



Summit Report & Preliminary Recommendations

Exploring Web-based Public Art Resources: A Leadership Summit

June 23, 2010 | Baltimore, Maryland
Organized by Forecast Public Art
Co-hosted by the Public Art Network @ Americans for the Arts

Table of Contents

Prologue	3
The Set-Up	3
A Call to the Field	4
Impetus	4
Participants	5
Agenda	7
The Summit	8
Networking Among Organizations	8
Identifying Common Ground Issues	9
New Ideas & Directions	9
Governance	10
Audience, Collaboration, Access	11
The Public Art Ecosystem: The Kitchen Sink	13
The Summit's Big Questions	16
The Assessment	16
Summit Outcomes	16
Participant Feedback	17
Participants' Takeaways	18
Needs & Offers	18
Recommendations & Next Steps	19
Conclusion	
Toward a Constant Evolution	23
Appendix	24

Written by Cinder Hypki | Graphics by Elizabeth Brady | Document Layout-Design by Rob Pawloski
Copy Editing Assistance by Helen Lessick

Author's Note: All quotes by participants, unless otherwise specified, come from written pre- and post-surveys or from day-of-Summit discussion as recorded on newsprint by the facilitator or on laptop by the note-taker. In a few cases, participants did not use their names on the feedback form; these quotes are attributed to "Summit participant."

Prologue

Forecast Public Art: Securing A Legacy For The Field

This June, a landmark gathering of some of the world's leading providers and brokers of online public art resources took place in Baltimore, Maryland. A well-known leader—Jack Becker, Executive Director, Forecast Public Art—convened the meeting, co-sponsored by the Public Art Network of Americans for the Arts. Attendees committed to a process of identifying needs and opportunities to advance public art by collective action. They also confirmed Forecast's plans to build a bold new website.

Jack helped start Forecast in Saint Paul, Minnesota, in 1978. Forecast has grown to be a mainstay of public art through consulting, artist services, and its national journal. In 2008, following a heart transplant, Jack deepened his thinking about legacies. Likewise, the organization soul-searched as part of ArtsLab's evaluative and reflective processes, leading to a realization of Forecast's obligation to share its storehouse of public art knowledge and expertise.

Staff and board developed strategies to make Forecast's resources available worldwide, using digital tools as well as enhanced communications and human connections. Major funders and public art supporters have responded enthusiastically to Forecast's accelerated growth and expanding sphere of influence. The University of Minnesota is digitalizing and indexing the entire content of Public Art Review. NEA and the Andy Warhol Foundation funded an online version of the journal. Beneficiaries will be current and future generations of public artists, educators, policymakers, and others creating or facilitating public art. Ultimately, it's a bequest for the public.

—Margaret Hasse,
ArtsLab Peer Intel, July 2010

What's occurring with public art is reflective of the wider cultural field: the attempt to make arts and artists more relevant within the wider culture. Public art is about audience development on one level because it's bringing the arts and artist out into the public sphere of everyday life where people are. It's exposing them to the ideas, energies and talents of artists in a way that traditional and sequestered venues don't. In fact, it's changing the whole equation by the fact that there's not a filtering system anymore between the art and the public. Art and people are facing each other very directly. So we have this incredible opportunity with that kind of interface to reach people, to affect change, to influence behavior and raise appreciation for who artists are and what they do and how they create our culture. We didn't have this before.¹

—Jack Becker,
Executive Director, Forecast Public Art

¹ Becker, Jack. Excerpt from telephone interview, July 5, 2010.

The Set-Up

A Call To The Field

On June 23, 2010 Forecast Public Art and the Public Art Network (PAN) of Americans for the Arts (AFTA) co-hosted a groundbreaking leadership summit on web-based public art resources in Baltimore Maryland. Together they convened an impressive group of twenty-three national and international leaders in this broad arena to explore interest in responding to the field's web-based challenges and potentials through collaboration. Forecast and PAN were uniquely positioned to develop the conversation and extend the invitation.

“We haven’t talked about collaboration, and we aren’t often intentional about it...Collaboration is a really important issue; the stakes are high.”
Jennifer Geigel Mikulay

In organizing the summit, Forecast fulfilled its mission of strengthening and advancing the field of public art locally, nationally and internationally by expanding participation, supporting artists, informing audiences and assisting communities. As Forecast's director and the executive publisher of *Public Art Review*, Jack Becker has a bird's eye view of the field's trends and its key players around the globe. Liesel Fenner, Public Art Program Manager at AFTA, oversees PAN's broad network of artists, art administrators, consultants, art and design professionals and the elected representatives of the PAN Council. Becker and Fenner capitalized on the propitious timing for the meeting to share knowledge, practices, and strategic partnerships.

Impetus

The impetus for the gathering was multifaceted. Forecast had been planning its own website development and had recently received grants for those efforts from the Andy Warhol Foundation and the National Endowment for the Arts to support an online version of *Public Art Review* and

Forecast's Mission

Our mission is to strengthen and advance the field of public art locally, nationally and internationally by expanding participation, supporting artists, informing audiences and assisting communities. We accomplish our mission through three key programs: Public Art Review, Artist Services, and a consulting practice providing planning and project management.

www.ForecastPublicArt.org

Public Art Network's Mission

Americans for the Arts' Public Art Network (PAN) is the only professional network in the United States dedicated to the field of public art. As a program of Americans for the Arts, PAN strengthens efforts to advocate for policies and best practices that serve communities creating public art. More than 350 public art programs exist in the United States at the federal, state, and local level. The PAN network brings together artists, community members, and art and design professionals through online resources, professional development and education opportunities, knowledge-sharing practices, and strategic partnerships.

www.publicartnetwork.org

proprietary website development. Forecast had also been working with the University of Minnesota to digitize and index the entire content of *Public Art Review* — the journal’s legacy of public art issues, policies, criticism, artists’ projects and visual assets.

Simultaneously, PAN was busy exploring its own web-based presence and opportunities in conjunction with its 10th anniversary and national arts conference. AFTA’s conference in Baltimore in June of 2010 meant that a facility would be available to host a pre-conference meeting and key players would be in attendance. A Web-Based Resources Leadership Summit seemed a powerful way to begin a substantive dialogue about the state of the field with key players. To Becker’s knowledge, the meeting was the first of its kind for the field.²

Participants

Working collaboratively, Jack Becker and Liesel Fenner crafted the list of participants balancing a desire for inclusivity, content diversity, and space constraints. Representatives from a wide spectrum of organizations within the ecosystem of web-based public art resources typified the field’s diversity of mission, geographical focus, size, constituencies and specific areas of expertise.

See APPENDIX 2 for overviews of each organization.

“I now have a big snapshot of the public art space.”
— Summit Participant

The diversity manifest at the meeting was the result of a conscious, diligent effort to make it so. Consonant with Forecast’s and PAN’s interests in creating a dynamic and level playing field at this first meeting, the organizers chose a sampling of organizations from all areas of the field, including end users and funders.

² Becker, Jack. “Re: Report of Summit Outline.” Message to the author. July 24, 2010. Email.

SUMMIT PARTICIPANTS

Lynn Basa
Basa Projects, LLC

Jack Becker
Forecast Public Art/*Public Art Review*

Herve-Armand Bechy
Art-Public.com

David Dombrosky
Center for Arts Management and Technology
Carnegie Mellon University

Shannon Daut
Western States Arts Federation

Steven Durland
Art in the Public Interest /
Community Arts Network

Liesel Fenner
Americans for the Arts

Kendal Henry
PAN Council Chair,
Web Committee
Public Art & Urban Design

Johannah Hutchison
International Sculpture Center

Peggy Kendellen
PAN Web Committee
Regional Arts and Culture Council

Christine Kuan
ARTstor

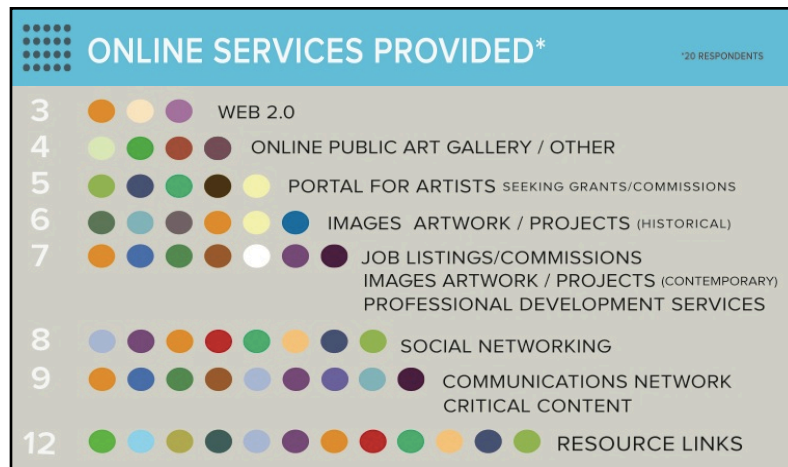
See Appendix 1 for participants’ full contact information.

(CONTINUED NEXT PAGE)

The Summit was particularly fortunate to have European representation with Herve-Armand Bechy of Art-Public.com and Francoise Yohalem. Lynn Basa of Basa Projects and Rob Wilkinson of ART on FILE also participated via teleconferencing.

See Appendix 3 for participants' desired outcomes from the Summit.

Below are the results of an initial survey of Leadership Summit participants portraying the web-based services provided by individuals and/or organizations. Numbers at the left indicate the number of organizations providing the services listed. A majority but not all participants responded to the survey.



Only six of eighteen organizations were involved in partnerships prior to the Summit. However, the need to create partnerships for growth and sustainability was articulated by Herve-Armand Bechy of Art-Public.com: "Our priority is now to partner in the development of this project in order to continue to enrich the database, maintain its technical level, and improve its efficiency."



SUMMIT PARTICIPANTS
(cont'd.)

Keith Lachowicz
Regional Arts and Culture Council

Kristen Laise
Heritage Preservation

Daniel Latorre
Project For Public Spaces

Helen Lessick
Structural Expressionism

Jennifer Geigel Mikulay
Independent Public Art
Researcher

Renee Piechocki
Director, Office of Public Art;
Greater Pittsburgh Arts Council

Nancy Proctor, PhD
Smithsonian Institution;
Office of the Chief Information
Officer

Jann Rosen-Queralt
Maryland Institute College of Art

Mary Tinti
Public Art Dialogue/College Art
Association

Chuck Thomas
Institute of Museum and Library
Services

Rob Wilkinson
ART on FILE

Francoise Yohalem
Independent Consultant

See Appendix 1 for participants' full contact information.

Agenda

The historic nature of this first of a kind meeting posed critical issues for planning the agenda, as did the time constraints of a mere half-day session. With the aid of facilitator Cinder Hypki, the meeting agenda was designed to give equal weight to the three goals of the Summit:

- Networking among organizations
- Identifying the field's common issues and challenges
- Soliciting new ideas and directions.

Strategies to maximize the meeting time included sharing as much information about all participating organizations in varied ways prior to and during the meeting. The organizers worked to craft an agenda that would strike a balance between providing a structure to focus the discussion and allowing the group to define the key issues and set the agenda from there. A note-taker using a laptop ensured a more comprehensive capture of information than the facilitator's notes alone. Below is the agenda for the Summit.

Agenda
Exploring Web-based Public Art Resources: A Leadership Summit

June 23, 2010 — Baltimore, Maryland

Organized by Forecast Public Art
Co-hosted by the Public Art Network @ Americans for the Arts

12:00 – 12:40 p.m. Luncheon
Opportunity for informal networking
Welcoming remarks from Jack Becker and Liesel Fenner

12:40 p.m. – 4:00 p.m. Meeting

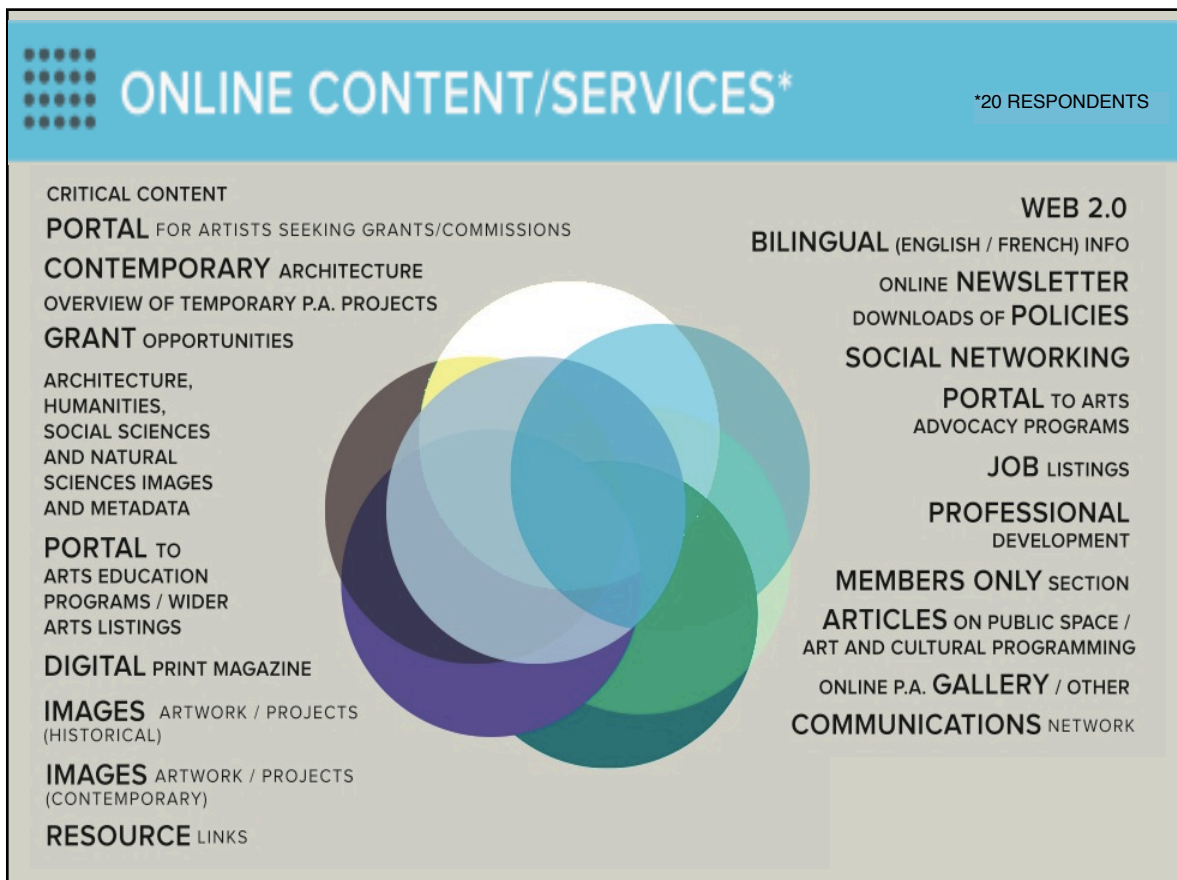
- I. Surveying the Landscape: Introductions
- II. Common Ground Issues / Possible Affiliations or Partnerships
Identifying issues, challenges, needs and opportunities in the field
- III. New Ideas & Directions
In what new directions are public art and the on-line field moving?
- IV. Wrap Up and Next Steps
Where do we want to go next?

The Summit

Networking Among Organizations

Participants had multiple opportunities to learn about the work of peer organizations. Prior to the Summit, they completed a brief survey and a one-page organizational synopsis. Once in Baltimore, the Summit provided participants the opportunity to meet and get to know each other – many for the first time – by sharing a meal and conversation. This networking then segued into presentations on the key roles and activities of each organization. The graphic matrix pictured here is based on the survey results and plots the different areas of web-based content and services provided by each organization. It was shared at the Summit via digital projection for visual reference.

See APPENDIX 4 for the pre-Summit Online Public Art Resources Survey responses.



Identifying Common Ground Issues

After the information sharing, the group moved to identify common ground issues and possible areas of affiliation or partnerships among organizations. Using a modified “open space” process, participants listed the issues, challenges, needs and opportunities they felt were paramount to the field at this moment. These were displayed and grouped thematically by several intrepid volunteers who self-identified as “systems thinkers.” The whole group then further refined these groupings through their discussion into four themes that would provide a rich substrate for further more in-depth discussion in smaller groups of choice:

Governance
Audiences, Collaboration, Access
The Public Art Ecosystem: The Kitchen Sink
Tools And Tech

Of note, the “Tools and Tech” area did not attract a separate set of small group participants; rather, related topics were discussed in each of the other three groups.

See APPENDIX 5 for the listing of all common ground issues.

New Ideas & Directions

*“To be online, one must always be planning to increase presence—the process is ongoing.”
— Jennifer Geigel Mikulay*

Small group discussions were the core of the Leadership Summit. Participants contributed to substantive small group discussion in one of the three theme areas of their choice. Given time constraints, however, the conversations served only to illuminate the burning issues of the web-based public arts field at this moment in time. Many later expressed a hope that future gatherings would provide the opportunity to treat these subjects in more depth. Remarkable to this facilitator/author was the high level of debate and the earnest engagement on the part of all, proof of a significant desire for collaborative effort to define, share and explore the issues.

*“The need for coordination is strong, and now is an opportune time.”
— Chuck Thomas*

A summary of this nature precludes a full discussion of all of the issues as portrayed by participants. The main strands of discussion, below, represent vital conversations that have the power to significantly advance the field.

Governance

The Governance breakout group focused on four key issues:

- Managing process
- Policing and access
- Resources and research
- Communication and vocabulary

Discussion developed opinions, issues, and questions:

- Governance would best be an open, non-authoritarian structure, with information owned by all and input by all. Its hallmarks should be openness, excellence, and accuracy of content via critical assessment for digital media. The Wikipedia model is one example.
- Governance would best concern itself with best practices and optimal modes of communication, including defining incentives for collaboration. It could function as a connector, network or “switch” that keeps the information flowing to resources – to people and relationships, to information and research tools. Blogs are a possibility, but carry privacy, security and liability issues for those working within organizations.
- Technical governance standards should embrace clarity of connections and ease of research; they should re-examine critical thinking within the field and explore tradeoffs between local realities and best practices.
- Governance guidelines and parameters would best:
 - Avoid duplication of effort and information;
 - Acknowledge diverse programs and audiences;
 - Include international and national focus and standards with local information, opportunities and resources;
 - Include documentation and access standards for imagery and intellectual property;
 - Address legal issues, back issues and searchable content

*“Defining what governance is ... a switch that keeps the information flowing and creating the guidelines and best practices for what this could be.”
— Summit participant*

Next steps for Governance:

- Explore who has the time and expertise to build the leadership team. Prior to a next meeting, decide on stewardship and identify what is needed and by whom, including: public art resources; development needs for research tools and teaching others how and where to research; repurposing online tools; critical articles, common vocabulary, searchable metadata; standards or parameters for data sharing; defining community and audience and their needs.
- Recommend holding an annual meeting of major players — PAR, ISC, SOS/Smithsonian, CAA or on-line arts journalists to discuss opportunities in the field and keep ideas fresh.
- Explore financial models and management tools to create the resource. What are the collegial, financial, and informational incentives for management and partners?

See APPENDIX 6 for full notes from Governance breakout group.

Audience, Collaboration, Access

The discussion of the Audience, Collaboration, Access breakout group illuminated the following issues and questions:

- Web-based resource providers need to think strategically about who they want to serve based on their mission — primary and secondary constituencies. In order to continuously evolve, online providers should use analytics, look carefully at the data to determine and understand their audience(s), where they are coming from and their usage, and then work to evolve a site based on that information. More ongoing audience research is a top priority.
- The dynamic nature of the field, of social media and of the public art experience continuously redefines the notion of audience. As Daniel Latorre pointed out, those who blog or attend a public art event, are then interacting and defining a new reality.

I think your mission drives the audience and by extension the result is the dialogue between different audiences/websites. I think the way to think about it is, primary constituency, secondary constituency, etc.

— Jann Rosen Queralt

We can determine who our public is, by seeing what they use on our websites.

— David Dombrosky

I don't think there is one general public; one solution does not fit them all. There is a danger that this gives us the illusion that we can come up with one solution.

— Nancy Proctor

“When I want to research public art online, I don't want to have to go to fifty places. Some kind of portal, a clearinghouse, or a way to scan the entire public art ecosphere—if something like that existed for everyone—it could get us there much quicker!”

— Jack Becker

- Collaboration could take many forms with advantages and complications for each. Overall, participants expressed a need to easily access a storehouse of important shared information that multiple organizations can offer to audiences at multiple sites. This could take the form of a portal, a clearinghouse, or a scan of the entire public art ecosystem. Rather than a central site or “one stop shop,” this might best be a network that would involve linking, restructuring websites, and tags for search engine optimization.
- Access and who controls information is an important issue reaching into many areas of the online public art landscape. Social media, the use of audience/artist-posted information like blogs, and the Wikipedia model present clear challenges and opportunities for the field. The inherent issues of accuracy and privacy requiring control and policing on the one hand, and, on the other, the opportunity costs of not posting almost immediate news that people are seeking pose difficult trade-offs for the field. These tools also blur the lines between audience and provider. Participants grappled with the question of how to manage the engagement around public art on the part of the general public.
- Four related issues surfaced in the discussion on access to social media:
 1. Generational differences in posting on the web.
 2. Constraints of posting for people within a work context rather than as individuals — and inherent privacy issues.

When it comes to something like the Wikipedia experience, there is a fear of the crowd determining information, and there is a fear of what needs control and censorship... Can we trust the wisdom of the public to determine content?

—Daniel Latorre

...keep in mind, the time that you lose when [information] is not on the web or instantly accessible. People are out there searching for information, and this must be balanced [with the control issues].

—Christine Kuan

The word ‘fear’ keeps popping up. We are afraid to put something online in whatever context. Because of this fear, people don't say anything at all, and no one wants to put their name on something...they are not shy in a certain context, but when you broaden the context, everyone goes silent.

—Liesel Fenner

You need that independent critical journalism to better the field. There is no problem with only serving the public art community.

—Shannon Daut

Where the collaboration might happen is developing best practices for image management.

—Jack Becker

The tools that most of us need are here in this room.

—Helen Lessick

3. Need to retain independent voices writing about public art who can write as outside authorities.
 4. Technology mentorship, the need for educating audiences about sharing accurate information, and focusing on the messaging over the technology.
- A shared vocabulary and glossary of public art terms would be helpful for the field, and would provide a start on sharing best practices.
 - Presenting a “unified front” of leaders in the field may help Summit organizations to look for funding or to find assistance with technology needs. Similarly, in the face of rapidly changing technology, web-based public art providers share a common need to “stay on top of it, to watch out, take advantage,” according to Jack Becker; this applies to multiple arenas within the “ecosystem” of public art, from the business, legal and financial aspects to the artistic and image management.

See APPENDIX 7 for full notes from Audience, Collaboration, Access breakout group.

The Public Art Ecosystem: The Kitchen Sink

Note that this theme area was originally titled: Measuring Outcomes and Impact; Defining the Field; Mapping the Players; Business Model and Management. Breakout group participants changed the title to reflect the diverse topics under the banner of “ecosystem.”

- Surveys and measuring are critical and should be used consistently. Standard practices exist for this. With digital media it's all about the track-ability of the medium—that's the nature of it. Monitor, adapt,

Another way to look at public art is the free art museum, and how we can use technology in creative ways for educational outreach.

—Nancy Proctor

As a twenty-something year-old, I have fallen victim to the overwhelming quantity and underwhelming quality of information available online.

—survey respondent

Assessing impact is related to defining the field.

—Helen Lessick

The challenge in creating an online resource is a plan for a sustainable, long term, well-funded commitment to manage and grow the resource.

—Rob Wilkinson

Individual public artists need a centralized online location for community forums, resources, advocacy for artists, access to training and opportunity lists.

—Lynn Basa

Let's talk about the realities of moving from a broadcast posture to a dialogue posture that the best use of digital media demands. As well, understanding the ecosystem approach, and the open source platform awareness needed to be efficient in using all the tool and people working in this space.

—Daniel Latorre

test, trial, refine, optimize. This takes time, but it's a core value of the medium.

- Business models and institutional frames: there's a tension between business models and individual frames of organizations. What would help? How to share case studies of successful models?
- Need to increase awareness of digital platforms since many models are increasingly networking-oriented.
- Another common but unique model in the online context is a membership or donation-based approach. How to generate revenue from individuals? Many practices and experts are available for this; to date the best answers are often found through an organization measuring and examining its own context and all the people in its ecosystem.
- Suggestions or work to share best practices should require self-sustainable models, or some assessment on how self-sustaining they are. Many organizations can't afford to experiment too widely.
- Partnerships have awareness issues, and communications challenges. They may have different technology, paradigms/approaches, not to mention organizational cultures that affect the manner and substance of contribution.
- Geospatial data layers, and services based on them is about mapping the places where works exist, and offering them in accessible and open ways. This allows for innovative ways to engage people either through an organization's own technical/product staff or via products and applications made by the community at large. Metadata standards were mentioned several times; a simple common Open standard should be explored, allowing a level of cultural interoperability.
- Effectiveness of measurement and assessment is a key part of the context. Many tools offer statistics but the best views come from knowing what questions your organization can and should be asking, then working backward from there to determine the best key performance indicators (KPIs). This process of finding the best KPIs will be iterative as each organization has unique goals beyond the common sets of KPIs one can monitor and base changes on.
- Lack of awareness of available technology leads to duplicate efforts. Many organizations unwittingly recreate simple applications at relatively great cost because they haven't taken time to perform due diligence in looking at what is available to them. This is often something one hires a proven well-recommended tech savvy person to do if staff skills in this aren't available. This tech and cultural isolation leads to unsustainable models.

- Take advantage of existing infrastructure that can offer 80% of what is needed. Tech infrastructure is one of the biggest costs; services have even more overhead. Organizations should think twice about building something from scratch or with heavy amounts of customization; in this day and age, with so many services, one really has to justify more rigorously why a lot of money should be spent to gain 10% or 20% match to needs. Instead:
 - Spend money on what you do best
 - If you have a unique tech/product idea then go for it, but savvy tech-ecosystem context is required to know this.
- Education is needed about how to make technology decisions and who to hire. Silos between arts nonprofits and technology fields exist but some organizations are trying to bridge that gap. This issue is also connected to governance since a standard policy should be in place that defines ways to assess and engage with these technology risks and opportunities. Our fast changing world requires this.

See APPENDIX 8 for full notes from *The Public Art Ecosystem: The Kitchen Sink breakout group*.

The Summit's Big Questions

“What are the incentives and barriers to collaboration?”
— Summit participant

The questions below provide a snapshot of the broad issues facing public art that participants brought to the Leadership Summit table. These questions emerged on the initial survey, during discussions throughout the Summit, and in later feedback. They represent the areas of critical engagement for the field's stakeholders from their many perspectives.

Dialogue and collaboration among organizations to explore, if not answer these questions, will undoubtedly be ongoing in the energized wake of the Summit. Realistically, elements of time, resources and political will are crucial to explore and plan for next steps, outlined in the Recommendations section.

- Who are all the entities in the public art process?
- What does a map of the players look like? Is it changing?
- What is the cultural network?
- What are the desired outcomes and how do we assess the impact of the work?
- What is the big strategic reason for what we are doing?

- Are we creating an online presence to prove the value of public art to our audiences?
- How do we better understand who “the audience” is?
- How can we use technology for educational outreach?
- How do we harness the social aspects of public art to engage “the public”?
- How do we involve our secondary constituencies of media, policymakers and educators?
- How do we break down the silos between the nonprofit art space and the larger technology sphere?
- What is the big strategic vision for the field?
- What would this group benefit from doing together?
- What are the incentives and barriers to collaboration?
- How could an affiliation of groups providing web-based resources provide advocacy for the field?

The Assessment

Summit Outcomes

On a practical level, the Web-Based Public Art Resources Leadership Summit accomplished the following:

- Provided the first of its kind opportunity for discussion about web-based public art resources with key national and international representatives of the field.
- Coalesced input from the multiple professions and perspectives in public art.
- Provided introductions and current contact information for all 23 participating individuals and organizations.
- Collected and shared survey data about the work of each participant and participating organization that forms the beginning of a matrix of information about web-based public art resources and audiences.
- Enabled participants to learn about what others are doing.
- Illuminated gaps and overlaps, as well as common challenges.
- Began to create a leadership group within the field.
- Produced this report highlighting the meeting’s discussion and provided recommendations for future action.
- Began to identify needs of and offers of assistance from participants in a way that will be immediately valuable to them.

Participant Feedback on Summit Impact

In the wrap-up discussion, Renee Piechocki [Greater Pittsburgh Arts Council] marveled that she had never seen so many esteemed leaders in the field assembled to talk about the burning issues of web-based public art resources. She stated: “There is a great value in getting all of these people together in one room again.” Many participants agreed in written and verbal comment that the time had indeed been fruitful – so fruitful that, like Piechocki, thoughts turned to future gatherings and next steps. **Fifteen of eighteen respondents on the feedback form stated that they would be interested in the group meeting again within a year.**

Johannah Hutchison of International Sculpture Center, found that the Summit provided a means for participants to evaluate their organization’s position within the ecosystem of web-based public art resources: “This meeting helped me see our role more clearly I came wanting to go away with some ideas, connections to help develop our site, but ended up going away with ideas of how I could help other people.”

Concrete suggestions for future Summits include:

- More time to meet (expressed by several participants)
- More unstructured networking ahead of time
- More defined agenda
- More structured discussion to allow the full group to focus on one issue;
- Concrete goals preset by participants beforehand
- Proposals to which participants could respond.³

Other participants were satisfied with the pace and format, or suggested another opportunity to have a similar retreat. Peggy Kendellen of the Regional Arts and Culture Council suggested “an annual meeting with intermittent on-line conversations or sharing of documents” and a discussion to develop “benchmarks for growth and progress.” Other specific future requests included a wish list, creating and/or digitizing public art archives for the field, and sharing case studies and strong models. Four participants expressed interest in taking leadership roles for possible next steps. Several respondents identified others who may be important to include in future discussions.

“[My most helpful takeaway is] realizing that there is a network of people who share some of the same concerns.”
—Kendal Henry

³ Forecast felt strongly that providing an open forum for the discussion at this initial meeting of the key players in the field would enable everyone to participate in shaping the agenda. To that end, the meeting was designed to gather information, and solicit ideas both from and for all of those present. This allowed both the key issues and the leadership to arise from the group rather than be dictated beforehand by the sponsoring organizations.

Participants' Takeaways

Participants found the Summit valuable to them in many ways. Below, answers to the question: *What was the most helpful 'takeaway' of the meeting for you?* are synthesized and grouped thematically.

See APPENDIX 9 for the complete Responses to Feedback form.

- A better understanding... of the field, the players, the projects, the resources, and the opportunity to meet and make connections that will pave the way for future conversations.
- The awareness of a network of people experiencing many of the same challenges; a new appreciation of the need for collaboration, and of contributions that each organization can make as a first collaborative effort. A sense of the moment as the right time for collaboration as well as a need for resources to make this possible.
- The need for a shared vocabulary for search engine optimization to pave the way for collaboration.
- The need for a trusted guide to help public art agencies learn what they don't know about technology tools.
- A sense of energy and vision.

Needs & Offers

The collegial and collaborative atmosphere of the Summit produced measurable results. At the Summit's close, Jack Becker summed up the work ahead: "The collaborative next step is [to forge] the follow up agenda for this group; to get support to grow as an affiliation, and if we have enough in common, share best practices together."

Becker asked participants to prioritize helpful next steps, stating: "If we all listed the common denominators, we might know who wants to be a part of leveraging better support than we can leverage individually." Becker reiterated this question more specifically in a follow up communiqué asking participants to identify three things they need over the next few years in a brief but specific way—as individuals or organizations.

Likewise, Becker asked what participants' organizations might be able to offer in the way of time, resources, or help with something that may be useful, stating that: "...this information will add to the survey data collected so far, and help us solidify common ground topics that may help shape possible plans for the future. These could include funding, technical assistance, partnering, networking with peers, a vacation, etc." ⁴ In

⁴ Becker, Jack. "Re: Thank you and next steps." Message to Leadership Summit participants. June 27, 2010. Email

doing so, Becker lent a sense of urgency to the calls for collaboration, and simultaneously underscored the sentiment that the group itself possesses most of what it needs in terms of technical assistance.

Answering this call, a number of participants responded immediately and shared a diverse array of Needs and Offers. These responses are still being gathered as of the publication of this report, and Forecast has promised to forward them on to Summit participants as they are received.

See APPENDIX 10 for Needs and Offers responses accumulated through Sept. 1, 2010.

Recommendations & Next Steps

The Leadership Summit surfaced many important suggestions for the web-based public art resources field, raised strategic questions and insights, and enhanced the potential for working relationships between resource providers. It also suggested possible next steps. Six recommendations form an action plan outline, grounded in the Summit's most popular ideas for future action to grow the field's resources.

I. Assess:

Undertake a Needs Assessment of the Field

Undertake a needs assessment of the larger field or "ecosystem" of web-based public art resources. Absent a deep and thoughtful study of what's needed for web-based public art services to thrive, more ironclad recommendations are premature. A preliminary needs assessment could investigate any or all of the following: the challenges and resource needs that web-based public art resource providers are facing in light of the changing demographics, interests and needs of their users; possible areas of collaboration for maximizing resources; optimum technology and tools needed for networking and collaboration; themes for best practices; and identifying the organizations and individuals interested in leadership roles for collective action.

- To maintain the momentum created by the Summit, the Needs Assessment could occur in phased levels of depth so that a preliminary document is available as soon as possible for discussion within the field.

- Explore funding for this Needs Assessment from federal agencies, national foundations and interested third parties including the Institute of Museum and Library Services, National Endowment for the Humanities and/or other sources that offer support for the growth of the field.
- Responsible: Forecast, PAN or a contractor reporting to them; preferably a Summit-participating organization.

II. Organize:

Build a Matrix of Web-Based Public Art Providers

Conduct a thorough scan to create a matrix/map/directory of Summit organizations and individuals and other key stakeholders in the web-based public art resource field, building from the work begun by Forecast prior to the Summit in its preliminary survey of participants.

- Engage key Summit participants with the expertise and the access to the tools and technology in the design of this resource.
- Invite recommendations for other web-based resources.
- Consider involving graduate students at key universities in the research for the scan as a way of growing future leadership in the field.
- Explore funding for this Matrix of Providers from funders that support growth of the digital field.
- Responsible: Forecast staff or a Forecast/PAN-supervised contractor in collaboration with strategic educational institutions.

III. Strategize:

Form a Leadership Group to Continue the Work

Identify leaders and explore governance models for the field that build on the Summit's groundwork in this area and the significant leadership of Forecast Public Art and the Public Art Network. Strategically follow up with self-identified interest in leadership roles and with other resources, organizations, consultants and activists with expertise in key areas. This group could strategize to draft recommendations for governance; oversee and provide guidance to the work of the Needs Assessment and Matrix Development; and plan an agenda for a follow up meeting to the Summit — ideally within six months to take advantage of the energy and momentum created by the Summit.

- Engage key Summit participants with the expertise and the access to the tools and technology in the design of this resource.

- Responsible: Forecast or an organization/consultant it designates.

IV. Personalize:

Foster Collaboration / Reconvene

Identify and foster opportunities for interested players to explore collaboration within the next six to twelve months. Create immediate, tangible outcomes of collaboration that simultaneously build the capacity and illuminate the incentives for collective action among those participating. Continue efforts to identify and link the Needs For and Offers Of Assistance on the part of Summit participants begun as the exit conversation suggested by Jack Becker. An efficient brokering of this exchange could greatly enhance resource sharing among Summit participants and easily set the stage for substantive collaboration.

Explore ways to bring media, educators and policymakers into the discussion. Develop a mindset and a culture of collaboration and partnership for the field that address the opportunities as well as the reticence and fears about sharing business models and resources that was expressed at the Summit. Ultimately, building this culture is the responsibility of every organization and individual player.

- Responsible for coordinating the reconvening: Forecast or designee.
- Responsible for organizing and seeking funds to maintain a “Needs and Offers” function for Summit participants: Forecast/PAN or designee.

V. Incentivize:

Include Funders as Partners

Independent consultant Helen Lessick’s experienced view of the field provides the following roadmap for a shift toward creating true partnerships with funders:

The funding community, with expertise and planning skills, is a valued partner and advisor in developing the resources. Create incentives for funding agencies to participate in the development of the public resource.

Identify and continue to invite potential funders to experience and participate in the development of the web-based resources conversation. Effectively educate and involve the foundation community and other sources in future discussions about the needs, opportunities and challenges facing the development and structuring of the work.

Philanthropy is crucial to support the nascent public art resource enterprise. Concerted efforts are needed to explore networks, affiliation and partnerships; share needs for and offers of assistance and information; advance the governance conversation and the infrastructure; and explore further collaboration.

- IMLS and other organizations could assist in identifying fiscal resources and opportunities.
- Responsible: Forecast, PAN, and collaborating Summit participants with contacts to the philanthropic community.

VI. Act:

Carpe Diem!

The Leadership Summit tapped into an extraordinary vein of positive will, rich talent, creativity and intention towards growing the field. Capitalize on this moment of tremendous energy and potential! This momentum, fueling the established and emergent leadership within the field, has great power to capture the resources and expertise that can shape the public art landscape in the coming decade. Summit participants clearly identified the importance of collaborative and coordinated efforts for future advocacy, fundraising, the sharing of best practices, and continuously evolving content in order to pose and answer the young field's big questions.

- Start planning now for the follow-up session at the June 2011 PAN/AFTA conference in San Diego.
- Forecast is a natural home for this effort, but is limited by staff and funding.
- Engage an individual or organization to begin pre-planning conversations and funding applications.

Conclusion

Toward A Constant Evolution

The dynamic field of public art is morphing rapidly with the creativity and new technological tools of artists around the world, constantly redefining the possibilities of civic space. Web-based public art resources must capture and utilize this dynamism to support the artists and those who support them — commissioning, engaging and assessing their work; drafting policies; networking; teaching, interacting and sharing images; and disseminating every facet of the effort. This entire ecosphere is young, fast-paced and extremely complex. It is poised to coalesce around key leadership to address the field's exciting and complicated issues and technologies in strategic and more collaborative ways.

The June 23, 2010 Leadership Summit Exploring Web-based Public Art Resources took the pulse of this situation for the first time from a diverse group of stakeholders. It revealed a sense of urgency and a willingness to collaborate, share resources and take collective action to address the issues of the field. Many participants — each leaders in their own right — are ready, willing and able to move forward to collectively define a strategic agenda.

In that spirit, the recommendations in this report are a call to action and evolution! Mined from the collective experience and knowledge of Summit participants, they present a focused yet far-reaching set of tasks. They will require strategic and concerted effort to gather the leadership, continue the conversations, assess needs and capabilities and identify the resources — and resource sharing — needed to grow the field. An investment in these efforts could not come at a more opportune time.

Forming strategic partnerships, affiliations and collective action among web-based resource providers is key to implementing these recommendations and crucial to moving the field forward proactively. The transparency and collaboration modeled by Forecast Public Art and the Public Art Network's leadership of the Summit should be mirrored at every step to ensure inclusion and maximize resources and visibility for all.

Evolution is key to survival; collaboration is the means to thrive!

Appendix

Appendix 1 Participant Contact Information	25
Appendix 2 Description of Participating Summit Organizations	30
Appendix 3 List of Desired Takeaways: Public Art Leadership Summit	37
Appendix 4 Online Public Art Resources Survey	38
Appendix 5 Key Common Ground Issues and Challenges Facing the Field	50
Appendix 6 Notes from Governance Breakout Group	52
Appendix 7 Notes from Audience, Collaboration and Access Breakout Group	54
Appendix 8 Notes from The Public Art Ecosystem: The Kitchen Sink Breakout Group	57
Appendix 9 Responses to Feedback Form	59
Appendix 10 Needs and Offers of Organizations Participating in the Summit	64

Appendix 1

Participant Contact Information

Exploring Web-based Public Art Resources: A Leadership Summit

June 23, 2010

Baltimore, Maryland

Organized by Forecast Public Art

Co-hosted by the Public Art Network @ Americans for the Arts

PARTICIPANT CONTACT INFORMATION

Lynn Basa

Basa Projects, LLC

2248 N. Campbell Ave.

Chicago, IL 60647

T: (773) 289-3616

E: publicartistforum@yahoogroups.com lynnbasa@lynnbasa.com

W: www.lynnbasa.com www.guidetopublicart.com

Herve-Armand Bechy

Art-Public.com

44, Avenue Du Mesnil

94210 La Varenne Saint Hilaire

France

T: 33 6 62 23 13 61 (01 48 89 34 21)

E: info@art-public.com

W: <http://www.art-public.com>

Jack Becker

Executive Director, Forecast Public Art/*Public Art Review*

2324 University Ave. W. #104

St. Paul, MN 55114

T: 651-641-1128

E: Jack@forecastpublicart.org

W: www.forecastpublicart.org

Shannon Daut, Deputy Director

Western States Arts Federation (WESTAF)

1743 Wazee Street, Suite 300

Denver, CO 80202

T: 303-629-1166

E: shannon.daut@westaf.org

W: www.westaf.org, www.callforentry.org (CaFE)
publicart.callforentry.org, www.artistsregister.com

David Dombrosky

Executive Director, Center for Arts Management and Technology
Carnegie Mellon University
5000 Forbes Avenue
Pittsburgh, PA 15213-6890
T: 412-268-3143
E: daviddom@cmu.edu
W: camt.artsnet.org, www.cuerate.org, www.technologyinthearts.org

Steven Durland

Art in the Public Interest / Community Arts Network
P.O. Box 68,
Saxapahaw, NC 27340
T: 336-376-8404
E: durland@communityarts.net
W: www.communityarts.net

Liesel Fenner

Public Art Program Manager, Americans for the Arts
1000 Vermont Ave, NW 6th Fl
Washington, DC 20005
T: 202-371-2830
E: lfenner@artsusa.org
W: www.artsusa.org

Kendal Henry

PAN Council Chair, Web Committee
Public Art & Urban Design
474 48th Ave., Lic, NY 11104
T: 917-952-7239
E: k1henry@aol.com

Johannah Hutchison

International Sculpture Center (ISC)
19 Fairgrounds Road
Hamilton, NJ 08619
T: 609.689.1051 ext 304
E: johannah@sculpture.org
W: www.sculpture.org

Peggy Kendellen (PAN web committee)
Regional Arts and Culture Council

108 NW 9th Avenue, Suite 300
Portland, Oregon 97209
T: 503-823-5404
E: pkendellen@racc.org
W: www.racc.org

Christine Kuan

Director of Collection Development and Communications
ARTstor
151 East 61st Street
New York, NY 10065
T: 212.500.2405
E: christine.kuan@artstor.org
W: www.artstor.org

Keith Lachowicz

Collections Manager, Regional Arts and Culture Council
108 NW 9th Avenue, Suite 300
Portland, Oregon 97209
T: 503-823-5404
E: klachowicz@racc.org
W: www.racc.org

Kristen Laise

Heritage Preservation
1012 14th Street NW, Suite 1200
Washington DC 20005
T: 202-233-0800
E: Klaise@heritagepreservation.org
W: www.heritagepreservation.org (the portions that pertain to public art:
www.heritagepreservation.org/RPM/index.html and www.heritagepreservation.org/
PROGRAMS/SOS/index.html)

Daniel Latorre

Project For Public Spaces
700 Broadway, 4th Floor
NYC, NY 10003
T: 212-620-5660
E: danlatorre@pps.org
W: www.pps.org

Helen Lessick

Structural Expressionism
Box 86283
Los Angeles, CA 90086-0283
T: 213.413.2112

E: hlessick@sbcglobal.net

W: www.lessick.net

Jennifer Geigel Mikulay

Independent public art researcher

PO Box 511277

Milwaukee, WI 53203

T: 414-534-6320

E: jgmikulay@gmail.com

W: www.mikulay.org www.publicartweb.org

Renee Piechocki

Director, Office of Public Art

c/o Greater Pittsburgh Arts Council

810 Penn Avenue, Suite 200

Pittsburgh, PA 15222

T: 412-281-1770

E: publicart@pittsburghartscouncil.org

W: www.publicartpittsburgh.org and www.pittsburghartistregistry.com

Nancy Proctor, PhD

Smithsonian Institution

Office of the Chief Information Officer (OCIO)

703 Dale Drive

Silver Springs, MD 20910

T: +1-202-633-8439 c: +1-301-642-6257

E: proctorn@si.edu

W: <http://si.edu>

Jann Rosen-Queralt

Maryland Institute College of Art

1030 West 38th

Baltimore, MD 21211-1817

T: 410-235-4799

E: jann@jannrosen-queralt.com

W: www.mica.edu

Chuck Thomas

Institute of Museum and Library Services

1800 M. St. NW, 9th Floor

Washington, D.C. 20036

202-653-4663

T: 202-653-4663

E: cthomas@imls.gov

W: <http://www.imls.gov>

Mary Tinti

Public Art Dialogue/College Art Association
c/o New England Foundation for the Arts
145 Tremont St.
Seventh Floor
Boston, MA 02111
tel 617.951.0010
fax 617.951.0016
www.nefa.org

Rob Wilkinson

ART on FILE
1837 East Shelby St.
Seattle, WA 98112
T: 206 300 0702 / 206-329-9607
E: rob@artonfile.com
W: artonfile.com (under reconstruction)

Francoise Yohalem

Independent consultant
4515 Willard Ave. #2402 S
Chevy Chase, MD 20815
T: 301-816-0518
E: francyo@verizon.net

Appendix 2

Description of Participating Summit Organizations

Lynn Basa, Basa Projects, LLC: Artist, practice making public art, 17 years art administrator before full time artist, right now I wrote a book called “Artists’ Guide to Public Art” highlight some of the issues that are unique to artists from the perspective of being a practicing artist. A community that needs to talk to each other more, we have started a public artists forum on yahoo, so while we are part of the PAN list serve, artist need a place where they can ask “stupid” questions, not in front of their clients and those we depend on for our livelihood, talk about grants and development as it pertains to the issues artists face when working on projects. We don’t have time to promote this group and it is tough to add images to it; the public art forum needs a better constructive home.

Key Role: Author text on PA, artist

Takeaway: We need a more public umbrella. Forecast is a great option for this.

Herve-Armand Bechy, Art-Public.com: I have been involved in the public arts in Europe since the 1970s, and I founded a magazine during the 1980s. I founded our website in 1997 as an attempt to develop an international resource of public art. I am interested in both historical and international public art resources. 10,000 public artworks have been collected documented on our website. I am interested in other forms of documentation.

Key Role: Documentation of PA outside Europe.

Takeaway: International resource, PA documentation with historic perspective.

Jack Becker, Forecast Public Art/Public Art Review: I wanted to come here and play sponge and absorb as much as I could. What is going on in the public art world and how can I get the information online? I have visual and theater arts background, and have organized shows in public spaces. I am a connector. While presenting temporary projects at Forecast for ten years, we stressed the documentation as critically important. We need to free up artists from the idea that they have to make art to sell. We started *Public Art Review* in 1989. We have a theme for each issue and it is valued as an educational tool. There is no shortage of themes. We also provide consulting, and serve artists in Minnesota with grants and technical assistance. The magazine is self-sufficient, thanks to advertisers. With help from the University of Minnesota, we have an opportunity now to archive the back issues of the magazine, as well as create an online companion to the print journal. We need to know what everyone is doing out there, we want to help others do what they are doing and share. Maybe out of this meeting, there will be a map or directory that allows us to navigate all the resources in this room.

Takeaway: A clearinghouse of information and critical history is needed, a connector to all that is out there. We want to make the history of contemporary public art freely accessible. This is a threshold moment for us – as we rebuild our web site. Our key objective is to

grow and stay connected. Younger artists coming in are showing us everyday how limited our thinking is. I love the idea of allowing other people to help create the content.

Shannon Daut, Western States Arts Federation (WESTAF): We are a private non-profit, 13 western states served, we work in a cultural policy world, advocacy creative economy, and our work with technology supporting our cultural policy work. Tech, give the arts field a voice — our newest project, the public art archive, searchable public art site — the site is built on an academic level, structure, information can be shared, very friendly, simple, goal is to provide an educational tool. www.Publicartarchive.org .

Key Role: PA tech to give art voice

Takeaway: So much great technology work happening, strategic vision, self-sustaining that will serve the field.

David Dombrosky, Center for Arts Management and Technology, Carnegie Mellon

University: Our free, arts classifieds service has Public Art designated as an “area of focus” containing numerous postings for jobs and artist opportunities. It also has a Twitter feed that notifies its followers when new opportunities have been posted. Our Technology in the Arts blog, podcast, Twitter feed, Facebook page, and LinkedIn Group also provide information about technology related to arts administration and management. CAMT provides webinars and workshops on numerous aspects of technology and arts management — technology planning, social media, etc. CAMT develops custom content management systems for cultural organizations. CAMT also develops artist registries whose content is generated and maintained by the artists using the site. CAMT’s CueRate creates portals allowing arts organizations to accept and review artist submissions online. The Technology in the Arts site contains annotated links to a multitude of resources.

Take away: What research we could be doing at our center, addressing some of the challenges facing the field.

Steve Durland, Art in the Public Interest / Community Arts Network (CAN):

Community arts network, Public art is part of the umbrella of Community Art. Our focus is looking at artists that are physically and culturally engaged with community. We have over 10,000 pages of content now. We are looking for a more stable model and doing a lot of research. I am seeing this kind of change, and there is my generation and older that are not interactive folks — we have a very editorial web, as we look at reorganizing, I am looking at changing from a republic model vs. the democratic model — As I talk to more people, the people are the network, are you willing to give the masses control of the content on the web.

Key Role of Organization: Listening for sea-change toward and interactive model applicable to web site (republic vs. democratic models)

Takeaway: Web for community-engaged public art.

Liesel Fenner, Americans for the Arts: I work with 1500-2000 public art professionals, all in a very loose-woven fabric, because the technology that we are using to keep folks

together is very, very dated. (Not the most efficient way of having conversations.) I am interested in the ways to best connect our constituents with the professionals you work with.

Key Role of Organization: Huge Network of Public Art Field

Takeaway: How people effectively use list serves.

Kendal Henry, PAN Council, Web Committee: Started with a blog and would like to use that as a starting point, to reach other people – it has been well received. We have a good start but would love to make it better.

Key Role of Organization: Expand from Blog Outwards

Takeaway: How to expand from blogs.

Johannah Hutchison, International Sculpture Center (ISC): 8,000 members, mostly artists, but also historians, educators, critics, etc. We are a virtual organization, a lot of people never need anyone else. We have conferences for dialogue on sculpture, 300 come to connect at conferences, etc.

We want to use the web and be virtual, in depth resource for artists. Just entered into a strategic plan to grow the organization and offer all the resources people are going to need. Working on web, redesign, we have a dichotomy because our audience in a way, hasn't changed, low-income, working artist group, 28+, a lot aren't savvy. We are trying to bring in social networking to get a younger audience, need our web site to be friendly and easy to use, and still exciting and quick enough. We have a lot of traffic.

Key Role: Sculpture "Virtual Terminal"

Takeaway: Want to see the content other people have, no need to duplicate, get advice on how we might design our site.

Peggy Kendellen, Regional Arts and Culture Council: PAN council member, public art manager, Portland: This is where we have youth arts programs, artists in residence, temporary or permanent projects (Portland.) Takeaway: One of the things I am interested in hearing discussed is what are the best practices in social networking? Everyone is a writer now! When are blogs good? (Or Facebook, twitter, or within our organizations...) Also, I am interesting in the issue of putting up photos, and municipal point of view. How do we fit into this bigger picture? (We are a regional arts council.)

Key Role of Organization: Variety of Projects with wide range of audiences.

Takeaway: Best practices for social networking.

Christine Kuan, ARTstor: The ARTstor Digital Library is a nonprofit image database that makes available more than 1.2 million images in the arts, architecture, humanities, and sciences. The collections are community-contributed from artists, artists' estates, museums, photographers, scholars, photo archives, and libraries. Collections in ARTstor reach more than 1,300 educational institutions in 42 countries. When Kodak discontinued the slide projector in the 1990s, hundreds of universities struggled to scan, catalog, and navigate intellectual property issues related to making images available online. ARTstor was

established to save institutions these redundant and costly efforts by building a non-commercial, nonprofit educational image resource that would be able to serve thousands of museums and educational institutions worldwide. Our mission is to make available a repository, infrastructure, and network that provides students, educators, curators, and scholars with access to digital images for non-commercial uses in teaching and research. Today, ARTstor publicizes and promotes its collections and serves users in a wide variety of disciplines—art history, film studies, literature, world history, Asian studies, African Studies, African-American Studies, Classical Studies, archaeology, and more. ARTstor's new endeavor, Shared Shelf, will be a software service that will help institutions manage and share (if they wish) their digital images with the arts community and beyond. ARTstor is based in New York.

Key Role: ARTstor 1.2 million images with 1 million in production.

Takeaway: I am hoping today to hear how we can help, promote your artists and public art. Public art can be a much bigger a part of the curriculum and teaching canon.

Keith Lachowicz, Regional Arts and Culture Council: Collections manager, Oregon, main role, health welfare and documentation of collection – Interested in how our web works in this – I work on refining how that information presents up front, and how we can transition / how the site functions related to national and international focus. How do we overlap or use links to other resource sites better? Sharing how we are refining our face to the public.

Key Role in Organization: Resource for learning about PA

Takeaway: Public art, what is that? What do we need to include as resource information.

Kristen Laise, Heritage Preservation: a national non-profit organization based in Washington, DC. We have done initiatives on the conservation of public art (Save Outdoor Sculpture! and Rescue Public Murals).

Key Role: We have experience assessing public art, connecting the best minds in conservation to public art administrators and artists to address the particular needs of public (and outdoor) art, and identifying best practices that will make new public art have a longer life.

Takeaway: Interest in documentation. In all of our great efforts, public art (especially outdoor murals) will be destroyed and documentation is a means to preserve it. To this end we are working with ARTstor because it is the best current solution for a database of murals: it is has an established business model, reliable infrastructure, and places murals in the context of other art.

Daniel Latorre, Project For Public Spaces: Digital project manager, urban planning firm, work on public space design all over the world. Our focus is on community-centered design. We receive broad, disparate input before designers do anything and believe Community knows best. When you talk about public art, there is a context, physical and cultural – how do you make that very concrete to people – how do we consider /think about place-making?

Key Role: Community Centered Public Space design

Takeaway: I am interested to hear how other people deal with that or how that is being talked about, Content for Place-making: Physical and Cultural.

Helen Lessick, Structural Expressionism: I am here as a creative, and am an artist and administrator, I write articles, here to participate in the construction of a unified site to have a history of public art in our times – see how we can work together to have a concrete vocabulary, and a site where students can find out, critics can find critical articles, connect a range of info. Believe the best work is done in relationships. The art work to the site, us working together.

Key Role: Variety of hats / networker

Takeaway: How to work together on consistent vocabulary, place to find critical articles, best practices.

Jennifer Geigel Mikulay, Independent public art researcher: Research and education; like others here, I am concerned about the availability and accessibility of public art projects, esp. contemporary. We've been trying to use wikipedia to populate with good information about public art. We started in Indianapolis, and now we have lots of people looking at our information. Our project wants to reanimate information for info that is past.

Key Role: Public Art and Wikipedia – University Projects Indianapolis Model is Smithsonian database.

Takeaway: Experiment with collaborative models, pool resources. Database models.

Renee Piechocki, Office of Public Art, the Greater Pittsburgh Arts Council: The Office of Public Art launched the first online registry for visual, literary, and performing artists in southwestern PA three years ago with an NEA grant. It is free for artists to use and free for viewers to browse. It has over 900 profiles. It is increasingly used by other arts organizations as an artist selection tool, as well as by for-profit entities seeking artists. We offer the structure to other organizations who want to start their own registry. In addition, OPA offers the Artist Opportunity Listserv for visual artists, another free service, that has over 2500 subscribers in the United States. Key Role of Organization: First free online art registry for artists in the region. Increase awareness to local and national visual artists about public art opportunities, exhibition opportunities, and professional development opportunities.

Takeaway: The leaders in this room have a lot of resources to offer organizations who are building web services that will save them time and effort. There are many opportunities for the organizations who participated in this event to collaborate and cross pollinate.

Nancy Proctor, Office of the Chief Information Officer, Smithsonian Institution:

Working with the save outdoor sculpture database, one of the tasks I started was to modernize the interface to the dataset, make it more social media; not much is being added to the Smithsonian's database so the data gets a little stale; we are trying to make it more user friendly, and would like to build mobile tools to create new condition reports,

update locations, etc. The Google Maps display is currently in private beta, but eventually will be public. Part of my role, is to help Smithsonian get its content out in the world through providing greater access to mobile platforms.

Key Role: partnerships, new relationships

Takeaway: Key thing would be partnerships, like the one with Heritage Preservation, build on learning, best practices, etc. SOS database, updating, making user friendly.

Jann Rosen-Queralt, Maryland Institute College of Art: Commissioner for public art in Baltimore, teach at Maryland Institute College of Art (MICA) / Master of Arts in Community Arts (MACA) and MFA in Community Arts; Community Art both studio-based and community-engagement based. Teach in interdisciplinary sculpture department as well, many students that work in public space, collaboratively with the Walters Art Museum. Active studio artist in public art, community-engaged, environmentally concerned.

Key Role in Org: PA Commissioner in MD, MICA/MACA professor

Takeaway: Information for MICA's Communications department and students as they develop their own programs.

Chuck Thomas, Institute of Museum and Library Services: IMLS is a funding agency that serves libraries, museums, and archives, and other organization such as local historical societies, library and museum professional associations, and eligible nonprofit organizations to advance the library and museum communities. As part of our grant-making and other activities, we support building shared standards and infrastructure, and research to gain a better understanding of cultural heritage organizations and the audiences they serve. Some of our funded grants include public art projects and many grants involve museums or libraries partnering with other community organizations.

Key Role: Library /Museum/ Cultural Funding Agency

Takeaway questions: Look for opportunities to take back to IMLS, on how we might better structure our grant programs, and encourage you to think about how we might help you enhance your capabilities. Is it beneficial to you and the national community to put some grant funds toward this effort?

Mary Tinti, Public Art Dialogue/College Art Association: The Public Art Dialogue is a new organization affiliated with the College Art Association and co-chaired by Harriet F. Senie and Cher Krause Knight. PAD seeks to shape a dynamic exchange on public art issues and welcomes artists, art historians, architects, architectural historians, landscape architects, curators, critics, consultants, and all interested individuals to join this exciting new organization and contribute to shaping a vibrant interdisciplinary forum for critical discourse and commentary about public art. Now in our third year, we are proud to be launching an official website this fall and unveiling the first issue of the Public Art Dialogue journal (being published by Routledge) in February, 2011.

Rob Wilkinson, Art on File: I am on the production side, Art on File, a few decades ago, documenting public art around the US, thanks to NEA, include major cities, as well.

Audience is universities, art and architecture, urban design, etc, but also non-profits. More recently our partnership with ARTstor has moved us further, international. The focus is a little more on architecture, but we also cover art we encounter.

Key Role: Art on File: Images for non-profits and institutions

Takeaway: My interest is how you build a long-term sustainable project. There have been a lot of efforts to create databases, and online resources, but once the grants dry up, they disappear. Sustainability!

Francoise Yohalem, Independent consultant: Long career in public art, consultant for almost 30 years, private developers, government agencies, urban architecture.

Internationally, I have a long history in public art. Work with Herve-Armand Bechy, and works on translations, etc.

Key Role: How can HAB's initiative be incorporated into others?

Takeaway: Interested in seeing how his initiative can be integrated into something bigger and more open.

Appendix 3

List of Desired Takeaways: Public Art Leadership Summit

(Note: PA = Public Art)

- Effective use of listserves
- Partnerships to build on learning
- Moving beyond blogs
- Hear how others consider place-making in physical and cultural context
- Find out what others are doing / connect to what's out there
- Identify ways to stay connected
- How to create unified vocabulary
- Place to find critical articles
- Create a web for community-engaged public art
- Best practices: social networking, business models for documentation of public art
- Data base models, making databases more user friendly
- Collaborative models, pooling resources
- Understand how a regional organization fits in
- Understand how to help promote artists
- Public art documentation from historical perspective
- International resources for PA
- How to integrate international with US efforts
- Resources for university students as they develop programs
- What to include as resource information on PA?
- Advice on how to design sites
- See other's content to avoid duplication
- How to better structure grant programs
- Ways to perhaps fund the efforts at collaboration here
- How as art consumer to be aware of available PA resources
- How to sustain the efforts to create databases
- Need a more public umbrella (Forecast is good option for this)
- Learn how to help address some of the technical management issues for the field

Appendix 4

Online Public Art Resources Survey

Forecast Public Art | May 2010 | Aggregate Responses (19 respondents):

1. Name/Organization: (attached)

2. Contact information: (attached)

3. Please identify which of the following online services you currently provide to public art professionals (check all that apply):

- (7) Current listings of opportunities for jobs or commissions
- (6) Accessible database of images/documentation of historical artworks/projects (pre 1980)
- (7) Accessible database of images/documentation of contemporary artworks/projects (post 1980)
- (8) Communications network (such as a listserv, bulletin board)
- (8) Social networking (blog, Facebook, Twitter, other)
- (9) Critical content (articles, reviews, reports and essays)
- (9) News or recent project coverage
- (7) Professional development services (contracts, copyright, conservation tips, toolkits, etc.)
- (3) Web 2.0 applications (allowing user-developed content)
- (5) Portal for artists seeking commissions/grants
- (11) Links to other resources
- (4) Online public art gallery (digital art exhibitions)
- (4) Other (please describe, or elaborate on services checked above):

(Note that responses have been colored blue and black alternately to help the reader distinguish each new response.)

Center for Arts Management and Technology Carnegie Mellon University:

a) Our free, arts classifieds service – www.artsopportunities.org – has Public Art designated as an “area of focus” containing numerous postings for jobs and artist opportunities.

e) www.artsopportunities.org also has a Twitter feed that notifies its followers when new opportunities have been posted. Our Technology in the Arts blog, podcast, Twitter feed, Facebook page, and LinkedIn Group also provide information about technology related to arts administration and management. (www.technologyinthearts.org)

h) CAMT provides webinars and workshops on numerous aspects of technology and arts management – technology planning, social media, etc.

i) CAMT develops custom content management systems for cultural organizations. CAMT also develops artist registries whose content is generated and maintained by the artists using the site.

j) CAMT’s CueRate (www.cuerate.org) service creates portals allowing arts organizations to accept and review artist submissions online.

k) The Technology in the Arts site (http://www.technologyinthearts.org/?page_id=328) contains annotated links to a multitude of resources.

Online image database of contemporary work, in development. Presently available on CD-ROM.

[A free, online registry for visual, performing, and literary artists. This might be covered under Web 2.0](#)

(Westaf) CaFE is an online system that allows artists to load images of their work (at no charge) into their password-protected portfolio and then quickly apply to calls administered through the site. The system allows administrators with a full back-office dashboard to manage the application process. The site is being completely rebuilt; the new site will allow for artists to manage all aspects of their portfolio, in addition to expanded functionality for public art administrators.

[PPS provides placemaking tools and services for community-centered planning and visions of public spaces and how to program them in their ongoing operation. We don't provide online services to artists in any direct manner, but our clients may.](#)

We have online directories for galleries, sculpture parks and gardens, art schools, supplies and services for sculptors

Portfolio – directory of artists where members can post their work – resource for people wanting to commission work

[Artist and art administrator/consultant. My services are by contract; on-line services document past projects.](#)

[www.publicartweb.org](#) includes links to a Tumblr blog and a Delicious (Web 2.0) compilation of links; [www.bigredthing.org](#) is an online gallery devoted to Alexander Calder's La Grande Vitesse; Wikipedia Saves Public Art encourages people around the world to write articles about public art in the online encyclopedia.

[Heritage Preservation: Regarding b and c we are collecting images/documentation of public murals but this will be deposited in ARTstor art database, which is a subscription site and not easily publicly accessible. Through the Save Outdoor Sculpture project, Heritage Preservation contributed content to the Inventory of American Painting and Sculpture at the Smithsonian American Art Museum and it is publicly accessible at <http://siris-artinventories.si.edu/ipac20/ipac.jsp?profile=ariall> .](#)

We connect audiences to our different services, including a magazine, our grant program, and our consulting services, with brief information about each.

3b. What other content do you offer?

Contemporary architecture, landscape architecture, urban design, collaborations, design team projects

[Grant opportunities for libraries and museums.](#)

Bilingual (English / French) information

Overview of program/downloads of policies, Portal to Arts Education programs, wider arts events and performances listings/Cultural Calendar, portal to arts advocacy programs/updates, overview of temporary p.a. projects and residencies, murals program overview, conservation and maintenance overview, public art e-mail list sign up.

PPS does publish articles about public space and art and cultural programming.

Online news letter, web special articles for members only, member only area on web, digital version of our magazine, Sculpture.

Architecture, humanities, social sciences and natural sciences images and metadata

Consulting for collection management in planning, maintenance, conservation and digital and hard file information.

Heritage Preservation: An illustrated list of murals that are in need of treatment or have been lost, many of these include detailed stories.

Every program on the Heritage Preservations site allows visitors to sign up for our electronic mailing list.

4. Do you serve a specific geographic area?

(5) Yes

(14) No

If Yes, which one/s?

Primarily US, but we are international.

Southwest PA

WESTAF as a regional arts organization serves the 13 Western states. However, our technology systems are utilized nationally and internationally.

Entire U.S. Mainly the Metropolitan area surrounding Portland, Oregon, but also a greater are which includes Multnomah, Washington and Clackamas Counties as well as parts of Southern Washington and the greater Willamette Valley down to Eugene, Oregon. Our site is also used as a reference by Northwest and National arts organizations.

We work globally.

We are international.

www.bigredthing.org covers Grand Rapids, Michigan

We keep our mission tightly focused on the US. The only exception is to track international conservation research.

5. Do you serve a specific audience/s?

(8) – Yes

(11) - No

If Yes, which one/s?

Universities, local arts agencies, non profits, stock photography markets.
Arts administrators, artists, educators, policy experts, elected officials, lobbyists, general public; public, private and governmental organizations.

Yes, educational audience—museums, universities, libraries, colleges, schools

Libraries, archives and museums

Mostly artists, other arts administrators, art students and educators, regional population interested in art, local city governmental staff

We serve and attract a broad spectrum of folks from all over the world.

Sculptors and anyone interested in sculpture

Arts commissions, contemporary non-profit arts organizations, presenting orgs

(We hope that our online presence informs a wide audience—from artists and arts administrators to the general public, press, decision makers.)

6. Are you currently planning to increase or change your online presence?

(10) Yes

(6) No

If Yes, please describe (including timeline):

Online database launch planned for early 2011.

(Pittsburgh) Our website is terrible. We have content and form changes planned for this summer. We have been waiting on our fiscal agent to work on their site, since our site is connected to theirs. We are also going to revamp our registry this summer.

WESTAF is currently rebuilding its organizational web site (westaf.org), which will include web 2.0 applications, news feeds and critical content for issues related to public art and the greater arts and cultural policy field. The Public Art Archive (PAA), which will be deployed in June, is a highly complex and sophisticated searchable database of public artworks. The site will be used in a number of ways:

- As a resource for public art agencies that are looking to compile examples of projects in specific media or locations to show to their public art committees.
- A research tool for artists — be it to review an agency's collection before submitting an application, see what different materials are utilized in works, research fabricators, etc.
- A research tool for administrators and academics.
- A cultural tourism tool for public sector arts agencies. The site allows visitors to create custom maps (using the Google Maps API) and create their own walking tours, etc.
- An advocacy tool. The site will allow agencies that host their collections within it to create a city- or state-specific landing page to highlight various aspects of their

collections. Also, the data captured can be utilized to track the job-creation or retention/economic benefit of public art commissions. (For example, detailed budget breakdowns for public art commissions can be captured through the site, allowing administrators the data necessary to show how many small businesses were involved in the commission.)

PAA utilizes controlled vocabularies such as the Visual Resources Association (VRA) Core (<http://www.vraweb.org/projects/vracore4/0>), the Getty Art and Architecture Thesaurus (http://www.getty.edu/research/conducting_research/vocabularies/aat/), and utilizes Apache's Solr search (http://en.wikipedia.org/wiki/Apache_Solr). The site is initially being populated as part of a pilot project with four public art agencies — with more to come. The interface will also allow both artists and administrators to upload their collections into the Archive. The archive will also include a back office portal for agencies to manage their public art collections online.

Our goal is to continue placing searchable database links on-line so that viewers can have access to text and images documenting of various projects beyond the basic City and County collections currently available.

PPS: We just launched a new version of our web site; we will increase our use of blogs; we will develop and deploy digital place making tools.

ISC: We do not have a detailed timeline yet, but in short we plan to increase our web staff from one to three over the next 5 years. We are planning a redesign of the website, expansion of our directories, an interactive calendar devoted to sculpture events world wide. We plan to also create new online forum, new blog area on the web and getting more content on the web. Plan to get proceedings and recordings from all the conferences and symposiums that we have had over the last 50 years onto the web. Online library that will include articles useful to artists, Professional development documents. We are also planning a lecture series that we would make available on the web.

We are developing a new image management software called Shared Shelf

Annual revision of projects and services.

To be online, one must always be planning to increase presence—the process is ongoing.

Hope to work with partners to update/upgrade/expand website. No firm timeline yet.

Heritage Preservation: Regarding the public art aspects of the Web site, we are always seeking to update and enrich the current content (best practices for mural creation is a top priority), but we don't have any major changes planned. However, this fall Heritage Preservation will launch an online application for one of its other programs and this will require a significant upgrade to the Web site and a change of Web site service provider. The success of this project could inform what we offer for our public art projects. Also this fall, Heritage Preservation will coordinate Webinars for the first time and we are interested to learn more about this outreach tool. We hope that this year we can also allow Web site users to sign up for RSS feeds from the Web site.

Forecast is planning to build a new website with an online companion to our magazine *Public*

Art Review (featuring a searchable archive of back issues, news and recent projects, and expanded content); resource materials for artists and communities interested in public art (toolkit, curriculum, visual documentation of a wide variety of projects, etc.); links and documentation of consulting projects managed by Forecast since 1994.

7. Are you involved in any partnerships or collaborations with other online service providers?

5 - Yes

12 - No

If Yes, please describe (include names of partners):

[Art on File: ARTstor](#)

WESTAF partners with a variety of arts, public sector and technology organizations, but has no official partnerships — as of yet — with other online service providers. Cooperative agreement with UIUC to provide a registry of digital collections created with IMLS funding.

[Nothing much beyond links to other organizations.](#)

Informal partnership with Smithsonian Institution to translate the SOS! database (in SIRIS) into Wikipedia.

[As mentioned in question 1, Heritage Preservation's project Rescue Public Murals has partnered with ARTstor to collect images and documentation on public murals. These will be submitted to ARTstor this summer and will hopefully be online by fall. Rescue Public Murals other collaborations have involve contributing content to the Rescue Public Murals Web site, rather than sharing online services.](#)

8. Please list methods of supporting your online program (check all that apply):

- (9) a. Foundation grants
- (2) b. Advertising
- (10) c. Allocation of operating budget
- (5) d. Individual donors
- (0) e. Corporate sponsors
- (10) f. Other:

[earned revenue](#)

WESTAF's technology systems are built to be self-sustaining; the income generated through licensure of the systems is put back into the technology — to either update or rebuild the sites, or to build new online services for the arts field.

[memberships and sell of publishing services](#)

Donation of time software and services

[subscription revenue](#)

affiliate sales

9. Estimated total budget to plan, design and build your current website?

- (9) - a. Less than \$20,000
- (2) - b. \$20,001 - \$40,000
- (0) - c. \$40,001 - \$60,000
- (1) - d. \$60,001 - \$100,000
- (4) - e. More than \$100,000

10. How much does it cost to annually maintain your online presence (including staff time)?

- (8) - a. Less than \$20,000
- (3) - b. \$20,001 - \$40,000
- (2) - c. \$40,001 - \$60,000
- (1) - d. \$60,001 - \$100,000
- (2) - e. More than \$100,000

11. Do you sell products or require membership access via your website?

- (10) Yes
- (7) No

If Yes, please describe:

[We sell products on our site.](#)

We have a members-only section of our website where other information resources reside.

[There is a yearly membership fee for the access to the online library.](#)

For CaFE, public art agencies pay to license the system. It is free for artists.

For [artistsregister.com](#), artists purchase subscriptions to be listed on the site (subscriptions range from \$30-\$100 annually)

The Public Art Archive will be free for the public to access, and will allow agencies or administrators to add works to the database at no cost. However, enhanced information or functionality will be offered on a subscription or licensure basis.

[We have a small online store, and have a membership program, but our business model is not membership based. We're looking at boosting our membership offering.](#)

Directories are all free to everyone. Excerpts of the magazine are free to all on line. There is a member only area that includes grant, fellowships opportunities and members get to post their work on our website

[Yes, ARTstor is available by site license to nonprofit educational institutions only](#)

We sell a few of our own books.

[Heritage Preservation sells memberships and print resources through its Web site. There are](#)

no “members only” areas of the Web site, but that is planned for the future.

Forecast sells subscriptions and back issues to *Public Art Review*, and plans to sell online advertising.

12. What type of database(s) do you use pertaining to your website?

MySQL

We utilize SQL and MySQL databases – depending upon the site we are creating/maintaining.

Presently Imis. Moving to AvectraNetforum.

SEQL

The sites WESTAF builds are databases, built on php using SQL, I believe.

File maker Pro

FileMaker Pro

User & content databases, Postgres and MySQL; we are looking to set up a CRM as well

MSQL

MySQL

SQL and we are about to begin using FileMaker Server
Forecast is currently using Filemaker – not for website (researching new database for new website)

It is custom-built by ARTstor’s software team

Contacts; projects; resources

None – I use open source software like Gallery, Google Docs, and MediaWiki.

13. Have you conducted any surveys or field research in the past 5 years?

(13) - Yes

(3) - No

If Yes, please describe:

While not specific to public art, we have conducted surveys and field research on numerous technology and arts management issues including ticketing software systems, 3-D virtual gallery software, usage surveys, legal consequences for using streaming video on arts org sites, etc.

2 PAN surveys conducted on Zarca software.

Local surveys about our programs and services.

WESTAF surveys the CaFE artists and agencies regarding their satisfaction with the site and soliciting their feedback on future enhancements to the site.

Multiple grant-funded studies related to libraries and museums

Larger organizational research about who our client base is (through our Advocacy Dept).

PPS specializing in community-centered surveys about place. For online work a voice of the customer style survey was done one year, but this method is no longer used, in place we're focusing on hard data and technographic measures.

We did a full member survey in 2007 and we do regular surveys to our members on a regular basis

Consulting program and policy analyses; written reports and recommendations

I conducted field research on public art in Grand Rapids, Michigan from 2005 to 2007.

We commissioned an independent assessment through Americans for the Arts.

Heritage Preservation frequently conducts evaluations of projects via online survey instruments (we use FormDesk most frequently). Our major field research, the Heritage Health Index, was conducted in 2004 and involved an extensive Web based survey tool, but it was not directly hosted on Heritage Preservation's Web site. No recently surveys or field research has been conducted regarding Heritage Preservation's public art programs.

Forecast did some informal surveys of our readers and our grantees, etc in 2006. This survey is the latest, and we hope to do a field survey later this summer to help guide our website planning.

14. Do you provide other types of resources (such as print publications, consulting, etc)?

(12) – Yes

(5) – No

If Yes, please describe:

Online research publications, consulting, custom web application development, technology assessment and planning

Monographs, newsletters (digital and print), consulting in limited capacity (presentations, one-day workshops)

Technical assistance consulting, printed guidebooks that are also available online as PDF's

Print publications, consulting for grant applicants

As part of our work with the Public Art Archive, WESTAF is creating what we've dubbed a "public art SWAT team." In order to import collections into the site, WESTAF staff and consultants work with agencies to refine the data for each work, fill in any gaps of information, and often produce image documentation of works.

WESTAF also offers informal consultation to any of our partners/clients that need information about public art processes. We also offer our participating State Arts Agencies research papers (at their request) on any number of cultural policy issues.

Workshops for emerging public artists, maintenance and art installation consulting, downtown walking tour maps, program overviews, resource references, opportunity guidelines, Annual Reports (Organization as a whole), other RACC departmental references, information and publications.

We have books and online posts all about public space and management of public space.

I write for print publications.

Thinking of just what other resources we provide online, we have posted PDFs of some of our print publications and have video clips from a DVD we developed.

Forecast provides consulting, publications, and other services in the region and nationally (tours, workshops, lectures, etc.)

15. Which online resources or websites do you frequent, or recommend to colleagues? Please list all that apply:

www.idealware.org, www.nten.org, www.technologyinthearts.org,
www.artsopportunities.org, www.artsjournal.org , www.artsusa.org

NYFA Source, I refer people to this frequently, not online, but should be: 'Public Art by the Book'.

The PAN listserv and web site, the Public Artist Forum list serv.

I regularly consult the website of cities that have public art programs (internationally).

AFTA, PAN Listserv, *Café*, *Public Art Review*; *Sculpture Magazine*, *4 Culture*; Washington State Arts Commission; Seattle Office of Arts & Cultural Affairs, Western Museums Association (Registrar's Committee list serve/posts), various art work conservation related sites, S.F. Arts Commission

Much of the reporting on innovative work is in the commercial blog sites, the usual sites like Tech Crunch and Mashable.

However, most of my info sharing and gathering is done through Twitter, and then secondarily through MeetUps. There is an active ArtsTech scene here in NYC.

Mostly our own site

Grove Art Online, JSTOR, Flickr, etc.

Many, for diverse purposes. depends on project/opportunity.

Wikipedia, Smithsonian's SIRIS database

Too various to list.

I like the mapping capabilities of www.muralfarm.org/Muralfarm/ and <http://cpag.net/home/map.html>

A comprehensive history of murals in the US is newly available online is <http://muralinamerica.com/>

A good overview of the conservation issues pertaining to murals is available at http://www.getty.edu/conservation/public_programs/conferences/mural.html

This is a project I am watching http://en.wikipedia.org/wiki/Wikipedia:WikiProject_Wikipedia_Saves_Public_Art

Some sites I look to for inspiration are GOOD <www.good.is> and SEED <www.seedmagazine.com>. Our site was unabashedly modeled after The New York Times (the 2006 or so version). Right now I'm looking at anything using Drupal as a platform to see how they're using it. I'm always looking for sites that are trying to manage large quantities of diverse information since that is our challenge. There are lots of great art sites, but they pretty much all have a narrower focus than CAN, so their technical solutions aren't as useful.

WebUrbanist, PANListserv, PublicArtistForum listserv, Google alerts for murals, public art, and outdoor sculpture, others.

16. Other comments/information to share with focus group participants prior to the June 23 meeting:

(Art on File) The challenge in creating an on line resource is a plan for a sustainable, long term, well funded commitment to manage and grow the resource. Unless the resource is targeted to organizations with annual budgets that purchase through subscription or outright purchase (like libraries) it is difficult to cover operational costs. My recommendation is to affiliate with a large institutional sponsor with the commitment to fund the development, resource acquisition and technology needed to make an on line resource succeed.

We have focused more on architecture these days because of the rights problems with public art. In the last year or so we have successfully fought off two predatory law firms that make their way in the world by surfing the web for potential copyright violations. Despite the restriction of our images for educational/editorial use only, it just takes too much time, psychic energy and money to defend ourselves when we make so little money on these images. It's rather sad because the service we've provided to artists, public art organizations and university art and architecture programs has been significant over the past twenty-five years.

I think it would be great to create an accessible on-line archive of public art documentation. It would be invaluable for the both the artist and for public and private sector sponsors. But, it would require a rights clearing house and professional photographers (like us!) with the freedom to photograph public art without the time consuming feedback loop many artists require. Over the years there has been numerous attempts to do this. They've all had a relatively short life cycle. The usual problems include cost, quality of product, inconsistency in

building the collection and the lack of a sustainable business model. I think that without a major institutional sponsorship like the Smithsonian Archive of American Art (or something like this) it will be a challenge to sustain and grow a collection. Actually, we met with the head of the Smithsonian a year ago and this is may not be such a bad idea!

(PAN) Would like to examine social media software solutions that allow for regionalization of topic groups (not on Facebook, etc), password protected.

Art-public.com was a project which is still in progress. From the onset, the goal was to build an international database to better understand and study what contemporary public art is, and trace its evolution. In order for this database to become a true working tool it needed to reach a certain scope. It was also necessary to develop a scientific method to organize the data and – among other things – standardize a certain vocabulary to describe the types of projects/works. Today this database has reached its minimum goal as far as its size: a library of 10,000 works and 7,000 images. Our priority is now to partner in the development of this project in order to continue to enrich the database, maintain its technical level, and improve its efficiency.

I'd like to talk about the community-driven process, both face-to-face and digital that PPS advocates for and the reason why.

I'd also like talk about the realities of moving from a broadcast posture to a dialogue posture that the best use of digital media demands. As well, understanding the ecosystem approach, and the open source platform awareness needed to be efficient in using all the tools and people working in this space.

Appendix 5

Key Common Ground Issues and Challenges Facing the Field

- A1 Data Ownership / Security / Management
- A2 Digital Assets / Dimensional Experience / Temporal Existence
- A3 Managing Archives
- A4 Managing Large Amounts of Information
- A5 Image Sharing
- B6 Quality Content
- B7 Eliminating or Avoiding Repetition
- B8 Mobile Device Access
- B9 Keeping Content Fresh & Excellent
- B10 Access to Quality Criticism
- B11 Quality Content + Timing
- C12 Excellence + Democracy = ??
- C13 How much growth can / will the field support?
- C14 Sharing the public experience of public art
- C15 Demonstrate the value of public art (in all its diversity, creativity, contributions to quality of life)
- C16 How do we define the limits of the field "Public Art"
- C17 How does independent journalism criticism fit into these models
- C18 Effective use of Social Networking
- C19 Public Art Advocacy + Education
- C20 Participation
- C21 Help Artists and Public Art Professionals know about the field (encyclopedically)
- C22 Inform the Public about Public Art
- C23 Social Networking
- C24 Quality of Content
- C25 Editorially Driven
- C26 Communities of Practice
- C27 Generational Divides / Embracing much less / Employing Technology
- C28 Critical + Analytic Issues
- C29 Accessible Information + Images + Ideas
- C30 Using the Web to best meet the needs of existing constituencies
- C31 Sharing Skills / Tools / Experience
- C32 New content high quality
- D1 Administrative Oversight (management, policing, content, sharing, curation of art)
- D2 Sustainability
- D3 Sustainable
- D4 Sustainable Business Models

D5 Sustainability

D6 Self-Sustainability

D7 Time + Money + Personnel

D8 Overlap ?

D9 Who are all the agents in the public art system

D10 Avoid Duplication (esp. Visual Archives)

D11 One centralized resource is not realistic. Being networked / linked to each resource will make more productive connections to different audiences.

D12 Linking Regional focus w/ national + International

D13 Partnerships / Collaboration

D14 Efficient use of scarce resources

D15 Unified Relationships

Appendix 6

Notes from Governance Breakout Group

Participant/Notetaker:

Helen Lessick, artist, public art curator & consultant, Los Angeles

Participants:

Liesel Fenner, Americans for the Arts/PAN, Washington DC

Kendal Henry, artist, consultant, PAN board member, New York

Nancy Proctor, Smithsonian, DC

Renee Piecocki, artist, PAN board member, Greater Pittsburgh Arts Council, PA

Chuck Thomas, IMLS, Washington DC

The subgroup met to begin discussion on the three subsets on the board:

- managing process
- policing/accuracy
- communication and practice on line

What is governance?

Governance should be open structure – wikipedia model?

information is owned by all; input by all

Important elements: access & quality

openness and excellence

accuracy – data and vetting

critical assessment for digital media

Who has time and expertise to take leadership role?

Guidelines and best practices

best practices important part of governance

governance is not necessarily authority/police

why collaborate? we need incentives and disincentives

What is needed before the next meeting?

stewardship: who and where?

identification of key needs

- What is needed and by whom?
- Public art resources: artists, opportunities, conservators, consultants
- Need to develop: research tools; critical articles, common terms, searchable metadata
- identify standards or parameters for data sharing
- community needs – who is community and audience?

room for tools and reports as well as links to sites
huge need: teaching others how and where to research
articulate what is needed – repurpose on-line tools, data and information
avoid duplication of effort and information

acknowledge diverse programs and audiences;
international and national; standards; local information, opportunities and resources
documentation and access – imagery and intellectual property
legal issues need attention
back issues and searchable content

What are we making?

digital is a connector to resources – to people and relationships
need to have clear connections;
technical – easy to research; easy to read critically
re-examine critical thinking within field; local realities vs. best practices

Timing and building steam

Recommend annual meeting of major players – PAR, ISC, SOS/Smithsonian, CAA or on-line arts journalists to discuss opportunities in the field
need to keep ideas fresh – create synthesis
business need to make profit/pay bills – but what is the management tool?

Management and participation

Management needs to see success story – what will partners get out of it?
what is the financial model?
there is a cost associated with caution and inaction

Notes pre-breakout:

authority – maintenance of accumulation
accuracy? Wiki model can produce inaccurate information; bad ‘facts’
cultural/technical practice
independent voices –
Kendall’s blog – he feels it answers a need – open discussion, not search tool
blog vs. listserv
blog as a better version of web site
agency blogs – become less candid

Appendix 7

Notes from Audience, Collaboration and Access Breakout Group

Participants:

Herve-Armand Bechy, Art-Public.com, La Varenne Saint Hilaire, France
Jack Becker, Forecast Public Art/*Public Art Review*,
David Dombrosky, Carnegie Mellon's Center for Arts Management and Technology
Steven Durland, Art in the Public Interest / Community Arts Network
Jennifer Geigel Mikulay, Independent Public Art Researcher
Johannah Hutchison, International Sculpture Center/*Sculpture Magazine*
Keith Lachowicz, Regional Arts and Culture Council
Jann Rosen Queralt, Maryland Institute College of Art/Public Artist
Mary Tinti, Public Art Dialogue/College Art Association
Francoise Yohalem, Independent Public Art Consultant

(JB) Audience, potential for collaboration, overlap and shared interest...

In terms of the general public, it cannot be defined. Whether or not you have a web site that is open to it, you still need to think strategically about who you want to think about serving.

(JH) Our audience is the artists, though we want to serve others, too. It can't be too broad, it has to be targeted.

"The way you present it is important. I think our audience is those professionally involved in the field."

(KL) The RACC site has a limited audience and is intended to reach those who don't know much about public art and some education that takes place as you delve in is a goal. Though we do try and serve artists and administrators.

(JRQ) I think your mission drives the audience and by extension the result is the dialogue between different audiences/websites. I think the way to think about it is, primary constituency, secondary constituency, etc. Parts are consciously not public to everyone for security, and privacy. That's just what is reasonable and inherent there. But it also makes it a desire to reach out and collaborate with different groups for different reasons

(JB) How many of you have used analytics? To see more about your audiences? Where people are coming from? (most nodded.)

(MT) Do you adjust your site based on this? Do you evolve?

(JH) I think that comes with the level of usage, where people are so focused on the numbers, but not all of the information, they don't actually take the time to look into the nitty gritty. Where do people exit? People need to look carefully at the data, to understand their audience. Where do they spend time? Where do they exit the websites? We can determine who our public is, by seeing what they use on our sites.

(MT) Maybe artists' portfolios are something that could be a first point of collaboration. Maybe this is an example of an overlapping need that could be housed with one organization rather than in several different, incomplete places.

(JB) My thought on collaboration is this – When I want to research public art online, I don't want to have to go to fifty places. Some kind of portal, a clearinghouse, or a way to scan the entire public art ecosphere—if something like that existed for everyone—it could get us there much quicker!

(JH) We can help with that, we don't just deal with public art. Have everyone's link on there. We're just interested in that as part of an overall picture – for us that is a resource, and a resource for others. Simple intro to what is public art? And access for artists and links to their sites...

(JGM) But that info has to be organized. Not just links.

(JRQ) Is there a problem of permission with that idea? Do people feel their images should be available anywhere? Or are we running into copyright issues there?

(JH) There are a lot of problems with that. Ours are available to anybody. But in a negative example, someone in China copied all of our info and shared it and members got upset.

(JGM) Why isn't an image of the art free ?

(DD) I think it an awareness factor. A lot of people would use it if they understood what they would gain and the rights and privileges.

(JB) What are the barriers to collaboration? One central place would be great, but it probably wouldn't happen. Where the collaboration might happen is developing best practices for image management.

(JGM) But the question that was posed, how do we have one place, a neutral site that is just the channel to go to access all the other sites.

(JH) Who is actually choosing who is a part of the network? How do you manage that?

(FY) But it depends what you are looking for. If you need all the PA in one city, you could go to ONE site...

(MT) Wouldn't it be great if there were a Wikipedia space set up where the people who created the works would post and others could chime in. This could be an ideal network.

(DD) What you want to look for is how you structure your web site, tags, It's search engine optimization and we all need to be aware of it.

(JB) The idea of a one stop shop – that is convenient.

(EB) Not a site, that is too difficult, a NETWORK that everyone joins.

(JB) Shared vocabulary, glossary of terms of PA – Suggest maybe the collaborative next step is the follow up agenda for this group, we get support to grow as an affiliation; if we have enough in common, share best practices together. A unified front might appeal much more to a funder, or a google. ADD all of our names to something – UNIFIED. Much more powerful than if we individually do the work. What is a list of things you would most like help with. If we all listed the common denominators, we might know who wants to be a part to leverage better support than we can individually.

(JH) I'd love to put something on our site – to help everyone else. We don't have enough. I'd love to have some stuff on there about PA. Broadens the definition. Our audience is large. Diverse audience that would be interested. We could expand enough to include other organizations in a way that we don't at the moment.

(JB) Maybe we do a needs assessment?

(M) Aggregation of content as well as collaboration. This is a tech issue.

Appendix 8

Notes from The Public Art Ecosystem: The Kitchen Sink Breakout Group

Participant/Notetaker:

Daniel Latorre, Project for Public Spaces

Participants:

Shannon Daut, Western States Arts Federation/WESTAF

Kendal Henry, PAN Council Chair

Peggy Kendellen, Regional Arts and Culture Council

Christine Kuan, ARTstor

Kristen Laise, Heritage Preservation

- Surveys and measuring are critical and should be used consistently. Standard practices exist for this. With digital media it's all about the track-ability of the medium—that's the nature of it, work with it. Monitor, adapt, test, trial, refine, optimize. This takes time, but it's a core value of the medium.

- Business models and institutional frames: there's a tension between business models and individual frames of organizations. Many organizations have a unique mix of several aspects in this. What would help?

- How to share case studies of successful models?

- Need to increase awareness of digital platforms since many models are increasingly networking-oriented.

- Another common but unique model in the online context is a membership or donation-based approach. How to generate revenue from individuals? Many practices and experts are available for this; to date the best answers are often found through an organization measuring and examining its own context and all the people in its ecosystem.

- Suggestions or work to share best practices should require self-sustainable models, or some assessment on how self-sustaining they are. Many organizations can't afford to experiment too widely.

- Partnerships have awareness issues, and communications challenges. They may have different technology, paradigms/approaches, not to mention organizational cultures that affect the manner and substance of contribution.

- Geospatial data layers, and services based on them. It's about mapping the places

where works exist, and offering them in accessible and open ways. This allows for innovative ways to engage people either through an organization's own technical/product staff or via products and applications made by the community at large. Metadata standards were mentioned several times; a simple common Open standard should be explored, allowing a level of cultural interoperability.

- Effectiveness of measurement and assessment is a key part of the context. Many tools offer statistics but the best views come from knowing what questions your organization can and should be asking, then working backward from there to determine the best key performance indicators (KPIs). This process of finding the best KPIs will be iterative as each organization has unique goals beyond the common sets of KPIs one can monitor and base changes on.

- Lack of awareness of available technology leads to duplicate efforts. Many organizations unwittingly recreate simple applications at relatively great cost because they haven't taken time to perform due diligence in looking at what is available to them. This is often something one hires a proven well-recommended tech savvy person to do if staff skills in this aren't available. This tech and cultural isolation leads to unsustainable models.

- Take advantage of existing infrastructure that can offer 80% of what is needed. Tech infrastructure is one of the biggest costs; services have even more overhead. Organizations thinking of building something from scratch or with heavy amounts of customization, in this day and age, with so many services, one really has to justify more rigorously why a lot of money should be spent to gain 10% or 20% match to needs. Instead:

- Spend money on what you do best
- If you have a unique tech/product idea then go for it, but savvy tech-ecosystem context is required to know this.

There needs to be an educational aspect out there about how to make technology decisions and who to hire; silos between arts nonprofits and technology fields exist but some organizations are trying to bridge that gap. This issue is also connected to governance since a standard policy should be in place that defines ways to assess and engage with these technology risks and opportunities. Our fast changing world requires this.

Appendix 9

Responses to Feedback Form

Responses to Feedback Form

Compiled by Cinder Hypki, Hypki Consulting

Exploring Web-based Public Art Resources: A Leadership Summit
June 23, 2010 — Baltimore Maryland

Organized by Forecast Public Art
Co-hosted by the Public Art Network @ Americans for the Arts

NOTES:

1. Respondents' initials appear in parentheses after their responses where available. The initials KL/RACC distinguish Keith Lachowicz from Kristen Laise.
2. N=18 respondents

Was this meeting a success in terms of any of the following?

Please rate each item 1-5 (5 being excellent), and add explanation (optional)

- 3.9 I learned about new aspects of the online public art field.
- 4.1 I met and networked with peers.
- 4.0 I made valuable new contacts with whom I plan to follow up.
- 3.7 I gained info that I/my organization can apply to our own practice, research, planning and development.
- 3.6 I identified potential partners or collaborators.
- 2.4 I developed action steps I can bring back to my organization.

Other:

5 spirit of sharing (JB)
wonderful opportunity (JH)
Found out about the challenges facing the steps forward (KL)

2. What was the most helpful/fruitful "takeaway" of the meeting for you?

- I now have a big snapshot of the public art space.
- Because of the time limits the most fruitful take-away was meeting and connecting with great people in this field and paving the way for future conversations. (MT)
- Ways of thinking about how to approach challenges to collaboration (NP)
- Knowledge of what projects are happening in technology and public art (S Daut)
- Realizing that there is a network of people who share some of the same concerns (KH)
- The need for coordination is strong, and now is an opportune time. (CT)
- Need for more collaboration (KL/RACC)
- Knowing what others are doing and where they are in their projects (KL)
- The need for shared vocabulary in regard to engine optimization for collaboration as well as syndication feeds (JRQ)
- The need for a trusted guide to help public art agencies learn what they don't know about technology tools
- Our organization can make some changes that will help the community (JH)
- Knowledge of online resources I was unaware of (PK)
- Energy of "old guard" public art organizations is inspiring (JM)
- Energy and vision
- The many practical challenges shared (JB)
- Talking with Jack about developing the broadest vision for this project.(HL)
- Wikipedia project (S Durland)

3. Would you be interested in a group of this sort meeting again within a year?

- Yes (CT) (KL) (JM) () (S Daut) () (JB) (KH) (RP)
- Yes and even continuing the structure (JH)
- Yes, and before as well – Skype in 3 to 6 months? (HL)
- Yes, would be good to demo new work.
- Yes and I think each group should come with a list of needs so that others can offer advice, suggestions, etc. (MT)
- Annual meeting with intermittent on-line conversations or sharing of documents through Google Office (PK)
- I think I would recommend it to the data/content owners at our organization (NP)
- Unsure (JRQ)
- Have to play it by ear. A year is a long time in CAN time right now. (S Durland)
- No, but it is a good idea to follow up with core members (KL/RACC)

4. How might a gathering of this nature be improved upon for the future?

- Time is always a key with these things. More of the same might be more fruitful than new dimensions. (S Durland)
- Develop wish list; explore potential for diverse aspects of field; create the public art digital archives for the field. (HL)
- I loved the pace, the format, and the facilitator's skill. (CT)
- Unstructured networking ahead of time.

- Four hours was enough time to meet everyone, but not enough to delve further. Perhaps there should be themes for future gatherings that build on the three categories discussed. (MT)
- More time (KL) (JH)
- More time, more networking, business planning (JB)
- More time perhaps to start a discussion before the meeting (KH)
- Continue to offer travel funding. Case studies/showcase of strong models (JM)
- More focused mission; develop strategy to implement
- Have more specific/concrete goals, perhaps set beforehand by attendees. Longer time to be together/network (NP)
- Identify specific focus from today's conversation (JRQ)
- Narrowed discussion, develop benchmarks for growth/progress.(PK)
- More defined agenda topics (S Daut)
- Have desired takeaways identified weeks in advance and build schedule geared toward those
- Nail down some proposed steps that people can respond to (KL/RACC)
- Brainstorm as a big group on one problem/resource (RP)

5. May we follow up with you to determine if this meeting had a meaningful impact?

- Yes (S Durland)(HL) (CT)(MT)(KL)() (NP)(S Daut)(JH)(KL/RACC)(JB)(KH)(RP)

6. Do you wish to play a leadership role in possible next steps, and can you suggest others in the group you think should definitely be involved?

YES: 3

- Yes leadership but as a paid consultant/participant in a grant-funded project.(HL)
- Yes (S Daut) (JB)

NO: 6

- Not right now but I'll think about it (KL)
- No thank you (JRQ)(KH) (PK)
- No, I'm not the right person in our organization. Peggy Kendellen at RACC should be included (KL/RACC)

MAYBE: 3

- Not sure/Maybe (CT)(RP)
- PAD would love to be a part of this larger conversation. However, given the rapid developments this year within our own organization, I'm not sure that we would be able to take on a leadership role at the moment. (MT)

OTHER: 1

- Hate to state the obvious, but Forecast is at the center of this particular universe. The rest of us are orbiting. (S Durland)

7. Please share with us the names and contact info of people to include in subsequent discussions.

Robin Dettre: dettr@si.edu (Smithsonian/Save Outdoor Sculpture) (NP)

Richard McCoy: RMcCoy@imamuseum.org, Indianapolis Museum of ART (NP)

Doug McClennan, Arts Journal (S Daut)

Steven Tepper, Curb Center (S Daut)

Wendy in England (JB)

4 Culture because of their juried national database (RP)

NEA (RP)

8. How would you rate the facilitation of the meeting?

12 - Very effective

1 - Very Effective and Average: both boxes checked "let me give it some thought" (S Daut)

3 - Average

2 - Average +: It was a tough assignment with many diverse perspectives.(HL)

Note: some of the following comments relate to meeting structure and other topics.

- A great group of people, a great set of data and website to keep monitoring and following post-meeting. It'd be great to have a post-meeting social hour to follow up on collaborative ideas! (MT)
- Thanks for a great discussion. (JM)
- I feel that with good collaboration the ISC could do a lot more for the public art community. This meeting helped me see our role more clearly –identified a need. I came wanting to go away with some ideas /connections to help develop our site. But ended up going away with ideas of how I could help other people. (JH)
- I had a very good time, but I am still unclear about the intended outcome. If it was just an info exchange, it was good (not great). I felt it was a bit broad. More focus would have been good. (RP)
- We obviously have a broad set of interests and experiences so having some specific discussion themes would be helpful (KL)
- More of an idea up front of what specific goals of the gathering were; a more structured meeting plan. Good overview of issues, great gathering of critical players (KL/RACC)

9. Are there any other thoughts, ideas or comments you'd like to share?

- Still not sure how an Arts Council can contribute. We can benefit from the outcome of those discussions but not sure what we can contribute. (PK)
- Thank you! It was a pleasure to be included! (MT)
- And try as you might, the introductions took too long although it was very useful. (KL)
- Suzercise! Great public art or best public art ever?

- For the future:
What might a strategic vision for the technological future for the public art field look like? Something that would serve as an umbrella for the variety of different players, audiences and projects that are underway. (S Daut)

Appendix 10

Needs and Offers of Organizations Participating in the Summit

THREE NEEDS OF ORGANIZATIONS

My overwhelming impression, especially after the PAN pre-conference was that additional networking on digital projects and applications is necessary. It seems that everyone has similar needs and ideas and not to stifle future innovation, but with resources stretched so thin it seems wise for programs not to reinvent the wheel. Some ideas might be a PAN digital bookshelf with a list of all the available digital resources on public art and if applicable, with links on how to get involved (e.g., add your records to existing databases) or perhaps a PAN digital tool kit with information on how to build digital resources (e.g. would the NYC project CultureNow app be adaptable for other cities? If not, would they share tips on how they created it?). Kristen Laise, Heritage Preservation

As a technology person who occasionally interacts with the public art field, I wonder if it would be useful to include more technology "experts" in the meeting - provided that they have an understanding of the public art field. As we engaged in discussion, I realized that many of the things that the folks in the room wanted to do are already achievable through current technologies and practices. Other technology people may be able to provide even more insight into available tools and practices.

David Dombrosky, Carnegie Mellon's Center for Arts Management and Technology

1. A guideline of best practices for creating an online archive
2. Online advertising (in the form of having a PAD link on other public art sites), etc.
3. A one stop shop for public art organizations and resources. (Perhaps your website, or another you identify, could serve as a portal for all other public art organizations on the local, regional, national, and international levels.)

Mary Tinti, Public Art Dialogue/College Art Association

1. Additional funding and technical training for Public Art maintenance and conservation.
2. Established standards for public art agencies that recognize long term funding for ongoing collection care.
3. Workshops/seminars on how to incorporate social networking into art agency programming and publicity.

Keith Lachowicz, Regional Arts and Culture Council

1. More visibility on our website, links, discussion space, pages dedicated to Public Art
2. Further development of collaborative relationships, and projects, including but not limited to, panels at conferences, articles on magazine and on website, other virtual

space/forum for discussion between our members, people visiting our website and public art organizations that wish to participate.

3. Introduction of services provided by participating organization to our members (and non member visitors to our site) and development of those services, if appropriate, to help the mission of all parties.

Johannah Hutchison, International Sculpture Center

1. How ARTstor can help promote the teaching and study of public art by sharing images from various orgs;

2. Ideas for partnering with photo archives of public art;

3. Collaboration opps with US-based and international public art orgs.

Christine Kuan, ARTstor

1. Funding to make sure that we can keep up the content on the site (especially true for tracking best practices for mural creation and conservation, putting this information out on the Web)

2. The SOS! data needs to be more user friendly and image rich. Nancy Proctor mentioned that some work in this direction had begun at the Smithsonian American Art Museum but now that she is in her new position, she was not sure how this was going to move forward.

3. We need to address copyright issues because it seems like online images of public art are still quite hampered, even though the field knows we just want to use them for fair-use purposes, not for profit. The documentary film profession has addressed this for their work and following in their footsteps, the Dance Heritage Coalition also worked out a fair use statement for their archival materials (see http://www.danceheritage.org/publications/DHC_fair_use_statement.pdf). Dance Heritage worked with American University law professor, Peter Jaszi (pronounced YA-zee). I met him earlier this year and told him about some of the challenges we've been having with mural images and he was very interested. Unfortunately, because copyright goes beyond Heritage Preservation's mission, my organization is not able to take this on. PAN, however, would be an ideal home for this project.

Kristen Laise, Heritage Preservation, Save Outdoor Sculpture!/Rescue Public Murals

THREE OFFERS OF ASSISTANCE MADE BY SUMMIT ORGANIZATIONS:

1. A place on our website that boasts links to other public art resources/organizations

2. Expertise on how to go about starting a new organization or journal.

3. A connection to artists, art historians, and other arts professionals through CAA. As an affiliated organization, we conduct one business meeting and one special session (each lasting up to 1-1/2 hours) per annual meeting. We also are at liberty to propose one 2-1/2 hour program session at CAA. The Public Art Dialogue arranges for and plans these sessions and has begun filing a conference report afterward as a way of archiving our work at CAA.

Mary Tinti, Public Art Dialogue/College Art Association

1. A perspective from the point of view of a thriving, fairly well funded and well run regional arts agency.
2. A well functioning collections management model (which includes digital image management) for other organizations of similar size, scope and purpose.
3. A website model/structure that functions well for a large public art department that shares its web domain with arts education, granting, advocacy and fundraising departments.

Keith Lachowicz, Regional Arts and Culture Council

1. To discuss with others the development of our website and share ideas as we plan to develop our site.
2. Develop ongoing relationships with organizations that will encourage mutual benefits for all parties and hopefully some interesting projects.
3. Maybe some moderators for chat space, etc. if we develop online conversations regarding public art.

Johannah Hutchison, International Sculpture Center

1. Technical infrastructure
2. Rights management
3. Metadata
4. Digitization of analog materials

Christine Kuan, ARTstor

1. Ideally, Rescue Public Murals' Web site will be able to fulfill its goal of being a clearing house for mural conservation, mural materials, and best practices for mural creation.
 2. I can provide more background information on the copyright project listed above.
 3. Although one could/should go directly to Christine Kuan at ARTstor, I can speak to Rescue Public Murals' experience being an aggregator of digital images that has helped individual artists and art commissioning groups more easily get their works into ARTstor.
- Kristen Laise, Heritage Preservation, Save Outdoor Sculpture!/Rescue Public Murals

1. Many of the participants wanted to maximize their site's appearance in Google search results. This is known as Search Engine Optimization (SEO). Here is a list of SEO articles from Technology in the Arts - <http://www.technologyinthearts.org/index.php?s=seo&sbtt=Find>

2. I am happy to answer questions about the possible existence of technology tools to meet the needs of an organization or the field.

David Dombrosky, Carnegie Mellon's Center for Arts Management and Technology