

St. Louis Park Public Art Collection Equity Audit - July 2020

FORECAST

Artworks

30 artwork commissions listed in the collection from 1997 - 2020. 20 include enough data for this study.

Artists

25 artists commissioned to create 20 permanent artworks studied here.

Costs

Commissions range from \$5K- \$200K

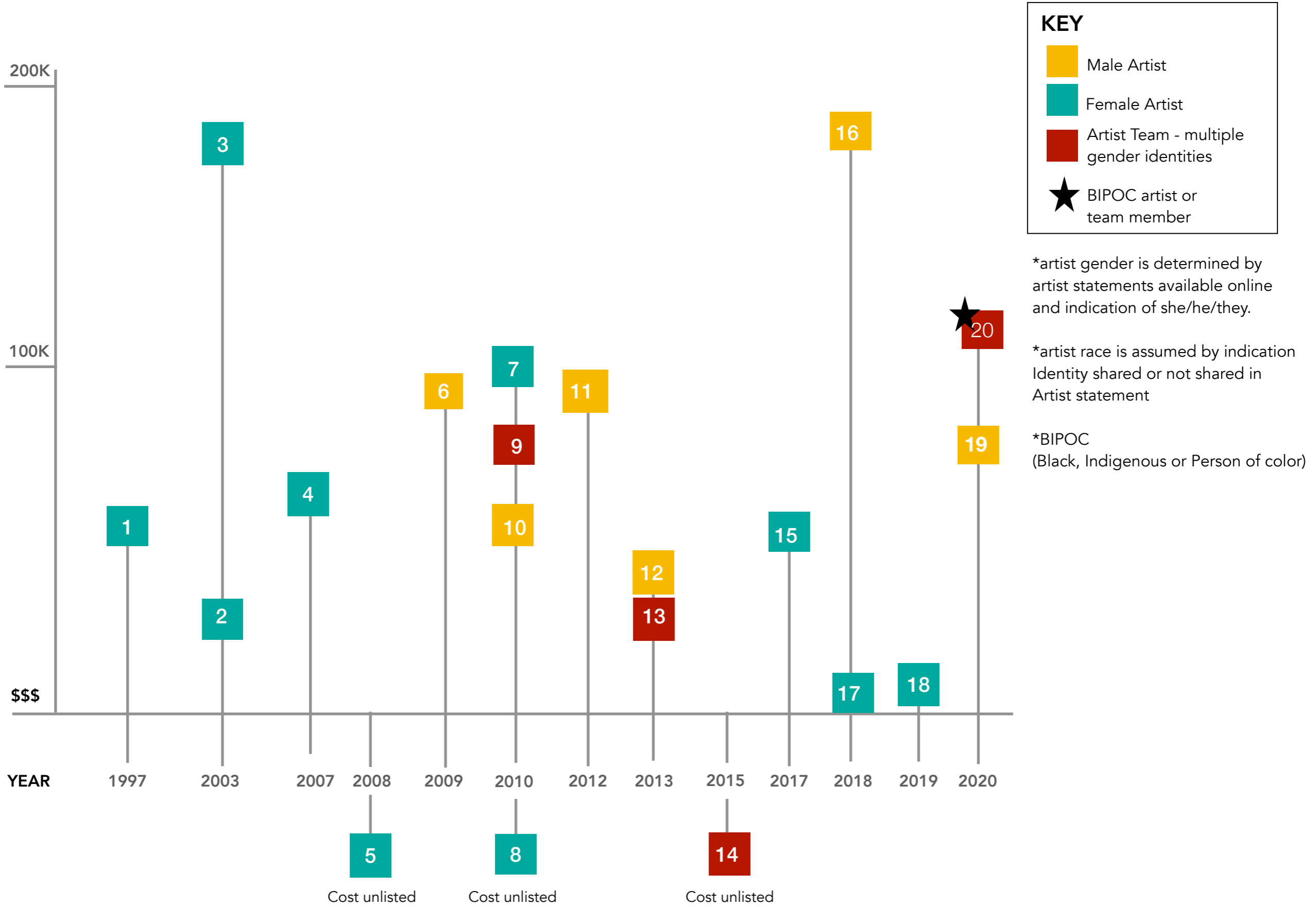
Materials

Materials include concrete, steel, aluminum, fiber, mosaic, glass, led's/ light, and more

Adapted from Americans for the Arts, a framework to consider the measure of equity is referenced as follows:

Cultural equity embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving opportunities for expression; and the fair distribution of resources.

Year Commissioned, Gender and Race, Amount of Commission



Artworks List

23 Permanent Artworks Included in Data

1. *Celebration of Peace* Evelyn Raymond June 1997
2. *Louisiana Oaks Public Art Feature* Caprice Glasner Oct 2003
3. *Allegory of Excelsior* Andrea Myklebust June 2003
4. *The Rhythm of Life Fence Weaving* Denise Tennen 2007
5. *Spirit of Lennox* Denise Tennen Sept 2008
6. *The Bee Way* Foster Wiley August 2009
7. *Aurora Organ* Camille Utterback Jan 2010
8. *Etched Glass* Kathy Bradford 2010
9. *36th Street Streetscape* Marjorie & Martin Pitz September 2010
10. *Windtrace* Norman Andersen October 2010
11. *Dream Elevator* Randy Walker October 2012
12. *Autumn Crescendo* 11th Hour Heroics Nov 2013
13. *Recollection and Promise* Amy Bauer and Brian Boldon 2013
14. *Louisiana and Highway 7 Bridge* Myklebust + Sears 2015
15. *Moon Flower* Lisa Elias 2017
16. *Full Circle* James Brenner 2018
17. *Fun!* Stacia Goodman 2018
18. *ROC Mosaic* Caron Bell 2019
19. *Bridgewater* Craig Snyder 2020
20. *Louisiana Bridge at Minnehaha Creek* Randy Walker, Lori Green, Gita Ghei, 2020

Not Included in data. Not permanent. rotating, or not enough info recorded

Spirit of St. Louis Park Banners

Our town: Faces & Places

40 Asset Paintings

Our Town Sings

Wolfe Park Sign

City Hall 3rd Floor Art - various - 2015? Present

Not Included. Reason noted:

Children's Nest Egg/The Birds Nest Jonee Kulman Sept 2008 - listed as no longer in existence

The Elmwood and Dakota Bridge - 2020- listed as not chosen yet

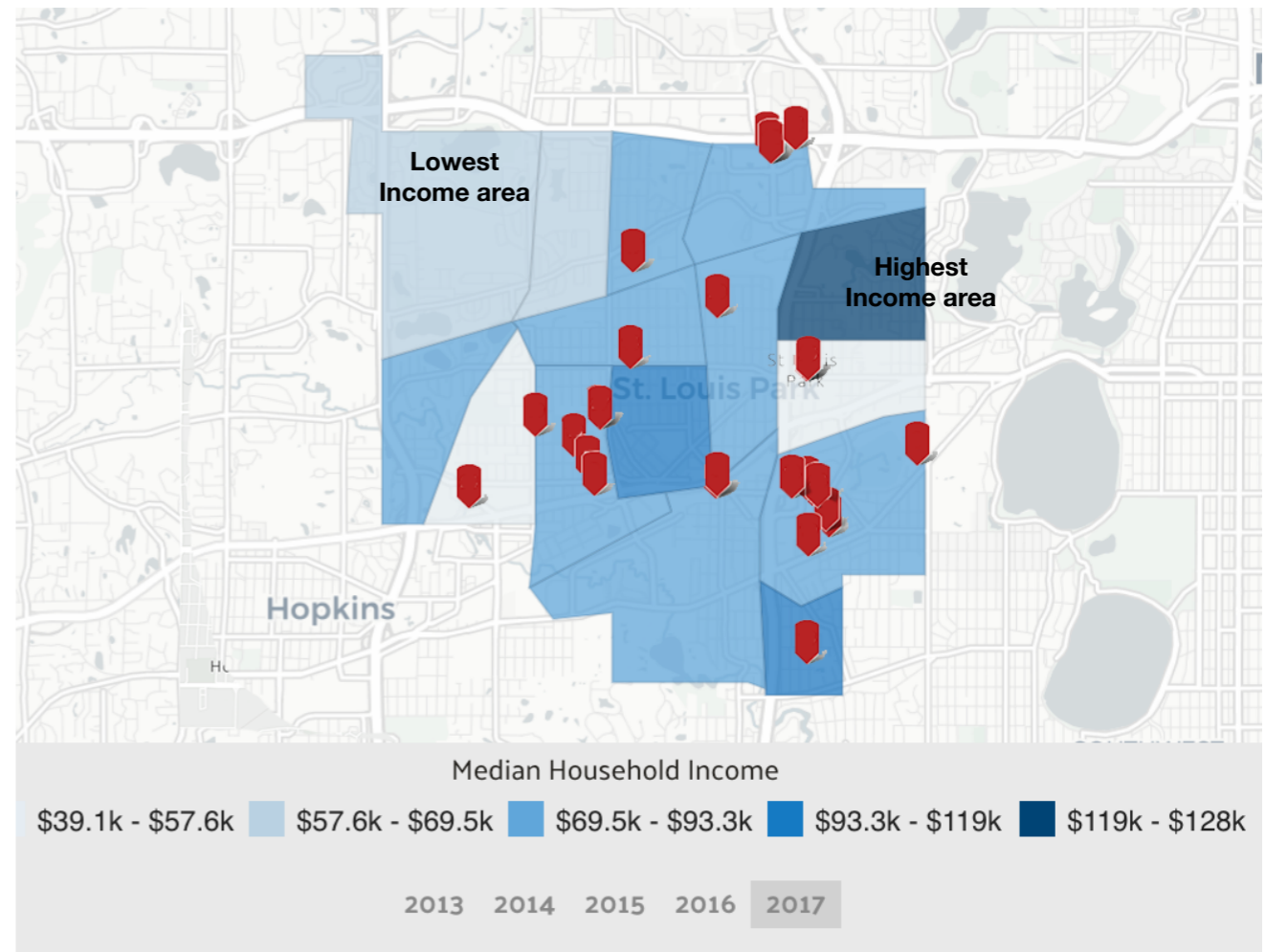
Found Sprials Stacia Goodman 2010 - no longer in existence

Westwood Nature Center - installation in progress

Location of public art works in relation to SLP resident income, areas of high to low property values.

Median household income (census track 2018) in St. Louis Park ranges from \$44,737 to \$117,647. According to the data, northeast St. Louis Park has the highest median incomes—at \$117,647. Residents in tracts near Westwood Health Care Center have the lowest median income in SLP, at \$44,737.

Public art works included in the map correlate to what is available via the public art map on the St. Louis Park website. If there are public art works in other areas, they are not listed on the St. Louis Park public art map.



Subject matter/content of public art works- general list

- Abstract ballet of doves - celebration and wish for peace
- Human figure soaring through the stars
- Park signage and park amenities — rainbow, sun, worm
- Welcome
- Birds nest
- Flight of bees
- Figures
- Human presence into light
- Etched glass
- Wind patterns
- Tower with colored strands
- Circle- relationship between internal and external
- Mosaic representing diversity of people
- Morning glories
- Historic photographs and contemporary life in SLP
- Bundt cake plans



Indicates permanent public art work

SLP Demographic Data 2018

Race and Hispanic Origin	
<i>i</i> White alone, percent	⚠️ 82.4%
<i>i</i> Black or African American alone, percent (a)	⚠️ 8.5%
<i>i</i> American Indian and Alaska Native alone, percent (a)	⚠️ 0.3%
<i>i</i> Asian alone, percent (a)	⚠️ 3.9%
<i>i</i> Native Hawaiian and Other Pacific Islander alone, percent (a)	⚠️ 0.0%
<i>i</i> Two or More Races, percent	⚠️ 3.0%
<i>i</i> Hispanic or Latino, percent (b)	⚠️ 3.8%
<i>i</i> White alone, not Hispanic or Latino, percent	⚠️ 80.3%

Source: <https://www.census.gov/quickfacts/fact/table/stlouisparcityminnesota,US/PST045219>

Census Summary for Racial Demographic

White: 82.4%

Non-white, Black, Indigenous, POC: 19.5%

Methodology:

<p>Who</p>	<p>Who is being commissioned to create public artworks? Are the artists commissioned diverse in race, age, gender, career-status, socioeconomic background, etc? Are the artists commissioned representative of St. Louis Park in various contexts (past, present, future)? How does the collection's demographic info compare to the broader state?</p>	<p>What</p>	<p>What forms of artwork are supported and pursued; do they represent a range of cultural origins and practices? What is the subject matter that the artwork explores; does it investigate issues or experiences that represent some communities more than others; is anyone privileged or excluded?</p>
<p>How</p>	<p>Whose voices or perspectives are sought out and incorporated within decision-making processes? How are public artists and artworks selected? Are public artworks designed/created with community involvement? How are artists compensated? Is commission price equitable across demographic differences?</p>	<p>Where</p>	<p>Where are the art works situated? Are artworks placed in locations where people of all economic levels benefit from public art? Are areas of lower income afforded public art amenities as equally as higher income areas? Are artworks placed in areas in which all people will feel comfortable or safe to engage with the work?</p>

Findings:

- **GENDER:** 70% of collection (included in data) includes commissions by women or a team consisting of a woman.
- **GENDER:** Commissions by male artists are consistently higher in overall cost than those by women, though commissions including women artists are included in the top 5 highest commission cost.
- **GENDER:** There are several artists that have multiple commissions. 3 female artists have been commissioned 2 times each. One male artist has been commissioned 2 times.
- **RACE:** Only 2 artists out of 25 identify or share racial identity as Black, Indigenous or POC. No one public art commission has been solely led by BIPOC artist. The 2 artists who are BIPOC are included on a team. Note: Racial identity is based on info available in artist statements. Info is not listed.
- **RACE:** BIPOC artists are not commissioned until 2020.
- **ECONOMIC:** 3 of the highest commissions include artists who identify as women or BIPOC.
- **ECONOMIC:** The majority of public art works are situated in proximity to higher income areas of SLP, though lower income areas are not excluded from proximity to public artworks. The lowest income area in SLP does not have permanent public artworks. Most of SLP public art is in private redevelopment projects, and so the locations are not chosen by the city related to equity. SLP does have a number of public art projects with public buildings and park— these sites offer more opportunity to ensure equity in lower income neighborhoods.
- **ECONOMIC:** 17 Commissions list a fiscal partner.
- **OTHER:** Subject matter of most public artworks is generally accessible, non-specific and representative of all people. Assumes a general, broad identity of SLP residents rather than cultural specificity of any group. Subjects lean towards abstract metaphor, nature or material and interactivity.

Unknown:

- Career status of artists is not listed. (Emerging, mid-career, established).
- Racial demographics are not listed, gender is not listed.
- How are community members involved in the planning, outreach, implementation, and evaluation of public artworks?
- Fee paid to artist for labor vs total cost of the artwork commission?
- Who applied for each commission? How are the demographics of who is selected comparable to the demographics of who is applying?

Variables:

The following art works in the collection are listed as rotating or changing. As a result, they are not included in the audit. Artist info is not listed, costs are not listed (including fees paid to artists).

Mosaic End Tables
Wolfe Park Sign
Spirit of St. Louis Park Banners
Our Town: Faces & Places Photography
40 asset paintings
Our Town Signs

Recommendations for future data collection:

Title of Work
Location of Work
Artist Name
Race, Gender, Career Status of Artist/s
Description of Work, Materials
Total Cost of Commission, Artist Fee, Consulting Fees
Fiscal Partners
Installation Date, Ribbon Cutting
Is the Artist a St. Louis Park Resident?
Selection Process (committee? Invitational? RFP? RFQ?)
Selection Panel Demographics
Community Engagement Processes?
How many applicants? How many RFP/Q responses?

Recommendations

- SLP has developed a Strategic Framework for Advancing Arts and Culture in St. Louis Park that includes integrating the City's racial equity goals with the public art commission process. Racial equity goals should be reviewed and assessed regularly to track improvements in inclusion of artists from BIPOC racial backgrounds.
- Improve data collection and review practices to ensure that gaps are both addressed and responded to on a year to year basis. Conduct a poll of public artists the city has previously engaged to determine demographics, including information as shown on Page 8.
- St. Louis Park's online public art location map should be continually updated to include all works in the collection.
- Draft standard public art selection process, focus on eligibility requirements and submission requirements. Revise selection committee recruitment process to ensure inclusion of a balanced group in terms of race and gender in addition to other considerations.
- An assessment timeline could be established. Determine often should the data be reviewed. Gaps could be assessed every year.
- Consider the scope of data collection. Data could be collected during the submission process, during the commission process and after. Consider by who, when and how this data is collected. If surveys could be used— consider a survey for the artist and a survey for the selection panel. (see next page for examples)
- Update demographic data and consider trends once Census 2020 data is available.

Sample Data Collection Points for Applicants/Panelists

Data collection points: Artists who apply to commissions
Race/Ethnicity
Gender
Age
Career Status - Early, Emerging, Mid-career, Established
St. Louis Park Resident? County where they live/work
How many previous public art commissions?

Data collection points: Selection Panelists
Race/Ethnicity
Gender
Age
St. Louis Park Resident? County where they live/work
Income range
Field of work

**** Survey should indicate the message:** "Your response is voluntary and confidential. It will have no influence on decisions and outcomes of your application/participation or any other opportunities you may apply for or participate in, in the future."

Excel Sheet Data Collection Revision

Current SLP Excel Sheet

Art Name	Artist	Installation Date	Ribbon Cutting	Description	Location	Fiscal Partners	Amount Collected	Consultant Costs	Artist Stipends	Amount for Art
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Recommended SLP Excel Sheet

Art Name	Artist Name	Description	Location	Artist Fee	Total Cost	Fiscal Partners	Consultant Costs	Artist Demographic Data	Selection Process Format	Community Engagement
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