City of Hoboken Public Art Plan

Adopted, January 3, 2024

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City of Hoboken
Public Art Plan

Adopted, January 3, 2024

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Planning Consultation Provided By:

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Executive Summary

Executive Summary

Introduction

The City of Hoboken ('the City') has created its first Public Art Plan ('the Plan' or 'PAP') to address the need for a strategic framework to manage, expand, and maintain the City's public art collection. This executive summary provides a brief outline of the process, recommendations of the Plan.

Process

The planning process involved creating an inventory of public arts assets to characterize the state of public art in the City; assessing needs and priorities for creating, maintaining and curating public art; and developing strategies for expanding, managing, and stewarding the City's public art collection.

Inventory, Information Gathering & Assessments

Creating the Public Art Plan involved documenting, evaluating and assessing current policies, procedures, and physical elements of the City's Public Art Collection and Public Art Program. The information gathered in this process formed the basis of understanding the existing state of public art in the City.

Engagement & Input

The planing process included an on-line public survey and engagement activities with city agencies and local stakeholders including:

- Hoboken City Council
- Hoboken Business Alliance
- Office of the Business Administrator
- Department of Environmental Services
- Department of Community Development / Planning
- Department of Public Safety
- Department of Transportation & Parking
- Hoboken City Engineer
- Newman Leathers Tenant Association
- Office of Constituent Services
- Hoboken Board of Education
- Friends of Elysian Park
- Mile Square Theatre
- Division of Cultural Affairs
- Hoboken Historic Commission
- Hoboken Public Library
- Hoboken Museum
- Hoboken Shelter
- Arts Advisory Committee ('AAC')

Goals & Objectives

The inventory, analysis and engagement activities of the planning process informed the development of goals and objectives for the Plan, shown below:

DEFINE...
...a transparent & equitable process for funding, implementing & maintaining Hoboken's public art collection.

AUGMENT....
...recreation, interpretation, education & placemaking activities.

SUPPORT...
...economic development & the local creative community.

ENHANCE...
...Hoboken's brand as an inclusive & creative city.

Figure 1 - 1   Examples of Public Art In Hoboken; Play sculpture at Pier A Park (left); 'Fly' In Tom Olivieri Park (center); 'Technicolor' on Garage B (right)
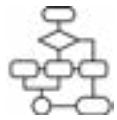
Recommendations

Recommendation 1:
Create a Comprehensive Public Art Program

The Plan recommends that the City create a comprehensive Public Art Program ('PAP') by designating administrative staff, establishing policies, and managing the process of creating, maintaining, and conserving the City's public art assets. This involves the designation of a Public Art Program Administrator ('PAP Administrator'); developing formal procedures for curating, implementing, and conserving the City's collection; and establishing guidelines and criteria for evaluating, selecting, and commissioning new works of public art.

Recommendation 2:
Define the Methods & Process for Creating Public Art

The Plan recommends that the City create, define, and document a cyclical process for prioritizing, selecting, and maintaining its public art collection. This includes establishing an Annual Work Plan that defines the projects the City intends to undertake in the coming year; Establishing Project Implementation Plans that coordinate work and guide implementation, conservation, and maintenance of public art projects identified in the Annual Work Plan; and the establishment of a Conservation and Maintenance Plan that guides activities and investment in the repair and conservation of public arts assets.

Recommendation 3:
Establish Policies, Definitions, Criteria & Parameters

The Plan recommends the City and the PAP Administrator undertake an effort to develop and formalize evaluation criteria, guidelines and other regulations that will govern the Public Art Program. These include guidance on funding, artist selection, site selection, and creative directions as they relate to artistic content and themes.

Next Steps

Step 1	Step 2	Step 3	Step 4
Designate a Public Art Program Administrator to:	**Establish An Annual Work Plan Task Force to:**	**Commission A Conditions Assessment of Hoboken's Existing Public Art Assets to:**	**Establish Project Implementation Task Force(s) to:**
- Manage Hoboken's Public Art Program	- Adopt/Revise Public Art Program Procedures, Definitions & Evaluation Criteria	- Document existing maintenance and conservation needs	- Implement new public art projects
- Coordinate Activities of Annual Work Plan Task Force & Project Implementation Task Force(s)	- Define & Select Current Year Public Art Projects	- Prioritize maintenance needs	- Manage interdepartmental coordination
- Document & maintain Procedures, Definitions & Evaluation Criteria	- Prioritize & select conservation & maintenance projects	- Establish budgets and anticipated maintenance costs	- Coordinate fabrication, installation, and commissioning of public art projects
- Develop & Maintain Public Art Assets Inventory	- Establish Budgets & Fundings Sources	- Document required trades & skills	
	- Review On-going Projects		

Process & Methodology

Process & Methodology

Introduction

The City of Hoboken ('the City') undertook the creation of its first Public Art Plan ('the Plan' or 'PAP') to address the need for a strategic framework to manage, expand, and maintain the City's public art collection. Creating the Plan involved documenting an inventory of public arts assets to characterize the state of public art in the City; assessing needs and priorities for creating, maintaining and curating public art; and developing strategies for expanding, managing, and stewarding the City's public art collection. The Hoboken Public Art Plan was created by incorporating input and guidance from city agencies, community stakeholders, and the public . This process was divided into the following phases:

- Inventory & Information Gathering
- Engagement & Input
- Goals & Priorities
- Recommendations

The data gathered, findings, and methodologies used to create the Plan are described herein .

Study Area

The study area for this project included the City of Hoboken in Hudson County, New Jersey. All inventory, assessments and recommendations assume the jurisdiction and authority of the City to implement and/or approve public art projects on public and private land in accordance with applicable ordinances, codes and regulations.

Inventory & Information Gathering

Creating a Public Art Plan for Hoboken began with research and information gathering to establish a baseline understanding of the state of public art within the City. This included documenting the City's existing public art assets, funding sources, and current policies for creating, managing, and maintaining public art assets. The various components of the Public Art Inventory ('the inventory') and other information gathered are summarized below.

Public Arts Assets Inventory & Mapping

An inventory of public art assets was created through a block-by-block visual survey of Hoboken to identify existing elements of public art. Elements in the public realm including sculptures and murals were cataloged and mapped by location as shown in Figure 2 - 2, with examples of Hoboken's public art collection shown in Figure 2 - 1. The City's official roster of memorials is also shown Figure 2 - 1 for reference. The status of these memorials, and whether the qualify as public art requires further study and interpretation that is beyond the scope of this study. However, a key map and list of the City's memorials appears in the appendix to this report on page A31.

Figure 2 - 1   Examples of Hoboken's existing public art collection. Utility Box Mural on Washington Street (upper left); Elk Statue at Elks Lodge on Washington Street (above left); 'Technicolor' mural on the Hudson St. facade of Garage B (below, left); Legends of Hoboken at CubeSmart Storage on 14th St (below, right).

Figure 2 - 2   Map of Hoboken's existing public art assets

Inventory of Public Art Assets (April 2023)

1. "Welcome to Hoboken" (Mural) - NJ Transit Train Bridge (Newark St)
2. "Relationships" (Mural) - NJ transit Depot (Observer Hwy / Garden St)
3. "Technicolor" (Mural) - Garage B (Hudson St / 2nd St)
4. Utility Box Murals - Multiple Locations (Washington St b/w Newark St and 6th Street)
5. "Planetary Park" (Sculptures) - 2nd St Light Rail Station (Marshall St / 2nd St)
6. "150 Years of History...Hoboken" - (Sinatra Dr / 4th St)
7. "Home in Hoboken" (Temporary, 2023) - Multiple Locations (Sinatra Park, Columbus Park (2), George Floyd Justice Center)
8. "Fly" (Mural) - Tom Olivieri Park (Willow Ave / 13th St)
9. "Legends of Hoboken" (Mural) - CubeSmart Storage (Adams St)
10. Soccer Players (Mural) - Champions' Park Soccer Fields (Park Ave)
11. "Hoboken Hero" (Mural) - Columbus Park Tennis Courts (Grand Ave)
12. "Hoboken Color" (Mural) - Napoli's Pizza (Clinton Street)
13. Elk (Sculpture) - Elk's Lodge (Washington St b/w 10th St and 11th St)

note: see appendix page A31 for complete list of memorials

Legend:
- Sculpture (Permanent)
- Sculpture (Temporary)
- Mural / Painting
- Memorial

It is unlikely that the inventory captured every element of public art in the City, but it is a starting point that should be maintained and augmented as the City's public art collection expands and matures.

Funding

Sources of funding for public art were documented to establish how funds for capital expenditures, maintenance and other activities of the City's Public Art Program are secured and allocated. As of the writing of this plan, there were two consistent sources of funds for public art within the city, described in further detail below:

Percent For Art Funding (Executive Order Funding)

Executive Order #4 (June 25, 2018) established that all City bond ordinances may include a maximum of an additional 1% of the bond value to support implementation of public art. The executive order states that "Works of art may be temporary as well as permanent", but subsequent guidance from the City's bond council has clarified this funding may only be applied to permanent public art installations. Therefore, this funding may not be used to implement temporary or programmatic installations such as time limited exhibitions, programmatic events, and performing arts installations. However, it is understood that these funds may be used for conservation and maintenance activities that prolong the life of existing permanent public art installations including (but not limited to) monuments, statues, sculptures, murals, and other forms of public art. A copy of the executive order creating this funding stream is included in the appendix to this report on page A6.

Hoboken Business Alliance (HBA) Funding

The Hoboken Business Alliance (HBA) - a special improvement district (SID) operating in Hoboken - receives its funding from residential and commercial property assessments. They also receive revenue support from sponsorships, donations, and partnerships with private entities, individuals, and other third parties. In the past several years, the HBA has provided funding and implementation support for public art installations and activities. Unlike current sources of City funding, the HBA can use discretionary funding for temporary, performing arts, and programmatic installations. Recent examples include "Home in Hoboken" by Tom Fruin, which included four temporary public art sculptures located throughout the City (Figure 2 - 3).

Hoboken Cultural Affairs Division

The City's Cultural Affairs Division receives its staff funding from the municipal budget and general fund. According to the Hoboken city website the mission of the Cultural Affairs Division is to organize "…cultural events for the City of Hoboken." Beyond that the programs activities of the division are funded through sponsorships, donations, grants, and vendor fees. Several of the programmatic activities organized by the office of Cultural Affairs have visual and performing arts components including the Arts and Music Festival (Washington Street), Artists' Studio Tour, Citywide Art Walks, Summer Outdoor Concert Series in Hoboken City Parks, and others. While both of these components represent indirect funding for public art, the temporary and programmatic elements of these events broaden the profile of and exposure to visual and performing arts in the City.

Figure 2 - 3   Temporary public art exhibition 'Home in Hoboken" by Tom Fruin funded by the Hoboken Business Alliance and produced in partnership with the City.

Oversight, Approvals & Policies

From a policy perspective, the City lacks formally documented procedures that are associated with a comprehensive Public Art Arogram. These would include guidelines such as project identification, site selection, artist commissioning, creative directions, and conservation. Providing a regulatory and guidance framework to guide public art implementation is one of the primary purposes of creating this plan. In recent years, the Arts Advisory Committee ('AAC') has taken the lead on new public art projects in coordination with City staff in the Division of Cultural Affairs, Environmental Services, and other departments, agencies, commissions, and partners including:

- Department of Transportation
- Department of Public Safety
- Department of Community Development / Planning
- City Engineer
- Hoboken Business Alliance
- Hoboken Historic Commission

Despite few formalized processes and policies, Hoboken has made significant progress in implementing public art projects. Some of the challenges and successes related to current efforts are discussed in the Findings & Themes section of this report. The roles of significant players currently implementing public art projects in the city are discussed briefly below.

Arts Advisory Committee

The Arts Advisory Committee ('AAC') was established by Executive Order No. 2 (2019) which can be found in the appendix to this report on page A8. The AAC provides non-binding oversight and input on the selection of projects, locations/sites, artist selection, and aesthetics. Over the past several years, the AAC has taken the lead in implementing several public art installations in coordination with the City and its partners. In coordination with the City administration, they have managed site selection, artist commissioning, and implementation planning for public art projects including mural installations on utility boxes on Washington Street and an extensive mural project on the facade of a publicly owned parking garage (Garage B - Hudson Street / CR679). In this way, the AAC has been serving as the de facto coordinator for public art installations. Membership on the AAC is renewed annually and has typically included representation from the City Council, commissions, boards, agencies, local institutions, and the local creative community.

Division of Cultural Affairs

As mentioned previously, Cultural Affairs coordinates programmatic, placemaking and participatory programs throughout the year that incorporate elements of public art and sculpture. These temporary events, installations, and exhibitions are a significant way that the City engages local creators and creative businesses to showcase the depth of the creative community within the City. In addition, the Administrator of Cultural Affairs has served as a member of the Arts Advisory Committee and aided the coordination of these projects with the city administration and operational departments.

Department of Environmental Services

As the principal maintenance organization of the City, the department of Environmental Services has taken a significant role in managing, implementing and maintaining elements of the City's existing public art collection. In addition, their coordination with other city departments like Transportation, Public Safety, and Cultural Affairs has been instrumental in supporting various City initiatives related to public art. As the capacity and experience of the City matures, it is likely that these responsibilities would be managed by other departments more closely aligned with placemaking and cultural activity that coordinate the implementation, conservation, and planning efforts with Environmental Services.

Partnerships & Collaboration

Recent partnerships and collaborations between the City and various parties have resulted in several permanent and temporary public art installations throughout the City. In addition to permanent public art installations coordinated by the Arts Advisory Committee, there have also been temporary, programmatic, and performance installation that have been coordinated by the Division of Cultural Affairs and other partners like the Hoboken Business Alliance, Mile Square Theatre, the Hoboken Public Library, and the Hoboken Museum. As the capacity and experience of the city to implement public art grows, these collaborations and partnerships have significant potential to expand – especially as it relates to special exhibitions, programmatic, performance, and temporary public art. Regardless, the current process for curating, approving, and installing artworks through these partnerships is ad hoc, and a formalized process for reviewing proposals and implementing public art should be considered to facilitate the formation and development of public art collaborations and partnerships.

Figure 2 - 4   Members of the Public Art Plan Steering Committee

Name	Affiliation	Title
Chris Brown	City of Hoboken, Community Development / Planning	Director
Kenneth Ferrante	City of Hoboken, Department of Public Safety	Director
Olga Garcia	City of Hoboken, Engineering	City Engineer
Jennifer Gonzalez	City of Hoboken, Environmental Services	Director
Yasmine Pessar	City of Hoboken, Environmental Services	Principal Environmental Planner
Ryan Sharp	City of Hoboken, Department of Transportation & Parking	Director
Geri Fallo	City of Hoboken, Division of Cultural Affairs	Administrator of Cultural Affairs
Caleb Stratton	City of Hoboken, Business Administration	Business Administrator

Figure 2 - 5   Selection of stakeholders that participated in the creation of the Public Art Plan

Engagement & Input

The planning process included seeking input from stakeholders that includes representatives from City agencies, departments, community organizations, the local creative community, and the public. Input was gathered in several ways including individual stakeholder interviews, focus group discussions, and an on-line public survey. Each of these elements is described further below:

Steering Committee

The Public Art Assets Inventory, stakeholder findings, and recommendations were presented to a steering committee comprised of representatives from various city agencies who provided feedback that shaped the recommendations of the Plan. Figure 2 - 4 shows a list of those who participated at the Steering Committee level and provided feedback and guidance in the development the Plan.

Stakeholder Interviews & Focus Groups

Individual interviews and focus group discussions were conducted with representatives from City departments, agencies, local non-profit organizations, the local creative community, and cultural institutions. Both interviews and focus groups revealed information about attitudes toward public art, concerns about judicious and equitable distribution of funds among projects, and the need for more coordination. Figure 2 - 6 shows a list of participants in interviews or focus groups, and a summary of themes from stakeholder input follows herein.

Figure 2 - 6   Participants in stakeholder interviews and focus groups

Name	Affiliation	Title
Marty Anderson	Hoboken Historic Commission	Chairperson
Chris Brown	City of Hoboken, Department of Community Development / Planning	Director
Jaclyn Cherubini	Hoboken Shelter	Executive Director
Nora DeBenedetto	City of Hoboken, Office of Constituent Services	Head of Constituent Services
Nick Depiro	Project Studios / Newman Leathers Tenant Association	Owner / Member
Roxanne Earley	Hoboken Business Alliance	Executive Director
Stanley "Spike" Enzweiler	St. Matthews Lunchtime Ministry	Minister
Geri Fallo	City of Hoboken, Division of Cultural Affairs	Administrator of Cultural Affairs
Kenneth Ferrante	City of Hoboken, Department of Public Safety	Director
Olga Garcia	City of Hoboken, Engineering	City Engineer
Jessica Giorgiano	City of Hoboken, Department of Community Development / Planning	Supervising Planner
Ann Holtzman	City of Hoboken , Department of Community Development / Planning	Zoning Officer
Emily Jabbour	Hoboken City Council	President
Christine Johnson	Hoboken Board of Education	Superintendent
Maggie Mallin Traut	Friends of Elysian Park	Member
Annie McAdams	Mile Square Theatre	Educational Director
Elizabeth Ndoye	Arts Advisory Committee	Chair
Chris O'Connor	Mile Square Theatre	Trustee
Jennie Pu	Hoboken Public Library	Executive Director
Ryan Sharp	City of Hoboken, Department of Transportation & Parking	Director
Ellen Stewart	Hoboken Historical Museum	Board President
Caleb Stratton	City of Hoboken, Office of the Business Administrator	Business Administrator
RJ Theofield	City of Hoboken, Community Development / Planning	Planner

Stakeholder Findings & Themes

Stakeholders selected by the City were a primary source of information about the state of Hoboken's needs, challenges, opportunities, and priorities as it relates to public art. Several themes emerged in nearly all discussions and established how the Plan could capitalize on areas of agreement and address areas of concern. A summary of the most relevant themes and findings from stakeholder engagement are included below:

Coordination & Predictability

Stakeholders inside and outside city government expressed that more coordination is needed for the City to effectively implement its public art projects. Outside entities, partners, and collaborators expressed that the process for funding and implementing projects lacked predictability, points of contact, and defined policies. Members of city government and administrative departments expressed a similar sentiment, and added the dimension that more coordination was needed between departments during planning and implementation of public art projects to assure safety, constructibility, and regulatory compliance.

Judicious & Equitable Use of Public Art Funding

Unlike many municipalities, Hoboken has relatively consistent funding for public art projects (See Funding Sources) – primarily through the 'Percent for Art' funding from bond ordinances. While this funding fluctuates with each bonding ordinance, is an important component that supports implementing public art projects. Many stakeholders – especially those within the city's operational infrastructure – expressed the imperative that these funds be dispensed judiciously and equitably throughout the City. Stakeholders in all categories highlighted the importance of a strategic framework for decision making that guides investment in public art that beautifies the public realm and relates to Hoboken's authentic history, cultural identity, and community values. Additionally, it was noted that funds should be used to address projects that range in scale and complexity from small installations to significant works of art in the City's public spaces, streets, community facilities and parks.

Protection, Conservation & Maintenance

Enthusiasm for implementing new public art projects was common among stakeholders. However, concerns about the City's capacity and ability to maintain and steward the City's public art collection were expressed repeatedly. Topics included methods of protection, preventing vandalism, identifying maintenance issues, and developing strategies for conservation of public art assets. While it is unlikely that the Plan can address every potential risk or maintenance condition related to public art assets, it should establish a framework for cyclical review and evaluation of conservation needs that can be incorporated into the City's public art program.

Engaging & Leveraging the Local Creative Community

Many stakeholders noted the depth of creative talent already present within the City. They expressed a desire to find ways that future projects are inclusive of the local creative community. Suggestions included building capacity within the local creative community through mentorship and collaborations with established artists – potentially as part of the RFP/Call-For-Artists process. In addition, stakeholders suggested that preference could be given to local/regional artists when selecting and implementing new public art projects.

Authenticity & Relevance

Stakeholders provided feedback related to implementing public art with outstanding aesthetic qualities and 'non-controversial' content. While the Plan cannot provide a definitive list of styles, media, or artistic content that is right for Hoboken, stakeholders generally agreed that new public art projects should feel authentic to the experience of living in Hoboken and be relevant to the historical, cultural, and community context of the City. This can be accomplished by creating and implementing clear policies, definitions, and creative directions that provide selection evaluation criteria for artists and creative content in the context of Hoboken's overall brand, cultural heritage, and civic identity.

Online Public Survey

The City received nearly 250 responses to an on-line public survey using Survey 1-2-3 - a common survey tool distributed through City communication channels. The survey was structured to gather input about attitudes toward City investment in public art, types of spaces that are most appropriate for public art, and preferences toward the themes and motifs of city-sponsored public art. In general, survey respondents expressed broad support for implementing public art projects in the City and provided some helpful information about the types of locations and public art they preferred. Figure 2 - 7 shows a summary of the top ranked responses to several questions in the survey. A full analysis of survey results appears in the appendix to this report on page A12.

Figure 2 - 7   Summary of key findings from the on-line public survey conducted by the City through survey 1-2-3

What Do You Think Are The Reasons Hoboken Should Invest In Public Art?

1. Beautification
2. Supporting The Local Creative Community
3. History & Cultural Heritage
4. Inspiration & Personal Enrichment

Where Do You Think Hoboken Should Invest In Public Art?

1. Gateways, Entry Points & Nodes
2. Community Facilities & Buildings Exterior
3. Commercial Corridors
4. Parks & Open Space

Question: What Artistic Themes Are You Most Excited By?

1. Hoboken Historical Events & Figures
2. Abstract Expression
3. Ecology, Natural Systems & Sustainability
4. Cultural Identity & Heritage

What Types Of Public Art Should Be Prioritized?

1. Murals – Buildings/Walls
2. Public Furnishings (e.g., Benches, Lights)
3. Kinetic/Moving Art
4. Interactive/Tactile

What Are Your Top Concerns About Public Art?

1. Aesthetics / Appearance
2. Conservation, Maintenance & Upkeep
3. Safety & Vandalism / Defacement
4. Cost & Funding

What Types Of Places And Facilities Do You Visit Most Often?

1. Waterfront Parks & Open Spaces
2. Upland Parks & Open Spaces
3. Commercial Areas & Business Districts
4. Transportation Nodes & Stations
5. Community & Public Facilities
6. Recreational Fields & Facilities

Goals & Priorities

Based on information gathering, research, stakeholder input, and guidance from the steering committee, a series of goals and priorities for the Public Art Plan emerged. The goals were presented to the Steering Committee for feedback to assure they capture the most important concerns and needs of the City's government, creative community, and residents. These goals and priorities provide the framework for recommendations for creating and implementing a comprehensive public art program in Hoboken and are shown in Figure 2 - 8.

DEFINE
...a transparent & equitable process for funding, implementing & maintaining Hoboken's public art collection

AUGMENT
...recreation, interpretation, education & placemaking activities

SUPPORT
...economic development & the local creative community

ENHANCE
...Hoboken's brand as an inclusive & creative city

Figure 2 - 8   Goals & Priorities of the Public Art Plan

Recommendations & Strategies

The goals and priorities of the Public Art Plan established the framework for developing specific recommendations that make up the Public Art Plan. Each recommendation focuses on aspects of the organizational, policy, and physical dimensions of managing, expanding, and stewarding the City's public art program and collection. Each recommendation is briefly described in Figure 2 - 9 and further described in the Recommendations section of this report.
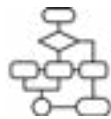
Figure 2 - 9   Summary of the Recommendations of the Public Art Plan

Recommendation 1
Create a Comprehensive Public Art Program

The Plan recommends that the City create a comprehensive Public Art Program ('PAP') by designating administrative staff, establishing policies, and managing the process of creating, maintaining, and conserving the City's public art assets. This involves the designation of a Public Art Program Administrator ('PAP Administrator'); developing formal procedures for curating, implementing, and conserving the City's collection; and establishing guidelines and criteria for evaluating, selecting, and commissioning new works of public art.

Recommendation 2
Define the Methods & Process for Creating Public Art

The Plan recommends that the city create, define, and document a cyclical process for prioritizing, selecting, and maintaining its public art collection. This includes establishing an Annual Work Plan that defines the projects the City intends to undertake in the coming year; Establishing Project Implementation Plans that coordinate work and guide implementation, conservation, and maintenance of specific public art projects; and the establishment of a Conservation and Maintenance Plan that guides activities and investment in the repair and conservation of existing and new public arts assets.

Recommendation 3
Establish Policies, Definitions, Criteria & Parameters

The Plan recommends the City and the PAP Administrator undertake an effort to develop and formalize evaluation criteria, guidelines and other regulations that will govern the Public Art Program. These include guidance on funding, artist selection, site selection, and creative directions as they relate to artistic content and themes.

Recommendations

Recommendations

Introduction

The plan that follows is a road map for Hoboken to guide the implementation of a comprehensive Public Art Program that expands, manages, and maintains the City's public art collection. The framework established by this Plan is a starting point for the City, its partners, and stakeholders to enact, define, and formalize the administrative, procedural, and policy dimensions of managing a Public Art Program. Since the Plan is a starting point, additional interactions, regulations, and policies may be identified as the City's Public Art Program and collection mature. This Plan anticipates this evolution and provides a flexible framework for incorporating new elements like new project types, forms of artistic expression, regulatory requirements, and sources of input.

Hoboken's Public Art Program Mission

In communication with the Steering Committee and stakeholders, the draft mission show in Figure 3 - 1 outlines the roles and intent of implementing a comprehensive Public Art Program. This mission is a starting point that should be documented, adopted, and updated as the City's capacity and experience grows.

Components of Hoboken's Public Art Program

To develop a comprehensive Public Art Program ('PAP'), the City should establish and formalize components to select, implement and maintain its public art collection. Each component plays a role in establishing the administrative framework, responsible parties, regulatory mechanisms, implementation procedures, inputs and reviews that constitute the PAP. This plan recommends the City pursue establishing to following components of a comprehensive PAP:

Component 1:
Administration
Who Coordinates & Manages the Process of implementing and stewarding the City's Public Art Collection?
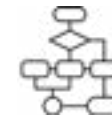
Component 2:
Procedures
How are public art projects prioritized, selected, implemented, and maintained?

Component 3:
Policies, Definitions, Criteria & Parameters
What guidelines, requirements, and inputs guide decision making and govern the City's Public Art Program?

Each component of the PAP is described in greater detail herein, along with recommendations and guidance that are starting points for documenting, formalizing, and implementing the recommendations of this Plan.

Figure 3 - 1   Draft Mission of Hoboken's Public Art Program

PRIORITIZE
...the equitable distribution of investment in Hoboken's public art collection

COMMISSION...
...additions to Hoboken's permanent public art collection

COORDINATE
...with partners & collaborators on privately owned, temporary & programmatic installations

MANAGE
...a transparent input, approval, and implementation process

ADVOCATE
...for community understanding of the importance of Hoboken's Public Art Program & collection

OVERSEE
...conservation & maintenance of the City's Public Art Collection

SUPPORT
...participation by the local creative professionals

Component 1: Administration

Introduction

The Administration of the City's Public Art Program starts with designating the points-of-contact and entities responsible for establishing policies, defining evaluation criteria, prioritizing projects, and coordinating the implementation of public art and conservation projects. To that end, this plan recommends designating the following administrative resources and task forces to coordinate the overall management of the City's public art collection:

- A Public Art Program Administrator
- A Public Art Annual Work Plan Task Force, and
- Public Art Project Implementation Task Force(s)

Each of these administrative elements and an outline of their responsibilities is described further in this section of the Plan.

Public Art Program Administrator

Administration of the City's Public Art Program is overseen by the Public Art Program Administrator (the 'PAP Administrator') who is responsible for day-to-day management of the PAP including (but not limited to):

- Document and review of PAP policies and procedures
- Document definitions, selection criteria and evaluation parameters
- Develop an Annual Work Plan
- Develop Project Implementation Plans
- Develop a Conservation & Maintenance Plan
- Coordinate a Conditions Assessment of Public Art Assets (3-5 Years)
- Maintain a current database of Public Art Assets
- Interdepartmental coordination and reviews
- Coordinate stakeholder input, public engagement, and discretionary reviews

The PAP Administrator is the internal and external point-of-contact for all public art projects and will oversee public art and conservation projects from start to finish. This includes interfacing with City agencies and departments to assure planning and implementation for public art projects are done in accordance with funding, contracting, safety, land use, and engineering regulations. Considering the potential that public art has for enriching the programmatic and experiential qualities of public space and cultural events, the PAP administrator and any supporting staff is most likely to be located within the Cultural Affairs Division. Recommendations related to the specific policies and procedures that the PAP administrator is expected to develop, document, and manage are covered in subsequent sections of this report.

Figure 3 - 2   Outline of the public art planning and implementation process
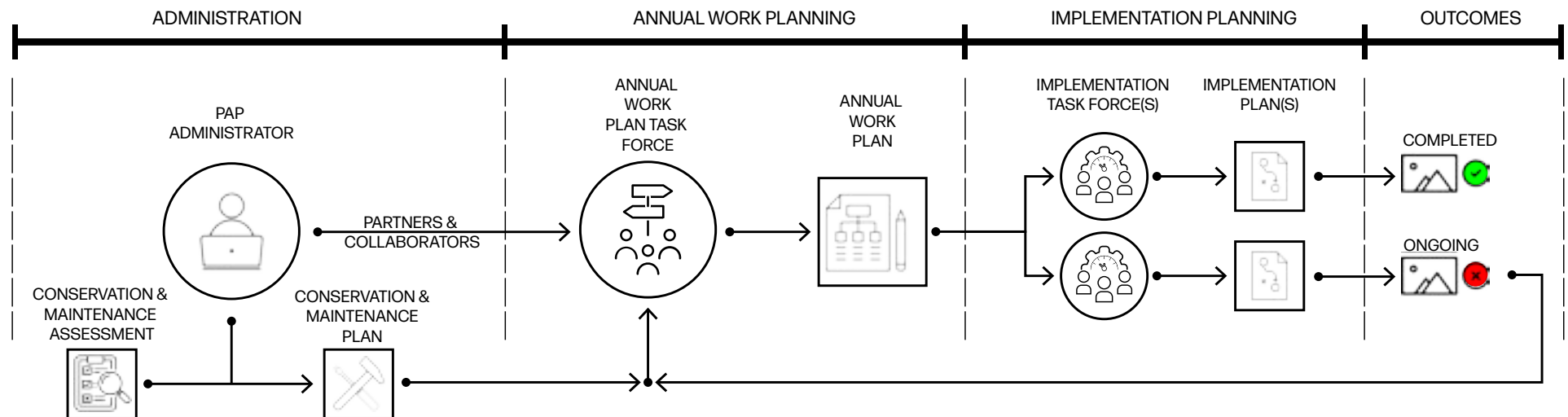
Annual Work Plan Task Force

The Annual Work Plan Task Force develops an Annual Work Plan that identifies and defines the public art, conservation, and maintenance projects slated for the coming year, and reviews the progress of projects from previous Annual Work Plans. The PAP administrator coordinates the development of the Annual Work Plan with the input of the Annual Work Plan Task Force that may include representation from City departments, the Arts Advisory Committee, commissions, stakeholders, and partners including:

- Public Art Administrator, Chairperson (1)
- Arts Advisory Committee (2)
- Hoboken City Council (1)
- Dept. of Community Development / Planning (1)
- Outside Expert / Curator (1)
- Hoboken Business Alliance (1)

Since the Annual Work Plan prioritizes and selects projects for the coming year, it must be completed to align with the City's administrative and budgetary cycles. Once the Annual Work Plan is adopted, the Annual Work Plan Task Force may be dissolved and reformed when it is time for the next Annual Work Plan. The composition of the Annual Work Plan Task Force may be adjusted to incorporate other stakeholders and partners as the PAP matures.

In addition to the selecting and defining public art projects, the Annual Work Plan Task Force may also engage in periodic revision of data, information, and policies of the Public Art Program related to (but not limited to):

- Public Art Collection Inventory
- Policies, Definitions & Procedures
- Partnerships & Collaborations
- Conservation & Maintenance Plan
- Input, Approvals & Discretionary Reviews

Implementation Task Force(s)

An Implementation Task Force develops a Project Implementation Plan. Implementation Task Force(s) are formed based on the projects identified in the Annual Work Plan. Implementation Task Force(s) receive project parameters (e.g., location, project type, creative directions, budget, commissioned artist, etc.) from the Annual Work Plan. The Implementation Task Force then oversees implementation of public art, conservation, or maintenance projects. They also provide progress reports to the PAP and the Annual Work Plan Task Force for all completed and ongoing projects.

The PAP Administrator oversees Implementation Task Force(s) and may serve as the project manager – especially for smaller projects. Larger projects, or those implemented as part of other projects (e.g., community facilities, new parks, transportation improvements, etc.), should designate a project manager to coordinate the public art component in context with the larger project. Depending on the scale, complexity, and nature of the public art project, the Implementation Task Force may include members from City departments, the Arts Advisory Committee, commissions, boards, and other partners. As such, the composition of an Implementation Task Force will vary depending on the design, construction, and implementation requirements, but will generally include the following roles/representatives:

- Public Art Administrator (1)
- City Project Manager (1)
- Coordinating Departments Liaison(s) (e.g., Engineering, Public Safety, Zoning, Environmental Services, etc.)
- Partners & Collaborators (e.g., Hoboken Business Alliance, Board of Education, Hoboken Museum, etc.)
- Commissioned Artist(s)

Component 2: Procedures

Introduction

A properly managed Public Art Program defines and organizes the procedures by which public art, conservation and maintenance projects are identified, prioritized, and implemented. Since Hoboken is at the beginning of creating a public art program, this plan recommends documenting and implementing several procedures that provide a predictable interface, cyclical review, and collaborative prioritization process for implementing public art projects. In particular, the Plan recommends the City create the frameworks and procedures for creating:

- Public Art Annual Work Plan
- Public Art Implementation Plans
- Conservation & Maintenance Assessment (3-5 Years)
- Conservation & Maintenance Plan
- Accepting Donations, Gifts & Loans

The general requirements, structures, and elements of these procedures are described in further detail herein.

Annual Work Plan

The Annual Work Plan identifies, defines, and reviews the public art projects (including conservation and maintenance) that the City intends to implement (or continue) in the coming year. Creation of the Annual Work Plan is managed by the PAP Administrator and the Annual Work Plan Task Force, who should receive input from key stakeholders and partners such as the Arts Advisory Committee and the Hoboken Business Alliance. These and other stakeholders may present the task force with potential projects, initiatives, or guidance that may be incorporated into the current Annual Work Plan.

The Annual Work Plan provides the framework and defines the individual project parameters that result in the formation of Implementation Task Forces who execute public art projects (including conservation and maintenance projects). The completion of the Annual Work Plan should align with the administrative and budgetary cycles of the City and provide adequate time to develop Project Implementation Plans for each project identified in the Annual Work Plan. The components of the Annual Work Plan are described in further detail below:

New Public Art, Conservation & Maintenance Projects

The Annual Work Plan identifies new public art projects (including conservation and maintenance) that the City intends to implement in the coming year. Selection of new projects should be a collaborative process that incorporates input from stakeholders (e.g. Arts Advisory Committee), collaborators (e.g. Hoboken Public Library), partners (e.g., Hoboken Business Alliance), and the Public. Selection of conservation and maintenance projects should be based, at least in part, on the periodic Conditions Assessment and Conservation and Maintenance Plan described elsewhere in this report.

For each new project, the Annual Work Plan should define the general project parameters including (but not limited to):

- Project Description & Goals
- Project Type (e.g., New Public Art, Conservation, Maintenance, etc.)
- Project Owner (e.g., PAP Projects, Collaboration, Partnership, Redevelopment, Private, etc.)
- Project Site / Location
- Creative Direction(s) (e.g., Theme / Scale / Media)
- Artist Identification or Method of Selection
- Budget & Funding Sources
- Coordinating Departments / Agencies
- Project Duration / Implementation Timeline

The Annual Work Plan should also inform the composition of Project Implementation Task Forces, and the development of Project Implementation Plans for executing of public art, conservation, and maintenance projects.

Completed & Ongoing Public Art, Conservation & Maintenance Projects

The Annual Work Plan should review, update, and reconcile all ongoing public art, conservation, and maintenance projects from the previous Annual Work Plan. This includes coordinating input from Implementation Task Forces that have completed or continue to implement public art projects. Where necessary, the Annual Work Plan may update project parameters and details of ongoing projects such as budgets, funding sources, timelines, artist selection, and creative directions. For completed projects, the Annual Work Plan should also update any relevant information or data about new or improved public art assets including artist attribution, total project cost, maintenance performed, completion date/year that is maintained by the PAP Administrator.

Public & Stakeholder Input

The creation of the Annual Work Plan should include input from stakeholders, partners and the public into the selection and definition of public art projects. Stakeholder and partner involvement will be crucial to developing a draft of the Annual Work Plan, which should then receive some form public and/or community input. The plan is not prescriptive about the method of receiving the community input but may include public hearings, public survey, or community workshops. Regardless of the method, input from the public should be a factor in selecting projects and defining the parameters that guide implementation of public art projects.

Project Implementation Plan(s)

Project Implementation Plans are developed by an Implementation Task Forces for projects identified by the Annual Work Plan. These project-specific plans add detail to the framework and parameters of the Annual Work Plan and support physical implementation of public art, conservation, and maintenance projects. The details of a Project Implementation Plan will vary depending on the scale, size, complexity, and other parameters of the public art project. In general, the Project Implementation Plan should seek to establish the regulatory guidelines, budgetary constraints, and physical parameters required to implement a public art project. These will generally include (but are not limited to):

- Artist Identification or Method of Selection
- Site Surveys & Dimensional Information (typically produced by an engineer)
- Permitting, Approval & Discretionary Reviews
- Construction Cost Estimates & Project Budget
- Project Timeline / Schedule
- Conceptual Plans
- Engineering & Design Documentation (e.g., construction, fabrication, methods of protection, utilities, lighting, etc.)
- Logistics, Construction & Installation Plan
- Implementation & Installation Plan
- Attribution & Dedication Information
- Maintenance & Conservation Needs

The PAP Administrator is responsible for coordinating the development of Project Implementation Plans in consultation with a Project Implementation Task Force.

Input, Reviews & Approvals

Since Project Implementation Plans are instigated by the Annual Work Plan, it is not anticipated that each Implementation Plan would be subject to significant input from the public as a matter of course. In general, coordination between City departments, agencies, stakeholders, and partners should be sufficient to implement a specific project. However, for projects of significant cost, size, complexity or visibility, public input may be warranted and may include community workshops, public hearings, or public surveys. Ultimately, it is up to the Project Implementation Task Force to assess the need for public input and identify the regulatory approvals, discretionary reviews, and level of public input necessary to implement a specific project.

Artist Identification, Selection & Commissioning

Provided artists are selected in accordance with New Jersey's Local Labor Contracts Laws (N.J.S.A. 40A:11-1), the process of commissioning artists may use a variety of methods or happen at different points in the implementation process. For example, some projects may identify a specific artist in the creation of the Annual Work Plan. In other cases – especially for large, complex, or highly visible projects – artist selection and commissioning may be part of a Project Implementation Plans that result from the Annual Work Plan. Regardless of when artist(s) are commissioned, there are several generally accepted methods of identifying and selecting artists. Each method is identified and described below:

Open Competition

Open competitions are generally issued through a City RFP process and seek to match responding artists with the specific parameters, characteristics, and creative directions of a given public art project. This selection method is a dynamic opportunity through which a city invites any artist to submit their proposals for public art. By issuing an open call, the city encourages artists to present their visions, concepts, and artistic approaches. This platform allows the city to select an artist whose proposal best aligns with a specific project's objectives, ensuring that the resulting artwork enriches the urban landscape, inspires the community, and contributes to the city's cultural identity.

Pre-Qualified List

A pre-qualified list also uses an RFP process to create a curated roster of artists who have been vetted and approved by a selection committee or panel (e.g. Arts Advisory Committee). These artists are recognized for their skill, experience, and ability to create meaningful works of art that are suitable for integration into public spaces. By establishing a pre-qualified list, the city ensures a pool of talented individuals who have demonstrated their capacity to create artworks that harmonize with the urban environment, reflect community values, and contribute to the overall aesthetic and cultural enhancement of the cityscape. Since a pre-qualified list relies on experience and portfolio review, this method is useful for selecting a small group of artists to provide additional conceptual proposals for specific projects undertaken by the public art program.

Invitation / Limited Competition

An invitation or limited competition is a targeted approach to commission public art that invites a select group of accomplished artists to submit proposals for a specific project. This method is characterized by its exclusivity, as only a handful of artists are chosen to participate based on their expertise and past achievements in the field of public art. Typically, artists are provided with a detailed project brief outlining the context, objectives, and requirements of the public art project. Ultimately, this method aims to yield a range of high-quality proposals, from which the city can then choose the most compelling and suitable concept. It is likely that this approach would only be employed for the most highly visible, complex or significant public art projects that the City undertakes, and must be done in accordance with all applicable contracting and solicitation laws.

Curatorial Process / Paid Professional Service

A curatorial selection process involves enlisting the expertise of art professionals, curators, or external organizations to manage the artist selection for a public art project on behalf of the city. In this approach, the city delegates the responsibility of identifying and choosing artists to individuals or groups with a strong understanding of contemporary art trends, local culture, and the nuances of public space. The curators or third-party entities typically establish selection criteria and guidelines, often collaborating closely with the City to ensure the chosen artists align with the project's vision and goals. This method aims to bring an unbiased and expert perspective to the artist selection process, facilitating the identification of artists whose works will resonate with the community, contribute to the urban environment, and stand as meaningful cultural expressions within the cityscape.

Conservation & Maintenance Assessment (3-5 Years)

This plan recommends that Hoboken commission a periodic Conservation and Maintenance Assessment - approximately every three to five years. This assessment of public art assets encompasses an evaluation of the condition, preservation needs, and ongoing maintenance requirements of public art assets. The goal of a conservation and maintenance assessment is to ensure that public art assets remain visually appealing, structurally sound, and culturally meaningful while providing practical guidance for the conservation of these assets. Conservation and maintenance assessments typically involves several key components:

Physical Condition Analysis
A thorough inspection of the artwork's physical condition, including any signs of deterioration, damage, weathering, or wear. It includes assessing structural integrity, materials, and overall stability of the artwork.

Environmental Impact
Evaluating the impact of the surrounding environment on the artwork, including factors such as exposure to weather conditions (sun, rain, wind, etc.), pollution, temperature fluctuations, and potential vandalism.

Conservation Needs
Identifying specific conservation treatments or repairs that the artwork may require to address existing damage or deterioration. This could involve cleaning, repairing cracks, repainting, reinforcing weak points, or stabilizing the artwork's foundation.

Long-Term Preservation Strategies
Developing strategies to ensure the longevity of the artwork, which might include recommending changes in the installation, materials, or protective coatings to minimize future damage.

Maintenance Guidelines
Providing guidelines for routine maintenance procedures that should be carried out periodically to prevent further deterioration. This could include instructions for cleaning, inspections, protective measures, and other preventive maintenance practices.

Cost Estimation
Estimating the costs associated with conservation treatments, repairs, and ongoing maintenance efforts to help allocate appropriate funding for the artwork's care.

Conditions Assessment Documentation & Data
Creating a comprehensive documentation of the assessment findings, including written reports, photographs, and any testing or analysis results. This documentation serves as a baseline for future evaluations and preservation efforts.

Conservation & Maintenance Plan

Based on the findings of the periodic Conservation and Maintenance Assessment, the Public Art Administrator should prepare a Conservation and Maintenance Plan that outlines and prioritizes the maintenance, repair and conservation projects the City will need to undertake over time. The needs and priorities identified in the Conservation and Maintenance Plan should inform which conservation projects are included in the Annual Work Plan. Additionally, the Conservation and Maintenance Plan should be updated periodically as new assets are added to the City's Public Art Collection and new information arises from the periodic Conservation and Maintenance Assessment.

The Conservation and Maintenance Plan typically includes the following components:

Public Arts Assets Inventory and Documentation
A comprehensive record of all public art assets managed by the Public Art Program. Each asset is documented with relevant details, including information about the artist, materials used, installation date, and contextual significance.

Priority, Timeline and Schedule
The plan outlines the priority and a feasible timeline for implementing conservation treatments, routine upkeep, and periodic assessments to monitor the artworks' condition and make necessary adjustments.

Budget and Funding
Identifying sources and allocating funds for conservation treatments, routine maintenance, and emergency repair. This section also explores ways to secure sustained funding for the execution of the Conservation and Maintenance Plan, including sources of external funding such as donations and grants.

Skills, Trades & Emergency Response Plan

Documentation of the skills, trades, techniques, and disciples necessary to maintain the City's public art collection. This may include guidance on the selection of contractors for on-call services and any specialized skills or trades required to maintain or repair existing public art assets. Finally, in the event of unexpected damage or vandalism, the plan delineates prompt response procedures and includes contact information for relevant authorities and experts.

Donations, Gifts & Loans

As the City's Public Art Program evolves there may be opportunities to receive donations, gifts, and loans of public art assets. The plan recommends that the city document a process and guidelines for evaluating, assessing, and taking ownership of public art assets from third parties. The goal is to develop a uniform review and acceptance process to assure the assets are compatible with the City's existing collection and to assure its content and aesthetic qualities contribute to the themes and creative directions of the Public Art Program. Typically, the process for accepting gifts and loans will include the following considerations:

Aesthetic Qualities & Artistic Significance

Assessment of the proposed donation, gift, or loan based on a written proposal and photographs of the proposed work, documentation of the artist's professional qualifications, and a recent certified appraisal of the proposed donation, gift, or loan.

Financial Considerations

Assessment of the cost of installation and sources of funding for the project. In addition, there should be an assessment of repair, conservation and maintenance costs that may be incurred as part of the installation of the project as well as over the anticipated lifetime of the project.

Liability

An assessment of the susceptibility of the donation, gift, or loan to damage and vandalism. This assessment should include identification of any elements or components that may pose a danger to the Public as well as any specialized insurance requirements (from the city or the owner).

Scale & Compatibility

This includes an assessment of the relationship of the proposed donation, gift, or loan to the proposed site and to the themes and creative directions of the public art program. This would include assuring that the scale, form, materials, and content of the proposed artwork are compatible with its surroundings, site, and relationship to Hoboken's city identity.

Component 3: Policies, Definitions, Criteria & Parameters

Introduction

The final component of a Public Art Program involves documenting the policies, criteria and parameters that help the City define, evaluate, prioritize, and select public art projects. Establishing clear definitions, criteria, and parameters is vital for the Public Art Program as it provides a solid foundation for decision-making, consistency, and effective communication. Defining key terms ensures a shared understanding of concepts, prevents misunderstandings among stakeholders, and establishes criteria for actions like artist selection, project approval, and aesthetic input. Parameters set boundaries and expectations for scale, materials, themes, and locations, guiding artists' creative direction while ensuring integration with the City's cultural brand.

As with other elements of this plan, it is impossible to anticipate every project or type of artistic expression. The definitions and parameters presented here are starting points for the City, the Arts Advisory Committee, and the PAP administrator that should be periodically reviewed and updated. Overall, these elements create a structured framework that fosters transparency, fairness, and a unified vision for the Public Art Program, community stakeholders, partners, and the Public.

Project Types & Owners

Public art projects may be conceived and initiated by various parties including the City, collaborators, institutions, partners, and private landowners. Establishing the different types of projects and owners gives definition to who is responsible for aspects of fundings, approvals, and implementation that are critical to successful management of the Public Art Program. The project types and owners described herein are a starting point for the city to classify and evaluate how projects are prioritized and incorporated into elements of the Annual Work Plan and Project Implementation Plans.

Hoboken Capital Projects

A capital project refers to an undertaking that involves the construction, renovation, expansion, or improvement of essential physical infrastructure, facilities, and assets within the City. Capital projects are typically funded through a dedicated budget separate from the regular operational expenses of the city. These projects aim to enhance the city's functionality, quality of life, and overall development. If there are opportunities for public art funding to enhance an existing capital project – like adding a sculpture in a new park or building – the PAP administrator should work with other departments to identify and characterize the scope of the opportunity for public art to be added to such projects. This may result in the addition of the project to the Annual Work Plan and designation of a project manager, necessary approvals, and coordinating departments.

Public Art Program Projects

A Public Art Program Project is any project initiated directly by the Public Art Program, the PAP administrator, or the Annual Work Plan Task Force that is not part of another capital project. In most cases, the PAP administrator would be responsible for managing and coordinating the implementation of this project including artist selection, interdepartmental coordination, and discretionary reviews. For projects of significant size and complexity, it may be prudent to designate a project manager that manages implementation in coordination with the PAP Administrator.

Planning & Development Projects

Planning and development projects are those public art initiatives that seek to implement specific recommendations or requirements of city planning documents like small area plans, redevelopment plans, or master plans. Typically, these types of projects will require significant coordination between the Public Art Program and the departments responsible for review, approval, and implementation of such projects. It is also likely that these types of public art projects may be funded by private landowners or development partners. In these cases, the PAP administrator would coordinate with these third parties to establish evaluation and review criteria like scale, size, media, and creative directions that may be considered as part of development applications reviewed by local boards, commissions, or redevelopment authorities.

Partners, Developers & Private Owners

Public art projects located on private land and visible to the public may be initiated by partners, developers, and private landowners. Until a PAP Administrator is designated, these type of third party projects will need to interface with City departments, boards, commissions, and regulatory bodies to secure the appropriate approvals for their overall projects and public art components. In addition, where public art projects are proposed by these third parties, the PAP administrator should coordinate with the project owner to convey and specific guidance including scale/size/media and creative directions that may help the artwork relate to the overall goals of the City as it relates to public art.

Artist Selection Criteria & Definitions

Identifying and selecting artists is one of the most important functions of the Public Art Program. The following selection criteria examples provide a framework for the City to evaluate proposals from artists. As with other definitions, the PAP Administrator, Arts Advisory Committee, and the Annual Work Plan Task Force should periodically review, edit, and amend definitions to assure they support the successful implementation of public art projects.

Professional Artist
A person with a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commissions, sale of works, educational attainment, or other means.

Qualifications
Demonstration of past public art work, appropriateness of work to the selected site, project goals, experience working in and implementing public art.

Media & Style
All forms of Eligible Artwork should be considered provided it is original to the location / project.

Appropriateness & Relevance
Evaluation of proposed artwork that includes the scale, material, and form reflective of surroundings. Work shows a direct relationship to requested creative directions, themes, topics and motifs.

Permanence
Evaluation of proposals based on longevity of structure, materials, and appearance. This also includes understanding the required methods of protection against theft, vandalism, weathering and excessive maintenance and repair.

Elements of Design
Evaluation of the ways the work of art enhances the enjoyment, appreciation meaning, or understanding of the place it is installed.

Diversity of Form & Location
Evaluation of artwork based on how the proposal contributes to the City public art collection and ensures a diversity of scale, form, style, and media. This also includes understanding how the proposed works would contribute to the equitable distribution of public art throughout the City.

Relationship to Other Planning & Design Concepts
Evaluation of how artworks contribute to the development of linear or spatial experiences such as wayfinding, landmarks, and paths, corridors, and trails (existing or planned).

Eligible vs. Ineligible Artworks

Artworks commissioned under the Public Art Program should be produced by a professional artist. At its discretion, the City may implement projects created by residents, youth, or the general public that are not professional artists. The scope of the PAP is generally concerned formal Requests for Proposals or Call For Artists. Depending on the public art project, the artwork may be created in the artists' studio or fabricated as facilitated by the artist. Artworks may include, but are not limited to, the following types:

Eligible Artworks

Sculpture
A freestanding, wall-mounted or suspended three-dimensional artwork. May be kinetic (moving), electronic, may include sound, and be made from materials of appropriate durability and safety.

Murals or Portable Paintings
The application of materials to a (primarily) two-dimensional surface that are of suitable durability and stability for the installation environment. This may include paint, collage, and non-traditional materials.

Furnishings & Fixtures
Elements of urban infrastructure including (but not limited to) gates, railings, streetlights, signage, or seating created by professional artists as an original work of art (i.e., not a reproduction or procured from commercial producer).

Artistic or Aesthetic Elements of Architecture / Landscape Architecture
Artistic or aesthetic elements of architecture or landscape design, if created by a professional artist as an original work of art.

Media Artwork
Artworks that may include music, video, film, or other forms of electronic artworks.

Temporary Artwork or Installations
Subject to restrictions of sources and used of funding, artworks that are intended to be displayed or installed for a defined and/or limited time. These artworks should still be evaluated for durability and safety for the anticipated duration of the installation.

Ineligible Artworks

Art Objects
Mass produced, commercially-available or have standard manufacture (E.g., playground equipment, fountains, or statuary elements)—unless incorporated into an artwork by the project artist.

Reproductions
Non-Original works of art, except in the cases of film, video, photography, printmaking, or other media arts.

Decorative, Architectural or Functional Elements
Elements designed by an architect during a design project, rather than elements created by a professional artist commissioned for that purpose.

Landscape Architecture & Gardening
Outdoor open spaces, plazas, or other landscape areas except when created by a professional artist and/or integrated with artwork by the artist.

Location & Site Selection Criteria

Given the density and urban character of Hoboken, the quantity and variety of sites for public art is nearly limitless . While prescribing specific sites in a plan may be tempting, it can limit organic creativity that is at the heart of the interactions between artists, observers, and the urban environment. Therefore, this Plan recommends the PAP define the *types of places* where public art should be prioritized.

Defining site typologies for public art considers the evolving character of a city, its communities, and the unique qualities of its various spaces. By focusing on the types of places, such as bustling urban squares, tranquil parks, or lively pedestrian corridors, the Public Art Program can adapt to the city's evolving character and ensure that artworks resonate harmoniously with their surroundings. This flexibility encourages innovative, site-specific concepts that engage with local culture, architecture, and community dynamics - leading to a more engaging and authentic public art experience for residents and visitors. Providing guidance in this way allows for a more dynamic and responsive integration of art into the City's fabric.

While this plan focuses on typological locations for art, the PAP administrator should maintain a list of potential sites that are reviewed in the context of the Annual Work Plan. Once a PAP administrator is identified, the typological guidance in this plan should facilitate the development of a roster of priority sites for future public art projects. In other words, this plan recommends some criteria for evaluating which sites should be given priority for public art projects. However, this should not limit consideration of proposals for sites that do not already appear on the roster.

The Public Art Administrator should coordinate and receive input on this roster from stakeholders that may include the Arts Advisory Committee, City departments

(e.g. Transportation, Planning/Community Development, Environmental Services, etc.), boards, commissions (e.g. Planning, Zoning, Historic, etc.), and other partners (e.g., Hoboken Business Alliance, Hoboken Public Library, etc.). There may also be opportunities to receive submissions through polling or other public engagement process that seeks to involve the public in site selection.

To that end this study identified several types of spaces that may aid the City in establishing locational criteria for prioritizing and directing investments in public art. Figure 3 - 3 on page 35 shows a map of the spaces typologies identified by this study that may warrant further consideration for locating and siting new public art projects once the PAP is established. It is important to acknowledge that this map is not definitive or prescriptive, but provides a framework for locations, sites, corridors, and spaces that should be prioritized for public art. The characteristics and qualities of each of these space types are described in further detail below. In addition, a list of specific locations developed by the Arts Advisory Committee is included in the appendix to this report on page A34, and can be cross referenced with the locational typologies identified in Figure 3 - 3 on page 35 when considered sites for new public art projects.

Connectors, Commercial Corridors & Through Streets
A connector or through street is a thoroughfare that links locations, neighborhoods, or points of interest. Connectors and through streets may include boulevards, avenues, or even smaller roads that define primary circulation patterns (pedestrian or vehicular). These types of streets play a vital role in facilitating movement within a city, enabling people to traverse directly from one area to another. Artwork along these corridors can serve as wayfinding landmarks, making navigation easier, while adding beauty and cultural significance to the urban fabric. In addition,

Figure 3 - 3   Locational typologies for guiding site selection and implementation of new public art projects

Gateway / Node

Vista / View

Connector / Through Street

Commercial Corridor

Linear Park / Pathway
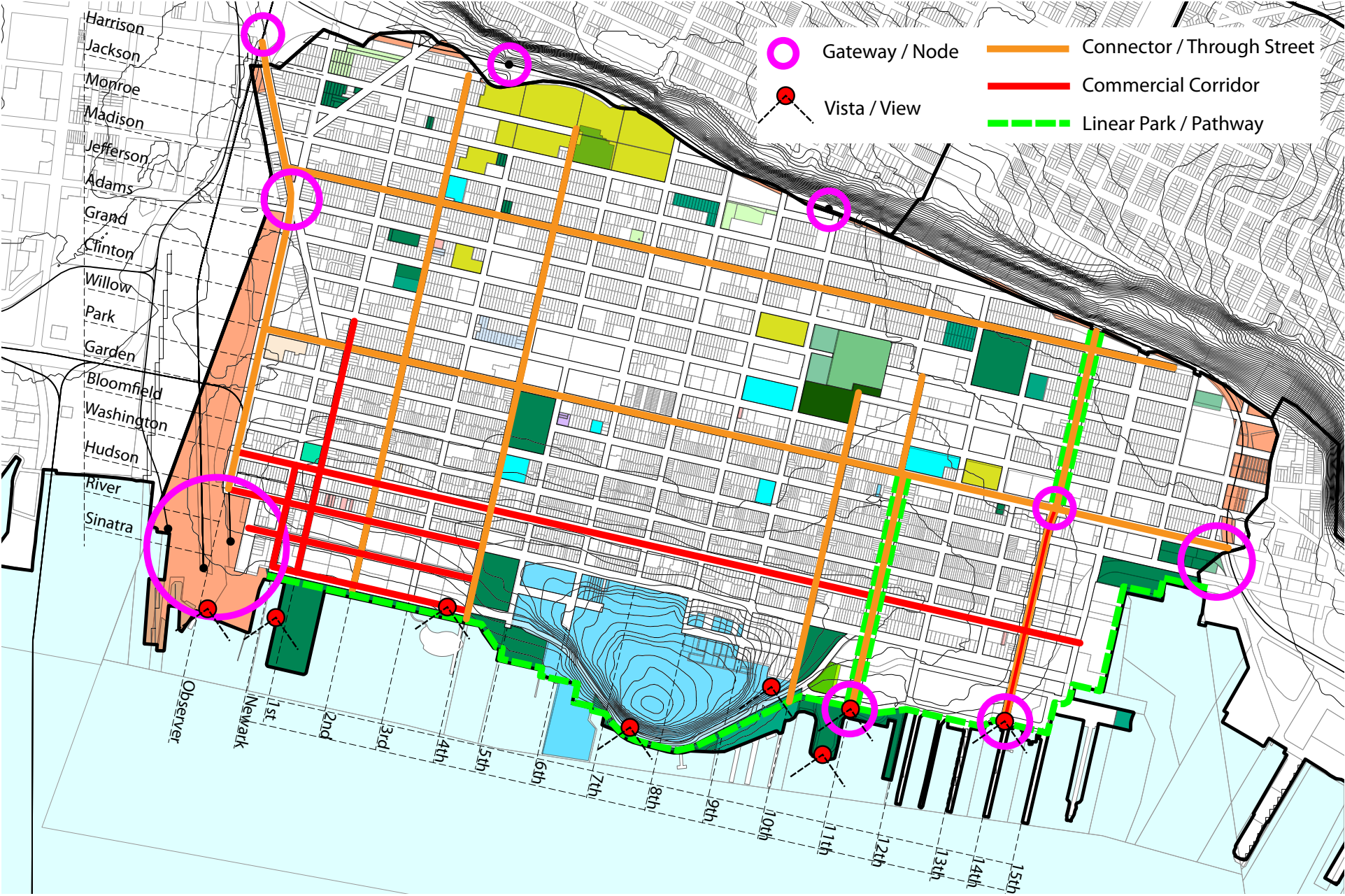
appropriately scaled public art installations can transform these routes into visually engaging pathways that offer pedestrians and drivers a more captivating and memorable journey. This study identified examples of these types of streets that include Madison St, Willow Ave, 2nd St, and 14th St, and others noted in Figure 3 - 3.

Commercial corridors are streets characterized by a high level of continuous retail and/or commercial activity. These types of streets are attractive to residents and visitors, and lend a sense of activity that anchor districts or neighborhoods. Examples of commercial corridors in Hoboken include Washington Ave, and portions of 1st Street, Sinatra Dr, and 14th St. Streets identified as commercial corridors in the context of this study are noted in Figure 3 - 3, but other nodes of commercial/retail activity may be considered once the PAP is implemented and a PAP Administrator is identified.

Gateways & Nodes
A gateway is a point of entry or exit to a city or a specific area within a city. It serves as an important introduction to a City's unique identity, culture, and character. Gateways are strategically designed to leave an impression, and can take various forms, such as monumental arches, iconic landmarks, welcoming signage, or even transportation hubs. Gateways can serve both functional and symbolic purposes, facilitating movement into and out of the city while also creating a sense of arrival and departure.

A node refers to a point where multiple pathways, transportation routes, or functions converge. Nodes can be physical points, such as major intersections or public squares. Nodes are often focal points for various activities, such as social interaction, commerce, or cultural events. Nodes are essential in establishing a functional urban layout and ensuring efficient connections between different parts of the city.

This study identified examples of nodes and gateways that include the viaduct landing at Willow Ave and 16th St, the Hoboken Terminal transportation hub, the intersection of Newark St and Observer Hwy, and others noted in Figure 3 - 3.

Views & Vistas
Views refer to establishing visual relationships between elements within the City. These elements can include buildings, landmarks, natural features, public spaces. These types of visual connection often consider how various components align to create appealing sight lines and visually engaging scenes. Views can be planned to highlight specific landmarks, create harmonious compositions, or provide glimpses of unique elements of the urban environment.

Vistas are deliberate, planned visual corridors or pathways that offer lines of sight between significant points or landmarks. They are typically designed to create dramatic or inspiring visual effects. Vistas can be narrow alleyways opening to expansive squares, roads leading to iconic buildings, or pathways providing stunning panoramas of natural or built features. They play a role in guiding people's attention, directing movement, and creating memorable moments within the urban fabric.

The generally flat topography of Hoboken means views and vistas are primarily located along the waterfront and examples include 14th St Ferry Landing, Castle Point Lookout / Stevens Institute, Pier A Park, and others noted in Figure 3 - 3.

Linear Parks & Pathways
Linear parks and pathways are designated routes generally designed for pedestrians and/or cyclists. In an urban context, pedestrian pathways can be separate from roads, creating safe and enjoyable routes for walking. These pathways might traverse parks, residential areas, commercial districts, or even

industrial zones, and provide significant opportunity for public art to draw from their immediate surroundings, provide wayfinding, and reinforce connectivity between different segments or parts of the pathway.

The Waterfront Walkway and Bikeway and the 14th St viaduct (see Figure 3 - 3) are examples of existing liner park in Hoboken. Additionally, and new linear parks are also planned components of the North End Redevelopment Plan and the Western Edge Redevelopment Plan. Though these do not currently exist or have a defined alignment, they intend to connect with the Waterfront Walkway to create a contiguous loop around the City, known as the "Green Circuit." As such, both existing and planned linear parks should be evaluated for the potential of public art to enhance wayfinding, civic identity and user experience

Parks, Open Spaces & Plazas
Parks, open spaces, and plazas may be the most recognizable contributors to quality of life, social interaction, and aesthetics of a city. They provide areas for relaxation, recreation, community gatherings, and aesthetic enjoyment. Parks are designated areas of green space that are intentionally designed and maintained for various recreational and environmental purposes. Open spaces refer to undeveloped or minimally developed areas that are not specifically designated as parks. These spaces can include vacant lots, meadows, and buffers between buildings – many open spaces could be privately owned or operated. Plazas are open public squares or gathering spaces generally located at intersections or focal points within the City. Collectively, parks, open spaces, and plazas provide places for relaxation, recreation, community engagement, and aesthetic enjoyment – making them ideal and highly visible locations for public art installations .

This study relied on the City's Recreational and Open Space Inventory (ROSI) which is the official municipal

record of existing and planning public parks in the City. While the PAP should also rely on the ROSI as the official roster of City parks, examples of parks, open spaces and plazas in Hoboken include Pier A Park, Elysian Park, Democracy Park & Equity Plaza, and others shown in Figure 3 - 3.

Community & Municipal Facilities

Community and municipal facilities are components of the City's infrastructure that serve residents, promote social interaction, and enhance the quality of life. These facilities may offer a wide range of services, resources, and spaces and include community centers, libraries, cultural centers, healthcare facilities, government offices, schools, and others. Investments in public art in these spaces create opportunities for unique expressions of civic pride and authentic local culture. Unlike many of the other space typologies identified here, these facilities also present significant opportunities for locating, installing, and creating public art inside as well as outside.

Examples of Community and Municipal Facilities in Hoboken include the Multi-Service Center, George Floyd Justice Center, the Hoboken Public Library, Hoboken City Hall, and others.

Themes & Creative Directions

The nature of artistic creativity makes it unlikely that a public art program can anticipate all forms of art, expression or content that may be proposed for a given project. Therefore, this Plan recommends four creative directions that should be prioritized when defining project parameters or issuing requests for proposals and calls for artists. These creative directions are a starting point for evaluating proposals that should updated by the PAP Administrator and the Annual Work Plan Task Force to assure alignment with the mission of the Public Art Program and the City's branding and civic identity efforts.

Cultural & Civic Heritage

Cultural heritage refers to the legacy of tangible and intangible aspects inherited from past generations. It encompasses a range of cultural elements that hold historical, artistic, scientific, and social significance. Civic heritage pertains to the specific historical and architectural aspects of a city that hold civic, communal, and public significance. These may include, but are not limited to, historical figures, historical events, historical eras, social movements, and indigenous populations.

Community & Civic Identity

Civic identity refers to the sense of belonging, attachment, and identification that individuals have with their city or local community. It encompasses the connection people feel toward the place they call home, as well as their shared values, history, and aspirations. Civic identity often involves a feeling of pride and responsibility for contributing to the well-being and development of the community. Related to that, Community Identity focuses on a smaller, more localized group within a city. It refers to the shared sense of belonging and mutual understanding among individuals who live near each other. Community identity emphasizes the unique characteristics and dynamics of a particular neighborhood, village, or district. Both civic and community identity shape the social fabric of a city by contributing to social cohesion, civic engagement, and a sense of connection for residents.

Urban & Natural Systems

Urban systems refer to the complex network of elements, processes, and functions within a city. These systems encompass various components that work together to sustain and shape urban life. Urban systems can include both physical and social aspects of the city and may include (but are not limited to) transportation, water, waste management, energy, communications, economics, and others. Natural systems refer to the ecological components and processes that exist in a city's environment. These systems include natural features, landscapes, and ecological interactions that influence the urban environment and may address issues like ecology, biodiversity, air/water quality, climate, and green infrastructure.
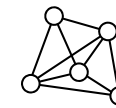
Connectivity & Legibility

Connectivity refers to the ease of movement, interaction, and access within a city. It involves the physical and functional links between different parts of the city and movement from one location to another. Connectivity encompasses various modes of transportation, pathways, and networks that allow people, goods, and information to flow smoothly within the city. Closely related to that is the concept of legibility with refers to the ease with which people can understand and navigate through the physical layout and organization of a city. As such, artworks can be purposefully used to support an urban environment that is clear, coherent, and intuitive, allowing residents and visitors to easily comprehend the spatial relationships between different areas and landmarks.

Conclusions

The recommendations presented in this plan provide a framework for the City to implement a comprehensive Public Art Program that includes the administrative and policy mechanisms to manage, expand, and maintain its growing collection of public art assets. As a framework, the Plan is a starting point for the City to designate an appropriate Public Art Administrator to manage the Public Art Program. This includes working with stakeholders and members of the City government to formally document and adopt the policies, procedures, and criteria that provide a consistent and equitable process for selecting and prioritizing public art and conservation projects on the City's behalf.

Since the process of implementing public art projects and executing conservation projects is cyclical, the process of managing the program is also cyclical. Under the direction of the Public Art Administrator, the Plan recommends that the city create a task force to review on-going projects, prioritize new initiatives, and select projects for the upcoming year. In its first year, the Annual Work Plan Task Force will be responsible for officially documenting and adopting the policies and procedures that govern the Public Art Program. In subsequent years, the Annual Work Plan Task Force should review existing policies and update them to account for new situations and information that comes from experience.

The diagram below shows a summary of the immediate next steps that are critical to getting the City's Public Art Program off the ground.

Next Steps

Step 1	Step 2	Step 3	Step 4
Designate a Public Art Program Administrator to:	**Establish An Annual Work Plan Task Force to:**	**Commission A Conditions Assessment of Hoboken's Existing Public Art Assets to:**	**Establish Project Implementation Task Force(s) to:**
- Manage Hoboken's Public Art Program	- Adopt/Revise Public Art Program Procedures, Definitions & Evaluation Criteria	- Document existing maintenance and conservation needs	- Implement new public art projects
- Coordinate Activities of Annual Work Plan Task Force & Project Implementation Task Force(s)	- Define & Select Current Year Public Art Projects	- Prioritize maintenance needs	- Manage interdepartmental coordination
- Document & maintain Procedures, Definitions & Evaluation Criteria	- Prioritize & select conservation & maintenance projects	- Establish budgets and anticipated maintenance costs	- Coordinate fabrication, installation, and commissioning of public art projects
- Develop & Maintain Public Art Assets Inventory	- Establish Budgets & Fundings Sources	- Document required trades & skills	
	- Review On-going Projects		

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