

Appendix Two

Appendix Two: Interview Notes

Public art to reinforce Pasadena's identity

- Identify things that are uniquely Pasadena – CalTech is a big part of Pasadena History. Art and science or obvious ones – what are others?
- City divided by economics – art is a unifier
- Take a curatorial approach to placement, e.g., juxtaposition of modern and historic – think about how to solve issues in that context.
- Using art and power/energy/sustainability for DWP projects
- Contract with artists to create messages on topics of interest to City
- Promote what we have and educate people about it
- Historic preservation has a tight grip on historic aesthetic – a mix can be exciting – old and new, existing paradigm stifles this
- Goal to reflect local talent is good
- Art and design as a public service
- Everyone is in agreement that Character is the most important element of Pasadena (including arts, architecture, trees, culture)
- What happened in a location that can be visualized through public art? Include things like displacements because of 210 – let all aspects of history be visualized – even controversial
- What's important is identity = history/heritage, art engages community
- Pasadena has a strong sense of specialness, but sometimes that can result in provincialism – Pasadena has a rich history of intellectualism, innovation and activism
- I see a whole process of connecting, building relationships, the strength of relationships carry it. It's about having a lot of people at the table and hearing them – how can the City move that along?
- What's also important is to have relationships between smaller arts organizations that could get into arts and culture with the Cultural Affairs Division – give them permission to do it. Get community organizations that work in other ways to work with artists to create a bridge.
- How to better identify city involvement in private outside projects
- Arts Commission not pushing developers to do good work. Maybe a curator of public art to ensure that the vision in the master plan is realized to high quality
- What City Council needs to know is that there has been broad public participation in the plan. We've changed direction in order to broaden community participation.
- A project near the treatment plant, near reservoirs, etc. to teach about conservation
- If sites were identified for public art in advance, then developers might be more inclined to pool their dollars because they will see what will be done with the money.
- City commissioning an economic development plan – art will be a major component
- Leverage public art dollars through annual meetings with city departments to determine their work plans and how art might be incorporated
- Cultural Affairs should be less a traffic cop and more a facilitator to various City departments and resources
- How can Cultural Affairs connect artist to resources: space, low cost insurance, businesses with interest in art, etc.

Public art as a citywide effort: City Departments, developers, cultural organizations

Gateways enhanced by artists

- City needs iconic artwork, particularly for civic/community gathering points and arterials
- S. Lake gateway is at the north end – not a lot of great areas for art, but would be great to have a draw for people down Lake into the district.
- Art that becomes a destination for a community within the community – bring community groups together with artists/arts organizations to create identifier artwork

Public Art for more walkable cities

- Rose Bowl – lots of people out exercising, flea market, swim facility.
- City a great destination with no wayfinding
- Try and change dead/boring/dark spaces – e.g., Sierra Madre Villa Ave/210 undercrossing.
- Pedestrian friendly community is the goal, especially in NW Pasadena
- Under 210 should be bridge not barrier
- Armory “Walk to Art” program – helps people feel safer in the neighborhood by creating opportunities close to home

Public art to reinforce parks and neighborhoods

- Help develop the NW Pasadena community through the arts and cultural expression
- Create transitions from one side of Lincoln to the other. What are the vacant lot opportunities?
- Reinforce well-travelled spaces and move out to the neighborhoods.
- Not a big fan of filling parks with public art, where are places people will be surprised?
- New Noise Within location as an anchor for East Pasadena arts.
- I a big fan of moving public art into neighborhoods, seeing it on the internet, temporary installations in traffic circles, on light rail.
- Northwest needs a strong civic engagement process as part of the public art process – community comes together creates something wonderful
- Art is a message that a place is for people
- E. Pasadena an emerging area with its own unique identity
- Public art that has emerged seems to follow no theme/plan. It’s a hodge podge and the end result makes it seem like there’s no public art in the community, that it’s not part of the community image.
- Make NW a destination – art in community is great especially for people who haven’t traditionally gone to museums
- Zones of case studies instead of spreading the program all over the city which is too much like standards-driven education
- Integrate artists with schools and neighborhoods, a number of great examples of this – Side Street, Armory, Luis Ituarte, etc. There are a lot of artists in the community but not a lot of organization among them (project 210 sort of doing this)
- Connect the Arroyo and the mountains to the community through art events, e.g. Newtown

Public Art overlay zone for Civic Ctr integrating “Bennett plan” and existing public art

- Colorado is heart of city at New Year’s Eve. Convention Ctr. to City Hall opportunity for iconic artworks
- Make art compatible with the functional needs of the site.
- Create a space for creative expression/create a temporary artwork zone along the axis of the Bennett plan
- Place changing works in front of Civic Auditorium. Another possibility would be platforms that could be devoted to performance or sculpture installations, etc. There may even be infrastructure there

Refine Public Art in Private Development Program to contribute to Pasadena’s cultural and economic health

- A lot of the developer dollars have gone more towards building adornments rather than really public. If developers have to pay anyway and we get something better, why wouldn’t we pool the money?
- Private % for Art takes a long time and final decision may not stick – design a process that people feel is open fair and thorough.
- Problem with public art in private development is that it only exists in the areas where development is occurring, not necessarily where it’s needed – other cities have pooled funds
- Developers may not be creating best, most impactful art
- Have developers engage community in process, not just design enhancements to buildings
- It would be good if there’s public art separate from development money that require art on a certain location
- Commission needs to be given clearer guidelines for art in private development – decisions often felt more like personal preference than pre-determined goals/objectives.
- Public art should not do what the architect should be doing

Support ongoing temporary artwork installations and performance-based arts events in areas with strong pedestrian and vehicle traffic

- I a big fan of moving public art into neighborhoods, seeing it on the internet, temporary installations in traffic circles, on light rail.
- What if there was a site specific temporary art around Pasadena – a project that various layers of the community (K-6, middle and high school, colleges and professionals) could speak to the same theme?
- I like the idea and notion of creating locations for art and developing clear guidelines for temporary work.
- Balance between consistency of permanent and temporary projects
- Traditional not necessarily just physical visual art – could it be performance, spectacle, event, etc.
- Create critical mass
- Temporary means you can live with much more controversial
- Temporary art can create friendly ruptures, erect wacky things people love

- I like the social aspects of the arts – more civic arts activities would be good, events that draw shoppers, but also expose diversity of culture

Expand role of education in the Public Art Program

- Art night with public school participation resulted in huge turn-out – stimulated who new level of participation
- Biggest challenge facing public art is that people are not g sure what it is and how it can impact their community.
- Get public comfortable with art before putting it out there
- Public art process should have an art education component to help people embrace challenge and surprise to avoid only pleasant/beautiful artworks
- Pasadena has historic public schools, many with art elements (that haven't been maintained) Some schools might be good opportunities for the placement of public art
- Education and engaging community – give them a grasp of how art builds community. Art helps people move forward by knowing where they came from. It also brings people together

Capture more funding for public art commissions and maintenance

- Funding shouldn't be a squeaky wheel thing

Appendix Three

Appendix Three: Interviewees

Richard	Amromin
Marshall	Ayers
Beatrix	Barker
Michael	Beck
Jay	Belloli
Vince	Bertoni
Claire	Bogaard
Mayor William	Bogaard
Joel	Bryant
Lorne	Buckman
Elisa	Callow
Patrick	Conyers
Jeff	Cronin
Phyllis	Currie
Stephanie	DeWolfe
Betty	Duker
Michelle	Eisenberg
Lesley	Ellwood
Emi	Fontana
Victor	Gordo
Gerda	Govine
Andy	Green
Julie	Gutierrez
Caprice	Harper
Brenda	Harvey-Williams
Wayne	Healy
Chris	Holden
Doug	Huberman
Thelma	Johnson
Larry	Kirkland
Stan	Kong
Alex	Kritselis
Laura	Larson
Terry	LeMoncheck
Steve	Madison
Roberta	Martinez
Margaret	McAustin
Denver	Miller
Jaylene	Moseley
Sue	Mossman
Steve	Mulheim
Deborah	Murphy
Charles	Nelson
Steve	Nowlin
Dale	Oliver
Lola	Osborne
Marc	Pally
Joan	Palmer
Jacque	Robinson

Appendix Three: Interviewees

Erlinda	Romo
Michael	Ross
Jan	Sanders
Richard M.	Schammel
Ann	Scheid
Nancy	Spears
Gina	Tleel
Peter	Tolkin
Terry	Tornek
Ishmael	Trone
Scott	Ward

Appendix Four

Appendix Four: Implementation Grid

PUBLIC ART PROJECTS: FY 13-14				
Project	Funding	Partners	Other Funding Opportunities	Procurement
Phase 2 Rotating Art Program	CIP Public Art Fund; PCOC % for Art; DPW % for Art	local arts organizations	TBD	RFP for artist proposals/loaned artworks
Civic Center Conservation and Commissions	PCOC % for Art	PCOC, Pasadena Heritage, Historic Preservation Commission, Armory Center for the Arts	Grants	Restoration: involve original artists and select conservators through RFP; new permanent and temporary Civic Center projects: national RFQ/RFP
Neighborhood Utility Boxes	DPW % for Art	Dept of Power & Water; community arts organizations, neighborhood groups		RFP for local artists
Glenarm Gateway: Part One -- Artist selection, Design, Outreach, Education	DPW % for Art	Dept of Power & Water; Art Center College; School District	N/A	Invited Competition and RFP combined
Maintenance & Conservation: Robinson Memorial	DPW % for Art	Artists, conservators, City Departments	General Fund	Robinson Memorial Lighting and Conservation: \$30,000 contractor TBD; General conservation & maintenance \$10,000 General Fund if available: contractor TBD

Appendix Five

Appendix Five: Public Art Master Plan Meetings

Community Meetings	Date
Community Meeting, Victory Park	11/9/2010
Community Meeting, Armory	12/9/2010
Community Meeting, Robinson Park Center	12/11/2010
Community Meeting, Central Library	1/6/2011
Community Meeting, Armory	3/1/2012
Community Meeting, JRC	3/3/2012
Public Art Master Plan Advisory Group	Date
Public Art Master Plan Advisory Group	3/2/2011
Public Art Master Plan Advisory Group	5/23/2011
Public Art Master Plan Advisory Group	11/10/2011
Public Art Master Plan Advisory Group	1/13/2013
Public Art Master Plan Focus Groups	Date
Youth Focus Group	4/7/2011
Youth Focus Group	4/8/2011
Youth Focus Group	4/8/2011
Pasadena Youth Council	4/4/2012
Performing Arts Focus Group	7/14/2011
Public Art Master Plan Survey	Date
Online	Sept.-Oct. 2012