist commissioned for this purpose; or
4. Landscape architecture or gardening, except where these elements are designed by an artist and are an integral part of a work of art.

TYPES OF PUBLIC ART

Sculpture

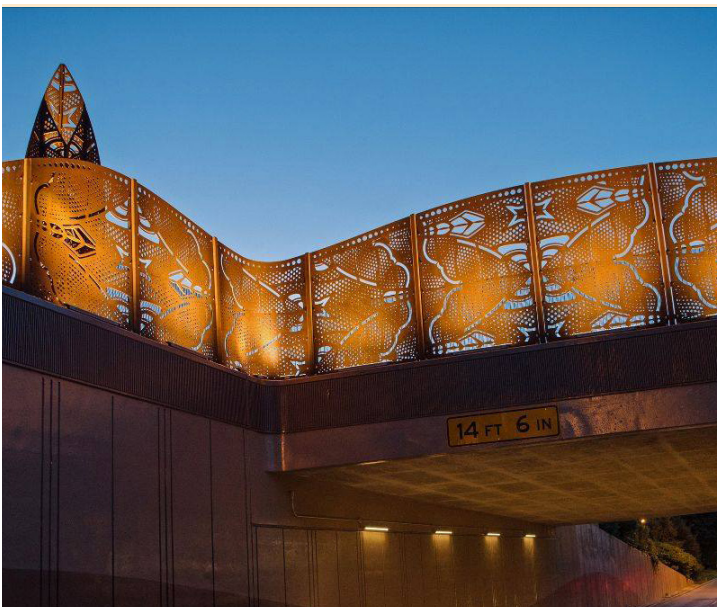
No matter the style, sculptures are often the focal points of civic art. Sculptures may commemorate and celebrate history, express civic pride, or be established as culturally-defining showpieces for the Town.

Sculptures can take on many shapes and sizes and often fit well when created in or alongside gateways, parks, gathering spaces, and community centers. Because communities can celebrate and enhance their civic identity, they are especially appropriate in parks and downtown settings.



Murals

While curating permanent works of art as part of the collection is important, ephemeral works such as murals allow for the exposure of many artists over a short period of time rather than a few artists over a long period of time.



Light Installations

Contemporary artists use lighting in creative and interesting ways in order to manipulate the built environment with limited physical impacts. Light installations may be used on existing buildings, in parks on substantial landscape features, or as part of a larger installation of sculpture. They may be especially useful and impactful when used in infrastructure projects.



Functional Art

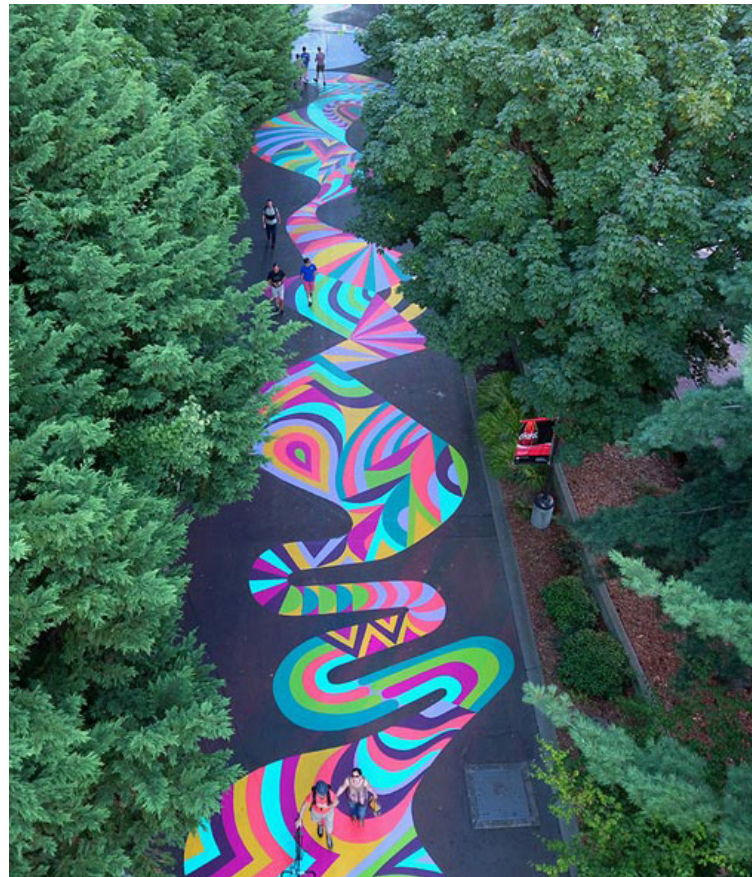
Braselton is focused on improving the infrastructure to facilitate added use by residents. Due to the ongoing investment in infrastructure in the Town, there is a unique opportunity to implement uniquely Braselton designs in place of otherwise ordinary pieces of infrastructure. Integrating unique designs into infrastructure may be an affordable and efficient way to create a major visual impact.

Some possible options for functional art installations include bike racks, benches, signal boxes, medians, transit stops, storm drains, manholes, installations within parking garages, highway detail, highway gateway signage, monument signage, sidewalk treatments and more.

Artwork Credits from Left to Right:
Schantz Avenue Bridge by Vicki Scuri
Nitro by Cecilia Lueza
Brilliance by Blessing Hancock
Monument 2015 by Brian Mccutcheon

Multimedia

Multimedia installations may combine many art types in ways that expand the imagination. Video, lighting, sculpture, murals, and more can be combined to make multimedia installations some of the most interesting around. Multimedia installations are especially useful for temporary or pop-up installations.



Site-Specific

Site-specific art is created to enhance and celebrate its surroundings in which an artist considers the site first before anything else. Site-specific art uses the surroundings to enrich the experience of the place itself. It can help to tell the story of the location, neighbors or residents, or simply exist to elevate the site.

Artwork Credits from Left to Right:

Creek Play by 100 architects

Mural by Jessie and Katy

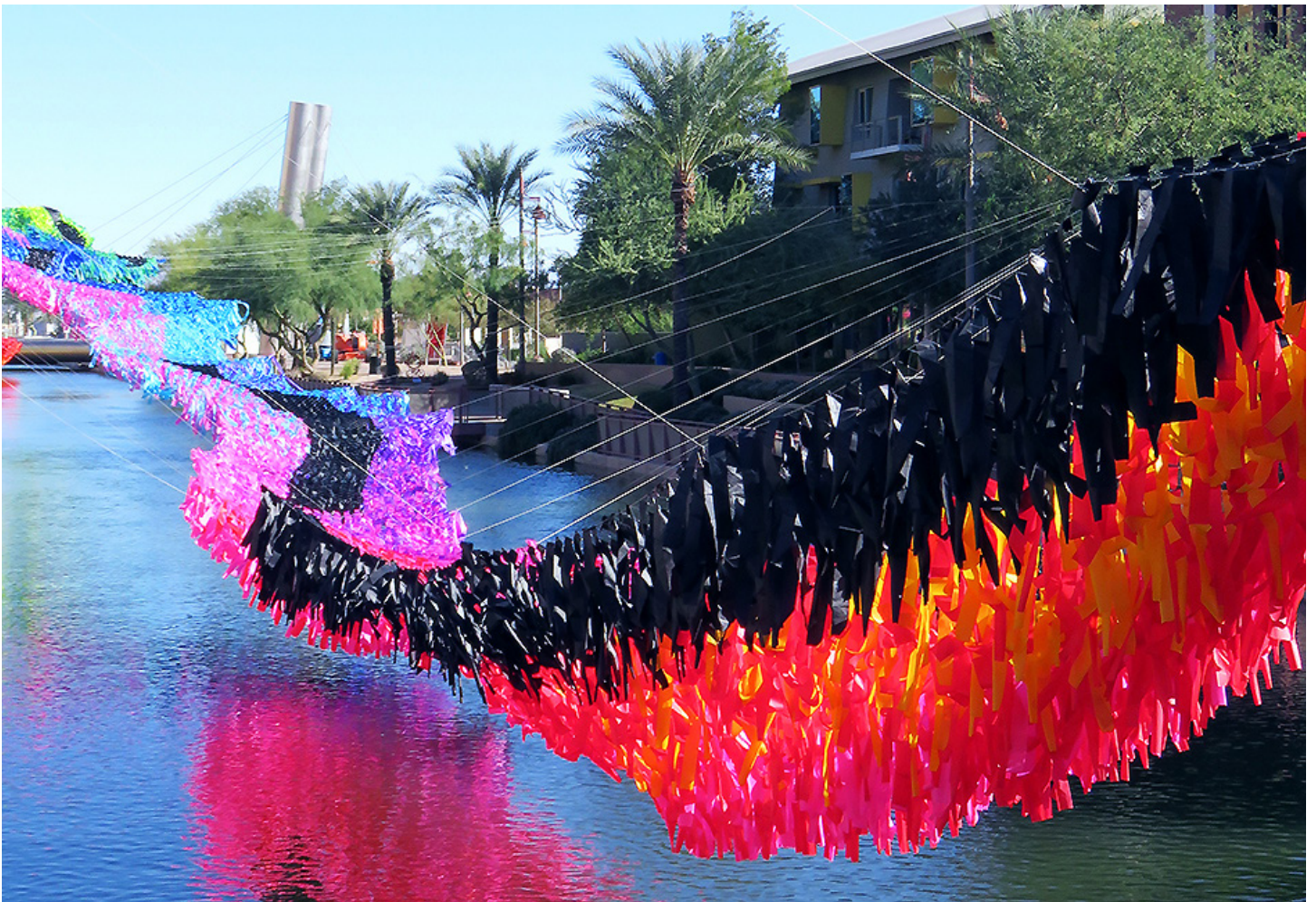
North Forest Lights by Moment Factory

Reflections Rising by Patrick Shearn

Pop-up & Temporary Art

Art can be long-lasting, or it can be something experienced for a short period of time. Though temporary art is not intended to live for a generation, it can have a lasting impact on a community by creating a sense of surprise and joy in unexpected places. Some ideal locations for temporary installations include sidewalks, alleyways, parks, and temporarily empty spaces and storefronts.

Temporary art can be done inexpensively and easily, provide opportunity for additional artist engagement, and it can be a small investment for a huge impact. In whatever form, its short lifespan gives energy to the space and drives excitement among the community. Temporary art invites collaboration, be it with local schools or community groups, and creates opportunity for the artwork to evolve with the community over time.



LOCATIONS FOR PUBLIC ART PLACEMENT



Throughout Braselton

As sites are selected for future public art, locations should be evaluated based on their impact to the overall community. The following criteria should be used when considering placement.

CRITERIA 1: HIGHLY VISIBLE OR HIGHLY TRAFFICKED

To ensure the largest impact for the Town, selected locations for public art should either be located at key gateways, intersections, and other similar locations, or be in highly visited locations such as downtown, parks, libraries, or shopping centers.

CRITERIA 2: SUPPORTS GEOGRAPHIC DIVERSITY OF THE COLLECTION

Much of the investment in Braselton is focused on Downtown. While placement downtown is important, future projects should ensure geographic diversity for public art investments providing access for all residents and creating an opportunity for a unifying collection that can be experienced throughout the entire town.

CRITERIA 3: HIGHLY INTERACTIVE WITH MULTIPLE VANTAGE POINTS

When public art is highly visible and engaging, public art meets its highest potential. To impact the largest number of residents and visitors, sites should be visible and accessible from several viewpoints and perspectives.



Site Specific

The following locations are listed as examples of places public artwork could be sited in. They are not listed in order of priority and future exploration should occur before placement begins. Exact locations, scale, and themes (if appropriate) should be determined before soliciting artists to create artwork for these locations.

DOWNTOWN

The historic core of the Town is the most pedestrian friendly and one of the most visited areas of the Town. There are many public spaces within this area that are highly trafficked and visible.

Special Considerations

- Varying in medium
- Sensitive to the historic fabric
- Pedestrian scale

BRASELTON PARKS

Parks and trails provide an opportunity for people to interact and enjoy their families and each other. Parks offer many opportunities to place public art at varying scale and locations within the park. Examples include: art as signage, public art as a playground, public art as functional elements, and public art on park facilities.

Special Considerations

- Varying in medium
- Varying in scale
- Encourages use of imagination and is conscious of the environment



BRASELTON CORRIDORS

Commercial corridors offer ample opportunity for public art placement in that they are dispersed throughout the Town and offer similar canvas' for placement. The sidewalks lining each road as well as medians on roadways offer opportunities for sculpture placement. Large commercial buildings that have non-primary facades also offer opportunity for placement of murals that face public right of way.

Special Considerations

- Varying in medium
- Varying in scale
- Ownership of the roadways
- Explores how large privately owned commercial buildings could place murals
- National Register District



BRASELTON GATEWAYS

Gateways are powerful sites to reinforce Braselton's identity for visitors and residents alike. Special emphasis should be placed on commissioning art that is unique to Braselton and leaves an impression.

Special Considerations

- Georgia Department of Transportation and/or other counties as a Partner
- Large Scale
- Experienced mostly by car



CHAPTER 2: ESTABLISHING THE BRASELTON PUBLIC ART PROGRAM

Through the following steps, Braselton will formally establish the Public Art Program. The Program will be governed by sound and transparent policies and procedures that will ensure continued success for the program.



LAUNCHING THE BRASELTON PUBLIC ART PROGRAM

STEP 1: ESTABLISH THE BRASELTON PUBLIC ART PROGRAM THROUGH THE ADOPTION OF THE PUBLIC ART RESOLUTION.

In order to establish a successful Public Art program, Braselton will adopt the following policies: Collection Management Policy, Donation of Public Art Procedures, and a Policy and Procedure for Maintenance. In addition, the Town will adopt guidelines for murals and follow guidance for administration of the program contained in the Administrative Guide.

The aforementioned policies and guidelines will do the following:

- Establish a definition for public art;
- Create a Public Art Acquisition Account;
- Develop processes for public art to be commissioned; and
- Adopt the Public Art Master Plan.

The following policies are integral to the success of the Braselton Public Art Program. Each policy directs a specific aspect of the Program and ensures the Town is following consistent procurement practices, maintaining its commissions through long-term planning and maintenance, governing the program with strong public trust, and providing clear direction for artists, private developers, and donors to follow when participating in the program.

The proposed policy and guidelines can be found beginning on p. 1 of the appendix.

Public Art Program Introduction

This policy establishes the mission, vision, and guiding principles for the program as well as overall definitions for the policy.

View on p. 1 of the appendix.

Collection Management Policy

This policy establishes the management practices of artworks acquired through the solicitation and donation processes. These pieces are considered part of the Town's Permanent Collection and must be cared for in accordance with the Policy and Procedure for Maintenance Policy and the Collection Management Policy. The Collection Management Policy is intended to maintain the value of the Town's Permanent Collection and guard against inappropriate disposal of any of its pieces.

View on p. 13 of the appendix.

Donation Policy

This policy establishes the donation process for artworks not commissioned by Braselton. Each proposed donation must come with a plan to fund and deliver ongoing maintenance, or the resolution accepting the public art must identify how maintenance of the donated public art will be funded. Donation requirements, responsibilities of the donating party, and the process for donating a piece of public art are outlined in this policy.

View on p.18 of the appendix.

Maintenance Policy

This policy establishes the procedure for maintenance of the future art collection. Direction for surveying the collection, working with future artists to establish a maintenance plan for any commissioned work, and inspection guidelines are included.

View on p. 21 of the appendix.

Administrative Guide

The Administrative Guide outlines the roles and responsibilities of citizens, Town staff and elected officials in the development, funding and implementation of Braselton Public Art Program. The Plan provides guidelines and requirements for the development of an annual Public Art Work Plan, the funding and acquisition of public art, the selection of artists and artwork, the implementation and conservation of the Braselton Public Art Collection.

View the Administrative Guide on p. 3 of the appendix.

STEP 2: ESTABLISH THE BRASELTON ARTS COUNCIL THROUGH THE CREATION OF A 501C3.

The Town of Braselton will establish the Braselton Arts Council to act as the Town's designated arts agency. Members of the community serve on the Council to advise and guide the Town in the development of programs, policies, and execution of the public art program. The Braselton Arts Council is an independent 501(c)(3) nonprofit organization.

The Public Art Program will be led by the Braselton Town Manager's Office and will be administered through the Braselton Arts Council in partnership with other departments and outside community groups. Day-to-day responsibility for the program will ultimately reside with the Town Manager with support from members of the Braselton Arts Council Board. The Town Manager will have an oversight role for all of the public art projects that are executed within the Town. The Town Manager will collaborate with relevant staff or outside contractors in order to execute projects, particularly within the Braselton parks and facilities, within the right of way, and in commercial and industrial developments.

The Mayor and Town Council, will appoint board members to the Braselton Arts Council (The Board). This group is a seven (7) member body with two (2) additional alternates. The Mayor and each Council member will appoint a member of their choosing and the other four seats will be appointed at-large based on recommendations from staff through an application process for interested parties.

The Board includes:

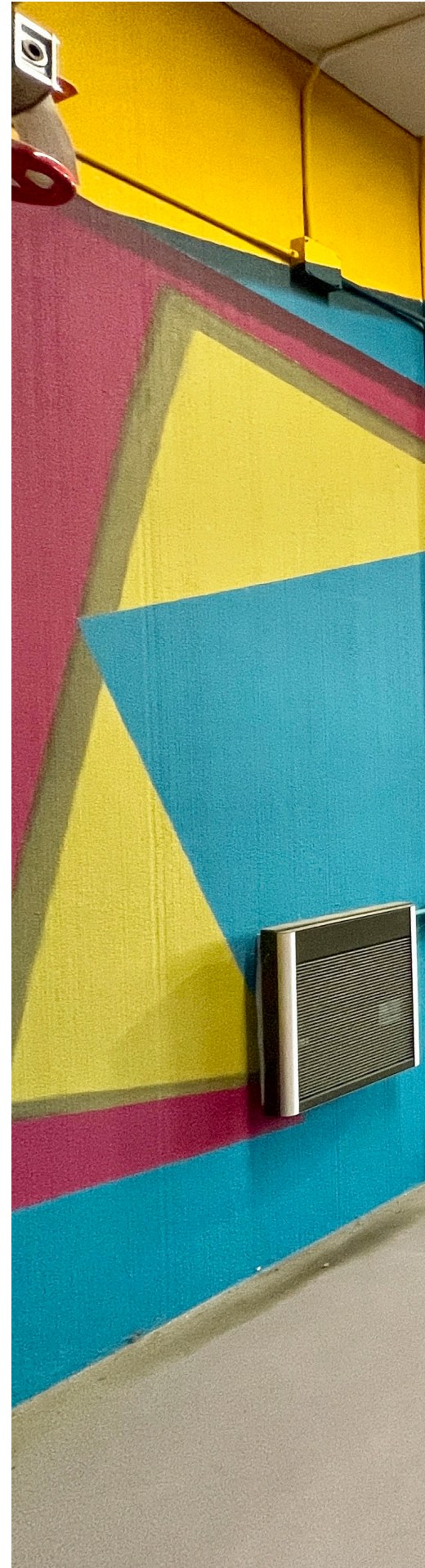
- A representative of local educational institutions such as School Districts.
- A representative of developers, builders, or other business groups.

Whenever possible, the remaining members should be representative of one (1) or more of the following classifications:

- Architect, or interior designer;
- Landscape architect or land use planner;
- Professional in the field of art;
- Art or architectural historian;
- Art educator;
- Artist.

The Braselton Arts Council has the following responsibilities:

- Act principally in an advisory capacity to Braselton staff and the Town in any matter pertaining to public art.
- Present an annual report of Board activities.
- Raise money for the arts in Braselton.
- Advise and make recommendations to the Town pertaining to, among other things, policies and procedures as identified in the Administrative Guide; artist selection panels and process; commission and placement of artworks; and maintenance and removal of artworks.





STEP 3: ADOPT FUNDING MECHANISMS TO PROVIDE SUSTAINABLE FUNDING TO THE PUBLIC ART PROGRAM.

In order to achieve the vision of the community for public art in Braselton, sustainable funding is needed. There are many options for funding a municipal Public Art Program and several factors were considered when determining the best mechanism for Braselton. Considering a single traditional funding mechanism would likely not yield the funds necessary to achieve the vision set forth in this Plan, therefore a series of funding mechanisms are recommended to establish a Program that has lasting impact. In order to fund the conceptual projects found in Chapter 4, \$100,000.00 should be allocated annually until all of the conceptual projects are completed.

In addition, a voluntary percent for art in private development should be adopted as a funding mechanism with the understanding that this policy will not yield significant funding for public art. These two strategies will yield momentum for the Public Art Program, building energy and support for future investment.

Factors considered when determining suitable funding mechanisms:

- How adoption of selected funding mechanisms will impact other municipal expenditures; and
- How much funding each mechanism will generate over time.

For Immediate Adoption

Voluntary One Percent for Public Art in Private Development

Some communities have seen success with a voluntary percentage for art in private development. Braselton should develop a program housed within the Planning Department that strongly encourages developers to undertake one of the following:

Option 1: Include public art on the development site valued at approximately one (1) percent of total project cost, including construction. (this 1% of development cost is in the mid-range set by municipal governments across the nation.)

Option 2: Make a cash contribution of equal value (approximately 1% of the total project cost) to the public art acquisition fund which is administered by the Town for acquisition or commission of public art on publicly-owned sites or for other public art related purposes.

For Future Consideration

The following mechanisms should be explored in the future as development patterns change.

Percent for Art in Braselton Capital Improvement Projects

Percent-for-art programs encumber a percentage (usually .5 to 2) of CIP (publicly funded capital improvement projects) per year for the commissioning of public artworks, which will usually be sited in, on, or adjacent to the building or project being constructed. Percent-for-art resolutions guarantee a funding stream for public art projects regardless of what happens to municipal budgets or arts funding. The policy also guarantees that

public art projects will be planned each year, as long as CIPs are underway and municipal construction continues.

Braselton should dedicate 2 percent of CIP projects per year to the Public Art Program.

All capital construction projects qualify except the following: regular road maintenance, underground infrastructure and underground utility projects with no above-ground components other than roads. Projects with underground infrastructure including utility projects should be included when there are visual elements of the project above ground. The total budget of the project should include all underground components.

Types of potential Capital Improvement Projects to Include Public Art within:

- New roads
- Streetscape Projects
- Fire and Police Stations
- Parks operated by the Town
- Town Facilities

Percent for Art in Private Development

The public art requirement applies to all private non-residential development projects throughout the Town and all residential development projects with more than 10 units, including new construction, or the renovation or improvement of an existing building where 50% or more of a building is being modified, renovated, expanded, rebuilt or improved by construction. The public art requirement for any single project shall not exceed \$100,000. All applicable private development must elect one of the following assessment methods and submit a

completed art requirement application and provide a copy of the total construction costs as indicated on the construction contract(s) within 90 days of the issuance of the first building permit or site work permit for a subdivision plat for any portion of the project:

Option 1: On-site Artwork.

A. Submit documentation evidencing the escrow of funds for an art feature valued in an amount not less than 1% of the total construction costs.

B. Submit an application for approval of the art feature to the Arts Council who will assist the applicant in routing it through the approval process with the Town.

Option 2: Contribute to the Braselton Public Art Acquisition Fund.

A. Contribute an amount equal to 80% of the 1% of the total construction costs for deposit to the Braselton Public Art Acquisition Fund.

Location of Artwork if Option 1 is selected:

Artwork must be located in an exterior place defined as any place, public or private, outdoor and exterior to buildings or structures and exposed to public view, including, but not limited to, buildings, parks, right-of way medians and open spaces.

Grants

Given the generosity of the Braselton community, the Town's contribution should be leveraged to access grant dollars locally and nationally. The Braselton Arts Council will focus on soliciting grants on behalf of the Program with the assistance of the Town Manager's office.

Employing multiple funding options over time achieves a number of goals: provides funding in the early years of the program projecting success early in the Program's existence, engages the private development community in both a voluntary percent for art in the immediate term and considers a requirement in the future, proposes a future percent for art in all large public projects, and recognizes potential contributions achievable through grant funding (many grants require a contribution, or matching dollars).

Having a multi-pronged approach shares responsibility for funding, and targets investment to well-used public spaces and to specific projects and makes the vision outlined in the Plan more likely to be achieved through a variety of partnerships.



FRAMEWORK FOR GROWTH

Strategically investing public art dollars early on in the program will project early success of the program and will inspire continued investment both by the Town and the private sector. The following strategies should be considered as the Program begins and funding is available.

STRATEGY 1: INVEST IN ICONIC PUBLIC ART THROUGHOUT BRASELTON IN EXISTING PUBLIC SPACES.

An investment in large-scale commissioned artwork is an essential step in developing a public art program and will project early success. Locations vary in type, but all are prominent locations throughout the Town.

A mix of large-scale sculpture and intimate small-scale work will create varying landscapes and different points of interest for those experiencing the collection.

LOCATION OPPORTUNITIES FOR ICONIC PUBLIC ART INVESTMENT

Downtown

- Along the edge of the greenspace at the Town Green
- In the brick plaza in front of the Braselton Brothers Building
 - Along HWY 53
 - Along Centennial Way
 - Along Davis Street
- On the Braselton Parking Deck

West Braselton

- At the intersection of Friendship Road and Spout Springs Road

Gateway Locations

- SR 211 at each end of town
- SR 124 at each end of town
- SR 53 at each end of town
- SR 347 at the end of town

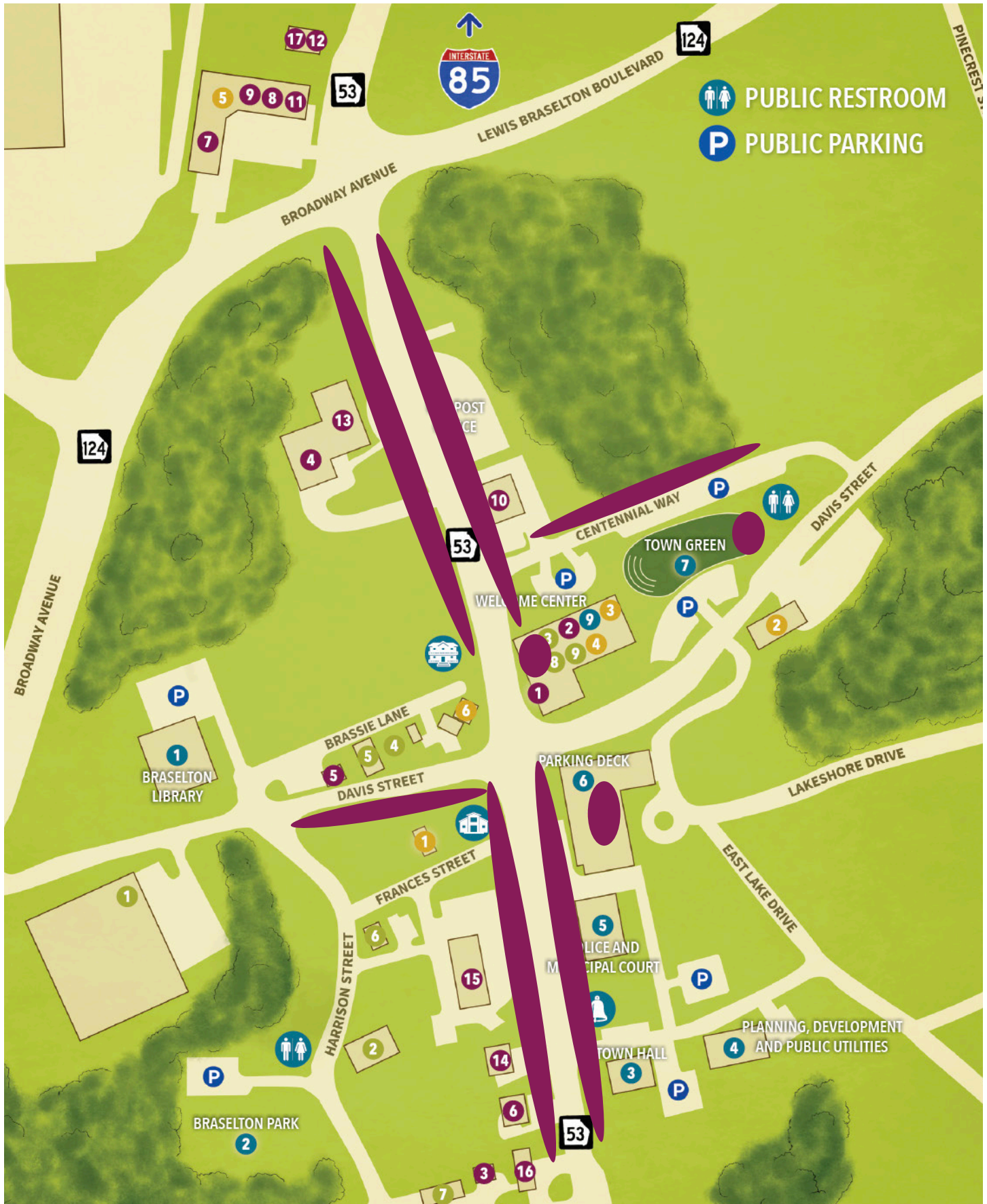
Along Corridors

- HWY 53
- HWY 211
- HWY 124
- Friendship Road
- Spout Springs Road
- Along the Life Path

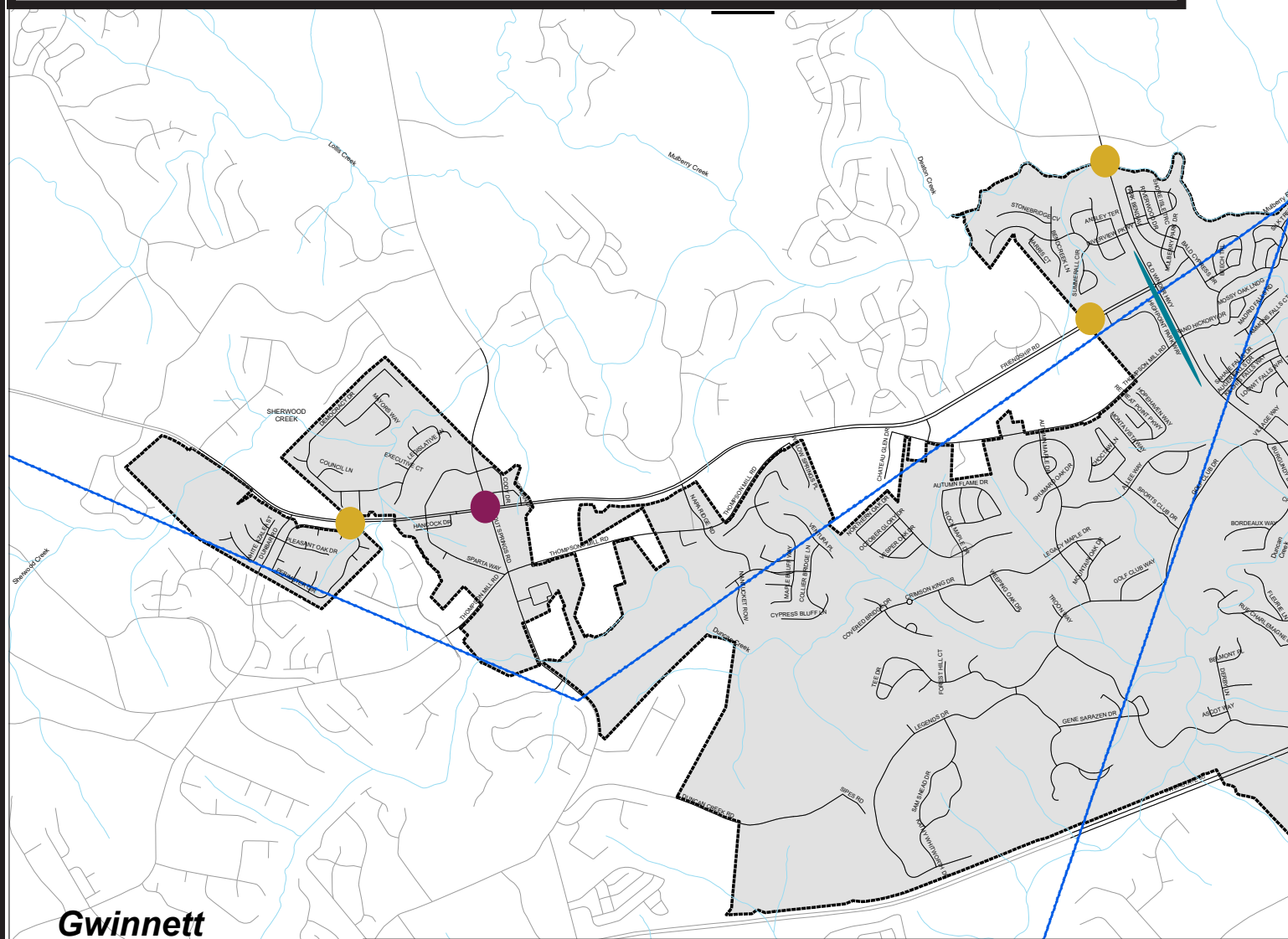
Other Strategic Locations

- Mulberry River Walk
- Braselton Parks

downtown Locations



townwide locations



Gwinnett

Legend

- Georgia_Counties
- Braselton Town Limits
- Braselton Streams
- Braselton Streams

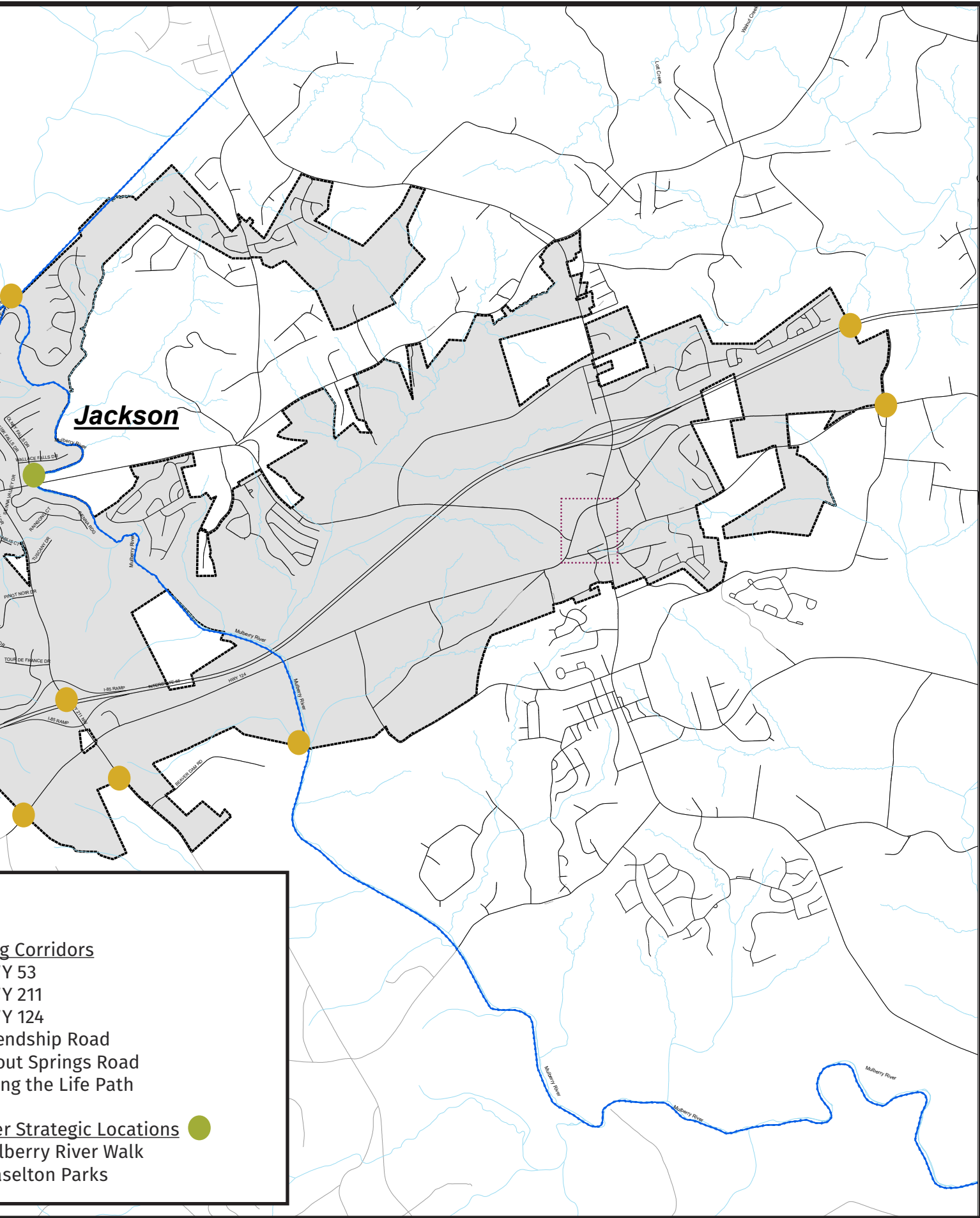
LOCATION KEY

- Downtown**
- Along the edge of the greenspace at the Town Green
 - In the brick plaza in front of the Braselton Brothers Building
 - Along HWY 53
 - Along Centennial Way
 - Along Davis Street
 - In the Braselton Parking Deck

- West Braselton**
- At the intersection of Friendship Road and Spout Springs Road

- Gateway Locations**
- SR 211 at each end of town
 - SR 124 at each end of town
 - SR 53 at each end of town
 - SR 347 at the end of town

- Along**
- HW
 - HW
 - HW
 - Frie
 - Spo
 - Alo
- Othe**
- Mu
 - Bra



Jackson

g Corridors
 Y 53
 Y 211
 Y 124
 endship Road
 out Springs Road
 ng the Life Path

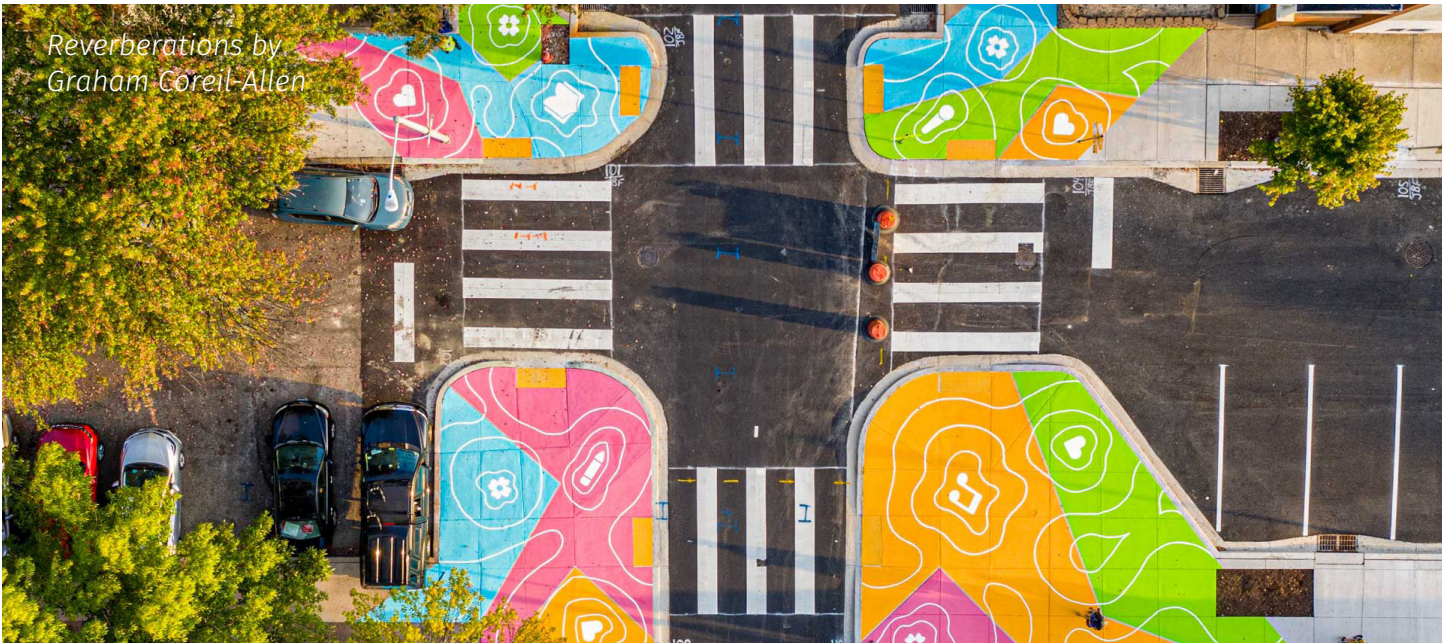
er Strategic Locations
 lberry River Walk
 selton Parks

**STRATEGY 2: INVEST IN PUBLIC ART
ALONG THE LIFEPATH.**

The Braselton LifePath provides connectivity to the Town through linking residential, retail, and offices through a 10ft wide multi use path. The LifePath connects the Village at Deaton Creek and the Northeast Georgia Medical Center to Chateau Elan, Mulberry Walk, Braselton West and the Mulberry River Walk. Enhancing the experience of LifePath users with public art installations within town could encourage new users to explore the enhanced amenity. These could be seasonal installations that are temporary or they could be more permanent works of art placed on or along the path. Partnership with the Braselton CID should be explored.







Reverberations by
Graham Coreil-Allen



Surrey: Love
Where You Live.



Look Up by Oli Colman

STRATEGY 3: ENHANCE BRASELTON'S ROADWAYS THROUGH A VARIETY OF PUBLIC ART INVESTMENTS.

Braselton's natural gathering spaces are placed throughout the Town and are mostly accessed by car. Therefore, many residents spend a considerable amount of time in their personal vehicles. Enhancing the experience of drivers and pedestrians along the roadway is an opportunity that is often overlooked in public art programs. Braselton should invest in public art on major corridors through a variety of public art types.

Type 1: Creative Crosswalks

Crosswalks are a necessary measure for pedestrian safety on major roadways and neighborhood streets alike. A growing trend allows for municipalities to trade the white lines that are recognized as a universal symbol for pedestrian crossing with a creative application developed by artists in the same footprint as a traditional crosswalk. Some municipalities allow artists to use paint on lesser traveled streets and some require pre-printed laminate applied to the asphalt on higher trafficked roads.

Braselton should develop a creative crosswalk program that focuses on placing additional creative crosswalks on Town-controlled public roadways.

Type 2: Banners

Braselton currently has a series of banners that promote a variety of events in the Town. Banners provide a highly visual, usually vibrant pop of color when driving on major roads. Braselton should rotate original artwork by local artists onto the banner poles between event promotion. Calls to artists could be released on a biennial basis. Because these are developed from a high resolution file, visual artists of all mediums could participate in this program.

Type 3: Creative Amenities

Throughout the Town are a series of opportunities to merge creativity and functionality. Benches, light posts, wayfinding signage, and trash cans offer opportunities to inject creativity into the most mundane of things.

CHAPTER 3: PRIORITY ACTION PLAN

The following strategies are derived from national best practices in public art planning and are divided into short, medium, and long term actions. Collectively, the Plan is ambitious and will require a financial commitment from the Town and strong leadership.



**SHORT TERM STRATEGIES
(1-3 YEARS | FY 2022-2024)**

1. Adopt the Braselton Public Art Program Policies found on p. 1 of the appendix.
2. Evaluate adopted funding mechanisms as well as funding mechanisms for future consideration at the beginning of every year to examine their effectiveness at funding the program. A list of funding mechanisms is presented on p.18.
3. Create the Braselton Arts Council non profit and appoint members to the Board.
4. Implement the Voluntary Percent for Art Program.
5. Update the Town's website to provide information about the program, opportunities for engagement, and information about the future collection. A digital copy of the plan should also be included.
6. Audit upcoming Town projects to determine if public art can be included in the total project budget.
7. Develop an unveiling process that is duplicated each time a piece of art is installed in Braselton. This process could include:
8. Artist Talk: artists could present their creative process and design iterations to the community. An opportunity for community dialogue should be offered.
9. Unveiling event: Host a short event at the new piece. Remarks from an elected official, Arts Council member, community members, and the artists should be considered. The event should be open to the public.
10. Review and approve the work plan submitted annually on February 1 by the Braselton Arts Council to be included in the Town budget.

**MEDIUM TERM STRATEGIES
(4-6 YEARS | FY 2025-2027)**

1. If funding mechanisms were adopted before 2024, evaluate the effectiveness of the funding stream and determine if additional policy changes should be made to accommodate unseen economic conditions.
2. Utilize Public Art Program Funds to leverage matching monies for grant opportunities from local, state, and national organizations. An effort should be made to target grants that have creative placemaking principles attached to them.

**LONG TERM STRATEGIES
(6+ YEARS | FY 2028-2032)**

1. Evaluate the success of the Braselton Public Art Program.
-

CHAPTER 4: PUBLIC ART PROJECTS FOR INSPIRATION

The Public Art Master Plan has identified 7 conceptual projects that could be installed throughout the Town. The specifics of each project are explored on the following pages. Implementation of public art should not be restricted to the following concepts as an artist should be in charge of the final outcome of the concept. The following projects are not ranked in order of importance and should be strategically selected as opportunities and funding arise.



PROJECT 1: BRASELTON SCULPTURE TOUR

Braselton should host an annual sculpture tour in which sculptures are placed in various locations throughout the Town for the public to explore at their leisure. The Town should select 10 locations that range in type such as parks, open space, commercial areas, and the Town Green. The Town should put out a call for sculpture to artists that offers a stipend to show the work for one year. The Town should provide a modest \$1,500.00 stipend to each artist for the use of their sculpture. The Town would be responsible for pouring the foundation and installing the pieces. At the end of every year, the Town could purchase one piece to build its collection. A sculpture garden could also be created using the same process, but with selecting one location to place the sculptures within. The first year would generate the highest expenses as the plinths would need to be poured at the selected locations.

WHY THIS IS IMPORTANT

An investment of this type allows the Town to build its collection and the presence of public art without a large initial investment. The temporary nature of a rotating sculpture tour will keep residents interested in the Program as it changes annually.

INSPIRATION

- Pizzuti Collection Sculpture Garden, Columbus, Ohio
- Pyramid Hill Sculpture Park, Hamilton, Ohio
- ArtAround Roswell, Roswell, Georgia

COST RANGE

- \$20,000 for Plinth Pouring throughout Town (\$2,000/plinth/10 plinths)
- \$15,000 for 10 sculptures annually
- \$10,000 for one purchase annually
- \$25,000/annually + \$20,000 Year 1



PROJECT 2: NATURAL SCULPTURE ON MULBERRY RIVER WALK

One of Braselton's treasures is the Mulberry River Walk, a 2.5 mile trail along the banks of the Mulberry River. The path is accessed through a small parking lot and within a 15 minute walk visitors can enjoy a waterfall, a walk over a bridge and see the 4 counties marker, a granite monument denoting the intersection of Barrow, Gwinnett, Hall, and Jackson Counties that are all within the Town limits. In early 2022, the Town will begin a restoration project in which the banks of the river are stabilized and pathways will be replaced.

This investment offers an opportunity to place natural sculpture along the banks of the River and provides an added experience for trail users.

WHY THIS IS IMPORTANT

Integrating artwork into beloved and special places in Braselton is an opportunity to introduce public art to residents in an intimate way. The integration of sculpture made of natural materials in a wild setting is an opportunity to entice new users to the trails throughout the Town and to educate residents on environmental stewardship. Events could be planned at the sculpture like trail walks, story time, star gazing, or concerts.

INSPIRATION

Inn at Honey Run, Millersburg, Ohio
Work by Patrick Dougherty

COST RANGE

\$50,000 - \$100,000 depending on scale





*Open-Air Treasure Hunt
- by Tomas Dambo*



PROJECT 3: BRASELTON GATEWAYS

Braselton has 7 major gateways that are accessed by the interstate. In addition to those major gateways, the Town is accessed from a variety of other locations from abutting communities. Placing public art at these key gateways should be considered to welcome people to Braselton. Work could be large-scale sculpture or light installations. Partnerships should be considered with the Georgia Department of Transportation (GDOT) as well as abutting communities and the four counties that Braselton sits within.

WHY THIS IS IMPORTANT

Monumental gateways help visitors and residents feel like they are entering a special place and enhancing this gateway is important for promoting Braselton's high quality of life and creating clear boundaries for the Town.

GATEWAY LOCATIONS

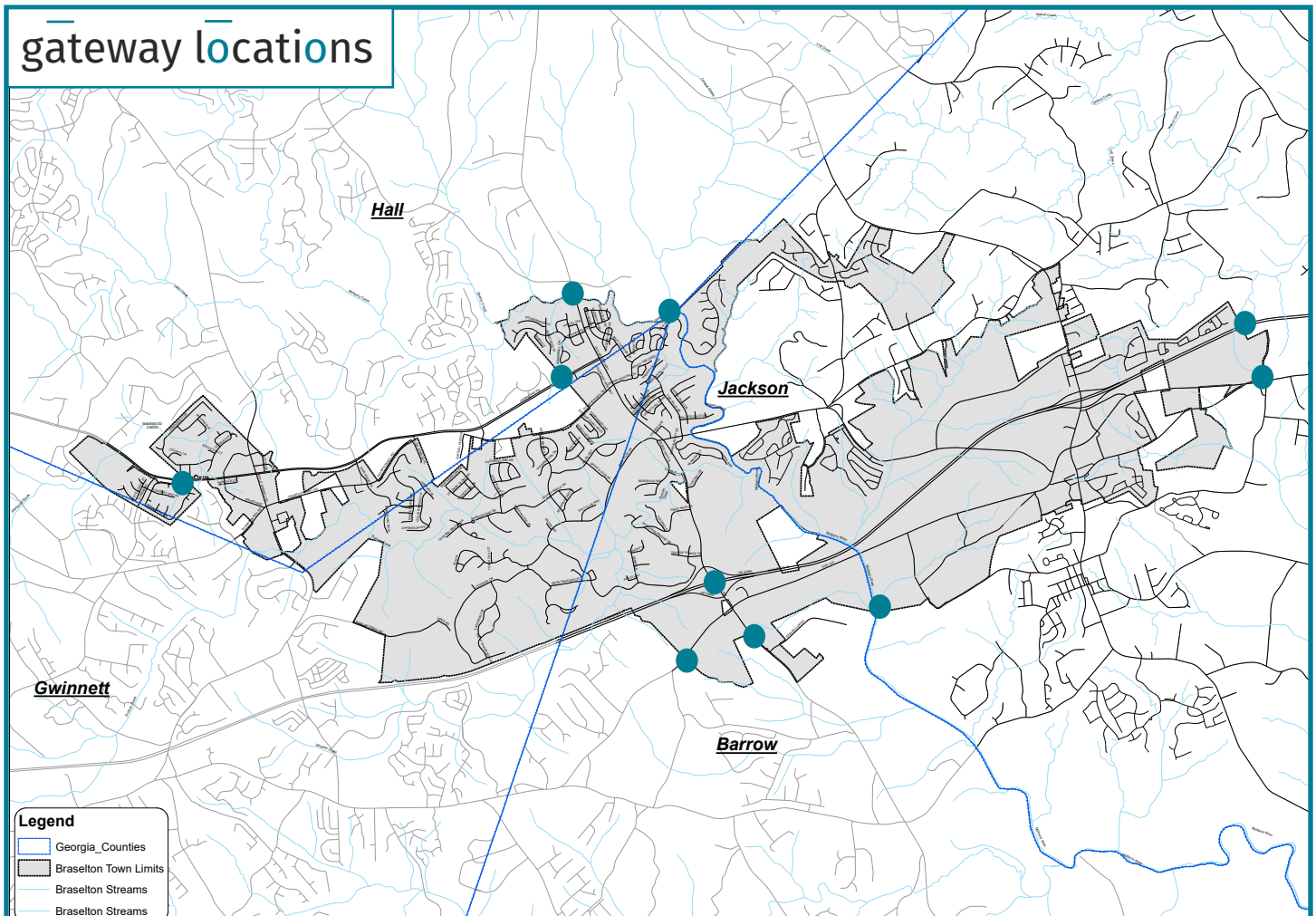
- SR 211 at each end of town
- SR 124 at each end of town
- SR 53 at each end of town
- SR 347 at the end of town

INSPIRATION

- Blooming Spire, Jeff Zischke, Peoria, AZ
- The Canoes, Donald Lipski, Virginia Beach, VA

COST RANGE

\$200,000 - \$500,000 per gateway sculpture





*Blooming Spire
by Jeff Zischki*



*The Canoes
by Donald Lipski*

PROJECT 4: GOLF CART DISCOVERY TRAIL

Small sculptures should be placed along the LifePath to enhance the already beloved experience. Sculptures placed along the trail could be large enough to play and climb on or could be smaller and integrated into the landscape. The sculptures could be playful animals native to the northeast region of Georgia or could be a series of imaginary creatures providing a fun, whimsical series of items to discover. In addition, murals could be applied directly to the LifePath and could be replaced on an annual basis.

WHY THIS IS IMPORTANT

Providing fun and unique opportunities for families to engage in active play is important for the residents of Braselton. Layering experiences upon such a well used path is a unique opportunity for the Town to explore micro mobility while encouraging physical activity.

INSPIRATION

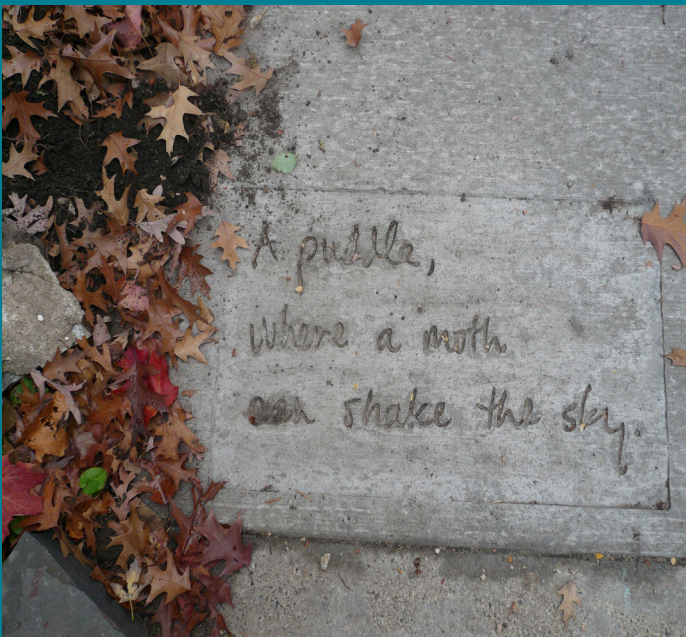
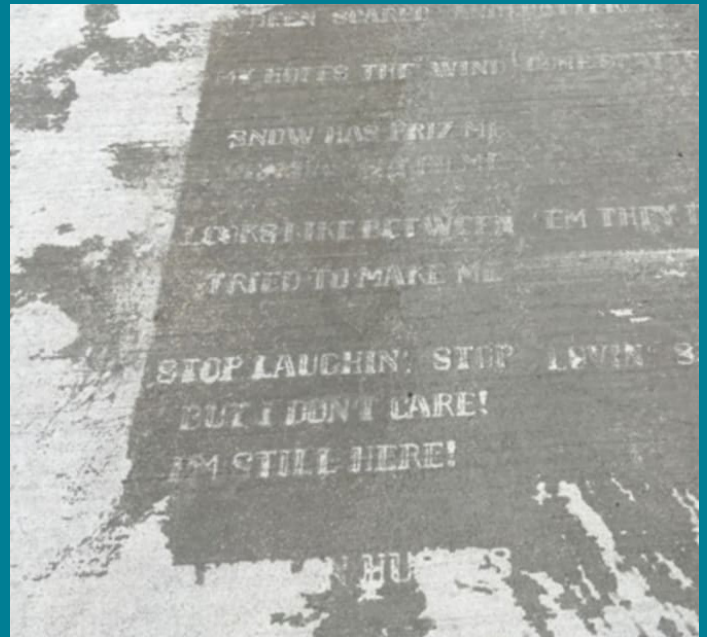
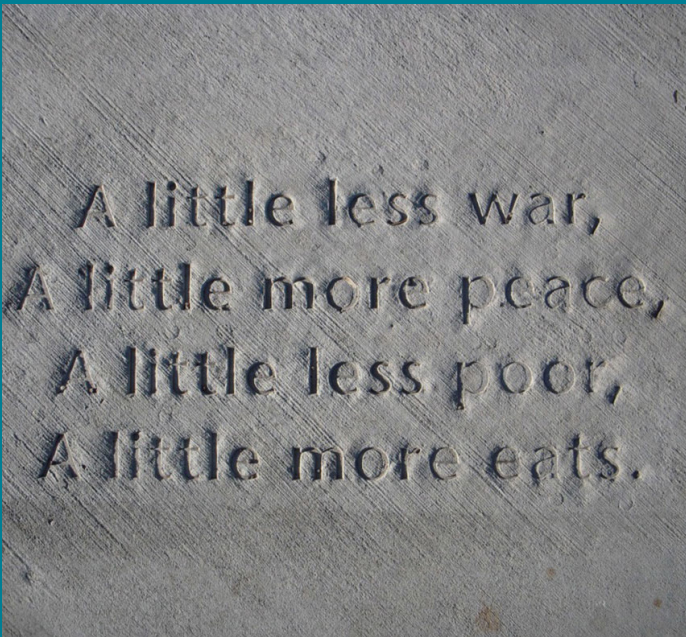
Mice on Main, Greenville, South Carolina
Storybook Capital Park, Abilene, Texas

COST RANGE

\$100,000



Mice on Main



PROJECT 5: SIDEWALK POETRY

Braselton could run a poetry contest for written word and song lyrics up to 200 words. Writers of every level are welcome to submit to the contest. Panelists could be asked to review the submissions and the Town could select a certain amount of poems each year. Concrete stamps could be ordered and applied throughout the Town when sidewalks are being poured. Each year, poems can be restamped up to 30 times each so overtime there could be a series of poems throughout the Town on sidewalks.

Selected artists should receive a modest stipend of \$500 for being selected.

WHY THIS IS IMPORTANT

This project will create an opportunity for non-public artists to participate in the public art program through a different medium than visual art- written word and song. Over time, the stamping of up to 90 pieces per year on the sidewalks will provide residents with surprise and whimsy in their day to day life.

INSPIRATION

Sidewalk Poetry, Cambridge, Massachusetts

COST RANGE

\$10,000 annually

PROJECT 6: ARTIST-DESIGNED PLAYGROUNDS

Opportunities to spend time as a family while outdoors is a priority of the Town and high up on the list of what makes Braselton a desirable place to live. In all new playgrounds built by the Town, an artist should be engaged to dream big with the park designers and create playable art parks. Subject matter is endless when it comes to supporting imagination and play when artists and children work together to dream up something big!

All new parks could have a distinct theme drawing visitors from all over the region to spend time in the parks.

WHY THIS IS IMPORTANT

Many playgrounds are ordered from catalogs creating the same playgrounds at different parks. Braselton can stand out in the region as a place that takes imagination and kid-play very seriously.

INSPIRATION

Domino Sugar Playground | Brooklyn, NY
Abernathy Greenway | Sandy Springs, GA

COST RANGE

\$500,000





Sweetwater
by Mark Reigelman



Sweetwater
by Mark Reigelman



*Pittsburgh Cultural Trust
Bike Rack Program*





*Pillars of Dreams
By TheVeryMany*

PROJECT 7: FUNCTIONAL ART PROGRAM

Functional art designed by artists is a simple and impactful way of introducing art into the public realm. Location options range from parks and open spaces to sidewalks, right-of-ways, and other public spaces. Short-term opportunities include adding artist-designed benches and bike racks throughout downtown.

WHY THIS IS IMPORTANT

A functional art program creates a relatively cost effective way to place public art throughout the town while making a big impact. Functional art elements include: bike racks, benches, light poles, shade structures, crosswalks, utility boxes, and storm drain covers.

COST RANGE

\$15,000 annually



NO THROUGH TRUCKS
LOCAL DELIVERIES ONLY

Mt. Lebanon Uptown Public Art Master Plan

ACKNOWLEDGEMENTS

Mt. Lebanon Partnership Design Committee

Betsy Benson
Bill Callahan
Dorene Ciletti
Mara Dowdy
Eric Milliron
Rick Sabeh
Tim Steinouer

Mt. Lebanon Partnership (As of Jan. 2020)

Betsy Benson, President
Bill Callahan, Vice President
Steve Denenberg, Treasurer
Rebecca Wanovich, Secretary
Harold Behar
John Bendel
Jim Bentz
Elizabeth Boyd
Dione Cahillane
Dorene Ciletti
Mara Dowdy
Lee Heckman
Chris Reidenbaugh
Tim Steinouer
Jeff Weiner
Mindy Ranney—Mt. Lebanon Commissioner Member
Andrew Flynn—Mt. Lebanon Commissioner Member

Consultant

Carin Mincemoyer

TABLE OF CONTENTS

Introduction	3
Vision, Goals, and Guiding Principles	4
Vision	4
Goals	
Guiding Principles	
Public Art Plan	5
Scope of plan	5
Summary of public engagement survey results	5
Project types	7
Prioritizing Sites for Public Art	7
Priority sites	8
Administrative Plan	11
Definitions	11
Roles and Responsibilities	12
Project Planning	14
Public Art Commissioning Process	14
Gifts / donated artworks	16
Appendices	
A. Inventory of existing potential sites	
B. Public Art Survey - Complete Report of responses	
C. Annotated Model Public Art Commissioning Agreement (sample contract)	
D. Conceptual Design Development Agreement (sample contract)	
E. Sample Request for Qualifications - Parking Garage	
F. Sample RFP - Traffic Wrap	
G. Sample RFQ - Fallen Five Memorial	
H. PAN Best Practices for Commissioning Public Art Projects	
I. Asphalt Art Guide	
J. Presentation on Examples of Public Art	
K. Artwork Maintenance Form	
L. Application Form for Donation of Permanent Artwork	
M. Application for Temporary Loan or Exhibit	
N. Recommended resources	

INTRODUCTION

The Uptown Public Art Master Plan is Mt. Lebanon’s first public art plan, and is a part of the Vibrant Uptown initiative. Vibrant Uptown is a comprehensive public realm improvement project that has three interwoven components: Capital Improvement (i.e. sidewalks/lighting), Enhance Connections throughout the Uptown District that join mass transit, businesses, public spaces, and Incorporate Placemaking Principles. Each component is part of one project – Vibrant Uptown. As an integral part of the Placemaking initiative, the Mt. Lebanon Partnership is creating a Public Art Master Plan for the Uptown business district. The Uptown Public Art Master Plan (“Master Plan”) is intended to aid the Municipality and the Partnership in determining which, how, and where public art should be installed. While this plan specifically addresses the Uptown District, it is intended to become a template for future public art throughout the Municipality.

What is public art? Public art refers to art or design elements that have been planned and executed by an artist or artist team with the intention of being installed or presented in the public sphere, usually outdoors and accessible to all. It can help to create a sense of place, give community members points of engagement with their neighborhood, highlight special characteristics or features, and help to give an area a distinct visual identity.

The purpose of this Master Plan is to establish a protocol for the process of commissioning public artworks for Uptown and the Health Loop. The Master Plan articulates the vision, goals and guiding principles of the Uptown Public Art program, defines project types, and also includes an inventory of existing potential sites for public artworks with Priority Sites indicated. The Administrative Guidelines section defines key terms, roles and responsibilities, and outlines the project planning and artist selection and commissioning process. The Appendix includes an inventory of potential sites, a report on the public engagement survey, templates and samples of calls for artists and contracts, as well as a Best Practices document.

VISION, GOALS, AND GUIDING PRINCIPLES

Vision – What is the vision for the future?

Mt. Lebanon Partnership will facilitate a range of public artworks and creative projects in the Uptown and Health Loop areas that will:

- Contribute to the creation of an engaging experience and distinctive visual identity for the Uptown district that will attract residents and become a template for public art installations throughout the municipality
- Improve the pedestrian experience of Uptown and the Health Loop
- Create accessible opportunities for engagement and community building
- Celebrate the unique assets of Mt. Lebanon, including, but not limited to, the history, local landscape, and architecture of the area
- Create artworks that are welcoming to all

Goals – What will we do to reach the vision?

- Create temporary projects that engage neighborhood residents and artists
- Create short term projects- 1-2 years
- Commission long-term/permanent “landmark” artworks by professional artists that contribute to the visual character of the neighborhood and promote Uptown as a destination
- Commission artist-designed streetscape elements that add amenities to the district

Guiding Principles – What are the values that will guide the process?

- Artistic Quality: Artwork will be of the highest artistic quality.
- Relevance (Site-specificity): Artworks will relate to Mt. Lebanon and its residents through community engagement, imagery, themes, concepts, and/or materials used.
- Accessibility: New artworks should go beyond standard ADA requirements to be truly accessible to all members of our community
- Inclusivity: Welcome participation from all people regardless of gender, race, class, religion, sexuality, disability, and income level. (Maybe this should be combined with Accessibility?)
- Responsiveness: Artwork will be developed through a process that responds to opportunities and needs as well as the priorities laid out in plans such as the Uptown Strategic Plan and the Streetscaping Plan.
- Sustainability: New artworks and designs will employ sustainable practices in design, materials, and environmental considerations.

PUBLIC ART PLAN

Scope of Plan

This Master Plan addresses the geographic area of Mt. Lebanon’s central business district, known as Uptown, spanning from 733 to 600 Washington Road, and the Health Loop, a loop including Parse way to Shady Drive East to Alfred Street. It is intended to be used as a guideline for all public art projects that utilize public funding or take place or are installed on public land, as well as exhibits of loaned artwork in publicly accessible areas.

Summary of Public Engagement Survey Results

A public survey containing 5 questions was distributed to gather input about residents’ thoughts about public art in Uptown. The survey was distributed in two ways: written surveys were distributed at the annual Artists Market in September 2019, resulting in 70 completed surveys, and an online version was sent out and live during November and December, resulting in 408 responses. A summary of responses is included below, and a complete report of all submitted responses is included in the Appendix.

To the first question, “What would you like public art in Uptown to do?”, the three top responses, selected from a list, were “Help to create a unique visual identity for Uptown”, “Create a more engaging Uptown experience”, and “Attract residents to Uptown district.”

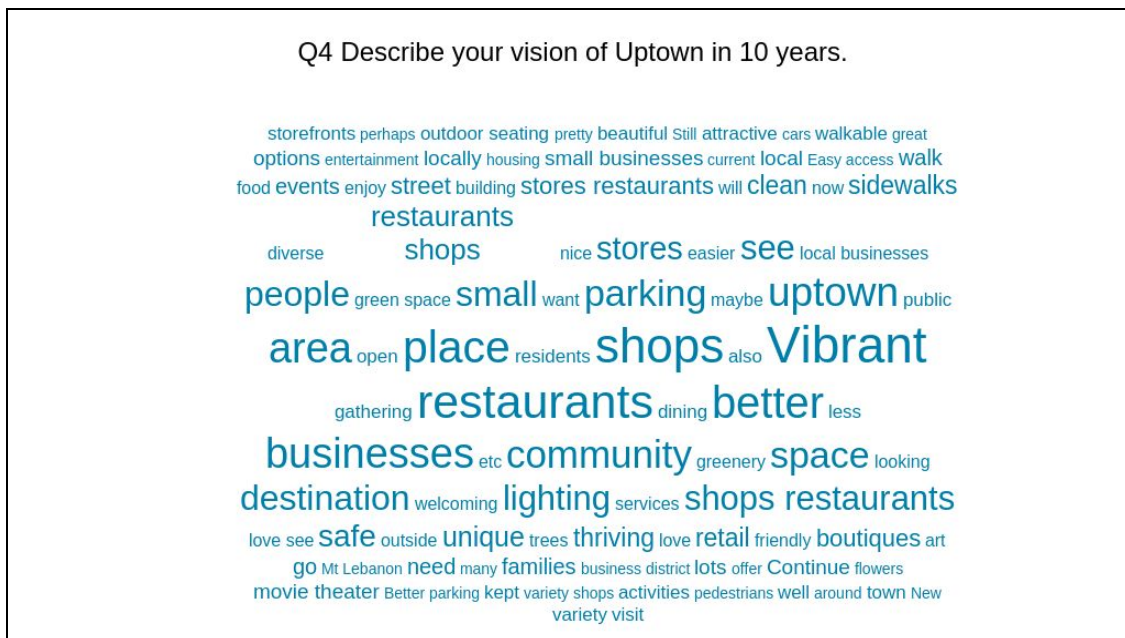
When asked what makes Mt. Lebanon different from other communities, walkability was a very strong theme, followed by a sense of community and good schools. The top 100 most common words included in the responses can be seen in the word cloud below, with the larger size indicating the greater popularity of the word.



When asked about features of the neighborhood or other themes that they would like to see highlighted or addressed in artworks, history was a popular answer, along with landscape (both as a theme and as an actual element in terms of planters and plants) and architecture.



When asked about their vision of the Uptown district in 10 years, many respondents mentioned restaurants, more varied small businesses and shopping.



Project Types

Three project types, based on the duration and needed investment, have been defined by the Design Committee. Each site includes the project types the committee feels is most appropriate for that location. The three types are defined as follows:

Temporary - Under 1 year, e.g. Sidewalk poems, performance art, live music, Live art production, art demonstrations, temporary sign art, etc. Minimal to Moderate Investment.

Short Term - 1-2 years, e.g. light pole banners, vinyl window installations, temporary printed art, pop-up art windows/storefronts, etc. Minimal to Moderate Investment.

Permanent - Over 2 years, e.g. functional art/design (bike racks, benches, etc.), dedicated sculptures/installations, painted murals, etc. Maximum Investment.

Prioritizing Sites for Public Art

A number of factors will come into play when prioritizing projects and sites. As Mt. Lebanon currently does not have a dedicated funding stream for public art, the availability of funding and the types of projects it can be used for will necessarily play a large role in deciding which projects happen. Since this is a new program, smaller-budget, temporary projects that directly engage local artists and residents are a key way to build visibility and vital community support at this stage. Specific opportunities will also be generated by the major streetscape renovations planned for the Uptown district. This could include temporary projects on sidewalks and other elements that are slated for demolition, earmarking some of the new streetscape elements for artistic intervention or design, or creating new permanent sites specifically for public art.

Priority Sites

There are many existing locations in Uptown and the Health Loop that offer potential locations for public art. Some of these might be ideal for short-term or temporary projects, while others might be locations for long-term or permanent works. As these areas change and develop in the coming years, new sites will likely become available. Sites are divided into two areas: Uptown and the Health Loop.

A full inventory of all sites identified as potential locations for public art is included in the Appendices.

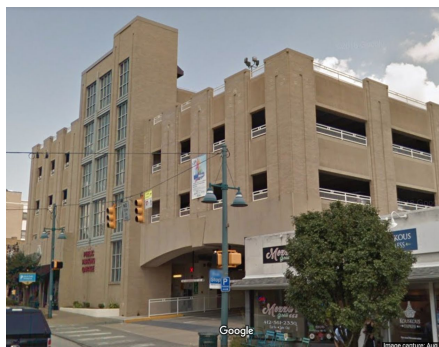
The following sites have been identified as Priority sites by the Design Committee. Each site includes the project types the committee feels is most appropriate for that location.



Safety Building - entrance

The Safety building is at the north entrance to the Uptown district, and is high-visibility location. Sites for artwork might include the planters at the entrance or portions of the building facade.

Project type(s): Permanent



North Garage - windows facing Washington Blvd. and south wall

The North Garage windows are a high visibility site as they are quite large and face the Cedar Ave. intersection. This could provide an excellent site for temporary artwork that could change regularly. This might be designed as window transparencies to be printed and installed on the inside of the windows by a local printer. This could be an ideal way to involve local artists.

Project type(s): Short term, Permanent



Clearview Commons retaining wall

This is a potential site for a mural.

Project type(s): Short Term, Permanent



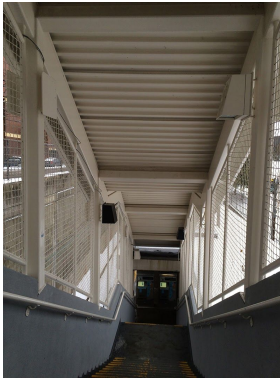
LRT Portal - entrance and “windows” in stairway

The LRT Portal is a main entry point to Uptown and is used by many commuters on a daily basis, but currently lacks the feel of an entrance to a distinctive place. Multiple potential sites for artworks include the facade of the Portal, the sidewalk outside the portal, and the stairway including the open “windows”. Project type(s): Permanent



LRT Portal from Parse Way and LRT Station shelter

The rear of the LRT Portal facing Parse Way offers a site of a mural or wall-mounted artwork, The connection between the station shelter and Portal could be enhanced with a ground mural, which would provide a more welcoming approach to Uptown and serve as wayfinding. Project type(s): Permanent



LRT Stop stairwell, interior and exterior

The LRT Stop stairwell, both the interior and the exterior facing Shady Drive, offer additional opportunities to emphasize this as the entryway to a distinctive neighborhood. Project type(s): Permanent



Crosswalks in business district: Shady, Academy, Cedar, Alfred and Central

Artist-designed crosswalks in the business district could be used to visually highlight the business district while increasing pedestrian safety. Designs could change on a regular basis, creating buzz and excitement, and would be a great way to engage local artists and designers. Note: Washington Road is controlled by PENNDOT while side streets are municipal. Project type(s): Short term

ADMINISTRATIVE PLAN

Definitions

Call for Artists - Notice of a public art or exhibition opportunity that gives artists the information they need to know in order to apply for the project. Primary types of calls include Request for Qualifications (RFQ) and Request for Proposals (RFP).

Commission of artist - The engagement of an artist to create a new artwork, or to provide existing work for a particular location.

Concept design - The initial design generated by an artist, which may be shown through sketches, maquettes, or diagrams, and is typically accompanied by an initial cost estimate.

Design Committee - A standing committee of the Mt. Lebanon Partnership focused on design related issues in the Uptown district including all of its physical elements: public and private buildings, storefronts, signs, public spaces, parking areas, street furniture, public art, landscaping, merchandising, window displays, and promotional materials.

Final design and construction documents - The design generated by an artist in which design details, placement, construction details, installation specifications, and cost estimates are finalized, and relevant documents are completed and stamped by a licensed engineer.

Invitational Call for Artists - A Call for Artists in which selected artists are specifically invited to apply for an opportunity via a Request for Qualifications (RFQ) or a Request for Proposals (RFP) process. Artists should be invited based on the quality of their previous work and its appropriateness for the project, and their qualifications for the specific conditions of the project.

Mt. Lebanon Partnership - A group whose mission is to create a vibrant community in Mt. Lebanon by promoting economic growth and preventing or correcting deterioration through the implementation of economic restructuring, design, promotions and organizational plans developed by the Mt. Lebanon Partnership Board of Directors on behalf of business owners, property owners, residents and volunteers with the Mt. Lebanon commercial districts. The Board of Directors of the Partnership are community minded individuals with a passion for downtown revitalization. They are small business owners, professionals, community stakeholders and residents. The Partnership works in a cooperative relationship with the municipality to achieve mutually beneficial objectives.

Open Call for Artists - A call for artists for a specific project which any artist may apply to, provided they meet the eligibility requirements stated in the application materials. This may take the form of a Request for Qualifications (RFQ) or a Request for Proposals (RFP) process.

Public Art - Art or design elements that have been planned and executed by an artist or artist team with the intention of being installed or presented in the public sphere, usually outside and accessible to all. The guidelines and procedures in this plan also pertain to indoor displays of artwork in publicly accessible areas in the Uptown district.

Request for Proposals - A call for artists that requires artists to submit credentials, typically in the form of a resume and work samples, as well as a conceptual proposal for the project. Other common required submission materials include a letter of interest, references, and an artist statement.

Request for Qualifications - A call for artists that requires artists to submit credentials, typically in the form of a resume and work samples. Other common required submission materials include a letter of interest, references, and an artist statement.

Site-Specific Artwork - Artworks that are created to fit the context of a particular site.

Roles and Responsibilities

Mt. Lebanon Commission

Description: The Mt. Lebanon Commission is a 5-member legislative body of Mt. Lebanon.

Responsibilities:

- Approve expenditure of municipal grant funding, part of which may be earmarked for public art
- Approve Concept Designs and Final Designs recommended by the Art Selection Committee and the Mt. Lebanon Partnership.

Mt. Lebanon Partnership

Description: The Partnership is a nonprofit organization composed of a 13-member Board of Directors. The mission of the Mt. Lebanon Partnership is to create a vibrant community in Mt. Lebanon by promoting economic growth and preventing or correcting deterioration through the implementation of economic restructuring, design, promotions and organizational plans developed by the Mt. Lebanon Partnership Board of Directors on behalf of business owners, property owners, residents and volunteers with the Mt. Lebanon commercial districts.

Responsibilities:

- The Art Selection Committee's recommendations go to the full Partnership for approval before going to the Commissioners.

Design Committee of Mt. Lebanon Partnership

Description: A standing committee of the Mt. Lebanon Partnership focused on design related issues in the Uptown district including all of its physical elements: public and private buildings, storefronts, signs, public spaces, parking areas, street furniture, public art, landscaping, merchandising, window displays, and promotional materials.

Responsibilities:

- Oversee the Uptown Public Art program as outlined in this plan, including partnering with other bodies/orgs for fundraising and initiating and managing projects.
- Serve on Artist Selection Committees
- Recruit community members to serve on Artist Selection Committees
- Promote public art in the Uptown and Health Loop districts

Art Selection Committee

Description: An art selection Committee is an ad-hoc Committee of the Partnership that reviews artist application materials for a public art project. The Mt. Lebanon Partnership will compose a committee of at least 6 people to best fit the needs of a particular project.

Each Art Selection Committee should include:

- At least 3 members of the Mt. Lebanon Partnership Design Committee
- Local artists / arts professionals, especially those with expertise similar to the project
- A resident or owner of a business/property in the Uptown or Health Loop district
- If applicable, a person with expertise in designing to improve accessibility as appropriate to the particular project

The following may be included in an advisory (non-voting) role:

- If applicable, a sculpture conservator or other specialist
- If applicable, a representative from the Planning Office, Public Works Department, or other municipal staff
- If applicable, a representative from Port Authority or other involved parties

Responsibilities:

- Review artist application materials and select finalist(s)
- Interview artists, review concepts, and recommend final selection.
- Review and recommend approval of artist Concept Design and Final Design.

Project Planning

Planning for a new project should begin with the following steps:

- Define the specific opportunity - the site and project type
- Identify project partners and key stakeholders, including the eventual owner of the artwork, and communicate with them about the scope and goals of project
- Decide on the realistic expected lifespan of the project, what care or maintenance will likely be needed for the duration, and who will be responsible.
- Discover the needed permits, permissions, or coordination with other construction
- Create a realistic budget and timeline.
- Set aside an amount equal to 10% of the project budget for repairs or maintenance

Once the basics of the project are established , a project plan should be generated, which includes the following information (much of this is information that will be included in the RFQ or RFP to artists):

- Description of the project location and any relevant site details.
- Project goals
- Evaluation criteria that will be used when reviewing artists qualifications and concept designs. The Guiding Principles listed above form a foundation for evaluation, to which specific criteria for a given project can be added.
- Project budget
- The project schedule, including when the call for artists is released, the application deadline, when concept designs are due, when selection decision will be made, and the deadline for when project should be completed / installed.
- A list of project partners and stakeholders, including the eventual owners of the artwork
- The artist's scope of work
- The expected lifespan of the project
- The artist selection method.
- A list of potential candidates for the Art Selection Committee
- Community engagement strategies to be used and specific groups that should be involved.
- A communications / marketing strategy for promoting the project - both in the call for artist stage and following stages that need public involvement
- Potential partners and any necessary agreements

Public Art Commissioning Process

Once a project has been defined and a project plan has been created, the commissioning process should follow these steps:

Form an Art Selection Committee

A Selection Committee should be formed for each project. It should be composed of a minimum of 6 members including representatives of the design committee and other groups as outlined in the Roles and Responsibilities section. Other professionals may be invited to join the Committee discussion as advisory (non-voting) capacity. For example, for public art projects that are part of construction projects, architects from that design team might be included, or for a permanent public sculpture, an art

conservator might be asked to advise. For artworks that will be owned by the municipality, a representative from the municipality may be invited to participate in an advisory capacity.

Select the Artist and Concept Design

The first phase of the selection process is to develop and issue either a Request for Qualifications (RFQ) or a Request for Proposals (RFP). Either of these may be done as an Open Call for Artists or an Invitational Call for Artists.

- Request for Qualifications - an RFQ is the most commonly used selection process. An RFQ should include a description of the project and site, context, project goals, key stakeholders, budget, timeline, artist scope of work and submission instructions. This is a two-part process. In the first step, artist submissions are reviewed, and finalists are selected. In the second step, finalists are paid a fee to develop concept designs, which typically include a written project description, images or a model, a list of materials and fabrication techniques, and a detailed budget and timeline if applicable. These concept proposals are then reviewed by the Art Selection Committee, and a final selection is made. Selections should be made based on the values outlined in the Guiding Principles, as well as the specific project criteria outlined in the project plan. The Committee's recommendation then goes to The full Partnership for approval. If the project involves public finding or occurs on public property, it then goes to the Commission for approval. Once the project has been awarded, the artist proceeds with Final Design. A sample RFQ is included in the Appendices.

An alternate version of this process is to use an interview-based selection, in which finalists are selected based on qualifications, and then interviewed by the Art Selection Committee. A selection is made based on the interview, and then the artist would proceed with the design development process.

- Request for Proposals - An RFP is less commonly used, and will typically get less response from artists. In this process, artists are required to submit a concept proposal as part of the initial submission materials. Because artists are not paid for creation of their proposals in this process, it should only be used for smaller projects requiring a very simple proposal, such as a 2-D design with no detailed project budget required. This type of application process tends to attract less-experienced artists who may not have a portfolio of previous professional to submit to an RFQ. For this reason, it can be a way to open the door to local artists to participate in public art, regardless of their experience level.

Execute the Artist Contract

Once the artist has been selected as a finalist, the municipality or eventual owner of the artwork would enter into an agreement with the artist to develop a Concept Design, and if the artist has been awarded the project, an agreement to develop a final design and related documentation, and to fabricate and install the artwork, as appropriate to the project. A template of an artist contract is included in the Appendices.

Final Design and Fabrication

During the final design phase the artist refines the design, developing the technical details including fabrication materials and techniques and the budget. Depending on the specifics of the project, the artist may be required to have elements of the projects reviewed and stamped by a licensed engineer. The project manager may be required to submit appropriate documentation to relevant municipal offices.

Installation

The design committee (or other project manager) should obtain all necessary permits and permissions and ensure that any site preparation or infrastructure is in place before installation. The design committee or project manager should also coordinate installation with necessary municipal departments and property owners.

Maintenance

After installation, a maintenance plan should be obtained from the artist. This should include written instructions for proper maintenance of the work, documentation of all materials and fabrication processes used, contact information for all fabricators, brand names and sources for materials used, and any applicable manufacturer's warranties. A maintenance form to be filled out by the artist is included in the Appendices.

Funding for repairs or maintenance, about 10% of the project budget (or more if deemed necessary) should be set aside for the lifespan of the project.

For new artworks , the artists should warranty the work against defects in workmanship for 1 year.

Donated or loaned artworks (including artwork loaned for temporary exhibits)

In the event that a party is interested in donating or loaning artwork for temporary exhibit or permanent installation on public property (including indoor exhibits), the following steps should be taken:

1. The donor/lender should contact the Design Committee to inquire about the availability of the site. (The Committee should consider creating a public email address for this purpose.)
2. The donor/lender should complete an Application for Donation / Loan of Artwork and submit the completed application and necessary materials to the Design Committee.
3. Depending on the specifics of the proposed artwork donation/loan, the Design Committee may review the application and make a decision, or may choose to assemble an Art Selection Committee, including key stakeholders, specialists, etc.
4. The decision for the Design Committee or Art Selection Committee follows the same process as for other recommended proposals, going to the full Partnership for approval, and if necessary, to the full Commission.

APPENDICES

- A. Inventory of existing potential sites
- B. Public Art Survey - Complete Report of responses
- C. Annotated Model Public Art Commissioning Agreement (sample contract)
- D. Conceptual Design Development Agreement (sample contract)
- E. Sample Request for Qualifications - Parking Garage
- F. Sample RFP - Traffic Wrap
- G. Sample RFQ - Fallen Five Memorial
- H. PAN Best Practices for Commissioning Public Art Projects
- I. Asphalt Art Guide
- J. Presentation on Examples of Public Art
- K. Artwork Maintenance Form
- L. Application Form for Donation of Permanent Artwork
- M. Application for Temporary Loan or Exhibit
- N. Recommended resources