'State of the public art' in European cities: trends and support actions

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EUROPEAN YEAR
OF CULTURAL
HERITAGE
#EuropeForCulture

Contents

About EUROCITIES

EUROCITIES is the network of major European cities. Our members are the elected local and municipal governments of major European cities. EUROCITIES was founded in 1986. Today, we bring together the local governments of over 140 of Europe's largest cities and over 45 partner cities, that between them govern 130 million citizens across 39 countries. Through six thematic forums, a wide range of working groups, projects, activities and events, we offer members a platform to share knowledge and exchange ideas. We influence and work with the EU institutions to respond to common issues that affect the lives of Europeans.

Our actions on culture

Culture has taken a new main role when it comes to local development agendas. To support this trend and meet cities' needs, the EUROCITIES' culture strategy identifies five key challenges that cities' cultural administrations and institutions are currently facing: the demographic challenge, the audience empowerment challenge, the governance and networking challenge, the digital challenge, and the financial and organisational challenge ('future fit local cultural administrations'). We have connected each challenge to activities that are implemented by the EUROCITIES culture forum, through our EU funded projects and by EUROCITIES as a network. Public art is directly connected to all these challenges.

Our working group on public art

Created in 2017, our working group on public art provides a platform for our members to exchange knowledge on the public art. Chaired by the city of Turin, the working group aims at encouraging local authorities to consider public art as a driver of urban regeneration, a tool for social cohesion, and as an essential aspect for cities' attractiveness. Among the objectives of this working group are the exchange of experiences and knowledge transfer between cities as well as the development of joint EU funded projects.

Executive summary

In June 2017, the EUROCITIES working group on public art launched a survey entitled 'State of the public art' to better understand the developments and needs of European cities on public art. Based on the responses of 25 cities from 14 countries, this study presents how

European cities deal with public art by responding to three main questions:

1. **How do European cities understand public art?**

   European cities understand public art as an accessible-to all place-based practice bound to the public (urban) realm. According to cities' responses, public art can be both permanent and temporary and it can take a performative form (e.g. theatre, music, films). Additionally, public art is perceived by cities as a multifunctional practice, which apart from its esthetic purpose can contribute to social cohesion, city attractiveness, etc.

2. **How do European cities support public art?**

   European cities support public art through strategies or specific projects that aim at, among others, increasing funding for public art, involving citizens on public art projects, and supporting artists and their mobility.

3. **Are European cities interested in cooperation and partnerships on public art?**

   From cities' responses, we see that there is few sharing of local practices on public art among cities. This results in a large interest of cities in participating in knowledge transfer activities. There is an enormous potential for cooperation and partnerships between cities.

This study concludes by stating that European cities need, and are interested, to learn about the specificities of managing public art in their local contexts: how to deal with challenges in the domain of public art? How to develop and implement specific strategies and action plans for public art?

I. Introduction

Defining public art

In his book *Art, Space and the City: Public Art and Urban Futures*, cultural theory professor Malcom Miles refers to public art as 'the making, management and mediation of art outside its conventional location in museums and galleries' (1997, p. 2). Miles also identifies city centres as the base of public art, which usually encompasses user-centred strategies for urban planning and design (1997, p. 2). Considering this understanding of public art- that is, art set in cities' physical public spaces- we can easily think of many European public artworks such as *La Fontana di trevi* (Rome), *Manneken Pis* (Brussels), *The spire* (Dublin), *East side gallery* (Berlin), *I Amsterdam letters* (Amsterdam), or the

[Hahn Cock](#) (London). While discussing the concept of public art can also bring up other questionings (What other forms can public art take? Is public art always permanent? Is public art always accessible to all?), the previous examples offer a general idea of the forms public art can take in cities: sculptures and paintings for monuments, memorials, and installations on cities' parks, squares, streets and avenues. EUROCITIES working group on public art works with a similar understanding of public art: art as monuments, artworks in public spaces, street art, mural art, lightning art, performing art and design objects, both temporary and permanent.

Actors of public art

Developing public art initiatives requires a strong network of actors. Public art projects require cooperation between artists, residents, civic leaders, politicians, approval agencies, funding agencies, and construction teams. Together they support *how* a project is made, *where* it is staged, and *what* meaning it takes.

Why is research on public art important?

Examining the state of the public art in European cities help demonstrate that, besides its esthetical urban design purpose, public art has other functionalities for a wider positive social impact. Research on public art, therefore, should result in a positive change of mindset toward public art efforts, through which public art is seen as a driver of urban regeneration, a tool for social cohesion, and as an essential aspect for cities' attractiveness. Research on public art can contribute to recreate the image and perception of public art in cities as a 'part of our public history, part of our evolving culture and our collective memory… that which reflects and reveals our society and adds meaning to our cities.' (Bach, 2017). Lastly, research on public art can bring up cities' challenges in the domain, which could be tackled in the future through EU funded projects.

Hahn Cock in London's Trafalgar's square

II. State of the public art in European cities

This study is a contribution to the efforts to support public art in European cities. Information presented in this report has been extracted from responses to a survey focusing on three main questions:

1) How do European cities understand public art?

2) How do European cities support public art?

3) Are European cities interested in cooperation and partnerships on public art?

Methodology and participants to the EUROCITIES survey

EUROCITIES 'State of the public art' survey was sent to European cities in June 2017. Cities were encouraged to answer with as much details as possible, providing examples of their work or projects, as well as their plans and strategies. We received responses from 25 European cities: Birmingham, Brighton & Hove, Brno, Chemnitz, Edinburg, Espoo, Gdansk, Genoa, Gothenburg, Karlsruhe, Kiel, Leipzig, Lisbon, Ljubljana, Munich, Nantes, Nuremberg, Prague, Tilburg, Torino, Turku, Utrecht, Varna, Vienna, and Vilnius.

Responses to the survey came from 14 countries: the information presented in this report is geographically balanced. Germany is the country with the most responses, with 6 cities responding to the survey, followed by the United Kingdom with 3 cities.

1) How do European cities understand public art?

Concept and wording

For European cities, the concept of public art is understood as an accessible-to-all place-based practice bound to the public (urban) realm. It is both permanent and temporary, including performative actions, such as theatre, music, films, etc. For cities such as Kiel or Nantes, this performative form of public art is referred to as 'public air events' and 'performing art in public spaces', respectively.

Terms used by cities to refer to public art in their city include:

- art in public spaces (Brno, Kiel, Munich, Nuremberg, Prague, Utrecht)
- art in open spaces (Leipzig)
- culture in the public domain (Tilburg)
- art of the city (Vilnius)
- public heritage (Espoo)

The city of Edinburg identifies 4 categories in which public art initiatives find their base:

1. **symbolic**- civic, national, military events or prominent individuals (bronze or stone statuaries)
2. **informative**- works that provide reference to specific sites (e.g. wall plaques)
3. **functional**- functional elements in the urban environment with artistic qualities
4. **aesthetic**- non-functional elements intended for the enhancement of the environment

Weggeworfenes at Chemnitz (1997 Silke Rehberg)

'We see public art as public heritage' – **Espoo**

> *'We understand public art as public heritage: monuments, sculptures, design objects, panels of ceramic tiles, traditional Portuguese paving…'* – **Lisbon**

'The aim of the [Estuaire] project was to rediscover the historic and contemporary heritage of the cities' - **Nantes**

> *'We consider public art as an essential part of our cultural heritage'* -**Torino**

Functions of public art

When it comes to functions, public art is inherently linked to aesthetic and design in urban places. However, European cities recognize that public art is multifunctional and that the enhancement of the urban environment only represents one of the multiple purposes behind public art initiatives. For instance, social cohesion through citizens' participation in projects has become a fundamental purpose of public art initiatives.

> *'Art in the public domain has become more and more prominent... nurturing new forms of artistic expression based on interaction and participation, intervention and activism.'* - *Varna*

The city of Varna has developed projects for artists and citizens to fight exclusion, contributing to social inclusion of diverse groups and communities. Public art, therefore, becomes a socio-political tool against challenges such as social exclusion. For other cities, like Vienna, public art also contributes to urban regeneration/renovation, contributing to the cities' cultural identity. Vienna aims at using public art for reviving its public space and brands it as an agora for sociopolitical and cultural discussion.
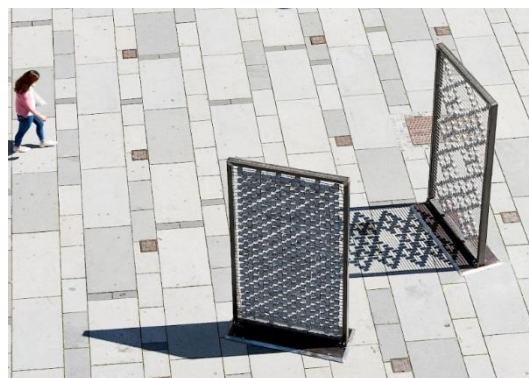
Screen I III at Vienna (2016 - Nevin Aladağ)

2) How do European cities support public art?

City administrations as managers of public art

Internal cooperation between city administrations' departments

Cultural departments are the main bodies overseeing the developments of public art in cities.

In many cities, culture and urban development departments cooperate. The cultural department from the city of Genoa, for example, collaborates with the department of urban planning, from the landscape preservation office. Similarly, the department of culture from the city of Ljubljana cooperates with the department of urban development.

Depending on the type of project, other transversal collaborations occur among various departments, such as culture and education (Vilnius), real estate management, civil engineering, management of green areas.

- In Kiel, the real estate management department is responsible for art projects on municipal buildings, art applied in streets is overseen by the civil engineering department, art applied to public green areas is overseen by the green areas department, while temporary artistic interventions and promotion are managed by the department of culture and education.
- Nantes also supports public art through a working group led by the cultural division of the heritage department.
- In Nuremberg, an advisory board of artists, architects and experts has been created within the building department to deal with permanent art works. Temporary art works are taken care of by the cultural department.
- Munich seems to be an exception, with the responsibility for art in public space being divided between the department of public construction and the department of arts and culture.
- In Lisbon a total of 13 staff members work on public art, mainly from the cultural heritage department

External cooperation with the art sector

Collaborations also occur with local cultural and art associations, organizations, museums, and research institutes. Brno collaborates with the city founded institution *The Brno House of Arts*, Espoo with *Espoo Museum of Modern Art* (EMMA), Nantes with the public agency *Voyage à Nantes* (VAN), Gdansk with the *Academy of Fine Arts* and with LAZNIA Centre for Contemporary Art, Turku with the *Museum center of Turku*, Varna with the association *Varna 2017-European Youth Capital*, Vienna with the institution *Public Art Vienna* (KÖR), and Torino with the *Visual Arts, Cinema, and Theatre Service*, which has external expert resources from fine arts academies, museums, universities, research facilities, and cultural foundations.

[Daisy](#) (2011 - Jani Rättyä, Antti Stöckel)

Cities' strategies and action plans for public art

Priorities of existing strategies or action plans for public art

European cities that have strategies or action plans for public art have the converging main priorities:

- commissioning practices on public art
- increasing funding for public art
- supporting artists and their mobility
- introducing cooperation schemes among actors of public art
- citizens involvement, audience engagement (specially youth)
- rebuilding the city's cultural identity
- urban regeneration through public art projects

Other priorities are:

- maintenance of public art
- promotion of public art
- enhancing the city's environment through public art
- encourage cultural exchanges on public art
- public art used outside historic sites to help over crowded city centers

Cities with a specific strategy or action plan for public art

The following cities currently have a strategy or action plan for public art (these strategies and actions plans can focus exclusively on public art or be integrated in the city's cultural strategies): Birmingham, Brighton & Hove, Gdansk, Genoa, Gothenburg, Karlsruhe, Leipzig,

Lisbon, Ljubljana, Munich, Nantes, Torino, Utrecht, Varna, and Vienna. See below brief examples:

- **Birmingham**

  'Collaborations in Place-based Creative Practice' is the title of Birmingham's public art plan 2015 – 2019. The plan focuses on the commissioning of practices for public art, the facilitation of changes to Birmingham's public art portfolio, the support to artists, and the maintenance of public art.

  The plan aims to strengthen the city's communities by encouraging its residents (especially young people) to experience creativity and to develop as main actors in the cultural field. City attractiveness and an improved cultural offer are also priorities of the plan, which feeds in to the city's cultural strategy.

  Tony Hancock at Birmingham (1996 - Bruce Williams)

- **Brighton & Hove**

  Brighton & Hove city council's development plan refers to public art in its fourth section, 'City wide policies; a strong and prosperous city', under 'CP5: Culture and Tourism', 'CP7: Infrastructure and Developer Contributions', and 'CP13: Public Streets and Spaces'. Among the priorities mentioned for public, let's quote 'enhancing and maintaining public art works in the city to improve city's attractiveness', 'develop a sense of place', 'involve local communities', and 'provide opportunities for artists'.

  Passacaglia at Brighton & Hove (1998 - Charles Hancock)

- **Genoa**

  Public art is part of Genoa's general strategy on culture. The city administration perceives public art works as a tool for the promotion of the city as an attractive urban hub and for the encouragement of young artists' creative participation in the city. The plan orients legal public art initiatives to urban regeneration processes and supports cooperation with actors involved. Initiatives linked to the organization, enhancement and dissemination of public art are supported by the city administration through an internal working group involving culture, urban planning and public works departments.

- **Ljubljana**

Public art is referred to in Ljubljana's ['City's strategy for the development of Culture 2016-2019'](), in the chapter 'Culture in public space'. The goals of the plan are, among others, strengthening the art community and increasing the number of approved places for street art (murals). It argues for the development of a strategic plan to manage public art as an important aspect of culture in the city.

- **Munich**

Munich has developed strategies and action plans for three main sections of art in public spaces:

Auf geht's at Munich (2017 - Inges Idee)

1) in public construction projects, the national law assigns 2% of construction costs to art projects (kindergarten facilities, cultural buildings, subway stations, public green) ([Quivid]()),
2) for temporary art projects one strand for funding (smaller projects) is for Munich based artists only, while another strand for funding is open to international artists as well
3) for street art a separate funding program was created to support street art and graffiti, by local and international artists, but geographically restricted to Munich.

- **Nantes**

In France, the national policy *1% for arts in the public constructions* stipulates that one percent of the total cost of public built projects (including new construction, conversion and extension, etc.) shall be allocated to publicly accessible artwork. Under this policy, specific public art works are assign to artists. An example of this is the *[Estuaire]()* project.

[Les anneaux]() at Nantes (2007 - Daniel Buren & Patrick Bouchain)

Additionally, within the cultural policy of Nantes, public art is supported through three axes:
- support of public art in public spaces through artistic events
- encouraging cultural institutions' projects that promote exchanges and audience mobility
- using urban projects (e.g. new constructions), to incorporate artistic dimensions.

- **Torino**

Promoting public art heritage, as well as incentivizing and strengthening the dialog among artists, territory and citizens are among the administrations' priorities.

The peculiarity of public art is exactly its action in public space through shared and co-designed processes, with different targets: design, urban regeneration, cultural and intercultural dialog.

At the same time, other purposes are pursued, such as European and international experiences, as well as processes of audience engagement and development.

King of barrier at Torino (2014 - Millo)

- **Utrecht**

Since 1954 a national law assigns 1.5% of the construction price of new developments which the municipality participates to visual art.

With its Urban Embellishment Fund (Fonds Stadsverfraaiing), Utrecht prioritizes the improvement of its townscape with works of art since 1948.

The municipality also has a tradition of linking long-term art programmes to major urban extension and large-scale construction and renovation projects. In recent years, art commissions have been linked more and more often – also more intensively and in the longer term – to social themes, such as safety, diversity, and healthy urbanisation.

Aura at Utrecht (2016 - PolyLester)

Cities working on a strategy or action plan for public art

Edinburg, Espoo, Brno, Chemnitz, Nuremberg, Prague, Tilburg, Turku, and Vilnius are currently developing a strategy or action plan, or are currently running projects on public art. Although work in progress, these cases are examples of these cities' main actions on public art.

- **Edinburg**

  The city is currently researching on [Public art in Edinburg as a global cultural city](); it will provide a 'situational analysis' on public art in the city and identify the next steps for the Council in relation to public art. The Council will shortly publish a 'Public Spaces Protocol' which will reference art in public spaces.

- **Brno**

  The Statues for Brno project aims to cultivate the public space in the centre of Brno with sculptures by leading Czech and foreign artists. The project should continue up to 2020-2022. Usually every year two new pieces are made. Additionally, [Brno Art Open – Sculptures in the Streets]() is a biennial event organised by The Brno House of Arts to support sculptures in public spaces.

Mozart, Brno(2008-Kurt Gebauer)

- **Nuremberg**

  Nuremberg is currently developing a cultural strategy that should be finalised in 2018; public art will be part of it. There are several well established temporary art projects in the city, like the annual art competition for the "Blaue Nacht" long night of art and culture, supporting young artists in particular. In the context of Nuremberg's application for the European Capital of Culture 2025 title, the city will focus on art projects in the public domain which include public participation.

StraßederMenschenrechte Tor Dani Karavan (StadtNürnberg)

The importance of permanent art in the public domain in Nuremberg is illustrated by works of art such as the Way of Human Rights by Dani Karavan. It has become a landmark in the cityscape. It has also informed the city's efforts to foster human rights, making them accessible to a wider public, and was used as a starting point for various activities on human rights. Lately, special emphasis was put on local street art and graffiti in parts of the city in need of development.

- **Prague**

Prague is preparing a strategy called "2% for Art - Commissioning of Artworks into Public Space", which will enable to allocate 2% of annual investment expenditures of the city budget to artworks and interventions in the public space. A catalogue of existing art works will be produced and kept up to date. It is expected that some of new artworks will be situated outside the historic city, to help the overburdened city center. The implementation plan of this programme will be developed by a team of experts in 2018.

Head of Franz Kafka by David Černý 2014

De lopende man at Tilburg (1990 - Peter Erftemeijer)

- **Vilnius**

The Creating Vilnius programme distinguishes 18 territories in Vilnius which are subject to the development of public art. It aims to fund the creation of sculptures, artistic decorations, innovative designs, street art and similar pieces of art. It will help to: create an identity of the public spaces of the city, foster self-expression of artists in the city, strengthen and expand local creative communities, cause regeneration and development of the city territory; stimulate development of social environment, and encourage discussions about public art. The programme has not been approved yet and is currently being reviewed.

Other forms of support to public art include advisory boards, instead of strategies and/or plans, which give recommendations on, for instance, how to manage budgets. This is the case in Kiel, which also runs a project Radius of art, a networking initiative of artists and professionals through which international artist-in-residence-program and international exchange experiences are offered.

Cities' budget for public art

There is no general specific budget line for public art in cities; budgets vary according to cities. While for some cities their public art sector depends on the city's general budget

for culture, other cities have had, or will have future budgets for public art projects:

- Vienna: €800.000 per year for projects
- Vilnius: €500.000 for the Creating Vilnius programme
- Kiel: €100.000 per year for public art

In other cases, cities count with national laws that allow for an amount of the total municipal construction costs to be allocate to art projects in the public domain.

Sponsors and other institutions also contribute to budgets. Birmingham City Council has a budget of £20,000 as part of a wider contract to Birmingham Museums Trust or annual cleaning and conservation of existing public artworks on an annual needs-assessment basis. For Brighton and Hove, contributions are secured from agreements with private developers.

Cities' tracking systems for public art

Paper and digital catalogues for public art works

An important aspect of the promotion of public art in cities is data storage and its accessibility to citizens. Most cities that answered have catalogues that list artworks in the public realm.

Printed catalogue from the city of Kiel listing artworks in public spaces
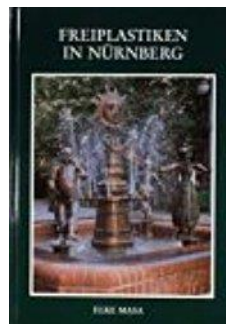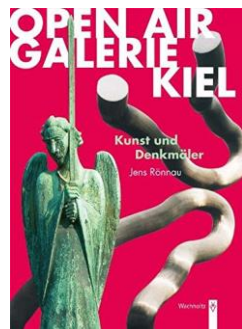
Printed catalogue from the city of Nuremberg listing artworks in public spaces

Digital forms of cataloguing artworks, specially websites and apps, are the most recurrent. Cities currently developing catalogues of public art envisage a digital format. The following table shows some of the catalogues currently available.

Classification systems for public art works

Cities tend to classify their artwork in the public realm by typology (sculpture, mural, graffiti, etc.), chronological and alphabetical order. However, classification of public art differs by city and depends on the aspects they consider important for their public art.

For instance, for Espoo, Lisbon, Nantes, Torino, cultural heritage is an essential component of art in the public domain. In this case, antique sculptures, tiles, etc. are more likely to be classified as public art, while other cities might limit their public art to contemporary/modern works.

City	Catalogue
Birmingham	Art works in Birmingham (not exhaustive list)
Brighton & Hove	Public art works in Brighton & Hove
Brno	Sculptures in the streets of Brno
Chemnitz	Catalogue from *InSicht* project
Kiel	**Paper catalogue:** *Open Air Galerie Kiel, Kunst und Denkmäler in Kiel und Umgebung* (Jens Rönnau, 2011)
Lisbon	Public art in Lisbon
Munich	**Paper catalogue:** art in public spaces and mural art projects maps **Digital catalogue :** permanent public art projects, public art projects by the Department of Arts and Culture , Street art (mural art), Street art (graffiti)
Nantes	Catalogue from *Estuaire* project
Nuremburg	**Paper catalogue:** *Freiplastiken in Nürnberg* (Elke Masa, 1994)
Tilburg	Paper routes and maps on public art in Tilburg
Torino	**Paper catalogue:** *Torino Contemporanea* (To be published) **Digital catalogues:** Public art in Torino, Contemporary Torino Piemonte, Torino Museum, Artistic and monumental heritage in public spaces, Murarte project
Turku	Sculptures in Turku Turku's public art city route Turku's public art city route
Utrecht	Art in public spaces in Utrecht
Vienna	Public art in Vienna

Cities' relations with artists and actors active on public art

Cities also support public art through the relations they build with artists and stakeholders, by:

- Launching public partnership-agreements between city and artists for projects (like in Torino)
- Setting up advisory committees in which artists take a role (like in Kiel, Leipzig, and Nuremberg). Birmingham, for instance, launched its strategy for public art through a partnership with an art organization (Eastside Projects) and an international company (Glen Howells Architects). Espoo is currently developing a similar relational structure in collaboration with a small organization for public art called *Upheart*.
- Other cities have developed networks that support artists and actors of public art, such as Tilburg and their Cupudo network, a city lab that invites residents to think along and make concrete proposals for art in the public domain.

Additionally, cities support actors through grants, competitions, cultural projects, and residence programmes:

- Kiel has a residency programme Radius of art
- Gdansk supports the art community through a competition called *Open Art Spaces*, which aims at providing work spaces for artists to show their art. The city also has a grant system to support artists in the development of work related to protection of cultural heritage.
- Providing artists with free access to working spaces is important for Genoa. In the Palazzo Ducale Foundation, the *Sala Dogana* is a space dedicated to artists where they can produce art and experiment innovative ideas.
- Nuremberg has a residency programme and a special fund for supporting artist´s work spaces, as well as a centre providing work spaces for artists called "Auf AEG"

Cities supporting the mobility of artists and actors active on public art

Cities support to artists' mobility strongly contributes to public art initiatives and promotes knowledge sharing among artists. To develop their mobility schemes, cities tend to partner up with art institutions, universities, and/or individual artists. Examples of these mobility schemes are residency programmes such as: *The Brno House of Arts*; Ljubljana's residences with the *International Center of Graphic Arts* (MGLC); Nantes' programming residences with *Lieu unique*; Genoa's cooperation agreements between cities (transitional mobility, exchange programmes) within the frame of *CreArt Network*; and Vilnius specific cooperation agreement with Strasbourg.

Funding schemes also support artists' international mobility, such as Edinburg's *Great International City*, which supported public art agents' mobility through an exchange programme in Chicago, and Gdansk's Cultural Scholarship mobility fund, in which artists participate in a variety of events taking place internationally.

All mobility support initiatives are undertaken with the intention of building a professional transnational and international cultural and practical exchange among the actors of the cultural sector.

3) Are European cities interested in cooperation and partnerships on public art?

Sharing local practices on public art among cities

Cities that have exchanged practices on public art have done so within their own country or internationally in the following contexts:

- upon requests from other cities
- through participation in festivals, forums, or conferences
- within the frame of EU funded programmes, such as CreArt Network

The interest and need for knowledge exchange among cities remains key for all culture administrations, resulting in a huge potential for cooperation and partnerships between cities. Cities are particularly interested in participating in partnerships with other cities to share strategies and action plans for public art under the topics of:

- new practices in the 'public art' sector
- city innovation and regeneration
- cultural heritage marketing/branding
- artistic mobility schemes

Cities are also enthusiastic about building partnerships to respond to European calls for proposals to transfer knowledge and activities between cities.

Cities' interest in developing mobility schemes between EUROCITIES' members

With the interest to push-starting knowledge-transfer programmes on public art, cities are interested in developing mobility schemes between EUROCITIES members by involving city officers and artists. Depending on the projects, cities will generally have human resources available, but no financial resources.

Examples for inspiration: EU funded projects on public art

IN-SITU, a European platform for artistic creation in public spaces, is co-funded by Creative Europe. The platform promotes artists and art forms in public spaces by giving them more visibility, as well as supporting artists mobility to raise awareness of their work in the European context. It also promotes cultural diversity by supporting multiple understandings of arts and cultures from other countries.
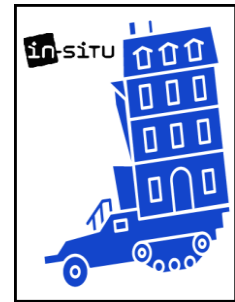
III. Conclusions

Cities' learning needs on public art

Exchange of best practices, knowledge transfer, peer-to-peer learning activities (in the field of public art) between cities should be developed for cities to learn from each other on:

- How to deal with challenges in the domain of public art?
- How to develop and implement specific strategies and action plans for public art?
- How to implement public art within a culture strategy?

Recommendation to European institutions

While the European Commission has previously recognized the importance of public art in cities by providing financial support to projects such as IN-SITU, and while it actively supports the cultural and creative sector, continuous support to public art is needed, through more EU funded projects and peer learning schemes between cities.

IV. References

Bach, P. B. (2017, October 12). *What is public art?* Retrieved from Association for public art: http://www.associationforpublicart.org/what-is-public-art/

Miles, M. (1997). *Art, Space and the City: Public Art and Urban Futures.* London: Routledge.

V. Annexes

EU funded projects' links

Nine Urban Biotopes

[Synopsis](#)

http://www.urban-biotopes.net/

[9UB Publication flat](#)

IN-SITU

[Press release](#)

http://www.in-situ.info/en/

EUROCITIES' state of the public art survey questions

Understanding of 'public art' in your city

- Please let us know how your city understands 'public art' and if your city refers to a specific definition.

Who is in charge in your city?

- Please let us know which department is in charge, and if you have dedicated staff member(s) working on public art

Specific policies and support programmes for public art

- Does your city have a specific strategy/action plan on public art?
    If yes
    o what are its priorities? (don't hesitate to send us a link or to attach it)
    o is there a dedicated budget?

- If not:
    o does your city plan to develop one?
    o or is public art part of your general strategy on culture?

- Does your city have a catalogue listing artwork in the public realm?
    If yes:
    o is it a paper one, a digital one, or an app?
    o What classification system do you use? (i.e. monuments, murals, artistic lights etc.).

European Year of Culture Heritage 2018

Context: The objectives of the European Year are to: encourage the sharing and appreciation of Europe's cultural heritage as a common resource; raise awareness of our

common history and values; and reinforce a sense of belonging to a common European space. The Year will highlight what the EU can do in the fields of conservation, digitisation, infrastructure, research, and skills development. A dedicated Creative Europe call for transnational projects should be published in the second half of 2017.

- Would your city be interested in preparing projects in partnership with other cities? If yes, please outline below some of the priorities you would be interested in during the Year.

Working with local artists and stakeholders

- Has your city developed structured relations with artists and actors active on public art? If yes, please explain how this takes place (i.e. advisory boards, public calls launched by the city, support to specific structures, technical assistance etc.)

Supporting the mobility of public art artists and stakeholders

- Does your city support the mobility of public art artists/actors?
- If yes, who does such support address?
    o Artists?
    o Professionals (curators, event organisers, managers, technicians)?
    o Public officers?
- Who are your partners?
- Are exchanges part of a wider mobility scheme?
- What is the role of the city in supporting the mobility of public art artists and professionals?
- Have the results/outcomes of such mobility been monitored?

Interested in developing a light mobility scheme between EUROCITIES members and focusing on public art?

This is one of the objectives of the working group. Exchanges would be for city officers in charge of supporting public art, and for artists and professionals.

- Would your city be interested in taking part?
- Who would you prefer to involve? (city officers, artists, professionals?)
- Would resources be available from your city (financial, human, logistical?)
- Would you be interested in building a partnership with other cities to respond to a European call for proposals that would financially support such a mobility scheme? (i.e. Erasmus+)

Working with other cities/networks

- Do you share your local practices on public art with other cities, or with specific networks of cities?

VI. Contacts

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