LITERATURE REVIEW

1. Analysis on the interaction of public art in different areas of city
   Yong Ni & Ya Teng
   Soft Computing in Information Communication Technology, pp. 391-396
   In recent years, with the rapid development of our economic and enlarge our city, the demands of culture are improving, more people take more focus on the development of our urban public art. As an important part in urban construction, public art has its own positive effect; it will keep connection with works, designer, people and city space. The communication in these four parts is also the main form expression of interaction about public art. In system of urban construction, the interaction of public art has different meanings in different areas. This paper will show these different from business district, tourist attractions and campus. And indicate the expressions of city public art in these different areas. (Springer Link)

2. Are less public funds bad? New strategies for art providers
   Tiziana Cuccia, Luisa Monacolide Rizzo
   Enhancing Participation in the Arts in the EU, pp. 357-369
   Public budget constraints reduce the public funding available to art providers (AP). This ‘bad news’ is likely to impose radical changes in their strategies and it may as well give them a chance to re-think their mission in line with the new set of incentives they face. AP might try to exploit new market opportunities, enlarge the scope of their production and incorporate other non-market-oriented objectives. Strategies range from an additional supply of a specific type of art product (live artistic performances, visual arts exhibitions, etc.) to the supply of a larger variety of products and services, including educational activities for social inclusion. They can also benefit from making their business more profitable, and generate positive externalities that can be appreciated by a larger part of the local community and favour social cohesion. (Springer Link)

3. Art as a new urban norm: Between normalization of the City through art and normalization of art through the City in Montreal and Johannesburg
   Pauline Guinard, Antonin Margier
   Cities, 20 June 2017
   In a context of increased urban competition, art and culture are often used by cities world-wide as tools to improve their image and make urban spaces attractive. In that process, art is – as we will argue – becoming a new urban norm, which is normalizing not only urban space and experience, but also art
itself? By contributing to the pacification or securization of public spaces, art could encourage some behaviors or, on the contrary, discourage others. Reversely, this normative dimension of urban art could impact art itself, especially by redefining the limit between artistic forms that are either inclusive or exclusive, dominant or subversive. Through examples found during PhD fieldwork in Montreal and Johannesburg, we will demonstrate that this normalization of the city through art and of art through the city takes place in various urban contexts, that it questions the distinction between Northern and Southern cities, and the definition of a (global) city itself. (Science direct)

4. **Artful change: public art and city regeneration**  
Marion Roberts, Bill Erickson  
Public art has been used successfully in internationally renowned, privately funded regeneration schemes. However, its use does not provide an immediate recipe for success in all situations. Through discussion of case studies in Birmingham and Swansea, explanations for the controversy that certain pieces have generated are explored. The problems of interpretation of public art, which - as a medium - involves providers, artists and audiences, are considered. Finally, the use of ‘genre’ as a set of rules to govern meanings is proposed as a useful tool for the analysis of public art in an urban context. (Springer Link)

5. **Best Practices for integrating art into capital projects**  
Peter Albert, David Allen, Sandra Bloodworth, Maya Emsden, Pallas C. Lombardi, Mary Priester  
American Public Transportation Association, 2013  
For more than 30 years, transit art professionals have set the methodologies to achieve high standards for art and design in public transit systems. High quality art and design have proven beneficial to transit agencies by improving the customer experience and giving a sense of identity and vibrancy to transit systems, while positively contributing to the community at large. Transit art professionals, working with contemporary artists from around the country, successfully integrate art into capital improvement projects. These professionals possess accumulated knowledge based on firsthand experience and lessons learned over decades of program development and project implementation. Recommended best practices capture this knowledge as it relates to current conditions in the public art field. The integration of public art and the emphasis on design excellence and art in transit is a global phenomenon codified in the U.S. more than three decades ago. The periodic defining and recommendation of best practices ensures the continued relevance of processes and protocols used in the field. This paper documents best practices used by experienced transit art administrators who are well versed in contemporary art and have developed comprehensive art in transit programs across the country.  

6. **Beyond public Artopia: public art as perceived by its publics**  
Martin Zebracki  
Since the upsurge of public art in the 1980s, geographers have been critically analysing creative practices as drivers of urban development and regeneration. They have commonly framed perceptions of art in urban public space from the perspectives of its producers and planners. Yet, the fundamental purpose of public art is shaped by its publics, which comprise a multifaceted audience. Some scholars have held a brief for examining perceptions of public art through its publics, but let things go at that. This paper attempts to address this under-researched yet important field by presenting a survey of publics’ perceptions of selected public-artwork localities in Amsterdam, Rotterdam, Antwerp and Ghent. The publics’ perceptions were generally expressed in platitudes that were neither unreservedly positive nor unreservedly negative. But the distinct localities do show significant differences in publics’ perceived attractiveness of the public-artwork locality. These perceptions are further situated within publics’ cognitive, spatial, aesthetic, social and symbolic proximity to both the public artwork and its site. These empirical details provide insight into publics’ engagement with public art in particular places and thereby provide lessons for public-art-led urban planning. Moreover, this study instigates more solid qualitative research on this specific engagement. (Springer Link)
7. Claiming Chinatown: Asian Australians, public art and the making of urban culture
Ien Ang
Chinatowns have traditionally functioned as ethnic enclaves that were despised by the dominant Western culture, while functioning for Chinese immigrants as a refuge from the hostile white society they were surrounded by. In today’s globalised world, the meaning of Chinatowns has been transformed, as they have become more open, hybrid and transnational urban spaces, increasingly interconnected within the broader Asia-Pacific region. For Asian Australians, Chinatown may be a site of conflicting memories of Australia’s racist history and of cultural marginalisation and ethnic survival, but it is also—in today’s multicultural and cosmopolitan age—an area to be claimed for the expression of new Asian Australian identities. In Sydney’s Chinatown, public art projects by Asian Australian artists such as Jason Wing and Lindy Lee articulate some of the complexities and ambiguities of what it means to be Asian in Australia today. (Research Gate)

8. Community operational research issues and public art practice: the art director system
E H Norman J M Norman
The key issues of community operational research, outlined in a paper by Ritchie, have relevance to community projects in general and, we argue, a particular relevance to public art. We illustrate this relevance by describing eight case studies in public art, four in Japan and four in the west, and by considering the projects in a three-way factorial design, make a case for the art director system in the management of public art projects. (Springer Link)

9. Contextualizing public art production in China: The urban sculpture planning system in Shanghai
Jane Zheng
Geoforum, 2017, Vol.82, pp.89-101
This research examines urban sculpture production to understand how a public art (called “urban sculpture” in China) scene is produced in the country, using Shanghai as a case study. Theories of Chinese urban planning are innovatively applied. The findings generate theoretical implications for “contextualizing” public art production in geographical studies. All the chief officials in charge of urban sculpture planning in Shanghai were interviewed, and documentary analyses were conducted. The article argues that urban sculptures are conceived of as both symbolic capitals and didactic tools in the cultural policies of Shanghai. Urban sculpture planning plays an important role in coordinating and manipulating development of symbolic resources to advance urban entrepreneurialism within the ideological framework of the Communist Party’s leadership. The main features of the urban sculpture planning system of China are twofold: (1) The two-tier planning structure combines a master plan at the municipal level and detailed plans for site analysis and design guidance at the district level, all collaboratively working to create an attractive city image for urban entrepreneurialism. (2) An authoritarian style of planning system controls the contents and expression of urban sculpture within the ideological framework of urban sculpture planning. (Science direct)

10. Designing interactive public art installations: new material therefore new challenges
Jun Hu, Mathias Funk, Yu Zhang, Feng Wang
The new materials in public art installations give the birth to interactivity and participation, which in turn, introduces new challenges, not only in the creative design process, but also in how to involve the participants in this process and in evaluating the targeted experience such as such as social connectedness and inclusion. Six design cases are presented, as examples for interactive and participatory forms of these installations. The design techniques and the user experience evaluation methods overlap in these cases and many of these techniques and methods have been found to be useful in our practice. (Springer Link)

11. Discussion on the dynamic construction of urban public space with interactive public art
Ping Zhou, Zhiyong Fu
International Conference on Cross-Cultural Design, 2017, pp. 495-506
Interactive public art focus on the topic, participatory, interactive, experiential appeal, the introduction of urban public space to create a viable feasibility study, it has become an important issue for public art researchers. In this paper, theoretical analysis and case studies are combined in order to find the
contemporary urban public space to create a dynamic law, special requirements and methods. Thinking about the integration of “urban public space design” and “interactive public art” in the future. To explore the performance of interactive public art. For the city residents to provide a more experiential, participatory, dynamic spatial form, to enrich the vitality of urban public space to create innovative ideas. (Springer Link)

12. Development and research of public art in the Construction of Xi’an International Metropolis - A case study of city sculpture
Xiaofei Liu
With the development of diversified urban construction, public art constantly becomes an essential element in modern international metropolis construction, and domestic cities carry out different forms of public art and urban construction. As the ancient city of the history and civilization, Xi’an, has a prominent role in the construction of public art, but there are still many issues to be resolved. In the present study, with a case study of Xi’an city sculpture, we aim to study the development of its public art. (Research Gate)

13. Does public art enrich landscapes? The effect of public art on visual properties and affective appraisals of landscapes
Yui Motoyama, Kazunori Hanyu
The present study investigated the effects of public art on visual properties and affective appraisals of landscapes. Undergraduate and graduate students sequentially viewed landscapes with or without public art and rated each one for visual properties and affective appraisals. Study 1 revealed that the presence of public art reduced pleasantness of the natural scene, but did not reduce that of the urban scene. In Study 2 focusing on the urban landscapes, the t-tests showed that public art consistently yielded greater arousal and the visual properties related with arousal level (e.g., complexity), whereas for pleasantness and the visual properties related with pleasantness (e.g., legibility) the scores varied with the public artworks. Adopting the experimental design that systematically combined 4 landscapes with 2 pieces of public art, Study 3 revealed that the affective quality of public art had more influence on the landscapes than the compatibility between public art and the landscapes. (Science direct)

Khalilah Zakariya, Syamim Azhari
The implementation of public art in the outdoor spaces has been acknowledged by various designers and researchers to enliven public spaces. The contributions of public art towards social well-being have also gained a growing attention among researchers for the past three decades. Within the recent years, efforts of placemaking have begun to be initiated by local authorities, as a way of reinforcing the sense of belonging among the public towards their public spaces. While the placemaking process is commonly adopted as a method to revive cities and communities, however, there has not yet been any documentation on the use of public art as part of the process, particularly in Malaysia. This study aims to establish the Eco Public Art Placemaking Framework to guide local authorities and built environment professionals adopt public participation in the public art process. This study has examined Laman Seni Shah Alam as a case study, which is a back lane revitalization project that has been transformed through eco public art. Through semi-structured interviews with the local authority, the organizer and the artists, this study has discovered that the framework is collaborative and multidisciplinary, and that there are four main phases in the framework. This study concludes that the framework has potential to be adopted by local authorities in Malaysia, and it can enable a more holistic process between the local government, consultants, artists and the public. (Research Gate)

15. Embedding public art: practice, policy and problems
Venda Louise Pollock & Ronan Paddison
Since the 1980s, public art has been argued to be a key driver in economic and social regeneration, but this is not reflected by its inscription into policy. Drawing on a survey of local authorities in Britain this article explores how and to what extent public art has become embedded in planning processes. Three key factors are identified as problematizing embeddedness: funding, visibility within local
practice and the relationship between policy, process and public. Embedding, in this context, is taken to indicate the processes defining how artists are able to become engaged within the planning process. What is argued is the need for a clearer and more robust framework for funding, policy and processes that enables creative practice. (Taylor & Francis)

16. From recovery-oriented care to public health: case studies of participatory public art as a pathway to wellness for persons with behavioural health challenges
Nathaniel Vincent, Mohatt, Bronwyn A. Hunter, Samantha L. Matlin, Jane Golden, Arthur C. Evans, Jacob Kraemer Tebes
The objective of this study is to identify individual mechanisms of change that result from engaging in an innovative participatory public art project for persons with significant behavioural health challenges. We present two case studies that examine how participatory public art promotes recovery and wellness. This research is part of a larger, multilevel comparative outcome trial on the impact of participatory public art on the health and well-being of adults in recovery from mental illness and addiction and on the distressed city neighbourhoods in which they live. The case studies describe the unique ways in which participatory public art contributed to key recovery domains of growth in friendship, self-discovery, giving back, and hope. The two cases indicate that the development of a strengths-based sense of self through art was accompanied by a growth in personal social responsibility. The two cases also indicate that participatory public art may have a profound impact on the internalization of stigma. The findings support the value of participatory public art as a strategy for blending recovery and public health perspectives to promote both individual and community wellness. (Springer Link)

17. Headwinds: sustainability as a theme in contemporary public art
Carly Schmitt
Sustainability as an increasingly popular theme in Contemporary Public Art. The three pillar model of sustainability is used to examine works that deal specifically with the topic of economic, social and environmental sustainability. Viewing these contemporary art works through the lens of sustainability gives new meaning and significance to what many of these contemporary artist are trying to achieve. (Springer Link)

18. Roles of public art in Malaysian urban landscape towards improving quality of life: between aesthetic and functional value
Muhammad Falihin, Jasmia, Nik Hanita, Nik Mohamad
Procedia - Social and Behavioural Sciences, 2016, Vol.222, pp.872-880
Public art defined as artwork that is placed externally in public areas and mostly accessible for public appreciation and viewing purposes. The public art practice involves collaboration of stakeholders, promotes a sense of community and contributes to a substantial public realm. Therefore, to investigate the aesthetic and functional values of public art in the local context, this paper reviews several public art projects in Malaysia, as reference studies; examines the various typology and roles of public art installation. The outcome of this paper is hoped to provide a better understanding of public art for better quality of public realm. (Science direct)

19. New knowledge on the penetrating point of public art design
Baiyang Jin & Yanxiu Jin
Soft Computing in Information Communication Technology, pp.443-449
Public art works must be placed in the public space or public domains, so they can have social and public contacts. In doing so, art, artists and the public may have mutual exchanges, communication and influence. Public art is a kind of interactive art, two-way communication art. With the public participation, public art interacts with them and affects public views. Public art pursues art social effect. Public art no longer belongs to artists’ personal creation. Instead it needs the participation of the public. So, public art can absorb public discourse right and visual experience. This also manifests the concerns to public values equal communication and shorten the distance between the public and works. (Springer Link)
20. **Performative Citizenship Public art, urban design, and political participation**  
Laura Iannelli, Pierluigi Musarò, Carolina Mudan Marelli  
The essays collected in this book adopt different disciplinary approaches to point out the forms of citizens’ participation developed in the field of contemporary public art and urban design. From Sardinia to Queensland, New York to Bologna, Hasselt and Genk to L’Aquila, Rio de Janeiro to Utrecht, these essays analyze a variety of projects that deal with political conflicts of the societal life in the urban spaces, such as environmental risks and immigrant populations; propose diverse forms of citizens’ participation in the representations of marginalized interests, values, problems, and needs; offer to citizens and policy-makers new ways of thinking about territory renewal; and aim to reorient the decisions taken in the field of institutionalized politics, either denouncing territory governance or supporting its improvement. (Research Gate)

21. **Public art policy and the role of relationship marketing in local government**  
Jennifer Radbourne & Josephine Bennett  
The development of a Public Art Policy for a local government organisation requires the principles of relationship marketing to be considered in order to establish the role of the community in the process of making art in the public environment. Market research conducted for Willoughby City Council in Australia revealed that the traditional methods of community consultation favoured by local government and community cultural development workers were not favoured by the Willoughby City community As community consultation is integral to the development of local government public policy, the research findings have implications for effective public policy development. (Springer Link)

22. **Recent experiments with public and interactive art, New York city and beyond, 2008–2011**  
Diana Boros  
Creative Rebellion for the Twenty-First Century, pp.133-169  
In order to provide new and challenging examples of public and socially interactive art projects to demonstrate the arguments made here, my focus has been on art in New York City, primarily because it is a major cultural centre in the United States. Pick up almost any cultural publication, and evidence of the expanding horizon of art can usually be quickly found. Within just the last three years, as is demonstrated through regular searches in the cultural media for a social and political turn in artistic creation, there has been a palpable increase in the amount of art produced that is either publically displayed, or socially interactive in nature, and these are only the relatively small group of works that achieve media coverage. That this move, toward what has been termed the collaborative or “social” turn in art, (Bishop, 2006b) has been gaining attention and energy, may in part have been further encouraged by the more inclusive energy of political participation that developed in reaction to the landmark presidential election of 2008, as well as by an increasing and spreading awareness of, and deeper resistance to the ever-individualizing and ever-commodifying undercurrent in contemporary American life. The civic desires and behaviours that bloomed during the 2008 campaign, though commendable and exciting, were unfortunately not wholly sustainable indicators of American civic health. (Springer link)

23. **Reflections on public art in the Arabian Peninsula**  
Nadia Mounajjed  
With increasing urban developments in the Gulf states, artworks, sculptures, installations, and site-specific artworks have become a feature of public spaces around Gulf cities. From land artworks that seek to demarcate a place in vast desert spaces, to art in the heart of Gulf cities, to art in transit, contemporary Gulf art is superimposed on the local topographies from deserts to corniches and coastal lines, and from infrastructural landscapes to airports, metro stations, and malls. In reflecting on the production and reception of contemporary public art in the Gulf nations, the paper examines its scope, audience, funders, and how public artworks are tied to notions of place, identity, and social diversity. It also scrutinizes how such art aligns with urbanization patterns of growing Gulf cities, and explores its potential to act as a force for social discussion, community inclusion, place making, and collective memory. Finally, the paper looks at public art as an “arena” in which the diverse communities of the Gulf engage or debate. Public artworks often act as mechanisms for strengthening national identity as a form of soft power, yet there are times when they are also perceived as intimidating. In this context, public artworks in the Gulf have oscillated between local national narratives and Western influence, and
because of their level of exposure, controversies have arisen due to their placement or meaning. (Research Gate)

24. The manifesto of possibilities: commissioning public art in urban environments
Cameron Cartiere
Innovation through Knowledge Transfer, pp. 277-285
The Manifesto of Possibilities is a statement of beliefs, concerns and recommendations about the commissioning of public art in urban environments. It has been developed from research by Cameron Cartiere and Sophie Hope and is a knowledge transfer mechanism that aims to inspire reflection, discussion and cohesive action for all those involved in commissioning public art. (Springer Link)

25. The role of public art and culture in new urban environments: The Case of Katara cultural village in Qatar
Maryam Al Suwaidi, Raffaello Furlan
In recent years, public art has been featured as a trend in urban environments in GCC. During its period of development, the State of Qatar worked on large megaprojects designed to attract global investments and tourists. Also, the current process of globalization has greatly contributed to increasing competition between cities and promoting the development of public art within new urban developments. This research study discusses the role of public art in influencing urban environments in Qatar, namely within Katara Cultural Village. The study explores the extent to which such an approach can raise local communities' environmental awareness as an indirect input to the process of upgrading the desires of those living in these areas and of international tourists. In addition, it reviews the experiences of different types of catalysts for regeneration, such as art and culture, that can enhance the built environment's recognition, value, and economic growth. A qualitative evaluation is employed for this research study, which leverages subjective methods such as interviews and observations to collect substantive and relevant data while examining the interaction of connectivity, attraction, and development as they relate to economics and other multifaceted aspects of development. The findings reveal the main advantages and disadvantages of introducing public art to an urban space, namely in regard to acceptance, culture, and social behaviour. In addition, the study helps identify new ways to use public art to enhance public interactions and participation in new urban environments. (Research Gate)

26. Vertical greenery system as public art? Possibilities and challenges in Malaysian urban context
Nur Izzah Abu Bakar, Mazlina Mansor, Zalina Harun
Integrating public art with Vertical Greenery could promote sustainable principle in public spaces. Therefore, to investigate the possibilities and challenges of integrating Vertical Greenery with public art, this paper reviews nine projects in public spaces at urban places in Malaysia, as reference studies. It explores diverse dimensions of Vertical Greenery, types of public art and how they fit each other. The findings show that there are various types, systems and methods of Vertical Greenery applied in Malaysia and in coherent with the operational definition for public art used. Yet, Vertical Greenery's promoters deal with several challenges in encouraging its vast application in urban Malaysia. (Science direct)

27. What art for whose city?: A stakeholder analysis of social policy making for public art administration in Hefei City, China
Kai Wang, Ang Yun Ma
Tailoring public art policies to suit the requirements of urbanization has become increasingly challenging in China as the country celebrates the rapid expansion of cities. This research interrogates how social players work in an interlocked way in public art project further to redefine the public art administration. From the perspective of stakeholder analysis, it evaluates the public policy making efforts of social players to map the path to realize their interests and expectations in the changing social life against the context of urbanization. A stakeholder-based public policy process is therefore presented, emphasizing the nourishment of power by education and value creation so as to redistribute decision-making power in co-building interactions, in which the quality of stakeholder involvement is improved by stakeholder development. Moreover, the study instigates more solid qualitative research on this specific engagement with empirical evidences collected from survey in Hefei city, China.