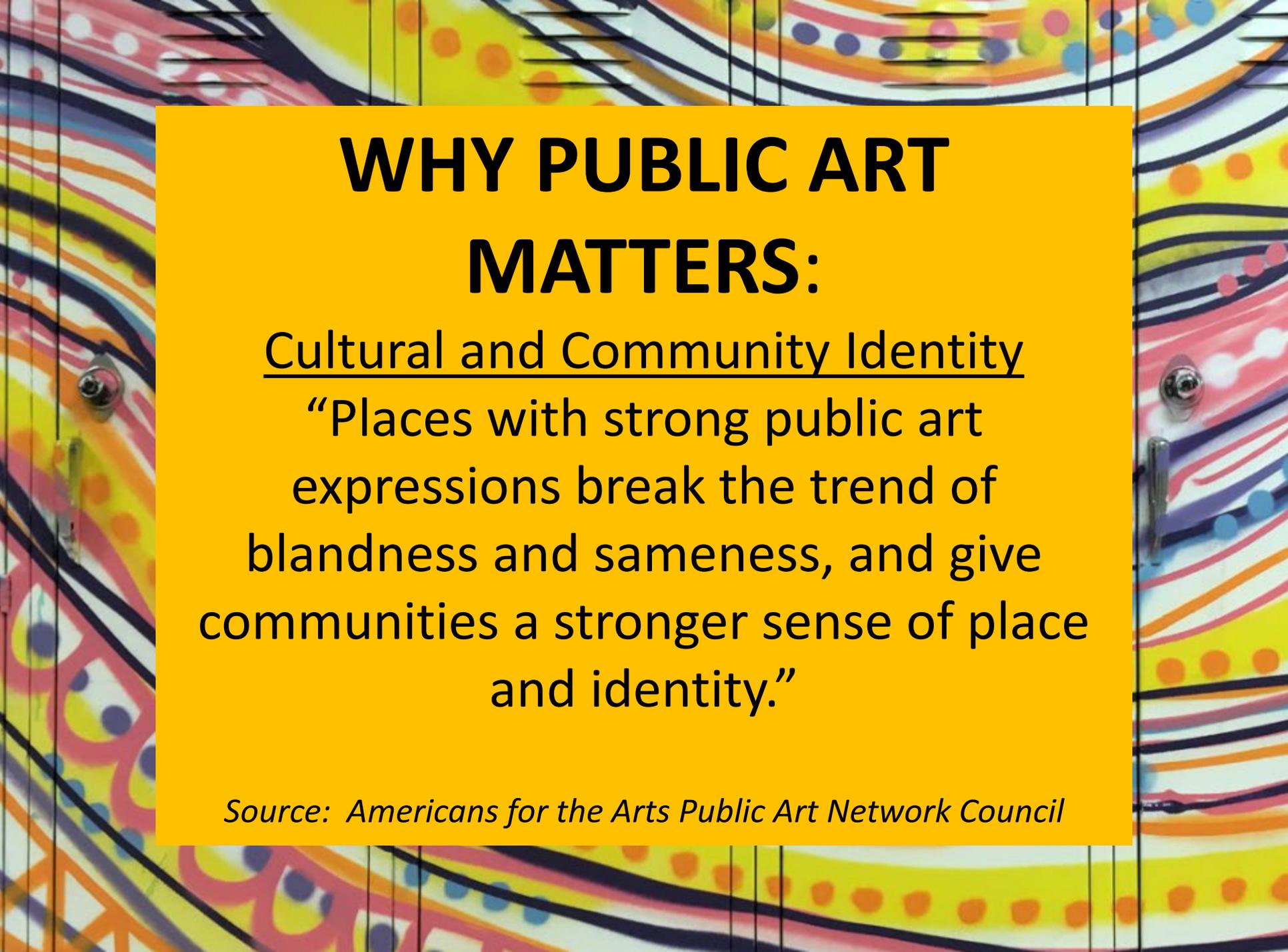


**MAKING PUBLIC ART  
WORK**

**OKC ARTS**



# WHY PUBLIC ART MATTERS:

## Cultural and Community Identity

“Places with strong public art expressions break the trend of blandness and sameness, and give communities a stronger sense of place and identity.”

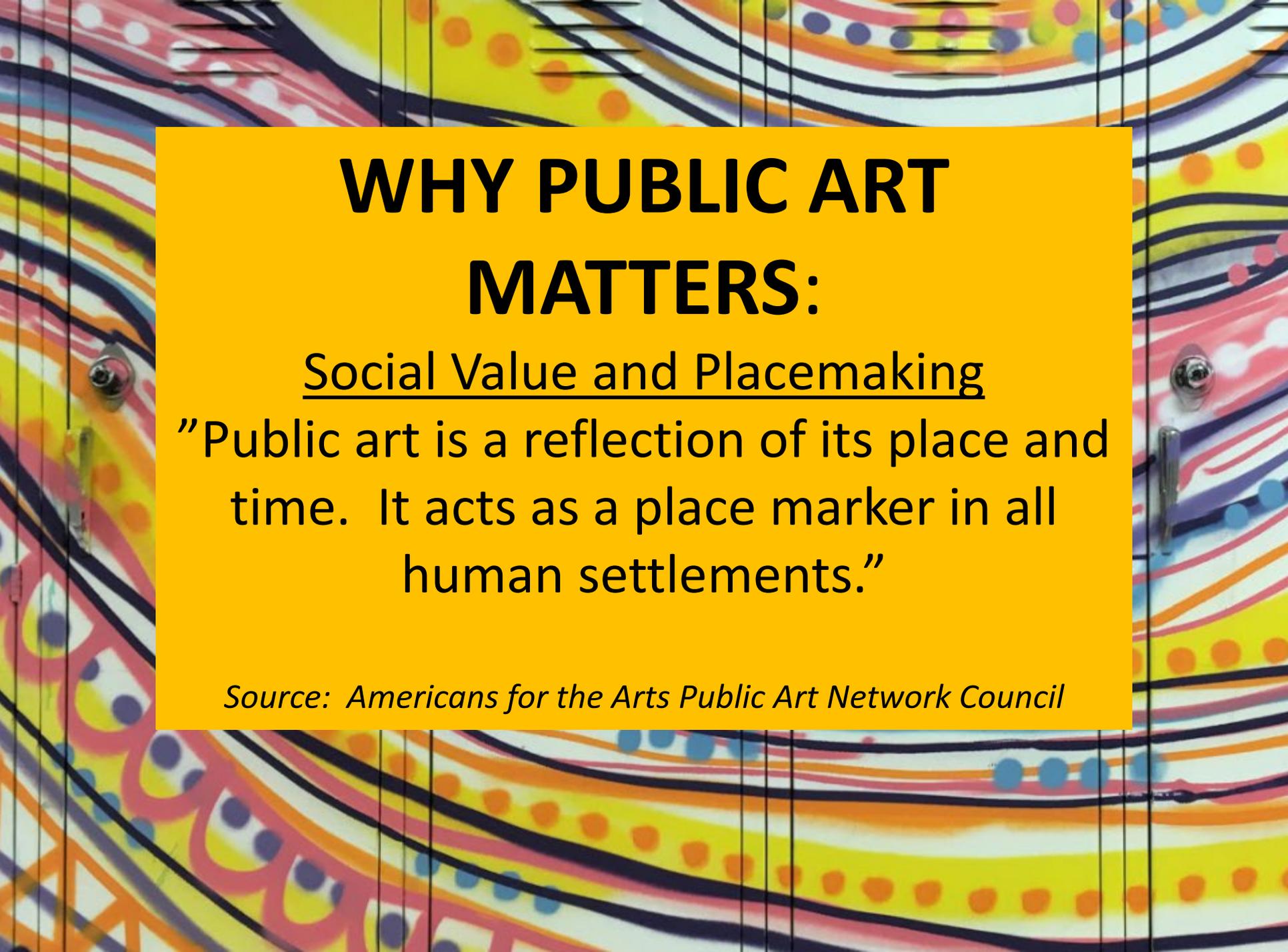
*Source: Americans for the Arts Public Art Network Council*

# WHY PUBLIC ART MATTERS:

## The Artist as Contributor to Cultural Value

“Artists bring their own creative skill set to conversation, which can inspire creativity in others, ideally bringing the means of decisions and problem-solving to a more responsive and imaginative result.”

*Source: Americans for the Arts Public Art Network Council*



# WHY PUBLIC ART MATTERS:

## Social Value and Placemaking

“Public art is a reflection of its place and time. It acts as a place marker in all human settlements.”

*Source: Americans for the Arts Public Art Network Council*

# WHY PUBLIC ART MATTERS:

## Social Value and Collaboration

“The effort of creating art for public space is not solitary: the public art process asks the artist to share his/her creative point of view and approach to art-making, and to collaborate with others throughout its development.”

*Source: Americans for the Arts Public Art Network Council*

# WHY PUBLIC ART MATTERS:

## Economic Value and Regeneration

“Public art can be an essential element when a municipality wishes to progress economically and to be viable to its current and prospective citizens. Data strongly indicates that cities with active and dynamic cultural scenes are more attractive to individuals and business.”

*Source: Americans for the Arts Public Art Network Council*

# MURALS















FREEHAND





© 2009 by Tyati S. Prasad











MOONC























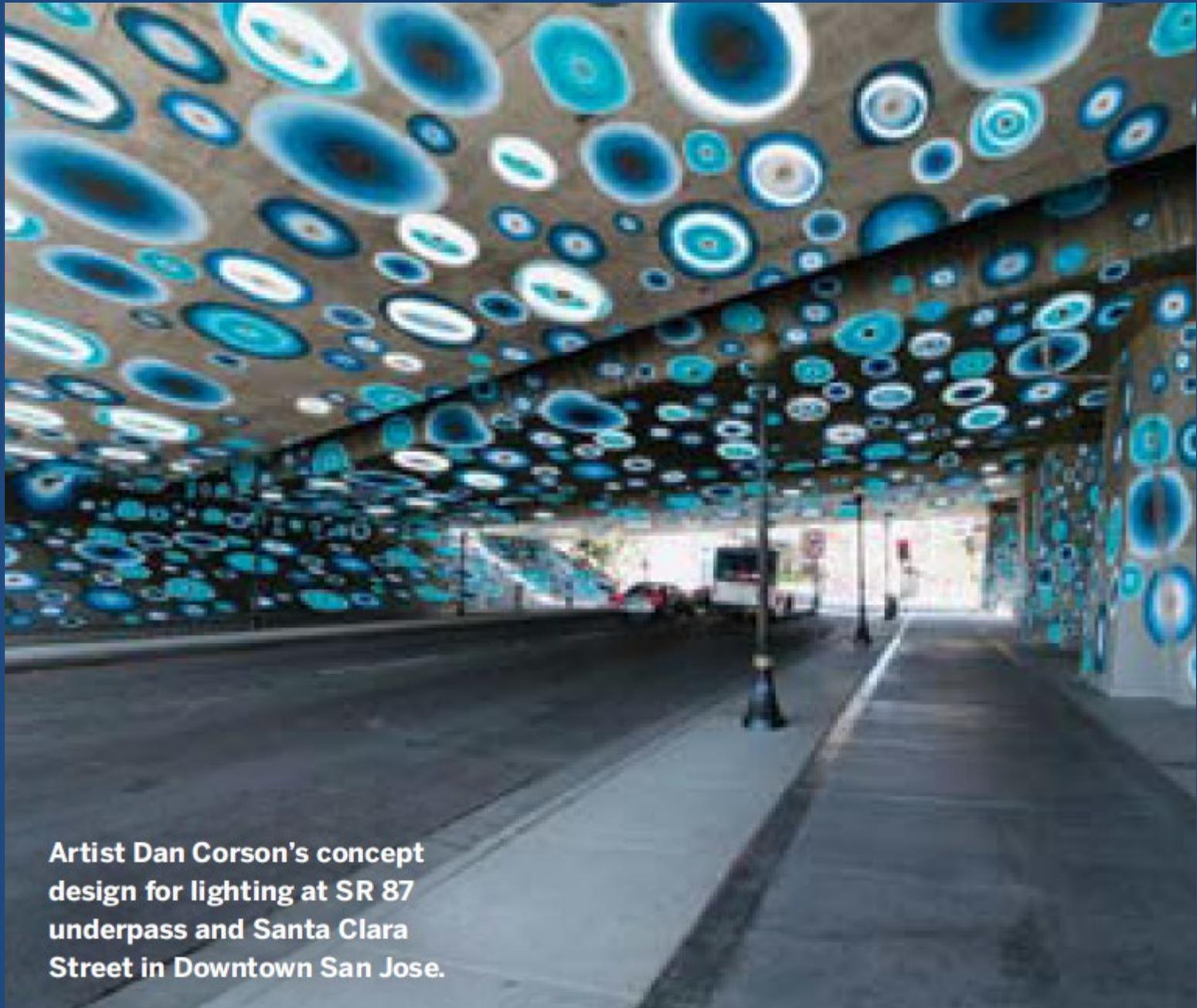




# LIGHTING







**Artist Dan Corson's concept design for lighting at SR 87 underpass and Santa Clara Street in Downtown San Jose.**









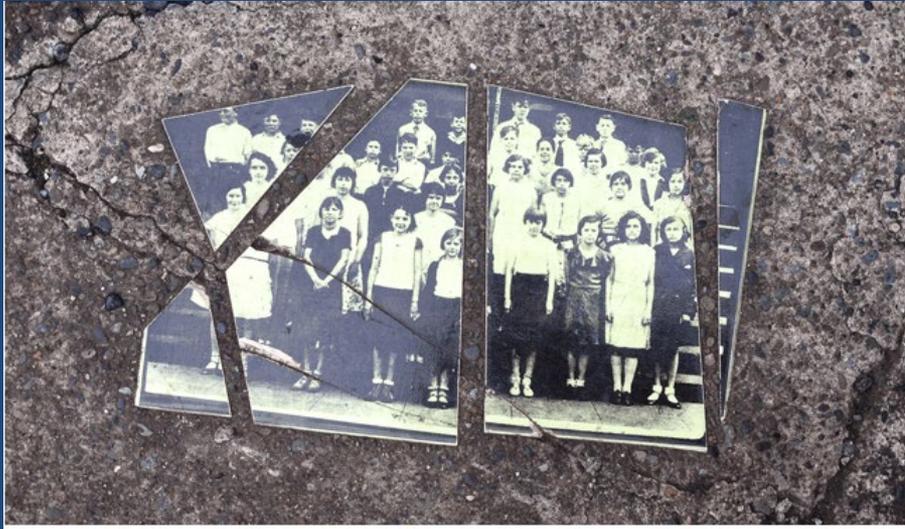






# HERITAGE

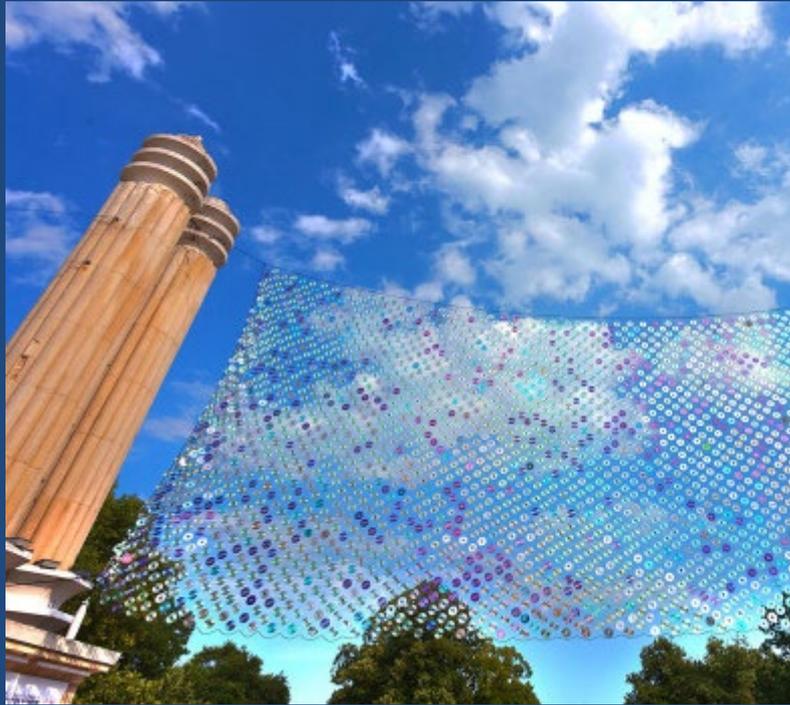






# COMMUNITY





























WORDS









Do not be afraid  
to let your mind  
wander





# FUNCTIONAL

















# MUSIC











<https://youtu.be/-HEass9mbOc?list=UUMW7KQB0G9wVvVDQWI6t39g>









# TEMPORARY AND SEASONAL









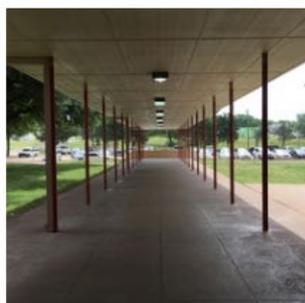
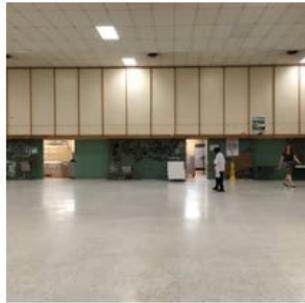


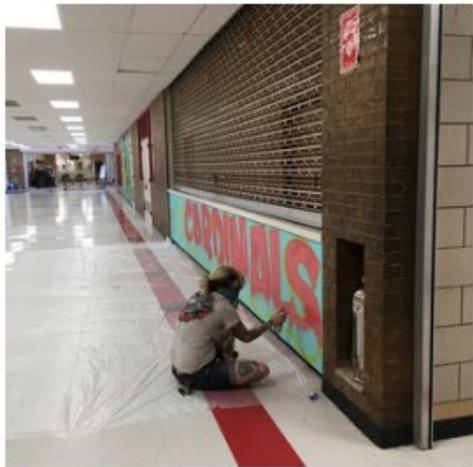
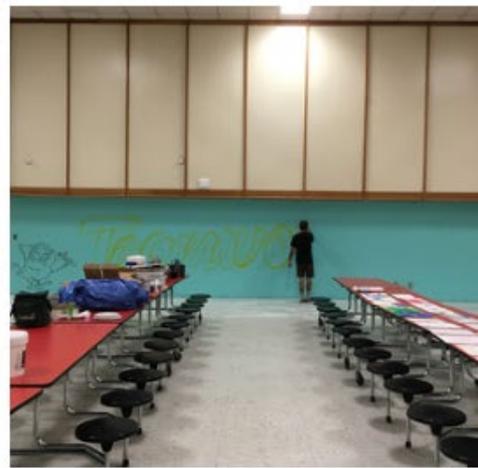


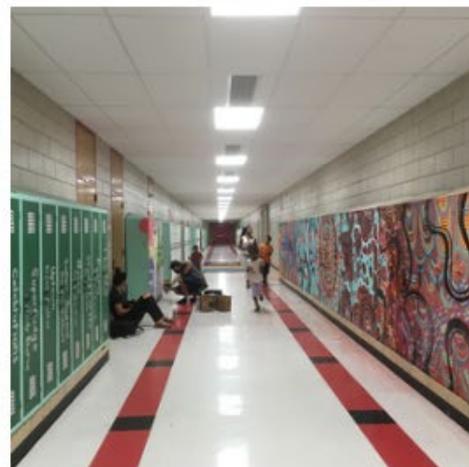
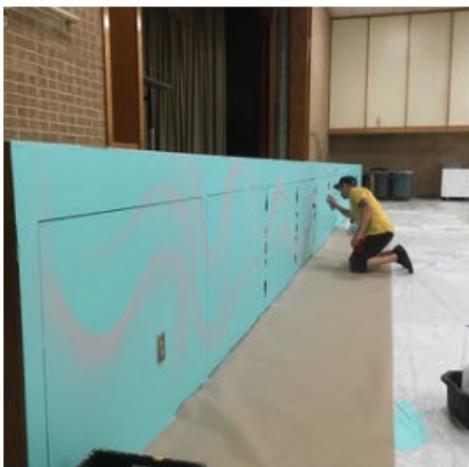


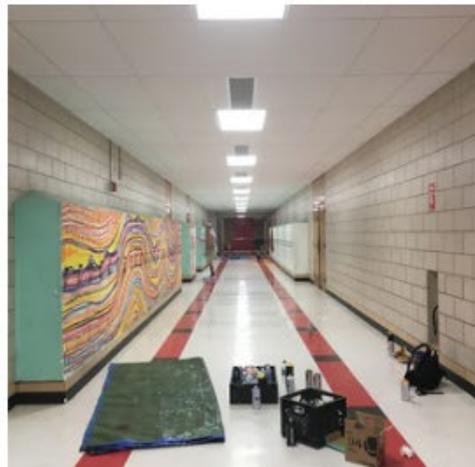
# FD MOON Murals









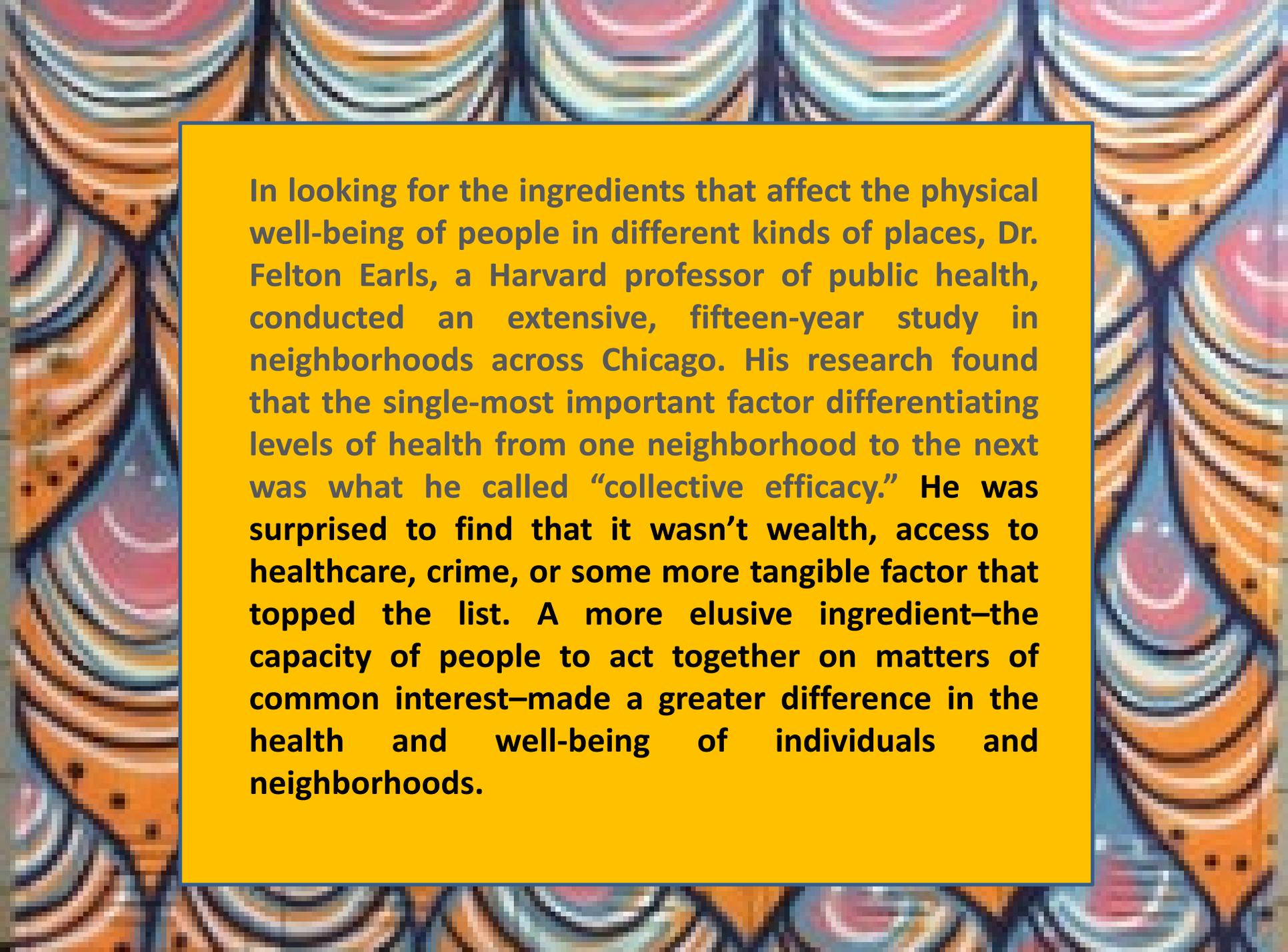


MOON MURALS | JULY 11-22, 2016

SPONSORS: Current Studio along with Frady Cat Signs and Anchor Paint

ADDITIONAL SUPPORT: Tree + Leaf, Oklahoma Shirt Company, Erin Oldfield, Elisha Gallegos, Bret McCain Gaither, Jennifer Scanlan, Molly Helm, Bumbershoot PR, Elemental Coffee, The Wedge Pizzeria, Kjelshus Collins, Andrea McMillan and Boeing Employees.

OKC ARTISTS: RS Barnes, Nick Bayer, Dylan Bradway, Ashley Dawn, Tanner Frady, Holey Kids, Trent Lawson, Mandy Messina, Muse, Jason Pawley, Cassie Stover, and Sean Vali.



**In looking for the ingredients that affect the physical well-being of people in different kinds of places, Dr. Felton Earls, a Harvard professor of public health, conducted an extensive, fifteen-year study in neighborhoods across Chicago. His research found that the single-most important factor differentiating levels of health from one neighborhood to the next was what he called “collective efficacy.” He was surprised to find that it wasn’t wealth, access to healthcare, crime, or some more tangible factor that topped the list. A more elusive ingredient—the capacity of people to act together on matters of common interest—made a greater difference in the health and well-being of individuals and neighborhoods.**



Community-generated public art builds social capital, the sense of connectedness among members of a community.

Public art projects can transform bland public spaces into visually exciting places that encourage civic dialogue.

Collaborative public art projects create opportunities for intergenerational work and communication, for youths to contribute positively to their local environment, and for individuals to use their creative talents for the public good.

How do we  
know if  
we're ready?



- Can we make a decision about a place?
- Who owns the place and can we get their permission?
- Can we form a project committee and designate a leader?
- Are we ready to set some goals for the project?
- Can we develop a budget and identify other resources?
- Are we ready to raise the funding we'll need?
- Can we assign certain responsibilities to members of our committee: developing a timeline, applying for review, obtaining permits, recruiting volunteers, etc.
- Are we ready to work with the press and let the larger community know about the work we plan to do?
- Are we ready to make this happen?

**For more information contact:**

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Oklahoma City Planning  
Department p: 405/297-1740  
m: 405/664-2363,  
<http://www.okc.gov/arts>**