

Many cities in North America have municipally-administered and -funded public art programs. Rather than focusing on the commemorative and abstract sculpture that has characterized public art in the past, these programs provide for the creation of public art that is site-specific, relevant, meaningful, and accessible to citizens. Public art of this form has the potential of helping to create a unique sense of place or identity for a city. This report explores the idea of formulating such a public art program for the City of Kingston.

Three precedent case studies of public art programs are chosen for study. These are the programs in Seattle, Vancouver, and Ottawa.

Seattle's program was chosen as a precedent case study because it is one of the most well-known and widely-respected public art programs in North America, and is used as a prototype for other cities wishing to establish their own public art programs (Cruikshank & Korza 1988). Vancouver's program was chosen due to its strong community public art component; since this type of public art is community-generated, it has a high potential for creating a unique sense of place for the city. Ottawa's program was studied as Ottawa is similar to Kingston in terms of historical architecture, climate, and governmental context.

A qualitative approach was used for the analysis. A literature review revealed elements that are common to most public art programs. These elements include administrative structure, funding mechanisms, provisions for the maintenance of public artworks, artist selection process, and public education initiatives. An argument is presented for the place- or identity-making component of each of these programs, and these components





Public education initiatives are a major component of the program. Information about the

