>> EMILIE BAHR: Hi everybody I'm Emilie Bahr and I work for America Walks as manager of the Walking College program. Welcome to all of you today for a session on a topic that's the great personal interest using public art to promote walking and walking communities this webinar will feature innovative ways public art is being used in a few communities across the country to reflect the culture and history of those places and engaging walkable spaces and a strong sense of place I'm here today with my colleague today with Kelsey Card who is running the tech behind the scenes and she'll be sharing your questions with the panelists at the end of the call of the before we get started I want to thank our sponsors including the Center for Disease Control and Prevention for making events such as these possible. I want to share about the technology. You should see a Control Panel like this on your screen near the end of the webinar today we hope to have a few minutes for Q&A. So feel free to enter any questions that come to mind in the appropriate field during the course of the session.

And now I'll introduce our three esteemed panelists.

Ophelia Chambliss is a muralist, artist and educator in York Pennsylvania who creates custom murals and public art pieces she specializes in murals that project a message serve a purpose create community and are a reflection of her client's mission and objectives. It's process and progress are key components in her working methods the process is planned and managed with informative and visual updates she works with her clients to meet their needs in regard to space, budget, audience and participation. Ophelia has a Master's Degree in communication with an emphasis on semiotics in discourse analysis her background in communication has proven to create
an image that's functional and aesthetically appealing. Next we have Karla Osete who is an Artist in Residence at LaLinea Art Studio controller at CanAm Pepper Company mountain bike coach for the national interscholar particular cycling association and former Vice President of OS3 Movement. She was clearly needing something else to fill her time so in 2017 she was a Walking College fellow she has degrees in business administration, accounting and art and dance. And she's been published on billboards, participated in national art exhibits and obtained various best of show awards she is a grantee of the Arizona Commission on the Arts and recently named by the Nogales international newspaper as one of the 2020 Shining Stars for her "Giant Bike" sculpture at MonteCarlo Trails and several mural contributions in her border town Nogales Arizona. I hope I'm saying that correctly, Nogales. And then we have, Melissa Johnson who is cultural recreation manager has been with the town of Matthews Parks. She oversees summer camps and all programs at these facilities and oversees public art for the town of Matthews she's a native of Matthews and now lives in Waxhaw, North Carolina she has degrees in recreation management and therapeutic recreation so Ophelia I'm going to turn things over to you now.

>> OPHELIA CHAMBLISS: All right. I'm pulling my screen up here.

I'm very excited about this. And as you mentioned in the introduction I do specialize in trying to meet needs within the community to a lot of my art does have this visual rhetoric component to it. One of my larger pieces was this steel structure about 600 pounds of steel it's called beauty, history and diversity because those are the three themes that that community wanted to represent in their neighborhood. Another key component of that is it's walkable. It's ground level. It's an art in the round that people can actually walk around it. They can actually touch it. That's why it was important to make it pretty durable and in steel. It's been sitting on this corner in a very busy city with a lot of walking traffic for about 12 years now and has maintained itself pretty well with no graffiti or any other issues.

I work with a lot of different groups. Very often preparing public art pieces to go along with other projects. Like for example this piece went along with a community garden. So I helped put together the mural and create this community garden to also fill that space.

Another interesting component of this particular mural was that the young folks who helped paint it were kids who were part of an adjudicated youth program so they had been in trouble with the law for one reason or another but having them participate in painting this gave them a sense of self within that neighborhood. Because very often when they got out of this program, they would come back to this very neighborhood and they would see something that they had a hand in doing. So as they walked around, they would have a different appreciation for the art in the community.

I do lots of fun projects with different community groups this was a mural project that was done with our local African American youth center. And it was a huge block party
type of project. Where we had volunteers from Wells Fargo, at the same time they were painting communities doors and flower boxes in the neighborhood they were installing a playground, they were doing a big cleanup project. So this went on for several blocks and everybody again had an opportunity to do a piece of this. Initially and starting this project when they told me I was going to have 100 volunteers I had to figure out a way to make this accessible for everybody to have a piece of it. So I had to take this mural and cut it into pieces so nobody actually knew what it would look like until it was actually put up on the wall. That added to the fun of it so people would come out just to see it put together. Because of the way I do my murals on mural fabric, it's often a two-part component people get to paint it and then they get to come back and help install it, as well. I've done projects for school communities to where they wanted to abate graffiti that was happening on a wall right there in their community. They came out to help do the painting. They came up with a theme. And then the community residents and the school kids helped do the actual installation, as well, I do a lot of things that are permanent and sustainable. Communities and art within those communities become their personality. So I want something that's going to be there. And that's going to last. This is one of the cows from the Cow Parade. And it's been sitting up on Front Street in Harrisburg for about 11 years now. And again, the walkable nature of it, being able to put art even on something as simple as a parking meter that people pass every day or they are putting quarters in every day is also important. We put these meters in to designate the arts district within the community. And then one of the more recent murals that I have put up with this neighborhood association mural. And these are actually images of people who live in this neighborhood. And if you can see on the bottom right, there's this one guy who is painted very blue. And the families and the community came out to paint this piece. And the one little girl who is about four years old painted the man blue and her family was mortified like oh, my goodness we're so sorry about that. And I explained to them, that's not a problem. And we left him blue. Because she's four years old now. When she's 14, she'll come back to this neighborhood and know that, you know, I remember when I painted that. So a lot of these kids will grow up with this art. They will grow up knowing that that's their aunt and their uncle featured on this and they will remember who lived over here on this corner and the church they went to. And this was one of the stronger neighborhoods within the community. So it was designed with this idea of bamboo. Being something that is so strong and sustainable. And you can see the bamboo kind of intertwined throughout the piece. There are street signs that indicate some of the boundaries of the neighborhood. There's a great deal of neighborhood pride. A great deal of diversity within that neighborhood. So in addition to them painting it, they all came out and helped to install it, as well.
So again, you can see the diversity of that community that came and everybody helped to put this up. And we’re very proud of taking that photo opportunity. And the little girl who painted the blue man is sitting right down front there to the right of the young lady with the red shirt on.

So again, she'll remember that. She'll come back. And everybody just loves to see the little blue man that she painted there on that mural.

And working with the space and what size a piece needed to be. Going through and measuring. And working with the community to talk about what it is that represents them in this particular mural which is alongside of a school in Lancaster, they wanted something that was going to go all the way down the side of this building, one, to eliminate graffiti but also to talk about the homes and the families and all the different windows and the diversity of the people who are represented in that neighborhood so they can be large murals. They can be small. They can be bright and colorful. If it's along a busy street where there's driving they need to be able to catch at someone's eye and not look at a lot of detail. If it's within a walking community we want it to be something that people can kind of stand there and study the piece and take a look at the different faces and see who you recognize within that crowd. But it's going to be something that's of that community. And I think that's something that's very important to do.

I've done a variety of sizes. I've work worked on a myriad of fabric. For example this cow was a large plaster piece a life size cow. I've worked on adhering things to fabric and putting it on the wall and it also has a great deal of permanency to it and as you'll see from the very beginning, even working on steel, which gives it a sense of permanency.

I remember when we first installed this piece they were concerned about graffiti, they were concerned about maybe a car running into it. But because the community helped to decide what this was, and it was a representation of who they were again it's been there for about 11 or 12 years and it's become a keystone piece. People use it as a directional piece within that community.

So that's just a few of the pieces. I have approximately 30 public pieces throughout Central Pennsylvania in Gettysburg I have three steel towers that are a representation and a dedication to the third ward in an area. It's right across the street from a segregated cemetery that holds 31 of the United States colored troops that were there at the Battle of Gettysburg. It's listed on the historic markers and database and it's part of the walking tours through Gettysburg when people come through to visit the battlegrounds and visit the area and it's Civil War history they come and look at that mural because it has a tree which designate some of the names of the troops and the families that are there now. It's across from the cemetery where a lot of these gentlemen are buried and it's a significant part of that area and the history there in Gettysburg.
So I do again working with communities, developing a personality with the pieces and that personality is a part of that neighborhood going forward. As I feel public art and public murals capture a moment in time so people know who these people were at this place at this time and I think that's critical so I thank you guys for letting me be a part of this and I hope that people enjoyed the images and keep an eye out for more coming up in the future. Thank you.

>> EMILIE BAHR: Thank you so much Ophelia, I love the vibrancy of your work the colors are so bright and cheerful and I'm sure have done a lot to brighten up a lot of neighborhoods. Karla, you are up next, if you wouldn't mind sharing your screen.

>> KARLA OSETE: I'm sharing it now, can you see it?

>> EMILIE BAHR: Let's see. I am not. But others may be. Kelsey, do you see it.

>> KELSEY CARD: Yeah we're good to go.

>> KARLA OSETE: Okay. Thank you, Ophelia, that was a beautiful presentation. Thanks to -- thank you for having me on this webinar. I'm super excited. I am an Artist in Residence I work at LaLinea Art Studio on Morley Avenue in Nogales Arizona. Nogales Arizona is a small border town between U.S. and Mexico and we have about 20,000 residents of which 90% residents are bilingual and Hispanic. Nogales is the No. 1 port of entry in the Southwest and has been named one of the safest cities in Arizona. And I thought it was important to mention that because some of the news that's published north or other parts of the country have another perception. I've been here since age 12 and I'm super proud to be from this time where white cultural heritage thrives regardless of any wall.

Some of the challenges that I see our communities face in towns like Nogales is that when promoting walking where this investment is clear is difficult. Because there's no funds for public art. And if there are, it's probably small or it's left in Government. But I do think it's important to mention that any Government is always open to listen to us artists. So if there are any artists out there listening, go to your city, go to your public officials and ask to give them a presentation. You never know what opportunities may come your way. It may seem discouraging but I think it's a tremendous opportunity for us as artists to make a difference. And most important to inspire younger generations.

On this presentation I am going to be showing some of my murals and other topics. I think murals are super important because it's a critical component to create a walkable community. Because most people love design and color. And it makes us feel good in bringing memories and experiences. And that outside of the political, social and cultural expression.

Now some of the factors that I found from being an artist is regardless of whether there's a call or you know any opportunity, we have to continue creating and most importantly to keep those relationships and allies with local nonprofit organizations. In
my case I was always clothed with the locale galleries in mention quay Casa (inaudible) and in Nogales Arizona with the Hilltop gallery. And I think that was key into getting my art in and it opened the door to many opportunities.

In my recent years, I associated with the (inaudible) movement a cycling group in the Walking College and those two organizations helped me in a great manner to act as resources that really helped me take my art practice from private to public.

This is a billboard that was published by the Hilltop Gallery and it was stone on State Street it lasted about one to two months on the street and because it was a huge piece, I thought that, you know, I could not just let it go to the landfill. So thanks to the Nogales community development, they rehomed the billboard and it's known shown on a downtown building. And it gives a wonderful view of the building.

So you know, if there's listeners here that do this type of work, go and pay for the billboard when it's down so that you can relocate it to other spaces.

Here is a mural I did at the Nogales Food Bank. The Food Bank wanted to have a better view of their building. But they had no funding basically. So what they did is to help me get materials from the local Home Depot. And what I found is that when artists have good projects, the local business owners will be willing to invest in them. So that buildings look better. Communities look better.

One of the best pays I got from my artwork is working with youth. On this mural I worked with youth ages 6 to 16 I believe. And you know, it really changed the way I saw things for -- as an artist into my community. Because I felt I gave a legacy to these kids here. And they felt empowered and eager and very happy to be helping.

This is a small mural down at the Nogales Santa Cruz County Chamber of Commerce this mural is of a cultural context. As you can see there's a girl flying on a hummingbird very colorful and flying flags of the two countries. Because I live in a border town I felt it was somehow important to show regardless of whatever division we may have, as Nogales residents we really feel our town are sister cities. We care for each other. So this was my best way to show something about the feeling of our border town.

Now let's talk about this investing. Especially now that the economy is down, we'll probably face some difficulties in getting our art projects funded. So I feel this is a very good example of we basically don't have excuses because we can create art with most any materials out there.

This bike is located at the MonteCarlo Trails in Nogales Arizona and it was done if partnership with the City of Nogales and the Arizona commission of the arts and OS3 Movement. Funding for this was low. But thanks that I went and knocked on the doors of business owners, local hardware stores, I was able to obtain a lot of materials for this bike. All of them recycled.

And I don't know if you can distinguish the tires are made out of air unit turbines. And the owner of these air conditioning store was super happy that I went there and
cleaned up his yard.
And then the rest of the bike is made out of -- withhold abandoned bikes. I don't know if you can distinguish them here in the back part. And then most of the tools are made out of old trampoline pieces that were already destined for the landfill.
In this project, I had the participation of several people that had experience with welding. And thanks to that we were able to complete this project in the course of about three months. I think this is the most meaningful project that I have worked on. And it's located at a mountain bicycle path trail in Nogales.
Here is another project done at MonteCarlo Trails. It's landscape art. This project many volunteers from the OS3 Movement in all ages participated and it was done with the City of Nogales and the Arizona arts commission and this was too -- along with the metal bike, this was part of my 2017 work in action plan for the Walking College.
I really appreciated all attendees of this webinar for listening. And to the America Walks for having me.
>> EMILIE BAHR: Thanks so much, Karla, I'm so glad I was finally able to see your images. I couldn't see them for a bit and they are beautiful and really neat so thank you so much for sharing with us. Okay. Last but not least of course we have Melissa. Melissa, if you could share your screen.
>> MELISSA JOHNSON: There we go, can everybody see it?
>> EMILIE BAHR: Yes.
>> MELISSA JOHNSON: Okay. Great. Well thank you so much for having me. I'm honored to be a part of this conversation. And to share just a little bit about our public art program in Matthews, North Carolina.
So if you don't know where we are, we are a suburb of Charlotte, North Carolina. And we are on the southeast side. So we're kind of our own small town of about 30,000 people. And I'll give a perspective from a Government side and the process that's involved on our end for public art and also how we feel public art is important in our town. And it's something that's definitely grown over the years.
So our public art program started back in 2013, maybe a couple of years earlier. But it started out really small before there was an actual budget for it. And there were dedication pieces and a couple of murals that were created maybe on the computer and then were presented on vinyl and adhered to the brick. And these were a couple pieces that started the program one at McDowell art center and then the library piece is behind the library in downtown Matthews and this is a collaboration project with the library itself. It's just the top 25 most checked out books at that specific location. And this specific piece we're actually planning on expanding in the next year hopefully.
The momentum for public art in Matthews started to take off in 2013. There were a couple of sculptures that were added and a couple more murals. And all of these public art pieces are within walking distance of our downtown footprint. So all of them are accessible to the community. There's sidewalks to get to most all of these
accessible routes. And they are just kind of scattered throughout all of downtown Matthews.

I came on board in 2017, that August and these are just some of the pieces we have added since then. There’s been about five murals and five sculptures, a couple of them are not pictured on here since I’ve been there. The town Board and the town itself is very supportive of our public art momentum and wants to see it continue to grow.

Most of the art here they are location specific themes so the stair murals are specific to their actual locations. There’s a couple of pollinator pieces sculpture and mural in a small pocket park that also has a large pollinator garden there’s a Veteran sculpture in a Veteran memorial area at a downtown park in Matthews then the large mural on the brick wall that one is called celebrating Matthews and that one features some pictures from our famous Labor Day parade that attracts over 100,000 people each year and there’s a French flag to signify a relationship with our sister and plants that represent that Public Works puts in every year to beautify the area. And shows downtown Matthews all of these are within walking distance of our downtown area and during a month long campaign of Love Matthews we had an artwork challenge design where people would follow a list of a lot of the public art in downtown Matthews and people were encouraged to walk to each one of these take a photo and tag us on social media this was a way to get our community involved in public art to make them aware of the amount of public art that we have in town. And just to show their love for Matthews.

On the list of the different art pieces, we included the location, the date of the installation. And some of the history of the actual art piece or the artist who did the work this piece of art was so well received we left this challenge on our town website so people can do it any time.

Another big part of our public art program is our green way art. We have -- we’re really fortunate to have a two mile section of green way just outside of the footprint of downtown Matthews and it connects several neighborhoods and one of our parks along the way along the green way are manhole covers and sewer pipes that we have invited the public and community members to come and paint. There is an application process but you don't have to be an artist you can just be someone who likes art or likes painting, you can be a part of a group or you can be an individual and it's a fun way for the community to show their creativity and also everybody for. -- to everyone that uses the green way some are funny. The giraffe some are more meaningful the turtle with the Tree of Life around it and showing more environmentally inspired pieces.

Then the design that the applicant submits does have to go through an approval process before we can get started on the project but it is all volunteer work from people in the community. So they don't get paid to do this. They are just doing it for their love of the community and their love of the art. We as a town do have it in our budget to provide the supplies and we do a little bit of maintenance around the actual piece so
that way it is accessible for the artist and we do maintain the weed eating around it so that way it doesn't get overgrown we did add two -- we did add a sculpture on the green way this past year. It was Archimedean solid shape and the first piece was actually stolen off of the green way. And since then we have learned to put more secure measures in place on how to attach it to a pedestal so we did replace it with another piece and we eventually found the piece that was taken and we have a plan to put it in another park but that is a risk of putting public art in an area that's kind of out of the way. There's not a lot of traffic in the evenings. There is a lot of traffic through the day. But otherwise nobody probably saw it happen.

Some background about a specific project that we have. There's a road hump that crosses McDowell Street which is in our cultural arts district of downtown Matthews and this area is home to the Matthews Community Center and the McDowell Arts Center. Next door to this is the elementary school and there's also a church on the other side of the drive so it's an area that gets a lot of pedestrian traffic and some driving traffic, as well. There's a road hump crossing area on McDowell Street that gets a lot of pedestrian traffic all times of year, during the school year the elementary students and their parents are crossing it in the mornings and afternoons to get to and from school. During the summer, summer campers are crossing the area to get to the playground or to a different building. During Labor Day weekend with our big festival pedestrians are walking through the streets and the directional arrows that are by this hump are covered over by graft fenders and people often trip because they don't see the arrows when cars drive on the street they are not necessarily looking for pedestrians because it looks like a road hump and not expecting pedestrian traffic unless they were familiar with the area so we wanted to bring attention to this area make it more visible for both pedestrians and drivers and to help create a safer area.

We painted what you're seeing is a temporary installation right before our Labor Day festival to see how it would hold up to traffic, how it would be perceived by the town, the Board and just the general public and to bring awareness to the area. This is a really inexpensive project we just used finger paint and rollers and we did it ourselves as staff. As you can see Public Works stepped in when our lines weren't straight enough for them. So they made it look even better.

The paint did hold up for several weeks and we eventually used a pressure washer to clean it off but the town Board liked the idea of this being an area for public art we were given a green light to go ahead and put something more permanent there in that area.

So about this time the community change grant through America Walks came about. And this is a perfect opportunity to try to get funding for this road hump crossing area. Our goal was to have a unique mural planned for this area. We hope to include community engagement by having community members help paint the mural. The mural would incorporate important themes in the history of the town and would beatify
the area as well as bring attention to the crossing area and the pedestrians who utilize it with the hope of improving pedestrian safety in this area of town we would have loved to have involved the school and have them be a part of the painting or involve the community members which is the part of the original plan but by the time we got to actual installation time COVID-19 happened so we weren't able to involve any of the public.

We did receive this grant, by the way. From America Walks.

So this is a little bit about our process of public art in Matthews and then how it related to specifically to this project. We put out a call for artists back in mid November. We received the application from five different artists.

The artists were asked to create a design that would incorporate important features and themes of Matthews and the history of the town. Artists submitted at least one design for consideration. Our parks recreation and cultural resource department staff narrowed it down to the top three artists based on their submissions the town’s public art process includes having a public input meeting to let people know about the potential public art piece and also gives the community an opportunity to come and share their opinions on the location or the piece itself.

The Advisory Committee chose the artist based on seeing two to three different designs from the top three artists that they were shown. They voted for this particular artist, her name is Muriel. And they liked her artwork and specifically liked one design that had dogwood flowers on it we have other art in town that focuses on different pollinators and the town of Matthews is a bee city USA and also a native city so the dogwood flower not to mention dogwood is North Carolina State flower and the bees both give a nod to both of these titles.

And there is the image that was selected.

So Muriel sent in a total of five different designs. And once the dogwood design was chosen I shared this image with our engineer from a safety aspect because that was important to include. The only changes mentioned were to add a little bit more contrast which just meant the artist had to shift a couple of things over. So our public art definitely involves a lot of different departments and isn’t just within our own department. Public Works also has a large investment in our work, as well. Because they are usually involved with installation, especially with sculptures or getting street signage, street closures and things like that. They are wonderful to work with.

So once we got approval of this artwork we had to schedule installation with the artist she lives about two and a half hours away. And is -- has full-time employment elsewhere so we had to work around her work schedule and also schedule it around the weather. It’s been pretty hot here for this area. In the 90s and if we had waited any later in June it would have been too hot to paint on the asphalt. We also had about two weeks straight of rain so we were also working around that. Whenever she came this past Friday is actually when she started, it rained that evening but luckily we had
beautiful weather for the rest of the weekend. So that worked out really well.

And even though we couldn't have the public come and paint this project with us, we did put it out on social media and let them know that we were installing it. Let them know to stop by, talk to the artist, become involved in that way. And because it was beautiful and this area is really close to the green way, there were a lot of people who were walking or biking by to get to the green way who stopped and talked to her as she was painting it.

And the next two slides are images of the process and the finished product. We did a cool time lapse video that showed most of the process and we had posted that on our social media page on the town's Facebook page and overall considering we had all of that rain before and the beautiful weekend was a nice change and she was able to get this completely installed in under three days she also put a couple of coats of sealant on top of it to help preserve the paint. And hopefully it will last a little bit longer than it would otherwise. We also know this is a temporary installation because it is on the road and there are cars that drive over it but we hope it will last for a while.

I did include some resources here. And in the PDF version that will be available later. They are clickable links. So you'll be able to access the Art Walk Challenge if that's something that you're interested to do in your own community. Because we are right outside Charlotte, North Carolina, Charlotte has a ton of public art and they have a big street art scene so those are a couple of links to different projects that take place over there. And I also listed my contact information if anybody wants to reach out, has any questions, how to get involved with your local Government. Or if you are on the Government side, maybe where to start or how to get in touch with artists.

So thank you so much.

>> EMILIE BAHR: Thank you, Melissa, that's really great stuff there. And thanks to all of our presenters today. We have plenty of time it looks like for Q&A. Kelsey, do we have any questions?

>> KELSEY CARD: Yeah we have a lot of really great questions. I think there were a few from Melissa here with some of the installations so we can start with those and then kind of work our way back a bit.

So a few of the questions that came in were from people wanting to know if -- let's see. The mid walk crossings there was someone that wants to install mid block crossings in their city but they have been told it poses a hazard by their DOT how did you get the colorful crossings approved there was another question that echoed that as well and they also wanted to know what the budget was like and if you had any concerns around people with visual impairments when taking into account the multi-colored crosswalk.

>> MELISSA JOHNSON: These are great questions. So to start with the approval, the street where this was located, there's still some question as to who actually owns it. Is it a town street? Does DOT own it? But
because the town does maintain it, we were just able to do it. And it was a small enough project that it didn't get large attention from DOT. So we just did it. (Chuckles).

>> MELISSA JOHNSON: As far as the budget, the grant actually provided most of the budget for this project. We do have a budget for public art in our department’s budget. But this specific one with the grant we were able to pay the artist more than we would have been able to do so otherwise. And then we also provided a stipend for the artist in case -- you know to cover any of their supplies and things like that.

As far as considerations for someone with visual impairments, there are the round dots at the cutouts right before you approach it. There wasn't -- honestly there wasn't a lot of specific consideration or planning for an individual with a visual impairment in the actual design. I think that is important to do. And I'm afraid that we did not take that into consideration in the plan of that design.

>> EMILIE BAHR: Thank you so much Melissa so this is one I think you all can weigh in on we had a few questions about just the longevity of the art that was put up and the maintenance that goes into that. People were wondering, you know, and touching on the fact that it can be a difficult aspect of infrastructure so how does someone know or what does one look for when considering artists and then dealing with the maintenance of those installations?

>> OPHELIA CHAMBLISS: This is Ophelia. A lot of the pieces I do tend to be larger and people tend to be looking for something that's going to last a really long time because they are paying you know a decent amount of money for it and sometimes they are through grants and they are also through private clients so it's a question of what materials you choose to use. I work either on steel or on the mural fabric when applying the mural fabric to buildings it actually kind of maintains the bricks for them. And eliminates any of that crumbling. And the paints that I use are light fast high resin paints that are good for outdoors for about 35 to 40 years without any fading. So again it's about the materials that they use. And some of the practices. And there are UV coatings that you can use, as well.

>> Thanks, Ophelia, Karla, did you want to weigh in on that at all and touch on some of the materials, as well?

>> KARLA OSETE: Yeah, sure, I also before approving a project consider using durable materials in sculpture I use steel. And if it's a mural, I would use 100% acrylic paints and make sure I do prime the walls.

As to what maintenance how it's pertained, it can get tricky. Right? Because I don't know if it's only me, but I tend to be too attached to the works of art I do. And I want to be the one who maintains it so that it lasts. Because I put too much heart into it. Heart and work.

But it happens that depending on who you work for, they will want to take ownership, too. Unfortunately just like if they were paying for a fence or a door. And
they will say, hey, no, don't touch it, we'll take care of it. So that's one of the downsides of putting public art. Because to begin with, you do it with unconditional love. But also you have to be willing to let go. To let go and I mean if art appreciators will always maintain pieces out there. And as an artist, if you see they don't then step up to the plate because you care for the piece. I hope I answered.

>> Yeah, thank you so much, Karla.
Melissa, did you have anything to add to that?

>> MELISSA JOHNSON: I would say it depends on the piece as far as the maintenance. There are some pieces where we do ask the artist to stay involved. And sometimes they want to be just like Karla was saying. We have a sculpture for example that is made out of recycled materials. And it started to have a lot of wear and tear in the parts and the artist actually just came back to weld on a couple of the petals this was a bee structure a couple of petals started to fade so she actually came and welded it back on and put more paint on it and more clear coat and there are some projects we maintain whether it's just by putting on more coats of sealant or getting in touch with the artist to find out the best way to take care of it and we also look for durable materials and we make sure we know what the artist is using before we purchase the art or before the art is installed because that is important to know, as well.

>> Great, thank you so much. We've also had some questions around just the impact and engagement of different installations.
So do you notice an impact between the temporary installations versus more permanent ones? And also just in general if you take note and measure at all the increases in people walking and moving since the art is installed?

>> MELISSA JOHNSON: Sure --

>> KARLA OSETE: Well, I -- go ahead, Melissa.

>> MELISSA JOHNSON: Sorry. I would say we do notice an increase especially right after a piece of art is installed. Whether that's just from promotion or if it's something that has been installed in place or created in place and people have been around it and involved in it. And especially since we were on quarantine a lot of people were outside walking noticing public art in our town more. Which has been really great.

>> Great, thank you, Melissa. Karla?

>> KARLA OSETE: Oh I wanted to say that I've been able to measure it by the use of my Instagram page. On the public pieces I put my Instagram address. And it is so rewarding to see that walkers take pictures and then tag the artist. So that's the way I found that people actually you know pass through there and then spread the word around and then people start sending data so I can measure. Right here I mean for a fact because we're a border town -- border patrols patrolling bikes on mountain bikes. So you know, I've encountered them where my pieces are because during trails -- they are on trails in the middle of nowhere and they have actually taken ownership of the place because they do appreciate the pieces on that property.
Thank you so much. Ophelia?

OPHELIA CHAMBLISS: Yeah, I've had people take pictures in front of the pieces. They might tag me in it or it might show up. I use Google Analytics. So whenever an image or a mention of the art shows up in places, I get an alert through the Google Analytics.

And I've had people -- I've gotten lots of referrals where people would see the artwork, see the name on it and would reach out to say, I really like this piece. Can you do a mural here? In our community. Because they recognize it was a community project.

So yeah, the visibility is there. And I've done some temporary ones like playground type things where the kids were able to interact with those. And they are short lived. But I remember kids saying oh I remember playing on that one.

That’s really cool. Thank you, all so much. So we’ve also gotten a lot of ideas -- or questions about the community organizing that goes into this. And the volunteer component.

So if you could talk a little bit about the importance of that. And also how you might remove potential barriers for getting community members to participate, as well.

OPHELIA CHAMBLISS: This is Ophelia, I'll jump right into this one right away. A lot of my projects are done through either civic organizations like City Government and County Government or even through clinics and hospitals or neighborhood associations. So I have neighborhood stakeholders as well as public grantees and city administration. And it usually just them taking interest in their neighborhood. And very often I spend time walking around that neighborhood. And asking them questions. And have you seen this. And done -- coloring book pages of sketches of the artwork to get the kids involved.

But I usually -- part of it is an agreement with those stakeholders that they will bring the people in. And I will help them bring the people in.

And so it's a very -- it's quite the ground game. Lots of walking, lots of talking to people. But yeah, definitely developing a real partnership in this.

Thank you so much. Karla or Melissa?

KARLA OSETE: I do agree that in order to get to more -- to get volunteers, you do want to look for partnerships with local organizations. And involve them. If you want to go have them being the champion of the project. But it all depends on what the project is and the scale. If it's a small mural, then I probably just need one, two volunteers that I know they want to participate. But it depends on the project. Like for the bike sculpture, I did call for volunteers. But they had to have some experience with working with metals. Especially to protect them from hazard and stuff like that. But yeah, working with local organizations is the best way to get the volunteers.

Thank you. Melissa?

MELISSA JOHNSON: I would agree with everything that they said, I don’t have
much to add. I think it is important just depending on the neighborhood where you are putting in the public art that they do have a say and whether that's just a promotion of the upcoming project, having public input meetings, especially if you're a Government organization, making sure that the community has a voice and can share their opinion on the project. Even just the location. You would be surprised how many have strong feelings about it.

>> Great, thank you so much. So we've had a question from one attendee about how to contact artists and muralists for doing these installations.

So they were wondering if there's a resource, like a centralized resource, to find artists that you all know about. Or is it something that's someone should just kind of put the time into finding people that they like who are local and reaching out to them.

>> OPHELIA CHAMBLISS: I think most artists have websites or you can Google most artists but there is a public art network where you can register and you can look for artists through there but I think a lot of people look just for different styles and it's -- the artist promotion and putting themselves out there as a public artist or muralist. I have two different websites. One for my fine art and paintings. And one as a muralist because they are kind of two different things.

>> Thank you.

>> MELISSA JOHNSON: This is Melissa. I would say that whenever I'm looking for an artist, obviously it depends on the project itself. Sometimes I contact an artist directly based on what I've seen on their website or seen through social media in our area, especially if I'm looking for a local artist I also work with the arts commission and arts and science and local artist guilds to see if any artists fit what we're looking for or even if we're just throwing out an idea and looking for an artist a lot of times I'll start on the local scale and then expand a little bit bigger.

>> Thanks so much, Karla, anything to add?

>> KARLA OSETE: Well, as an artist, I only use my Instagram per se because I have you know my full-time job and art is kind of my lifestyle and it's with me. But I'm not quite ready to be 100% working on that. So I don't have a webpage or anything. But I would say that a perfect resource to find artists are local museums, galleries, the Art Commission for every state. And online pages.

>> Great thank you all so much. So we still have a number of great questions and we'll try to ask just a couple more.

One that's come in that's quite timely is, you know, how comfortable are you taking political stances in your art, especially if the community is excited about it? Particularly can public art play a role in this current effort to defend police.

>> OPHELIA CHAMBLISS: This is Ophelia I'll jump in here right now I think there's a big call for -- based on the circumstances both COVID-19 and the Black Lives Matter movement to -- for communities to identify themselves as being supportive of and partners in and champions of getting through this together. So I've done a couple of
Black Lives Matter type mural pieces that might get permanently installed some place. But also more work in identifying neighborhoods. And the strength and diversity in neighborhoods.

I think as artists, it is kind of our job to record this history. And to mark these moments. And we do more than make pretty pictures. We make statements. And I think that's what gets saved. When we talk about museums and when there was a fire in Notre Dame, people go out and they save artwork, they save those things that are createable and appreciate in value.

So I think right now is a really important time for artists to do that.

>> Thank you, Ophelia. Anyone else want to weigh in on that?

>> KARLA OSETE: I can put my two cents into it. I do have a few political subject pieces. The one that I showed you is of -- it's well received. It's beautiful. But there are others that I've done showing per se the international border wall and people hugging across the wall. So surprisingly, I've found that those are the pieces that have more success with people because people feel connected. One of the purposes I've learned of art is to generate a feeling, a connection, a memory.

So the few pieces I've done with political contexts are the most popular I would say.

>> Thank you, Melissa?

>> MELISSA JOHNSON: So as a small town Government we have to stay somewhat neutral in politics here. But I do want to give a big shoutout to Charlotte who just painted yesterday just installed a huge Black Lives Matter down the main street in uptown Charlotte similar to the one that's in Washington D.C. but each letter has a different -- different designs inside of it and they brought together so many different artists. And they paid the artists to do it. It's an incredible piece. Very moving. I think that art speaks to the people and can definitely just be so important in times like this. It's very important.

>> Thank you so much. We really appreciate all of the great questions. They are not lost on us. We are going to be sending those out to panelists so if they have time to answer those we will be doing that and sending it back out to you with the recording. So I will toss it back to Emilie here now to kind of wrap us up.

>> EMILIE BAHR: Can you hear me.

>> KELSEY CARD: We can.

>> EMILIE BAHR: And you can see my screen, great. Well, thanks everybody, again, thank you to our sponsors, thanks to our participants, thanks for our panelists obviously and thank you for all of the great questions. Today’s webinar has been recorded and it will be archived should you wish to rewatch it or share it with your colleagues. And I also want to let you know before we leave you that our next webinar will be June 23rd and we'll focus on pedestrian safety on tribal land. So I hope that many of you will join us for that one. Thanks so much for being here today, everybody.