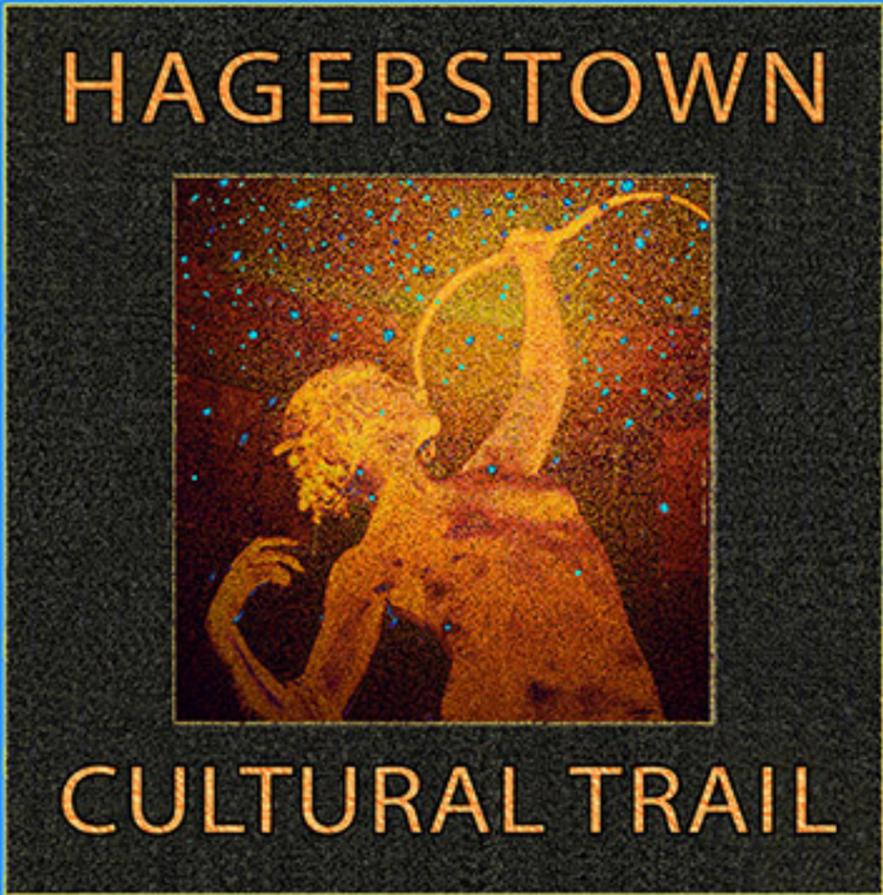


Fig. 2

Fig. 1



# Public Art Master Plan

Commissioned by the City of Hagerstown, Maryland

Prepared by Cochran Studio | March 2016 | Final

# Hagerstown Cultural Trail Public Art Master Plan

Prepared by Cochran Studio for the City of Hagerstown • February 2016

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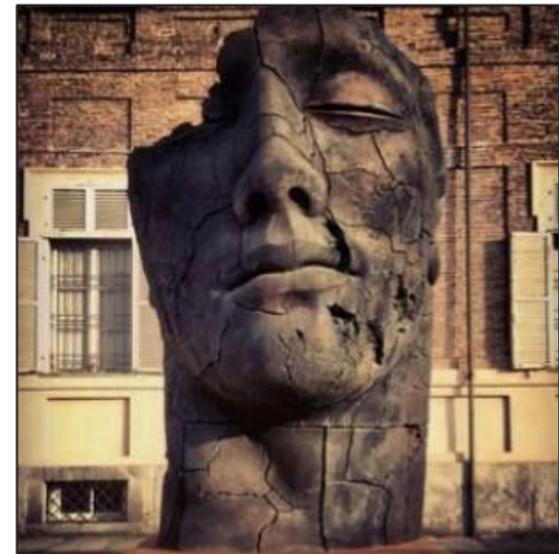
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Mary Anne Burke • Rob Hovermale • Michael Jonnes • Rebecca Massie Lane  
Sue Parker • Dan Spedden • Sam Young • Pat Wishard*

*Street mural, attributed to Max Petrone, location unknown.*



# 1. Introduction

The Hagerstown Cultural Trail began as an effort to catalyze new and rehabilitated housing and enhance the market strength of the Southwest area of the city. A multi-use trail was the key element in one of the eight priority projects outlined in the 2014 Community's City Center Plan by Urban Partners as strategies to help revitalize Hagerstown. The plan recommended a landscaped pedestrian and bicycle trail to connect the A&E District with city park and the arts museum, coupled with a series of housing rehabilitation measures.

Given the city's longstanding support for new and expanded cultural and educational anchors, as reflected in the 2012 Sustainable City Plan, the 2008 Comprehensive plan, and earlier, and knowing that amenities and attractions foster public use and promote public safety, and in close consultation with cultural leaders and civic leaders, the City added an important new priority to the trail initiative — public art, branding it as "the A&E Trail." After researching the public art field and its methodologies and recognized Best Practices,

the city mounted a search for a consultant to work closely with stakeholders over six months to develop a Public Art Master Plan for the A&E trail. This document is the outcome of that initiative.

The level of ambition for the trail increased during the planning process, in part for the sustainability of the trail, and later as it became increasingly clear that a destination-grade cultural trail with significant new public gathering areas, a diverse range of public artwork and many unusual interactive elements could help unite the city's entire cultural sector and its diverse destinations into a single "creative campus" whose strength and impact would exceed the sum of its parts.

Public art is a powerful economic driver of communities. It celebrates creativity, enhances urban identity, encourages public-private partnerships, strengthens the social fabric and helps drive economic development. A world-class, participatory public art trail could be a way for the beleaguered Hagerstown community to shift

*"Public art is a powerful economic driver of communities. It celebrates creativity, enhances urban identity, encourages public-private partnerships, strengthens the social fabric and helps drive economic development."*

*Right: It is said the three most important factors to a successful sculpture are scale, scale and scale. The sculpture to the right is large, but it is in perfect equipoise with its setting. Imagine the setting without the sculpture to understand its value.*



Above: *Diana of the Chase (1922) by Anna Hyatt Huntington. This sculpture resides at one end of the trail. With the Washington County Museum of Fine Art's generous permission, the lithe archer aiming for the stars has become the Trail's signature symbol.*

its civic self-perception from that of a post-industrial city to a forward looking identity as a hub of education, possibility, creativity and fresh thinking. This is fitting for a city that has been a long-standing hub of innovation. As Hagerstown redefines itself in the minds of residents and visitors alike, it adds to the City's appeal to youth — and to prospective employers — with a prominent, creativity-driven urban zone that can help prospective employers recruit talented and educated workers to Hagerstown.

This public art plan synthesizes input, ideas and direction received from dozens of stakeholders, property owners and cultural and business leaders. It builds on four decades of combined public art and public engagement experience of the authors and recognized Best Practices in the public art field. The plan recommends visual artworks at an unusually wide range of scales, from the spectacular to the nearly invisible, works that spark interactivity for and between all ages and backgrounds and that will greet visitors with one surprise after another, encouraging longer stays and rewarding repeat visits.

The goals for the Hagerstown Cultural Trail are ambitious: to create a durable, high-profile, high-performing, forward-thinking destination that serves many purposes simultaneously:

- enhances the market strength of the Southwest area
- creates venues for expanded events programming and outdoor activity
- builds a magnet for tourism and encourage nearby residents to visit the City
- helps broaden, deepen and diversify audiences for Hagerstown's cultural organizations
- provides dynamic gathering places to strengthen social bonds
- attracts employers who weigh the area's appeal to educated workers
- creates a catalyst to accelerate the re-imagining of Hagerstown.

## 2. Public Art History & Rationale

- Overview of Public Art Today
- The Case for Public Art in Hagerstown



*Aeolus by Luke Jerram, named after the god of the four winds in Greek mythology. Aeolus is designed to play a sweet sound when the wind blows. It is made out of 310 polished steel tubes attached to an arch.*

### 2A. An Overview of Public Art Today

*"Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last."*

- John Ruskin

Art has shaped the cultural identity of societies from the time we lived in caves. Well into the 20th century, art created for the public realm usually reflected the values of its funders, expressing political, religious and nationalist themes in lockstep with the reigning power structures. From religious art in the Renaissance to the idealized generals on horseback found in many urban parks, art in public places generally reinforced orthodox perspectives.

#### **Seeing With New Eyes**

In the 19th century a historic shift began in Western art, accelerated by the profound societal changes of the Industrial Revolution and the vast mechanized horrors of two world wars. Artists broadly rejected decorative, realistic and traditional forms and embraced a dizzying array of new materials and techniques. Modern art was characterized by pointed challenges to tradition. In general, there was a broad shift away from monolithic viewpoints and hierarchical systems of all kinds and toward a deeper tolerance for multiple perspectives and inquiry, while also shifting from art that pleased the eye to an art that challenges, excites, and expands other aspects of consciousness, especially the mind.

As artists searched for new tools to confront and undermine reigning orthodoxies, Western art exploded in hundreds of different directions. Minimalism questioned the role of "artist." "Anti-monumental" art undermined the very notion of art. Some artists engaged everyday people as "co-creators." Environmental artists saw the natural world with new eyes. One artist signed a urinal and submitted it to a prestigious exhibition (Marcel Duchamp, 1917). Another created a 1,500-foot-long spiraling jetty of mud and rock in the Great Salt Lake in Utah and called it art (Robert Smithson, 1970). Both works are oft-cited landmarks in 20th century art history due to their deliberate stance outside traditional aesthetic and historical conceptual systems and exhibition venues.

#### **A New Public Art**

In the turbulent decades of the 1960s and 70s, public art rapidly evolved from its role as a vehicle for establishment propaganda and didactic symbolism to become a movement for vibrant, livable urban spaces, public engagement and interaction, cultural awareness, social justice and community health.

Public art programs formalized and grew in sophistication and maturity. Public art ethics and standards evolved, along with an understanding of the value of site and context, the hidden stories of the land and the community. Public art moved well beyond "plop art," a pejorative term for artwork that is "plopped" onto a site without consideration for the context, including site history, or for its everyday users. The condescension of plop art is the unspoken assumption that art can uplift

Top: Jaehyo Lee, Arte Sella, Trentino, Italy, 2015  
 Center and bottom: Conversation à Nice, Jaume Plensa, 2007

residents not by engaging with them or even noticing them, but simply by radiating excellence. Public art programs rapidly shifted from the museum-like quest for the finest objects to display and began looking for thinkers. Programs began to value process over prestige. They became increasingly comfortable with the prickly truth that most sites have multiple histories and contested, conflicting identities.

Artists increasingly explored and reinterpreted these plural histories in their work, occasionally sparking controversy and debate. Other artists looked forward, breaking new ground in ways that few understood or valued at first. This, too, sometimes provoked controversy. Both types of artistic interventions are catalysts for the dismantling of common barriers to progress toward an inclusive and sustainable future. Common examples of such barriers include rigid or inertial traditionalism, unconscious exclusion, gate-keeping by elites, public apathy, hard-issue bias, political and inter-organizational frictions, entrenched social, economic, cultural and educational inequities, and perhaps the most pernicious: the poisonous smog of defeatism and low expectations.

In its ideal forms, a project like this can be like the sun coming out — the gloom lifts and there is a sudden warming, a sense of possibility and optimism, a new sense of community pride, a broader and deeper sense of inclusion. A more vital downtown with a more robust and sustainable economy suddenly looks not so impossible after all. A rising tide floats all boats.

Today, hundreds of American cities benefit from formal public art programs. They are key components to building dynamic and sustainable urban centers in cities nationwide. In hundreds of cities large and small, communal landmarks grow from ordinary public spaces made extraordinary by the imaginations of artists of all kinds.

**Culture-Based Revitalization**

Twenty-first century public art is widely recognized by urban leaders as a proven strategy for reviving



*“Public artists play a crucial role in the development of great public spaces that are long-term engines of community identity, health, and sustainability.”*

a downtown and building community. It is a foundation stone in the emerging field of culture-based revitalization. The work of public artists and administrators helps break down barriers to community development and progress, challenging and questioning, fostering a community’s sense of spirit and pride while building the long-term visual character of the community. They play a crucial role in the development of great public spaces that are long-term engines of community identity, health, and sustainability. They facilitate processes of public engagement that strengthen social ties and open new experiences of discovery and exploration to residents and visitors alike.

Today’s public artists are comfortable with complex, layered histories and contested space. They understand that the vitality of a community is directly linked to the quality of its built and natural environments and to the development of a positive, inclusive and highly diverse community identity. They are professional change agents and team players who welcome collaboration with other professionals. The best of them are triple threats: visionary in the conception, skillful and passionate in the public engagement, and virtuosic in the execution — from selecting and working with materials to harnessing technology, to the skillful use of subcontractors. These are three core components of contemporary professional public art practice.

**What Does Public Art Look Like Today?**

Public art has evolved far beyond traditional forms such as figurative sculpture, murals and mosaics. A dizzying array of manifestations now appear in cities worldwide, including freestanding and integrated sculpture, series of inlays in sidewalks or pathways, public engagement processes of many kinds, transient forms such as guerrilla (unannounced) performance interventions, artist-designed light poles and water features, parks, plazas, paseos, streetscapes, landscapes, bridges, freestanding and suspended kinetic or light sculpture, digital facades, environmental art like living sculpture and earthworks, memes, currency, time-based media, such as digital installations and venues, and much more.

**New Logistics**

Nationwide, two-thirds of public art programs are housed within government entities, while one third are 501(c)3 nonprofit organizations or result from public private partnerships, according to a 2007 survey by the Public Art Network of Americans for the Arts. Nearly 70% serve populations smaller than 1 million.

Half of programs nationwide receive their funding from percent for arts ordinances. Of these, 60% of programs use 1% of a project budget, while 45% use from 1 to 2%. One third of programs nationwide follow a master plan. It is rare to find a city that is not busily exploiting the power of public art in service to its communities.



Corten Steel, Lasercut, Patel Taylor

## 2B. Rationale for Public Art in Hagerstown

### Supporting Economic Development

*The arts, broadly defined, are being called on to shape the larger economic discussion — a national discussion, really — to change the way the whole country thinks about education, economic prowess in the global economy and preparing our students for the new innovation sector . . . The nation will desperately need young graduates with the new thinking skills for an economy that demands the most creative workforce. Becoming a creative and innovative economy cannot happen unless every segment of business and society pulls together. Encouraging new*

*thinking about the role of arts: street art, public art and the reshaping the K-12 curriculum as art is central to our democracy, and our civilization, but more, the very survival of our economy.*

- John M. Eger, Director, The Creative Economy Initiative, San Diego State University

*Below: The Dutch firm Carve maximized a narrow sliver of space along a soccer field by making a vertical playground.  
Right: Four Seasons, Douglas Coupland, Toronto*



Perhaps most important to the long-term sustainability of the City, world-class public art and attractive outdoor gathering areas are a cost-effective strategy to make Hagerstown an increasingly desirable place for businesses to relocate, and it helps them recruit and retain the highly trained, knowledge-based workers on which the creative economy depends.

Successful public art is a sign of maturity in city planning and signals that creativity, innovation and daring are alive and well.

A new study, *Ready to Innovate\**, provides the first research-based evidence that connects the arts to creativity and innovation. American employers rate creativity/innovation among the top five skills that will increase in importance in coming years and rank it among the top challenges facing CEOs. Eighty-five percent of surveyed business executives indicated that they are currently having difficulty recruiting individuals who possess creative ability. The demand for creative people will increase as U.S. firms pursue innovation. Improving access to arts experiences for residents of all ages helps build tomorrow's creative workforce.

Successful public art has an even more tangible impact on the economic life of the community by enhancing

\* The Ready to Innovate study was conducted by The Conference Board (a global, independent business membership and research association working in the public interest), Americans for the Arts, and the American Association of School Administrators and published by The Conference Board.

*“Eighty-five percent of surveyed business executives indicated that they are currently having difficulty recruiting individuals who possess creative ability.”*

the physical environment, increasing property values, fostering the rehabilitation of aging buildings, and promoting public safety by drawing visitors and increasing the number of people engaged and invested in public spaces.



*“Successful public art can help transform this city into a cultural destination that radiates energy and excitement, sharpening the city’s competitive edge as a magnet for visitors.”*

### **Recommended by U.S. Conference of Mayors**

A recent U.S. Conference of Mayors resolution urges mayors across the country to invest in the arts as a catalyst to generate economic impact, stimulate business development, spur urban renewal, attract tourists and area residents to community activities and heritage sites, and to improve the overall quality of life in American cities. Today hundreds of U.S. cities have formal public art programs. Three hundred cities and regions have percent-for-arts statutes on the books.

### **A Cultural Destination**

Successful public art can help transform this city into a cultural destination that radiates energy and excitement, sharpening the city’s competitive edge as a magnet for visitors.

But a concentration of world class public art along a permanent walking Trail connecting Hagerstown’s premier arts and cultural attractions — her truly outstanding art museum and best-in-class City Park with her historic core and Arts & Entertainment District — can do even more. It can create a multi-dimensional must-see and must-explore urban destination of discovery and delight, a prominent “Creative Campus” at the center of the City that is almost unique among peer cities. This Creative Campus can re-brand Hagerstown as a forward looking center — a place of innovation, a city where creativity thrives and collaborative achievement is part of everyday life.

### **Why Cultural Tourism?**

Studies show that cultural tourists spend more per day and stay longer than the average visitor. Hagerstown is already leveraging its historic and cultural assets to attract tourists. Adding a visionary contemporary cultural attraction is consistent with its historic identity as a dynamic place of reinvention, a city where the remarkable happens every day, from the bustling historic downtown’s Arts and Entertainment District with its vibrant cultural anchors to the large-scale, interactive art along the Trail, to the enchantment and serenity of the lake and park, and finally to the outstanding museum. This concentration of varied and unusual experiences will broaden, deepen and diversify the city’s appeal to many visitors.



*Mehmet Ali Uysal created this giant clothespin pinching the grass for the “Five Seasons” Festival in Chaudfontaine Park, near Liege, Belgium.*

### **A Broader Community Engagement**

Public art is utterly unique in its public reach, providing access to high quality cultural experiences for peoples of all races, creeds, and income levels, 24/7/365. It engages people on the street or just driving by, in the midst of their busy lives, as a beckoning gateway into broader cultural experiences. It fosters a sense of ownership, connection and participation in community life among citizens, improving the city’s civic self-image. Public art can strengthen a sense of communal identity, belonging and social inclusion and encourage deeper participation in other aspects of community life. Studies show that cultural vitality and revitalization are strongly linked.

The Knight Foundation engaged Gallup to conduct a “Soul of the Community” survey with 43,000 people in 26 cities, and they found that “the aesthetics of a place — its art, parks and green spaces,” ranked higher than education, safety and the local economy as a ‘driver of attachment.’” Skepticism has run high in Hagerstown about this Trail as a useful component of the 8-pronged effort to revitalize, based on Urban Partners’ recommendations. This study shows that it may be the *most* important of the eight and underlines many components of this plan — the importance of artistic excellence and visual impact, green spaces, gathering areas and diversity.



*Top: A temporary archway created from red plastic Solo cups*

*Middle: A painted crosswalk*

*Bottom: Parting Company II, Peter Randall Page, 1996*



*“The aesthetics of a place — its art, parks and green spaces,” ranked higher than education, safety and the local economy as a ‘driver of attachment.’”*



The Social Impact of the Arts Project at the University of Pennsylvania School of Social Policy & Practice has produced considerable evidence that resident participation in artistic activities produces concrete improvements in their quality of life and a variety of social and economic outcomes.

Compared with similar neighborhoods with fewer cultural assets, districts with more cultural assets were more likely to experience:

- declines in poverty
- population growth
- improved housing markets
- rising property values
- falling rates of poverty and truancy
- higher levels of satisfaction with life
- higher rates of engagement in other aspects of community life

Furthermore, strong and durable connections were found between public health and child welfare outcomes and lower rates of neighborhood disputes in these sections of the city.

Interestingly, these improvements were seen even in households not engaged in the arts, as long as they are located in neighborhoods where artistic engagement is above average levels.

Somewhat counter-intuitively, most benefits are seen not when individual cultural organizations become stronger, but when the ties between the organizations proliferate and strengthen.

#### **Engaging Students Life-Long Learners**

Public art can often include curricular connections for students as well as interpretive information for the general public. It can play a critical role in reversing the “brain drain” of upwardly mobile youth relocating to larger, hipper cities in search of greener, more diverse, and more stimulating cultural experiences.

#### **Strengthening the Social Fabric**

The community’s engagement in artistic activities can measurably strengthen the social fabric. The Social Impact of the Arts Project (SIAP) is a research center at the University of Pennsylvania School of Social Policy and Practice. SIAP conducts research on the role of arts and culture in American cities focusing on strategies of arts-based revitalization. The arts, culture, and humanities are integral to urban vitality and social wellbeing and SIAP develops ways to measure the impact of this sector on community life.



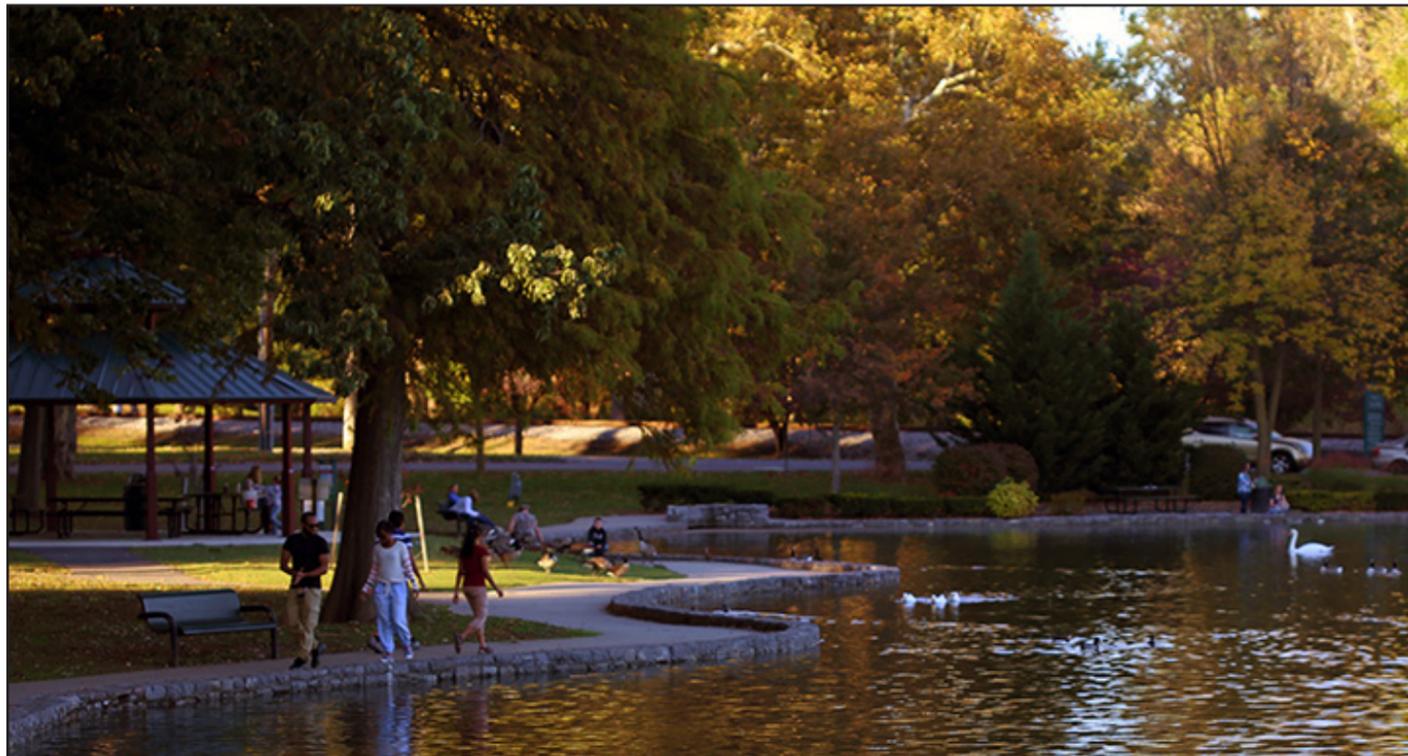
*“What Soul of the Community brings to the table is that it shows folks that attachment to place really does matter in meaningful ways — including local economic growth. And, taking that one step further, by telling people what ... the things [are] that most drive attachment, we give communities a very workable road map in how to increase community attachment for their community — potentially to make their community more attractive for residents, but also to recruit the kind of talent that they are interested in seeking and potentially to help with their long term economic growth. For government, this [study] is to use . . . as a tool for their allocation of resources and the way that they focus their energies on building a vibrant community.*

*“The Soul of the Community study is a powerful tool for leaders to advance transformative change efforts aimed at improving communities.”*

# 3. Public Art Master Plan Process

- Planning Sequence
- Goals and Stakeholder Priorities
- Public Interactive Design Workshop

Photo of Hagerstown's City Park by William M. Cochran.



# 3A. Planning Sequence & Key Principles

## Outline of Planning Sequence to Date

- (2013-2014) As a boost to property values and building rehabilitation rates, Urban Partners recommends creating a walking path connecting the downtown Arts and Entertainment District with the fine art museum as part of the Community's City Center Plan.
- (2014) Mahan Rykiel Associates conducts a community charette and survey as part of designing the infrastructure and landscaping for the new pedestrian path. A summary of their findings and recommendations related to public art:
  - Sculpture for public gathering areas
  - Wall art for alley areas
  - Art at strategic corners
  - Consider a Green Corridor theme
  - Preference for long-term assets and creating gathering spaces
- (2015-2016) Cochran Studio develops Public Art Plan:
  - Conducts confidential interviews with residents and leaders
  - Engages in site visits, historical research and review of planning documents
  - Works with Public Art Committee and City throughout process
  - Interactive Public Meeting in Jan 2016
  - Delivery of final public art plan Feb 2016

## Next Steps

- Adjust recommendations and budgets according to bidding outcomes, official review, and other factors.
- Artist selection, contract execution and project management for Phase 1 projects
- Aesthetic oversight to be certain artworks and the built environment are integrated and preserve the intention of the park aesthetic design.
- Create new design frameworks and details, as necessary and approved.

## Key Principles Moving Forward

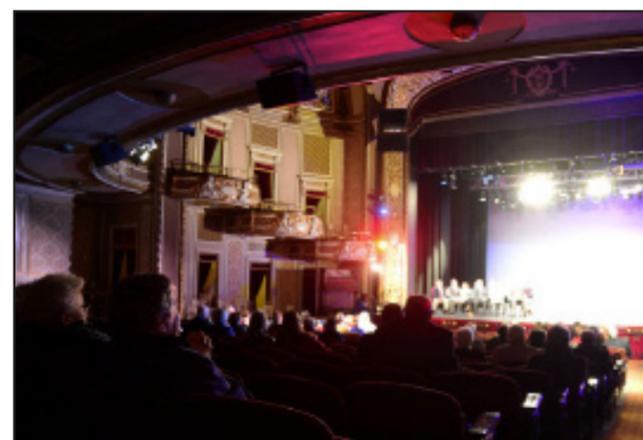
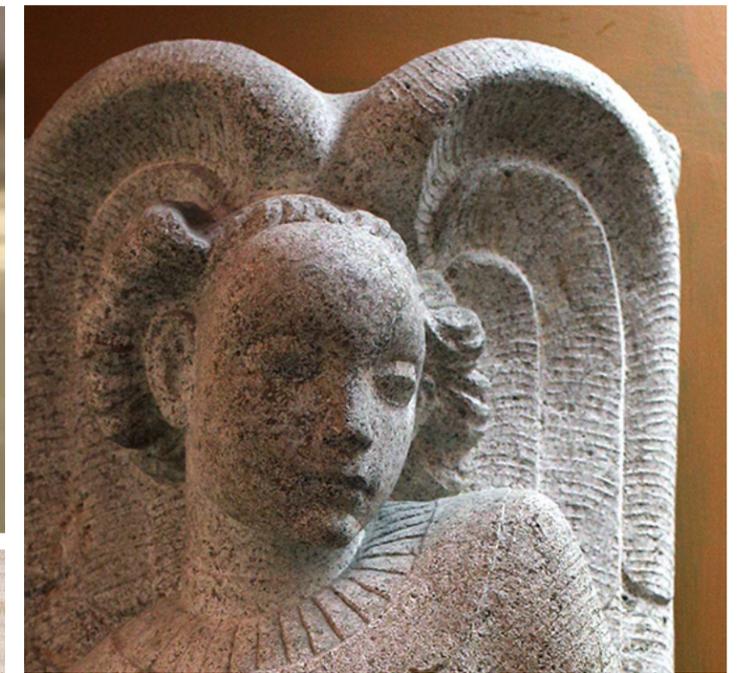
- Success depends on artistic excellence. The goal is to find the best artist for the job and make sure they have everything they need.
- This master plan shows examples of successful projects other cities have completed at roughly similar budget levels. Successful projects require a strong selection process, good curatorial review, and affirmative project management. Achieving real artistic quality in public art is much harder than it looks. Most problems that arise in a public art project can be solved, except one: selecting the wrong artist for the job.
- Use natural materials wherever possible.
- Less is more — don't crowd the art. Maintain balance and coherence. Avoid visual overload. Artworks need significant breathing room.
- Strive for a wide diversity of art and artists, including opportunities for literary, performance and other disciplines.
- When it becomes clear that the right artist has been selected with the right vision for the right sight, bet big on it, foster community involvement, feed it.
- Place community members and design professionals on the advisory body that oversees the Trail and on each of the panels organized for artist selection.
- Engage residents in creating the commissioned artwork where possible, but not at the expense of quality.
- Avoid projects that involve sound, bright light at night, or other potential annoyances to neighbors.
- This Trail will need to unfold over time. This document is a living document and Trail concepts may evolve.
- Partners providing in-kind services, materials, programming, and funding will be critical to both the physical Trail and its "ownership" by the community.

## 3B. Goals and Stakeholder Priorities

These goals, priorities and underlying values were developed through the research and interview phases of the development of this plan, are consistent with prior planning, and were confirmed by the Public Art Committee.

- **Celebrate** Hagerstown's rich heritage and bright future.  
*"Among the young and progressive, there are no dissenting voices."*
  - Industrial past, diverse cultures, Hub City connector identity
  - Turn the page on negativity and defeatism
- **Connect** the culture-rich downtown and A&E District with City Park and the Art Museum.  
*"Trail has to be [all out, full throttle, to the limit] — anything less will become an ashtray."*
  - Trail must be a destination in itself
  - Create an early win, take City to the next level
  - Trail should be forward thinking, inspiring
  - Opportunity to be active, exercise, spend time outdoors
- **Strengthen** tourism and the A&E District.  
*"Memorable, high-quality, magnetic"*
  - Encourage repeat visitation
  - Create "must see" public art experiences
- **Create** a new safe community space (a "third space").  
*"Where people see things differently, have epiphanies, make connections with themselves and others."*
  - Include gathering spaces
  - Appeal to all ages, backgrounds, family friendly
  - Practice placemaking: develop an identity, design ways for people to make it their own
- **Expand** the notion of what art is.  
*"Interactive, changeable, magical, educational, one-of-a-kind"*
  - Engage people in the art every time they see it

**Core Values:** Engagement • Inclusion • Creativity • Innovation • Sustainability  
Connection • Sense of Place • Strength • History, Culture & Art



# 3C. Best & Highest Interest Public Participation Workshop January 11, 2016

The Best and Highest Interest interactive process is uniquely designed to help people with highly diverse perspectives come together to develop recommendations collectively. Prefaced by an intense educational presentation, including sharing our thinking about how the public space could be shaped, this process facilitates rapid collaborative decision-making and leverages a major information resource — the wisdom and knowledge of residents, distilled into unusually accurate and usable results.

Presented within the format of a board game, with glass “gems” to represent funding in multiple phases and info cards on many possible art types and some specific potential art initiatives, participant teams are asked to talk through the art choices, siting options and funding priorities and to develop shared, balanced solutions in a limited time and within a prescribed budget. Two-thirds of participants at a table must agree in order to choose,

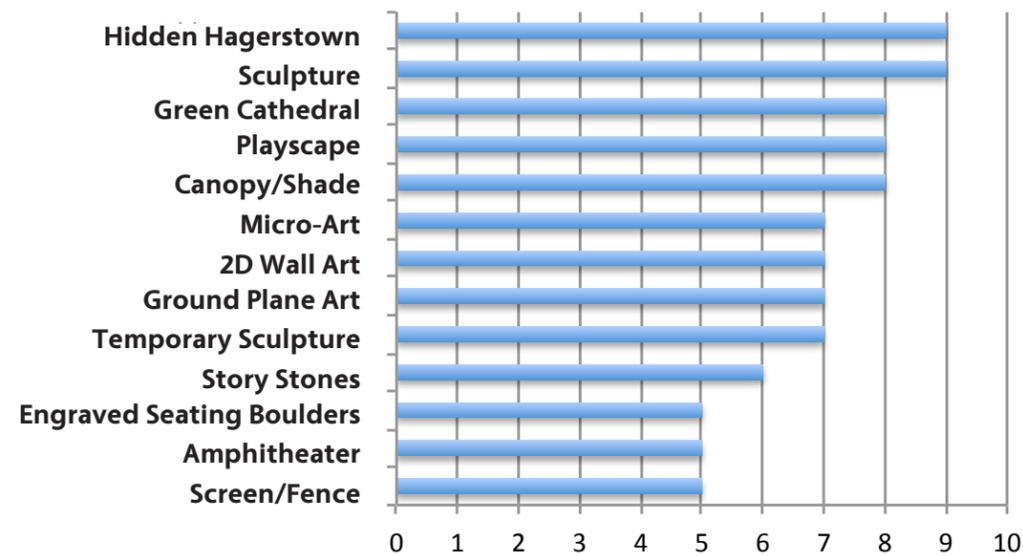
place, and fund any artwork, thus final selections are both highly specific and backed by a super-majority at that table. Solutions backed by a clear super-majority of all of the tables are weighed most heavily, adjusted by the consultants to balance for technical and feasibility criteria, final budgets, and budget-stretching opportunities, as well as input from property owners, the Public Art Committee, the City Engineer, and other real world factors.

The Best and Highest Interest process transforms what could be a contentious process into a puzzle that can only be solved collaboratively, while keeping the focus on solutions that are in the best and highest Interest of the community. The process also educates about public art and helps develop a common language and understanding about art types and options, which is a prerequisite to empowering residents to help shape critical decisions about permanent cultural assets.

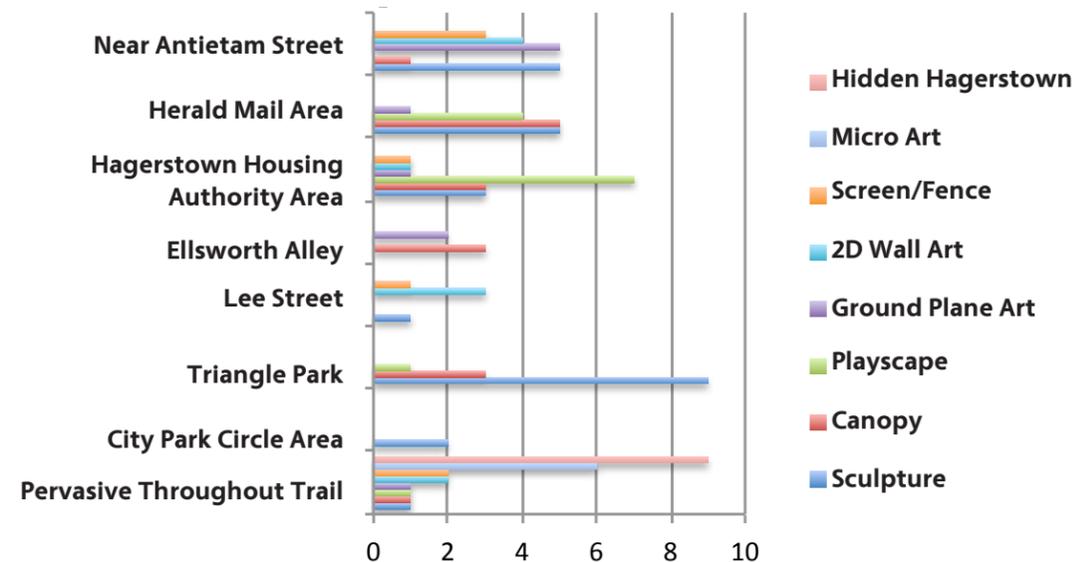


# Recommendations & Preferences: Public Interactive Design Workshop

**Number of tables (out of 9) with a super-majority who want these types of art on the Trail:**



**Number of tables (out of 9) with a super-majority who want these types of art on the Trail, by area:**

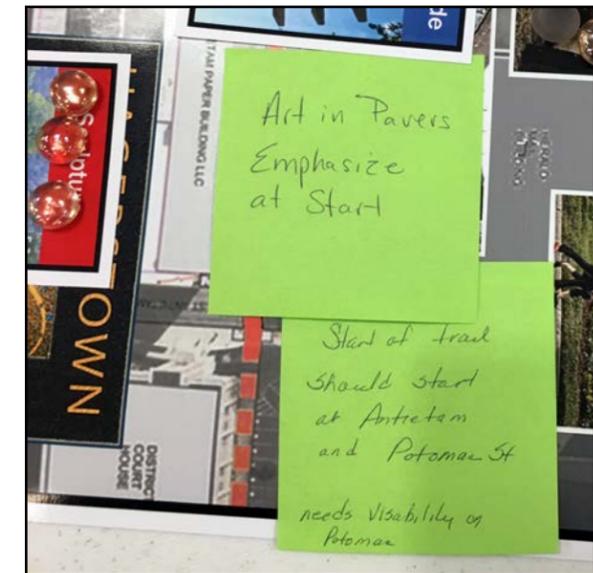


## Design Workshop Participant Art Type Preferences

- Sculptural elements, including permanent and temporary sculpture, playscapes, and the Green Cathedral
- Small and unexpected elements, including Hidden Hagerstown (a geocaching, history-based element) and Micro-art (small, opportunity-based murals and sculpture)
- Functional elements, including Shade Canopies
- 2D art (wall art and ground plane art)
- Some specific artwork suggestions had enough stakeholder support that they were presented to workshop participants as likely to be “givens.” Participants affirmed these choices with near unanimity. Among these are the Mural of Unusual Size on the Ellsworth Electrical buildings, the Lake Icon for City Park Lake, and a sculptural playscape surrounding a sculpture at the Herald Mail area parklet.

## Design Workshop Participant Siting Preferences

- Near Antietam Street: sculpture, ground plane art, and screening of the Herald Mail parking lot
- At the Herald Mail area parklet: sculpture, playscape and shade
- At the Hagerstown Housing Authority Property: the Mural of Unusual Size on the Ellsworth Electrical Buildings, sculpture, playscape and shade
- Along the Ellsworth buildings past HHA: shade and ground plane art
- Along Lee Street: 2D wall art
- At the Triangle Park: sculpture, particularly temporary sculpture
- At the City Park Circle area: the Lake Icon
- Pervasively throughout the Trail: Hidden Hagerstown and Micro-art



**A glossary and examples of the various art types appears in the next section of this master plan.**



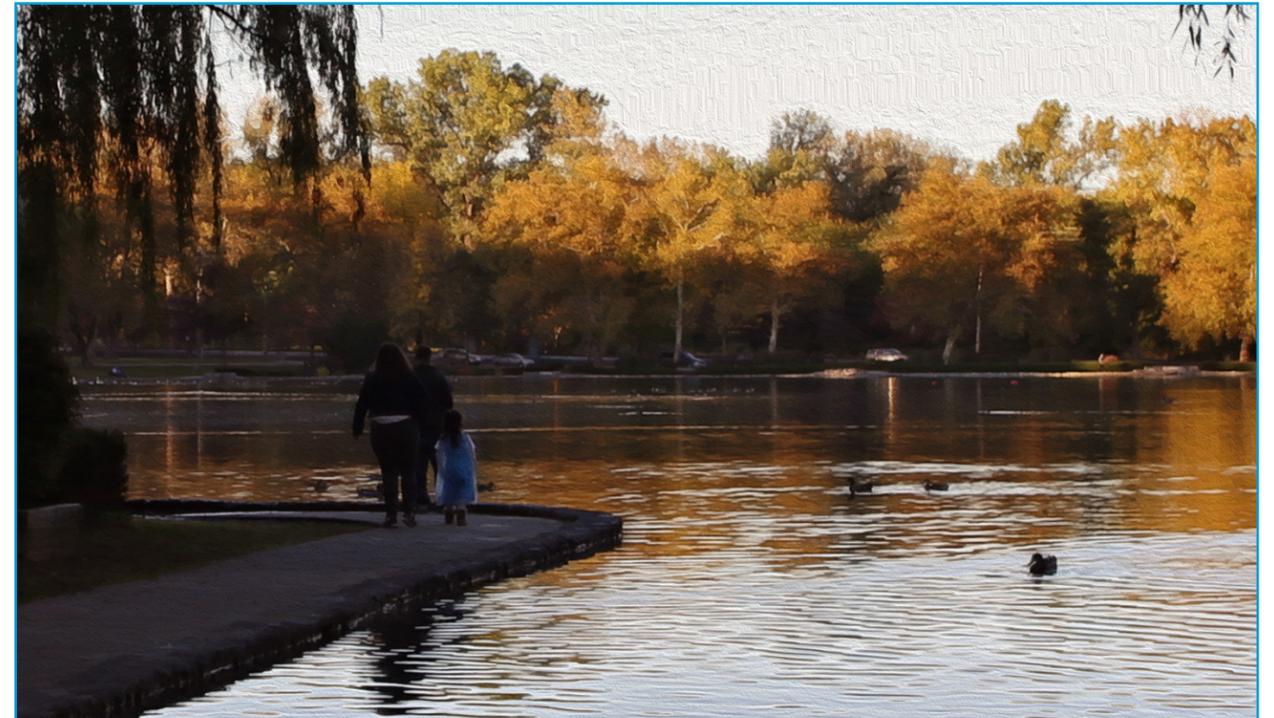
## 4. Consultant Recommendations



- Name & Theme
- Artwork Siting, by Area
- Art Budget & Phasing
- Art Types & Definitions

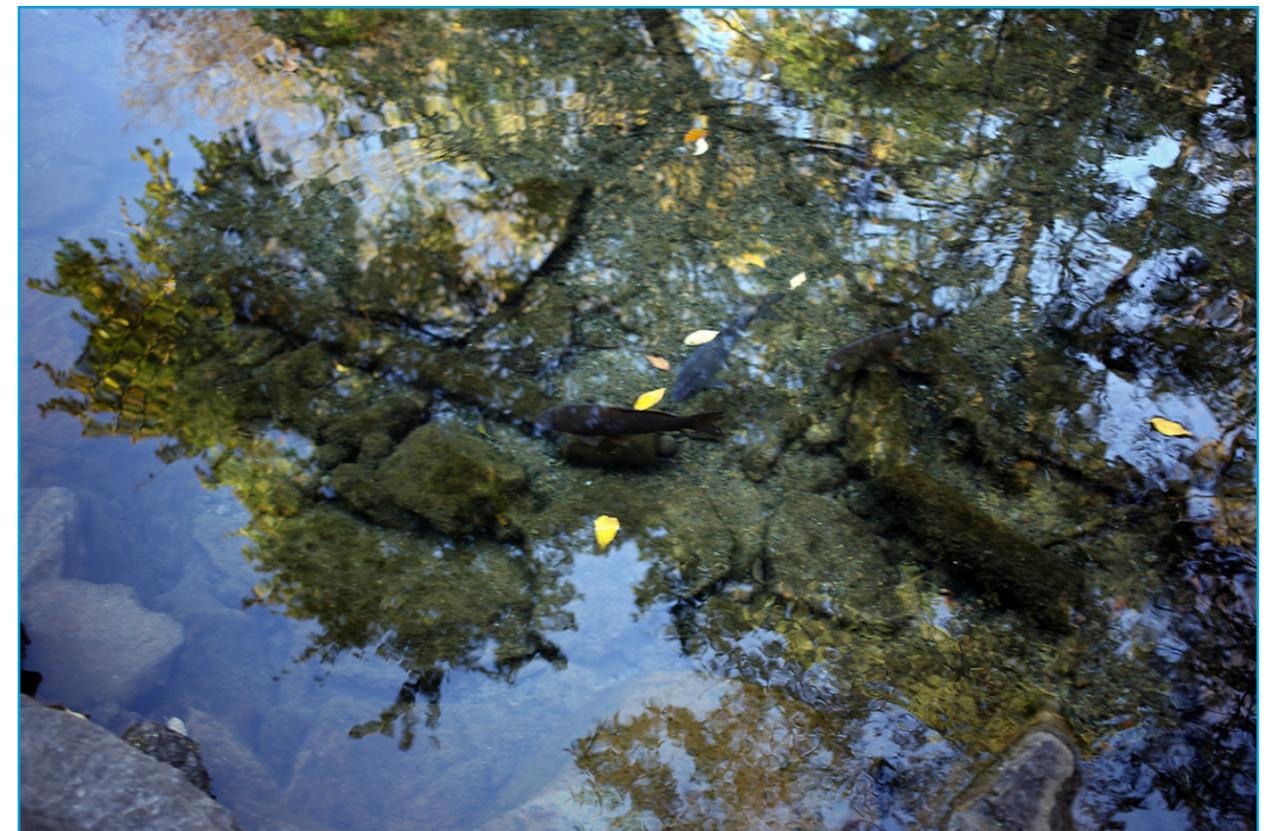


Left: Marianne Vitale, *Standard Crossing* (2012), Fabricated from decommissioned railroad track.  
Above: Abandoned railroad track imbedded at the future entrance to the Hagerstown Cultural Trail.



Above: The location of a forested hill to the west of the lake creates beautiful lighting effects for hours on sunny evenings. Few cities are lucky enough to have such a natural asset. Any artwork that leads residents and visitors to this place is worthwhile. Consider summer evening public art events to draw attention to the "Hagerstown lake light."

Below: Our world is made of layers, some more obvious, some less. The Trail has an unusually wide dynamic range, with some layers that are easy to overlook and must be found.

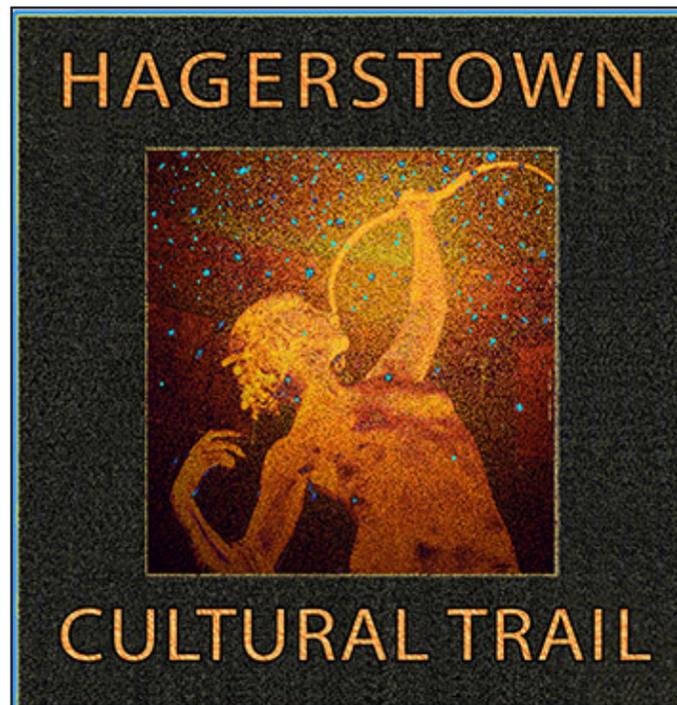


## 4A. Naming the Trail

# Hagerstown Cultural Trail

### Why we recommend this name:

- It emphasizes a significant sequence of experiences
- It highlights the important culture of Hagerstown
- It is multidisciplinary and inclusive, encompassing history and diversity
- It is a serious name for a serious artistic project
- Its level of gravitas may help position the Trail to attract a major, name-level donor.
- With the graphic, it conveys a youthful and graceful city that is mindful of its distinguished heritage yet determined to shoot for the stars.



### Hagerstown

- historic city in Washington County, Maryland, founded in 1762 at an ancient crossroads
- in 2014, the City began rapidly revitalizing itself

### Cultural

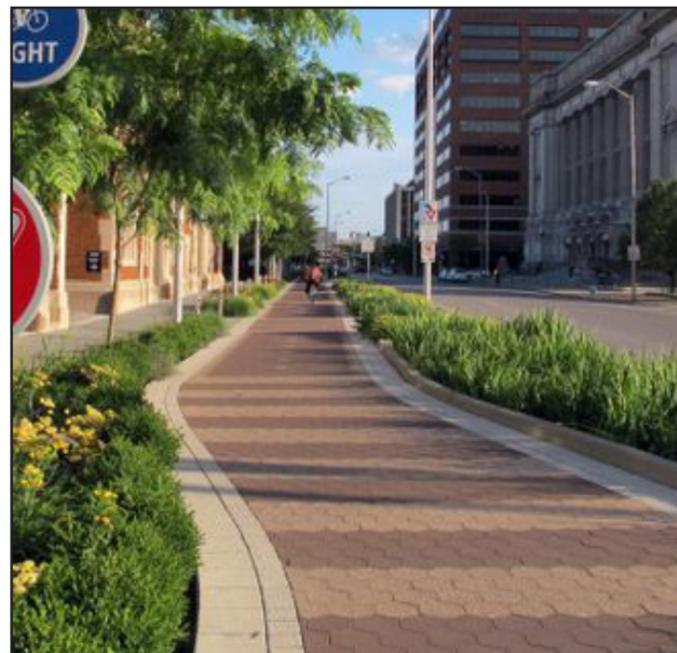
*synonyms: aesthetic, artistic, intellectual; educational, edifying, civilizing*

- from Latin for tillage, thus cultivation of the mind
- of or relating to the fine arts and to intellectual achievements or social pursuits considered valuable or enlightened
- of or relating to a group of people, their habits, beliefs, traditions, arts, etc. (e.g., youth culture)

### Trail

*synonyms: series, string, chain, succession, sequence*

- a mark or a series of signs or objects left behind by the passage of someone or something
- a beaten path or track blazed through wild country



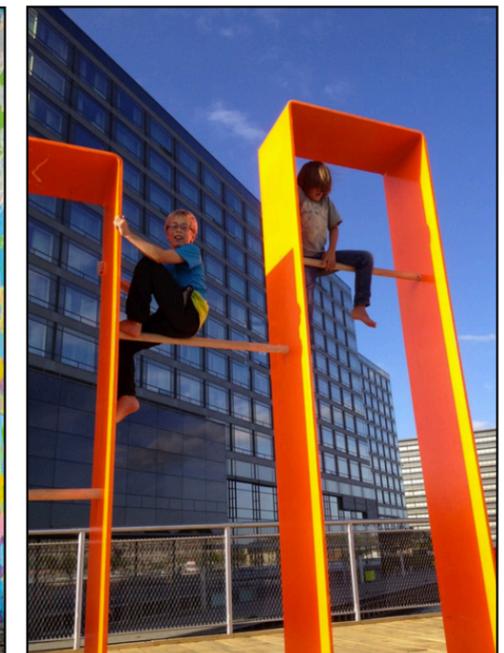
## 4B. Proposed Unifying Theme

# The Creative Campus: Play It Forward

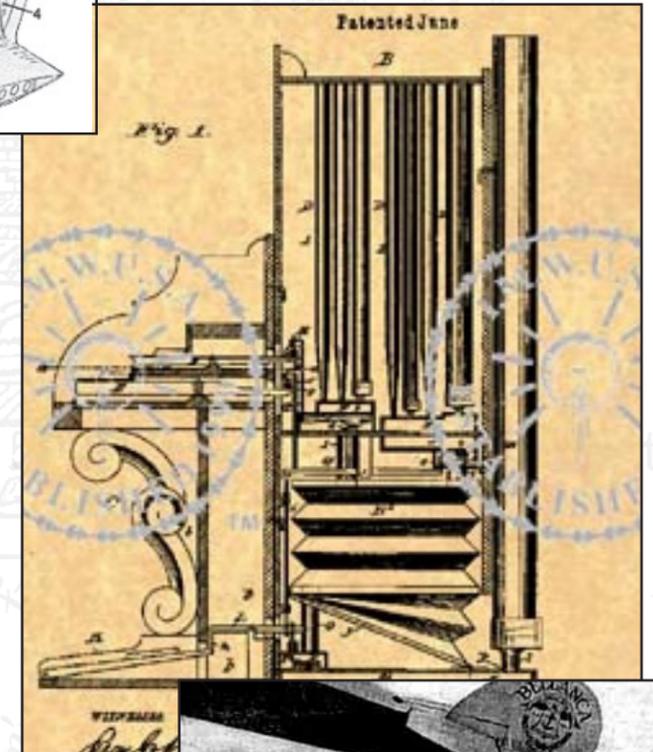
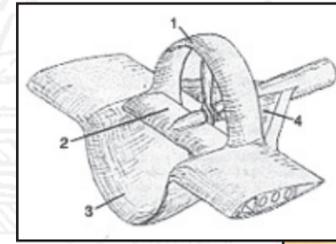
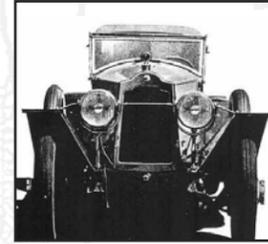
*The Hagerstown Cultural Trail can transform the Arts & Entertainment District, the downtown core, the Trail, lake, and museum into a mega-attraction — a unified, relaxed, and exciting place for all ages to explore and play — a dynamic place of discovery, creativity, and reinvention, and an anchor in the ongoing efforts to re-imagine Hagerstown as a thriving community with a vibrant, sustainable vision.*

*Creativity is intelligence having fun.*  
— Albert Einstein

Facing page: *Indianapolis Cultural Trail* • Below Left: *Turning Stone, Richter Spielgeräte*  
Center: *Wall mural by Hense* • Right: *Skinny Playscape, Kalvebod Brygge Copenhagen, JDS Architects, 2013*



# The Creative Campus Hagerstown, Built By Innovation



Everyone knows that the signature symbol of Hagerstown, the beloved Little Heiskell, was commissioned by the city from local tinsmith Benjamin Heiskell in 1769. This tin soldier with the confident stance highlights the enduring creative streak at the core of Hagerstown's identity. The city's nickname "Hub City" is often credited to the converging roads, or rails, or manufacturing. But perhaps those are secondary factors. Perhaps the primary historical driver was an unusual confluence of creativity and innovation.

Hagerstown innovations have benefited millions of Americans for two centuries, from the ingenuity of 18th century German farmers to Mary Titcomb's development of the bookmobile, which reached into our own childhoods and countless other rural neighborhoods. They have supercharged many of the City's industries,

as well, from improvements in pipe organs, motor cars, and tennis courts to breakthroughs in aviation and space technology; from advances in air compressors, clutches, and elevators to new medical techniques and better cook stoves; from powerful insights in molecular biology to practical improvements in devices like power lifts, mowers, agricultural equipment, fuel delivery systems, lifting jacks, threshing machines and more; from the creation in Hagerstown of the first chemistry sets for children to improved illumination technology, or a re-imagined portable drilling apparatus, or deployable buildings. From geometrical instruments to everyday objects like chairs and fasteners, Hagerstown has contributed what seems to be a disproportionately large number of diverse advances that have led to what we consider modern life.

Night baseball and Tabasco sauce never existed until someone from Hagerstown had the idea for them. Think about that for a minute.

Roads, railroads, and manufacturing are important, for sure, but the real the hub and magnet in Hagerstown has been innovation. It is a city built by innovation. Perhaps this perspective can help shape a new sense of identity and community pride for this much-challenged city. For this reason, we recommend a theme of innovation for Hagerstown's brand new and innovative Cultural Trail.

*Note: The patent drawings on the pages of this master plan are all from patents that were granted to people who were Hagerstown residents.*



*Left: Thomas Edison power-napping in Hagerstown in 1921. Other images on this page show various patent drawings, inventions, and innovations developed in or by residents of Washington County or Hagerstown, Maryland.*



## 4C. Artwork Siting

- Antietam Street
- Parklet near the Herald Mail
- Hagerstown Housing Authority Property North
- Hagerstown Housing Authority Property South
- Ellsworth Electric Property Color Tunnel
- Lee Street
- Triangle Park
- City Park Lake

interspersed throughout these siting recommendations are examples of various art types and precedent images that may be relevant to the Trail.

## Artwork Siting

### Antietam Street Plaza & Gateway Sculpture

Art Type	Phase	Budget	Notes
Artwork leading from Potomac Street	2	40K	An artwork to lead visitors from Potomac Street to the Antietam Street Entry Plaza and vice versa. It could be a sculpture suspended over the Potomac/Antietam intersection or episodic sculpture/mural/combination to visually lead down Antietam Street.
Gateway Sculpture	2	50K	In plaza, cantilevered over the city sidewalk at the center line of the Trail
Ground Plane Art	1	10K	5K artist fee, 5K for contractor; light patterning and/or decorative paver patterning
Screen/Fencing	1	10K	Creating a gateway area and hiding adjacent parking at entrance; among landscaping to hide dumpsters and parking
2D Wall Art	2	10k	
Hidden Hagerstown			Box #1

Phase Total	1	20K	
	2	90k	

- The Antietam Paper Building is about 190' long; the adjacent alley is about 35' wide.

*The Mural of Unusual Size is visible from the entry plaza of the West Antietam Street entrance to the cultural trail, a green corridor that leads all the way to City Park. A buffer of trees and landscaping line the left side of the trail, partially screening the Antietam Paper Building. Decorative pavers enliven a small welcome plaza on the right, where a sculptural screen hides the parking area. The recommended main entry feature is a modest sculpture cantilevered or suspended over both the trail and the city sidewalk for 360 degree visibility.*



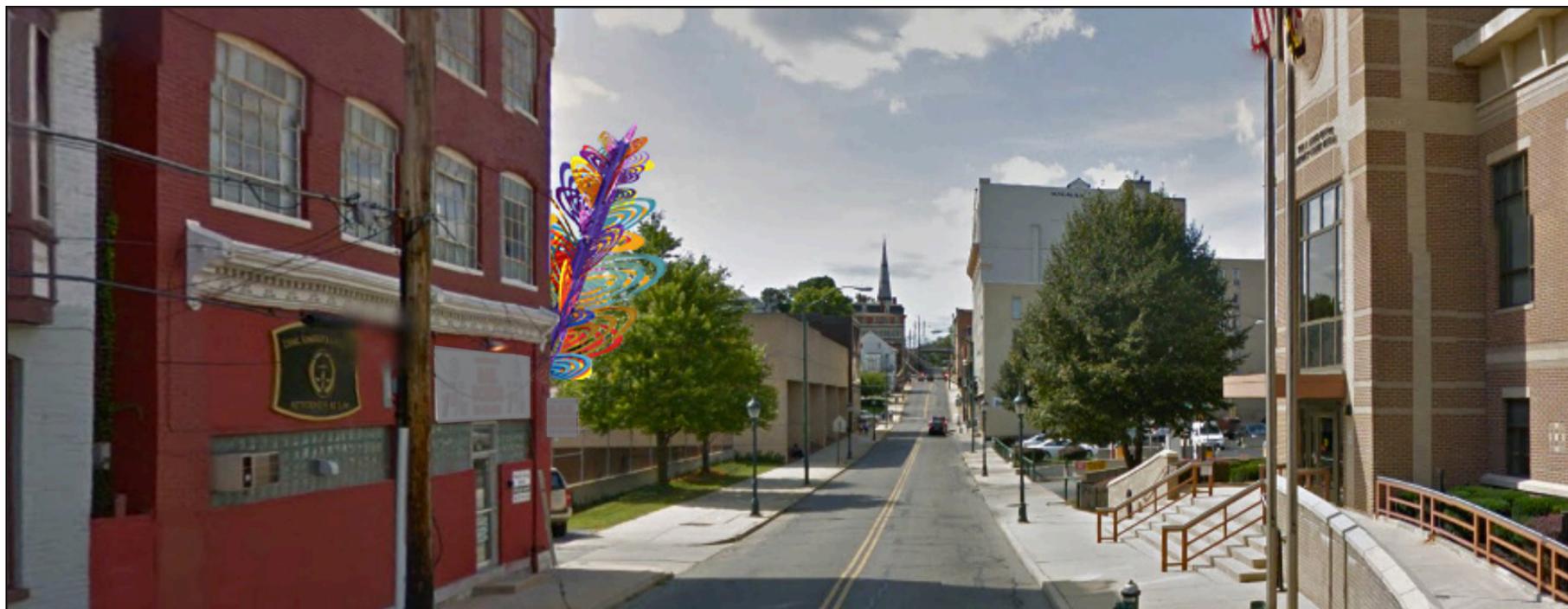
# Antietam Street Plaza

## Sculpture, Paver Patterning, Art Screens

Ideally, a suspended and/or episodic artwork will lead visitors to the Antietam Street Plaza, where a Gateway Sculpture will cantilever into the field of view, welcoming them to the Trail.

Paver patterning can add visual interest and perhaps interactive opportunities. Screens will hide parking lots and utilities, and they could be designed to host a 2D photographic exhibit, particularly appropriate so close to the photojournalists at the Herald Mail.

Top row, from left: Labyrinth Gateway, Lewis de Soto, University of Texas San Antonio Downtown Campus, 2003; Big Birds, Myfanwy Macleod, 2010; Chrysalis Launcher by Catherine Woods, Bradenton, Florida, also used in the photo simulation of Antietam Street below; Bottom Right: Laser or water-jet cut Corten steel artwork



# Artwork Siting

## Parklet Near Herald Mail

### Design Integrated Park with Sculpture

Art Type	Phase	Budget	Notes
Design Integrated Park with Sculpture and Screening	1	100K	
Canopy/Shade	2	40K	Artist designed
Mosaics on Seatwalls	2	10K	Mosaic on vertical surfaces of concrete benches
Hidden Hagerstown			Box #2
Phase Total	1	100K	
	2	50K	

- Canopy shade structure may be artist-designed patterned steel or tensile fabric.
- Parklet is ~365' x 100'

Note: See page 23 for information on how the industrial buildings just beyond this park will be transformed.



## Herald Mail Parklet

### Permanent Sculpture

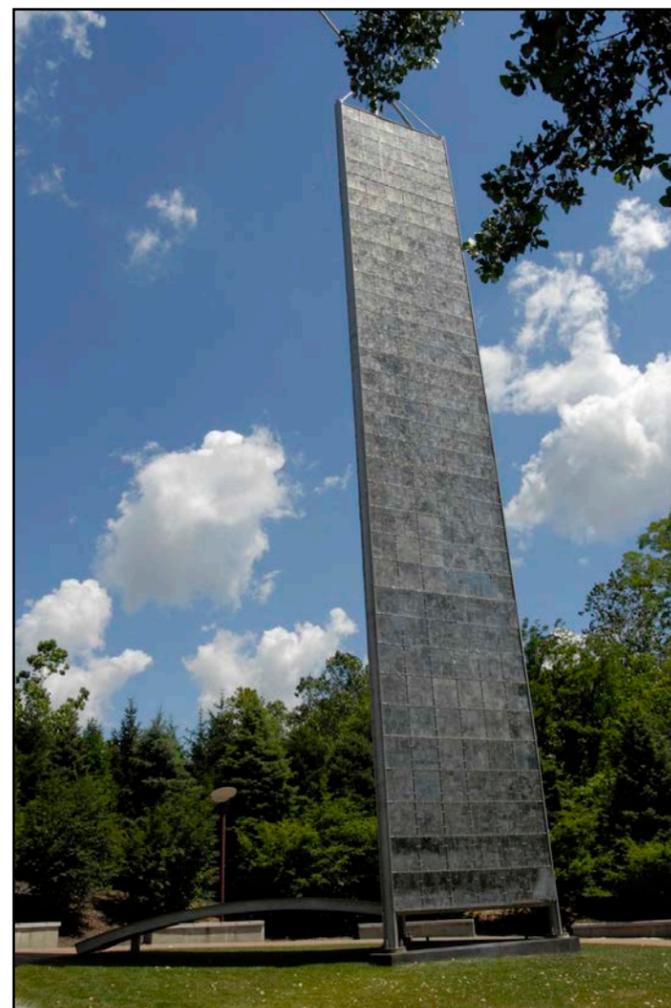
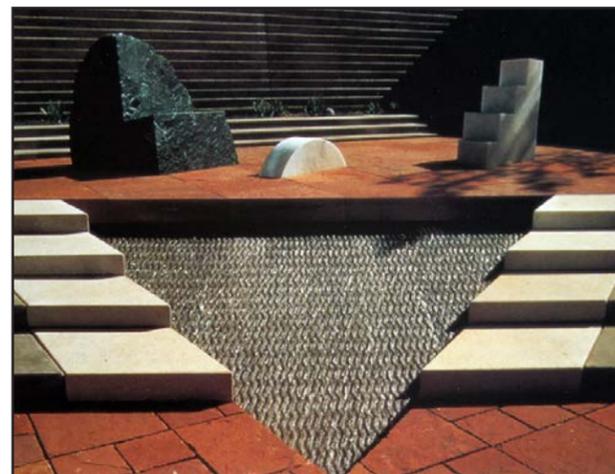
Left: *Walking to the Sky*, Jonathan Borofsky  
 Right Top: *Aero Agoseris* by Mark Baltes, a weather vane sculpture depicting the native species of Mountain Dandelion.  
 Right Bottom: *Driftwood*, a plywood pavilion in Bedford Square, London, created by undergraduate students at the Architectural Association's School of Architecture and designed by Danecia Sibingo, a graduate student. The fourth in the annual AA's School of Architecture Summer Pavilion series, part of a celebration of young talent, the pavilion was open to the public from July 3 to July 25, 2009. Three thousand people visited the pavilion on its first day. Students at the school work on year-long in-depth design projects with supporting classwork and the support faculty and a rotating mentors program made up of practicing architects and artists.



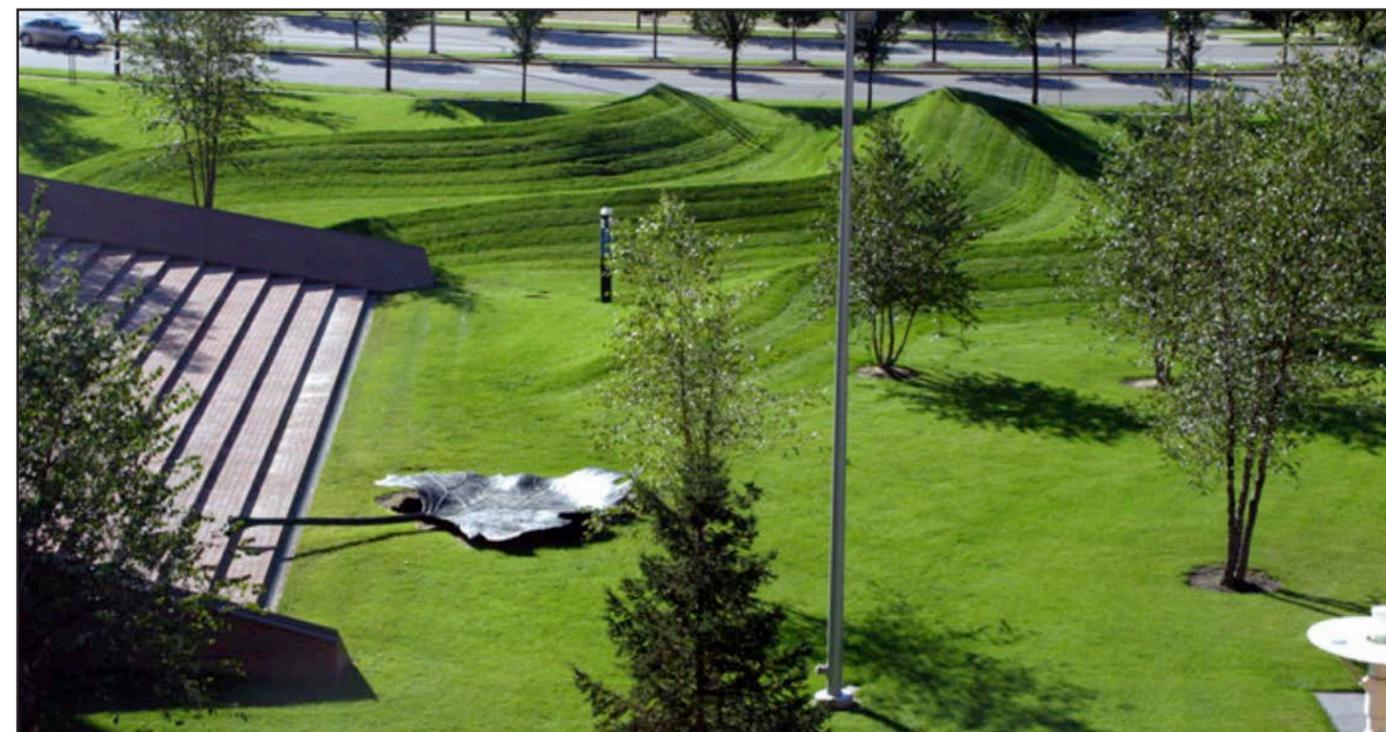
# Site-as-Art or Design-Integrated Site

In public art, the design-integrated approach is to select a qualified artist to design the space as an artwork, from the art to the ground plane to amenities like seating. The artwork can be anything from a freestanding sculpture to engravings found on diverse surfaces throughout the space. By considering the entire user experience, artists can often create memorable and unique experiences within relatively small areas, while maximizing available resources.

Below: El Intercambio, *Texas Tech University, El Paso, Texas*;  
 Upper Right: *Small waterfall in a site designed as art. Both by Larry Kirkland.*  
 Lower Right: *In the International Friendship Park, Cincinnati, Ohio.*



Above: Justice Garden Path, *Lorna Jordan, Front Entry to the King County Regional Justice Center, Kent, Washington.*  
 Below: *Small sculpture park behind the Vontz Center for Molecular Studies at the University of Cincinnati integrates landforms and sculpture in a compact space. Foreground: Belief by Terry Allen.*



# Herald Mail Parklet

## Artistic Fence/Screen

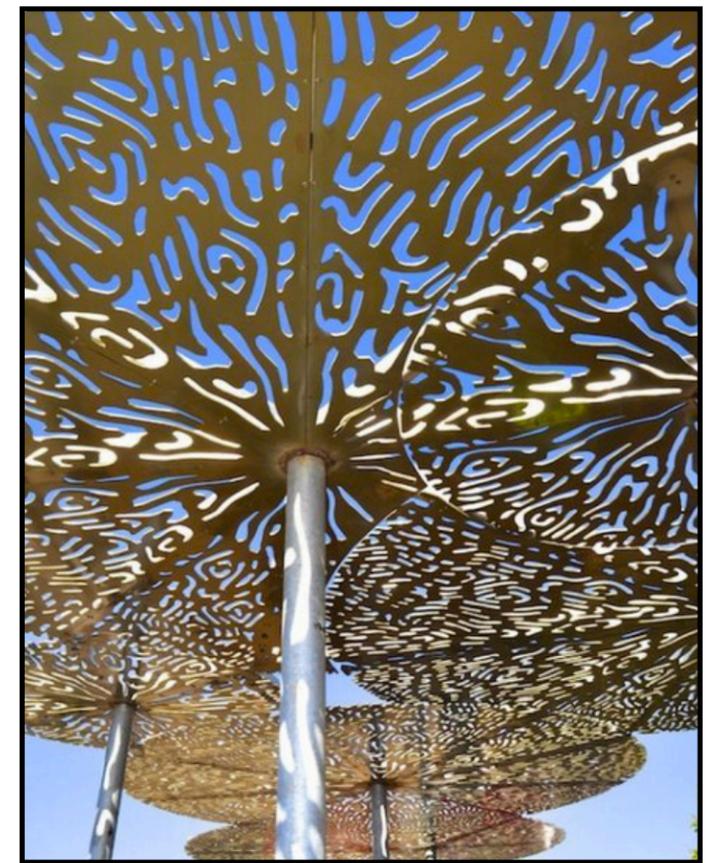
Artist-designed fencing, screens and shade structures can range from dense to airy, and from small interventions to major enhancements in community space. The examples here show a variety of scales, materials, and uses.

Top Left: *Laser-cut trees in Corten steel panels.* Top Right: *Cliff Garten's patterned panels for the Kenneth Hahn State Recreation Area Bridge Improvement Project improved an existing highway bridge transformed into a pedestrian entrance to the Baldwin Hills Nature Conservancy.* Bottom Left: *Corten planks arranged in a sinuous and seemingly open border, but placed too closely for children to slip through.* Bottom Right: *Small scale, densely patterned screens.*



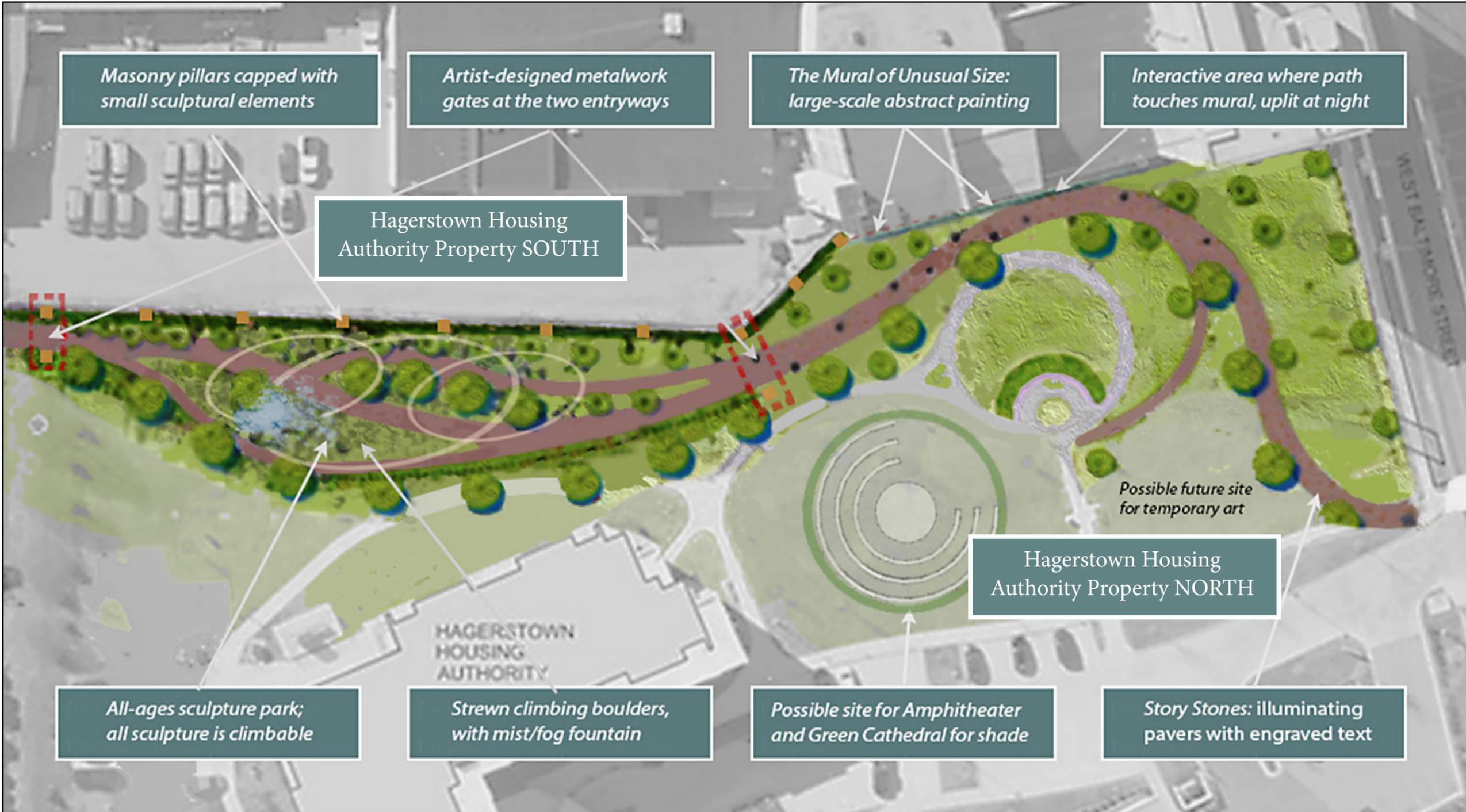
## Shade Arbors & Canopies

Top Left: *At Sundance Square, Ft. Worth, Texas.* Top right: *The Bigland Boat by Tom Straker at the Bigland Primary Green School Playground, England.* Bottom Left: *by Joe Tyler.* Bottom Right: *At Malibu Lagoon, California. The structure is designed to make shadows look like kelp when the sun shines through carvings in the metal.*



Artwork Siting

Hagerstown Housing Authority Property Plan



## Artwork Siting

# HHA North: The Mural of Unusual Size

Art Type	Phase	Budget	Notes
Mural of Unusual Size	1	100K	Artist fee
Story Stones	2	25K	Significant administrative component
Green Amphitheater	2	60K	The Living Art will incur yearly expenses thereafter; the amphitheater can start simple and grow as needed.
Hidden Hagerstown			Box #3

Phase Total	1	100K	
	2	85K	

The Mural of Unusual Size is a large-scale free-form mural by an internationally respected artist. This form of mural making grew from the graffiti movement of recent decades, and thus the artist will likely be young with a colorist aesthetic whose appeal skews young. The deeper roots of this sort of painting are in the abstract style of artists like Matisse and Kandinsky. This project will be a dramatic transformation of a very large eyesore, a beacon and symbol for the creative transformation of the City.

### Other project costs:

- Paint to be funded by Owner
- Lifts donated by private vendor
- Surface prep supplied by City
- Artist housing supplied by City
- Staffing, surface prep costs TBD
- Optional uplighting

The mural will cover the entire four-building facade of the Ellsworth Electric buildings that front onto the Hagerstown Housing Authority property, and wrap both ends to be visible from quite a long distance in both directions on the Trail.



## Hagerstown Housing Authority North



# Story Stones



*Murals by Hense*

*Below: This image is a photo simulation, an image made artificially in Photoshop to demonstrate the scale and impact of the Mural of Unusual Size. The area in the foreground is the Herald Mail property, where an artist-designed park will be created, extending a green corridor from West Antietam Street well past the colorful mural and all the way to City Lake.*



Story stones are small self-illuminating or reflective paver stones within the Trail sidewalk with a word or phrase engraved on them. Using a cell phone tour system that, ideally, will provide information about a variety of Trail elements and potentially other features of Hagerstown, visitors can “call” the stone, using the first 4 letters of the engraved word as the “extension.”

Each stone will have its own dedicated content, such as recordings of residents’ personal narratives or local histories, or dramatic readings. If desired, more information and interactive elements can be provided on a website. Gathering and curating the content can be a community endeavor or a contribution from a Trail partner, like a historic or literary organization.



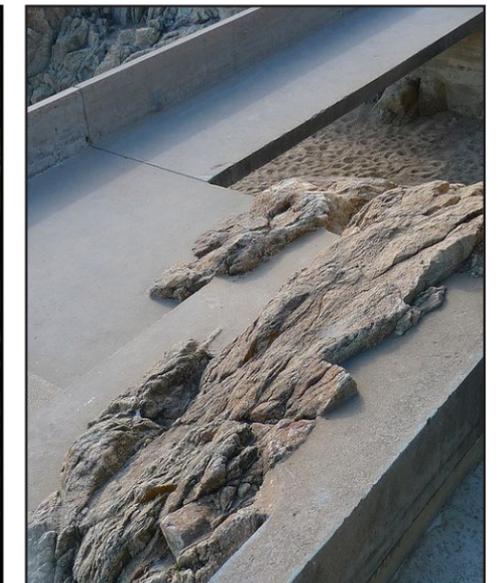
# Hagerstown Housing Authority North Green Amphitheater

The Green Cathedral or De Groene Kathedraal, planted by Marinus Boezem



The Hagerstown Housing Authority frequently hosts local groups who come to entertain residents. One board member asked about the possibility of a small outdoor amphitheater as part of the Trail, a request that was also expressed by residents in earlier design charrettes. There is indeed space for a small amphitheater in the location and of the size indicated on the next page. It can be simple or complex, depending on the needs and priorities of the property owner and the resources available through potential partnerships. These images illustrate possibilities at the more ambitious end of the spectrum.

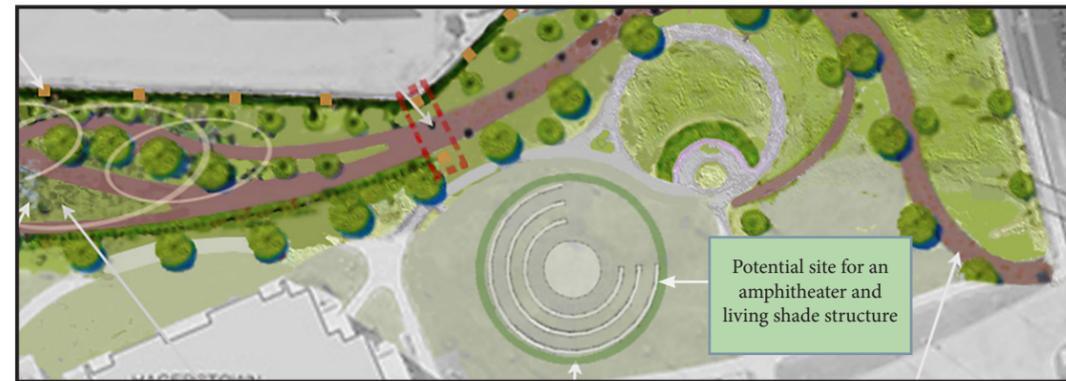
Living shade structures at this location and perhaps elsewhere are an opportunity to highlight the continuity of community, since they require several years, at least, to attain a height that produces shade. Fast growing species like certain poplars are often used, and in some places these have been woven together into artistic structures as they grow, such as the *Green Cathedral* project shown to the left, located in the Netherlands. A "green amphitheater" may be possible in this location.



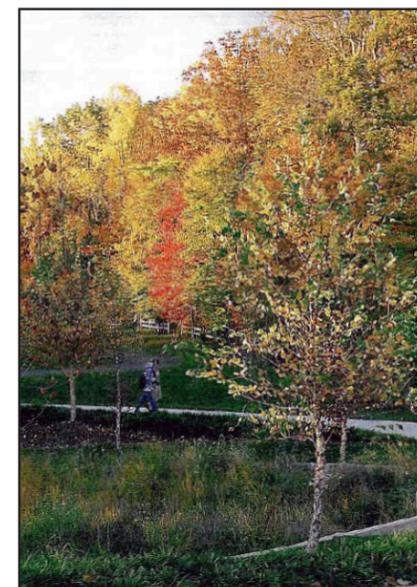
People, especially children, cannot be expected to preserve or protect something they do not understand, which is one reason that playscapes of natural materials are emphasized throughout this plan, in response to stakeholder requests for green elements and educational aspects.

If a qualified environmental artist in partnership with a well-qualified landscape architect designed the amphitheater to be set into the ground as an artistic bioswale with native plantings and a green shade structure that is woven overhead and requires years to mature, the result would provide a valuable educational and artistic resource for the community for many years, as well as a venue for the Hagerstown Housing Authority residents and the community.

While shade trees or a living sculpture are maturing, a tensile fabric shade structure can provide shade, permitting immediate use of the small amphitheater.



*Below: As trees are growing, the amphitheater can be shaded using tensile fabric structures that later can be re-purposed elsewhere. Top: Potential site along Trail. Above and Right: Bioswale and outdoor classroom at Manassas Park Elementary.*



# Artwork Siting

## HHA South: Sculptural Playscape

Art Type	Phase	Budget	Notes
Sculptural Gates	2	60K	10' to 14' across x 8'tall artistic metal functioning gates
Sculpture	2	50K	small- to mid-sized fine art sculptures between the primary and secondary paths, can be expanded
Playscape — phase 1	1	100K	Artist-designed to be built mostly out of natural materials; this first phase is artist directed and community built.
Playscape — phase 2	2	20K	Materials for a 2nd phase of the playscape construction
Shade Structure	2	40K	Artist-designed, to shade seating
Small Glass Sculptures on fence posts	3		Fencing costs will be paid by a project partner. Small glass sculptures at the tops of concrete fence posts could illuminate with the setting sun, and artificially after dark.
Phase Total	1	100K	
	2	170K	

• Art Budgets do not include detailed design for the overall sculpture park, earth forms, boulder array, mist fountain, or natural materials such as City-supplied tree trunks salvaged from river or industrial salvage that may be transformed to sculptural play equipment.

• Sculpture Park area is approximately 1/3 acre (300'l x 60'w)

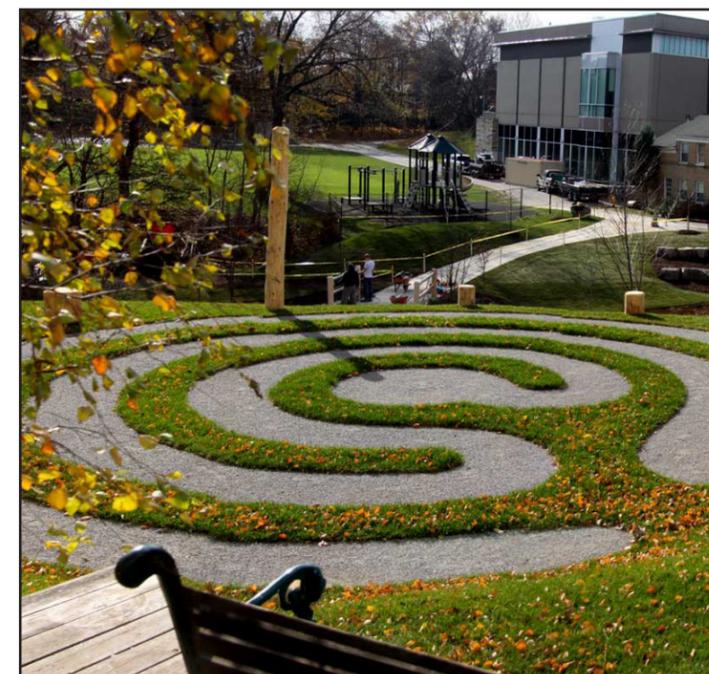


# Hagerstown Housing Authority South

## Earth Works



Top: Passage, 2003, at the United States Government Border Station, Roosville, MT, by Del Geist and Patricia Leighton. Below Left: An earth work, play tunnel, and bridge by Infinite Playgrounds (UK), in New York. Below right: A labyrinth at Haverdale College preparatory day school in Ontario, Canada, by EarthArtist.



# Sculptural Playscape

*Mist fountain and artistic playscapes created from natural materials.*

Upper Left: Vinehenge by NatureWorks at Grape Day Park, Escondido, California.

Upper Right: Westmoreland Nature Play Area, Portland Oregon,

part of the Nature-based Play Initiative of the Portland Parks and Rec Department, 2014.

Lower Left: Tumbling Bay Playground, Queen Elizabeth Olympic Park, designed by Land Use Consultants and Erect Architecture, 2013.

Lower Right: Tanner Fountain by Peter Walker at Harvard University.



# Hagerstown Housing Authority South

## Climbable Sculpture



Above: tres birds workshop created this nest playscape for Vail, Colorado.

Right: Huge Sudeley Bench by Argentinian-born, Paris-based Pablo Reinoso is a more than 9 meters (30 feet) long object made from steel.

Top Far Right: Two images of play equipment for grownups by Richter Spielgeräte.



**Nature and playgrounds are losing the competition for kid's time.**

- The Kaiser Family Foundation in the US found that the average 8-to-18-year-old American now spends more than 53 hours a week "using entertainment media."
- Nearly 25 percent of children ages 9 to 13 have no free time for physical activity.
- 21% of today's kids regularly play outside, compared with 71% of their parents.
- A child is six times as likely to play a video game as to ride a bike.
- The distance our kids roam on their own has shrunk by 90% since the 1970s.
- Almost half of adults think a child shouldn't play outdoors unsupervised until the age of 14, yet a child is more likely to visit the emergency room for falling out of a bed than a tree.



# Artwork Siting

## Ellsworth Property Color Tunnel

Art Type	Phase	Budget	Notes
Ground Plane Art	1	5K	Light paver patterning
Canopy/Shade	2	100K	Architectural glass roof throws color on pavers; canopy, screening and seating are all integrated into one experience.
Fence/Screen	2	20K	Simple screening at eye level
Hidden Hagerstown			Box #5
Phase Total	1	5K	
	2	120K	

• Architectural art glass canopies or botanic architecture. This segment is 175' long.

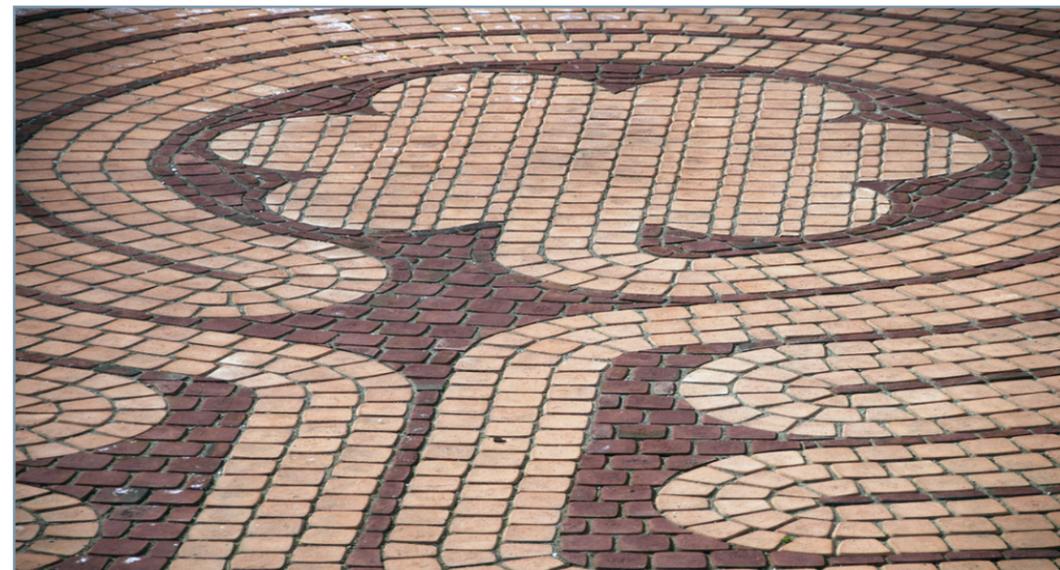


## Ellsworth Property Color Tunnel

### Paving Patterns

Images to the left, from left to right: Reflective elements included in the ground plane. A breezeway. The tunnel in the gardens at Kadriorg Palace, Estonia.

Images below and to the right, clockwise, starting top of the page: Clover leaf pattern and labyrinth. Mosaic path with contrasting colors. Decorative stone in the mortar between paver stones. Bishop's Hat pattern in stone. Pavers depicting sound waves outside the Music Conservatory in Toronto, Canada.



# Artwork Siting

## Lee Street

Art Type	Phase	Budget	Notes
2D Wall Art	2	20K	Photo murals on the same side of street
Artist-Designed Tree Guards	2	30K	Identical decorative "collars" around three telephone poles in sidewalk
Hidden Hagerstown Box #6			
Phase Total	1	0	
	2	50K	

- Painted murals would be an alternative to the photo murals.
- This Trail segment is ~175' long.



## Lee Street

### Photo Murals/2D Art

For 2D wall art, we recommend Photo Murals in a program called Portraits of Hagerstown over painted murals for this Trail because they:

- can display more faces in more places
- are less expensive
- are easier to replace
- provide a changeable element
- can engage local and regional photographers, including photojournalists, students, etc.

This is a fairly simple and inexpensive type of art to try, and a program around it can grow with time.

Below Left: *Black and white portrait mural on brick.*  
 Below Right: *ARTIVIST JoFF Rae's submission to the Inside Out Project, Bronx, NY*  
 Bottom of page: *Hello Neighbor by Julie Keefe and Tyler Kohlhoff*  
 Far Left: *Artistic Tree Guards can be used around the telephone poles in the middle of the sidewalk.*



# Painted Murals



Left: Capax Infiniti by South African artist Faith47, Portland, Oregon

Right Top: "Peace Wall" from the Mural Arts Program of Philadelphia, a program praised for building civic pride and helping to heal racial divisions.

Right Bottom: The Edge of Gravity, William M. Cochran, Frederick, Maryland, 1991.



# Artwork Siting

## Triangle Park Challenge Plinth

Art Type	Phase	Budget	Notes
Temporary Sculpture Plinth with lighting	1	20K	Drum-shaped, uses salvaged rails, inner cavity holds lighting and electronics
Electronics Package	2	20K	
Skate Park	3		If the gas station is removed, that section of Sycamore Street can be transformed into an artist-designed on-grade skate park.

Phase Total	1	20K	
	2	20K	

This drum-shaped plinth of welded salvaged rails and a small surrounding plaza stands at the center of Triangle Park and provides a temporary exhibition opportunity for emerging artists and students.

We propose a Mayor's Sculpture Prize to a selected artist each year, with a promotional spotlight, a stipend and funding to transport, erect and maintain the sculpture for 6-12 months, up to a predetermined maximum amount, as well as the display opportunity on the plinth and/or in Triangle Park.

The prize is awarded yearly and open to all artists including emerging artists and student artists. Geographical Call for Artists within the same regional area from which Hagerstown draws the majority of its visitors.



## Artwork Siting

# Pervasive Throughout Trail

Art Type	Phase	Budget	Notes
Hidden Hagerstown	1	10K	History-based geocaching activity (similar to scavenger hunt), put boxes in infrastructure during phase 1; populate boxes during phase 2
	2	20K	
Micro Art	2	10K	

Phase Total	1	10K	
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	2	30K	
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Blue Birds, Mark Reigelman. Thirty-five small blue resin birds installed throughout Edgewater Hill, in Cleveland, referencing the mass migrations along the Atlantic Flyway.



Above: Alluvion, by Australian Artist Stuart Green.

Upper Right: Dispatchwork, Jan Vormann, an ongoing project in Berlin, Germany, and Bocchignano, Italy, where the artist identifies damaged buildings, mostly by WWII, and plugs the gaps with brightly colored Lego bricks.

Upper Far Right: Street art where a nose, mouth and chin protrude from a wall, like a face is emerging.

Lower Right: Multi-lingual haikus on otherwise standard traffic signs by Rebecca Lowry in the City of West Hollywood as part of its Art on the Outside Program.

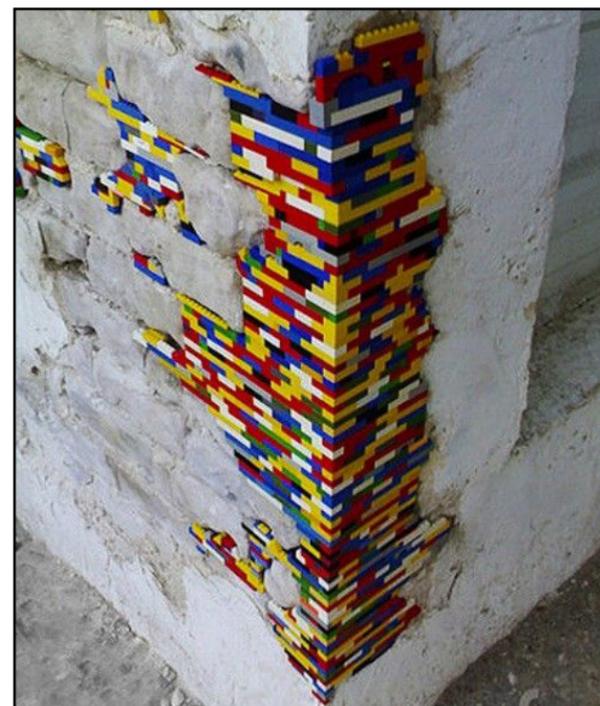
Lower Far Right: Splash at Ashlands Nature Reserve, UK, by Cod Steaks.

## Pervasive Art

# Micro-Art

The Micro-Art category encompasses small sculptures and murals, often executed by emerging artists, that are opportunistic in their siting, semi-permanent, and sometimes include social commentary. This is an area

where small funding partners (\$2500 or less) can have a disproportional impact by funding a growing gallery of one-of-a-kind surprises.



# Hidden Hagerstown

Hidden Hagerstown is an elaborate scavenger hunt version of geocaching that includes local history stories, written in an engaging way, as part of the logbook. The caches are registered on the [www.geocaching.com](http://www.geocaching.com) website, visible to a worldwide audience, and discoverable through the geocaching app. The cache “trinkets” can be stocked with location-centric items. The

stories chosen can highlight Hagerstown’s innovation and connection to larger trends and world events, reveal industry or invention that happened along the Trail, tell funny tidbits or tragic tales or surprising anecdotes. For extra educational relevance, the caches can be discoverable by map and by clue as well as by GPS coordinates.

Hidden Hagerstown s based on the story caching concept developed by Teresa Cochran in 2010.



# Art Budgets by Phase

## Phase 1

Area	Art Type	Budget
Antietam Street	Ground Plane Art	10K
Antietam Street	Screen/Fencing	10K
Herald Mail Parklet	Park Design, Sculpture, Shade or Screens	100K
HHA North	Mural of Unusual Size	100K
HHA South	Playscape Phase 1	100K
HHA South	Fencing	paid by partner
Ellsworth Color Tunnel	Ground Plane or Overhead Art	5K
Triangle Park	Temporary Sculpture Plinth with Lighting	20K
Pervasive	Hidden Hagerstown (admin in Phase 2)	10K
Contingency		5K
Art, Public Participation & Design Consultant		90K
<b>TOTAL</b>		<b>450K</b>

## Phase 2

Area	Art Type	Budget
Antietam Street	Artwork at or leading from Potomac St	40K
Antietam Street	Sculpture/Shade/Screens	50K
Antietam Street Paseo	Photo Murals	10k
Herald Mail Parklet	Canopy/Shade/Screen	40K
Herald Mail Parklet	Mosaics on seatwalls	10K
HHA North	Story Stones	25K
HHA North	Green Amphitheater	60K
HHA South	Playscape Phase 2	20K
HHA South	Sculptural Gates	60K
HHA South	Sculpture	50K
HHA South	Shade Structure	40K
Ellsworth Color Tunnel	Canopy/Shade	100K
Ellsworth Color Tunnel	Fence/Screen	20K
Lee Street	2D Wall Art	20K
Lee Street	Artist Designed Tree Guards	30K
Triangle Park	Electronics Package	20K
Pervasive	Hidden Hagerstown	20K
Pervasive	Micro Art	10K
Art, Public Participation & Design Consultant		160K
Contingency		120K
<b>TOTAL</b>		<b>905K</b>

# Connecting the Trail to the Cultural Anchors City Park Lake and the Washington County Museum of Fine Art — The Lake Icon

It is remarkable how invisible the lake, park, and museum are to pedestrians who have walked along the Trail from the Arts & Entertainment District and are now standing at the end of Virginia Avenue, wondering if they are supposed to cross the railroad tracks. A major work anchoring this end of the Trail can visually extend the Trail into the park and connect it across the water, as it were, directly to the museum. It would extend an invitation to pedestrians and drivers to enter and enjoy Hagerstown's premier public space: City Park.

A sculpture that is tall enough to be seen through and partially above the trees from across the tracks and that is sited well to the right of the museum when viewed from Park Circle, will be 40 to 50+ feet tall. We believe a slender, transparent, diaphanous or reflective sculpture standing in the lake, seemingly on the surface of the water itself, produced by a leading artist of international stature specifically for this site and City, can fit beautifully within this very sensitive context. It would

become a signature symbol of Hagerstown, one that clearly looks forward and into the future.

As valuable as these functions are, the sculpture can serve another important purpose — it can help make the sublime lighting effects that characterize City Park more visible and accessible to park visitors. The fortuitous placement of a tree-covered hill to the west of the lake causes a lingering magic from the late afternoon through sunset, when patterns of light and shade and reflected light fall across the lake and trees in the park. The sculpture can draw more attention to and take advantage of these effects.

The images in this section are not proposed for this site, but are works by leading international artists whose skills may be up to this challenge. The sculpture must be light in color to catch the light, blend with the sky, and be visible at ground level against the dark background of the landscape.

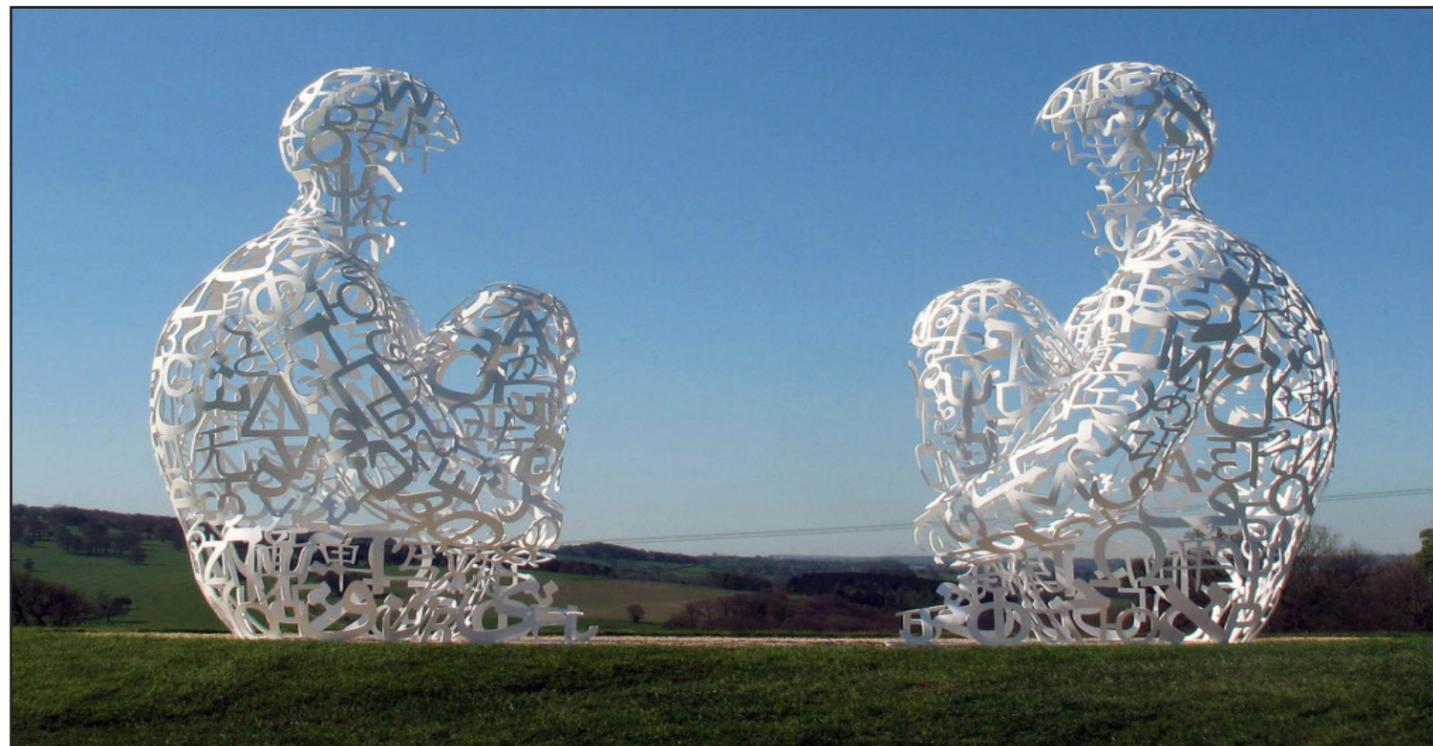
The purpose of the Lake Icon sculpture is to create a visionary new symbol to celebrate Hagerstown as a longstanding hub of innovation. It is intended to anchor the Trail at the park end, supporting both the museum and the City's premier artistic, cultural and civic public space. This permanent sculpture is a once-in-a-lifetime opportunity for a philanthropist to leave a permanent cultural legacy to inspire generations of residents and visitors.

Notes:

1. The upcoming planned dredging of the lake provides an opportunity to place the footings particularly economically.
2. For the Museum to realize the desired benefits from the Trail, it will need much more prominent signage.

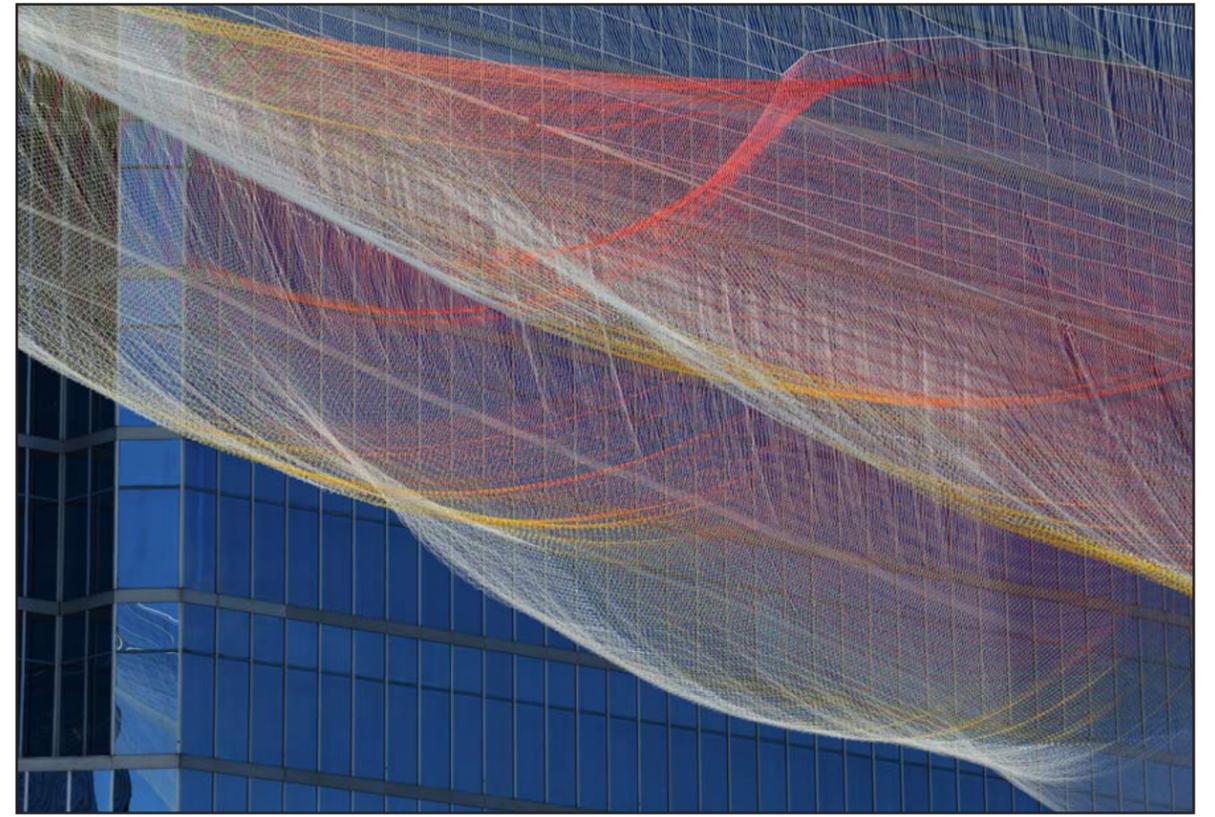
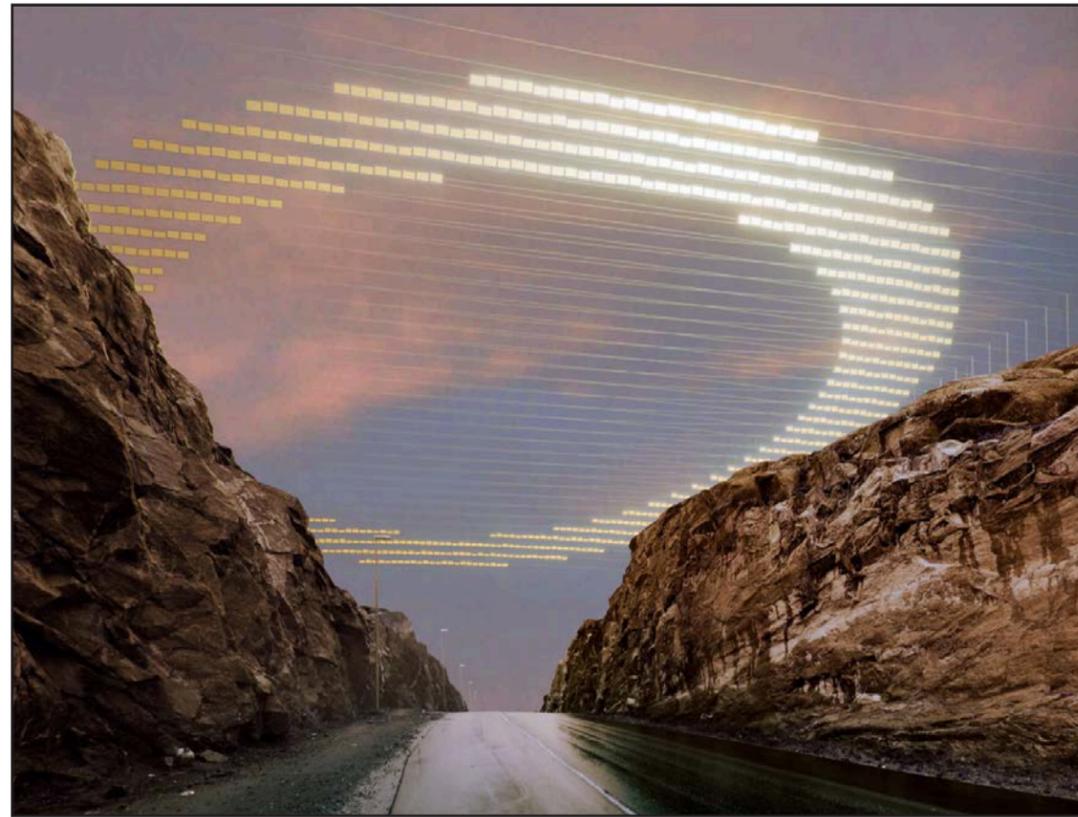


Left: Jaume Plensa, 2010. Right: Sky Mirror, Anish Kapoor, 2006.



*Left side: Jamie Carpenter is recognized for his distinctive use of natural light. He brings a luminescent artistic sensibility to its designs, exploiting the artistic and performance aspects of natural light.*

*Right side: Janet Echelman defies categorization. Using unlikely materials from fishnet to atomized water particles, Echelman combines ancient craft with cutting-edge technology to create large-scale experiential sculptures that transform with wind and light.*



# Connecting the Trail to the Cultural Anchors

## The A&E District, the Library & the Historic Downtown

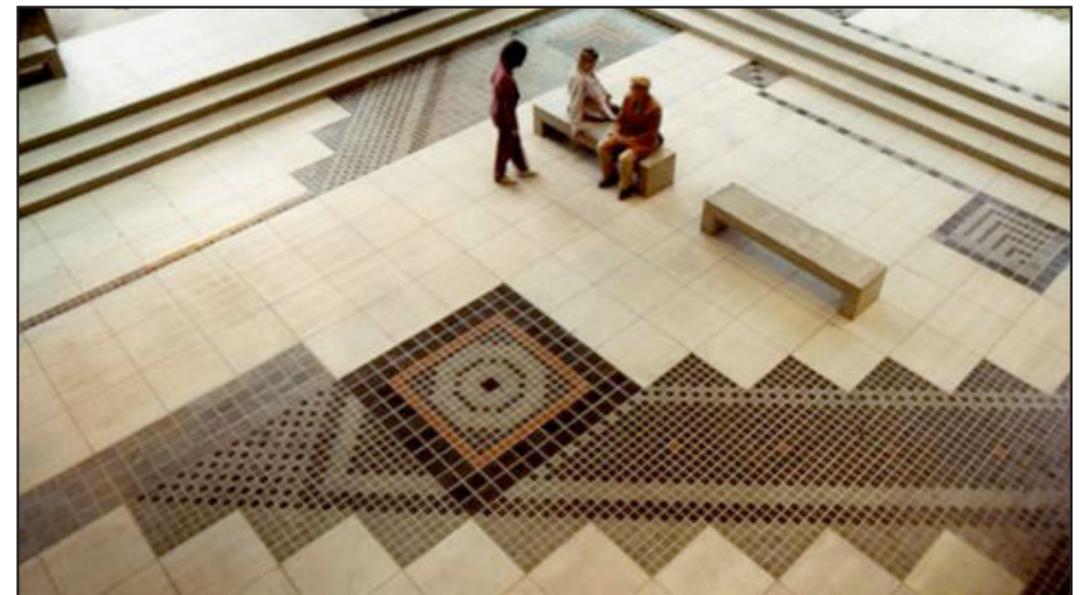
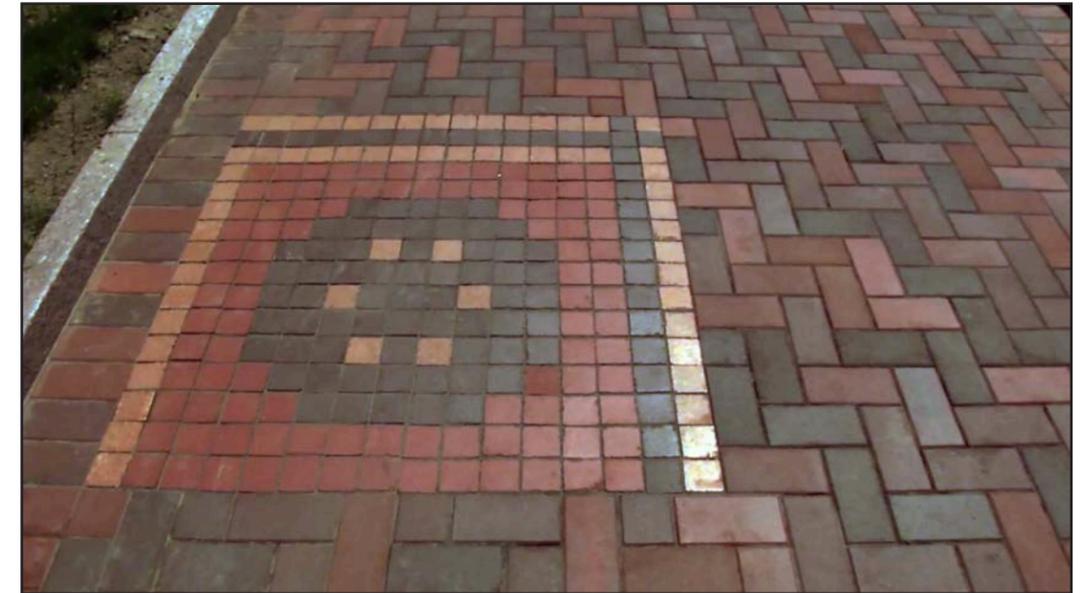
The Trail provides a zone of unfolding discovery when traversed from City Park toward the downtown. Yet, it is remarkable how invisible the riches of the Arts & Entertainment District are to pedestrians who have walked along the Trail toward downtown and are now standing at Antietam Street in front of the District Court Building. The beautiful historic streetscape of Potomac Street is half a block away with its restaurants, shops, and important cultural and educational anchors, like the Washington County Library, Maryland Theater, Barbara Ingram School for the Arts, among others. None are apparent to a visitor standing at Antietam Street.

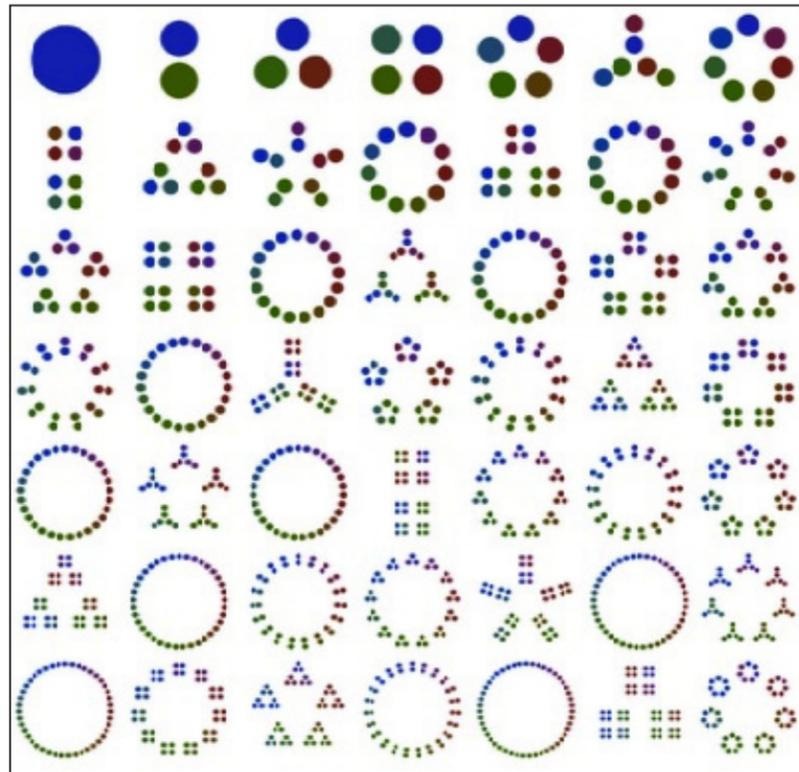
Wayfinding signage at the Trail's entry plaza will point to nearby attractions, but visually extending the Trail directly into the A&E District will more emphatically invite visitors and pedestrians at the north end of the Trail to discover and enjoy more of Hagerstown's premier urban core. Artwork to lead drivers or pedestrians from Potomac Street to the Trail, and vice versa, could include a series of artist-designed decorative paver installations

that circle the intersection at Potomac and descend the hill to the entry plaza, or a pair of modest suspended sculptures, one over the intersection and the other at the entry plaza. Constraints for solutions include narrow sidewalks, numerous overhead utility lines, and a streetscape that is not yet revitalized.

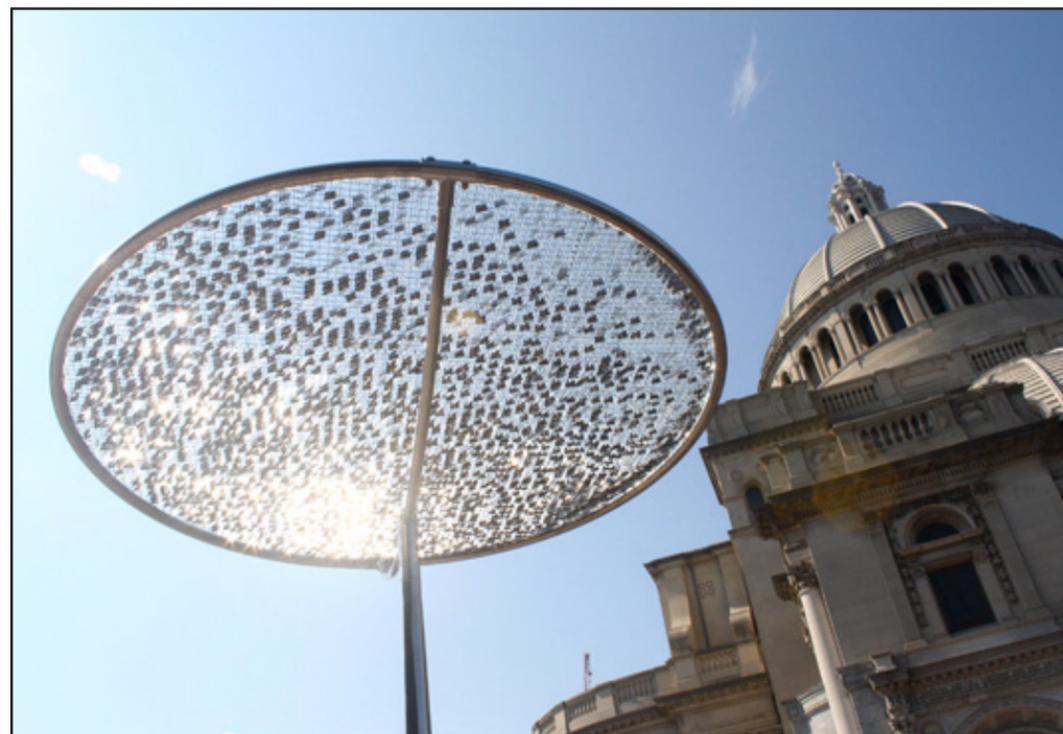
Any artwork at the Potomac-Antietam intersection will be naturally associated with the library, and it is a major opportunity to further the educational theme of the Trail initiative, perhaps by fusing aesthetics, mathematics, innovation, history, wayfinding and urban design. An interdisciplinary theme could be employed, such as visual patterning that interprets mathematical equations, perhaps, those required for a particular Hagerstown invention process or patent application. A suspended sculpture is more prominent and unusual; fine art paver patterns are more economical. Geometric sculptures fall in midway on both parameters.

*From the vibrant intersection at Potomac with its main branch of the library and multiple restaurants (below left), West Antietam Street (below, looking toward Potomac) leads downhill to the entrance of the Hagerstown Cultural Trail. The Trail entry is the beginning of a green corridor that leads all the way to City Park. This section of West Antietam awaits revitalization. Right Above & Middle: Marking Crossways by Jackie Ferrara at the University of Rochester's Memorial Art Gallery spells out the names of the institution in Morse code. Right Below: Meeting Place, by Jackie Ferrara, Washington State Arts Commission, 1989.*





Far Left Top: Can you “read” the patterns on the far left? Visuals can reveal unexpected dimensions to mathematics and are sometimes used to teach math to visual, auditory or tactile learners. From an animation on [www.datapointed.net](http://www.datapointed.net). Near Left Top: A Penrose tiling at the University of Oxford. Bottom Far Left: Wave Cloud by George Sherwood, a kinetic sculpture in an outdoor exhibit titled Convergence at the Christian Science Plaza, Boston. Bottom Middle: Labyrinth Gate by Lewis de Soto, University of Texas San Antonio downtown campus. Right: B of the Bang by Thomas Heatherwick, City of Manchester Stadium, Manchester, England, commissioned to mark the 2002 Commonwealth Games.





Lake Icon

Triangle Park  
Challenge Plinth

Ellsworth  
Color Tunnel

Possible Site:  
Green Amphitheater

Lee Street  
2D Wall Art  
Tree Guards

HHA South  
Sculptural Playscape

HHA North  
Mural of  
Unusual Size

Herald Mail  
Parklet  
Artist-Designed Space

W. Antietam  
Entry Plaza  
Sculpture ++



## 4E. Characteristics of Trail Features, Weighted

	Interactive	Changes	Participatory	Animate Public Space with Visitors	Will Attract Motorists From Rt 81	Encourages Repeat Visitation	Possible New Event Space	Student Opportunity	Needs Sponsor or Programming
Sculptural Playscape	xxxxx	grows	xxx	xxxxx	xx	xxxx	xxxx	Y	volunteers to build
Mosaics on Seatwalls	N	N	xxx	x	N	N	N	Y	\$ for teachers, teaching artist
Mural of Unusual Size	xx	N	x	xxxxx	xxxxx	xxxx	xxxx	Y	assistants, talks
Story Stones	xxx	N	xxx	xx	x	xx	N	Y	story collection, writing, recording
Green Cathedral	xx	grows	xxx	xxx	xx	xxx	xxxx	Y	long-term mgmt.
Amphitheater	xx	N	xxx	xxx	x	x	xxxxx	Y	programming
Challenge Plinth	varies	xxxxx	varies	xx	N	xx	xx	Y	logistics, competition 2x/year
Lake Icon	N	xxx	N	xxxxx	xxxxx	xxxxx	reframe	N	funding
Portraits of Hagerstown	xx	xxx	xx	xx	x	xx	N	Y	competition every year or two
Hidden Hagerstown	xxxxx	N	?	x	x	xx	N	Y	research/writing/design, check on boxes 1x/quarter
Connection to A&E	?	?	?	?	?	?	N	?	depends on artist concept



Gate, Wendy Ramshaw, Cass Sculpture Foundation

## F. Programming Option: Temporary Sculpture

Temporary public art is an important vehicle for emerging artists and artists new to public art to learn and experiment. It also generates excitement and repeat visitation by providing new and surprising experiences along the Trail. It can serve environmental or educational purposes, such as art created with salvaged materials or materials meant to decay and become wildlife habitat.

Once the permanent anchoring works are established, a wide variety of temporary sculpture can enliven the Trail from time to time, creating new attractions on a seasonal or periodic basis. Two venues especially suited for temporary installations are the north end of the Hagerstown Housing Authority property and City Park Lake and the adjacent park areas.

Temporary public art can take many forms, though each requires careful administration and curatorial oversight. A few common examples:

- Created by established public artists and meant to last for up to 2 years
- Curated events or exhibitions on a theme. Two specific temporary public art event possibilities are explored over the next several pages, but there are many such possibilities.
- Fleeting participatory public spectacles created with the public, such as the popular American Visionary Arts Museum's Annual Kinetic Sculpture Race in Baltimore, celebrating its 18th year the spring.

In addition, the Challenge Plinth is a permanent raised venue designed specifically for temporary public art.



Above: Waiheke, an island off the coast of New Zealand near Auckland, hosts a three-week biennial Headland Sculpture on the Gulf event, featuring site-specific sculptures by established and emerging artists that are sited along a scenic walkway and in the Headland Pavilion. The event was founded in 2003 by the Waiheke Community Art Gallery. The 2015 event included 31 sculptures in a variety of media and scales, most responding to the landscape in an innovative way. This water sculpture was part of their 2007 event. Left: The Pool by Jen Lewen Studio, a mass of circular pads where, as the artist says, "play and collaborative movement create swirling effects of light and color." This artwork was installed around the world more than 30 times in three years, and it has "clocked millions of user steps."

# Programming Option: Temporary Sculpture Illuminate Hagerstown

A biannual public art event throughout the downtown, along the Trail, and around the lake could transform Hagerstown into a City of Light during a summer month, drawing attention to the new Trail and to a city on the move. Lighting events and installations in city streets and plazas, galleries, museums, and parks would be mounted by lighting designers, architects, artists and various cultural groups.

These installations need not be large to succeed. The event might be organized as a fund-raiser for additional works of art along the Trail, or for an array of cultural groups in Hagerstown.



# Programming Option: Temporary Sculpture Festival of Botanic Sculpture

A biannual public art event throughout the downtown, along the Trail, and around the lake could transform Hagerstown into a City of Living Sculpture during a summer month, drawing attention to the new Trail and to a city on the move. Living sculpture installations in city streets and plazas, galleries, museums, and parks would be mounted by artists and groups who specialize in this beautiful form of art. The event might be organized as a fundraiser for additional works of art along the Trail, or for an array of cultural groups in Hagerstown.

*Facing Page:*

*Top Left: ResoNet, by Mark Tynan and William Chen — vibration is transformed into light.*

*Top Right: Luminale installation in Frankfurt, Germany, by Philipp Geist, 2012.*

*Bottom from Left to Right:*

- *Light art installation in Munich, Germany.*
- *Bough 1, Oxo Tower Wharf, London, by Simon Corder.*
- *Crosslinked, by Patrick King, Sabrina Spee, and Anthony Ransome-Jones at the 2014 Luminale in Palmengarten, Germany.*
- *Work #203: Everything is Going to Be Alright, by Martin Creed, 1999, for Clapton Portico in Hackney, East London.*

*This Page:*

*All the artworks on this page — except for the hedgehog sculpture on the bottom right — were created from greenwood willow branches by artist Tom Hare.*

*Right Bottom: This giant hedgehog was created for London's Clapham Common by seven artists over the course of two months. It is 7 feet tall and includes 2,000 wooden spines and fur made of willow and coconut fibers.*



## 4G. Glossary

*Definitions may vary across the public art field. There are many other types of public art, but these are the most relevant for this Trail at this time.*

**Functional Art:** Aesthetic objects that also serve utilitarian purposes; designed by artists for specific sites, produced in limited quantities, and sometimes playing supporting roles. Can include benches, light poles, railings, and more.

**Screen/Fence** - Metal screens or fences designed artistically, or art in the form of fences or screens

**Playscape** - Sculpture designed to be climbed, or a climbing apparatus designed as sculpture

**Shade Canopy** - Sculpture designed to produce shade, or shade structures designed as sculpture

**Amphitheater** - Open air theater of any scale that has been designed by an artist with artistic intent

**Integrated Vehicles:** Integrated, interactive components that are spare in aesthetics, small in scale, multi-site in location, and do not compete for space or attention with Trail artworks, but support ongoing public interaction.

**Hidden Hagerstown** - Small, inconspicuous, content-rich steel boxes; history-based geo-caching  
**Story Stones** - Small, self-illuminating or reflective paver stones with engravings that provide dedicated content, such as recordings of residents' personal narratives or local histories, or dramatic readings through a cell phone tour system and/or website.

**Interactive Art:** Artwork designed to engage viewers to do more than just look at it, such as a musical sculpture that can be played, or a sculpture that responds to or mirrors the viewer, inspiring some viewers to move or dance.

**Micro-Art** - Unusually small artistic interventions or art installations (2D or 3D) that are inconspicuous.

**New Genre Public Art:** "Visual art that uses both traditional and non traditional media to communicate and interact within a broad and diversified audience about issues directly relevant to their life."

-Suzanne Lacey, artist

**Site-as-Art or Design-Integrated Site:** Artist-designed public space, for example, a plaza or artistic park, where the artist may create art objects but can also shape the placement and choices of functional and landscaping elements.

**Sculpture:** Form-based art of any scale that occupies three dimensions or, in other words, is not flat.

**Earth Works** - Shaped, mounded or rolling earth berms following an artist-designed aesthetic plan

**Temporary Sculpture** - Sculpture installed for a limited time

**Lake Icon** - World-class, large-scale, site-specific sculpture proposed to anchor the Trail at City Park

**Living Sculpture** - Artist-designed planting scheme that grows over years into a large-scale living sculpture

**2D Art:** Image-based art that occupies only two dimensions or, in other words, is flat; permanent or temporary

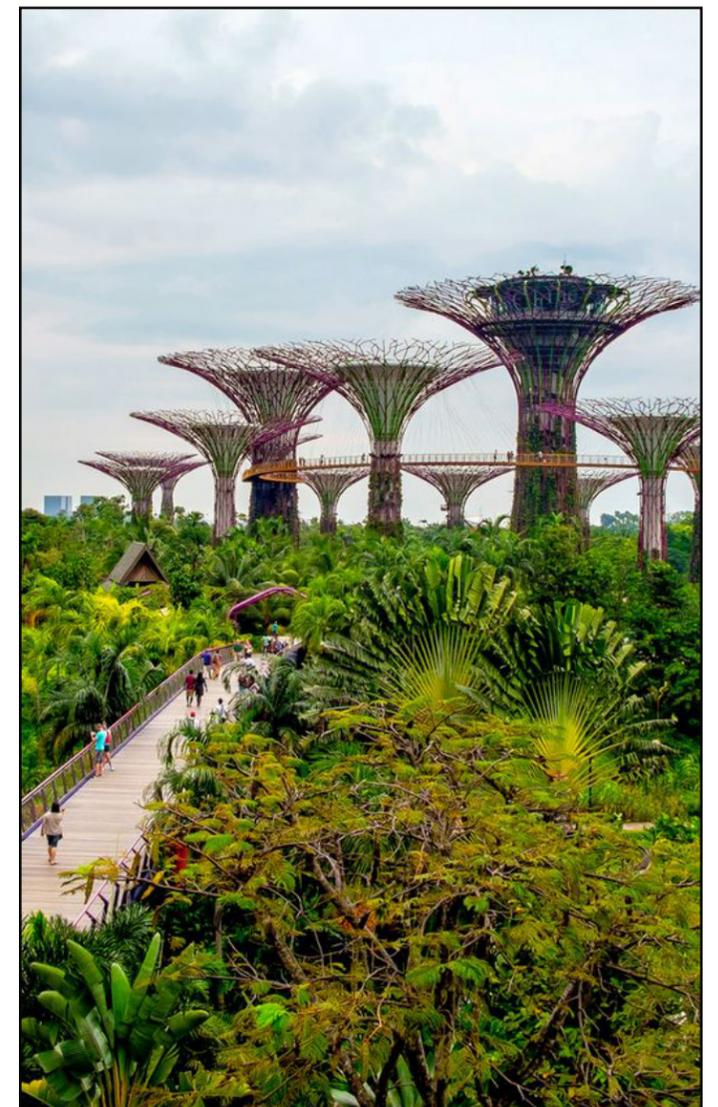
**Painted Murals** - flat artistic images, any scale, either painted directly on exterior walls, or painted on panels and installed on exterior walls

**Photo murals** - Photographic imagery that is enlarged and printed or etched on panels for display on walls

**Ground Plane Art** - Art installed underfoot in pedestrian areas, often using tile, bronze reliefs, or paver patterning

## 5. Public Art Policy Recommendations

- administration
- durability and maintenance
- documentation
- artist selection processes
- evaluation
- deaccession
- funding sources.



*In Singapore's Gardens by the Bay farm park, these 100-foot concrete "supertrees" resemble oversize stone palm trees, each one dripping with ferns, orchids and bromeliads. They are the backdrop for a nightly laser show.*

# Public Art Policy Recommendations

## 5A. Administration

This Trail can be a pilot project for the City's potential future development of a city-wide public art plan, should the City wish to pursue that goal. Appendices H and N discuss why a Percent for Arts program can provide advantages for the City and provide a sample public art ordinance that includes a Percent for Arts program. We recommend that the City establish a Percent for Arts program up to 2% of CIP.

However, a lack of pre-existing public art administration infrastructure is not necessarily a handicap, as it permits a more nimble and opportunistic approach. This can be helpful in a project so dependent on a wide network of private sector partnerships. The same safeguards that are found in a well-designed municipal public art program will be deployed throughout this project, including conflict of interest and copyright provisions; they are contained in this Master Plan, and can be found in the Appendices. Particularly important sections include:

- Appendices F and G, which detail best practices in public art as developed over decades of experience and deliberation by the Public Art Network of Americans for the Arts.
- Appendices I, J, K and L, which cover Calls for Artists and Artist Contracting. It is strongly recommended that the City advertise its compliance with national best practices in these areas for many reasons, including that the best artists can be deterred from applying otherwise.

We recommend that all artists should be under City contract. For very small projects, the artwork can be acquired through a purchasing agreement, as long as it includes best practice copyright provisions as they appear in the Annotated Contract in Appendix K. We recommend that the City review and approve artworks in traditional ways shown over the years to be fair to both the City, the public, and the artists commissioned. We also recommend that the Mayor and Council avoid involvement in any aspect of the artist selection process or approval of artworks except for approval of the text within the various Calls to Artists.

We recommend the following multi-tier artwork selection process, to be amended as needed:

- Artist selection and call distribution follow best practices and guidelines in Appendix I, J, K, and L
- Artist selections are made by a selection panel constituted as described in Appendix I, J, K, and L.
- Calls to Artists and final artist selections are approved by the PAC.
- With the advice of a public art consultant, the selection panel and the City Department of Parks and Engineering review, provide advisory review comments for, and approve final artwork designs and all conceptual and final designs for artworks. The latter is solely responsible for technical review. Either may seek input from the PAC or from other city officials at any point in the process.
- The City Department of Parks and Engineering coordinates and oversees fabrication and installation, through, or with advice of, a public art consultant.
- The public art consultant should broadcast Calls for Art, provide project management and artist selection facilitation to the level appropriate and desired by the City for each project.
- We recommend that the consultant serve in a curatorial capacity for all aspects of the Trail design and construction, charged with upholding aesthetic quality throughout the project, including reviewing final drawings to optimize the aesthetics of any revisions necessary to the plans. This is a significant task and could potentially be carried out by qualified others.

# Public Art Policy Recommendations

## 5B. Durability & Maintenance

### Durability Criteria for Artwork

- All permanent artworks will be:
  - durable, low maintenance and appropriate to the location.
  - easy to clean.
  - warranted by the Artists or their fabricators against damage from weathering and “inherent vice” for a period of two years.
- Works will not create an “attractive nuisance” nor will normal public interaction and handling of the work result in a special hazard to or from the work, including a climbing hazard.
- Artists will meet standard engineering and conservation criteria specified below.

### Artist Selection Criteria Related to Durability and Maintenance

In an effort to assure that commissions of permanent artwork will stand the test of time, each finalist artist or artist team and their work will be reviewed with the following criteria:

1. Record of artist's or fabricator's professional achievements and/or training in technical planning and execution of permanent exterior work.
2. Responsibility and reliability during the fabrication process
  - a. Record of adherence to cost and time schedules.
  - b. Ability to produce technical details of the installation of the work, special requirements for installation, capacity of existing structure (if any), and identification of any required changes to the site
  - c. Record of cooperation with other technical professional consultants — fabrication, site preparation, conservation.

# Public Art Policy Recommendations

## 5C. Documentation

### Reviewing Durability and Maintenance of Proposed Artworks

Permanent artwork is expected to be permanent, that is, not subject to deterioration, easy to clean, safe for public interaction, and not an attractive nuisance. Finalists and selected artists are responsible for developing appropriate material selection, engineering, fabrication and installation for long-term exterior exposure. Durability requirements of artists during design and fabrication:

1. Artists will work with a qualified fabricator, when applicable. The commissioning agency will be allowed to check the references for the fabricator.
2. Artists will submit engineered drawings stamped by a qualified engineer licensed in the State of Maryland, when applicable, in order for final design to be accepted.
3. Artists will identify maintenance and conservation needs prior to the fabrication and installation of new works. For all permanent installations, the artist may be required to consult with a conservator during the design development phase of the project to address the five areas listed below. The cost for this should be borne by the artist and will be identified as their responsibility in the Call to Artists.
4. The commissioning agency will arrange for a technical review of the accepted design, including, at the commissioning agency's discretion, possible review by a conservator, to assess safety, durability and future maintenance requirements of proposals for permanent work according to the five technical areas listed below.

#### Five point technical review:

1. Materials Durability: Includes site preparation materials, paints, pigments and anti-graffiti coatings or other needed measures against vandalism.
2. Methods Durability: Includes elevation from ground, balance, proximity to moisture, exposure to salt or UV.
3. Maintenance Needs: Includes how often artwork needs cleaning, what type of cleaning and propensity of materials to develop mold, rust, etc. over time.
4. Site Preparation: Includes wall preparation (for murals) or materials for sidewalk surface treatments or sculptures and any necessary materials for preparing the site, and for lighting.
5. Installation Safety: Includes safety of proposed installation methods, materials and equipment.

### Documentation of Maintenance and Conservation Requirements

All public art will eventually need some form of maintenance and conservation. Therefore, it is important to have a clear understanding of each artwork's maintenance and conservation requirements, and any special qualifications required for those who will carry out the work.

The selected artist will be required to submit a standardized Maintenance and Conservation worksheet at the completion of the project. This document will include all pertinent maintenance and conservation information, such as a listing of all materials used, fabrication techniques, light bulb types or paint numbers, recommended cleaning techniques, a recommended cleaning schedule, any special qualifications of maintenance personnel, etc.

### Documentation of Collection

All artworks will be documented, and a record of important information will be kept by the City of Hagerstown Department of Parks and Recreation. For each artwork the following minimum information will be gathered:

- Artwork Title
- Artist
- Type of Art (Mural, Mosaic, Sculpture, etc.)
- Media/Materials
- Location
- Description
- Owner
- Funding Source(s)
- Sponsor(s)
- Year completed
- Year begun
- Surface preparation
- Maintenance requirements and schedule, including who is responsible
- Maintenance checks and records, as they are performed

As part of promoting Hagerstown's public art collection, Tourism or the City of Hagerstown may eventually create a map (on-line or printed) that highlights the public art pieces and provides some of this information for the public.

Any publication of an artwork should have a notice similar to this:  
Artwork Title, Artist, © Year complete, Commissioned by Owner.

You could also include location (if it's not already shown on a map), description, media and funding sources or sponsors, as appropriate.

# Public Art Policy Recommendations

## 5D. Artist Selection

### Artist Selection Process Guidelines

We recommend that you adhere to best practices in artist selection and will provide extensive documentation from the Public Art Network to inform this aspect of your program. The sole purpose of an artist selection process is to find the best artist for the job.

### General Guidelines:

- Appropriate artist selection can occur via:
  - open competition via RFQ with a follow-up RFP where the short list of artists is paid to develop and present proposals (the gold standard for art that uses public funds)
  - limited competition, where a short list of appropriate artists interview or are paid to develop and present proposals
  - direct selection (typically private or institutional commissions)
  - nomination (another way to do a limited competition)
- The recommended model for artist selection includes:
  - A Call to Artists that is well publicized in places where artists look for current calls
  - An Artist Selection Panel chooses 3 to 5 finalists
  - The finalists are either interviewed by the Panel, or they create (and are paid for) potential concepts, which they present to the Panel during an interview.
  - An artist is chosen and contracted.
- Artist Selection Committees should include representatives for all the stakeholders for a public art project (including the land owner, significant funders, community members). It should also include a majority of design professionals used to working in the built environment (architect, landscape architects, etc.), artists and arts professionals not related to the project, and business leaders in the community. All Artist Selection Committee members must disclose any potential conflicts of interest, including that they could receive financial gain from the commission or if they are related to or in a business relationship with a potential artist candidate.
- Art offered as a gift to the Trail should go through a curatorial process that includes aesthetic and durability review, just like an artwork that is commissioned. In addition, an appropriate site must be secured, and the artwork must adhere to the principles and further the goals of the Trail and must not conflict or supplant aspects of the public art plan.

# Public Art Policy Recommendations

## 5E. Evaluation

Public art evaluation is not yet standardized and often anecdotal. Some funders require evaluation, however, so it is important to think about how you can show the impact of your program.

It is always important to know what your goals are for your public art program, for each public art project, and to have a way to understand if you are meeting your goals or not. These may include physical goals (“to create a destination that draws art lovers from the mid-Atlantic” or “to make the corner of X and Y more visible at night”), social goals (“to engage more Hagerstown residents in the process of creating public space” or “to create a public space that will encourage busking”), economic goals (“to draw more cultural tourists to Hagerstown” or “to support businesses on X Street”), and educational goals (“to make more Hagerstown residents aware of the value of well designed public space” or “to provide insight into the historic role of hunters in Hagerstown”).

### Some measurable and objective data:

- How many media stories have mentioned or shown Hagerstown’s public art? Breakdown by individual public artworks?
- Have there been any social or economic changes in the areas impacted by public art? [This is not necessarily a reliable indicator because social and economic changes have so many variables.]
- How many people who come to the Visitors Center ask about public art?
- How many residents have taken part in a public art activity?

A small-scale on-going evaluation of your public art program might include a survey before your program begins (as base-line data) and once every year or two thereafter to measure changes in public attitude. It could be as simple as asking a sampling of public servants, community leaders and residents questions similar to:

1. What do you think about public art?
2. How would you rank the public art in Hagerstown?
3. What do you think the future holds for public art in Hagerstown?

A recent blog about current practice in public art evaluation:

[http://blog.artsusa.org/2012/05/14/exploring-evaluation-for-public-art-arlington-county-as-laboratory/?utm\\_source=rss&utm\\_medium=rss&utm\\_campaign=exploring-evaluation-for-public-art-arlington-county-as-laboratory](http://blog.artsusa.org/2012/05/14/exploring-evaluation-for-public-art-arlington-county-as-laboratory/?utm_source=rss&utm_medium=rss&utm_campaign=exploring-evaluation-for-public-art-arlington-county-as-laboratory)

# Public Art Policy Recommendations

## 5F. Deaccession

Public art, even when carefully selected and placed, is not necessarily going to remain in situ in perpetuity. There are many reasons to deaccess public art. It is advisable to have provisions in the original contracts for public art concerning deaccession and to have an established process and criteria in place to remove art from public space. Some simple guidelines are detailed below:

Criteria to deaccess art:

- The art has become damaged and cannot be repaired or no party wants to repair it.
- The art poses a safety risk to the public.
- The cost to maintain the art is prohibitive.
- The function of the public space has changed or needs to change.
- The tastes and desires of the community concerning public art have changed since the art was created and placed, and this art no longer reflects the standards or values of the community.

When public art is deaccessioned, it may be relocated, stored, returned, donated, sold, traded, or destroyed. If a piece of deaccessioned public art is sold, unless there were prior arrangements to the contrary, all proceeds are returned to the public art program.

# Public Art Policy Recommendations

## 5G. Funding Notes

There are many strategies to help a municipality fund a public art program, to create a new public art program, and to support one over time. To reach its full potential, this initial section of the Trail will need considerably more funding than is now in-hand:

- Funding will be required to complete the Trail's complement of public art and to support ongoing programming for the Trail.
- Some of the recommended public art types in the plan are designed to be refreshed from time to time, as requested by stakeholders and the community, and in part to encourage repeat visitation. The photo murals, for instance, should change every year or so. The temporary sculpture plinth should receive a new installation every six months to a year.
- Other public art types require regular programming, such as the amphitheater. But the amphitheater aside, a new public space like this one requires ongoing programming for at least the first few years in order to thrive, since people need multiple reasons to go and multiple things to do, and organizations that will provide ongoing programming need to experience the value and promise of the space. The key factor that determines the success of a community space is how well it is managed. There is much the City can do and there is also much that a network of partnerships, including educational and non-profit organizations, can contribute. Those partnerships are important to the community-building functions of the Trail, including the overall sociability of the space that makes people feel comfortable going there with family and friends and interacting with strangers.
- Funds will be needed to maintain the art and the Trail and to achieve the longterm goal of expanding the Trail through the Arts and Entertainment District.

It is important to think about the in-kind benefits of partnerships as equal in value to the benefits of grant dollars and philanthropic gifts. Both are critical and require an ongoing dual focus.

Below are some funding options to consider — we suggest you explore all of them to determine what mix will work best for Hagerstown.

### **Establish Ongoing Funding for Public Art**

Establishing an ongoing governmental funding stream for public art is a wise cornerstone for a community that wants to reap continued benefits of a public art program. Public art programs have created funding sources through a variety of means, including:

— Hundreds of American cities have Percent for Arts Programs: legislation that requires a percentage of the budget for publicly funded capital improvement projects to be set aside for public art. Funds are sometimes used for artwork at or near the site of the CIP, and sometimes they are pooled and used within a more general public art program, at the discretion of the municipality. The amount is typically between 1/2 and 2 percent of CIP. This is often the single most significant strategy a city can use, once it has made the commitment to public art.

— A percentage of a certain fee or tax can be designated for a public art fund. Communities have used the Hotel/Motel tax, sales tax, parking meter revenue, and taxes charged to large-scale events and festivals in this way. This fee is far more palatable once it has become clear how powerful an economic engine public art can be.

— A new line item in the municipality's budget, to be drawn from general purpose funds. Some communities combine funds from multiple overlapping governmental bodies (the City and the county, for instance).

— A portion of mitigation fees paid by developers can be earmarked for public art.

### **Public/Private Sector Collaborations — Partnerships:**

— The City is already utilizing partnerships through easement agreements for the Trail. Their value exceeds the actual dollar value to both parties because

## 6. Resources for More Information

strengthening the ties between organizations in a community helps build community health overall.

— Partnerships can be developed with nonprofits, educational institutions, service organizations, businesses and other groups. Again, this benefits the Trail and also strengthens the community.

— Partners may provide labor, goods, or services or lend expertise to develop programming for individual Trail elements (e.g., the temporary sculpture initiatives or performance spaces).

— Nonprofit organizations can partner with the City to apply for grant funding that would otherwise be unavailable to the City.

— The Trail is a Swiss Army knife of an asset — it can provide social, cultural, educational and economic benefits. It is a place to exercise. It can handle festivals or markets. People may get engaged or even married there. Organizational partners can sponsor educational opportunities or use the Trail to benefit their specific constituencies in many different ways. The more diverse the uses and users, the better. Studies show that diversity and revitalization are strongly linked.

— Building the playscape on the Hagerstown Housing Authority property will depend, in part, on volunteer labor. Certain businesses may be willing to allow their employees to take part in that sort of activity as part of their philanthropy program. Other types of Partners may provide labor through their memberships.

### Fundraising:

— In-kind donations of goods and services can replace or offset budgeted funds, which can then be reallocated to create more assets along the Trail. These donations are sometimes considered marketing expenses for the businesses involved.

— Direct fundraising to businesses and individuals, perhaps with the assistance of a firm that specializes in raising money for cultural assets, should not be

overlooked as a potentially significant source of revenue. The iconic sculpture for the Lake will likely require a significant donor.

### Grant Opportunities:

This Trail and the City are strong candidates for grant funding because of your focus on good planning, best practices, community involvement and partnerships, as well as your ability to tell the town's hard luck tale of the catastrophic loss of employers and endurance through hard times. Grant funding can be significant, and you may want to consider staff time to pursue grant opportunities. Some specific and general places to look for grant funding:

— ArtPlace: Creative placemaking grants ranging from \$50,000 - \$500,000. This program plans to continue for five more years, and its application cycle is from January to May; <http://www.artplaceamerica.org>

— Maryland State Arts Council Public Art Project Grants: Washington County Arts Council would need to apply for the project; Next Deadline July 31, 2016.

— Washington County Arts Council Community Arts Development Grants: A nonprofit partner would need to apply. Next Deadline July 31, 2016.

— National Endowment for the Arts grants — Art Works, Challenge America, and Our Town grants

— National Endowment for the Humanities grants

— Finding grants for other aspects of the Trail can free up money for public art. Some areas to consider:

- preservation
- recreation
- intermodal transportation (grading, paving)
- innovative uses of energy
- public safety

### Websites

Americans for the Arts, Public Art Network  
<http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network>

[forecastpublicart.org](http://forecastpublicart.org), Public Art Review, published bi-annually, St. Paul, MN

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