

PUBLIC ART IS A COMPONENT OF  
A VIBRANT, LIVABLE COMMUNITY.  
**LANCASTER PUBLIC ART**  
HAS A TEN-YEAR PLAN TO ENGAGE  
EVERY NEIGHBORHOOD IN THE  
CREATION OF WORKS OF ART.

A TEN-YEAR PLAN FOR PUBLIC ART  
LANCASTER, PA 2017-2027

This public art plan reflects the ideas expressed  
in community meetings and surveys, stakeholder  
interviews, and planning sessions.



**CITY OF  
LANCASTER**  
*A City Authentic*

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# Introduction

Public art is a component of a vibrant, livable community. This is demonstrated in Lancaster, where appreciation and experience of public art has increased since the launch of the 2009 strategic plan for public art. After achieving almost all of the goals of the 2009 plan, Lancaster is now poised to go deeper. This ten-year plan will engage every neighborhood in the creation of public art.

The plan was created through community conversations, stakeholder interviews, meetings with the City of Lancaster staff and Public Art Advisory Board members. Over 350 people participated in a public art survey. We learned people like the direction that public art has taken and they want more. Here are some of the things they would like to see:

- variety in the types of public art projects
- opportunities for local and regional artists to participate
- connectivity between artists and communities
- learning opportunities and events with a public art component
- positive transformation of neglected places through public art

Lancaster Public Art can build on the anticipation and excitement that the plan process has created to guide the next ten years as a public art decade defined by equity, livability, and excellence.

The focus areas outlined in the plan will result in a wider variety of public art projects, ensuring that every neighborhood is included in the changing cityscape of Lancaster. Through the leadership of Lancaster Public Art, community voices will be part of defining those changes by ensuring participation in the public art process for city projects, and giving communities and artists agency to initiate and implement projects through new policies and programs.

A legacy of excellent public art projects is often the result of a strong and robust public art program. Opportunities for Lancaster Public Art to strengthen its administrative structure and

develop new partnerships and collaborations are outlined below. The program is poised to be a regional leader that will foster new ways for artists and communities to collaborate.

The implementation of a public art plan is only successful when its contents align with the vision and aspirations already bubbling under the surface in a community. Developing a plan is a way to connect ideas and people to a framework that will empower them to achieve goals. Lancaster wants to be a place that is distinguished by diverse, connected communities. This plan aims to foster sincere collaborations and provide opportunities for multiple voices and perspectives to be present for Lancaster to be the best place it can be.

This plan is ambitious, but it should not be intimidating. It's a road map for the next decade of developing opportunities for artists

to work in the public realm. As the consultants for the project, we were inspired by Lancaster to develop an innovative plan that reinforces Lancaster Public Art's assets: community connections, a strong staff and advisory committee, and residents who are open minded about the role art and artists will play in the future of Lancaster.

**RENEE PIECHOCKI and JENNIFER MCGREGOR**

December 2016



# Principles

Lancaster Public Art will be guided by the following principles to implement this ten-year plan.

- Quality not quantity. Focus on developing excellent artworks and memorable experiences.
- Foster partnerships and inspire the private sector to create art in the public realm.
- Be equitable. Provide public art opportunities in every neighborhood.
- Create a vibrant community by producing a variety of artwork types throughout Lancaster.
- Integrate art into the key projects listed in the Capital Improvement Plan to increase the impact of art at these sites.
- Welcome local artists and organizations to initiate art on city property through a policy for temporary public art.
- Develop education and outreach resources for residents and visitors to increase awareness and appreciation for public art and foster neighborhood connectivity.
- Empower artists in the community to make successful public art projects locally, regionally, and nationally.
- Identify a dedicated funding stream for public art.
- Have fun. At the end of the day, remember public art is a way to make Lancaster a great place to live, work, and visit.



# Vision, Goals, Strategies

Focus on equity, livability, and excellence to promote neighborhood connectivity, create meaningful collaborations, and magnify Lancaster's distinct sense of place. This will position Lancaster as a city distinguished by public artworks and engaged communities.



## GOAL #1

# EQUITY

Every community in Lancaster will have opportunities to collaborate with artists on projects in the public realm.

### STRATEGIES:

- Instill diversity, equity, and inclusion in the planning and production of art in public places in Lancaster.
- Work with community organizations and residents to identify a location to present temporary art in each quadrant: NE, NW, SE, and SW.
- Create a policy for temporary public art that outlines the process for artists or organizations to initiate projects on public property.
- Foster partnerships with public- and private-sector entities to diversify public art initiatives. The City of Lancaster shouldn't lead or be in control of every initiative, but it can add value and expertise via partnerships.
- Empower local artists by developing resources to keep them informed of opportunities and by helping them develop skills to compete for public art projects.
- Build on the engagement fostered by this plan to create an effective framework for artists and communities to genuinely collaborate on public art projects and events.

## GOAL #2

# LIVABILITY

Public art contributes to Lancaster's sense of community, livability, creativity, and character.

### STRATEGIES:

- Enable artists to live in Lancaster by fostering their public art success locally, regionally, and nationally.
- Encourage private developers and nonprofit entities implementing capital construction projects to commission or purchase art for their projects.
- Integrate art into everyday places to make them more desirable and amplify neighborhood character.
- Transform unsightly or underutilized places into assets with public art and placemaking that enhance Lancaster's livability.
- Inform residents and visitors about public art assets and experiences in Lancaster through social media, events, and programs.
- Consider short- and long-term opportunities for public art for every master plan, community plan, and development initiative in Lancaster.

## GOAL #3

# EXCELLENCE

Public art initiatives in Lancaster are guided by artistic excellence and sincere community participation.

### STRATEGIES:

- Focus on developing excellent artworks and experiences rather than stretching limited resources to produce a high volume of projects that are not memorable.
- Develop artist selection methods that will deliver relevant and engaging public art.
- Create the infrastructure for artists to do their best work.
- Offer opportunities for community members to participate in the public art process from artist selection through stewardship.
- Increase awareness about public art, placemaking, and beautification best practices and methods.

# Focus Areas

ART INTEGRATED INTO DESIGN

TRANSFORMING EYESORES INTO ASSETS

TEMPORARY COMMISSIONS FOR ALL

MAKE LANCASTER SQUARE A PLACE

COMMUNITY IDEAS FOR TEMPORARY ART

In the past decade, public art has become integral to Lancaster’s identity as a city that values and embraces creativity and the arts. The breadth of the city’s collection of artworks in public spaces has expanded from murals, monuments, and bronze figures to contemporary sculpture in many city parks, installations that combine poetry and visual art, artist-designed building parts such as bike racks, and a community sound project.

The City of Lancaster’s public art program and other entities that have commissioned art in public places have built excitement and anticipation in the community. The desire for public art to be a part of life in Lancaster was clearly demonstrated in the public art survey distributed during the development of this plan.

Of the 363 people who responded, a vast majority agreed:

- Public art is part of a vibrant community (96%).
- Public art is a way for Lancaster to express what is unique about the city (94%).
- Public art is a way to support artists living in the community (93%).
- Public art is a way for people to feel connected to their community (93%).

This section of the Public Art Plan guides the development of new public art projects in the community commissioned by Lancaster Public Art or developed in collaboration with the city. The focus areas are grounded in the advice and feedback that people generously shared during public meetings, one-on-one interviews, and the survey. It is informed by best practices and current directions in public art, including temporary and integrated artworks, encouraging artists and community organizations to collaborate, and enhancing neighborhoods through increased social and physical connectivity.

The public art survey included questions about funding sources: 95% of the respondents stated that private funds were appropriate for public art, and 73% stated that public sources were appropriate for public art.

The focus areas take this into consideration. Art integrated into design and policy for temporary public art projects are opportunities for making the most of limited public dollars. Temporary art commissions by Lancaster Public Art, a program to transform eyesores into assets, and considering Lancaster Square as an art site, would be funded privately and offer opportunities to collaborate with private developers.



# Art Integrated Into Design

Aesthetic upgrades to everyday places are desirable and amplify community character. When art is integrated into design, small and modest budgets can have big impacts on an entire site, maintenance costs can be reduced, and a range of artists can participate.

The public presentations and surveys conducted for Lancaster strongly indicate more opportunities for integrated art should be identified for the City of Lancaster projects.

The City of Lancaster will integrate art into their future capital projects and seek opportunities to encourage private developers to employ this strategy.

## WHY?

- Small and modest budgets can be stretched to have an impact on an entire site, rather than in just one isolated location at a site.
- Maintenance costs can be reduced when the artwork materials are similar to the rest of the project and do not require special conservation or maintenance.
- The range of artists who can participate increases because they can translate their concepts into artworks made of construction - grade materials that are built by contractors or fabricators.

## HOW?

### Ways to Integrate Art Methods

- Design Team: Create an opportunity for collaborations between an artist and architect, landscape architect, or engineer so an entire site or specific areas are designed together. The artist's elements are integrated into the construction documents and bid out through the regular construction process.
- Artist Enhanced Features: Simple aesthetic upgrades to functional elements such as fences, railings, benches, or pavement are designed and sometimes fabricated by the artist or a contractor. They can be installed on-site by the artist or a contractor.
- Hybrid Option: An artist is asked to create the aesthetic approach for one or more sites in a project, such as retaining walls, glass windows, or floors. The artist may fabricate parts of the artwork or send parts to specialty fabricators while other components are included in the construction documents. Specialty components are then installed by the general contractor or the artist's installer to the specifications outlined in the construction documents.

### Identify Capital Improvement Plan (CIP) Art Projects Early

The key to successful integrated art is identifying ways that art can be incorporated in the early stages of the project and outlining the proper timing to select the artist. Integrating art once construction documents are made can result in very costly change orders.

Lancaster's Public Art Manager is part of the Department of Public Works and in an ideal position to identify potential projects in the Capital Improvement Plan.

## Steps to Integrate Art Into CIP Projects

- The Public Works (PW) director involves the Public Art (PA) manager in early discussions of potential CIP projects.
- The PA manager builds relationships with city staff in all departments to share information about public art strategies and get feedback about upcoming CIP projects.
- The PA manager builds relationships in the community to understand how integrated art will improve specific sites or neighborhoods.
- The PW director and PA manager review the scope of the CIP projects for potential integrated opportunities.
- Using the criteria below, the PW director and PA manager decide on a list of the best CIP projects for integrated art and an art budget for each project.
- Consider the budget, schedule, and criteria below to focus on a method for including integrated art: a design team project, an artist-enhanced feature, or an artist-designed component.
- Once the CIP projects are identified, the PA manager develops a description for the integrated art that includes opportunities for integration, methods for integration, and a schedule for artist selection and design development that aligns with the overall construction project. This information is shared with the PW director, city staff, and community leaders as required.

## Criteria for Integrated Art

How should the City of Lancaster decide if integrated art is an appropriate public art project type for a specific site? Criteria listed below serve as a guide to evaluate this option based on the plan's goals. Projects will not meet all criteria.

### EQUITY

- The neighborhood where the project is located does not have any public art.
- The neighborhood where the project is located only has historic or nonintegrated contemporary artwork, such as murals or sculpture.
- An integrated artwork would result in high-quality materials or methods that are not found at other sites in this neighborhood.
- There is an opportunity to work with a local or regional artist who has limited or no public art experience.

### LIVABILITY

- The capital improvement project can benefit from aesthetic enhancements that will enliven the community. For example, a project where an artist could improve the experience of living near or traveling by the site by serving on the design team to enhance retaining walls, barriers, or other traditionally unappealing site requirements.
- The community that uses this site has expressed a strong desire for integrated artwork.

## EXCELLENCE

There is an opportunity to bring an artist in very early to have a meaningful collaboration with the design team or the community who uses the site. There is an opportunity to increase the diversity of public art in Lancaster by commissioning an integrated artwork at this site that would be distinctive and powerful. The budget for integrated art would result in an artwork that will emphasize Lancaster's desire for artistic excellence.

## Funding for Integrated Art

Currently, the City of Lancaster requires that CIP funding allocated for art be matched by outside sources. This can be successful for freestanding sculptures or murals, mosaics, or other functional or decorative artworks that are applied to a site. We do not recommend this funding strategy for integrated art for several reasons:

- It is not possible to ask an artist to be a member of a design team if the complete budget is not secured, and if a fee for the artist is not set aside.
- Waiting for private contributions can delay a project and impede integration. Any private funds should be secure at the start.
- This plan calls for new public art project types that will require fundraising from private and public sources. Don't create unnecessary competition with your other funding requests.

Instead, include art allocation from the CIP budget that does not have to be matched. The total funds allocated will cover some costs to design the artwork. Other costs will be allocated from the construction project. For example, the art allocation can cover the artist's design fee and creation of specialty components, but not the installation or site preparation, which can be part of the

construction budget. A \$30,000 or \$50,000 budget for integrated art will go further if the general contractor is responsible for some or all of the artwork's fabrication and/or installation.

## Benchmarks

The Public Art Network Year in Review Database has examples of all types of public art, including very strong examples of integrated art. This collection expands each year with a selection of juried projects. When using this resource, note that it does not include "integrated" or "design team" as search terms. Try looking for "environmental/land art" as a start, or sites such as "streetscape" to start.

<http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/pan-year-in-review-database>

Public Art Archive is a database of public art projects across the United States. It is not juried. It also does not have "integrated" as a search term, but does have placement sites such as streetscapes, water treatment plants, and airports that have many integrated works.

<https://www.publicartarchive.org/>

City of Phoenix's Public Art Program publishes their five-year CIP on their website:

<https://www.phoenix.gov/arts/public-art-program/public-resources>

# Community-Identified Sites for Public Art

Every community presentation held for this plan elicited ideas about a streetscape, vacant lot, chain-link fence, empty wall, parking garage, gateway, water tower, or other spot that could be enhanced and turned from an eyesore into an asset. Lancaster Public Art can build on the city's enthusiasm for public art by creating a program that asks people to reconsider places in their communities that can be changed. The projects can be initiated by artists, residents, organizations, or other entities.

## WHY?

Small- and mid-scale projects can inject community character into a place and amplify what is unique about Lancaster, enhancing its livability.

Communities will be empowered by identifying projects and leading their transformation.

Artists can develop public art skills on small-scale projects that will help them compete for future public art opportunities locally, regionally, and nationally.

Community members will gain experience in public art processes that they can employ in future projects.

## HOW?

Develop a fund and process for communities and artists to transform unsightly or underutilized places into assets with temporary or permanent public art and placemaking.

This program would benefit from strong partnerships and collaborations with public and private entities that are concerned with livability, quality of life, and community development in Lancaster. It is not realistic or smart for Lancaster Public Art and the City of Lancaster to be the only entities engaged in this effort. Instead, they can be the lead organizer of a public-private partnership to implement this program.

- Identify a consortium of partners to collaborate with on funding a program for communities and artists to transform unsightly or underutilized places into assets with temporary or permanent public art and placemaking ideas.
- Community organizations, artists, and designers could identify the locations and the solutions. Alternatively, a list of locations can be announced in advance and ideas for transformation solicited. The proposals can be reviewed and monitored by a program committee. It would be possible for the applicants to leverage other funds outside of the program to complete their projects.
- Consider a 2 to 3 year pilot phase where a limited number of projects are initiated, followed by an evaluation of the projects and process.
- Lancaster Public Art will develop criteria for the projects during the pilot phase that are then refined during evaluation. Use the criteria for integrated art above as a guide.

## Funding

In addition to bond funds for public property or general funds being allocated by the City of Lancaster, this program is an opportunity to leverage a number of different funding sources that are focused on community development, livability, beautification, and/or public art. The program's partners could each contribute funds, donations could be solicited from individuals and foundations, and donations and sponsorships from corporations and developers are all possible funding sources.

## Benchmarks

Neighborhood Allies' Small and Simple Grant Program:

<http://neighborhoodallies.com/what-we-do/mobilizing-capital/small-simple-grants/>

NYC Department of Transportation's Community Commissions Program:

<http://www.nyc.gov/html/dot/html/pedestrians/dotart.shtml#community-commissions>



# Temporary Commissions for All

The strong desire to provide every neighborhood in Lancaster with access to public art opportunities was repeated during the community meetings, stakeholder interviews, and the Public Art Plan survey. The City of Lancaster will commission temporary works of art in at least four different neighborhoods. For the first few iterations of the program, the sites can remain the same while the artworks change every few years. Possibilities include a site for changing sculpture installations, murals, projections, sound pieces, or interactive projects.

## WHY?

- As the leading public art entity in the region, Lancaster Public Art will be able to attract more renowned artists and consider larger-scale artworks. The program can manage more complex projects than many community organizations and individual artists.
- Lancaster Public Art is also committed to providing excellent art experiences in each community, and will be able to choose locations and project types that provide more equitable access to public art.
- The new program is also an excellent way for Lancaster Public Art to grow and develop new partnerships with local, regional, and national organizations.
- Lancaster Public Art is also well positioned to explore new media and working methods for temporary public art, which would increase the diversity of public art projects in the community.

## HOW?

Lancaster Public Art will develop a working group in each quadrant to identify sites for temporary public art commissions. The working groups will consist of community organization representatives, city colleagues, and residents. This program will roll out over the ten-year time period of this plan.

Consider identifying sites that:

- offer new communities access to contemporary public art
- increase connectivity between neighborhoods
- inspire artists with their history, complexity, or design
- align with other community or city initiatives
- are unexpected or exceptional

The artworks should last up to five years, allowing for one site to have more than one artwork presented in the next ten years. For example, could the water tower in Buchanan Park become a site for an ongoing series of commissions? Is there a location that is an ideal spot in Cabbage Hill to develop changing sculpture exhibitions?

Flexibility is important in the first few years as the systems for the program are evaluated. Lancaster Public Art should experiment with commissioning new works, hosting existing works, inviting guest curators, and releasing calls for artists. Determine the ways that work best for each site and refine the program guidelines every few years.

## Funding

This program will be funded through a combination of private dollars and city contributions. Grants from local, state, and federal sources including the Lancaster Community Foundation, PA Council on the

Arts, and the National Endowment for the Arts should be explored. Local and regional businesses who have interests in the locations that are selected or the content in the artwork being presented may be good resources. It would also be important to investigate opportunities for this program to be funded by private developers who are seeking to support the neighborhoods they are working in. The City of Lancaster should expect to contribute time and labor and other in-kind resources to this program.

## Benchmarks

Rose F. Kennedy Greenway Conservancy's Public Art Program:

<http://www.rosekennedygreenway.org/visit/public-art/>

Regional Arts and Culture Council's Temporary Art Initiatives:

<https://www.racc.org/public-art/temporary-public-art/>



# Make Lancaster Square a Place

Lancaster Square is a key location that is on its way to becoming a place. There are many opportunities to employ the ideas of the Public Art Plan at this location, from integrated works of art to defining sites for temporary works of art. Planning for public art in the plan will encourage other private developers to consider public art strategies in their projects.

## WHY?

- Lancaster Square occupies a prominent location downtown and its revitalization is poised to capture people's imagination.
- Transforming Lancaster Square into a piazza will solidify Lancaster's reputation as a creative, welcoming city.
- The project is an excellent opportunity for Lancaster Public Art to form a relationship with an arts-friendly developer.

## HOW?

- Lancaster Public Art and the developer could cohost a focus group or visioning session about the future of the publicly accessible places in Lancaster Square.
- Before the redevelopment begins, the site could be used for temporary installations or events. This site can be a place to test and evaluate the policy for temporary art. Criteria for future projects can be developed by evaluating the successes and challenges of these initial activations.
- Lancaster Public Art encourages the developer to include artists on the design team to identify opportunities for integrated art.
- Once the site is renovated, Lancaster Public Art can take the lead or partner in the development of arts programs, public art, and placemaking projects.
- In addition to the plaza, consider commissioning artists to develop projects for the vacant storefronts near the street.

## Benchmarks

City of Pittsburgh's Market Square Public Art:

[www.marketsquarepublicart.com](http://www.marketsquarepublicart.com)

Houseguest, an artist-in-residence program at Pioneer Courthouse Square in Portland, Oregon:

<http://www.houseguest.org/>

# Community Ideas for Temporary Art

Lancaster's citizens value public art and want to increase the number of locations and types of projects that can be experienced in the city. Partnerships and policies are needed to capitalize on the community's enthusiasm for art and creative places. Lancaster Public Art will create a policy for temporary public art that outlines the process for artists or organizations to initiate art ideas for public property.

## WHY?

- Create opportunities for more local and regional artists to develop public art skills.
- Inspire more entities and individuals to have a role in the development of art and placemaking in their communities.
- Encourage experimentation and variety in media, forms, and content that may be best expressed through temporary installations. Temporary art also is a way to evaluate different approaches to art and placemaking at specific locations when a permanent solution is not evident or affordable.
- Ensure that even if funds for public art commissioned by the City of Lancaster are scarce, there will be a way for new public art to be experienced in the community.

## HOW?

- Develop a policy for temporary public art. The policy should allow for applications from individual artists, artist collaborations, and organizations. Residency in Lancaster should not be a requirement.
- Determine if there needs to be a definition of "temporary" and include it in the policy.
- Determine if the City of Lancaster will insure the artworks during their display period or if they will be self-insured.
- Develop an application process. Consider if proposals will be reviewed annually, biannually, or as they are submitted. The application process can outline specific goals and criteria for the program. These can change as needed in order to complement or reinforce Lancaster Public Art initiatives, or offer a means for alternative public art project types to be produced that are different from Lancaster Public Art's work.
- Lancaster Public Art Advisory Board or Lancaster Public Art staff will review proposals. City department staff will be included as needed.
- Funding for the projects should be the responsibility of the applicant. The city could contribute in-kind support and funding on a case by case basis.
- Lancaster Public Art can work with the applicant to develop educational programs, events, or other methods of informing and engaging the communities and neighborhoods that will experience the work.



## Public Art Policy Components

The policy should include the following components

- Description of eligible locations
- Description of how the lifespan of the temporary artwork will be determined
- Criteria that aligns the temporary artworks with the City of Lancaster, Lancaster Public Art, and neighborhood goals
- Application process and materials
- Responsibilities of the City of Lancaster
- Responsibilities of the entity proposing the project
- Ownership of the artwork during the display period
- Display period time frame and requirements for removal

## Funding

The policy for temporary public art assists artists and organizations to develop a project and find a location on the City of Lancaster property. Since the city's resources for public art are limited, the policy can be used as a strategy to encourage other entities to commission and produce projects. It is reasonable to expect that applicants will come with fully funded projects and not need financial assistance from the city to produce their ideas. A separate program for the city to fund temporary projects is described in the following section.

## Benchmarks

New York City Department of Transportation's Arterventions Program:

<http://www.nyc.gov/html/dot/html/pedestrians/dotart.shtml#arterventions>

New York City Parks Department's Temporary Public Outdoor Art Guidelines:

<https://www.nycgovparks.org/art-and-antiquities/temporary-guidelines>



# Education, Outreach, and Professional Development

Lancaster has a solid collection of art in public places, from historic to contemporary works. Instilling community pride in the existing collection and new and upcoming projects builds appreciation for public art and Lancaster's history and changing community.

Diverse programming that directly or indirectly relates to public art will appeal to Lancaster's residents and visitors. The following strategies can be tailored for different age groups, including families.

- Expand the capacity of local and regional artists to be able to produce successful public art projects. Examples of potential programs are outlined below.
- Produce multilingual programs and materials.
- Develop partners to conceptualize and produce these programs. In addition to the Public Art Advisory Board, there are many other potential collaborators including historic- and outdoor- oriented groups and clubs, local schools and colleges, civic organizations, and organizations that serve specific communities.

## ENGAGING THE COMMUNITY

**OPPORTUNITIES TO MEET ARTISTS:** Artist talks, panels, or studio visits with artists who have public art experience connect the public to

artists and their sense of curiosity and creativity. Organize public events led by commissioned artists. Invite artists who have completed projects to join other events to talk about their work, for example during a bike or walking tour that includes public art.

**INTERACTIVE ARTWORKS:** Some projects commissioned in Lancaster will feature artists who make work that includes community engagement to develop its content or form. For example, the Sound Map project asked members of the community to submit content. Other projects rely on physical interaction to fully function.

**COMPLEMENTARY PROGRAMS:** The possibilities are endless for developing public programs that accompany installations. The Public Art manager and the Public Art Advisory Board should work to develop a menu each year. Programs can be offered during the planning phases of the artwork or once it has been installed to promote appreciation and understanding of the projects. Fitness activities such as yoga, bike tours, lunchtime walks, or dance classes can occur in proximity to artwork installations. While the focus will be the activity, information about the artwork can be made available to participants.

**INTERPRETATION:** Programs to guide the public through in-person visits and self-guided visits could be developed in collaboration with a local art history program or museum, or directly by Lancaster Public Art. In addition, trained volunteers could be available to talk about the art and history of a site. The Rose F. Kennedy Greenway in Boston, Association for Public Art in Philadelphia, and LA Metro in Los Angeles are models for excellent volunteer programs.

**PRINTED MATERIALS:** Brochures, walking guides, and posters that feature the temporary and permanent artworks, as well as public programs in the park, should be available in key community spots across Lancaster. The materials should have a common visual identity to build awareness of the program.

**WEBSITE:** Build Lancaster Public Art's website capacity to link to artist lectures and tours of the artworks, descriptions, and images of all artwork presented in Lancaster, and include links to self-guided tours and activities.

## PROFESSIONAL DEVELOPMENT FOR ARTISTS

Artists who participated in our community meetings and stakeholder interviews expressed a desire for public art training. Public art projects can be a revenue stream for some artists. Helping artists develop the capacity to successfully complete public art projects locally, regionally, and nationally are ways to improve artist livability in Lancaster.

Lancaster Public Art can seek out collaborators and outside speakers or leaders for these programs as needed or desired. Cohosting professional development opportunities could be a good way to share costs and ensure filled seats.

**SKILL-BUILDING WORKSHOPS:** These can range from basic workshops on how to apply for commissions and develop project budgets to in-depth workshops on developing community engagement strategies. Consider offering one or two workshops a year.

**AMERICANS FOR THE ARTS' PUBLIC ART NETWORK WEBINARS:** These webinars are available free for AFTA members and can be screened publicly. Consider inviting artists and other interested people to watch the webinars together and then have a follow-up discussion.

**OPPORTUNITIES TO MEET ARTISTS AND ARTS ADMINISTRATORS:** When an artist from outside of the community is creating a work of public art in Lancaster, develop opportunities for local artists to meet and interact. These artist-

only events could focus on how the visiting artist develops public art projects as well as in-depth topics such as finding fabricators, developing concept and shop drawings, and more. Lancaster Public Art can partner with other local organizations to invite arts administrators and curators from other parts of the country to visit Lancaster to meet local artists for portfolio reviews.

**POSTING CALLS FOR ARTISTS:** Since Lancaster does not have a local arts council, many of the functions normally housed in that organization are lacking. Instead, Lancaster Public Art should build its own networks. As the leading organization for commissioning artists in the region, develop the website to function as a go-to place to post calls for artists, arts-related programs offered by other community partners, public art resources, and professional development opportunities for artists. To start, Lancaster Public Art could link to other artist opportunity sites. The current call-for-artist function is not geared to artists seeking opportunities.

## Benchmarks

Philadelphia's Association for Public Art has a fantastic array of public programs:

<http://www.associationforpublicart.org/>

Pittsburgh's Office of Public Art has public programs and many professional development opportunities for artists, including an artist opportunities list:

<http://www.pittsburghartscouncil.org/public-art/public-art-events>

# Implementing the Plan

## CHANGES TO ADMINISTRATIVE STRUCTURE, FUNCTION, AND VISIBILITY

The positive growth of public art in Lancaster and the excitement expressed in our community meetings and survey are due in large part to the work of the City of Lancaster and the Public Art Advisory Committee. To continue to grow, effectively manage the directions outlined in this plan, and to be a proactive leader in the community some changes will be needed in administrative structure and function.

## CITY OF LANCASTER'S PUBLIC ART PROGRAM

### Identity and Marketing

- Focus the identity of the City of Lancaster's public art program. Ultimately, the goal is to increase visibility for the program so it will be more successful at raising funds and partners in the public and private sectors.
- The City of Lancaster's Office of Public Art should formally adopt and use the name Lancaster Public Art to reflect the name that most people use for the program. In addition to [publicartlanaster.com](http://publicartlanaster.com), purchase [lancasterpublicart.com](http://lancasterpublicart.com) and have both link to the same site. This is not a name change. It is making official a name that most people already use.

- The website is well designed and organized. Having a separate, independent website that links back to the city's website is helpful and informative. This plan includes suggestions for ways to expand the information available on the site to provide more educational and professional development services for artists. Lancaster Public Art should make an effort to continue to post information on other relevant sections of the city's website and on partners' websites.
- Lancaster Public Art should have its own Facebook, Instagram, and other social media accounts to provide consistent, curated information about public art and the arts in Lancaster. Lancaster Public Art should work with LOOP to co-promote events rather than have public art information buried within another entity. The National Arts Marketing Project (<http://www.artsmarketing.org/>) offers an annual conference, online resources, and workshops to fine-tune marketing practices.
- Lancaster Public Art should consider maintaining a mailing list for artists, public art enthusiasts, community members, and colleagues. An e-newsletter should be considered in the next few years. It can feature opportunities for artists, educational programs, press releases, news stories, and regional and national public art-related content. This also may be accomplished through a robust Facebook page with a large number of followers.

### Appropriate Staffing Level

In the next three years, the City of Lancaster must expand the number of staff of the public art program to maintain high standards and the increased workload of implementing the projects and programs in this plan. At least one additional full-time staff member will be needed for project management or program administration.

The Public Art Advisory Board (PAAB) currently takes on roles as project assistants and project managers. This has been an effective model that has resulted in buy-in and dedication from the board members. However, to achieve the goals of this plan, the PAAB must take a more active role in cultivating funds and partnerships. The current hands-on project management role may not be feasible given the increased needs.

## Artist Selection Method

In order to develop public art projects with sincere collaboration between communities and artists, Lancaster Public Art should update the range of methods it uses for artist selection. In the past, most projects have been procured through a Request for Proposals process. This type of call should be employed in limited situations, perhaps for small budget projects where local community artists will be invited to submit ideas for places they are already familiar with. The program should use Requests for Qualifications for most of its open calls, develop a prequalified list of artists for projects with a short timeline for project development, and be open to inviting small groups of artists when a specific skill set or experience is required and the project timeline is limited.

## Collection Management

The City of Lancaster's public art collection is growing. In addition to historic sculptures and memorials, there are more recently commissioned murals, sculptures, and artist-designed building parts. Implementing this plan will result in more integrated works, temporary works, and other forms.

Lancaster Public Art must develop a collection management system that includes a database of artworks, including works that were temporary, a maintenance plan and schedule for each artwork, a gift policy to review applications for donated works of art, and a deaccessioning policy to remove works of art

from the collection. To provide easy access to the City of Lancaster colleagues and to integrate with their GIS mapping, communicate with the city's Department of Planning and Public Works to determine the database system that should be used.

## City Hall Gallery and Amtrak Exhibit Hall

Lancaster Public Art manages the gallery in City Hall and the exhibit cases in the Amtrak station. In the next year, these valuable spaces should be reconsidered and aligned with this plan. Develop a strategy to transform these current venues into locations to present high-quality installations by local and regional artists or exhibits that relate to public art projects in communities. These spaces are ideal places for artists to gain valuable public art skills.

## Benchmark

The Regional Art and Culture Council's excellent Installation Space in their courthouse building:

<https://racc.org/public-art/installationspace/>.

## PUBLIC ART ADVISORY BOARD (PAAB)

The expansion anticipated in this plan requires the advisory board to take a stronger role in building partnerships that result in projects that are more integrated in the community. It also requires attracting members with strong fundraising and/or community connections.

### How-to Guide for New Members

In 2016, several of the board's founding members will leave the group due to term limits. They leave with a vast amount of institutional knowledge and know-how. These members would be valuable contributors to a how-to guide for new members, being sure to capture the collaborative and hands-on philosophy of the PAAB.

### Informational Materials

The good work and purpose of the PAAB is not readily known in the community. The board should develop informational materials about their role in Lancaster to increase awareness and understanding of their process. This will help Lancaster Public Art's preparations for more community engagement with the implementation of this plan.

### Courtesy Review

More entities in the community want more public art. The board can be proactive and develop policies and procedures for courtesy reviews for public art projects that are not located on city property.

## Temporary Art Project Review

The board currently reviews temporary artworks to be placed on city property. Some of the projects that are proposed through the policy for temporary public art may have very short display periods. The board can be proactive and develop policies and procedures to decide if the length of the installation will trigger their review. For temporary artworks with short lifespans, consider staff review as an alternative.

## Fundraising and Educational Programs Committee

Committees of board members and community members will need to be created for fundraising and educational programs. These committees will work in collaboration with the public art program director.

## FUNDING

To achieve the goals and programs outlined in this plan, the city will need to reconsider how it is currently funding the public art program. Below are a number of recommendations that can be implemented over the next ten years.

### Rethinking CIP Funds

Currently, the City of Lancaster requires that funding for permanent public art commissions be matched. In a fundraising climate that is very focused on temporary artworks, placemaking, and social engagement, it may be easier to raise funds for temporary works of art, or a program to transform eyesores into assets described above. To get more for the CIP dollars, integrate artworks into the design and construction. This will have the added benefit of lower maintenance cost over time.

## Fundraising Strategy

The public art manager and Public Art Advisory Board should collaborate on developing a three-year fundraising strategy that is updated annually. The strategy should include regular applications to local foundations, the state arts council, and the National Endowment for the Arts. Implementation of the programs described in this plan should be aligned with plans to solicit funds or sponsorships from local corporations, developers, and individuals, based on their areas of interest.

## Earned Income

Lancaster Public Art is a sought out advisor for public art in the region and, through the development of partners and collaborators, the program's reputation and abilities will grow. Earned income for technical assistance would be an excellent source of unrestricted funds that could be used for project implementation, printed materials, educational programs, and even staffing. Lancaster Public Art can develop a fee system to charge for artist selection, project management, and public art planning services for private developers, government agencies, and other entities that are seeking assistance with public art administration. The funds could be directed to the account that has already been established to support the program.



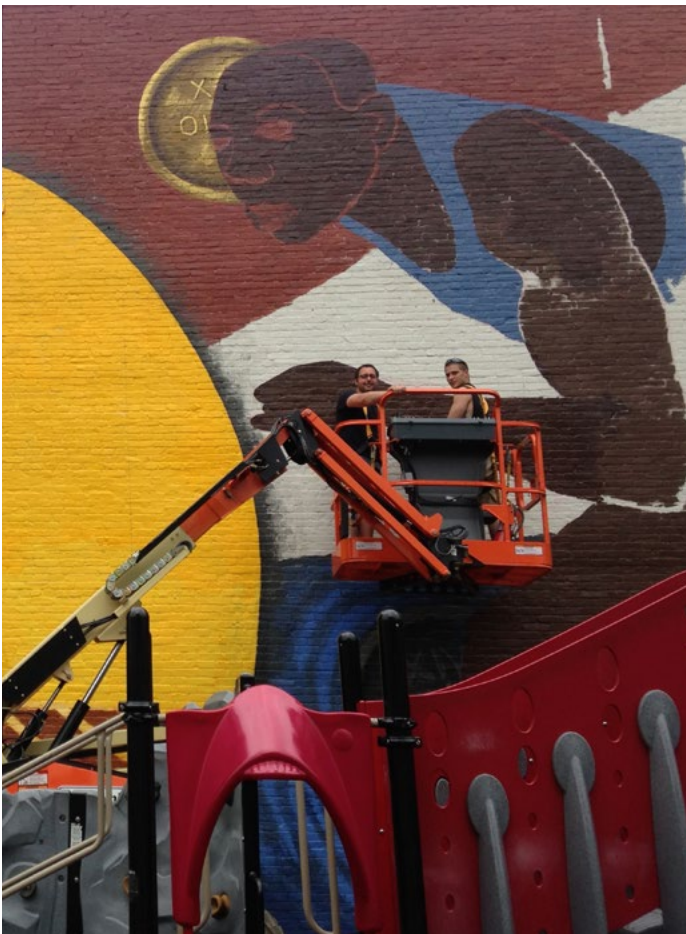
## Dedicated Funding Stream

Lancaster Public Art's projects are currently being funded on an annual basis through allocations from the CIP budget and general funds. While this is generous, it does not offer the ability to plan ahead for multiple years of staffing and project management. It also leaves the program unprotected should future staff or leadership be unfamiliar with all of the benefits of public art. A dedicated, legislated funding stream for public art should be considered in the next few years and implemented by 2019. This could be from private sources, such as developer fees, or public sources, such as CIP funds allocated by a percent-for-art ordinance.

## PUBLIC ART PARTNERS

Lancaster Public Art is poised to be an active collaborator for art in the public realm. In-depth partnerships are essential to accomplish both small-scale and ambitious goals. Diverse partnerships will assist with this plan's goals for increased equity and livability. Lancaster Public Art will seek out a broad range of organizations and community groups to help them:

- Engage communities to consider how working with an artist can help achieve broader goals.
- Develop public art sites and opportunities for temporary and permanent public art.
- Create educational programs and events with a public art component.
- Build interest in private developers commissioning or purchasing works of art for their properties.
- Empower local artists to produce successful public art projects in Lancaster and beyond.
- Increase awareness and excitement about contemporary public art.





# Implementation Timeline

## YEAR 1

### Lancaster Public Art

Broadcast the Public Art Plan.

Solidify marketing and identity of Lancaster Public Art.

Develop a new process for identifying art projects in the CIP and identify new projects.

Create a temporary public art policy.

Develop a working group for Lancaster Square.

### Public Art Advisory Board

Develop a how-to guide for new members.

Develop materials to inform community about PAAB's activities and mission.

Develop an educational programs committee and identify programs that engage and benefit communities. Work with the public art director to implement programs.

Develop a fundraising committee and work with the public art director to raise funds for non-CIP projects.

## YEARS 2–3

### Lancaster Public Art

Identify a working group for the “Transforming Eyesores into Assets” program. Develop program guidelines and funding sources.

Solicit applications for temporary art policy. Implement projects.

Develop policies and procedures for Lancaster Public Art temporary art commissions. Initiate a community-based working group to identify locations.

Develop an educational program to increase capacity for local artists.

Develop a fundraising strategy with PAAB.

Develop a gift policy for works of art.

Develop a deaccessioning policy for works of art.

YEARS 2-3 CONT. **PUBLIC ART ADVISORY BOARD**

Provide professional development for PAAB members.

Create procedures for courtesy review.

Create procedures to review temporary projects.

**YEARS 3-5**

**Lancaster Public Art**

Expand the staff to include an additional project manager or program assistant, as needed.

Launch two Lancaster Public Art temporary public art commissions.

Launch “Eyesores into Assets” program.

**Public Art Advisory Board**

In addition to project review and collaboration, continue to raise funds and assist with educational programs.

**YEARS 5-7**

**Lancaster Public Art**

Launch two Lancaster Public Art temporary public art commissions.

Consider the climate for dedicated funding streams and create an action plan.

Develop a conservation and maintenance system for existing works of permanent art.

**YEARS 7-9**

**Lancaster Public Art**

Evaluate Lancaster Public Art’s temporary commissions. Refresh initial locations with two new projects.

Evaluate “Eyesores into Assets” program.

If dedicated funding streams are created, develop guidelines and policies to implement them.

YEARS 7-9 CONT. **Public Art Advisory Board**

Evaluate the 2017–2027 Public Art Plan.

**YEAR 10**

**Lancaster Public Art**

Develop a new ten-year plan for public art.

**Public Art Advisory Board**

Develop a new ten-year plan for public art.



# Acknowledgements

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Kenneth Hammel  
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AND NEIGHBORHOOD REVITALIZATION

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## PHOTO CREDITS:

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Page 5: (top) *Revolutions*, 2013, by  
Stephen Fairfield  
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Enterprises  
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Ceremony for  
*Moving in the Right Direction*,  
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Page 6: *Changing Gears*, 2013  
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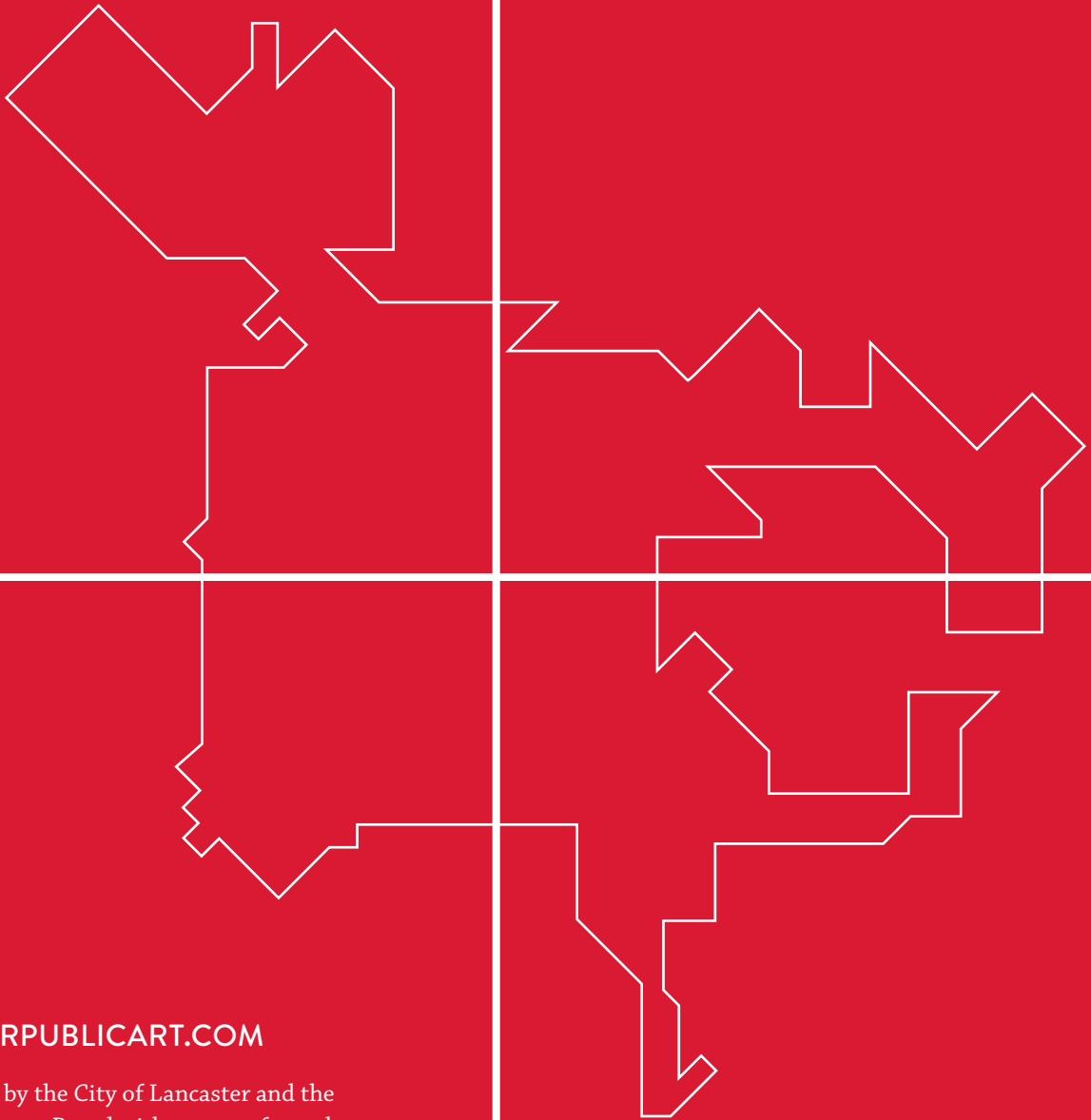
Page 14: Public Art Planning Map from  
Community Event  
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Page 17: Community Conversation about  
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The Candy Factory  
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Page 23: Lancaster Sound Map  
Performance, 2016  
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Page 24: Ewell Gantz Mural Painting In  
Process, 2014  
Students from Pennsylvania  
College of Art & Design  
and Two Dudes Painting  
Company

Page 27: Community Conversation about  
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