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Cataloging Public Art in Lewiston and Auburn

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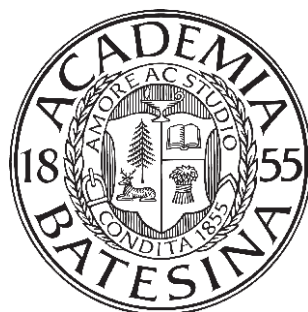
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Cataloging Public Art in Lewiston and Auburn

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In Partnership with Sheri Withers**

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EXECUTIVE SUMMARY

This project explored the significance of public art to the cities of Lewiston and Auburn, Maine. It examines existing public art in the two cities, addresses issues of awareness and accessibility of public art in this community, and reviews the value of public art with respect to culture, history, sense of place, and community. This project involved the development of various devices (a database, walking tour, map, and literature review) to convey the information we collected with regards to the previous aims.

To increase awareness of L/A's public art within and outside of the local area, we compiled information about public art around Downtown Lewiston and Downtown Auburn. All of the information collected through this project is accessible through a website (<https://lapublicart.wixsite.com/home>) and brochure (with maps and suggested walking tour). The majority of the information collected for the project came from Lewiston, which is home to 86% of the area's public art. Differences in regulation between the cities may be responsible for the lack of public art in Auburn.

It was found that the majority of public art in Downtown Lewiston was created by a small number of the total artists identified by this project. An increase in accessibility of the creation of legal pieces of public art could inspire art that better reflects the voices and visual style of the broader community. This project aims to increase accessibility by producing artist and event pages on the website so that people from the community are better able to reach out or go to an event if they want to be involved with public art in L/A.

Scholars have found that a person's involvement in public art leads to an increase in sense of belonging and pride in a community. Through a synthesis of surveys sent out to artists and case studies from other cities with public art projects, this project discovered the value of public art to local artists and communities in cities similar to Lewiston and Auburn. Community engagement was the most important value identified through this process. This was followed by culture, which was always regarded as positively impacted by public art. The involvement of youth was another important value, as public art tends to empower youth within their communities and enhance their cultural experience. Incorporation of history was also identified as a valuable aspect of public art because it enables residents and visitors to reflect on the area's rich past. Finally, economic development, though overlooked by most artists, was seen as a positive outcome of public art intertwined with the other identified values.

Finally, this project recommends future steps for public art in Lewiston and Auburn. These include the creation of public art projects that involve community members, increased participation in public art creation and sponsorship by businesses and organizations, the adaptation and continuation of walking tours that highlight public art, ensuring that public art positively reflects the cultures present in L/A, encouragement of youth involvement in public art, and acknowledgement that public art can counteract negative stigmas toward residents and neighborhoods.

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INTRODUCTION

This report presents the results of a semester-long study of public art in the cities of Lewiston and Auburn, Maine. We worked with Sheri Withers, an artist and the owner of the Hive art cooperative in downtown Lewiston, to develop and carry out this research.

Through discussions with Withers, we determined several needs that this project aims to address. First, information about public art is limited or does not exist in a place that the local community can easily access. This makes it hard for members of the L/A community outside of the existing circle of public artists engage in the public art scene as either an observer and artist. Additionally, more information about local public art and artists could help investors, businesses, and organizations to sponsor public art in L/A, making it more economically feasible to create public art. A second reason this project was necessary is that public art can spur economic development, which has been a focus for the city of Lewiston since textile mills and other industry became obsolete (See Appendix 1 Section 1). Lastly, public art can increase residents' pride in their home and change outsiders' opinions of a place, which is important to creating a stronger community and culture within the cities of Lewiston and Auburn.

We developed three goals to address these concerns. The first is to increase awareness of public art in Lewiston and Auburn, the second is to increase accessibility of the creation and enjoyment of public art, and the third is to understand how public art is valued in L/A to inform recommendations for creating public art in the future.

METHODOLOGY

To address our first and second goals, we collected information about public art and artists in Lewiston and Auburn and created a website and a brochure to display that information to different audiences (See appendix 2). To address our third goal, we interviewed a subsection of local public artists to ascertain their opinions of the value of public art in L/A (See appendix 3). We also conducted a literature review to provide information to assist in addressing all three goals (See appendix 1). We undertook the steps outlined below over the course of four months.

Data Collection Methods

We collected data through a cyclical process of surveying art and interviewing artists. On survey trips, we recorded descriptions of art pieces, marked their locations with a handheld GPS unit, and took pictures of them. We then interviewed the artists of the pieces of public art in L/A we had recorded via email (See Appendix 3 for questions and responses). Some of these interviews revealed additional pieces of art, which we then surveyed. This helped us compile a more complete picture of public art in L/A using the collective knowledge of many many artists.

This is the order of data collection throughout the semester:

- Preliminary Survey: Withers took us on a walking tour that she had used for past events and told us everything she knows about the pieces we pass. She also gave us contact information to start our first set of interviews.
- Preliminary Interviews: We reached out to the artists identified by Withers with a series of questions about themselves, their public art piece/s, their personal connection to public art, and their vision of L/A's future (See Appendix 3 for interview questions).
- Second Survey: The interviews brought up some additional pieces of art so we surveyed them using the techniques outlined above.
- Secondary Interviews: The interviews revealed more public artists, so we sent them the interview questions. We also sent reminder emails to artists who had not responded.
- Third Survey: We surveyed more art identified by artists or members of the community that we informally asked about public art. At this time we also expanded our survey radius into Auburn.

Literature Review

We undertook an extensive literature review concurrently with our data collection. Using scholarly sources available through the Bates College Library, we researched:

- The history of Lewiston and Auburn
- Local regulations pertaining to the creation of public art, graffiti, and vandalism
- Case studies of cities with established public art efforts of varying sizes
- Public art's potential effects on gentrification and economic development
- The physical and thematic accessibility of public art

These findings are discussed in the section below and included in full in Appendix 1.

RESULTS AND DISCUSSION

Addressing Goal 1: Awareness

In order to increase awareness of public art in L/A, we first had to collect all available information about existing public art and organize it in one place. Using the data collection methods outlined in the previous section, we identified and catalogued 38 individual pieces of public art in Lewiston and Auburn and 36 individual artists that contributed to the creation of one or more pieces. We could not identify the artists behind six of the artworks we identified, so there are definitely more public artists in L/A that were not included in this project (See Appendix 2 for more information).

All of the information about artworks that we collected through the course of this project is included on our website and brochure in the form of maps and a walking tour of public art in downtown Lewiston (See Appendix 2 for more information). These products will make the information that we collected available to the L/A community and visitors. The website is

written to be useful to both locals wanting to get involved in public art and outsiders wishing to learn more about L/A's public art. The brochure is geared towards visitors to L/A looking for something fun to do while they are in town.

Most of the information we were able to collect, and therefore most of the information on our website and brochure, was about public art in Lewiston. The majority - 87% - of the art that we identified was located in Lewiston (Figure 1). The types of art present also differed between Lewiston and Auburn. The most popular type of art in Lewiston and overall was murals, though the most popular type of art in Auburn was sculpture.

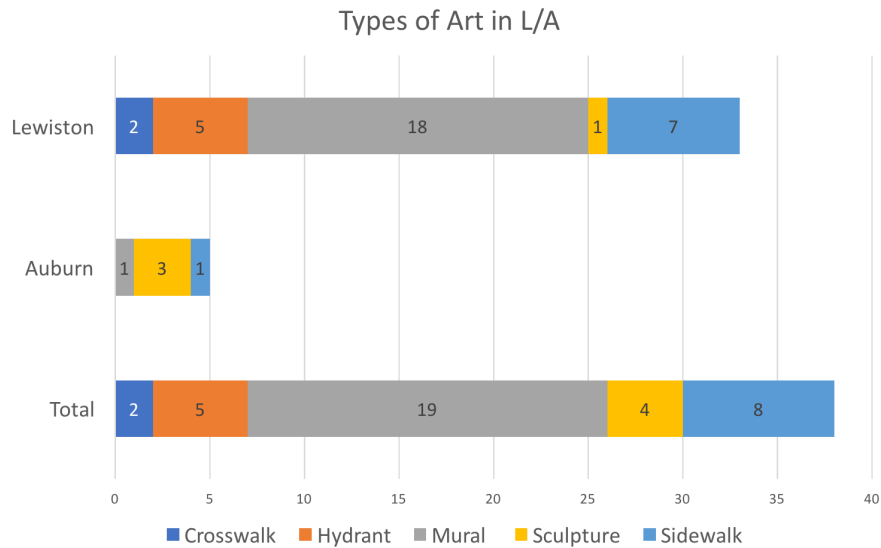


Figure 1: A stacked bar graph showing all of the identified pieces of art in Lewiston and Auburn broken out by location and type. The top bar shows the 33 works of art identified in Lewiston, the middle bar represents the 5 pieces of art identified in Auburn, and the bottom bar shows the 38 pieces of art identified in total.

The differences in the quantity and type of art between the two cities can in part be attributed to the city governments' different approaches to the regulation of public spaces. Generally, Lewiston takes a much more relaxed stance towards the creation of art on both public and private properties than Auburn (See Appendix 1, Section 2 for more information).

These regulations are important for public artists to know in order for them to avoid potential fines or the removal of their piece. Our website increases awareness of these regulations by making them more transparent: we created a page devoted to explaining the pathway through which public pieces can be approved by the Lewiston city government. We wrote about the potential problems associated with creating public art in Auburn, rather than how to create public art there, because we were not able to identify a pathway through which public art projects there could be approved.

Addressing Goal 2: Increasing Accessibility

Through our surveys, we found that the creation of public art in L/A is concentrated in the hands of six artists, who created more than half of the public art in L/A (Figure 2). This concentration could be the result of the general public not being aware that they can create public art or not knowing how to go about creating public art. More study is needed to determine why this is the case. Regardless of the reason, this finding indicates that the creation of public art could be made more accessible to more members of the community so that the public art better reflects the people of L/A.

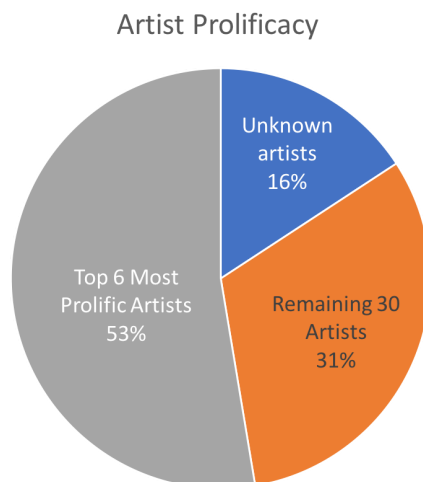


Figure 2: A pie chart showing the percentage of art identified by this project that was created by different groups of artists. Only six individual artists created or collaborated on 20 pieces of art, while the remaining 30 artists created or collaborated on 18 pieces. The six pieces with unknown artists are included in their own category as we can not be sure which or how many artists created them.

We address the concentration of public art through our website in two ways: by creating artist pages and having a space to publicize events. The artist pages are composed of artist biographies, pictures of their public art, links to their personal and studio websites (if applicable), and selected responses to the interview questions. Only artists that we were able to interview have artist pages. The pages will increase exposure for artists and allow people who want to get involved in public art to reach out to established public artists. The event page will allow artists to publicize art-themed community events to a wider audience. This will allow local people who would like to get involved in public art to meet artists and create art, which would expand the art community and increase the diversity of public art in L/A. It is important for public art to reflect the community that it is situated in, as the benefits of public art on locals' pride in their place and the positive economic development hinge on a place's public art reflecting its people (See Appendix 1 for more information). We provide recommendations for community public art events in the Recommendation section of this report.

Throughout our literature review, various sources stressed a different aspect of accessibility: the importance of creating public art that is inclusive and captures the culture and voice of all members of the community (See Appendix 1 Section 5 for more information). All of the art we surveyed is physically accessible, but “unfettered physical access is an empty gesture if the public does not feel that other forms of accessibility are within its grasp too [including]... placement, funding, and content of public art... (Knight 2008, X). In addition to the location, funding, and content, inclusion in the design process, and opportunities to create public art are accessible to all members of the community are also important parts of accessibility. Other than increasing awareness of public art events, impacting these things was outside the scope of our project. We address these issues further in our recommendations.

Addressing Goal 3: Determining Value

Results of Value Survey:

In total, 12 of the 14 artists that we contacted replied to the interview email. It is important to note that we identified 36 total artists, and were only able to interview 12 of them (Figure 3). Therefore, the results of the interviews are unlikely to represent the perspectives of all artists that contributed to the public art we catalogued in L/A. However, the interviewed artists were responsible for creating more than 50% of the total public artwork we catalogued in L/A, and therefore their perspectives are valuable to include (Figure 3).

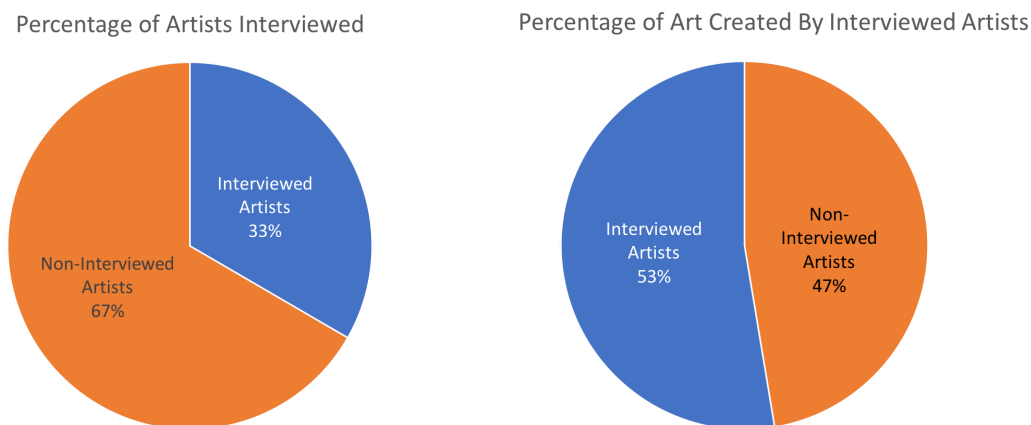


Figure 3: [Left] A pie chart to represent the percentage of interviewed artists compared to the total artists catalogued for this project in L/A. [Right] A pie chart representing percentage of art catalogued in L/A for this project created by the 12 artists interviewed by email.

Of the 12 artists that responded to the email interview, only nine answered question three about the value of public art in L/A (See Appendix 3). There were a variety of responses, which can be observed in Figure 4. We then used the responses from this interview combined with information from our literature review case studies to determine what the value of public art in cities like Lewiston and Auburn (Figure 5; Appendix 1 Section 3).



Figure 4: A word cloud created to depict the variety of responses from email interviews and the frequency of each response in comparison to others. The larger the word is, the more times it came up in the interviews.

Values of Public Art Identified By Artists who Replied to Survey Question About the Value of Public Art

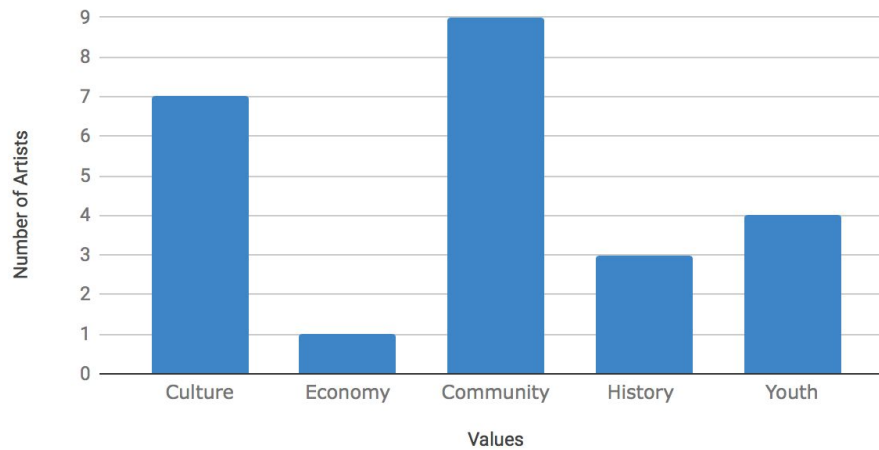


Figure 5: A bar graph that represents the values of public art identified by the nine interviewed artists that responded to question three of the artist email survey.

Values Identified

Community Engagement

Community engagement was identified as the most important value of public art; 100% of the artists that responded mentioned community in their reply. The literature review of the city of Philadelphia and Wayne County echoed this, particularly in projects that the community was directly engaged in the design process of public art (Appendix 1 Section 3). These selected quotes from artists emphasize how public art can foster community engagement: Kate Cargile writes, “[public art] helps show a community's identity and individuality. It’s a way for people to

get involved and make connections” (Cargile 2017, personal communication). Courtney Schlachter writes, “Public art is of the utmost import to communities like ours; it sparks conversations, makes connections, and inspires” (Schlachter, 2017, personal communication). See Appendix 3 for more quotes from interviews on this and all topics.

Although Julia Muzyka states that “Lewiston has many artists from different backgrounds that often collaborate on projects,” the collaboration does not extend beyond the art community to the extent that it could (Muzyka 2017, personal communication). Our findings indicate that collaborative art pieces are actually relatively rare (Figure 6), though the Wheatpaste Mural (Image 1) and the Auburn Art Wall (Image 2) had ten and eight artists work on them respectively. With the exception of the Wheatpaste Mural, none of the identified public art pieces in Lewiston have been created by members of the Somali community. It is important to note that the Wheatpaste Mural was a project initiated by Lewiston High School, Tree Street Youth, and Healthy Androscoggin, and was not a personal or grassroots initiative. Our findings suggest that the public art scene is missing a large and vibrant portion of L/A.

Collaboration in L/A Public Art

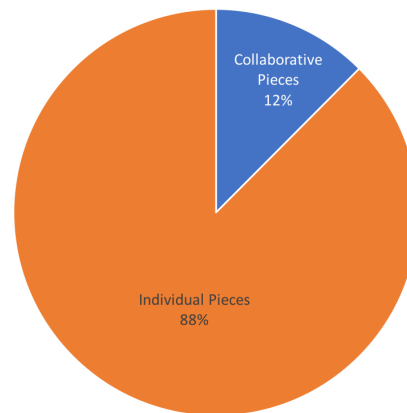


Figure 6. A pie chart showing the percentage of art pieces with known artists that were created by one or more artists. Unknown pieces are not included as we can not be sure how many people worked on those pieces.



Image 1: A community wheatpaste mural was created by artists Abdullahi Abdullahi, Mahado Abdullahi, Abdiaziz Abukar, Aisha Abukar, Hamza Aden, Ramadhan Bishar, Sahro Dakane, Hawa Hassan, Najma Mohamed, and Farah Yusuf. It was a project that combined youth groups, schools, and art groups.



Image 2: The Auburn Art wall by Kristin Malin, Gary Cooper, Lois Strickland, Denis Leblanc, Steve Traficonte, Duncan Slade, Penny Hood, and Ellen Rawding.

Enhancing Culture

Culture was identified as an important value based on the fact that seven out of nine of the artists that responded to the value question of the survey identified that public art contributes positively to the culture of L/A (Figure 5). Muzyka says, “public art adds uniqueness to the space, and pays tribute to the community’s history and culture” (Muzyka 2017, personal communication). Hewitt, creator the the Lewiston Rattle (Image 3), writes about how growing up near mill-working communities influenced his work. He says, “the energy and culture of these communities and the values of church, family, and work have infused my artwork and are the foundation of my imagery and symbols” (Charlie Hewitt Biography 2017). He also tries to represent various cultures in his work, such as the Somali population in Lewiston and the

Franco-American population. He speaks specifically about how culture influences how he creates art, but he also tries to positively influence the culture of an area through his work. The GoFundMe page that helped pay for the installation of the Lewiston Rattle states, “when placed mindfully in public spaces, [sculptures] can inspire imagination and pride among generations of a community” (L/A Rattle Go Fund Me 2015).



Image 3: The Lewiston Rattle by Charlie Hewitt.

Various other pieces try create a positive culture, one specifically being the graffiti off to the side of the bridge between Lewiston and Auburn. It is the words Hope and Love spray-painted across the cliffs by the falls, and although the artist for this work is unknown, it creates a culture of positivity (Image 4). A piece by Sheri Withers painted on the sidewalk has a similar objective (Image 5). However, our observations reveal that L/A both could work to incorporate more aspects of Lewiston and Auburn’s culture in the content of art pieces, and engage more members of the community in the public art scene.



Image 4. Hope, Love graffiti on the Lewiston side of the Androscoggin River. Artist unknown.



Image 5. Hope, Love, Grow sidewalk tile by Sheri Withers.

Engaging and Empowering Youth

Although only four out of nine artists interviewed in the value question identified youth engagement as a value of public art, case studies from other cities prominently mentioned how public art can empower youth within their communities and promote positive culture (Appendix 1, Section 3). A few artists identified youth as an important part of the community, such as Douglas Haig who writes, “I want kids growing up and being interested in art and pursuing careers that require creativity” (Haig 2017, personal communication).

Currently in Lewiston and Auburn, the only piece of artwork that is created with the involvement of youth is the wheatpaste mural (Image 1). This piece of artwork is a temporary installment and is likely to be removed in the next few years. Our results indicate that the representation of youth pieces in L/A does not reflect the sentiment of artists who responded to the survey question regarding value, nor does it reflect the findings from the literature review.

Representing History

Both Lewiston and Auburn are rich with history of industry, and immigration. The abandoned mill buildings are just an example of the history that remains within these cities. One third of the artists surveyed in the value question responded that including history within public art can be valuable. To some extent, both cities already do this. The Lewiston Rattle, has some “specific, identifiable references such as the Iron Cross, alluding to Marsden Hartley’s iconography; a nod to Franco-American heritage with a fleur-de-lis; and to the Somali population, using the country’s shape and colors of blue and white” according to designer artist Charlie Hewitt (Hudson 2016). The other sculpture, a waterfall with shoes mounted on various steps, is in Auburn, which represent the shoemaking industry in Auburn. The crosswalk in front of Simone’s Hot Dogs was created with the “goal to design [a] crosswalk to pay tribute... [to] the iconic Simone’s Hot Dogs which is a fourth generation family owned business that has been in our community since 1908” (Therrien 2017, personal communication).

However, we have found that artists in L/A have not deeply explored the ways that public art can specifically represent the history and people of this place in the same way that artists in other cities like Philadelphia and Richmond have (Appendix 1 Section 3). Although a few murals, including the murals on the exterior of the pawn shop, perhaps allude to local history, we were unable to gather conclusive data. Our findings indicate that there could be a greater focus on history within the content of art to reflect the responses of interviewed artists and content from our literature review.

Increasing Economic Growth

Only Withers explicitly mentions the ability for public art to lead to economic development in her interview response. It is important to note that this is not seen as a primary value for many artists. In case study cities, it is seen as one of the positive results of increasing

public art and is intertwined with the other values of public art: creating a positive culture, involving the community, and communicating history and identity.

In cities like Lewiston and Auburn, this is a highly attractive result for businesses and the city council because economic development can greatly enhance the lives of many citizens. Withers, our community partner, writes that “the recognition of a community's arts and culture assets is an important element of economic development” (Withers 2017, personal communication). Withers and the case studies suggest that collaboration between businesses and artists helps to both promote businesses and to create a dialogue between community members and artists (Appendix 1, Section 4). Most importantly, however, the public art in Lewiston and Auburn can attract visitors and give these cities something unique to inspire people to come.

Some scholars have voiced the concern that the economic growth created by public art can lead to gentrification, which may lead to displacement of the local residents (Zebracki and Smulders 2012, 617; Lees and Ley 2008, 2382). L/A already have some programs in place to help low-income households, including the Community Development Block Grant (CDBG) program and the HOME program (See Appendix 1 Section 2 for more information about gentrification and L/A’s housing policies). Furthermore, after speaking with Misty Parker, Lewiston’s Economic Development Specialist, we learned that Lewiston already has the intention of building a mixed-income apartment building across from the Hive and Forage on Lisbon Street, which supports income diversity (Misty Parker, personal communication). Our results indicate that it is important to recognize that public art can lead to gentrification, and to be aware of this as the public art community continues to grow.

RECOMMENDATIONS FOR FUTURE STEPS

Through a synthesis of our data and our findings from the literature review, we have come to several recommendations to expand, diversify, and publicize public art in L/A. They are presented below, organized by which project goal they satisfy:

Awareness

- Continue to expand public art walking tours and the L/A Public Art website when new pieces of art and artists appear.
- Create an app that helps people follow the walking tour and provides information about the art. This would add another dimension of interaction and engagement with public art.

Accessibility

- Create public art projects that have the potential to engage members of the community who may not consider themselves artists. This could, for instance, be the creation of a community art piece in which members of the community are invited to participate; the formation of a public art competition that allows anyone to submit an idea for new public art; or the conducting of a community forum that discusses potential plans for future

public art. With more community input into the design and creation process, Lewiston and Auburn both could foster the creation of art that makes all members of the community feel welcome and heard.

- Make a strong effort to engage community-based organizations, city agencies, nonprofit organizations, schools, the private sector, and philanthropies in mural design and construction. This could encourage financing and sponsoring of more public art and create a stronger base of support for public art.
- Embrace diversity through public art. Be sure that works of public art provide images and designs that represent the cultures of L/A in a positive way. This can lead to a stronger city identity and city pride, and could lead to economic development.
- Engage the youth of the community in art projects in schools, after school care, community centers, and other venues. This will not only help the next generation to value creativity and public art, but also could lead to some youth developing a deeper connection to this place or pursuing artistic careers.
- Work with the city government to ensure that low and middle income housing is being preserved, acknowledging that public art has the potential to raise rents and displace communities (See Appendix 1 Section 2 for more information).

Determining Value

- Survey the local population to determine if the values identified by artists represent the values of the community.
- Recognize that public art can represent the valued aspects of a community and positively tell the narrative and history of a place, while counteracting potential negative assumptions about a neighborhood. Incorporating more historical background of L/A through public art could negate assumptions about these cities and paint their history in a new light.

Recommendations from Artists

In our interviews, we asked each artist what their vision of the future of L/A is. These recommendations were created from those responses. They all satisfy our goal of increasing accessibility to public art.

- Find a way to create sculpture or installation art around town without it being prohibitively expensive. Look into crowdfunding efforts like those done for the Lewiston Rattle, or apply for grants that could make sculptures more affordable.
- Create a public graffiti wall to allow graffiti artists to have a legal space to show their work.
- Find a way to include ‘deeper’, or more reflective and thought provoking, content within the murals to make people question their own selves and actions. Incorporating more of

the history of L/A and promoting diverse perspectives from underrepresented communities are some ways to do this.

- Create “public canvases”: spontaneous events where the public can participate in the creation of a collaborative art piece.

Implementation Recommendations

Although these recommendations are helpful, implementing them within the cities can be difficult without concrete examples. We used the literature review cases studies specifically to inform some project examples. The following are some concrete examples pulled from those cities.

- Create community engaged art: Two existing examples include the Wheatpaste mural in Lewiston, and the Auburn Art wall. These pieces are collaborations between different assets of the community and include more people in the production of public art (Images 1 and 2).
- Create a public graffiti wall: Philadelphia has “unofficially” transformed an old coal loading dock into a public graffiti wall that graffiti artists can use as an open canvas. This has drawn visitors to the area and encouraged the city to transform the surrounding area into a green space. Additionally, the Philadelphia Mural Project uses the talent of graffiti artists to create murals (See Appendix 1, section 4).
- Start a mural or public art festival: Wayne County established a mural festival every year that brings local, national, and international artists together in a competition to create murals. Non-artists are encouraged to submit designs, and businesses provide a space and funding for projects (See Appendix 1, section 4).
- Create a network of art-friendly businesses and programs by inviting members of the community to collaborate on a specific project: Brunswick Public Art Association invites Bowdoin students to create public art projects designed to benefit the community in Brunswick, which are then voted on by community members. The winning design is then sponsored by a business within the city of Brunswick.

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APPENDICES

APPENDIX 1: LITERATURE REVIEW

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Section 1

Brief History of Lewiston and Auburn

The section of the literature review discusses the history of Lewiston and Auburn, including information about these cities economic growth over time, primary forms of industry, and population demographics. This will help us to understand why a public art initiative is necessary in L/A and the role it will have supporting these communities.

Originally, in 1768, the land that is present day Lewiston was granted to Jonathan Bagley and Moses Little by the Pejepscot Proprietors, a Boston-based land company. Bagley and Little were responsible for settling fifty five families and constructing a connecting road to Topsham. At the time of incorporation, the population of was 532 people. The city of Lewiston, Maine was

formally recognized as a town on February 18, 1795. The city is named after Job Lewis, a Boston merchant and former proprietor (Hodgkin 1994).

During the 1800's, the population of Lewiston quickly increased. The prominent and entrepreneurial Little family was one of the first to build a mill by the falls to harness the Androscoggin River's power in 1809. That mill building was burned down by an arsonist in 1819. After it was gone, new mills took the Little Mill's place. By 1830, the population was 1,549 people, although most were farmers (Hodgkin 1994).

Later, the Little family organized itself as Lewiston Water Power Company and created projects to build dams, canals, and mills. This business reached its height in 1848. Although the company was limited by the available funds, they were able to bring in Boston investors to finance these projects. These projects required labor, which attracted many Irish immigrants who were seeking employment. In 20 years, the population doubled to 3,548 inhabitants. Just ten years later, in 1860, the population had risen to 7,424 people. By that time mill owners had constructed and provided supervised housing for mill workers (Hodgkin 1994).

To accommodate the growing population, Lewiston and Auburn constructed a railroad spur which encouraged a population of French Canadian immigrants to come to Lewiston in the 1870's. These immigrants settled between Lisbon Street and the Androscoggin River, in an area that became known as "Little Canada". The population reached 19,083 by 1880 due to the railroad spur (Hodgkin 1994).

Subsequently, several fires on Lisbon Street destroyed stores, which opened real estate and led to the construction the Music Hall in 1877. After a fire in 1890 that burned an impressive city building, the current city hall was built. The population of Lewiston finally settled down by the 1940's, stabilizing around 40,000 people (Hodgkin 1994). After WWII, competition from abroad and from newer mills in the South, the Great Depression, and the development of synthetic fibers tarnished Lewiston's importance as a textile center (Leamon 1976, 6).

Lester Martin, a New York financier, slowly accumulated Bates Manufacturing Company stock until he possessed 51% of the company. Mainers regarded Martin as an outsider and believed that he would outsource the mill's work and shut down local mills. Their suspicions were proven correct when, in 1956, the Androscoggin Mill was closed, and then the York Mill in Saco closed a year after. The remaining mills stayed open as long as they were profitable. Hill Mill closed in 1971 and then Edwards Mill closed two years later. This left the Bates Mill the only mill out of the five original Bates Manufacturing Company mills operating. (Leamon 1976, 40-42).

During the 1950's, local Lewiston businessmen devised a plan to keep the existing Bates Mill intact. In 1954 they formed a group called the Lewiston Developmental Corporation, later known as Lewiston Community Enterprises. A decade later they were able to buy the remaining mill structures. New industrial companies were attracted to Lewiston for the amount of factory space and the rich dependable workforce. These mill structures soon were filled with several shoe manufacturers. Some of the other buildings held small businesses (Leamon 1976, 43).

In recent years, Lewiston has used some of the factory space in the mills for alternative uses. For instance, the Bates Mill has been converted into restaurants like DaVinci's, other businesses, and housing. The Continental Mill has been transformed into studio apartments for the Lofts project and new work places have been developed in Hill Mill (Riverfront Island Master Plan, 4).

The population demographics of Lewiston are changing now due to the influx of Somali immigrants which started in February, 2001 (Finnegan 2006, 46). Somali immigrants have found Lewiston to be safe with good schools and, relatively, the cost of living is cheap (Finnegan 2006, 48).

The rich history of Lewiston and Auburn could be a great subject for public art. Through art, people are able to acknowledge the past in a way that simple narratives can often fail to do. It can cause us to understand different perspectives about past events. Public art is able to emotionally and visually convey a narrative about place and community. For instance, the Rattle that used to be located on Lisbon Street represents the communities that reside in Lewiston, along with historical tributes. "Lewiston's Rattle has some specific, identifiable references such as the Iron Cross, alluding to Marsden Hartley's iconography; a nod to Franco-American heritage with a fleur-de-lis; and [brings in] the Somali population, using the country's shape and colors of blue and white" (Hudson 2016).

Section 2

Local Regulations

This section focuses on the practical aspects to creating public art in L/A and in Maine. It covers the process for creating a proposal to make public art, the differences in regulation between the two cities, and the legal definitions of graffiti and vandalism.

Proposing a Public Art Piece

Lewiston accepts proposals for innovative or non-traditional design, as long as the design is in "a comparable level of safety and utility" to existing structures or markings (Ord. No. 17-06, 7-20-17). The proposal should be submitted to When proposing a public art project, the proposal should include a description of design proposed, an outline of funding sources, a budget, a proposed location, a plan for future maintenance, and a time estimate on how long installation will take, along with any additional information that is pertinent to the project (Misty Parker, Personal Interview). The design has to receive the in-person approval of both the director of public services and the city engineer. These meetings are informal and usually include other municipal officials from relative departments (Misty Parker, Personal Interview). In making approval decisions, they consider "prior city actions, previous development, unique physical site constraints imposed by public policy imperatives" (Code 1982, § 24-61; Ord. No. 07-02, 3-22-07). Public art projects that enhance "the context and character of the surrounding built and natural environments" are encouraged (Ord. No. 17-06, 7-20-17).

Alternatively, the City of Auburn’s City Ordinances clearly states: “No person shall paint or cause to be painted any sign, advertising or other matter upon the public sidewalks, or apply paint thereto for any purpose, in any manner, except such paint as may be applied under the direction of a public official or employee for public purposes” (Code 1967, § 27-1.19). The Auburn City Ordinance goes even further in saying that “no person (with the exception of public officials) shall affix any sign, advertising or other matter (by attaching, placing, painting, writing, stamping, pasting, or otherwise) upon any public building or any property or thing belonging to the city or located in the public streets or other public places (including but not limited to electric light or public utilities pole, or fire hydrant, or on any bridge, pavement, sidewalk or crosswalk)” (Code 1967, § 27-1.19).

Graffiti

In Auburn, any act of tampering with public property is classified under Chapter 30, Section 30-1 as “Graffiti.” Auburn’s City Ordinances define “graffiti” as “an unauthorized inscription, work, signature, symbol, design, or other marking which is etched, engraved, written, painted, drawn, or applied in any other way to a structure, building, or property” (Ord. of 10-1-2007(3), § 6.2). Furthermore, this ordinance states that property owners that have received a notice for graffiti and do not remove it commit a “failure to remove” offense. The property owner then has ten calendar days to complete removal of the work. If not completed, the property owner is subject to a penalty of \$500.00 per day of the violation, in addition to any costs for removal (Ord. of 10-1-2007(3), § 6.4). The property owner does have the ability to challenge the violation within five days of the notice being received (Ord. of 10-1-2007(3), § 6.5).

Article VII of Chapter 50 of the Lewiston City Ordinances, "Offense and Miscellaneous Provisions", deals with "Graffiti Violations". The City of Lewiston defines graffiti as “any inscription, word, figure, design, painting, writing, drawing or carving that is marked, etched, scratched, drawn, painted or otherwise applied to property without the prior authorization of the owner of the property regardless of the content or nature of the material used” (Lewiston City Ordinances, Chapter 50, § 50-201). Section 50-211 describes the penalties for graffiti which include paying a fine, paying for the removal of the graffiti, and performing community service hours (Lewiston City Ordinances, Chapter 50, Sec. 50-211 (a), (b)).

The crucial difference between how the cities litigate graffiti is that in Auburn, a mural on a private building, for example, even when painted with the permission of the owner, can be construed as graffiti. In Lewiston, graffiti only applies to art applied to buildings without the permission of the owner. This gives artists and building owners in Lewiston much more leeway to create and sponsor public art.

Vandalism

In Maine law, “vandalism” falls under the substantive offenses entitled “Arson and Other Property Destruction”, and is covered by “criminal mischief.” Maine law states that “[a] person

is guilty of criminal mischief if that person intentionally, knowingly or recklessly: Damages or destroys the property of another, having no reasonable grounds to believe that the person has a right to do so” (Maine Criminal Code 2017). However, vandalism can have more complicated meanings. For instance, it can take “[a]n intermediate form between an attack on a thing and an attack on a person, insofar as it entails an attack on a particular image” (Cordess and Turcan 1993, 95). An example of this is how an attack on the image of a person could constitute an attack on the piece of art or an attack on the person who is pictured in the art.

Understanding vandalism is important because public art can be considered “vandalism” if it does not adhere to the law, or if it is considered an attack on an image. A good example of this issue is graffiti. Whether something resembling graffiti is “legitimate art” or “criminal destruction” can depend on the perspective of the person asking the question (Molnar 2017, 387-388). This art could be considered “the illegal defacement of public or private property to consecration and commercialization” (Molnar 2017, 385), or it could be admired as an asset to the community. There is really no “objective” way to determine if graffiti is legitimate public art or vandalism.

Whether art is “vandalism” or “legitimate art” might depend on the reasons that people engage in it. For instance, common reasons for vandalism include inter-communication, envy, mental disturbance, grudge, political or religious purpose, and attention seeking (Cordess and Turcan 1993, 96, 98, 100, 99; Molnar 2017, 389, 393). Such factors are often mentioned when art is labeled by the law or others as “vandalism” or “legitimate art.” For example, Molnar observes that gang members utilize graffiti as a way to communicate with each other and with other gangs (Molnar 2017, 389). As a result, graffiti is often associated with vandalism and as a part of crime and urban decay (Molnar 2017, 389). In this school of thought, if the graffiti is not addressed, it will give the impression that there is no control in the city and lead to more significant crime (Molnar 2017, 392). He states that graffiti is a “quality of life crime” (Molnar 2017, 386). He also attempts to distinguish street art from graffiti on the ground that street art is complex, designed, and accessible to the public, while graffiti is simple and excludes the audience (Molnar 2017, 388-389). However, this distinction seems too simplistic. For example, graffiti-style tags can be commissioned as public art, like the graffiti on the Lewiston Pawn Shop, which puts it in a grey area. Issues of legality and vandalism should be considered when undertaking public art projects.

Section 3

Gentrification, Economic Development, and Public Art

This section examines some potential effects of expanding public art on a city, including gentrification, displacement, creating a sense of place, and economic development. The second section outlines Lewiston and Auburn’s housing policies with relation to preserving low and middle income housing. This section is presented in the hopes that the public art community will

take into account the potential negative effects of creating extensive public art and encourage city governments to keep strong protective housing policies in place to prevent displacement of communities.

Gentrification

Gentrification is defined by the Merriam-Webster Dictionary as “the process of renewal and rebuilding accompanying the influx of middle-class or affluent people into deteriorating areas that often displaces poorer residents”. Several studies, which we will go into below, examine the correlation between affordable housing, the development of public art, and gentrification.

A combination of culture and urban regeneration determine the shape that gentrification takes in a city. Lees and Ley argue that public economic and social policies are the driving forces for gentrification (Lees and Ley 2008, 2380). For instance, governments and policymakers usually target the inner city for the economic and social "renewal" efforts through the re-use of buildings and infill development strategies (Lees and Ley 2008, 2381; Omar et al. 2016, 516). This might be true, but other factors and motivations for improving neighborhoods must be remembered. For instance, art can shape the public sphere (Molnar 2017, 391).

The paper by Martin Zebracki and Levi Smulders explores urban regeneration initiated by housing corporations and its socio-spatial implications. Zebracki and Smulders use case studies of Eiland8 in Kanaleneiland, Utrecht, and Kunstzone in Oud-Charlois, Rotterdam, in Holland. In 2009, a housing corporation coalition in Kanaleneiland initialized the Eiland8 public-art project in buildings that were supposed to be demolished (Zebracki and Smulders 2012, 617). This allowed about 60 artists to live in low-rent ((€25) apartments and allowed artists to use the community as a canvas (Zebracki and Smulders 2012, 618). However, the artists were not expected to make these apartments their permanent residences. Eventually, the studio apartments will become more expensive as their community becomes known for its art. At that point, the artists will have to relocate to more affordable housing. This pattern was also found in Gateshead, England (Cameron and Coaffee 2005).

Zebracki and Smulders also examine Oud-Charlois, a historic part of Rotterdam that has prominent working-class housing. The Kunestenstein project aims to offer artists affordable prices on housing and work spaces. The city’s goals include wanting to enhance the “social, physical, economic, and safety aspects” of the area to attract visitors to the district. It is expected that the artists’ influence will create new public spaces and enhance the neighborhood and its reputation.

Besides making the living environment more aesthetically pleasing, public art can propel economic development and gain (Zebracki and Smulders 2012, 616). Siti Syamimi Omar et al. argue that communities that develop from gentrification gain a sense of pride, a sense of belonging, a love of space, and motivation to maintain their homes and communities (Omar et al. 2016, 517). In addition, there is more opportunity for public surveillance and a bigger and more

stable real estate market (Omar et al. 2016, 517). More businesses mean more tourism (Omar et al. 2016, 517; Molnar 2017, 407).

Concerns have been voiced by scholars about the prospect of displacement of local residents as a side-effect of gentrification (Zebracki and Smulders 2012, 617; Lees and Ley 2008, 2382). As a potential hold on the negative effects of gentrification, Gabby Voeller, an urban planner, suggested that inclusionary housing or a variety of housing should be undertaken to combat this side effect (Gabrielle Voeller, interviewed by ENVR 417, November 2017).

Preventing Neighborhood Displacement

Currently, L/A has several programs that protect low and middle income housing, including a program in Lewiston called the Community Development Block (Grant) Program (CDBG), and Auburn oversees the HOME Program in Lewiston. The Department of Housing and Urban Development determined that Lewiston qualified as an “Entitlement City” and began receiving federal funds for housing. Beginning in 1974, Lewiston has been allocated CDBG funds, along with funds from the HOME Consortium. The Economic and Community Development Department (ECDD) manages the federal funding for the City (2015-2019 Consolidated Plan, 2).

In the 2015-2019 Consolidated Plan, it is stated that the city of Lewiston will receive about \$780,000 per year from the CDBG program and about \$160,000 per year from the HOME Program (2015-2019 Consolidated Plan, 2). The CDBG funds are supposed to be allocated to neighborhoods with a “high proportion of low and moderate income people” (2015-2019 Consolidated Plan, 2). The 2015-2019 Consolidated Plan states that transitioning people out of poverty is the highest-priority goal, along with preventing homelessness. Other objectives and outcomes include efforts to “improve the safety and energy efficiency of housing stock; reduce lead hazards in housing; increase neighborhood pride through investment in infrastructure; and promote jobs and economic growth”. Still mentioned, although of the lowest-priority, are efforts to “create more stable and diverse mixed-income neighborhoods” and to “support fair housing and increase housing choices” (2015-2019 Consolidated Plan, 3).

The objective and outcomes of the 2016 Annual Action Plan are similar to those above, except that the objective for achieving mixed-income neighborhoods moved in front of investment in infrastructure, and “support fair housing and increased housing choice” was eliminated as an objective. In 2016, the City of Lewiston received \$800,805 in the CDBG allocation funding. These funds are kept in a Revolving Loan Fund (RLF) and distributed to further Consolidated plans. Together the RTL for economic development and housing totals \$1,180,000. With the City’s carryover funding (\$208,480), the city has \$2,303,805 to complete this year’s goals and objectives (Annual Action Plan 2017, 1).

The objective of “increas[ing] neighborhood pride through investment in infrastructure” relies on goals already stated in the City’s Consolidated Plan, the Riverfront Master Plan, and the Downtown Neighborhood Action Plan (Annual Action Plan 2017, 3). This objective also calls

for bridges in funding gaps for projects (including sidewalks, streetscapes, fiber, and sewer/water) and empowering local residents to create a sense of investment. At the end of the report it is stated that “The City will partner with downtown commercial building owners to improve facades, install life safety improvements, and make small business loans...” (Annual Action Plan 2017, 5).

The HOME is a fair housing program containing the Federal Fair Housing Act (Title VIII). “This Act prohibits discrimination against certain classes of people... [defined by] race, color, religion, sex, national origin disability, and familial status” (Fair Housing for HOME Participants, 1-2). It also compels the property owner to provide equal access and enjoyment of the housing and related programs. Section 504 obligates accommodations for an applicant or tenant with a disability; provides auxiliary services necessary for communication; requires non-segregated housing based in disability; and provides for self-evaluation. The Americans with Disabilities Act prohibits “discrimination against persons with disabilities in all programs, activities, and services of a public entity” (Fair Housing for HOME Programs, 3). The Age Discrimination Act of 1975 prohibits discrimination based on age. In addition, states and municipalities may have additional legislation.

Discriminatory housing practices, under federal law, include discrimination in the sale or rental of a dwelling; discrimination in the terms and use of housing; discrimination conducted by the members of the real estates industry; discriminatory advertising; and discrimination in residential real estate-related transactions (Fair Housing for HOME Participants, 5).

In addition to Federal law regarding fair housing, Maine’s Human Rights Act also protects against discrimination on the basis of sexual orientation and receipt of public assistance. As of September 1, 2012, any ”aggrieved person” (“any person who claims to have been subject to unlawful discrimination”) is protected (Fair Housing Choice 2013, 5). The Maine Human Rights Act also explicitly states that fair housing activities include “oral or written inquiries, sale or rental of housing/residential lots, advertising, financing of housing, provisions of real estate brokerage services, appraisal of housing, blockbusting and steering, harassment, and unequal terms and conditions of housing” (Fair Choice Housing 2013, 5).

Since 2006 (the last fair housing implementation analysis), there have been several general affordable-housing policy changes. These changes include the elimination of a bonus provision; a decrease in the general minimum required (from 1,500 sq.ft. to 1,250 sq.ft.); a new definition of “Lodging House” (combining lodging house, shelter, and boarding house categories); the creation of a development grid; and proposed “disorderly house” provisions (requires the landlord to talk to tenants if there is a disturbance or a crime committed (Fair housing Choice 2013, 6)).

Auburn also strives to maintain the safety of older housing, establishes a housing advocacy committee, and has as a goal the creation of more new affordable housing. Additionally, Auburn created a list of buildings due for a safety inspection (Fair Housing Choice 2013, 9-10).

Section 4

Case Studies

In order to better understand the process of creating public art in cities and what kind of impact public art can have on the community and culture of a place, we looked at other cities with successful public art programs. To get a spectrum of examples, we looked at Philadelphia, PA, Wayne County, IN, Gardiner, ME, and Brunswick, ME. The programs we looked at within these cities were the Philadelphia Mural Project, the Wayne County Mural Festival and Program, the Gardiner Paper Project, and the Brunswick Public Art Program, respectively. The public art projects in Philadelphia and Wayne County are larger scale programs that have been around for at least a two decades. They provide some ideas for future development of public art in Lewiston and Auburn. Gardner and Brunswick are smaller scale public art projects that are most comparable in size and location to Lewiston and Auburn. They are more applicable to the public art scene in Lewiston and Auburn that exists today.

Philadelphia Mural Project

The Philadelphia Mural Project was founded in 1984 by Jane Golden to "redirect their energies [of graffiti artists] into constructive public art projects" (Mural Arts Philadelphia 2016). The first step for Golden was to find what she called a "breakthrough mural" or to create piece of art that would "integrate superior artwork with a subject that touched the community in a special way" (Mural Arts Philadelphia 2016). Kent Twitchell was the artist of this mural (Figure 1), which depicts the famous athlete Julius Erving in a business suit instead of a uniform to "portray him more as a man and role model than simply another well-known athlete" (Mural Arts Philadelphia 2016). The success of this mural set the stage for the future of public art in Philadelphia. Golden says, "the mural was universally applauded. It showed that murals have the potential to be great... there was a ripple effect—foundation and grants started to emerge" (Mural Arts Philadelphia 2016).



Figure 1: "Dr J" by Kent Twitchell, 1990 (Mural Arts Philadelphia 2016)

The economic and social support for murals in Philadelphia made it possible for Golden to create a non-profit organization called the Philadelphia Mural Arts Advocates. The mission of this organization is to "create art with others to transform places, individuals, communities and institutions. Through this work, we establish new standards of excellence in the practice of public and contemporary art" (Mural Arts Philadelphia 2016). According to Philadelphia Mural Arts Advocates, the inspiration for murals and collaboration efforts derive from four main steps: look, listen, connect, and celebrate. Looking is described as identifying "genuine curiosity about what makes Philadelphia tick... look[ing] for the issues that drive and make our city, and... the problems Philadelphia and its residents are grappling with daily" (Mural Arts Philadelphia 2016). Listening is "about learning and understanding. Each project begins [with] active listening... this is the listening that makes sure that everyone is heard... and amplifies voices that have been muted" (Mural Arts Philadelphia 2016). Philadelphia Mural Arts Advocates believes that "connections begin when people picture themselves in each other's shoes" This aspect of the process connects "people and institutions who normally do not talk to each other, and build bridges of dialogue over longstanding chasms of misunderstanding, distrust, or ignorance." (Mural Arts Philadelphia 2016). The final product is the celebration. It is important to recognize that "the art is simply the most visible part as the end product of a long and complicated process of collaboration – which in itself leads to substantive change...the bonus is that through this process, we also create a lot of beauty along the way" (Mural Arts Philadelphia 2016).

The efforts of this organization have helped the city to create "more than 3,800 works of public art through innovative collaborations with community-based organizations, city agencies, nonprofit organizations, schools, the private sector, and philanthropies" (Mural Arts Philadelphia 2016). Supporters of Philadelphia Mural Arts Advocates state that, "Mural Arts' collective

mural-making process proves to be a powerful tool for generating dialogue, building relationships, empowering communities, and sparking economic revitalization” (Mural Arts Philadelphia 2016).

One of the most famous pieces created is “We the Youth,” a mural painted by Keith Haring as a collaboration between CityKids of New York and Brandywine Workshop in Philadelphia (Mural Arts Philadelphia 2016). This mural speaks to a larger goal that is part of the MAP program, Art Education for “Empowering youth to be leaders through artmaking” (Mural Arts Philadelphia 2016). This program states that MAP art education “believe[s] we have the responsibility to inspire the next generation of leaders in our society, and we strive to ensure that the possibilities are endless” (Mural Arts Philadelphia 2016). MAP tries to inspire youth by creating ways for youth to work with locally, nationally, and internationally known artists, allowing youth to contribute to major public art projects, developing creative portfolios and showcase artwork at exhibitions that contain youth projects, and assisting youth in applying to scholarships, internships, and jobs in the creative sector (Mural Arts Philadelphia 2016).



Figure 2: We the Youth by Keith Haring

Scholars have discussed the value of public muralism as a form of public art using Philadelphia as a case study. Lohman discusses how murals contribute to the environment and landscape and he says, "murals occupy a particularly unique place in the urban landscape—neither *about* place or *apart of* place exclusively, but rather a conjoining of the two. [They] occupy a paradoxical space in the landscape, a kind of “meta-place,” continually referencing the landscape to which it has become an inextricable part." (Lohman 2001, vi). He also recognizes that Philadelphia is known as the "most muraled city... [and] murals have become, literally, an inseparable part of Philadelphia" (Lohman 2001, vii). Dahm writes about how public muralism can give a voice to marginalized people. He says, "the mural-design space allows participants to propose ideas that might counter the status quo through telling a story of community identity and

history in a new light. What emerges in this process is a counter narrative that identifies the valued aspects of the community and serves as a response to negative media representations or assumptions about the neighborhood" (Dahm 2017, 140).

Scholars Dahm, Lohman and Bauridl come to the conclusion that the emotional attachment community members feel to murals is often a primarily due to the "participatory nature of the mural making process" (Lohman 2001, 12; See also Dahm 2017; Bauridl 2009). Lohman says,

In speaking with neighborhood residents, it appears that the aesthetic quality is not the only, or even the primary, reason for their emotional attachments to their murals... residents consistently speak of the positive impact the murals are having in their neighborhoods, and how their engagement in the mural making process acted as a focus for collective action, bringing their neighborhoods together in a common goal (Lohman 2001, 12).

An excerpt from Bauridl's "A Lens into What It Means to Be an American": African American Philadelphia Murals as Sites of Memory" explains how community involvement in the design process also makes it impossible to understand murals from the Philadelphia MAP outside of the community. He says, "due to its focus on the community context – on "serv[ing] the needs of neighborhoods" and on "empower[ing] neighborhood residents to tell their individual and collective stories, [to] pass on culture and tradition" (Mural Arts Program) – a Philadelphia mural cannot be viewed outside of this social context" (Bauridl 2009, 6).

Wayne County Mural Program

The mural project in Wayne County has over 80 vibrant murals are woven along city streets to represent Wayne County's historic past. Wayne County's mural heritage goes back to the early 1900s, when artist Charles Newcomb painted a large wrap-around mural inside what is now Hagerstown Museum and Arts Place (Emery 2015). However, the present day murals project that created murals that are displayed on buildings and businesses across Wayne County began in 1997 (Jazz Murals). The town of Richmond decided to commemorate its jazz heritage with the completion of several murals on various buildings throughout the community.

The artist of a few of the murals from 1997, Pamela Bliss, was inspired engage the community to create more murals. She was the founder of the Festival of Murals in 2010 (Festival of Murals 2015). This is a yearly event in Wayne county that includes a juried art competition for muralists with a prize for the best mural, as well as a community vote for best mural (Festival of Murals 2015). Additionally, the public is invited to participate in painting on a community mural, and youth groups across Wayne county participate in painting murals to "beautify areas in need of enhancement" (Myers 2010). Non-artists are encouraged to submit designs for murals to artists that are chosen for the competition (Myers 2010). Through this festival, at least 35 pieces of art have

been created (Emery 2015). Additionally, a self-guided trail through Wayne County was created, and a brochure is available for tourists at the Old National Road Welcome Center, 5701 National Road East, Richmond (Murals Trail). This festival is important because it inspires youth to participate in the process of creating art that becomes part of the festival. Additionally, youth are encouraged to submit designs to

Although we could not find scholarly articles or studies done to analyze the impact of public art on the community of Wayne County, news reports have discussed public response to the murals and the mural festival. Mary Walker, the executive director of Wayne County Convention & Tourism Bureau says that the murals "enhance what people think of us and elevates us in their eyes to another cultural level" (Emery 2015). Additionally, Walker and others have noticed a change in the way residents treat the county environment. She says, "murals help make people proud of where they live... and when they're proud, they tend to keep areas litter-free and take care of their properties. They might also put out flowers or make other beautification efforts that complement the murals" (Emery 2015). Walker like many others hopes to see the number of murals grow in Wayne county. She says, "My ultimate goal is that we're going to be the mural capital of the world" (Emery 2015).

Brunswick Public Art

The Brunswick Public Art website (BPA) states that, "Brunswick Public Art's mission is to inspire and promote quality public art that captures the spirit, values, and visions of our diverse community" (BPA). BPA is an independent 501(c)(3) that relies on volunteers and donations from both community members and tourists to function (BPA). Although we could not find a specific start date for BPA, the first piece of public art listed on the website is a mural called Dance of Two Cultures (Figure 2) from 2008. This mural was created for three specific reasons:

- To bring the diverse communities of Brunswick, Maine and Trinidad, Cuba together in a shared project that will add to the uniqueness and beauty of Brunswick's downtown area and celebrate the sister city relationship.
- To create an opportunity for local artists, businesses, high school, middle school and Bowdoin College students and other community individuals, to work together to create a new artistic statement in the business area.
- To create a large bright area of color, beauty, movement and cultural significance and to broaden the base of community understanding of Trinidad, Cuba and the Brunswick-Trinidad Sister City Association (BTSCA 2009).



Figure 3: "Dance of Two Cultures" by Christopher Cart, 2008 (Christopher Cart 2017)

The goals of this specific mural project echo the mission statement of BPA because "Dance of Two Cultures" captures the spirit, values, and visions of community members from different backgrounds. Recent projects taken on by BPA include a series of historical photographs depicting life on Maine Street, an outdoor interactive percussion art installation, and a poster-size, weather-resistant micrographs (photographs taken through a microscope) of organisms from water samples collected in Androscoggin River plankton tows just to name a few. Additionally, the website has a list of potential projects to be completed including an Environmental Mural - to be located on The Looking Glass building exterior, Solar Farm Art at Crystal Spring, and the Wayfinding Art Trail - a series of mosaic cairns to be located at Brunswick Landing just to name a few (BPA).

Although Brunswick public art is a fairly new non-profit, it has already created positive changes in the community. A professor at Bowdoin whose students created some of the public art pieces in Brunswick states that BPA projects create a "productive partnership between business, community, local government, education, and the arts" (Goldfine 2012). A facebook page promoting BPA was created to advertise for projects, and regularly posts articles that argue for the importance and value of public art to communities. Based on the success of previous projects, it appears that public art in Brunswick will continue to flourish, and the non-profit organization BPA has provided the necessary infrastructure to support and encourage public art growth.

Gardiner Paper Project

Unlike other public art projects discussed throughout this literature review, Gardiner has a slightly different approach that is based on temporary art in the form of wheat pastes. These art pieces are part of the Gardiner Paper Project, an "initiative to address building exteriors with temporary visual artwork". Created in 2016, this initiative was instituted after a fire in 2015 that

destroyed several buildings on the Gardiner historic waterfront (CBS 2015). The purpose of this project is to "show the creativity and vibrancy of the Gardiner, Maine community, draw people to the downtown, and improve the aesthetic of public space" (Gardiner Paper Project). At each of the installments, information about the artist and the work is posted, including an explanation of the overall project, crediting contributors, and clarifying to people interested in getting involved to check out the Paper Project website (Gardiner Paper Project).

The Paper Project has already had a significant impact on the community. One of the major artists of the wheat paste, Kerstin Gilg says, "There seems to be this rejuvenated interest in public spaces in downtowns. This is a really nice way to show that the downtown is a place for creative people and a place that people care about" (Amour 2017). He also says, "I think of public art as a kind of bridge of a place and people in that place" (Amour 2017). Another artist echoes Gilg's thoughts and says, "[wheatpaste public art] enlivens a downtown...[it] is a great meeting place for people" (Amour 2017). Community members have supported this community art effort and continue to help fund additional pieces. City Council of Gardiner and the Gardiner Historic Preservation Committee say that "doing projects like the Paper Project help bring together the local creatives and the community in a way that really highlights how special a place Gardiner is to live and work. People seem to like the installations and there is already enough interest by local artists and business alike to carry the project forward through 2017" (Kennebec Current 2016).



Caption: "Gardiner Paper Project" by Tyson Pease, Scott Minzy, Kerstin Gilg, Scott King, Karen Adrienne, John Carnes 2017 (Gardiner Paper Project 2017)

Each of these case studies has demonstrated the value of public art, its ability to bring communities together, celebrate history and diversity, and create a positive culture. Longstanding projects like the Philadelphia Mural Project and the Wayne County Mural Festival project have had a great impact on communities and have more examples of public art. Both projects require a strong support system and funding, which depends on community support. Brunswick and Gardiner are newer projects but have gained popular support and continue to grow. Each of these case studies is valuable to understanding ways that cities and towns have successfully supported artists and community members in projects to create public art. The cities of Lewiston and Auburn can use the examples of these studies to establish a successful public arts project and plan for a long-standing support network for public art.

Section 4

Accessibility

For the purposes of this literature review, accessibility can be defined as “the extent to which products, systems, services, environments and facilities are able to be used by a population with the widest range of characteristics and capabilities (e.g. physical, cognitive, financial, social and cultural, etc.), to achieve a specified goal in a specified context” (Persson, Åhman, Yngling and Gulliksen 2015, 524). Accessibility is one of the most important parts of public art. Wikipedia defines public art as “any media that has been planned and executed with the intention of being staged in the physical public domain, usually outside and *accessible to all*” (Wikipedia). This broad statement leads to the question, in what ways is public art *accessible to all*? Although the outside location of public art allows all members of the general public to observe, the bigger question is whether or not all members feel that what is represented in public art is accessible. This section discusses issues related to that question.

Accessibility of Design

Throughout this literature review, various sources have stressed the importance creating public art that is inclusive and captures the culture and voice of all members of the community. The value of public art, in the words of Hall and Robertson, is that it "can help develop senses of identity, develop senses of place, contribute to civic identity, address community needs, tackle social exclusion, possess educational value and promote social change" (Hall and Robertson 2010, 5). However, this is not possible unless public art is accessible. As Knight argues, “unfettered physical access is an empty gesture if the public does not feel that other forms of accessibility are within its grasp too [including]... placement, funding, and content of public art... (Knight 2008, X). In addition to the location, funding, and content, inclusion in design process, and opportunities to create public art are accessible to all members of the community are also important parts of accessibility.

Harrison writes that “creating interactive public art requires accessible and inclusive public space” (Harrison 2014, 34). The Project for Public Spaces (PPS), a nonprofit planning, design and educational organization dedicated to helping people create and sustain public spaces that build stronger communities, has specific criteria for the public art in public spaces. PPS writes that “in order to ensure public art is fairly and equitably distributed throughout the city, and that it is sited in such a way as to enhance and activate public spaces, sites where public art is to be displayed should:

- Experience high levels of pedestrian traffic and be part of the city’s circulation paths;
- Be easily visible and accessible to the public;
- Serve to anchor and activate its site;
- Enhance the overall public environment and pedestrian streetscape experience;
- Help to create a place of congregation and activity; and
- Establish landmarks and neighborhood gateways” (PPS 2009).

Each of these criteria insure that the site is accessible and equitable, therefore attempting to include members of the community. They try to tackle how the public art can be accessible to all members of a community through engagement in creation and design. They believe that public art should be “participatory ... community-based public art projects, provid[ing] communities with the means to positively impact their environment and develop a sense of pride and ownership over their parks, streets, and public institutions” (PPS 2009). Additionally, “the goal of these community-centered processes is to facilitate the creation of public art works that are accessible to the public not simply by virtue of their placement in a public space, or because of content, but through engaging people in the community into the process of creating the art, as well as making their knowledge and experience part the art’s design” (PPS 2009).

The source of funding determines the accessibility of public art for both artists and the community. For example, with no funding artists often find it nearly impossible to access the materials needed for projects. However, funding often comes with strings attached that may limit the accessibility of location, content, and community involvements. In fact, “most artists... find themselves having to operate from project to project within widely divergent expectations and parameters based on funding sources and commissioning bodies” (Hart 2015). It is important to recognize that “while one set of parameters might be limiting for one artist, they might actually help another artist thrive. What is certain is that the expectations or pressures involved in each situation are sure to affect each artist’s process—and resulting artwork” (Hart 2015).

Public art is something that can embodies values, and is an “intangible content that represents a tangible reality which may or may not have been part of the artist’s intent” (Senie 1992, 243). Therefore, despite the intentions of the artist the content or perceived content of public art and the values it represents can be either accessible or inaccessible to the audience; “what we cannot afford to do is dismiss public responses or presume to know what the public wants. If we want to know the answer to that vexing question, we have to talk directly, at length, to various individuals that represent ‘the public’ at any given time or place” (Senie 1992, 245).

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APPENDIX 2: DELIVERABLES

This section includes copies of or links to all deliverables.

Public Deliverables

These are public on the internet.

Website

<https://lapublicart.wixsite.com/home>

Map

<https://drive.google.com/open?id=1ivseiTDMtt2Bi1-snThFZaZv6cU&usp=sharing>

Walking Tour

https://drive.google.com/open?id=19R_p_nRebARbFVfLw4yK2jVRapsknmby&usp=sharing

Private Deliverables

These can only be accessed with a password.

Email account

info.lapublicart@gmail.com

Database

https://docs.google.com/spreadsheets/d/1x5iya_jzgKdIHDx1Kxo5zuxDRv9WgGhQsAKNJhXAE_o/edit?usp=sharing

Editable Brochure

<https://docs.google.com/presentation/d/1xsaFcaCBipP5Ag82HKSyGcX8zNszNpwifiPPgJ1otDo/edit?usp=sharing>

Website Editor

<https://www.wix.com/>

Brochure

These are screenshots of our brochure. To print, use the editable brochure linked above.

Welcome to L/A!

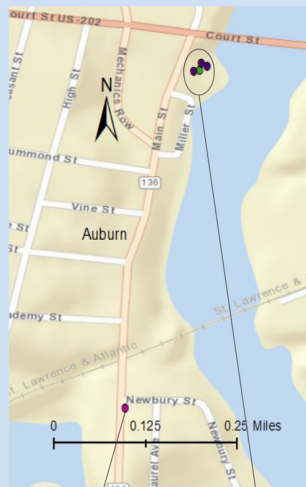
Explore public art in the twin cities of Lewiston and Auburn through this self guided walking tour! In one mile, you will encounter murals, sculptures, sidewalk art, crosswalks, and painted hydrants. You will also have the opportunity to visit galleries and meet some of the artists behind the public art on this tour. For more information about artists, galleries, and the L/A Public Art Project, visit our website:

lapublicart.wixsite.com/home

Interested in getting involved with public art in L/A? Contact

info.lapublicart@gmail.com

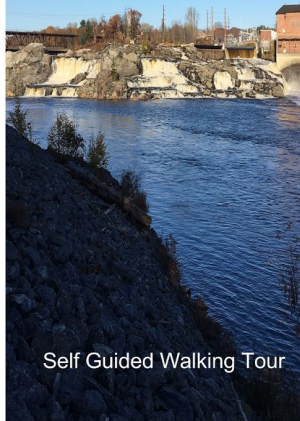
Don't miss the art in Auburn!



The Auburn Art Wall
Prints of photographs and paintings by Kristin Malin, Gary Cooper, Lois Strickland, Denis Leblanc, Steve Traficante, Duncan Slade, Penny Hood, and Ellen Rawding.

Festival Plaza
Sculptures and an inlaid floor representing the history of Auburn. Artists unknown.

Public Art in Lewiston and Auburn



Self Guided Walking Tour

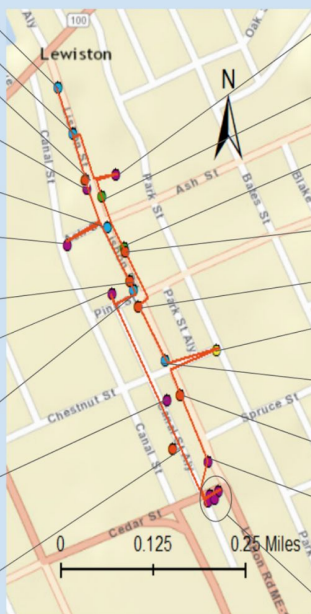
Key

- Crosswalks
- Galleries
- Hydrants
- Murals
- Sculptures
- Sidewalks

Gallery Information

- Quiet City Books
97 Lisbon St.
Open Tues+Wed 10-2
Thurs-Sat 10-6
- Kimball Street Studios
191 Lisbon St.
Open Tues-Fri 10-5 and by appointment
- Wicked Illustrations
140 Canal St.
Open weekdays. Hours vary.
- The Hive
178 Lisbon St.
Open Thurs + Fri 12-8
Sat + Sun 10-2
- L/A Arts
221 Lisbon St.
Open weekdays. Hours vary.
- The Studio
291 Lisbon St.
Hours vary.

Lewiston's Public Art Walking Tour



This accessible, 1.1 mile walking tour hits all of the major public art and art galleries along Downtown Lewiston's Lisbon Street.

Phantom Punch/Flowers/Rain Murals

By Douglas Haig, Alexandra Hood, and Sheri Withers, respectively.

Hope, Love, Grow/Warm Solitude/Happy Owl Sidewalk Paintings

By Sheri Withers, Aiden Hinkley, and Melanie Therrien, respectively.

Flower/Sun/Wild/Bee Sidewalk Paintings

By Ryan Rhodes, Julia Muzyka, Courtney Schiachter, and Kate Cargile, respectively.

The Hive*

L/A Arts*

Hot Dog Crosswalk

By Melanie Therrien and Stanley Hollenbeck

Fish Hydrant

By Melanie Therrien

The Studio*

Wheatpaste Mural

By Abdulahi Abdullaahi, Mahado Abdullaahi, Abdiaziz Abukar, Aisha Abukar, Hamza Aden, Ramadhan Bishar, Sahro Dakane, Hawa Hassan, Najma Mohamed, and Farah Yusuf. Old Unedda Biscuit ad above.

Dancing People, Trolley, Passenger, and Graffiti Murals

Named murals by Glenn Chadborne. Graffiti by an unknown artist. Stand near the Wheatpaste Mural to view the Graffiti Mural.

More Public Art in Lewiston:

Sea Life Mural
By Clint McGoon. 1567 Lisbon St.

Venice Mural
By Clint McGoon. 63 Sabattus St.

Bridge Graffiti Mural
Artists unknown. Under Memorial Bridge-access from the Lewiston Riverwalk.

APPENDIX 3: INTERVIEW QUESTIONS AND RESPONSES

This appendix includes the email sent to artists following a preliminary survey (Part 1), a table identifying the number of responses to each question (Part 2), and excerpts from questions three (Part 3) and four (Part 4).

Part 1: Email Survey Sent to Artists

My name is Becca Ferguson and I am a senior at Bates College. I am working with two other students on a semester-long project called "Mapping Downtown Art" for our junior and senior capstone class. Our community partner for this project is Sheri Withers, and we have been working closely with her to create a database and map for public art displays in Lewiston and Auburn. The goal of this project is to make information about public art more accessible to community members and visitors in the community, to create a way for people to find and contact both artists and galleries in the community, and to write a report that discusses the value of public art in communities and how it can create a positive culture and promote positive change.

I am contacting you because you are either the artist of one of the pieces of public art that we are hoping to include in this map, or the owner of an art gallery or organization in Lewiston and Auburn. Your information was either passed on to me by Sheri Withers or I found it online through a website or page associated with your name.

We hope to include you in this project! If possible, we would like you to respond to this email and answer the following questions:

1. What is the title of the public art pieces you have completed in the community? Is there any information about the process or meaning in this work that you would like included in a description?
2. Do you have an artist bio or a shop description that we can use to describe you or your business? (If one already exists, where can I locate it?)
3. What do you think the value of public art is, and how does your work or shop contribute to this?
4. What is your vision of the future of public art in Lewiston and Auburn?
5. Is this the email address that you would like associated with your work and artist bio?

Thank you so much for your time, and I hope you can respond to these questions! We are hoping to compile this information in the next few weeks so if possible please respond in a timely manner. If you have any further questions please contact me, and I would be happy to meet with you individually to discuss these questions if you would prefer this.

Sincerely,
Becca

Part 2: Response Rates

Email Survey Questions	Answers/Contacted Artists
What is the title of the public art piece(s) you have completed in the community? Is there any information about the process or meaning in this work that you would like included in a description?	12/14 Responses to survey Total of 12/14 Answers
Do you have an artist bio or a shop description that we can use to describe you or your business? (If one already exists, where can I locate it?)	10/14 Responses to survey 2/14 Answers found online Total of 12/14 Answers
What do you think the value of public art is, and how does your work or shop contribute to this?	9/14 Responses to survey 1/14 Answer found online Total 10/14 Answers
What is your vision of the future of public art in Lewiston and Auburn?	4/14 Responses to survey Total 4/14 Answers
Is this the email address that you would like associated with your work and artist bio? Do you have a website?	12/14 Responses to survey Total 12/14 Answers

This chart describes the questions asked in an survey to understand the role of artists in public art, and the number of responses received from artists that we had the capacity to contact via email, in person, or by phone. Note that two of the fourteen artists did not reply to any form of communication.

Part 3: Excerpts from Artist Responses to Question 3

Kate Cargile

I think public art is extremely important. It helps show a community's identity and individuality. It's a way for people to get involved and make connections.

Douglas Haig

Public art is your public face. You can't hide who you are if you are being honest with your work. Those who do public art expose themselves to others as their truest forms. It's in a way to be free. I want kids growing up and being interested in art and pursuing careers that require creativity. I want to help make the space around us reflect the present, as well as the past. The collective knowledge of people being part of public art leads to real social change and acceptance.

Aiden Hinkley

I think art is an amazing form of expression. Art is how one views the world. It encompasses values and ideas and helps to communicate to each other what the imagination is capable of, without minimizing thought. It is the power of creation. Art is a fabric based on human experiences. It is essential for society of self expression. I want to continue pulling audience in my journey, welcoming them and sharing experiences as we grow. Instead of trying to fit in this world, make a new one. We are each the creator of our own world.

Grayling Cunningham

I think the value of public art is incredible. It inspires people in so many ways. I appreciate messages within art, and the loveliness of seeing it as you are just passing down the street, and the desire to get out of your car and take a closer look. It's all so awesome and creates a culture that has a creative mindset and adds so much to a community! My Studio contributes to our community by being the renegade art studio.

Alexandra Hood

Public art is valuable because it represents our city, our culture, our history, and our development. Art brings people together in all of these ways - it's a universal language that everyone understands, whether they realize that or not. When people look at art they almost always feel *something*, whether that's happiness or awe or a negative emotional response. The art on Lisbon Street visibly makes people stop and admire their surroundings. My work contributes to this in different ways - by helping with murals and sidewalk art (now torn up for new pavement) the street brightens and appeals to a broad audience. When I complete plein air paintings on Lisbon street or do any of my personal artwork live in public, I have numerous people stop, stare, and ask me questions. When I create personal artwork and display inside local businesses, community members reach out to me inquiring about how to buy or commission art for their own spaces.

Jeff Jacques

I think public art is good and bad. Sometimes it adds to the environment, other times it's ugly. I'm not sure graffiti can be controlled, organized or managed. I do like the idea of public "canvases" but I think they should be spontaneous events, though I am curious to see what happens, what emerges from this project.

Julia Muzyka

The value of public art is priceless when it isn't defaced. Public art adds uniqueness to the space, and pays tribute to the community's history and culture. Unlike a lot of places in other communities, Lewiston has many artists from different backgrounds that often collaborate on projects.

Courtney Schlachter

Public art is of the utmost important to communities like ours; it sparks conversations, makes connections and inspires. With my mural I hope to remind people of the magic and wonder of childhood, and getting lost in stories at any age. Quiet City Books is a venue for Art Walk, Sparkle Sunday, the Festival of Art and Lights, Small Business Saturday, For the Love of Art, and music and storytelling events to include and inspire as many people as possible through art, community, songs, and stories.

Sheri Withers

Arts and cultural activities can draw crowds from within and around the community. Increasing the number of visitors as well as enhancing resident participation helps build economic and

social capital. The events we create at The Hive, help to foster a positive relationship between art lovers, community, artists and local businesses. The recognition of a community's arts and culture assets is an important element of economic development. Creatively acknowledging and marketing community assets can attract a strong workforce and successful firms, as well as help sustain a positive quality of life.

Part 4: Excerpts from Artist Responses to Question 4

Kate Cargile

I'd love to see [public art] everywhere--that we become a destination for public art! I wish there were more ways to do sculpture or installation art around town without it costing a fortune or making things that are extremely temporary.

Grayling Cunningham

I would like to see a public graffiti wall so we can find the amazing graffiti artists in this community and inspire them to have a space to show their work. I would love to see some of what Philly is doing with prisoners and public art murals. I would also like to see some deeper content within the murals that make people question their own selves and actions, and yet celebrates the human experience.

Alexandra Hood

I truly hope Lewiston and Auburn continue expanding their public art. I've heard only positive responses from our latest projects. People are curious, they admire art, and they love seeing both the process and the product. Business people, the homeless, and everyone in between have kindly stopped to admire my work and speak with me. I don't find many other things that unite and attract such a wide variety of people. If public art was unimportant, no one would bother taking time to stop, watch, ask, listen, or learn like they do.

Courtney Schlachter

In the future I hope to see public art more widespread in Lewiston and Auburn, as something that draws people in as participants- as artists themselves or spectators- and as something that defines our community to residents and visitors alike.