

SELECTED ANNOTATED BIBLIOGRAPHY

Murals as Public Art

**Prepared for the 5th Global Murals Conference
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The literature reviewed here and annotated below covers the period to end 2002. EBSCO's search engine was used from Revans University's Global Campus which generated in excess of 600 items from the keyword 'murals'.

It is already clear that a fuzzier search using 'public art' would have yielded a considerably wider literature, as would 'outdoor artists' painting techniques'. But the 60+ items selected for annotation and review here include several, not least the study by Hall & Robertson [66], which have their own extensive bibliographies already interpreted.

What is most encouraging is that the literature has moved from the early phase where it covers mainly case histories, success stories and news items to academic analysis and theory construction by urban geographers, landscape researchers and social scientists. It is from these fields that evaluative rigour, well beyond the obvious face validity already present, must be expected in the coming years.

Quite properly, without well conducted evaluative studies and theoretical constructs further advances will be frustrated for lack of scarce funding. Fortunately, suggested criteria for the next phase of evaluative research have already been suggested by Hall & Robertson and at the least they can be sensibly used.

Prime movers for mural painting

The literature examined suggests that the prime movers for mural painting can be discerned as:

- Enhancing the environment per se [a]
- Mitigation of adverse environmental impacts [b]
- Historical record [c]
- Raising community self esteem to encourage socio-economic re-generation [d]
- Promotion of commercial and charitable causes [e]

Concomitant process issues

The activity of painting murals for any or all the above purposes generates process issues to be addressed which may be categorised as follows:

- Technological accomplishment [f]
- Maintenance, restoration and preservation [g]
- Funding and Ownership [h]
- Censorship [j]
- Evaluation of effectiveness [k]

Summary Commentary

[a] *Enhancing the environment*- is exemplified by the use of murals at airports, metro, in retail stores and museums, and in hotels and food service outlets. These include Kuala Lumpur International [3], Seattle and Denver airports, Los Angeles Metro [46], Burger King [5], Arhus Furniture [9] and Nike [18].

[b] *Mitigation of Adverse Environmental Impacts* - most particularly freeways [44,61,62,64] and construction projects [1] in the US but also oil tanks [39] and garbage dumps in Canada. The overwhelming message is to make certain that the local community feels and is involved with the art work.

[c] *Historical Record* - including museums and interpretation as in Buddhist China [2], Yankee Candle's Car Museum [23], Greek mythology at Atlantis [28] and Wright State University [27].

[d] *Raising Community Self-esteem* - including schools to reduce drop out rates [6], local credit unions [12], ecclesiastical murals [14,48], Malaysian celebration of youth [19], mural competition to defeat graffiti [33] and Long Beach's artists colony [53]. Again the overwhelming message is community participation drives success.

[e] *Promotion of Commercial and Charitable Causes* - this includes widespread reporting of 'sponsored animal painting' campaigns from Chicago [52], Naperville Illinois [52], and across the North America [well reviewed by Freeman 59]. But there is also the use of interactive murals with glass protrusions [11] to touch, bird songs to hear [26], and balls to swing in Jakarta [8]. More straightforwardly murals have carried logos with less than 2% of total size in Montreal, across South America [35], for Miller's on buses in Puerto Rico [41], telling both sides of the argument in Northern Ireland [47], staging the Quarere Deum in Poland [49] and sharing cultural perceptions of landscapes via New Zealand Telecom phone book covers [51].

[f] *Technological accomplishment* - in this literature search paints per se were and surface preparation were not reviewed and the significant items addressed ceramics [7] and digital projection [29,42]. Portugal's use of tiles was also commented upon [43].

[g] *Maintenance, Restoration & Preservation* - Murals from the 19th and early 20th Century figured prominently e.g. WPA and New Deal works of art [4,27]. But equally important was protecting murals from loss in new shopping malls and hotels [15,30], from theft in Poland [16], from damage on four clock faces in Ipoh, Malaysia [24], on library ceilings in Birmingham Alabama [31], in Palmer House Chicago [40] and in sculptures [56]. The message was that regular maintenance and awareness of the value and pedigree of murals is the best way to preserve them.

[h] *Funding & Ownership* - The literature revealed little objective guidance on funding although it reported case histories of success in Chemainus, Welland and Stony Plains [34], Washington and Oregon [45] and Colleen McGinnis' solo efforts in Wetaskiwin [50]. The advent of PerCent for the Arts initiatives in the USA [54,57] and the UK [63] is however discussed. Who owns the work of art is addressed [32] in terms of alterations and change of context, but also in removal totally where value has been created in a site by the very presence of the mural itself [27].

[j] *Censorship* - has ranged from the daft proposition in East London that a lady paddling with he skirts raised was pornographic [60], to disputes with Native Americans in British Columbia's Parliament [20] and in San Francisco's Pioneer Memorial [67] on degrading treatments made when originally painted. The Rockefeller Center insisted on removing images of Lenin [10], Jakarta's

parliamentarians took exception to murals behind their Parliament House [17], and Oak Park Illinois censored a WPA mural as late as 1995. Especially noteworthy was the fate the works of East Germany's most famous muralist, Walter Womacka, after the Fall of the Berlin Wall. He not only received no further commissions for the communistic style of accordion playing/ banner waving youths in DDR-Kunst art but much of his work was destroyed. This same pattern dubbed as apartheid in art [65] is seen as omnipresent as cultural elites control what can and cannot be commissioned.

[k] *Evaluation* - The face validity of a host of success story reportage is of course present throughout the literature. However, a social science evaluation is given from Hackney, East London [60] that emphasises the vital need for community involvement and participation. Phoenix City came late to arts programs and learned from others successes and failures [61]. Post-war art phases in the UK are evaluated with care [63] and it is suggested that environmental quality is being improved beyond doubt. The most comprehensive evaluation comes from scholars in the UK [66] who argue that assessment of success is at an impasse and that clear criteria need to be educed and addressed for further progress. They categorise questions to be put as: empirical; policy; structural; civic; and ideological.

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1. *Professional Builder*, March 2003, p. 36

Double Visions of Murietta California is offering sturdy re-useable mesh murals and landscapes to attach to street fences at \$5/ \$8 per square foot. www.doublevisions.com

2. *Xinhua*, China January 6th 2003 [EBSCO]

Murals of Dunhuang Grottoes in NW China Gansu Province depict musical instruments used over a period of 1000 years tracing the evolution of ancient Chinese music. Ten dynasties from 386 – 1386. Grottoes are the largest treasure house of Buddhist art in the world.

3. *New Straits Times*, 18th October 2002

Kuala Lumpur International Airport [KLIA] used murals to give new look.

4. Becker, H. [2003], "Art for the people: rediscovery and presentation of Progressive and WPA Era Murals in Chicago", *Chronicle*.

Details the murals painted under the New Deal and earlier WPA. Restoration work from 1994.

5. Walkup, C. [1998], *Nations Restaurant News*, 32,18, p22

The story of Burger King's use in Westchester, Illinois of murals. "It gets away from the plastic look of fast food." Statues of bankers and welders shaking hands in windows. "Entertainment" is the watchword.

6. Rothenburg, R. [1998], "La Rosa fine tunes the art of stealth marketing," *Advertising Age*, 69, 47, p.15 November 23rd

Publicolor uses paintings/ murals to enliven school walls. Engaging students in their environment raises esteem, reduces drop out rates, increases class participation and improves grades.

7. Caffrey, D. [2002], "Mastering the Art of Murals", *Ceramic Industry*, September pp. 26-30

Examines the developments in ceramics which have enabled decoration of new metro stations in California using cromalin and digital decals. Spectacular example in history of North Hollywood on tiles at the station.

8. Wahyuni, S. [2002], "Augga creates new genre in graphic art", *Jakarta Post*, 27th August

Visitors swing a ball at different characters in the mural and contact plays different tunes.

9. Engel, C. [2002], "Arhus creates artsy ambience", *Furniture Today*, July 29th pp 26-27

The St Louis store uses murals to enhance retailing processes for furniture, create backdrops which change twice each year.

10. Frank, G. [2002], "Murals of Rockefeller Center", *Backstage*, 43, 24, p. 45

Riveras mural of Lenin was commissioned but air hammered out – the center now becoming the basis for a play. The writer makes each character come to life and play his part and that includes Edgar Hoover, Clark Gable, George Gershwin and more.

11. Parker, J. [2002], "PFI Monument Overhaul", *Health & Dentistry*, April

Use of historical walk to hospital in new facility depicted in stained glass for Newcastle, England dental hospital together with projecting glass for children to touch.

12. Carlson, T. [2002], *Credit Union Journal*, February 25th p. 10

Credit Union depicts its 'own' community with mural by local artists.

13. Makk, E. *Art Business News*.

Creates ecclesiastical murals, and offers originals for charity. Makk created two 14' high works for Queen of Peace Church, in Aurora, Colorado telling of the Nativity and the Resurrection. Over 5000 see the murals and recall the story each week. Has done 15 other churches in USA and South America. Seriagraphs 30" x 40" offered for sale.

14. Filio, T. [2001], *Bahrain Times*, 20th November

Filipino depicts life of an expat in murals. Twenty artists in the Filipino Club in Bahrain completed two murals-in-a-day.

15. *The [Mexico] News*, [2001], July 19th

US Company pays \$US 1 million for destroying murals. This was the conclusion of the damaging a mural in a hotel which will go towards their restoration. Costco had bought the hotel to turn into a shopping center. It was the work of Spanish and Mexican artists, and at least 50% had been damaged before the stop order.

16. Meier, W.A. [2001], "Who's Art is it anyway?" *Time: South Pacific*, 28, 16th July pp. 42-43

Extraordinary tale of the removal of murals from a house in Poland that were the work of Bruno Schulz. They had been hidden since the war years beneath coats of paint. Deception preceded their removal by a collector who took them to the Ukraine.

17. *Jakarta Post*, [2001], "Murals on display behind House complex", December 6th.

Tale of the obliteration of spontaneous public art murals by the authorities who disapproved of the message – they were behind the Parliament's House of Representatives.

18. *Advertising Age*, [2000], "A Brazen Subway Message", March p.20

Tells how Nike Canada has taken over Montreal's Berri subway station with all forms of sport action including murals.

19. Nair, S. [2001], "The Mural by Children", *News Straits Times – Malaysia*, 21st May

Children created 'kite mural' 4 x 30 metres named The Joy of Being a Child in Malaysia – over three months assisted by artists. On completion, children brought their teddy bears and the organisers provided the picnic.

20. O'Neill, T. [2001], "First, tear out the murals", *The Report*, 28, 10, May 14th, pp 39-40

Reports the politically correct debate that raged around George H Southwell's 1935 mural depicting the history of British Columbia in Victorian times. First Nations' leader described them as: "one of the most blatant examples of white superiority" and "degrading". They appear in the lobby of the Provincial Legislature in Victoria, BC.. Proposed that they be relocated and/ or explained for what they were, but many cried "censorship".

21. Kucharsky, D. [2001], "Art Writ Large", *Marketing Magazine*, 106, 10, pp 15-16

Tells the tale of murals art for companies in Montreal provided the logo is not more than 2% of the total size. Sponsors chose work from a portfolio that ArteVista presents to them, and makes sure they don't look like advertisements. Its all cleaned annually. Mayor Bourque comments: "Its making a tangible contribution to improving the quality of life". Tourisme Montreal has suggested creating an ArteVista tour brochure. The slogan is: Let Montreal become the biggest art gallery in the world. Target is 30 murals.

22. *Nations Restaurant News*, [2001], "The Hangar Eatery takes flight", January 8th, p.20

Sodexo and Wright State University have paid tribute to the Wright Brothers with murals in the new canteen. Sales up 23% on old snackbar services.

23. Hitchcock, N. [2001], "Wall Murals Give Car Museum a Boost", *Electronic Publishing*, 25, 1, January, p.52

Murals put the museum's 80+ cars into their original context and heighten interpretation. The Museum is a feature of Yankee Candle's flagship store visited by 2.5 million per year.

24. Aupalagan, V. [2000], "Works of Art Still Chiming Away", *New Straits Times Malaysia*, 28th November

The Anglo-Chinese town clock in Ipoh always ushered in the New Year in colonial days; built in 1909 in memory of the First British Resident JWW Birch, who was assassinated in 1895. Now the site of Saturday's property auctions. Each of the clock's four faces is a mural.

25. Glazebrook, M. [2001], "Murals do furnish a room", *Spectator*, 287, 9036, p.68

Focuses on the use of murals in stately homes and contemporary life in restaurants and cafes.

26. Hauser, S.G. [2001], "Bird Calls and Murals for the Lay Over Blues", *Wall Street Journal (Easter Edition)*, 237, 100, p.A24, 22nd May

Describes murals at Portland International Airport in Oregon using bird calls in murals to entertain. [c/p swinging balls at the mural in Jakarta.]

27. Barry, C. [1999], "Roadside Attraction", *Print*, p.12

San Francisco boasts 754 murals dating from WPA awards. Rigo Gobeau creates billboard size works on the freeways. They are post-environmentalist. Fight to maintain his work 'Extinct'. The new owners wanted to repaint using wall as a billboard for advantage worth \$US 1 million. Rigo claimed that his work had created value for the site since before him it had none. He lost but is allowed to do a mural on the other side of the same building.

28. Radulski, J.P. [1999], "Royal Towers at Atlantis", *Hospitality Design*, 21, 5, pp. 56-63, July/ August

Explains the use of murals to explain the story of Greek mythology surrounding Atlantis. Eight murals that ring the rotunda.

29. *Chainstore Age*, [1996], 72, 2, p.56, "Bruno's uses murals, neon, to create images".

Digital imagery produces historic landmarks from the area across supermarket in Atlanta. Gives the chain a local flavour.

30. *Lodging Hospitality*, [1996], November, p.21, "Hotels a-Building, Murals in Question".

The new downtown Kansas Marriott complex includes the old Muehlebach's 1915 structure and thought-to-be murals by the famous American illustrator, Manfield Parrish. Fate unknown.

31. *Library Journal*, [1988], June 1st, "Murals in Birmingham, Alabama, Public Library".

An outstanding collection of 1929 murals on canvas depicting characters from literature and history are being restored.

32. Moss, D.C., [1988], "Mural, mural on the wall", *ABA Journal*, February, pp.18-19

Artist on one side; commissioning public officer on the other. Law suits to paint out art considered to be wacky or pornographic. Who owns the work? Protection of artists by law enables their names to be removed if their work is 'altered' in any way or placed 'out of context'.

33. *Library Journal*, [1977] November, "Murals instead of Graffiti".

Public Library of Columbus County, Franklin, Ohio announced murals 'contest' to discourage graffiti. Artists to design and submit on a large 17' x 80' wall (c/p Philadelphia).

34. Young, P. and Howse, J. [1980], "Going to the Wall", *Macleans*, 103, 36, pp.48-49, March 9th

Tells the stories of Welland, Ontario, Chemainus, BC., and Stony Plains, Alberta.

35. Harris, M.F. [1990], "Art in the Road", *UNESCO Courier*, 43, 10, pp.31-34.

Describes use of murals and mural images in South America for business, religion and popular cultural purposes.

36. Langlois, J.C. [1992], "Brightening the City", *UNESCO Courier*, 45, 4, pp.18-21

Murals and trompe l'oeil use colour to enhance calm and brighten landscapes in urban areas – change from neutral/ sombre in the west e.g. La Boca, Argentina.

37. Lawday, D. [1993], "Art for Politics Sake", *US News & World Report*, 114, 8, pp.62-63

Relates how the fall of the Berlin Wall meant the end of 'communistic art', most notably the work of Walter Womacka. His work was the socialist spirit of East Berlin providing décor for murals for the Alexanderplatz. From top rank, widely acknowledged, you face the ultimate indignity: destruction. But then it was heroic mosaics of children playing accordions and waving banners. The Art Galleries of the unified Germany are not interested in official DDR-Kunst art as it is known. Womacka disagrees. It is part of our cultural history that the world will one day wish to re-examine. (c/p Rockefeller Center and First Nations in BC).

38. McDonough, J. [1995], "After all its our wall: City censors a WA Mural", *Wall Street Journal (Easter Edition)*, 225, 3, p.A12

Opinion on events leading up to censorship at Oak Park, Illinois of a Work Program Administration (WPA) mural.

39. Alberta Report, [1994], "The art of painting oil tanks", *Newsmagazine*, 22. 2, pp.24-25

Six x 26' high oil tanks on the prairies between Didsbury and Carstairs, with Fisher Price like cartoons. Owner wanted them painted anyway and art students worked at it. Then they formed their own company for the future.

40. Lippi, L. [1995], "Artist Lippi Restores Palmer House Hilton ceiling murals", *Nations Restaurant News*, 29, 27, pp.64-69

The murals restored by Lido Lippi were painted by French muralist Louis Pierre Regal in the 19th century and brought to the USA in 1926 by Palmer House. The mural has 21 canvases and is the size of a basketball court. They were originally set amongst arches with figures from Greek mythology that had been painted over. Conrad Hilton found them and the restoration overall marks the 125th anniversary of Palmer House in Chicago.

41. Alvarado, A. [1995], "Colourful billboards – photobus plugs brew", *Caribbean Business*, 23, 18, pp.41-43

Miller's brewing made extensive use of photo-murals on buses to introduce its brews to Puerto Rico – cans can be customised too.

42. Sperling, K. [1997], "Making Murals", *Computer Artist*, 6, 3, pp.30-32

Describes Gore's use of digital imaging to create the desired mural which is then projected onto the wall concerned and painted there the traditional way. Example at Boulder Marriott of Gore's Aviation Mural. Gore designs and paints murals reminiscent of the 1930s art deco and WPA creations.

43. *Travel Weekly*, [1997], 56, 72, pp.E2-1/3, "In Portugal at every turn the glazed tiles called azulejos".

Reports the widespread use of tiles in Portugal for murals and decorative arts.

44. Beaugureau, D. [1988], "Freeway Gets Artistic Touch", *Engineering News*, 240, 47, pp.18-19

Reports the use of murals to beautify freeways in Arizona.

45. Koehl, C. and Van Baron, S. [1995], "Painting for Dollars", *Newsweek*, 126, 9, pp.8-11

Enumclaw, Washington and Vale, Oregon, cited as examples of towns that have followed Chemainus' example to seek to attract tourists. Over a million visitors a year go to Mount Rainier but they rarely pause at Enumclaw – so it is planned to change all that with 42 panoramas starting with Audrey Hepburn (c/p 29 Palms).

46. Wasowski, R. [1999], "Ceramic Murals: Art on a Grand Scale", *Ceramic Industry*, October, pp.60-61

An update on how to paint on ceramics but in particular shows how the Los Angeles MTA has sought to provide an "enhanced and moving experience" for its metro-riders. 0.5% of the construction budget has been allocated to such art since 1989.

47. Rolstron, B. [2000], "The writing on the Wall", *Print*, March/ April, pp. 158-165

Evaluates the use of murals to reflect the turbulent life of Northern Ireland from Republican and Loyalist perspectives. They were painted as it happened to communicate and share fears and determination – occasionally with humour. And also eventually to laud the Good Friday Agreement.

48. Fox, M. [2000], "Defacing the Queen", *Print*, March/ April, p.12

Updates an earlier report from May/ June 1999 by Vergara under title: "Queen of LA" that indicated the murals of the Virgin of Guadeloupe in the Latino section of LA were not vandalised even when stores were by the gangs. Sadly a year later that was no longer the case with white paint being used to obliterate the images, and local residents could not understand why.

49. Bartal, R. [2000], "Where has your beloved gone?" *Word & Image*, 16, 3, pp.270-289

Describes the staging of Quarere Deum at the murals of the Cistercian Convent of Chelmno in Poland. They date from the 14th Century and have narratives based on the Song of Songs.

50. McGinnis, C. [1999], "The Big Brush", *Alberta Report - Newsmagazine*, 26, 6, pp.24-25

Reports how Colleen McGinnis is making a solo effort to paint her town of Wetaskiwin. She has already completed nine murals, using history as the focus. She is a gallery owner.

51. Bowring, J. [2002], "Reading the Phonebook: Cultural Landscape Myths in Public Art", *Landscape Research*, 27, 4, pp.343-358

Discusses New Zealand's telephone book covers which convey real and imagined landscapes, and selective visual language to express a range of myths about relationships between culture and landscape. By being populist it projects these ideas onto society (c/p East Berlin murals).

52. Grady, T. [2002], "CARSTAR gallops in to help local artists", *ABRN*, August, p.24

Reports on Naperville, Illinois 'United Way Appeal' with 80 Carousel Horses sponsored around the Chicago suburb. In 2001 it was giraffes.

53. Vossman, L. [2002], "How many artists does it take to build a downtown?" *Planning*, June, pp.20-21

Reports from Long Beach on how it has used the example of East Village, Manhattan in forming its arts district. Artists already lived in cheap downtown apartments so Long Beach set to work to create artists 'live-and-work' space.

54. *Wall Street Journal*, [2002], "Public Art", 239, 45, p.A14

Should City of Philadelphia require real estate developers to pay for commissioned works of art?

55. Hillier, T.R. [2001], "Coming Changes in Public Art", *Futurist*, 35, 6, pp.46-51

Explores the options for public arts to evolve in the 21st Century to become 'edutainment' centers, with cyberspace tours and holographic displays. Interpretation and visualisation are close companions for edutainment and can earn their keep as self-sustaining initiatives. Also global reach of the web enables cyber arts tourism at a local venue.

56. Ward, J. [2001], "Monumental Undertakings", *American City and County*, 116, 7, May, pp.18-22

Quite simply looks at the challenges of maintenance and argues that regular maintenance is the key – most especially relating to sculpture.

57. Williams, R. [2000], "A capital Idea: Cities Getting back to Funding Public Art", *Bond Buyer*, 334, 31038, pp.30-34

Discusses renewed interest of cities such as Seattle pledging 1% of capital budget to arts. Also taking off at Seattle-Tacoma Airport where \$US 12 million is funding art. Denver Airport also has substantial art collection, and San Francisco has a museum.

58. Singer, M. [2000], "Cincy Turns Porkopolis Theme on its (Sow's) Ear", *Public Management (US)*, 82, 9, pp.6-8

Examines the use globally of animals to liven up city centers and often to raise funds for charity by sponsorship - \$2,500, \$5,000 or \$10,000 depending on size. Cites: pigs, cows on vacation, corn on the cob, horse mania, flamingos or dolphins, festival of fins, mermaids on parade, lizards, snoopy statues for Peanuts on Parade, Cow Parade and Moose in the City. (www.bigpiggig.com and www.festivaloffins.com)

59. Freeman, L. [2000], "Cows on Parade", *Advertising Age*, 71,27, June 26th, pp.1-4

1999 saw 300 cows in Chicago. Peter Harrig of Harrig's Footwear stumbled across Zurich's Cow Parade when on holiday in Switzerland. Great fun so .. volunteers invited local businesses etc. to sponsor individual cows. The 300 were later auctioned and raised \$US 3.4 million for charity. 2 million tourists came to town and spent \$US 200 million. 40 other cities following suit – even Seattle is collecting coffee cups.

60. Gallagher, J. [1998], "Community Aesthetics", *New Statesman & Society*, 8, 357, pp.32-33

Reports on Holly Street Estate, Hackney, which had all the social problems and is being completely rebuilt. Public art is included. "Social and economic re-generation was needed – and public art is part of it". There's a mural of a visit to the seaside – censored for a lady holding up her skirt as she paddled. Kids took pictures of another and staged an exhibition. A designer bench is in the planning stage. Early errors were that it was avant garde – not involving or community led. Famous artists give status but so what? Experts and locals disagree about good art! Healing art is condemned as patronising. Reports work of Policy Studies Institute by

Sara Selwood which found that most public art fails to serve the local community. Success stories include British Gas Properties/ Arts Council project that rewarded art that had aided economic re-generation. One winner, Morecambe, took the migrant birds that visit the Bay and sculpted them around the town – on bollards, hilltops, everywhere. But don't over-estimate the ability of public art to revive the future of an ailing town. It works like this: it *can* improve quality of life and foster feelings of pride; it can draw visitors to the area as a nice place to see or live or work. That's how it helps.

61. Blair, J.M., Pijawka, K.D. and Steiner, F. [1998], "Public Art in Mitigation Planning", *Journal of the American Planning Association*, 64, 2, pp.221-234

Examines how City of Phoenix has used art to mitigate the effects of freeways. Studies show great support for public art but less enthusiasm for mitigation planning. Context is the history of public art from the 1893 Columbian Exposition to the City of Beautiful Movement, Works Program Administration and New Deal Arts projects. Today many cities see themselves as uncoupled from culture indeed counter-cultural. Phoenix adopted Percent for the Arts in 1986 – a late starter. Philadelphia was there from 1959. But Phoenix was able to learn from the early birds and wanted art as key element of all capital infrastructure. Squaw Peak freeway was just one such designed to help mitigate impacts on local communities. 'Vessels' were taken by the artists to unify the communities along the route – and it unleashed a barrage of ridicule. Once again there was little or no involvement with the communities in determining what the 'art' would be.

62. *Concrete Products*, [1998], "Sound Wall Echoes Imagination", 101, 6, pp.36-37

Analyses Scottsdale, Arizona's 8 mile concrete mural along the Prima freeway which is really a sound attenuation barrier. Custom moulds are being used to sculpt the 8 miles, using differing shallow textures and reliefs. In one instance it offers lizards the size of dinosaurs scampering over 40' cacti.

63. Roberts, M. and Marsh, C. [1995], "For Art's Sake: Public Art, Planning Policies and the Benefits for Commercial Properties", *Planning Practice and Research*, 10, 2, pp.189-198

Concludes that public art is indeed a contributor to environmental quality which when improved addresses many other social challenges. But support for it is still leader based in most areas rather than institutionalised, which the authors wish it was. The three stages of post-war public art in Britain are characterised as: 1950s when art was good for you and softened the brutalities of 1960s architecture; 1980s when town centres were remodelled to market themselves as a location for economic enterprise and tourism; and the late 1980s when benefits were seen to arise from cultural and artistic facilities which were actually employers in their own right.

In particular the British Arts Council's 'PerCent for Arts Initiative' in 1988 which influenced many Local Authorities even though it was legally unenforceable. By 1995 some 75% of authorities had such policies. But there was no competence at commissioning public art available to most or even experience. Cardiff Bay Development Corporation was praised for its non-specific property focus but rather the location in total.

64. McGuire, S. [1993], "Phoenix on the Rise", *Newsweek*, 122, 2, pp.58-60

Explores how one artist got the public involved in the Thomas Road Overpass and included their own images in the work. It has a healing effect for the communities nearby who were dispossessed. Reptilian support columns included family photographs and heirlooms. A further example was with a garbage recycling dump. Don't hide it said the artists, elevate it – with color, landscaping and the rest. Its now an amphitheatre and a library.

65. Lingle, C. [1991], "Interest Groups and Cultural Protectionism: Apartheid and Public Art Policies", *International Journal of Social Economics*, 18, 4, pp.4-13

Examines how public art is the vehicle for cultural protectionism eschewing active art that challenges social norms. Public art is normally also in the hands of particular interests and overly responsive to pressure groups. Argues that it is apartheid when the state intervenes to protect one group against another by elevating one above the other.

66. Hall, T. and Robertson, I. [2001], "Public Art and Urban Re-generation: advocacy, claims and critical debate", *Landscape Research*, 26, 1, pp.5-26

A most impressive global bibliography indicates the comprehensiveness of this analysis from Cheltenham and Gloucester College in England. It concludes that research on the efficacy of public art is at an impasse. Advocates claim it helps develop a sense of identity; sense of place; contributes to civic identity; addresses community needs; tackles social exclusion; possesses educational value; and promotes social change. But little evaluative research has been seriously attempted. Most advocacy is essentialist; there is a lack of critical intervention in much public art practice; and there are fundamental flaws in the technocratic advocacy of public art.

Suggests evaluative ways forward as addressing: empirical questions; policy questions; structural questions; civic questions; and ideological questions.

67. Scott, D. [1996], "Public Art: Whose Version of History", *Albion Monitor*, May 5th

San Francisco's Pioneer Monument criticised as being demeaning to Native Americans as plans for its relocation after the earthquake were made.

Interpretational plaques were used to resolve the matter without changing or abandoning the work.