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Increasing Public Art Visibility and Access in Lewiston-Auburn

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Increasing Public Art Visibility and Access in Lewiston-Auburn

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In Partnership with Allison Gibbs and Darby Ray

Community-Engaged Research ENVR 417

Bates College, Lewiston, ME

May 26, 2021

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Executive Summary

The Lewiston-Auburn area in Maine is full of unique and prominent works of public art. Despite the frequency of these public artworks, many residents still lack proper information and tools for access. Additionally, many artists and organizations still have questions about the best

practices for siting future public artworks. This capstone project is a collaboration with L/A Arts and works to address this through the creation of a digital public art map, three tours, and a siting criteria rubric for future public artworks.

This report describes the goals, methodology, and process taken to create these deliverables and concludes with recommendations for future development of this project. The project began with a research phase which allowed us to identify best practices and tools for creating our three deliverables. The first of these deliverables being a digital, interactive map. This map featured pictures and unique descriptions for 58 public artworks found in the Lewiston-Auburn area and was compiled in a digital, interactive format. This was reviewed by L/AArts and community members, creating a useful tool for locating artworks throughout L/A.

Our second deliverable were three self-guided tour brochures which provided a walking route, a biking route, and a driving route. These routes were designed to help promote enjoyment and engagement with the various public artworks of L/A and featured three modes of transport to increase accessibility for people of all mobilities. This led to the creation of a walking tour focused around Lisbon Street and the mills, a biking tour which starts in Kennedy Park and follows the Auburn Riverwalk to Aniversary Park, and a Driving Tours which explores artworks on the outskirts and in the heart of Lewiston and Auburn. Each of these tours is accompanied by a vibrant tour brochure which gives descriptions and information about the featured works.

Our last deliverable was a future public art siting criteria document. After reviewing academic literature and local ordinances for public art siting, a seven category scoring criteria was designed to identify and score future public art sites. This was created to help better understand what makes a good public art installation and as a tool to limit the risk of causing displacement through public art gentrification.

We believe these three deliverables will help to increase access and enjoyment of public arts in the L/A area. We recommend that L/A Arts continues to develop and update these tools with a focus on expanding the audience which can use them and ensuring they continue to be updated.

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Introduction

Public art is an often overlooked, yet highly valuable part of the built environment. Murals, sculptures, and less conventional artworks can serve to showcase local artists, beautify outdoor spaces and contribute to a city’s “distinctiveness” (Sharp et al. 2005, p.1003). Additionally, public art can foster civic pride through deepening local artist’s and resident’s sense of place and identity as well as their connection to one another (Matthews 2010; Sharp et al. 2005). The presence of public art is capable of increasing general public health, helping to decrease individual stress along with petty crimes such as vandalism, traffic violations, and littering (Semenza 2003; Tebes et al. 2015). Moreover, public art provides educational value through the artworks by promoting the creation of educational programs along with depicting local history (Hall & Robertson 2001; Matthews 2010; Sharp et al. 2005). All of these benefits make urban spaces which incorporate public art more frequently visited and enjoyed by members

of the public than those without while also working to slow nearby traffic and subsequently improve pedestrian safety (Cook 2020; Queram 2021; Sharp et al. 2005).

Public art also works as an economic driver to both the benefit and detriment of the area it is installed. Cities will often install public art in hopes of attracting investment and tourism, which can provide further opportunities for employment (Sharp et al. 2005). However, too much investment, or “revitalization” which fails to account for a community’s existing residents can be socially harmful. Wright and Herman (2018) assert that spaces should not be seen as “a blank canvas” as this attitude may lead to gentrification and displacement of low income residents (Matthews 2010). Therefore, the installation of public art must be approached thoughtfully and with the consideration of the context of the local community.

The various benefits and nuances of public art installation are important to consider as the Lewiston-Auburn area has a growing collection of public artworks, particularly clustered around Lewiston’s downtown. These pieces--many of which have been created by L/A natives-- include

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the iconic “Hopeful” sign by Charlie Hewitt and the Bear Sculpture by Andy Rosen among other smaller pieces such as the uniquely painted fire hydrants and Melanie Therrien’s funky crosswalks (L/A Arts Public Art Inventory 2021; Wicked Illustrations 2021). In 2019, The City of Lewiston received a grant from the Maine Arts Commission to create a Public Art Working Group that would develop and implement a Public Art Plan. The purpose of this grant was to spur economic development in the twin cities and draw in new residents and visitors through public art (Twin City Times Staff 2020). This led to the development of multiple guiding principles which emphasize the dissemination of public art and the development of its relationship to the L/A community (Lewiston City Government 2019). For example, one of the principles included in the plan stipulates that:

Public art should be for everyone: the people who live and work in the City; the people who visit for entertainment, culture, shopping, and dining; and even the people who are just passing through. All should have an opportunity to experience art in public places. Art should invite interaction, contemplation, and discussion (Lewiston City Government 2019, p.2).

A key organization working on this plan is L/A Arts, who works “to engage and inspire a

vibrant community through arts and culture” (L/A Arts 2021). L/AArts accomplishes this through the support of local artists, the organization of public art galleries and displays, and through supporting and collaborating on plans like the Public Art Plan to “increase opportunities for all Lewiston and Auburn residents to make and experience the arts” (L/A Arts 2021). L/A Arts has partnered with the L/A Chamber of Commerce, Bureau of Tourism, and L/A Public Art Working Group in order to facilitate the implementation of the Public Art Plan (Twin City Times Staff 2020). As part of this plan, L/A Arts is working to enhance the visibility and appreciation of public art in L/A through creating an accessible virtual map which will catalogue public art pieces along with a series of interactive walking, biking, or driving tours to facilitate art exploration by residents and visitors.

In their work, L/AArts recognizes the risks and benefits of public art. Regarding risk, L/AArts believes that “the arts can be a vehicle for gentrification” and that they need to be committed “to examining [their] work through an anti-classist, anti-gentrification lens” (L/A Arts 2021). This is not without reason as in Auburn and Lewiston, about 11% and 20% of the residents, respectively, live below the poverty line and 50% of residents across cities are renters

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(U.S. Census 2019). This makes L/A residents, whether homeowner or renter, more likely to be displaced if property values and rents increase, demonstrating the care which needs to be taken to public art installations in the L/A area.

L/AArts also has to consider the artistic needs of the Lewiston-Auburn community, specifically the barriers to access to the arts. Despite having 17 artistic and cultural organizations in Central Maine, the Cultural Plan LA (2016) found the greatest barrier to access to the arts is a lack of information regarding them with 64% of people wanting to have “more information” about the arts and arts events (LA Arts 2021). This is second to a lack of interest and relevance of art in 49% of respondents lives, showing an interest for art and art events in L/A to be made not only accessible but also enjoyable to engage in (Cultural Plan LA 2016).

Faced with these important considerations, organizations like LAArts who are implementing the Public Art Plan are interested in both the creation of access tools such as maps and tours along with the creation of siting criteria for future public artworks. These deliverables have the goal of helping to address the need for ease of access to public art while emphasizing the significant benefits of public art with negligible harm. We outlined the following aim and

objectives in order to guide our project:

Aim: To showcase and facilitate enjoyment and access of L/A's public arts through the production of an interactive, digital map and multiple tours while cataloguing and recommending future sites for public art with regards to gentrification, beautification, and community identity.

Objective 1: Identify best practices for art installation and high priority art sites, taking local residents needs, gentrification, and community identity into account.

Objective 2: Create virtual and physical tools which increase accessibility to and inspire L/A community members, especially those with limited access, to explore public art in their community, fostering community identity around and enjoyment of public art works.

Methodology

The methodology below reflects the steps we took to complete the public arts map, the three tours, and the public art siting criteria. With the understanding that the creation of the tours

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and siting criteria would benefit from a robust spatial and descriptive knowledge of public art sites in the L/A area, we divided our methodology by each separate deliverable, compiled in the order we completed them.

General Preparatory Work

We began working on both the map and tours with a research phase where we searched for the most effective online programs and tools to complete each deliverable. In our search, we sought to find programs which were user-friendly, easy to teach to L/A Arts staff, low to no cost, wordpress embeddable, aesthetically pleasing, and professional looking. Various technological options were provided by members of Bates College ILS, Shauna'h Fuegen and Jake Paris, and the chosen ones for the project were decided on in collaboration with L/A Arts. This led us to use MapHub for the public art map and Canva for the public art tours.

With the programs established, we then completed a review of examples of public art

maps and tours from other cities. Our initial goal was to create a set of criteria to guide our process for our map and tour deliverables. Please refer to Appendix A for a list of the maps and tours we reviewed to develop guiding principles for the map and tour brochures. Once our initial plan was approved by L/A Arts, we went on to complete the three deliverables following this methodology:

Map

After creating our map guiding principles, we began collecting information about public artworks in L/A. We compiled information from multiple sources including an L/A Arts public art inventory provided by L/A Arts, the 2017 Bates College ENVR 417 L/A Arts Project, local news sources such as the Lewiston Sun Journal, artist blogs, and email correspondence with local artists. This information was catalogued in a master spreadsheet (see Appendix C) with a specific focus on the title of the work, its year of installation, the artist's name, its location, and descriptive information about the inspiration behind it and/or its meaning. As a result of this process, we were able to identify 58 different artworks within the Lewiston-Auburn area. We then provided L/A Arts, along with two independent local art experts, with our collected information for feedback and to ensure accuracy of the written content.

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After revision of the content, we moved on to the next stage of creating a draft of the virtual map. We accomplished this through a multi-stepped process of adding the public artwork's location to the map in the form of a "pin," attaching the approved description to it, and attaching a high quality picture of the artwork. One of our group members took all of the photographs to ensure that they were original and that we did not have any copyright issues. We also added these photos to the Creative Commons to ensure future public access and use.

With a rough draft of the map complete, our next step was a more extensive and thorough feedback and revision cycle. After L/A Arts identified a number of user-testers for us to contact, we sent a message to them with both the map link and a Google form to ask for feedback on testers' experience. The form included questions based on the guiding principles we used to create the map. Our user-testers were people from groups such as community organizations, tourism organizations, Lewiston and Auburn city councils, and local artists. After receiving

detailed qualitative and quantitative feedback from 20 respondents, we compiled and organized this data, looking for common trends.

We then implemented this feedback back into the map through making tangible changes based on the most common concerns. Lastly, once L/A Arts was satisfied with our map, we transferred ownership and embedding coding for its implementation on their website and the websites of partnering organizations.

Tours

Utilizing the spatial data created by the map, we proposed a walking, biking, and driving tour route. In creating these routes, we consulted our guiding principles and examples of routes from reviewed tour brochures. The routes were designed with feasibility, enjoyment, and accessibility in mind and were ground truthed by group members to ensure that the tours were suitable for walking, biking, and driving, respectively. For all tours, we sought to create the most accessible route for people of all abilities. We presented the proposed routes to L/A Arts for suggestions and approval, and then finalized which 10 artworks to be featured on them.

In Canva, we created a rough draft of two self-guided tour trifold brochures. This included descriptions and photos of featured artworks and information for how to navigate the tour route. A QR code linking to the digital art map was also included. L/A Arts reviewed and

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suggested edits for the brochures. We made revisions to these brochures based on this feedback, though we were not able to complete more robust user testing due a constrained project timeline. Thus, user testing will be completed by L/A Arts this summer, in which members of the L/A community will be asked to test the tour brochures and physical routes. These testers will be asked to provide feedback on the tour experience, the usefulness of the materials, and their enjoyment and access to the route, provided through an anonymous online form which we have already created.

While the tour brochures have not yet been finalized, we still discussed possible places for distributing the brochure with L/A Arts. As a last step, all tour materials and digital pieces were transferred over to L/A Arts so that they can continue to work on final edits and distribution.

Future Siting Criteria

We conducted a literature review in order to gain an understanding of general best practices for public art siting, with a particular focus on maximizing benefits and minimizing potential harms associated with gentrification. We reviewed examples of public art plans, Lewiston and Auburn city ordinances, and other sources related to siting criteria. Based on this information, we created a list of 7 main criteria to consider in choosing a public art site which we then made into a scoring rubric. We tested out the scoring rubric using a possible site which we had discovered while ground truthing and photographing artworks throughout the L/A area.

Using this methodology, our group was able to effectively produce the three deliverables which we will discuss in the following sections.

Results

Map

Before creating our digital map and tour brochures, we developed guiding principles in order to inform the components of each deliverable which can be found in Appendix B. These principles fell into the categories of design, content, engagement and ease of use. Our design guidelines considered the overall look of the map and tours. For content, we considered the information and visual aids that we would include. Engagement referred to considerations of

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how to draw in users and create an enjoyable experience, and ease of use considerations ensured that the resources we created were user friendly and intuitive.

With our design principles in mind, we chose the Thunderforest “outdoors” basemap within MapHub (See Image 1). The map includes street names, park names, parking lots, and some business/building names as well. Additionally, the color scheme is quite simple and easy on the eyes. The font for street names and other words included on the basemap is fairly standard, easily legible, and consistent throughout. In terms of design, our map ended up looking quite similar in its professionalism to many of the map examples that we reviewed which can be seen in Appendix A.

Image 1: The Thunderforest “outdoors” basemap



The content that we included in our map came from a variety of sources, including a public art inventory from L/A Arts, Crim et al.’s “Cataloging Public Art in Lewiston and Auburn” project map and artist interviews for this course in 2017, as well as local news articles about public art installations and artist blogs. We were able to collect information about the meaning or inspiration of artworks as well as the artist’s stories/quotes for about half of the artworks that we featured, which totaled to 58 artworks (See descriptions in Appendix D). With these brief but interesting descriptions, we sought to draw in users through telling a story about public art in L/A. For those of which we were not able to find extensive information, we opted to include a basic description and interpretation of what the artwork looked like. We also included original images for 58 of the artworks. Additionally, we identified the artist and date of

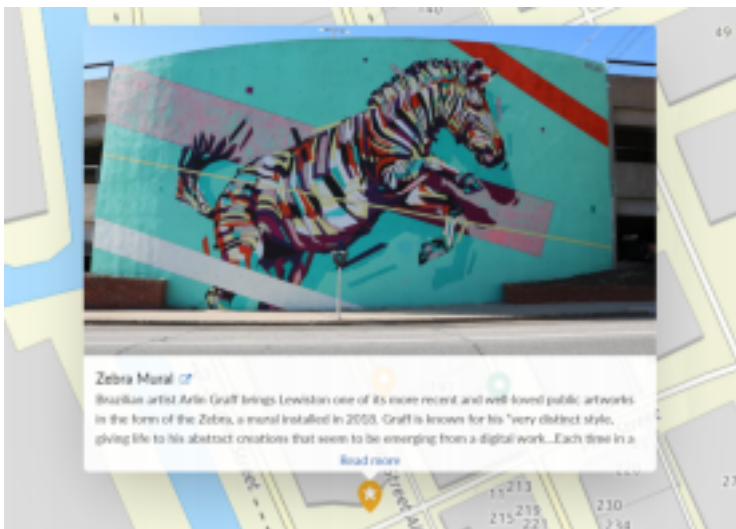
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installation whenever possible. In order to make the motivation for creating the map clear, we included an engaging introduction which discussed how the map could be used to explore public art in L/A (See Image 2 & 3 for examples of the map and description).

Image 2: Overview of the map



Image 3: Example of a map description and image



Keeping in mind our emphasis on expanding access to public art, we considered ease of use to be an important factor in creating our map. We began by selecting Maphub as our mapping tool, in part because it is user friendly, enabling users to click on pins which represent

the location of various public art and pull up descriptions about them without the hassle of being directed to another webpage. Additionally, this mapping tool offered a zooming in and out function, and the ability to route to artworks using Google Maps. We explained these features in an informational blurb which is shown when a user initially first opens the map, ensuring that they have adequate knowledge of how to navigate the map using these features. We also

organized the artworks into categories which could be navigated using the sidebar and assigned colors to each category. In the end, we settled on 4 categories of art: Murals (yellow), Sculptures (blue), Graffiti Art (red), and Art Out of the Ordinary (green). ‘Art Out of the Ordinary’ was meant to capture the many public art pieces which creatively use abandoned or civic features as canvas for art, such as the painted fire hydrants within L/A (See Image 4 for an example of this categorization).

Image 4: Categorization of artworks



With a rough draft of the map created based on the previous guiding principles, we then distributed the map to a group of 4 experts, who reviewed and gave feedback on the factual accuracy of the content of the artwork descriptions. After expert review, we received feedback from council members from Lewiston and Auburn, local artists, L/A Chamber of Commerce, local tourist organizations, and some community partners. These stakeholders were identified and contacted by L/A Arts, who relayed a short message written by us, along with a link to access the map and a feedback form. The feedback form was designed off the guiding principles

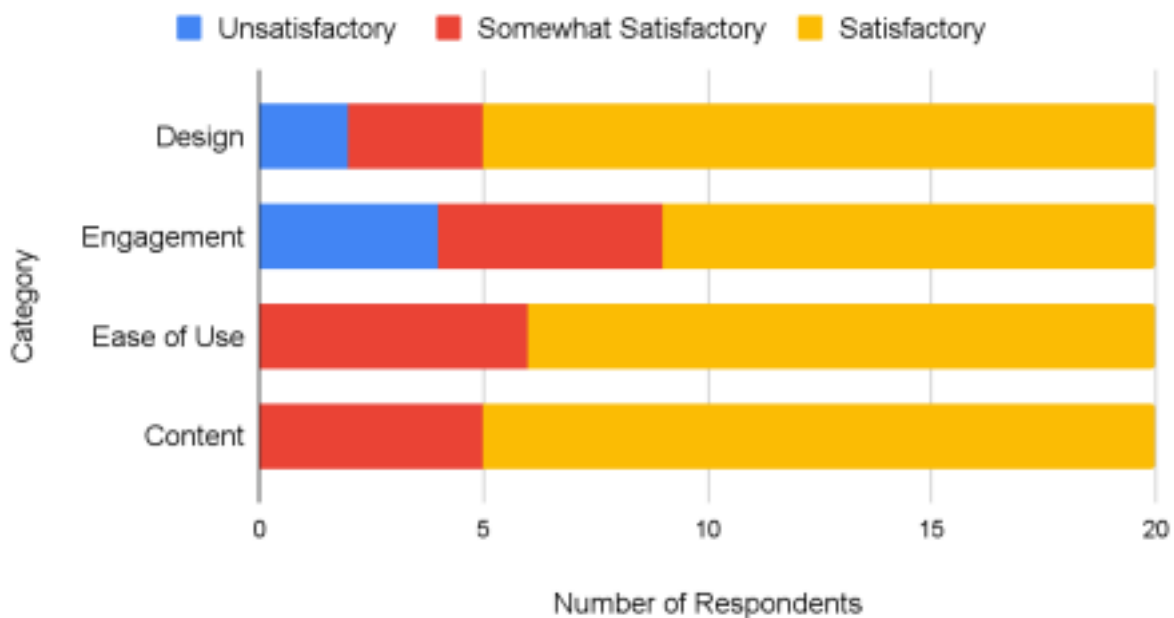
discussed above, asking questions which related to the design, content, engagement, and ease of use (For the exact questions, see Appendix E).

Our user testing period yielded 20 respondents. Of the 20 respondents, the majority of data demonstrated overall satisfaction with the map (See Graph 1). The greatest satisfaction was

seen with the content of the map, with its design closely behind. Respondents were relatively less satisfied with the engagement and the ease of use of the map. Additionally compelling were the respondent’s likelihood to use and recommend it to a friend. Respondents on average rated their likelihood of using the map a 8.3 out of 10 and their likelihood of recommending it to a friend 8.8 out of 10. Based on this feedback, we decided the best course of action was to prioritize addressing the ease of use and engagement concerns of the map.

Graph 1: User Testing Results

L/A Public Art Map User Testing Feedback Index Scores



To best address the quantitatively demonstrated need for improved ease of use and engagement, we reviewed the qualitative comments made through both the feedback form and over email correspondence. This allowed us to identify various suggestions for how the map could be improved. To demonstrate this process, we will highlight two of these improvements.

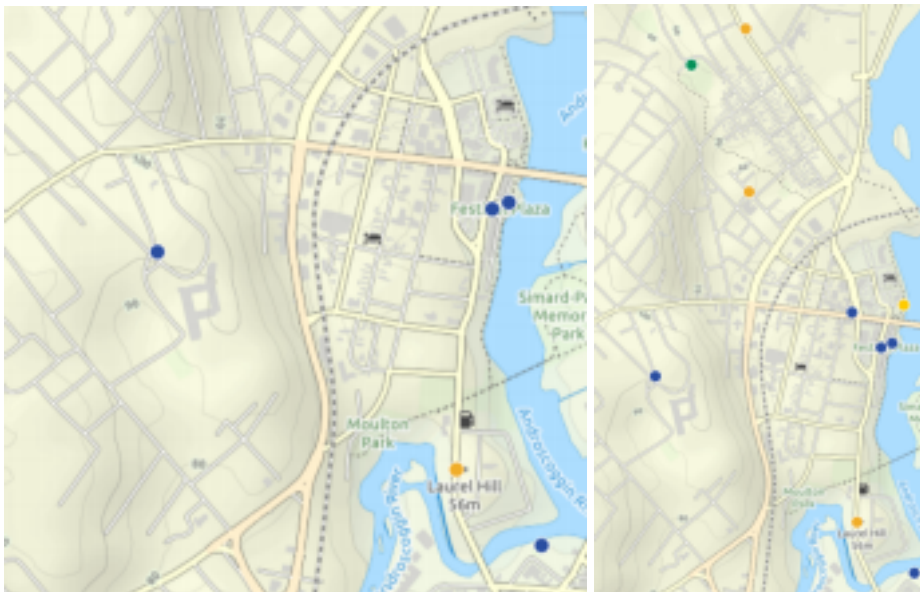
13

The first of these improvements was identified by multiple respondents and that was a general lack of public art highlighted within Auburn. One respondent commented the following:

I felt the map was very heavy on the Lewiston content and did not provide much for Auburn. Now, it could be that Auburn doesn't have a lot of public art, unfortunately, but there were some overlooked things as well.

This feedback--accompanied by identifications of artworks in Auburn that we had missed--was very helpful as at the time of the review, we had only included 5 public artworks located in Auburn. To amend this, we added in more artworks from Auburn, a change which can be seen in the before and after photos below (Image 5 and 6). This change was made in the hopes of increasing engagement in the map as now those in Auburn will have more to explore within their immediate neighborhoods and the map will better live up to its claim of representing both Lewiston and Auburn public art.

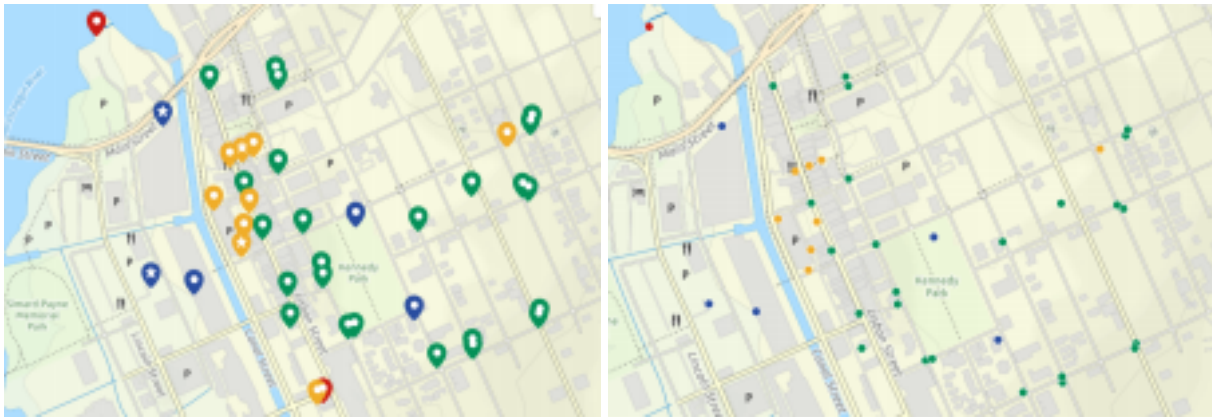
Images 5&6: Auburn artworks before and after



Another common piece of qualitative feedback regarded the ease of use of the map. Specifically, some users mentioned frustrations about the large pin size which led to overlapping pins and created difficulty in deciphering the various artworks. To amend this, we used a different feature of Maphub which allowed for the option to turn pins into dots when the user zooms out to a certain distance. We tested out different settings for this feature until we found a

balance which turned the pins into dots right when the overlapping would occur. The difference this made can be seen in image 7 and 8.

Images 7&8: Map before and after pin adjustment



Tours

Based on our design guidelines, we created a tri-fold, double-sided brochure for each walking, biking, and driving tour using Canva. Rather than using a premade template, we used various text and element functions to put together a brochure which incorporated many of the elements that we liked from the brochure examples we had reviewed, which can be seen in Appendix A. Our brochure design was heavily influenced by a public art walking tour brochure from the City of Vancouver, Canada, which met most of our guiding principles. Like the Vancouver brochure, we chose to use a simple color scheme with one main vibrant color for the background of the cover and back page along with a different eye-catching color for the LA Arts logo and around the QR code (City of Vancouver 2017). We chose a white background for all of our actual tour points to avoid distracting from the information and kept all of the fonts black and white. We additionally made an effort to organize the artworks in a well spaced and even manner, ensuring that the brochures were easy to read and the map was easy to follow (See Image 9-14).

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Zebra Mural

Arlin Graf, 2018

62 Canal St, Lewiston, ME 04240



"The meaning behind the Zebra," reflects Graf, "is 'community.' Zebras are rarely alone and live and work in community. It represents the coming together of the growing immigrant community with a community of mostly white natives."

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Bear Sculpture

Andy Rosen, 2020

170 Mill St, Lewiston, ME 04240



One of Lewiston's newest artworks, the Bear sculpture is made of bent strips of weathering steel. Rosen hopes his work will "[call] attention to the beauty and the usefulness of the natural world" and spark the imagination of young children.

10

Lewiston Rattle

Charlie Hewitt, 2015

140 Mill St, Lewiston, ME 04240



Inspired by Hewitt's concern that the beauty and identity of Lewiston was being lost, the Rattle features colorful symbols including a fleur-de-lis, a nod to the Franco-American Heritage, and one in the shape of the country of Somalia, representing the Somali population in L/A.

Do you know the Public Art in the L/A Area?

A collaboration between Bates College and L/A Arts, this series of public art tours is meant to exemplify the beautiful public art works the Lewiston-Auburn area has to offer! This walking tour explores the magnificent artworks of the downtown area! The tour route is 1 mile long and should take 30 minutes to an hour! For audio and more information on L/A public art, please scan the QR code below.

Lewiston-Auburn

Public Art

Self-Guided Walking Tour



Scan this QR code for more information on public artworks in L/A, and to check out the virtual L/A Public Art Map!

For comments, questions, or concerns, please reach out to L/A Arts at:



1 Hopeful Sign
Charlie Hewitt, 2020

Bates Mill #5, Mill St, Lewiston, ME 04240



Hewitt's retro-style, colorful aluminum sign was inspired in part by bold "roadside signs from the 50's and 60's." Hewitt describes being hopeful as "not a gift," but rather a challenge that "requires action...commitment...opening your eyes [and] making a decision."

2 Painted Fire Hydrants
Melanie Therrien, Grayling Cunningham, & Sheri Withers, 2019

Lisbon St, Lewiston, ME 04240



This tour includes three fun painted fire hydrants along Lisbon St, including hydrants painted to look like a sea turtle, a dog, and an octopus respectively.

3 Bike Timeline Mural
Melanie Therrien & Cory Tancrede

97 Lisbon Street, Lewiston, ME 04240



This mural shows the progression of bicycle design over the past three centuries. Melanie did this work "because it was a big blank wall that I thought needed a mural."

4 Wicked Wings
Wicked Illustrations, 2019

114 Lisbon St, Lewiston, ME 04240



Artists Melanie Therrien, Cory Tancrede, and Courtney Schlachter invite the public to be a part of the art. "Wicked Wings" features an assortment of wings for people to try on, whether as a plane or a fairy.

5 Mixed Mural
Douglas Haig, Alexandra Hood & Sheri Withers

75 Park St, Lewiston, ME 04240



This mural features a variety of beautiful flowers and the silhouette of a girl with an umbrella. Hood says she "enjoys that it is so varied and collaborative," they "all have different styles, yet the mural still came together beautifully."

6 Hartley Block Mosaics
Stephen Miotto & Nancy Blum, 2019

163 Lisbon St, Lewiston, ME 04240



The two square mosaics are a part of the Hartley Block, a mixed income apartment building, and are an ode to the work of renowned Maine artist Marsden Hartley. Hartley was a Lewiston native regarded as a pioneer of the American modernist art movement.



7 Many One Mural
Jeff Jacques & Grayling Cunningham, 2017

179 Lisbon St, Lewiston, ME 04240



Jacques recalls that "The piece began...as a collaborative between myself and 3 other local artists, working with spray paint. We worked all at the same time. It was purely spontaneous, no preconceived concept, image or idea, we just painted, next to each other, and over each other."

- 7 Auburn Art Wall**
Various artists, 2011
- 317 Main St, Auburn, ME 04210**
- 
- The result of an art competition, the wall has a series of 9 murals which exemplify the theme, "Androscoggin: Our Living River." All featured artists come from within Androscoggin County.
-
- 8 The Shoe Fountain**
Ross Miller
- 112 Main St, Auburn, ME 04210**
- 
- The fountain was inspired by the historic prominence of the shoemaking industry in L/A. The shoes, says Miller, represent what once was, a symbol of Auburn's motto, "No steps backwards."
-
- 9 Festival Plaza Canopy**
2002
- 112 Main St, Auburn, ME 04210**
- 
- One of the most prominent features of the Plaza, this functional artwork boasts a variety of colorful and lively canopies which provide shade and amusement for visitors.
-
- 10 Hope, Love Graffiti Art**
Matthew Snow
- Auburn Riverwalk, Auburn, ME 04210**
- 
- This iconic L/A graffiti art can be best seen under and past the Court St. overpass on the Auburn Riverwalk, just look across the Androscoggin!

Do you know the Public Art in the L/A Area?

A collaboration between Bates College and L/A Arts, this series of public art tours is meant to exemplify the beautiful public art works the Lewiston-Auburn area has to offer! This biking tour explores the magnificent artworks of the L/A area! The tour route is 2 mile long one way and should take 30 minutes to an hour! For audio and more information on L/A public art, please scan the QR code below.

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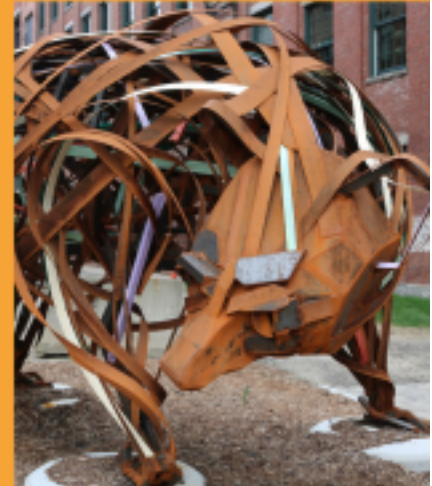


For comments, questions, or concerns, please reach out to L/A Arts at:

Lewiston-Auburn

Public Art

Self-Guided Biking Tour



1 Peace Pole

Melanie Therrien, 2019

120 Park St, Lewiston, ME 04240



The Peace Pole features the word "peace" in 12 different, locally spoken languages. The pole is part of a larger revitalization effort for the pocket park in front of the Church, a project sponsored by Healthy Neighborhoods.

2 Union Soldier Statue

Franklin Simmons, 1868

120 Park St, Lewiston, ME 04240



This bronze statue of a Union Soldier, dedicated in 1868, stands proudly in Kennedy Park and is meant to honor the lives lost in the Civil War. Each side of the statue has a bronze plaque which lists the names of the Maine soldiers who lost their lives fighting for the Union.

3 Many One Mural

Jeff Jaques & Grayling Cunningham, 2017

179 Lisbon St, Lewiston, ME 04240



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Inspired by Hewitt's concern that the beauty and identity of Lewiston was being lost, the Rattle features colorful symbols including a Fleur-de-lis, a nod to LA's Franco-American heritage, and one in the shape of the country of Somalia, representing the Somali population in LA.

7 St. Louis Bell Tower
2020

8 2nd St, Lewiston, ME 04240



This bell tower was constructed using bells originally from Auburn's St. Louis Church, which closed in 2013. The bells were installed atop a specially constructed tower which now stands as the second-tallest monument in all of Maine.

8 The Shoe Fountain
Ross Miller

112 Main St, Auburn, ME 04210



This fountain was inspired by the historic prominence of the shoemaking industry in L/A. The shoes, says Miller, represent what once was, a symbol of Auburn's motto, "No steps backwards."

9 Auburn Art Wall
Various artists, 2011

317 Main St, Auburn, ME 04210



The result of an art competition, the wall has a series of nine murals that explore the theme, "Androscoggin: Our Living River." All featured artists come from within Androscoggin County.

10 Kindness Rocks
Unknown

Pettingill Park, Auburn, ME 04210



Bringing life to Pettingill Park, Kindness Rocks utilizes an old concrete foundation as a canvas to spread color and joy. This is the perfect place to end the tour and have a picnic!

Ready to explore public art in the L/A area?

This tour allows you to explore some of Lewiston-Auburn's signature works of public art from the comfort of your car! The route should take 30 minutes to an hour to complete, depending on parking and traffic patterns. Whether you're a local or a visitor, we hope you enjoy this unique window into our community. For more information on L/A's public art, please scan the QR code below.

Lewiston-Auburn

Public Art Self-Guided Driving Tour



A collaboration of Bates College and L/A Arts.
For comments, questions, or concerns, please reach out to L/A Arts at: contact@laarts.org





The main components that we included in the brochure were images of each artwork on the tour, accompanied by information of the title, artist, date of installation, address, and description. For a few featured artworks we were not able to find information about the artist or date of installation, so those were left blank. On the back of the brochure, we added a brief introduction to our project and the goal of the brochure in order to make clear our motivation for its creation. Each brochure covers just one route, and our walking and biking tours both include 10 different artworks and are estimated to have a duration of 30 minutes to an hour. The walking tour route is located along Lisbon St. and Mill St. in Downtown Lewiston. The biking tour begins near Kennedy Park in Lewiston and crosses over into Auburn utilizing the Auburn Riverwalk. And our last tour, the driving tour, was slightly more spread out, starting along Main St. in Lewiston and ending in Pettingill Park in Auburn. The first six points on both the biking and driving tours are in Lewiston, and the last four are in Auburn. To provide access to

information about artworks not included in the brochure, the back of the brochure features a QR code which can be scanned to see the digital public art map featured in the first deliverable. In order to draw people into our brochure, we attempted to make an eye-catching cover page through the use of a vibrant background color, “Public Art” in bold letters, and a large image of

an iconic artwork featured on the tour (See images 9, 11 and 13). Additionally, we sought to include interesting descriptions for each artwork on the tour which would give insight into the meaning of the piece and lesser known facts about the artworks. In our routes, we also made sure to incorporate a variety of art types, and some spatial diversity of artworks in both Lewiston and Auburn when possible.

To ensure ease of use and accessibility, we made sure that the brochure presented helpful information for locating the artworks on the tour, including a map, exact addresses of each artwork, and a number assigned to each artwork in the order of the tour route. We created the tour route with Google MyMaps since it provided better functionality for drawing the routes and allowed us to import custom number icons. We also ensured that the map was large enough for street names to be legible. The number associated with artwork described in the brochure corresponds to the numbered point on the map in order to help users visualize its location. Artwork descriptions are organized from the start to end of the tour route so users can easily follow along as they explore. Additionally, our driving tour is made to be accessible for those with physical disabilities and includes artworks that can be visible from a car.

Both the virtual map and tour brochures accomplished our key goals outlined in our project aim and objectives. Firstly, these deliverables showcased a variety of public art in L/A, increasing visibility, particularly for lesser-known artworks. This was achieved through our extensive identification of public artworks, including artworks in both Lewiston and Auburn. Secondly, these deliverables increased access to information about public art in L/A by compiling information all in one place and using tour brochures to further disseminate this information. Our ease of use guidelines also served to ensure that both deliverables were user friendly and easy to navigate. Thirdly, these deliverables presented information about public art in L/A in enjoyable manners by including visually pleasing design features and photos, as well as engaging descriptions for the artworks. Lastly, these deliverables reflected various forms of community identity from the L/A area through descriptions that quote local artists and featuring

artworks which are significant to the local community such as the Auburn Art Wall, the Peace Pole, the Hartley Block Mosaics, the Lewiston Rattle, among others.

Future Siting Scoring Rubric

In an effort to address the goal of objective two, we also made a scoring rubric to work as a guide for selecting future public art sites in the L/A area. To accomplish this, we used the information we had learned from our initial literature review. Unlike the map and the tour, there were very few examples of siting criteria rubrics, leading us to instead use general concepts from the literature as our guiding principles for the creation of our siting criteria rubric. This led us to identify the following criteria as most important in guiding siting decisions:

- **Visibility and Accessibility:** People should be able to easily access the site on foot, by bike, and by car
- **Traffic Safety:** The site should not be distracting to car traffic and should ideally work to slow down traffic and increase pedestrian safety
- **Feasibility:** The site should be in line with city requirements and budgets ●
- Durability and Maintenance:** The site should be selected in a way that ensures the artwork would need limited maintenance
- **Appropriateness:** The site should be appropriately selected considering the current and future uses of the site
- **Creative placemaking:** When possible the site should work to revitalize an empty or abandoned space
- **Anti-gentrification policies:** The site should not contribute to physical not cultural displacement and should be sited in conjunction with anti-gentrification policies (See Appendix F for more details)

Beyond consulting scholarly literature, we also found it important to consider the local context of installation requirements in the L/A area. To do so, we reviewed both local ordinances in Lewiston and Auburn and considered where artworks have already been sited. Upon review of local ordinances, we noticed that overall, there are not many restrictions in either Lewiston or Auburn for siting public art. See Appendix F, under “Feasibility” for specifics about city ordinances.

Looking more holistically at where art is sited in Lewiston and Auburn, public art is primarily concentrated within the downtown area of Lewiston, with many of the works being on or around Lisbon Street. This pattern is logical as public art is known to increase business profits and building near businesses instead of residential areas does decrease the risk of displacement through gentrification. Additionally, a good amount of art is located within the Tree Street Neighborhood, also located in Lewiston, most being the results of Healthy Neighborhoods initiatives and grants. Once you exit the Tree Street Neighborhood and Downtown area, however, public art becomes a lot more sparse, especially in Auburn which only has 9 public artworks we have been able to record. This is important for us to consider in the context of future art siting as ideally, all residents of the L/A area should have nearby access to public art.

Taking into consideration the literature, local ordinances, and past art siting patterns, we created an art siting criteria scoring rubric which can be found in Appendix G. The siting criteria is broken up into the themes identified in the literature and within the L/A area. Each theme is given criteria considerations which allow for the determination of an overall score of the viability of a public art site. The scoring for each criteria is done on a scale of 3, with 1 meaning the criteria is not met, 2 meaning the criteria is somewhat met, and 3 meaning the criteria is met. This is done for the 16 criteria listed, meaning that a site which scores a 16 is the least ideal and a site which scores a 48 is the most ideal. To provide more meaning to these scores, we created score ranges which help to determine the viability of a site. A score of 16-24 means the site is not at all ideal and thus should not be considered; a score of 25-32 is somewhat ideal and should only be considered if that is the only spot in which the piece of art can be sited; a score of 33-40 is an almost ideal site and should be considered as a good site so long as there is not a better site; and finally 41-48 indicates an ideal site which should be selected and prioritized as a future site for public art.

We demonstrated how to use our scoring rubric by attempting the siting criteria on a potential art site within the L/A area. For this demonstration, we used Simard-Payne Park in Downtown Lewiston as an example of a site and a fictitious fish sculpture as our hypothetical public art installation. We selected this site because it was a site we had become familiar with through our frequent use of the Auburn Riverwalk, and because it lacked a public art installation. Upon an initial assessment, the site also seemed to be an at least somewhat ideal site to hold a sculpture like this. Using the scoring rubric, we scored the park to be a 43 out of 48, making it an

ideal site for a future public art installation of such a fish sculpture (See Appendix H). While we believe this is a fairly accurate score for the park, we would also note that during the process, some assumptions were made as we are not residents of Downtown Lewiston nor a representative of the city, meaning that our assessment of criteria like cultural significance may not be accurate. In ideal use of the scoring rubric, decision-makers would speak with residents of the local area to get their input in terms of local significance and anti-gentrification measures. With this understanding, we did find that the criteria helped us to think through the various benefits of such an installation within Simard-Payne Park and allowed us to quantify our hypothesis that the site would be an ideal spot for future artworks, making it easy to advocate for the future use of it as a public art site.

This siting criteria scoring rubric achieves our aim and objectives of our project as it will allow L/AArts, along with the cities of Lewiston and Auburn to be conscious and intentional in their future public art site selection. This will help to prevent unintentional displacement from gentrification while also ensuring that future public art is sited in the most logical, convenient and culturally appropriate site. The criteria that we developed will also allow more residents to have accessible, identity-centered, and enjoyable public art in close proximity to where they live and work. This will help to hold organizations involved with the installation and approval of public art accountable and conscious of the impact of their siting decisions.

Discussion

Taking a more holistic view to the three deliverables and the project as a whole, we would like to provide both some general discussion on our observations throughout the project along with some recommendations for future actions regarding the project. Starting with the observations, we noticed a couple of things regarding public art within the Lewiston-Auburn Area and its future for public art, specifically, the need for continued accessibility to public art, the potential for public art in Auburn, and the lack of general policies and ordinances around public art in Lewiston and Auburn.

Throughout the project, we were consistently impressed with the variety and beauty of the many artworks throughout the Lewiston-Auburn community. Whether it was large works like the zebra

mural or the quaint beauty of Wicked Illustration's fire hydrants, both Lewiston and Auburn have a variety of beautiful works ready to explore. Yet, despite this beauty, we could not

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help but notice that many of these works are also very hidden, making it clear why many cited a lack of knowledge about the arts as a barrier to accessing them. Even with location information, we found many of the artworks hard to find and some we continue to be unable to locate. This is an obvious barrier to the access to public art and explains why many residents likely do not know of their existence or how to go about finding them. While the map created for this project, along with the tour, will be useful tools for increasing accessibility and knowledge of these works, it is important to note the continued need not only to update the map and tour regularly but to additionally recognize the need for even more accessibility tools and events such as art exploration events, guided tours, and continued advertisement of public works within L/A. We hope that this process can start with the wide distribution of our tour and map to a variety of local organizations and possibly the hosting of events which utilize these tools.

Additionally noticeable was the disparity of public art between Lewiston and Auburn. Out of the 58 works identified during the project, only 9 of them were located in Auburn, a rather stark difference. While this phenomenon can be partly explained by L/A Arts' and our greater familiarity with Lewiston, there is still a noticeable difference in the amount of public art between the twin cities. This difference was somewhat surprising to us, especially since Auburn has many artists and members of the community who would love to see and advocate for public artworks within their neighborhood. Fortunately, there are some public artworks which are being installed within Auburn, notably the forthcoming installation of Big Bass by Thomas Berger in Anniversary Park, however it is still worth noting that there should be a continued focus on the installation of public artworks within Auburn to ensure continued local access to public works and allow for Auburn to also benefit from installations of public works. We believe areas like the Auburn Riverwalk and Pettengill Park would both be great locations for future installations. As a final note, we also noticed a general lack of guidance regarding the installation of public art within the L/A area. Generally speaking, there are not many ordinances which describe restrictions or practices for the installation of public art. While having limited restrictions is ideal for artistic freedom, there is also a consideration of policy being too open ended to a point where an artist would not know where to start or the process they should take to get a site selected for

their artwork. This is not to say that Lewiston and Auburn do not have any process or ordinances for installation of art, however we do see some need for transparency or resources siting public art. Making this information more publicly understood or accessible could promote the further

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development of public art in Lewiston and Auburn and encourage local artists or businesses to pursue creating or siting a piece of public art.

Recommendations

Given these observations along with considering our deliverables, we have the following recommendations for L/A Arts to ensure the three resources created are able to be used to their fullest and continue to be an ideal resource for the Lewiston-Auburn community. Our recommendations are as follows:

1. L/A Arts should review the digital map and add any other artworks which they would like to see on the map prior to its distribution.
2. L/A Arts should organize user testing and collect user feedback on the three tour routes, ideally with 5-10 user testers for each of the routes. This feedback should then be synthesized and used to make revisions to the art tour brochure prior to distribution of it.
3. L/A Arts should distribute the public arts map to the following organizations: Lewiston and Auburn Public Schools, Lewiston and Auburn Public Libraries, and any other interested or appropriate organizations.
4. The tour brochures, when finalized, should be distributed to the following organizations: Lewiston and Auburn Public Libraries, Lewiston and Auburn city governments, Lewiston and Auburn Bureaus of Tourism, local businesses, and any other interested or appropriate organizations.
5. L/A Arts should share our siting criteria scoring rubric and literature review with city officials and the L/A Public Art Working Group who are involved in public art installation decisions.
6. L/A Arts should update the map and tour quarterly to ensure continued accuracy of the map. As part of this process, we will ensure to pass along documents and information to staff about how to utilize and update each of the tools. Upon update, new versions should

be sent out to community partners who are currently holding the tour or the map to ensure they continue to have an up-to-date version of the project.

7. L/AArts should translate the tour and map into the following languages: French, Arabic, Somali. This is to increase accessibility of public art resources to the significant migrant

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population within the Lewiston-Auburn area and ensure that the project remains relevant to community members.

8. L/AArts and the City of Lewiston and City of Auburn should partner with local anti-gentrification organizations and seek to implement strong anti-gentrification policies, especially regarding large or significant art installations. This is to ensure that any future art installations avoid displacing existing residents. Part of this partnership should also include ensuring that public works are culturally significant to the community and not solely for the purpose of attracting tourists.

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Appendices

Appendix A: Public Art Map and Tour Examples

For each example, notes were taken on what worked for the map and what did not work for the

map, ultimately informing the criteria used to build the map, tour, and siting criteria. **Maps:**

1. Lewiston-Auburn, Maine 2017 Art Map (<https://www.google.com/maps/d/u/0/viewer?mid=1ivseiTDMtt2Bi1-snThFZaZv6cU&ll=44.096045699034%2C-70.219202908692&z=16>)
2. MIT Public Art Map (<https://listart.mit.edu/public-art-map>)
3. Tempe, Arizona Public Art Map (<http://gis.tempe.gov/publicartmap/>)
4. Anchorage, Alaska Public Art Map (<https://www.anchorage.net/blog/post/how-to-take-a-self-guided-public-art-tour-of-anchorage/>)
5. Downtown Raleigh, North Carolina Public Art Map (<https://downtownraleigh.org/explore/public-art>)
6. Allen, Texas Public Art Map (<https://cofa.maps.arcgis.com/apps/MapTour/index.html?appid=a6dd5c42df7346bf826f1c9e3dafb3c7>)
7. New Orleans, Louisiana Public Art Map (<http://artsmap.epizy.com/artsmap/>)
8. Virginia Beach, Virginia Public Art Map (<https://www.google.com/maps/d/u/0/viewer?mid=1oD6obRmc3CcBmlakp7roMZTnPLYOfa8d&ll=36.85037792985983%2C-75.99042184265247&z=13>)
9. Belfast, Maine Public Art Map (<https://www.arcgis.com/apps/Shortlist/index.html?appid=5f21b61ce034471aa96c017c132866d0>)

Tours:

1. Mural Arts Philadelphia, Pennsylvania Mural Tours (<https://www.muralarts.org/tours/>)
2. MIT Public Art Tour (<https://listart.mit.edu/public-art-map>)
3. Yale University, Connecticut Tour (<https://visitorcenter.yale.edu/tours/public-art-yale> and https://visitorcenter.yale.edu/sites/default/files/files/publicart_map.pdf)
4. Boulder, Colorado Art Tour (<https://www.bouldercoloradousa.com/things-to-do/arts-and-culture/a-public-art-walking-tour/#art-youll-see-along-the-way>)
5. University of Houston, Texas Art Tour Videos (<http://publicartuhs.org/off-site/>)
6. Belfast, Maine Scavenger Hunt Public Art Tour (<https://waterfallarts.org/wp-content/uploads/2020/07/Scav-V2.pdf>)
7. Missoula, Montana Public Art Tour (<https://www.missouladowntown.com/tours/public-art-tour/>)
8. Bellevue, Washington Public Art Tour (https://assets.simpleviewinc.com/simpleview/image/upload/v1/clients/bellevue/Bellevue_Art_Map_Full_Version_aa8c44ee-c754-4b7f-bbdb-9f66932c9bd0.pdf)

9. Portland, Oregon Public Art Tour (https://racc.org/wp-content/uploads/2016/01/ArtWalk_2014.pdf)
10. Vancouver, Canada Public Art Tour (<https://vancouver.ca/files/cov/public-art-brochure-burrard-corridor-downtown.pdf>)
11. Salisbury, Maryland Public Art Tour

https://d2152a5e-cc07-4642-813b-7dc2d365699d.filesusr.com/ugd/f7e022_19077c122a1c4ee4b4f5623a24baa521.pdf

12. Santa Ana, California Public Art Tour
(<https://pocketsights.com/tours/tour/Santa-Ana-Discover-Santa-Ana-Public-Art-2729>)
13. Toronto, Canada Public Art Tour
(<https://www.toronto.ca/wp-content/uploads/2018/06/9854-city-planning-percent-for-public-art-walking-tour-brochure-2018.pdf>)
14. Arlington, Virginia Public Art Tour
(<https://publicart.arlingtonva.us/wp-content/uploads/sites/20/2014/07/Rosslyn-Walking-Tour-Brochure-WEB.pdf>)
15. Coronado, California Public Art Tour
(<https://www.flipsnack.com/Coronadoarts/coronado-public-art-walking-map-2019.html>)
16. Garland, Texas Public Art Tour
(https://garlandtx.visitwidget.com/?disable_map_cooperative_gesture_handling=true)

Appendix B : Guiding Principles for Map and Tours

The following 4 criteria were developed by reviewing the maps and tour brochures listed in Appendix A and identifying the strengths and weaknesses of each one. Within each category, we specified precise features that would serve to achieve our goals.

Map

A. Design

- a. Basemap includes information such as street name to help situate spatial location of artworks
- b. Basemap has a simple aesthetic
- c. Uses a limited number of colors and fonts
- d. Overall professional looking and polished

B. Content

- a. Each artwork is associated with photo, title, artist, year, and brief description
- b. Photos associated with artwork are visually appealing and relevant
- c. Descriptions are clear, concise, and relevant
- d. Information provided is consistent across all artworks, with exception to missing information

C. Engagement

- a. Descriptions of artworks tell a story about the meaning or inspiration behind them

- b. Motivation for creating map is clear
- c. Incorporates multimedia such as photos, audio narration, and/or videos

D. Ease of Use

- a. Able to click directly on pins for more information about a given artwork b.
- Able to zoom in and out as well as center the map back to the original view c.
- Artworks are categorized by art type and/or other themes
- d. All descriptive information is accessible directly within the map
- e. Able to get directions to artworks through linking to Google Maps
- f. All of the above features are easy to navigate

Tours

A. Design

- a. Foldable/printable brochure format
- b. Uses limited color scheme, but colors are vibrant and fun
- c. Well organized and formatted

B. Content

- a. Includes photos highlighting artworks from the tour
- b. Basic info included about artwork is consistent for all of them (title, artist, super short description), except when information is missing
- c. Intro/background about L/A Arts and public art in L/A is included
- d. QR code on back that links to virtual map
- e. Each route covers a minimum of 10 artworks

C. Engagement

- a. Eye-catching cover page
- b. Balance between visually appealing and informative
- c. Incorporates a range of public art types
- d. Descriptions of artworks tell a story about the meaning or inspiration behind them
- e. Motivation for creating brochure is clear

D. Ease of Use

- a. Includes exact addresses of artworks

- b. Includes a legible and accurate map
- c. Points on tour are numbered in a logical/efficient order

Appendix C: Sample of Public Art Information Collection



Appendix D: L/A Public Art Map Descriptions

Map Title Description
MURALS MURALS

Auburn Art Wall The result of a 2011 art competition, the Auburn Art Wall is a series of 9 murals which exemplify the theme, “Androscoggin: Our Living River.” The artworks featured all come from artists within Androscoggin County and were selected by a committee headed by Auburn City Leaders, local art experts, and members of the public.

Address: 317 Main St, Auburn, ME 04210

Bike Timeline Mural This Bike Timeline Mural on the side of Rainbow Bicycles shows the progression of the bike over the past three centuries. This work was created by Melanie Therrien and Cory Tancrede. Melanie did this work “because it was a big blank wall that I thought needed a mural. I did it for free for our community.”

Address: 97 Lisbon St, Lewiston, ME 04240

Hartley Block Mosaics New York artist Stephen Miotto and Nancy Blum bring to life two mosaics based on the work of renowned Maine artist Marsden Hartley. The two 9x9 mosaics, installed in 2019, are a part of the Hartley Block, a mixed income apartment and retail building. Hartley was a Lewiston native and spent his late career painting in Maine. He is regarded as a pioneer of the American modernist art movement and his artwork is beloved throughout Maine.

Address: 155 Lisbon St, Lewiston, ME 04240

Luiggi's Pizzeria Mural These two murals, created by Clinton Magoon in 2006, feature a canal scene from Venice, Italy. This work, featured prominently outside of Luiggi's Pizzeria, is one of Magoon's many works which can be found throughout the Lewiston-Auburn Area.

Address: 63 Sabattus St, Lewiston, ME 04240

Many One Mural The Many One Mural was a collaborative effort between Jeff Jaques and Grayling Cunningham. Jeff Jaques recalls that "The piece began...as a collaboration between myself and 3 other local artists, working with spray paint. We worked all at the same time. It was purely spontaneous, no preconceived concept, image or idea, we just painted, next to each other, and over each other." The piece was finalized by Jeff Jaques in the summer of 2017.

Address: Canal Street Alley between Ash St and Pine St, Lewiston, ME 04240

Murals of Lewiston Sponsored by Healthy Androscoggin, these two murals were painted by Melanie Therrien and Cory Tancrede. Each mural shows a scene of Lewiston, with the first showing Lisbon Street and the other showing Kennedy Park,

among other community symbols and organizations.

Address: 62 Canal St, Lewiston, ME 04240

People Mural This beautiful mural was painted by Glenn Chadbourne and features a variety of people living their day to day life with one another. While Glenn Chadbourne is most famous for his work with Stephen King, he has had multiple prominent murals around the Lewiston/Auburn area, including three on the Lewiston Pawn Shop; however, this mural is the only one left.

Address: 379 Lisbon St, Lewiston, ME 04240

Phantom Punch/Flowers/Rain Murals Created by Douglas Haig, Alexandra Hood, and Sheri Withers, this mural features a variety of beautiful flowers and the silhouette of a girl with an umbrella. According to Hood, the artists "completed the mural for the Build Maine conference. Personally I enjoy that the piece is so varied and collaborative - we all have different styles, yet the mural still came together beautifully."

Address: 114 Lisbon St, Lewiston, ME 04240

Red Fox Mural Painted on the side of the MedCo building, Kate Cargile brings life to Main Street with her beautiful illustration of a red fox among flowers. Foxes are a common subject matter for Cargile, with many of her recent works featuring them.

Address: 741 Main St, Lewiston, ME 04240

Teresa Cavendish's Art Display Displaying the work of internationally recognized artist Teresa Cavendish, this vibrant photo board honors her life and unique artistic style. Cavendish work began in Brazil in 1945 where she developed her impressionistic style. After suffering a stroke in 2017, her work began to become more

surreal and despite complications, continued

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this life long passion until 2018, when she passed away.

Address: 481 Turner St, Auburn, ME 04210

Webb's Market Mural The result of a 2019 community Paint Day with UMVA-LA, this mural is truly a product of the community. This project was made possible by a Healthy Neighborhoods grant and was led by Melanie Therrien and Cory Tancrede, who utilized the original artwork of Djamal Moldoum. The mural now sits proudly at Webb's Market as a symbol of the Tree Streets Community and the L/A Area as a whole.

Address: 131 Pine St, Lewiston, ME 04240

Webster Street Community Garden Art This colorful sunflower is meant to welcome community members into one of L/A many community gardens. The Webster Street Community Garden was made possible by the many organizations featured on the artwork! Also check out the painted garden shed in the back of the garden!

Address: 61 Webster St, Auburn, ME 04210

Whale Mural This blue ocean mural features many sea creatures, including humpback whales, dolphins, clown fish, coral, sea turtles, sharks, and stingrays. Part of the mural also shows an above water view of the ocean's surface, including some sailboats and islands in the horizon. This is one of the many works completed by Clinton Magoon in the L/A area.

Address: 1567 Lisbon St, Lewiston, ME 04240

Wicked Wings Mural Artists Melanie Therrien, Cory Tancrede, and Courtney Schlachter invite the public to be a part of the art. "Wicked Wings" was created in 2019 and features an assortment of wings for people to try on, whether as a plane or a fairy.

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This piece was inspired by the Philadelphia Mural Project and uses a fabric which, once applied, is expected to last for 7-10 years, allowing many to find their wings for years to come!

Address: 114 Lisbon St, Lewiston, ME 04240

Zebra Mural Brazilian artist Arlin Graff brings Lewiston one of its more recent and well-loved public artworks in the form of the Zebra, a mural installed in 2018. Graff is known for his "very distinct style, giving life to his abstract creations that seem to be emerging from a digital work...Each time in a more elaborate form, animals are Arlin's principal theme, creating a species of synthetic nature fragmented by the influence of the modern technological world." These principles are exemplified in his mural. "The meaning behind the Zebra," reflects Graff, "is 'Community.' Zebras are rarely alone and live and work in community. It represents the coming together of the growing immigrant community with a community of mostly white natives." According to the Sun Journal, Graff hopes "When people walk past, he wants them to feel small in front of the huge image of an animal. 'There's a lot that's affecting nature,' he said. 'It's really important for people to see it, and respect it.'"

Address: 62 Canal St, Lewiston, ME 04240

SCULPTURES SCULPTURES

Androscoggin County Building Statue Erected in 1882, this Hallowell Granite Statue of a union soldier was commissioned by the citizens of Auburn to honor the memory of those who fought "to preserve the union." This statue continues to remain in its original site in front of the Androscoggin County Courthouse.

Address: 2 Turner St, Auburn, ME 04210

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Assorted Bates College Sculptures The Bates College campus has multiple unique statues and sculptures for the public to check out. This includes Dan's Beagle, the Bobcat Statue, Saw, What's Goin' On, and Iron North. These works have been done by artists including Charlie Hewitt, Joel Perlman, and Ken Greenleaf. Additionally, Bates College Olin Arts Center is another great place to explore the arts. For more information on Bates College Art, check out <https://www.bates.edu/arts/>.

Address: 75 Russell St, Lewiston, ME 04240

Auburn Festival Plaza Canopies One of the most prominent features of the Auburn Festival Plaza, this 2002 functional artwork boasts a variety of colorful and lively canopies which provide shade and amusement for visitors!

Address: 112 Main St, Auburn, ME 04210

Bear Sculpture One of Lewiston's newest artworks installed in 2020, the Bear sculpture by artist Andy

Rosen is made of bent strips of weathering steel, including some colorful pieces weaved in. This sculpture is located outside the Bates Mill Complex near DaVinci's and is the first sculpture of many that will be part of the sculpture trail of animals in Fountain Park. Rosen, an Auburn native, hopes his work will "[call] attention to the beauty and the usefulness of the natural world" and spark the imagination of young children.

Address: 170 Mill St, Lewiston, ME 04240

Edward Little Statue This bronze statue of Edward Little was erected in 1877 and continues to stand

proudly outside of Edward Little High School, even at its new location. The statue was crafted by famous Maine sculptor, Franklin Simmons, who originates from Sabattus, ME and attended Bates College. The statue was created during his time in Rome before his death and was shipped across the

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Atlantic to be installed! Simmons is most famous for his statue work in Washington D.C., where he created 24 busts for Abraham Lincoln and his cabinet members.

Address: Edward Little School Dr, Auburn, ME 04210

Hopeful Sign The illuminated Hopeful sign was installed on the side of Bates Mill No. 5 for the new year at the beginning of 2020. Artist Charlie Hewitt, who grew up in Lewiston, created this piece as a larger replica of the "Hopeful" sign he made for Portland. He has since installed yet another hopeful sign in Greenwich, Connecticut. Hewitt's retro-style, colorful aluminum sign was inspired in part by bold "roadside signs from the 50's and 60's." The neon that makes up the work was bent at NeoKraft in Lewiston, one of the few neon fabricators on the East Coast. According to Hewitt, "The idea of 'hopeful' came out of a dark place" when he was "feeling sad...about politics, about addiction, about life." Hewitt describes being hopeful as "not a gift," but rather a challenge that "requires action...commitment...opening your eyes [and] making a decision." The art is accessible to everyone, and Hewitt hopes it will inspire someone who passes by one day and needs it.

Address: 103 Main St, Lewiston, ME 04240

Lewiston Rattle Created by Lewiston native Charlie Hewitt, Lewiston Rattle was originally erected on Lisbon St. in 2015 but was moved in 2017 to its home on Lincoln Street near the Bates Mill. The sculptures were inspired by the series of fires in Lewiston and Hewitt's concern that the beauty and identity of Lewiston was being lost. The sculpture features a variety of colorful symbols and shapes. Some of note include a Fleur-de-lis, a nod to the Franco-American Heritage in the Lewiston-Auburn area, and one in the shape

of the country of Somali, representing the Somali population within L/A. For the other shapes, Hewitts told Portland Magazine in 2016, "There are nods to nature with tree allusions, the sun, or some kind of high spirited form. There are no words. These are visual movements, a narrative constantly changing. As soon as I describe them, they are no longer interesting." Hewitt has created similar sculptures for Portland, ME and New York City.

Address: Hines Alley, Lewiston, ME 04240

Peace Pole Melanie Therrien's Peace Pole was installed in Fall of 2019 at Trinity Church. It features the word "peace" in 12 different, locally spoken languages. The pole is part of a larger revitalization effort for the pocket park in front of the Church, a project sponsored by Healthy Neighborhoods.

Address: 247 Bates St, Lewiston, ME 04240

Situate Sculpture Aaron Stephan's 2008 Situate creates a classroom scene, which incorporates a white tile base with 9 different bronze school desks melded to it. Each desk is unique; one chair appears to have a carved design, while others have an apple or stack of books or ladder on them.

Address: 84 Farwell St, Lewiston, ME 04240

St. Louis Church Bell Tower This bell tower was constructed using 4 bells originally from Auburn's St. Louis Church. The bells were cast at the Paccard Bell Foundry in Annecy, France and installed atop the tower of St. Louis Church in 1916. The church closed in 2013, and while the Roman Catholic Diocese of Portland planned to sell them, a group of local citizens advocated and raised money for the city to purchase them. Seven years later, the bells were finally installed in their new location in Auburn's Anniversary Park, atop a specially constructed

tower that is part of the New Auburn Village Center Plan. At 40 feet, 9 inches, the tower is the second-tallest monument in the state of Maine. Mayor Levesque describes it as "a true and lasting symbol of the heritage and history of Auburn; it will stand as a testament to the vibrance and resurgence of our city."

Address: 8 2nd St, Lewiston, ME 04240

The Shoe Fountain Developed by Ross Miller, "The Shoe Fountain" is an homage to the history of the Lewiston/Auburn Area along with a symbol of its bright future. The shoes in the fountain were inspired by the historic prominence of the shoe industry in the area. The shoes, says Miller, represent not only what once was, but are also a symbol of Auburn's motto, "No steps backwards." Miller uses this work to remind the visitors of Festival Plaza that the L/A area is moving in a positive direction.

Address: 112 Main St, Auburn, ME 04210

Union Soldier Statue This bronze statue of a Union Soldier, dedicated in 1868, stands proudly in Kennedy Park and is meant to honor the lives lost in the Civil War. Each side of the statue has a bronze plaque which lists the names of the Maine soldiers who lost their lives fighting for the Union. The statue was crafted by famous Maine sculptor Franklin Simmons, a native of Sabattus, ME who attended Bates College. Simmons is most famous for his statue work in Washington D.C., where he created 24 busts of Abraham Lincoln and his cabinet members.

Address: 120 Park St, Lewiston, ME 04240

GRAFFITI ART GRAFFITI ART

Hope, Love Believed to be created by the late Matthew Snow at an unknown time, this graffiti art is prominently featured on the abandoned Cowan Mill. While loved by many in L/A,

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there has been recent debate as to whether this artwork should be painted over or kept as a symbol for the community. Much of this debate sparked from a fake 2020 petition which claimed the artwork would be removed despite no plans by either of the cities' governments to do so. Regardless of the debate, "Hope, Love" is one of the most recognizable pieces of public art in the L/A area.

Address: Can be seen from Auburn Riverwalk or Court St. Bridge, Lewiston, ME 04240

Lewiston Pawn Shop Graffiti While there is no known information regarding the artist or when this artwork appeared, this impressive piece of graffiti art can be best seen from the grass lot near the pawn shop.

Address: Address: 379 Lisbon St, Lewiston, ME 04240

Lewiston Riverwalk Graffiti This graffiti mural is located underneath the Vietnam Veterans Memorial Bridge and was likely contributed to by many different street artists, though they are unknown. The mural is very colorful and includes a lot of words in bold bubble lettering, as well as drawings of interesting creatures, though these are hard to make out given that a lot of the graffiti has been partly painted over.

Address: Under the Vietnam Veterans Memorial Bridge, Lewiston, ME 04240

RC Redemption Center Graffiti Art A collaboration between tattoo artists Erik Jones and Austin Snow, this graffiti art can be found at the Lewiston RC Redemption Center. Completed in 2019, this beautiful work shows a person looking across a flurry of graffiti shapes and letters, creating a profound and mesmerizing effect.

Address: 700 Lisbon St, Lewiston, ME 04240

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ART OUT OF THE ORDINARY ART OUT OF THE ORDINARY

Alice In Wonderland Panels Painted upon multiple boarded windows, artists Delian Valeriani, Grayling Cunningham, and Michelle Yonuss provide multiple lively scenes from Alice in Wonderland!

Address: Canal Street Alley between Chestnut St and Cedar St, Lewiston, ME 04240

Bee Fire Hydrant Created by Cory Tancrede in 2021, this Bee Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 27 Pine St, Lewiston, ME 04240

Birch Tree Fire Hydrant Created by Megan Verrill and Nora Condit in 2021, this Birch Tree Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 187 Bartlett St, Lewiston, ME 04240

Books Fire Hydrant Created by Courtney Haven in 2021, this Books Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 145 Birch St, Lewiston, ME 04240

Bubbles Crosswalk Melanie Therrien's Bubbles Crosswalk is part of a larger series of creative crosswalks across the Tree Streets neighborhood and downtown. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them.

Address: 61 Walnut St, Lewiston, ME 04240

Bubbles Fire Hydrant Created by Zoe in 2021, this Bubbles Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 61 Walnut St, Lewiston, ME 04240

Cat Fire Hydrant Created by Krista Lord in 2021, this Dog Hydrant is part of a series of hydrants by

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Wicked Illustrations Studio.

Address: 10 Oak St, Lewiston, ME 04240

Dog Fire Hydrant Created by Grayling Cunningham, this Dog Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 145 Lisbon St, Lewiston, ME 04240

Fish Fire Hydrant Created by Melanie Therrien, this Fish Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 265 Lisbon St, Lewiston, ME 04240

Hot Dog Sidewalk A collaborative effort between LA Arts and Wicked Illustrations Studio, Melanie Therrien and Stanley Hollenbeck's Hotdog Crosswalk is part of a larger series of creative crosswalks across the Tree Streets neighborhood. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them. She chose hotdogs because the "goal is to design crosswalks to pay tribute to the area that they are in. In this case the crosswalk was located by the iconic Simones Hot Dogs, which is a fourth generation family-owned business that has been in our community since 1908."

Address: 145 Park St, Lewiston, ME 04240

Kindness Rocks Bringing life to Pettingill Park, Kindness Rocks utilizes an old concrete foundation as a canvas to spread color and joy. This is the perfect place to end your exploration and have a picnic!

Address: 240 Pettengill Park, Auburn, ME 04210

Octopus Fire Hydrant Created by Sheri Withers, this Octopus Hydrant is part of a series of hydrants by Wicked Illustrations Studio. Sheri was inspired to do an octopus as her "mind's an octopus- reaching tentacles of thought in 8

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different directions at once. It is about finding time for the things you love and letting go of the others."

Address: 195 Lisbon St, Lewiston, ME 04240

Paw Crosswalk Melanie Therrien's Paws Crosswalk is part of a larger series of creative crosswalks across the Tree Streets neighborhood and downtown. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them.

Address: 10 Oak St, Lewiston, ME 04240

Peace Crosswalk Melanie Therrien's Peace Crosswalk is part of a larger series of creative crosswalks across the Tree Streets neighborhood. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them.

Address: 27 Spruce St, Lewiston, ME 04240

Peace Fire Hydrant Created by Melanie in 2021, this Peace Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 27 Spruce St, Lewiston, ME 04240

PUG Picnic Table Sponsored by Healthy Neighborhoods, the PUG Table is a centerpiece of the PUG (Pop Up Garden). The table features the work of multiple unknown artists and is inscribed with the words "One People" and a hand holding up an artistic rendering of the earth!

Address: 115 Bartlett St, Lewiston, ME 04240

Sea Turtle Crosswalk Melanie Therrien's Sea Turtle Crosswalk is part of a larger series of creative crosswalks across the Tree Streets neighborhood and downtown. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them.

Address: 550 Lisbon St suite 17, Lewiston,

Sea Turtle Fire Hydrant Created by Cory Tancrede, this Sea Turtle Hydrant is part of a series of hydrants painted by Wicked Illustrations Studio.

Address: 21 Lisbon St, Lewiston, Maine 04240

Splatter Paint Fire Hydrant Created by Kris's in 2021, this Splatter Paint Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 143 Blake St, Lewiston, ME 04240

Surrealist Fire Hydrant Created by Aiden Hinkley in 2021, this Surrealist Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 139 Park St, Lewiston, ME 04240

Theater Fire Hydrant Created by Melanie Therrien, this Theater Hydrant, painted in 2019, is part of a series of hydrants by Wicked Illustrations Studio.

Address: 498 Lisbon St, Lewiston, ME 04240

Theater Mask Crosswalk Melanie Therrien's Theater Masks Crosswalk is part of a larger series of creative crosswalks across the Tree Streets neighborhood. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them.

Address: 31 Maple St, Lewiston, ME 04240

Tree Crosswalk Melanie Therrien's Trees Crosswalk is part of a larger series of creative crosswalks across the Tree Streets neighborhood. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them.

Address: 187 Bartlett St, Lewiston, ME 04240

Unity Crosswalk Melanie Therrien's Unity Crosswalk is part of a larger series of creative crosswalks across

the Tree Streets neighborhood. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them.

Address: 99 Birch St, Lewiston, ME 04240

Vine Crosswalk Melanie Therrien's Vines Crosswalk is part of a larger series of creative crosswalks across the Tree Streets neighborhood. Therrien designed and drew out the crosswalks, her husband Glenn cut them out, and the city installed them.

Address: 144 Pine St, Lewiston, ME 04240

Wizard Fire Hydrant Created by Deb Dee in 2021, this Wizard Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 144 Pine St, Lewiston, ME 04240

Zebra Fire Hydrant Created by Emily Dufour in 2021, this Zebra Hydrant is part of a series of hydrants by Wicked Illustrations Studio.

Address: 99 Birch St, Lewiston, ME 04240

Appendix E: Map and Tour Feedback Survey Questions

Map Feedback Questions

Design:

1. Are the public artworks on the map poorly or well organized?
 - a. 1 = Poorly Organized, 5 = Well Organized
2. How easy would it be for you to locate or route yourself to the artwork using the map or its option to get directions to a map feature?
 - a. 1 = Very Hard, 5 = Very Easy
3. Do you like the chosen basemap (the basemap is how the map generally looks outside of the pins and shapes put upon it)?
 - a. 1 = I do not like the Basemap, 5 = This is the ideal Basemap

4. Were the descriptions of the various artworks easy to find?

a. 1 = Not easy at all/could not find, 5 = Very easy to find

Any comments about the design?

Engagement:

1. How memorable is the map's look and design?

a. 1 = Not at all memorable, 5 = Very memorable

2. Are the descriptions for the various artworks interesting?

a. 1 = Not at all interesting, 5 = Very interesting

3. Does the introductory information get you excited to explore the map?

a. 1 = Not at all excited, 5 = Very excited

4. Would this map benefit from audio or video elements?

a. 1 = It would not benefit at all, 5 = It would benefit greatly

5. Any comments about engagement?

Ease of Use

1. Is it clear that you can click the dots/pins on the map to get more information about the public artwork?

a. 1 = Not clear at all, 5 = Very clear

2. Is the map easy to navigate around?

a. 1 = Not at all easy to navigate, 5 = Very easy to navigate

3. Do you feel that the artworks are organized in a logical way (by type of artwork)?

a. 1 = Not logical at all, 5 = very logical

4. Any comments about ease of use?

Content

1. All the artworks have a photo, title, and description?

a. 1 = None have this, 5 = All of them

2. Do the photos of the artworks show the artworks off well?

a. 1 = Not at all, 5 = Very well

3. Is the information within each description relatively consistent across different artworks?

a. 1 = Very inconsistent, 5 = Very consistent

4. Does the introduction make clear the purpose of having a map of public arts for the L/A

area?

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a. 1 = Not at all clear, 5 = Very clear

5. Any comments about the content?

Additional questions:

1. How likely would you be to use this map?

a. 1 = I won't use it, 10 = Very likely

2. How likely would you be to recommend it to a friend?

a. 1 = I would not recommend it, 10 = I am very likely to recommend it 3. Do

you have any general comments about the map? Anything else you would like to express?

Tour Feedback Questions

Design:

1. Is the Brochure colorful, vibrant, and fun to look at?

a. 1 = Not at all, 5 = Very much so

2. Overall, how well organized is the brochure?

a. 1 = Very poorly organized, 5 = Very well organized

3. Do you like having the brochure in a tri-fold format?

a. 1 = I do not like the the tri-fold format, 5 = The tri-fold format is ideal

4. Any comments about the design?

Engagement:

1. Is the cover page eye-catching?

a. 1 = Not at all, 5 = Very much so

2. Are a variety of public artworks included within this tour?

a. 1 = Not at all, 5 = Very much so

3. Is it clear the motivation for having this tour?

a. 1 = Not at all, 5 = Very clear

4. Are the descriptions for the various artworks engaging?

a. 1 = Not at all, 5 = Very engaging

5. Any comments about engagement?

Ease of Use

5. Are the artworks easy to find when following the tour route?

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a. 1 = Not at all, 5 = Very easy

6. Does the route map provided help you navigate the tour?

a. 1 = Not at all, 5 = It helps a lot

7. Is the order of the artworks on the tour logical?

a. 1 = Not logical at all, 5 = very logical

8. Any comments about ease of use?

Content

6. Do you like the amount of artworks featured on the tour route?

a. 1 = Not at all, 5 = It is an ideal amount

7. Are the descriptions and information about the various artworks relatively consistent?

a. 1 = Not at all, 5 = Very much so

8. Do you like the background information and short description?

a. 1 = Not at all, 5 = Very much so

9. Do you like the photos featured in the tour brochure?

a. 1 = Not at all, 5 = Very much so

10. Any comments about the content?

Additional questions:

4. How likely would you be to take this tour?

a. 1 = I won't not take it, 10 = I am very likely to take it

5. How likely would you be to recommend it to a friend?

a. 1 = I would not recommend it, 10 = I am very likely to recommend it

6. Do you have any general comments about the tour? Anything else you would like to express?

Appendix F: Literature Review for Siting Criteria

Preventing Displacement

Wright and Herman discuss the relationship between public art and gentrification in Houston's

Third Ward. They assert that the installation of public art there has tended to view the Third Ward as a “blank canvas,” and as a result, marginalizes existing residents and “render[s] them invisible” (2018, 90). Moreover, the “institutional public art” associated with revitalization projects in Houston’s Third Ward and other cities serves to benefit developers and incoming

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residents most, and “the desires and needs of existing residents are [often considered] supplemental” (Wright and Herman 2018, 91). This phenomenon can be referred to as “artwashing,” in which cities attempt to attract interest and investment through increasing cultural amenities (Walsh 2019). Such economic development can result in negative consequences when cultural or physical displacement of existing residents occurs. Walsh describes cultural displacement as “the community and culture that was originally in a place get[ting] pushed out and overlaid with dominant cultural norms” (2019, 6).

Both cultural and physical displacement can be prevented using anti-gentrification measures which center the needs of existing community members through principles of public stewardship and socialized land (Stein 2019). Public stewardship involves democratizing planning so that “workers and residents have the ultimate say over changes to the built environment [and] provision of space to different uses and users” (Stein 2019, 170). This community-based planning will be most meaningful if it empowers those not already involved in formal planning, represents the needs of residents, and identifies ways for demands to be implemented (Stein 2019). Socializing land involves turning “commodity into commons” so that land is public rather than private (Stein 2019).

In practice, these may look like the creation of community land trusts, a non speculative urban housing model in which residents share land ownership with a non-profit entity and cooperatively own the building in which they reside (Stein 2019). Community land trusts also tend to have restrictions on land, building, and apartment sales which prevent them from being sold for much more than they were originally purchased (Stein 2019). This housing model is resistant to displacement associated with gentrification as it is not subject to market fluctuations. Another useful strategy is public buyouts which again decommoify land and create more public or cooperatively owned housing (Stein 2019). Additionally, rent control regulations which prevent landlords from increasing rent and ensure low rent burdens can be beneficial in countering the effects of gentrification (Stein 2019). However, rent regulations often have

loopholes which must be eliminated in order for this policy to be strengthened (Stein 2019). Encouraging the organization of tenet unions can also promote accountability on the part of landlords and prevent violation of rent control ordinances (Shroeder 2021).

One policy that is often proposed in order to combat gentrification is inclusionary zoning, however Stein (2019) argues that requiring developers to produce more affordable housing will

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not solve the problems with the real estate state as it continues to function within a capitalist market. This neoliberal policy, Stein (2019) asserts, would only make a difference if applied in wealthy, white, low-density neighborhoods. Additionally, the creation of new housing stock must also account for impacts related to urban sprawl, or new housing will nevertheless contribute to gentrification and displacement (Eanes 2021). Anti-sprawl policies such as eliminating minimum parking requirements for developers and eliminating single-family zoning can serve to create more dense and affordable housing (Eanes 2021).

Visibility and Accessibility

According to a meta-analysis of 10 public art plans, “public access” and “visibility” were among the top criteria considered by municipalities in their site selection (Hollinger 2011, 23).

The Lewiston-Auburn Public Art Plan defines a public place as:

A publicly accessible landscape, structure, or infrastructure-- typically owned or under the jurisdiction of the City. Public places include, but are not limited to, public parks, plazas, streets and boulevards (right-of-way), bridges, stairways, buildings, and water features (Lewiston City Government 2019, 2).

The Commerce City, Colorado’s Public Art Plan (2013) suggests other public sites such as trails, traffic circles, sidewalks, and benches. Their plan states that “locations must be visible and accessible to the general public, including persons with disabilities” (Commerce City 2013, 14). Accounting for accessibility for those with physical disabilities is important in order to ensure that public art is truly for *everyone*.

Traffic Safety

The Americans for the Arts Public Art Network (2021) recommends that public art sites

be approved by public safety officials. Additionally, strategies to ensure traffic safety may include:

Properly lighting the artwork, avoiding highly reflective surfaces or any technological component that might present a distraction (flashing lights, for instance), and making sure the artwork cannot be easily mistaken for a road sign, pedestrian, or anything else that might cause distraction (Public Art Network 2021).

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The City of Berkeley, California's Public Art Plan (2004, 31) lists "public safety" and "traffic patterns" as factors that must be evaluated in considering the artwork's compatibility with a given site. In general, public art plans tend to emphasize that a public art siting decision must not interfere with pedestrian or vehicular traffic in a way that endangers public safety (City of Berkeley 2004; Commerce City 2013). Therefore, greater caution should be taken when siting a public artwork near a road, particularly one in which there is typically a large volume of traffic.

However, more busy and/or dangerous areas in terms of traffic serve to benefit most from an art installation, so long as it is not overly distracting to drivers. After a series of murals were installed in one of the "most dangerous areas for pedestrians" in Houston, Texas, residents noticed that cars were speeding less, and felt more safe to walk places (Cook 2020). Therefore, public art may be an agent in creating more walkable communities with fewer cars on the road and fewer accidents.

Feasibility

The City of Berkeley Public Art Plan recommends that a criteria for siting be: "the feasibility of the budget and material list relative to the available funding" (2004, 31). Some sites may be more expensive than others to use if they require more materials for installation. The costs associated with installation should be considered in order to ensure that the project is within budget.

Additionally, the public artwork must be approved by the city and/or the property owner. The Lewiston-Auburn Public Art Plan states that "privately owned places can also include public art insofar as the artwork is public facing and designed to engage the public" (Lewiston City Government 2019, 2). Therefore, privately owned places may be considered public so long as the

public has access to them. The City of Berkeley approaches installing public art on private property by requiring that there be:

[A] written agreement between the City and the owner specifying the proprietary interests in the work of art, binding the owner to the general rules for art in public places, specifying that the owner shall assure installation of the work of art in a manner which will protect the work of art and the public and that the work of art will be maintained in good condition, and providing for appropriate insurance and indemnification, as well as any other provisions deemed necessary or desirable by the City Attorney. (2004, 13)

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Additionally, Lewiston and Auburn city ordinances provide some relevant information for siting considerations. In Lewiston any alterations to sidewalks must acquire approval by the director of public works (Code 1982, § 24-7; Ord. No. 17-13, 10-19-17; Ord. No. 20-02, 02-20-20). Similarly in Auburn painting on sidewalks is prohibited unless “applied under the direction of a public official or employee for public purposes” (Code 1967, § 27-1.19). Installation of signs, advertisements, “or other matters”--which may include artworks--on public property in Auburn, are also restricted to approval by a public official (Code 1967, § 25-3.5). Overall, there are not many clear barriers to installing public art in Lewiston-Auburn, though siting decisions may be aided through the development of explicit ordinances about public art allowances.

Durability and Maintenance

A Public Art Sustainability Assessment, created by Chrysalis Arts, discusses the importance of considering the lifespan of a public artwork in a given site. They suggest that the lifespan “should be the most appropriate to support [the artwork’s] objectives and to support sustainable practice” (2009, 24). In order for an artwork to be durable, it must require little maintenance and be sited somewhere which prevents wear or tampering (Chrysalis Arts 2009, 24). Examples of artworks that may require frequent maintenance or have a short lifespan include anything sited on streets or sidewalks which are exposed to wear from vehicles or pedestrians. Certain materials or finishing may be used to make an artwork more durable (Chrysalis Arts 2009, 24). Another consideration is that artworks should not impede the maintenance of other parts of the built environment which may require landscaping, snow

removal, or other maintenance (Commerce City 2013).

Appropriateness

The Public Art Sustainability Assessment also provides guidance related to the appropriateness. These guidelines include that the artwork should be “the right size” for the site though it is not clear what determines this (Chrysalis Arts 2009, 24). The size of the artwork might matter in terms of visibility as well as the feasibility of whether it fits in a given space. Additionally, in order for the artwork to be appropriately sited, it must account for “local

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character” and “site distinctiveness” (Chrysalis Arts 2009, 24). This ensures that the artwork is relevant to the community of people and businesses in which it is sited.

Both the Commerce City and Berkeley public art plans consider criteria related to current and future site uses. The artwork installation should be in line with the current site uses and not negatively impact them (City of Berkeley 2004; Commerce City 2013). Current features of the site that should be considered include, but are not limited to, “architectural features, [the site’s] natural features, its historical, geographical and social/cultural context” (City of Berkeley 2004, 31). Therefore appropriateness also relates to preventing displacement. In terms of future site uses, these plans also consider whether the installation considers the possible or planned developments to the built or natural environment of the site (City of Berkeley 2004; Commerce City 2013). It’s important that an artwork avoids being displaced by a new development project soon after it is installed as changing its site would waste resources, and some artworks such as murals cannot be easily resited.

Creative Placemaking

Creative Placemaking uses abandoned or underutilized spaces in order to revitalize the built environment (Reconnecting to Our Waterways 2021). In doing so, it seeks to maximize benefits associated with public art installations such as attracting customers to local businesses, improving public health and safety, and fostering social connections (Reconnecting to Our Waterways 2021). This approach is most successful when it also accounts for the appropriateness of a site based on its distinctive features, and when it uses policies to prevent displacement

(Markusen and Gadwa 2010). Some examples of creative placemaking include an abandoned lot becoming a sculpture garden or the wall of a vacant building being used for a mural.

Appendix G: Public Art Siting Criteria Scoring Rubric

PUBLIC ART SITING	No Somewhat Yes
CRITERIA	1=No 2=Somewhat 3=Yes
A) Visibility/Accessibility	
I. Would be sited in frequented areas that are visible to the public	

II. Near economic opportunities for city and local businesses	
III. Accessible by foot, bike, or car	
B) Traffic Safety	
I. Public art along roads is not overly distracting to drivers	
II. Public art is strategically placed to slow traffic and increase pedestrian safety	
C) Feasibility	
I. Reasonable cost within budget	
II. Approved by city/property owner and Public Art Working Group	
D) Durability/Maintenance	
I. Public art does not require much maintenance such as frequent repainting	
E) Appropriateness	

I. Integrates well with current site uses	
II. Accounts for any planned future site uses	
III. Site relates to theme of artwork (e.g. hot dog crosswalk next to Simone's Hot Dogs)	
F) Creative placemaking	
I. Revitalizes empty or abandoned spaces	
G) Anti-Gentrification	
I. Social context of the neighborhood and displacement vulnerability is considered, especially in residential	

areas	
II. Public art siting decisions involve community members/residents who live near the proposed site	
III. Avoids cultural displacement by ensuring art is meaningful and representative of various identities of local residents	
IV. Public art is accompanied by anti-gentrification policies in place for residences and businesses near the site, particularly for large budget installations (e.g. rent controls, zoning laws, etc)	

TOTAL SCORE

- 16-24: Not Ideal Site
- 25-32: Somewhat Ideal Site
- 33-40: Almost Ideal Site
- 41-48: Ideal Site

Appendix H: Public Art Siting Criteria Score for Simard-Payne Park

PUBLIC ART SITING	No Somewhat Yes
CRITERIA	1=No 2=Somewhat 3=Yes
A) Visibility/Accessibility	
I. Would be sited in frequented areas that are visible to the public	3
II. Near economic opportunities for city and local businesses	3
III. Accessible by foot, bike, or car	3

B) Traffic Safety

- I. Public art along roads is not overly distracting to drivers 3
- II. Public art is strategically placed 1 58

to slow traffic and increase pedestrian safety	
C) Feasibility	
I. Reasonable cost within budget	3
II. Approved by city/property owner and Public Art Working Group	3
D) Durability/Maintenance	

I. Public art does not require much maintenance such as frequent repainting	3
E) Appropriateness	3
I. Integrates well with current site uses	3
II. Accounts for any planned future site uses	3
III. Site relates to theme of artwork (e.g. hot dog crosswalk next to Simone's Hot Dogs)	
F) Creative placemaking	
I. Revitalizes empty or abandoned spaces	1
G) Anti-Gentrification	
I. Social context of the neighborhood and displacement vulnerability is considered, especially in residential areas	3
II. Public art siting decisions involve community members/residents who live near the proposed site	3
III. Avoids cultural displacement by ensuring art is meaningful and representative of various identities of local residents	3

IV. Public art is accompanied by anti-gentrification policies in place for residences and businesses near the site, particularly for large budget installations (e.g. rent controls, zoning laws, etc)	2
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TOTAL SCORE 16-24: Not Ideal Site 25-32: Somewhat Ideal Site 33-40: Almost Ideal Site 41-48: Ideal Site	43
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Appendix I: Links to Map and Tour Brochure

Map: <https://maphub.net/Ronangoulden/la-public-art-map>

Tour Brochures:

https://drive.google.com/drive/folders/1qW_4ZIKJNq7h8JB6-Q960SLmMxMHCZMb?usp=sharing

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