2026 LAKEWOOD PUBLIC ART MASTER PLAN



Cuyahoga
COUNTY PLANNING
Commission

ACKNOWLEDGMENTS

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OUR VISION

Inspiring all of our communities to thrive

OUR MISSION

To advance Cuyahoga County's social, economic, and environmental health through equitable community planning

Cover Image Source: City of Lakewood

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Left:
Fire Station 2
Mixed Media Sculpture
18124 Detroit Avenue
Fire Station 2
Artist: Scott Goss

Right:
Moses Cleveland Tree Piece
Sculpture
14710 Lake Avenue
Lakewood Skatepark
Artist: Freddy Hill

WHAT IS PUBLIC ART?

Public art generally refers to works of art created to be displayed in public spaces, whether they are outdoor, indoor, temporary, or permanent. Historically, public art typically took the form of permanent monuments or memorials located in public gathering spaces or near civic buildings.

Today, public art may also be located anywhere that is visible to the public, luding private property. It embraces many different art forms and genres, including not only sculptures and murals, but also mixed media installations and other creative mediums such as sound, light, or performance. The Lakewood Public Art Master Plan considers public art along the following categories:

MURAL
Visual art applied directly to a wall usually in a public space

ASPHALT
Visual art applied to roadways - usually at intersections, crosswalks, streets with no outlet, as well as pedestrian spaces - usually on sidewalks or plazas.

SCULPTURE
Two- or three-dimensional work of art produced by carving, modeling, or welding stone, concrete, metal, wood, or other hard material into or plastic or hard materials into a form. Sculptures can be free-standing or a part of another structure or building.

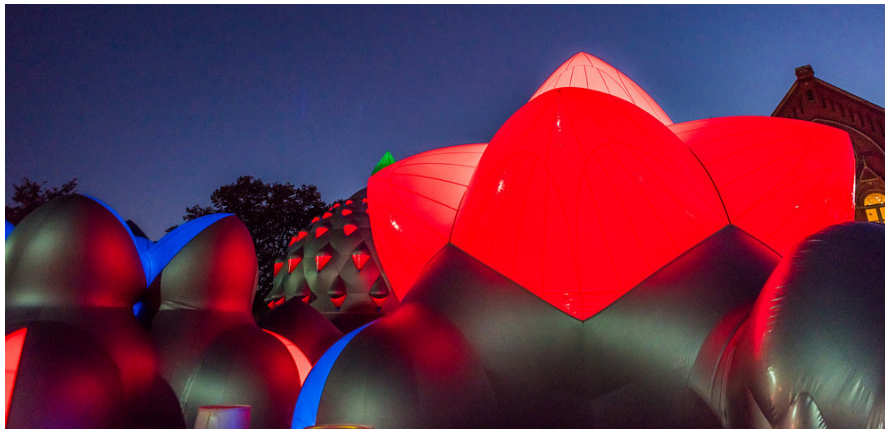
INTERACTIVE
Artistic installations that allow or encourage direct physical or digital engagement from spectators to complete or activate the work. Interactive art changes appearance or behavior based on audience participation, encouraging a relationship between the artwork, the environment, and the community that creates shared experiences.

ILLUMINATED OR PROJECTED
Art that uses light as its primary medium, creating immersive experiences and transforming spaces through illumination. This form of art often involves innovative technology, including LED installations, projections, and interactive elements, allowing the audience to engage with the work in unique ways.

FUNCTIONAL OR INFRASTRUCTURAL
Art that is integrated into buildings, structures, and infrastructure of a place. It can both enhance existing built spaces, such as artistically designed benches or visual enhancements to bridges or bus stops, and can also serve the public with auxiliary services such as providing seating, shade, or environmental services such as stormwater retention or air purification. This type of public art enriches everyday life while serving a functional purpose.

TEMPORARY AND PERFORMANCE
Artwork that is created through actions performed by the artist or other participants. It can be live or recorded, spontaneous or scripted.









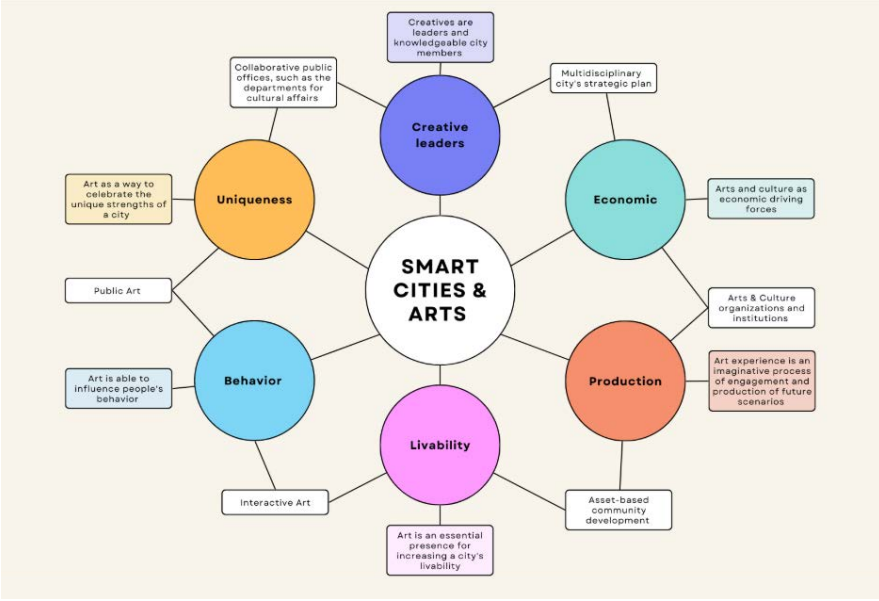


Sources, clockwise from upper left: https://commons.wikimedia.org/wiki/File:Humber_River_Trail_-_November_4th,_2015_%2822168339853%29; The Hand by Eva Oertli and Beat Huber in Glarus, SW; https://upload.wikimedia.org/wikipedia/commons/a/a4/Spider_Maman_and_Guggenheim_museum_at_Bilbao.jpg, https://creativecommons.org/licenses/by-sa/3.0 ; jpg#file; https://pixnio.com/events-happenings/sidewalk-chalk-art-nature-scenes; https://www.flickr.com/photos/cincinnatiphoto/45234475861/

BENEFITS OF PUBLIC ART

According to Americans for the Arts, an organization dedicated to building recognition and support for the arts in America, public art "instills meaning—a greater sense of identity and understandings of where we live, work, and visit—creating memorable experiences for all. It humanizes the built environment, provides an intersection between past, present, and future, and can help communities thrive."

While public art continues its traditional purpose of celebrating culturally significant people and enhancing the aesthetic quality of a space, it has also become a tool used to enhance economic, social, safety, and environmental health and resilience.



https://amt-lab.org/blog/2022/12/the-role-of-public-art-in-shaping-the-living-experience-in-smart-cities

ECONOMIC

Economically, public art contributes to the vibrancy of local economies. It is an investments that can enhance and even transform the aesthetics of a place, attracting visitors, activity, and further investment that stimulates economic health.

SOCIAL

Social benefits of public art abound: it builds social cohesion, bringing people together through shared experiences connected to place. It also fosters interaction and dialogue that can ultimately reflect, build, and celebrate community character and identity.

SAFETY

Public art plays an important role in health, education, and safety in a community as well. It can communicate and educate the public on priority health messages, and can activate spaces by attracting visitors or illuminating spaces for better visibility, embracing concepts of Crime Prevention through Environmental Design.

ENVIRONMENTAL

Global awareness of sustainability has grown, as has the understanding of how our built environment impacts stormwater, climate, and air quality. Public art has increasingly reflected this understanding and has incorporated elements to educate the public, celebrate the natural environment, or help to mitigate impacts of the urban environment.



ACCORDING TO THE AMERICANS FOR THE ARTS...

Aesthetics is one of the top three characteristics of why residents attach themselves to a community.

70% of Americans say they experience the arts in “non-arts” venues such as parks, hospitals, shopping malls, or airports.

70% of Americans believe that the arts improve the image and identity of their community.

72% of Americans believe the arts unify our communities regardless of age, race, and ethnicity.

73% of Americans agree that the arts help people to better understand other cultures.

70% of Americans believe that the arts improve the image and identity of their community.

WHAT IS A PUBLIC ART MASTER PLAN?

A Public Art Master Plan is a strategic, long-term document that guides a city's public art efforts. It outlines recommendations to ensure public art continues to enhance civic identity, placemaking, and cultural vibrancy through the thoughtful maintenance of art projects. The Lakewood Public Art Master Plan (the Plan) acts as a blueprint for sustainable development and administration of a public art program that serves residents, businesses, and visitors.

This Plan is a long-term guide for how public art will be planned, placed, and maintained throughout the city. It builds on past and current efforts of the Lakewood Public Art Advisory Board and creates a clear strategy for the future by documenting existing artwork, identifying gaps and challenges, and setting priorities for new installations. The Plan will outline fair and consistent processes for reviewing proposed art, recommend locations and types of art that best reflect Lakewood's values, and explore new funding opportunities and processes to keep public art vibrant and sustainable.

Public art is more than decoration; it shapes how those who live in, work in, and visit Lakewood experience the city. It makes public spaces welcoming, sparks creativity, and connects people to one another and to the places they frequent. By engaging artists, schools, businesses, property owners, and residents, the Public Art Master Plan ensures that Lakewood's public art remains diverse, inclusive, and accessible for everyone, now and in the future.

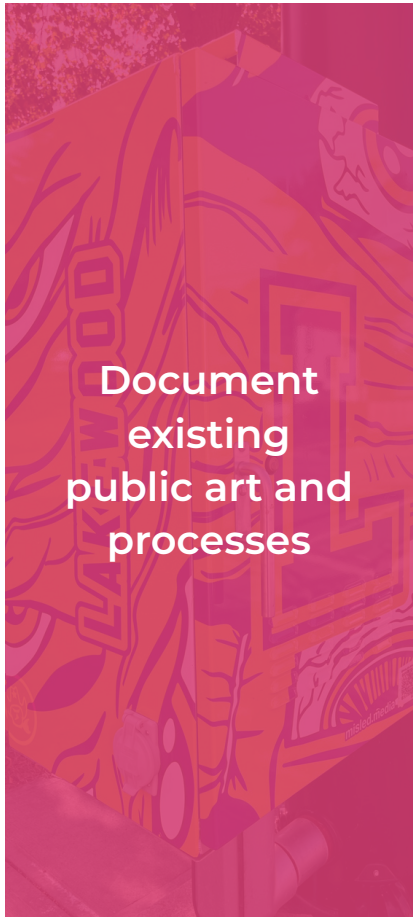


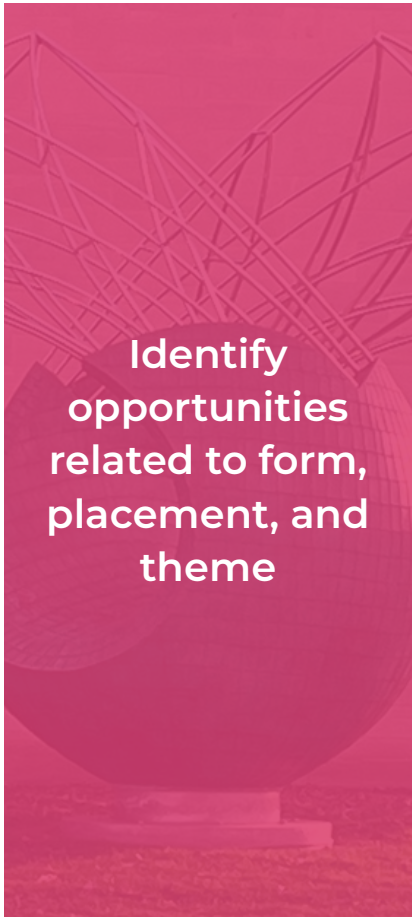


Top: Wagar Park Street Mural, Mural by Ryan Jaenke
Bottom: Wall Mural at 13347 Madison Avenue, Mural by Aaron Casey

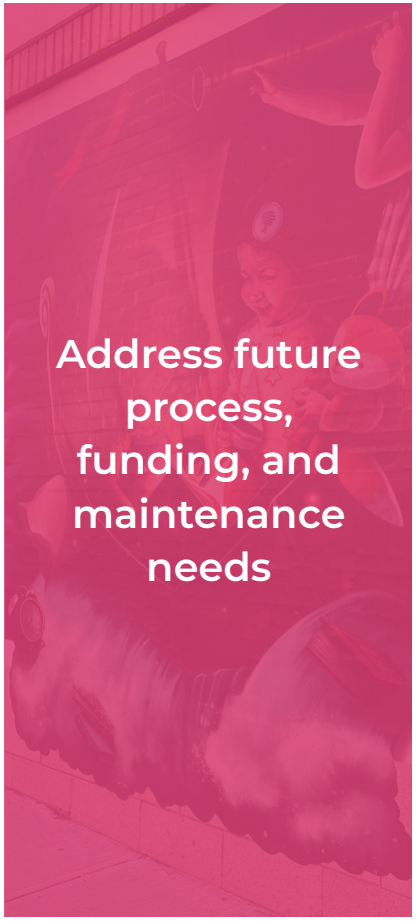
THE LAKEWOOD PUBLIC ART MASTER PLAN

This Plan intends to illustrate how public art in Lakewood can continue to develop in a strategic, sustainable, and equitable fashion for years to come. This planning process addressed the following topics as they relate to public art and public art processes:









PLANNING PROCESS

PROJECT PHASES

The City of Lakewood applied for and was awarded professional planning services through Cuyahoga County Planning Commission (County Planning)'s 2025 Community Planning Services Program to develop a Public Art Master Plan for the City of Lakewood. The City and County Planning entered into an agreement on July 31, 2025.

The planning process for the Public Art Master Plan consists of the following four (4) phases:

- **Current Conditions:** This initial phase involves documenting existing public art in the City of Lakewood: its location and form, as well as the various themes, cultures, and races represented.
- **Vision & Recommendations:** This phase will outline an overall Vision for the future of public art in Lakewood and develop recommendations through a series of goals and associated strategies to achieve and implement that Vision for public art.
- **Implementation:** An Implementation Table will be developed in this phase which will detail the timelines, priorities, cost estimates, potential partners, and funding sources for each goal or associated strategy for accomplishing the items described in the Visions & Recommendations phase.
- **Final Plan (Conclusion):** This final phase will combine the work of the previous phases into a final, cohesive document: the *Lakewood Public Art Master Plan*.



PROJECT TIMELINE

AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN

CURRENT CONDITIONS

8/2025 - 10/2025

VISION & RECOMMENDATIONS

11/2025 - 3/2026

IMPLEMENTATION

2/2025 - 5/2026

FINAL PLAN

2/2026 - 6/2026



GUIDING DATA & INFORMATION

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Bike the Coast Stained Glass Mural
Street Mural
14532 Lake Avenue
Lakewood Park
Artist: Evan Laisure

PUBLIC ART IN LAKEWOOD

LAKEWOOD PUBLIC ART PROGRAM

Lakewood's Public Art Program officially began in 2014 with its Wall Mural program. A Public Art Task Force was created in 2015 to assist with the selection of art installation in Lakewood; to develop public art strategy options for a citywide public art program; to research and formulate potential funding options; and to assist in the marketing, support, and fundraising for public art. The Task Force presented its findings to Lakewood City Council on October 17, 2016. Two major suggestions of the Task Force included the creation of a dedicated staff position within City Hall for the development of public art as well as the establishment of the Public Art Advisory Board (PAAB).

The PAAB was established in 2021 to serve in an advisory capacity to collaborate with Lakewood officials regarding its public art policies and practices and to direct the $50,000 annual public art investment the city allocates from its capital budget.

Since 2014, Lakewood's public art has expanded well beyond murals to include bus shelters, utility box wraps, and other art forms.

EXISTING PUBLIC ART

Lakewood has a rich and diverse inventory of public art with over one hundred pieces displayed throughout the city. The highest concentrations are found on Detroit and Madison Avenues. The artworks within the city range from sculptures such as Transversion by Peter Diepenbrock, located at the Lakewood Public Library, to bus shelter wraps such as the Joseph Richmond piece at W.117th Street and Madison Avenue. Utility box wraps such as Spring, by Randy Crider (at Madison and Woodward Avenues) are located throughout the City.

However, wall-mounted murals represent the majority of Lakewood's public art. Murals such as Metta by Maureen Walsh (located outside of the Willow Room Collective on Detroit Avenue) have been in public view since the advent of the former Lakewood Art Mural Program.

In order to understand how, where, and what ways Lakewood can continue to grow its public art program and inventory in an inclusive and accessible manner, it is essential to document where the current art is located, and where is it located in relation to Lakewood's population.

It is also important to analyze the characteristics of that population that relate to accessibility and equity, as well as the characteristics of the surrounding land and community amenities that illustrate challenges and opportunities for future public art and the potential needs of the community.

The following sections will document where currently public art and community amenities are located and the various social, economic, and land cover characteristics that inform the recommendations of this plan.



Spring by Randy Crider



Transversion by Peter Diepenbrock



Metta by Maureen Walsh



A Sunday Afternoon by Unibrow Society



Art by Joseph Richmond

EXISTING PUBLIC ART INVENTORY

Ensuring that public art is both equitably distributed and accessible is important to the City of Lakewood and a goal of this planning effort.

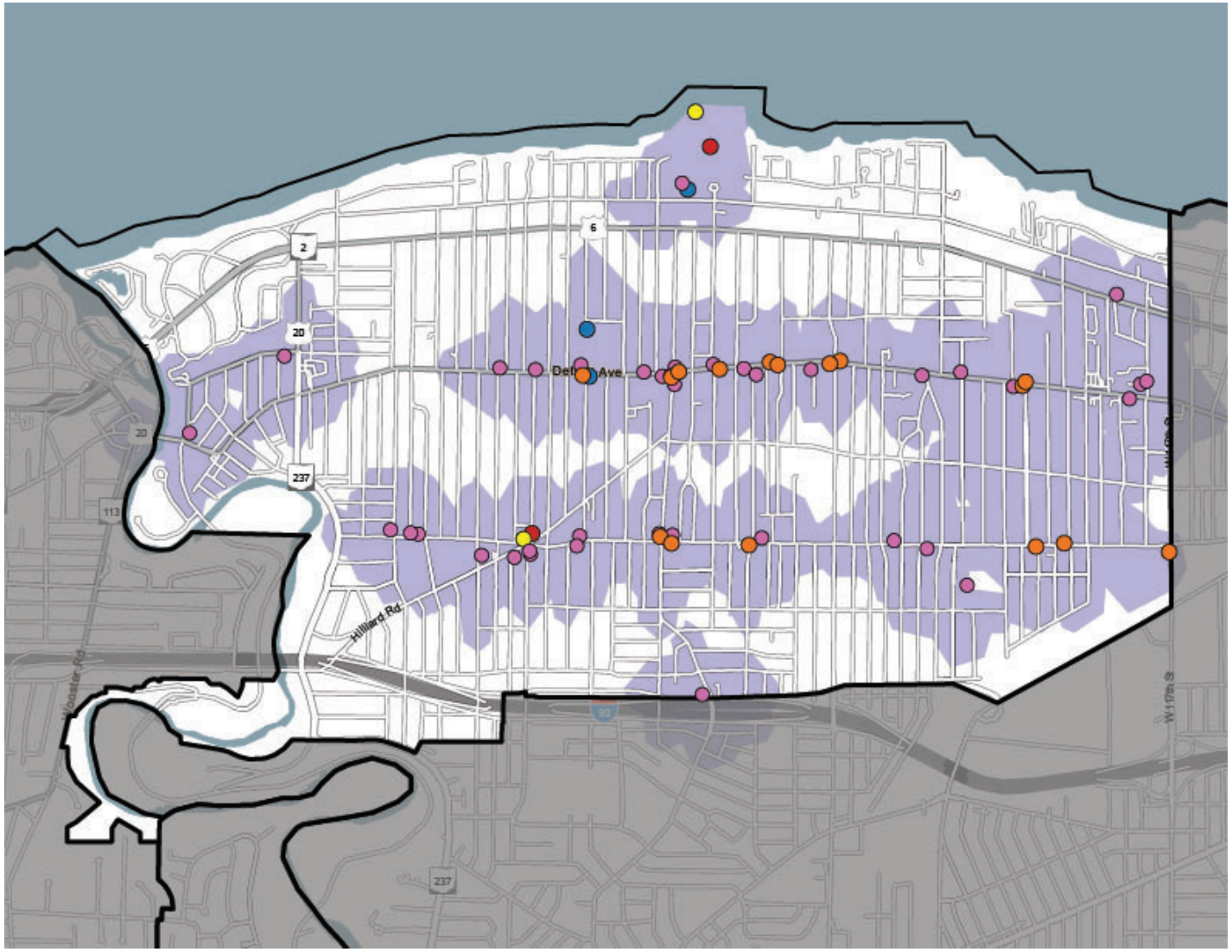
The process of assessing equity and accessibility began with mapping the location of each piece of public art. This was accomplished by entering the coordinates contained on Lakewood's art inventory into mapping software. It should be noted that this public art inventory excluded the utility box art for several reasons. Firstly, the amount and location of utility box art has changed rapidly over the past year, making it difficult to keep pace with accurate representation on the map. Secondly, the ubiquity of utility box art has greatly increased the accessible distribution of public art throughout the City of Lakewood. However, this analysis sought to highlight where more permanent, larger pieces of public art may be lacking in terms of geography.

A 1/4-mile buffer, or "walkshed" was applied to each piece of public art. A walkshed defines the area around a destination that is reachable on foot for the average person. A 1/2-mile walkshed (a ten-minute walk) is typically used to illustrate accessible distances: a 1/4-mile walkshed (a five-minute walk) represents an even more localized approach to public art accessibility.

Map 1 on page 19 illustrates the location and type each public art piece and its corresponding walkshed.

As indicated on Map 1, the majority of public art in Lakewood are murals located on Detroit and Madison Avenues. The areas within the purple boundaries indicate that much of Lakewood's residents and businesses can find public art within an easy walking distance, while the areas beyond the walkshed present opportunities for future art installations.

MAP 1 EXISTING PUBLIC ART AND WALKSHED



LEGEND

- Wall Mural
- Bus Shelter Wrap
- Sculpture
- Social Seating
- Street Mural
- 1/ 4-Mile Walkshed

DEMOGRAPHIC CHARACTERISTICS

According to the 2024 U.S. Census Bureau's Population Estimates Program, Lakewood's estimated population was 49,517. It is the densest community in Cuyahoga County with 8,902 people per square mile.

Public art installations, therefore, have the potential to impact a great many people. The following pages provide a snapshot of Lakewood's existing art landscape as it relates to the demographic nuances of this densely populated city, informing strategic opportunities for new public art that increases equity and accessibility for all.

DIVERSITY: RACE AND CULTURE

Demographic data including race, culture, and language spoken at home are important to ensure public art form, placement, theme and programming are fairly implemented.

A Racial Diversity Index is a calculation using data and formulas provided by the Census Bureau to measure the likelihood that two randomly selected individuals belong to different racial or ethnic groups. A higher score indicates a more diverse population. Incorporating the Diversity Index into planning helps ensure that public art reflects the character of diverse neighborhoods.

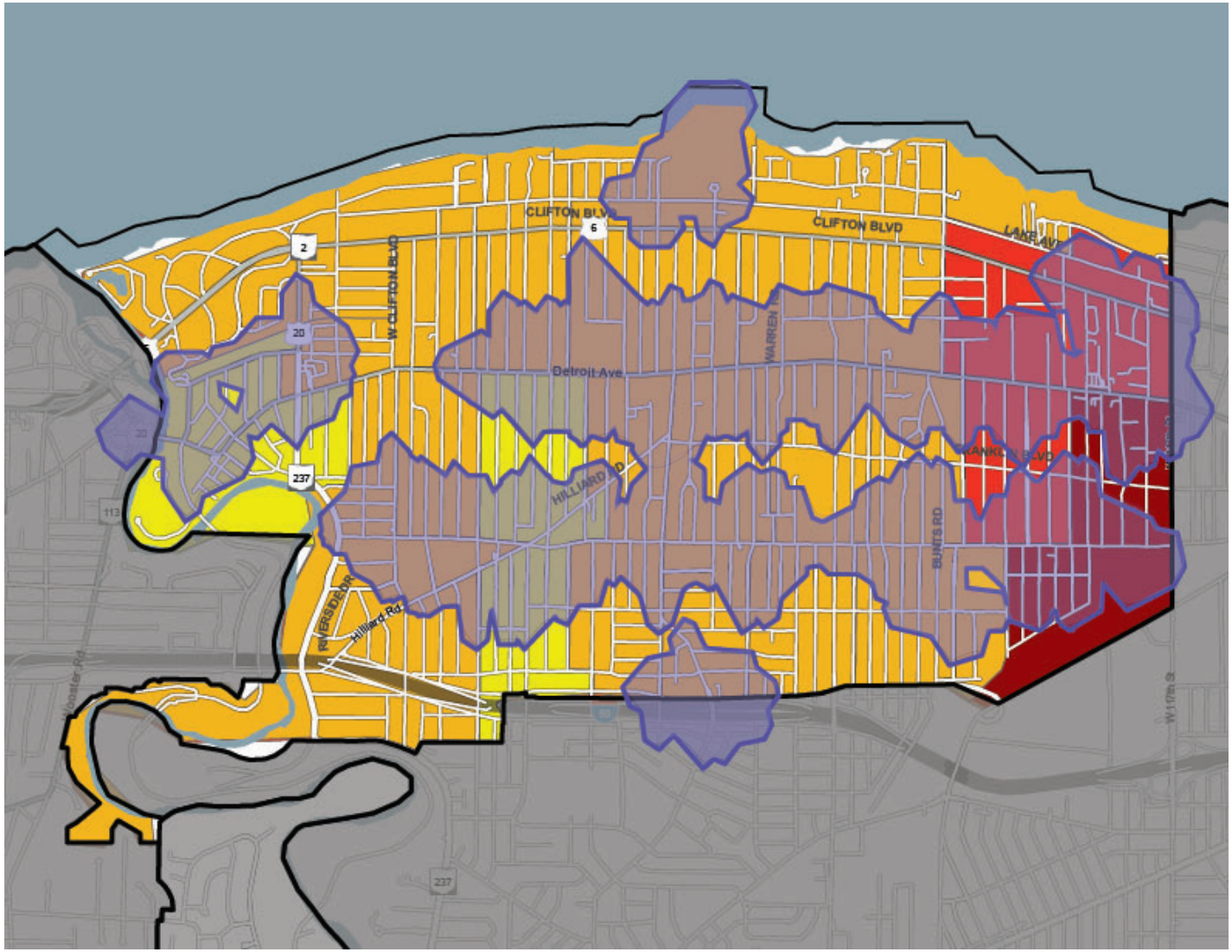
Map 2 on page 21 shows that Lakewood has a notably high Diversity Index of 60–64%, suggesting both significant racial diversity in neighborhoods near the Cleveland border.

The current distribution of public art in Lakewood, when viewed alongside the Diversity Index, reveals



Love to All, Wall Mural at 14321 Detroit Avenue
Mural by Stephanie Crossen

MAP 2 DIVERSITY INDEX



LEGEND

- 60.0-64.1%
- 40.0-60.0%
- 20.0-30.0%
- 7.4-20.0%
- 1/4-Mile Walkshed

opportunities to engage artists from varied backgrounds and better align public art with the community's rich diversity.

Maps 3-6 on page 23 illustrate the percentage of the population belonging to historically marginalized and minority groups in Lakewood based on Census Tract data from the 2022 5-Year Estimates from the U.S. Census American Community Survey.

Although Lakewood's population is approximately 83% white, considering the location of other racial and cultural populations allows us to understand if public art is equitably distributed across all populations and if there are opportunities to engage artists of different backgrounds.

Map 3 shows that the highest percentages of residents identifying as Black are located in Lakewood's eastern section near the Lakewood/Cleveland border.

As shown in Maps 4 and 5, the highest percentage of residents identifying as Asian (including Pacific Islander) and Hispanic live in Lakewood's southeastern and north-central sections.

As illustrated by the walkshed overlay, this north-central area of Lakewood has a smaller presence of existing public art and presents an opportunity to conduct targeted outreach to Asian and Hispanic communities. This will help ensure that artists from these racial and cultural groups are being engaged to create art that is thematically and stylistically inclusive.

These demographic patterns underscore the importance of continued outreach to, and collaboration with, Black, Asian, and Hispanic communities and artists so that public art reflects the cultural and racial composition of these areas. This should be of particular concern when considering public art opportunities in the City's eastern and southeastern neighborhoods.

Languages Spoken at Home shown in Map 6 indicates that the lowest percentage of English-speaking households is located in Lakewood's southeast section, which aligns with the area's significant Asian and Hispanic populations, shown in Maps 3 and 5. The presence of these populations suggests the importance of creating public art that does not rely on text or language to be effective. It also highlights priority areas to introduce translation accommodations to eliminate language barriers.

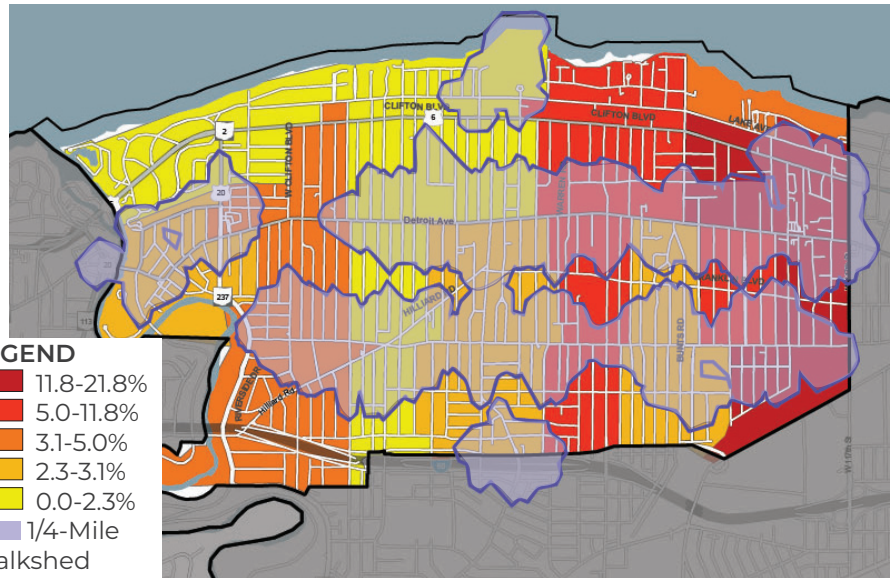




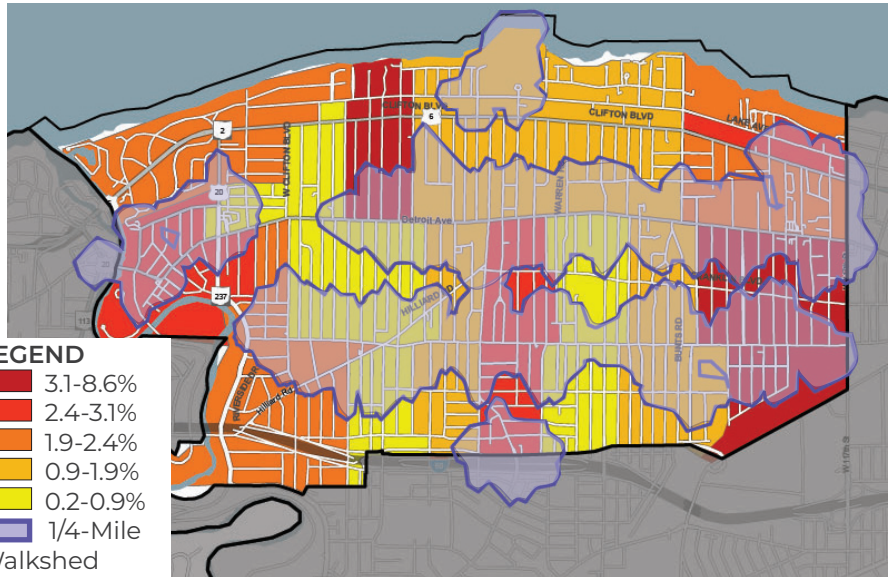
Left: Utility Box art by Sequoia Bostick at Hilliard and Woodward and

Above: Frida by Michael McNamara at Barrio on Madison Avenue.

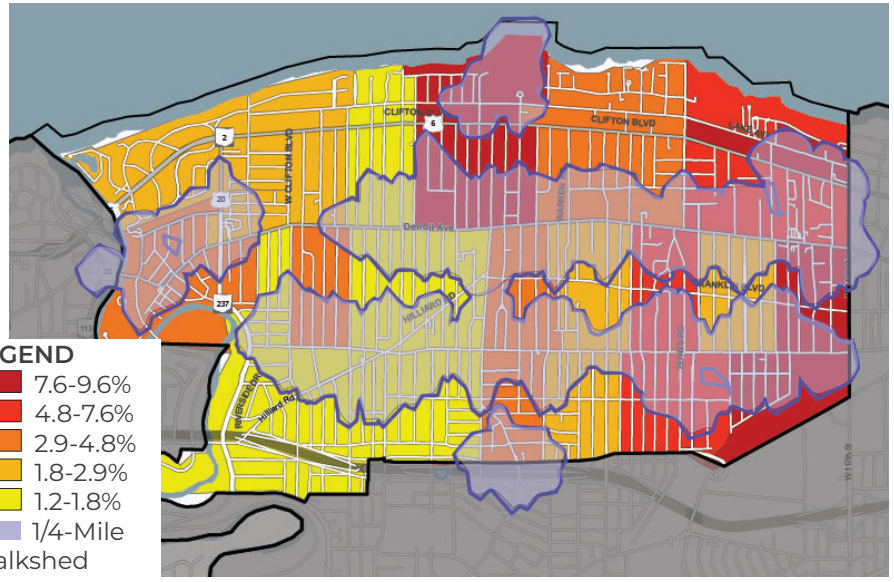
MAP 3 BLACK POPULATION



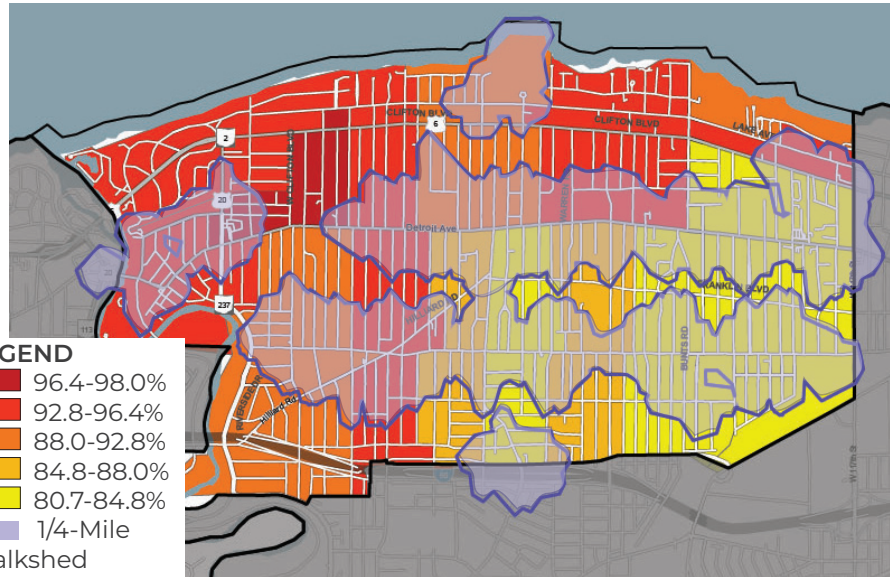
MAP 4 ASIAN POPULATION



MAP 5 HISPANIC POPULATION



MAP 6 ONLY-ENGLISH SPEAKING HOUSEHOLDS



AGE AND DIFFERENTLY - ABLED POPULATIONS

Vulnerable populations are considered to be the very young and those aged 65 and older. While youth accessibility is important to consider, those populations tend to shift and change more readily. When considering youth engagement and access, it is effective to examine the community institutions and places they frequent, such as schools and libraries (see Map 12 Community Institutions on page 28).

However, demographic information regarding populations over 65 years of age as well as populations of differently-abled individuals can reveal more static populations to engage and ensure proper accessibility is being considered for public art in these areas.

Map 7 on page 25 indicates that the highest percentages of residents aged 65 and older are in Lakewood's central and northeastern sections. While these areas currently have strong access to public art, there are significant opportunities for art to be placed in or near senior centers and other places of significance to seniors, including nearby parks and the Cove Community Center.

Map 8 and Table 1 indicate the census tracts with the greatest populations of differently-abled individuals. The highest population of those with hearing and ambulatory impairments reside in the northeastern portions of Lakewood. Individuals with vision impairments live in greatest numbers in the south-central portion of the city.

The presence of these populations present unique opportunities for engagement and accommodation, and highlight the importance of accessible features in public art, such as ADA-accessible pathways, proper illumination, and attention to sound and performance art.

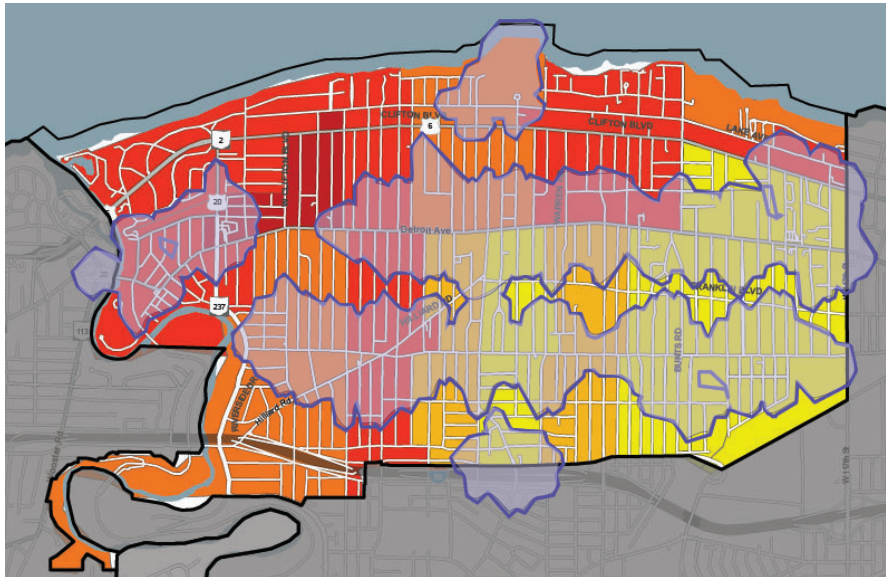
Opportunities also exist to introduce public art on accessibility infrastructure, such as ADA ramps and through the incorporation of tactility and braille.





Cabbagetown Business Improvement Area (BIA) and StopGap, artists living with disabilities animated ramps for accessible entry into local businesses. Artists: Gloria Swain and Wendy Lu.
Credit: https://stepspublicart.org/project/accessible-art/

MAP 7 POPULATION 65 AND OVER



LEGEND

- 17.6-34.9%
- 15.4-17.6%
- 11.0-15.4%
- 8.2-11.0%
- 5.5-8.2%
- 1/4-Mile Walkshed

MAP 8 DIFFERENTLY - ABLED POPULATIONS



TABLE 1 DIFFERENTLY - ABLED POPULATIONS

Type of Impairment	Census Tract 1605	Census Tract 1606.04	Census Tract 1612	Census Tract 1613
Hearing	133	231	165	46
Vision	138	228	143	226
Ambulatory	544	477	199	207

LAND COVER CHARACTERISTICS

Map 9 Percent Impervious Surface indicates higher percentages of paved and built-up areas in Lakewood's central and southern sections, particularly along Detroit Avenue in downtown Lakewood. These areas could benefit from environmental and landscape art forms that introduce more greenery to the neighborhood. These areas also provide opportunities for public art that doubles as functional infrastructure such as shade structures, stormwater retention or purification, and asphalt art that transforms parking lots and pavement into creative canvases.

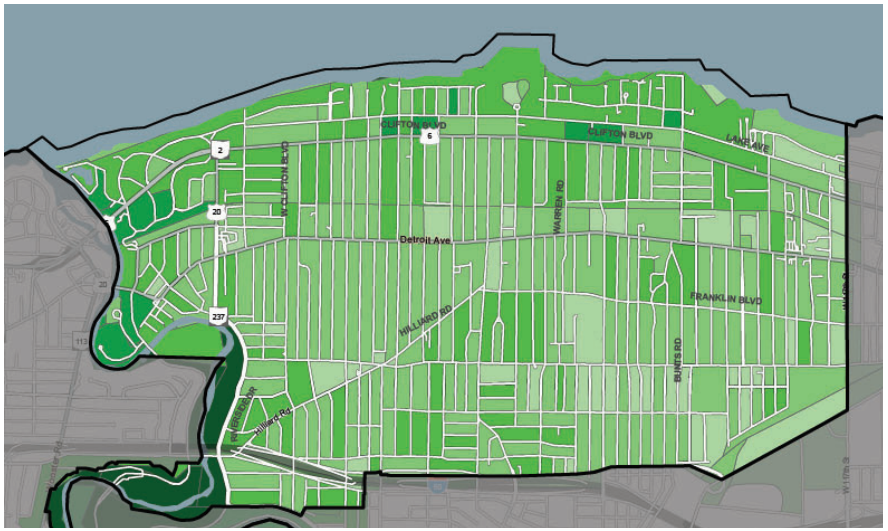
Map 10 Percent Tree Canopy is the inverse of impervious surface coverage (Map 9). Places with higher tree canopy suggest opportunities to showcase natural or environmental art such as tree art, provided that the installations do not encroach the root zone.

Map 11 illustrates specific locations where public art opportunities are created by the presence of greenspace or an abundance of pavement. Greenspaces include city and pocket parks and the Rocky River Reservation. Pavement area opportunities include parking at schools, Lakewood City Hall, the Screw Factory, and along Lakewood's main commercial and travel corridors.

MAP 9 PERCENT IMPERVIOUS SURFACE



MAP 10 PERCENT TREE CANOPY



MAP 11 OPEN SPACE AND PAVEMENT OPPORTUNITIES



LEGEND

- Paved Area
- Greenspace

OPPORTUNITY INVENTORY

While Lakewood already features numerous public art pieces and installations, particularly along Madison and Detroit Avenues, opportunities remain to further enrich the community.

Map 12 indicates the locations of Community Institutions which are crucial to the delivery of services to a population are vital to community cohesion and identity. This map highlights some of these community institutions, particularly those that are meaningful to youth.

Increasing the amount of public art in these spaces provides residents with greater opportunities to engage with art, enriching their experience and enhancing overall quality of life.

The information discussed in this chapter helped to inform the Opportunity Inventory that was created a part of this plan. Map 13 showcases where opportunities currently exist for enhancing and increasing the public art offerings in Lakewood.

Using Google maps street view, public art opportunities were identified along Lakewood's main corridors of Detroit, Madison, and Hillard Avenues, and W. 117th Street. Every building that had a blank facade on either the front or sides of the building was included as potential mural space.

Additionally, opportunities presented by parks, openspace, paved areas, and community institutions highlighted in Maps 11 and 12 are identified as potential sites for sculpture or interactive public art installations. The following chapter discusses community engagement efforts that further helped identify opportunities and shape this Plan's recommendations.

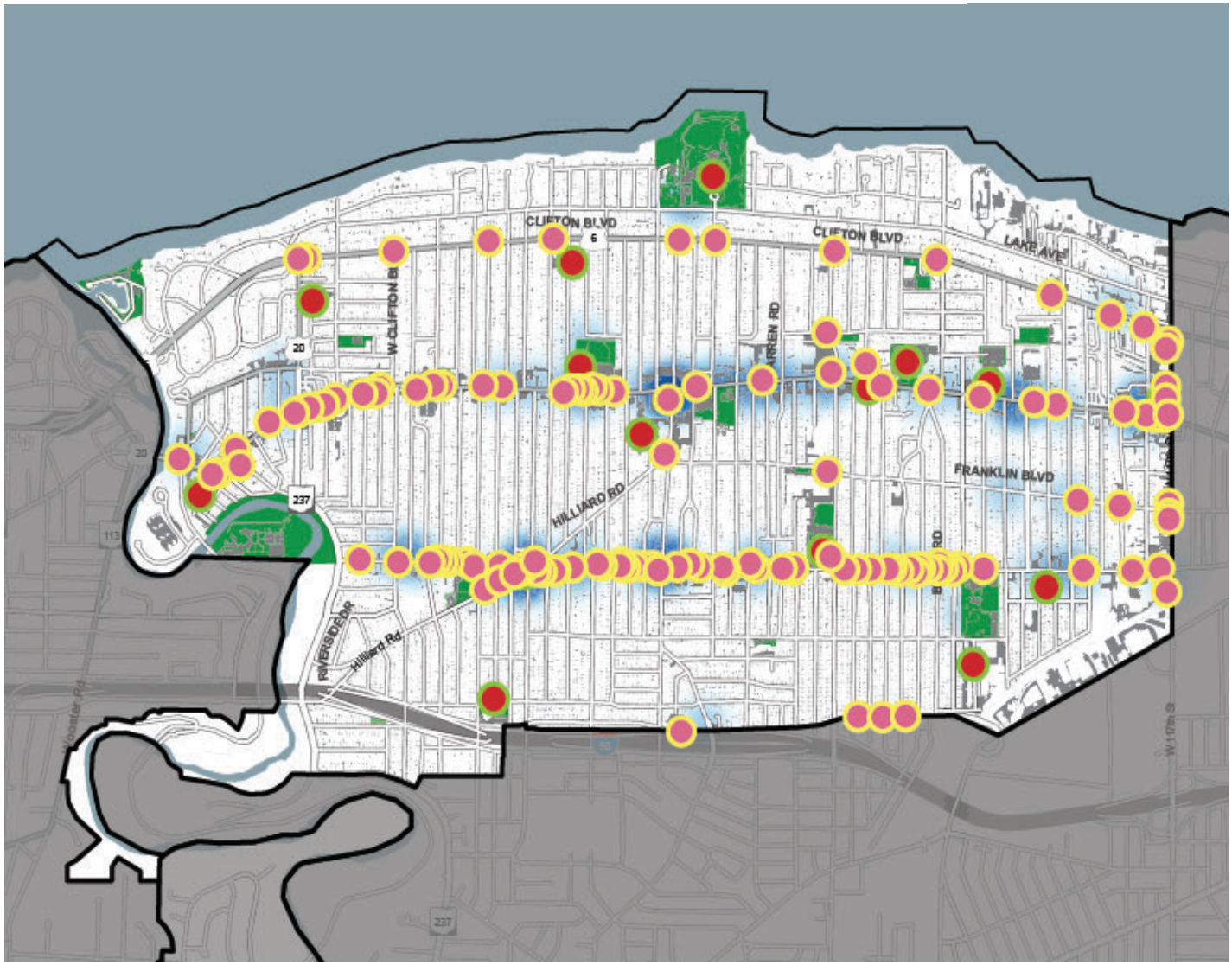
MAP 12 COMMUNITY INSTITUTIONS



LEGEND

- Place of Worship
- K-12 School
- Child Care Services
- Civic Center
- Library

MAP 13 OPPORTUNITY INVENTORY

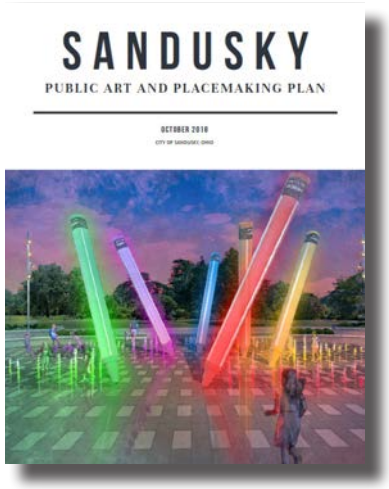


LEGEND

- Potential Wall Mural
- Potential Sculpture, Social Seating, Street Mural, or Interactive Art
- Paved Area
- Greenspace

BENCHMARK STUDIES

County Planning conducted an extensive review of other Public Art Master Plans to help guide and inform this plan. This section highlights some of the plans consulted and pertinent findings contained within them.



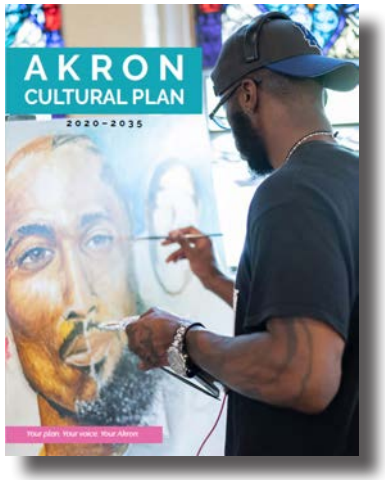
SANDUSKY PUBLIC ART AND PLACEMAKING PLAN (OHIO)

- Public art as a driver for building community character and placemaking
- Recommendations for siting with unique strategies for specific locations
- Recommends both conceptually-oriented public art projects (location-specific) and program-oriented art projects (non-location-specific) as inspiration for future projects and programs
- Examples: public art trail (conceptual/location specific) vs. temporary mural program or functional art program (program/non-location)
- Outlines processes, including roles and responsibilities of residents, city officials and staff and the selection of artists or art teams



GREATER COLUMBUS PUBLIC ART PLAN (OHIO)

- Extensive research on the benefits of public art and peer-city review to determine funding and management structures
- Review, examine, and consider the removal, relocation, or alteration of any existing art
- Generate biennial report to the mayor that documents condition of all city monuments and works of art and makes recommendations for care and maintenance
- Establish rules and regulations for the procedures to be used for evaluation of applications
- Advocate for public art and the inclusion of public art and artists in the design and development of public spaces and facilities
- Strongest municipal public art programs use marketing and communication to get more people involved, with a well-designed website being especially important
- Public art programs included professional development and training for local artists
- Direct focus to digital and environmental art, considering the city's growing tech sector and the riverfront & green space throughout the city



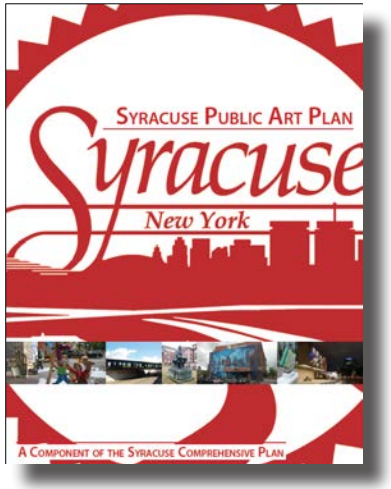
AKRON CULTURAL PLAN (OHIO)

- Focused on using the strength of the creative economy in the Akron Metro Area
- Akron's creative sector is the largest employment block: includes artists, writers, and performers and generates $1.4 billion in economic activity, 18,000 jobs
- Adopt Public Art Policies and Guidelines to support the public art program ordinance
- Develop a maintenance plan for existing public art collection
- Integrate culture into transportation infrastructure
- Purchase commissioned art through collaborations
- Adopt the Percent for Art TIF Share Ordinance: 1% of the City's net TIF revenue for art
- Collaborate with schools and University of Akron to create school programming
- Create public art projects and programs with non-traditional partners such as health care facilities, rehabilitation and senior centers, and disability-focused organizations



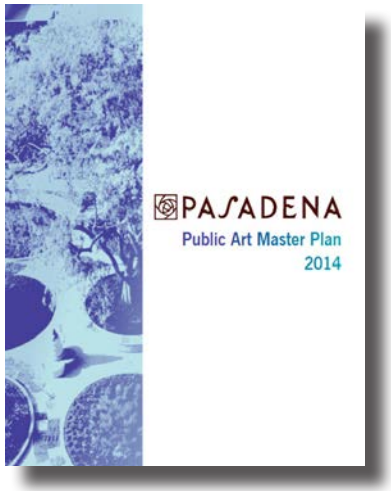
CHICAGO PUBLIC ART PLAN (ILLINOIS)

- Improvements to permitting procedures, particularly within public right-of-way, including making permitting procedures more transparent and reducing barriers for artists creating public art
- Identified strategies to promote public art:
  - Develop 'public art fund' with support from private entities, foundations, and individuals
  - Advance programs that support artists, neighborhoods, and the public good
- Strengthen the City's collection management system (maintenance program)
  - Develop procedures for maintenance, such as requiring artists to prepare for long-term care plan by collaborating with organizations that house public art
- Expand online access to public art collection with interactive & participatory art
- Commission new artworks that reinterpret and reference historical artwork
- Publish an annual report highlighting the work of artists, residents, and the City



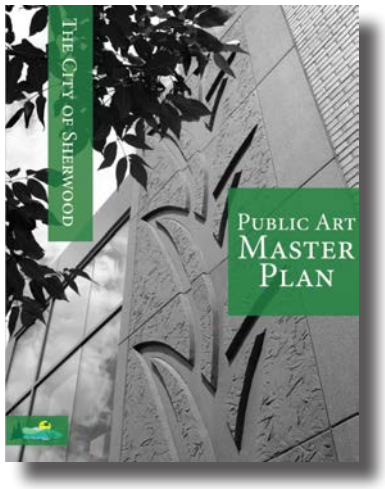
SYRACUSE PUBLIC ART PLAN (NEW YORK)

- Prioritize public art through internship programs, public art events, neighborhood-specific programming
- Promote and celebrate the diversity of public art in the City
- Establish a conservation plan for every work of art in the permanent inventory
- Capitalize on the economic opportunities associated with public art
- Document public art program's impact
- Establish initiatives to allow for voluntarily public art or financial donations
- Establish Downtown Syracuse as 'the public art showcase' of the region
- Annual public art exhibition program
- Establish unique guidelines for public art identified locations



PASADENA PUBLIC ART MASTER PLAN (CALIFORNIA)

- Goal: Establish a Public Art Overlay Zone
- Goal: Support the expansion of temporary artwork and performance-based arts events
- Goal: Allocate more funding for public art
- Goal: Allocate funding for inventorying and maintaining public art
- Employ public art to reinforce Pasadena's identity & enhance quality of life
- Celebrate Pasadena's gateways with public art and identify gateways where art should be commissioned
- Walkability:
  - Prioritize public art on pedestrian routes
  - Collaborate with Business Improvement Districts to commission public art
  - Education: include public art in new school buildings



SHERWOOD PUBLIC ART PLAN (OREGON)

- Identified assets: Strong support from community and art-friendly, local businesses
- Identified challenges: funding mechanism and management structures for administrating a Public Art Program
- Set a timeline for the City's public art program
- Create a Public Art Selection committee
- Program a community arts project every 2 years
- Develop processes for managing/maintaining art collection.
- Outlined potential funding sources and program management opportunities:
  - City-related sources, individual donations, collaborative strategies, and grants
  - Utilize existing city staff, create a new part-time position, or contract with a public art consultant to identify public art opportunities, and assess potential conservation, maintenance, and safety issues for projects



SARASOTA PUBLIC ART PLAN (FLORIDA)

- Outlines Mission, Vision, Goals, Strategies, and Policy Recommendations
- Policy Recommendations: Directives for both City leadership and the Public Arts Committee to achieve strategies
- Serve the community through the Arts
- Cultivate a partnership with City's corporate partners
- Promote Public Art as a vehicle for public health: Engage with the Parks and Recreation Department to identify opportunities for public art that includes interactive interventions for optimal community benefit
- Advocacy through Accessibility:
  - Cultural Equity & Artist Inclusivity
  - Media Guidance and Informational Outreach
  - Dedication and ceremonies to focus on community participation





COMMUNITY ENGAGEMENT

SECTION 3 COMMUNITY ENGAGEMENT

STEERING COMMITTEE 36
STAKEHOLDER ENGAGEMENT 37
COMMUNITY SURVEY 40
YOUTH ENGAGEMENT 44

Left:
Utility Box Art
Franklin and Cohassett
Artist: Sequoia Bostick

Right:
Crabapple Family Tree
Utility Box Art
Franklin and Lewis
Artist: Chi-Irena Wong

STEERING COMMITTEE

The Lakewood Public Art Master Plan relied heavily on community engagement and involved three tiers of engagement: the Steering Committee, stakeholder engagement, and public feedback.

This three-tiered approach provided breadth and diversity of expertise, experience, and feedback during all phases of the planning process, ensuing that recommendations contained in this plan are reflective of community perspectives and wishes.

THE STEERING COMMITTEE

The Steering Committee included city staff, members of the Lakewood Public Art Advisory Board, public officials, artists, and community stakeholders with an in-depth knowledge of public art and the Lakewood Public Art Program.

The Committee met monthly throughout the planning process to provide direction, insights, and feedback regarding the strengths and needs of the public art landscape and the program in Lakewood. Their guidance provided critical insights into processes, challenges, successes, and opportunities for public art in Lakewood, thereby shaping the Lakewood Public Art Master Plan into an actionable tool for supporting, improving, and maintaining the ongoing operations of the Lakewood Public Art Program and the Public Arts Advisory Board (PAAB).

STAKEHOLDER ENGAGEMENT

STAKEHOLDER INTERVIEWS

As part of a multi-tiered approach to gather public input, residents, business owners, and other interested stakeholders, were invited to one-on-one interviews to obtain their feedback on existing public art in Lakewood and collect their opinions and ideas on future endeavors and opportunities for Lakewood public art in the future.

Artists who have participated in the Lakewood Public Arts Program were also interviewed as a group, and were asked questions regarding their experience with the application and implementation process in Lakewood.

Stakeholders and artist feedback included opinions and ideas regarding:

- Impactful public art, both in Lakewood and elsewhere
- Observed youth public art preferences and interactions
- Placement opportunities for public art in Lakewood
- Event opportunities for public art in Lakewood
- Opportunities to expand the variety of types, forms, themes, and styles of public art in Lakewood
- Opportunities to increase accessibility and equity
- Challenges facing public art
- Ways to increase collaboration and outreach when petitioning artists or during public art decision making
- Artists' perspectives regarding ways to improve the public art process

A full list of stakeholder organizations and artists interviewed is contained in Appendix A, as is a detailed summary of their input.



Floral Utility Box Art by Stephanie Crossen at Warren and Madison Avenues.



Typographic Mural by Evan Laisure at 14413 Detroit.

STAKEHOLDER MEETING

Due to the collaborative nature of public art and the artist community, this planning process further engaged stakeholders through a dedicated meeting. The meeting was meant to share findings from previous community engagement and research, present the draft vision statement and recommendations for discussion and feedback, and provide a space for stakeholders across the artist and public art community to connect and exchange ideas.









COMMUNITY STAKEHOLDERS GATHERED ON FEBRUARY 17, 2026 TO REVIEW AND DISCUSS DRAFT RECOMMENDATIONS.

COMMUNITY SURVEY

A month-long community survey was conducted at the beginning of the planning process to allow community members the opportunity to provide input for the Lakewood Public Art Master Plan. County Planning staff attended the Lakewood Arts Festival in August 2025 to gather feedback about the plan and disseminate survey materials.

The City of Lakewood Public Art Master Plan Community Survey was conducted and available online from August 3, 2025 until September 30, 2025. Notices about the community survey and the opportunity for public input and comment were made available on the City's website, the Cuyahoga County Planning Commission's website, and other social media. In all methods of notification, and at the end of the questionnaire itself, the public was made aware of the opportunity to convey their opinion and input in writing, beyond the limitation of the survey questionnaire, to an email address specific to this planning project.

The survey was available online and via paper at the Lakewood Arts Festival. In total, there were 800 total respondents with approximately 2,038 additional written comments.

A brief summary of the Community Survey results is contained in the following pages, and the complete results of the survey can be found in Appendix B.



Cuyahoga COUNTY PLANNING Commission

LAKEWOOD PUBLIC ART MASTER PLAN - SURVEY #1 - LAKEWOOD ARTS FESTIVAL

Image: Illuminate your Heart by Maureen Walsh, Wall Mural located at 15526 Madison Avenue

Welcome to the Lakewood Public Arts Master Plan Survey. The City of Lakewood, in partnership with the Cuyahoga County Planning Commission, is developing a Public Art Master Plan that will further the successes and advance the processes established by the Public Arts Advisory Board through identification and documentation of placement, themes, accessibility, and diversity of representation of existing public artwork in Lakewood and will identify potential sites for future installations.

Your input is vital to the success of this Public Art Master Plan. We want to know how you feel about existing public art and its location throughout the City of Lakewood.

This survey should take about five (5) minutes to complete and will close on September 30, 2025.

Lakewood Public Art Master Plan Community Survey during the Lakewood Arts Festival, August 2025

PERCEPTIONS OF EXISTING PUBLIC ART

RESPONDENTS' FAVORITE PUBLIC ART

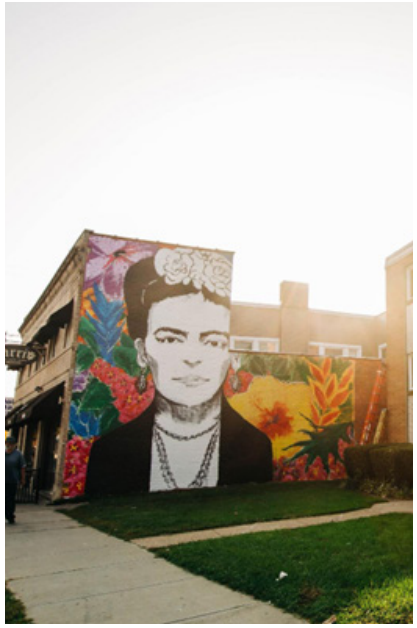
Respondents were asked about their favorite public art installations in Lakewood. Almost every respondent mentioned wall murals, either in regards to a specific mural or the general medium. **Twenty percent** (20%) of respondents included the utility box wraps in their discussion of favorite art installations. The following images were identified as the most popular murals among survey respondents.



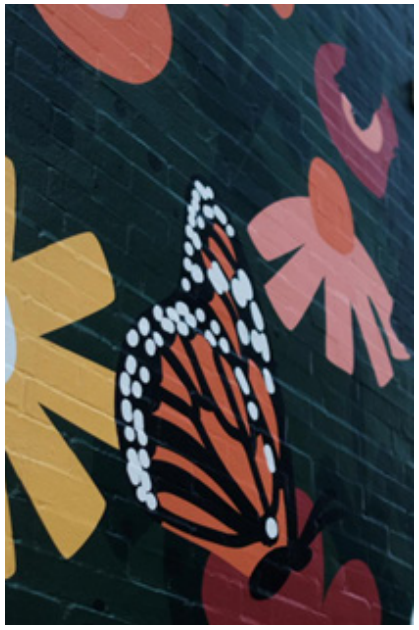
Summer at the Lake
Mural by Stephanie Crossen



The Power of Reading
Mural by Derek Brennan



Frida Kahlo
Mural by Michael McNamara



My Happy Place
Mural by Stephanie Crossen



Transversion
Sculpture by Peter Diepenbrock

PERCEPTIONS OF EXISTING PUBLIC ART

Perceptions of Public Art are positive, although opportunities exist to increase the awareness of the PAAB.

AWARENESS OF THE PAAB

Respondents are generally unaware of the Public Arts Advisory Board. When asked whether they were aware of the PAAB, 79% of respondents responded “No.”

OPINIONS ON EXISTING PUBLIC ART

Respondents were asked how they feel about the current art installations in Lakewood. Sixty-nine percent (69%) of respondents answered “Very Good.”

COMMUNITY IDENTITY, CULTURE, AND INTERESTS

Respondents were asked if they thought the current public art in Lakewood reflects the community’s identity and values. Sixty-three percent (63%) of respondents answered “Yes.”

Respondents were asked if their interests, culture, and heritage were being represented. **Fifty-two percent (52%) of respondents** answered “Yes.”

EXAMPLES OF GOOD PUBLIC ART



FUTURE PUBLIC ART

LOCATION
Respondents were asked where future public art should be located. The most popular answers were “In and Around Significant Buildings” (37%) and “Along Commercial Corridors” (27%).

TYPES
Respondents were asked what types of art they would like to see in the city. The most popular answers were “Mural”] (82%) and “Infrastructure Art” (68%).

Around 13% of respondents selected the open-ended choice. Common answers were pedestrian infrastructure, all types of art, landscape architecture, and temporary installations.

THEMES
Respondents were asked what themes should be explored in future public art. The most popular answers were “Nature” (77%) and “Community” (76%).

Sixteen percent (16%) of residents selected the “Other” option. Local history was the most frequently suggested theme among the open-ended responses.

SUPPORT FOR PUBLIC ART

REQUIRED IN DEVELOPMENT
Respondents were asked whether Lakewood should require new developments to include a public art component. Seventy-nine percent (79%) of respondents answered “Yes.”

INCREASED BUDGET ALLOCATION
Respondents were asked whether the City’s annual budget for public art should be expanded. Seventy-seven percent (77%) of respondents answered “Yes.”

YOUTH ENGAGEMENT

LAKEWOOD HIGH SCHOOL & ST. EDWARD HIGH SCHOOL

Youth perspectives are often overlooked in planning processes, as evening meetings and traditional outreach methods tend to conflict with student schedules or feel inaccessible to young people. To promote more equitable representation in community engagement, planners partnered with art teachers at Lakewood High School and St. Edward High School to involve their students directly. High school students were a key focus, as they are developing independence and beginning to experience the city, including public art, on their own. At this stage, they are also forming more defined opinions about their surroundings. In total, approximately 120 students participated in this engagement effort.

BOARD ACTIVITY

Students were asked to indicate their preferences and ideas on four (4) survey boards: 1. Top three preferences regarding Lakewood's existing public art; 2. Top three preferences regarding what forms or types of public art they would like to have more of in Lakewood; 3. Top three preferences regarding where they would like to see new public art within the City. The final board highlighted empty spaces near the high schools and asked the students to provide ideas for art that could enrich these empty areas.

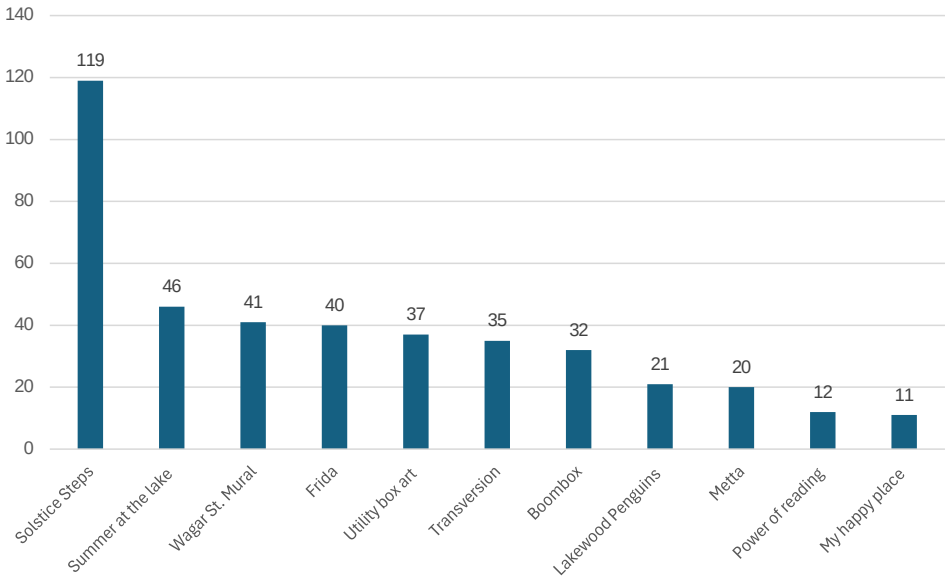


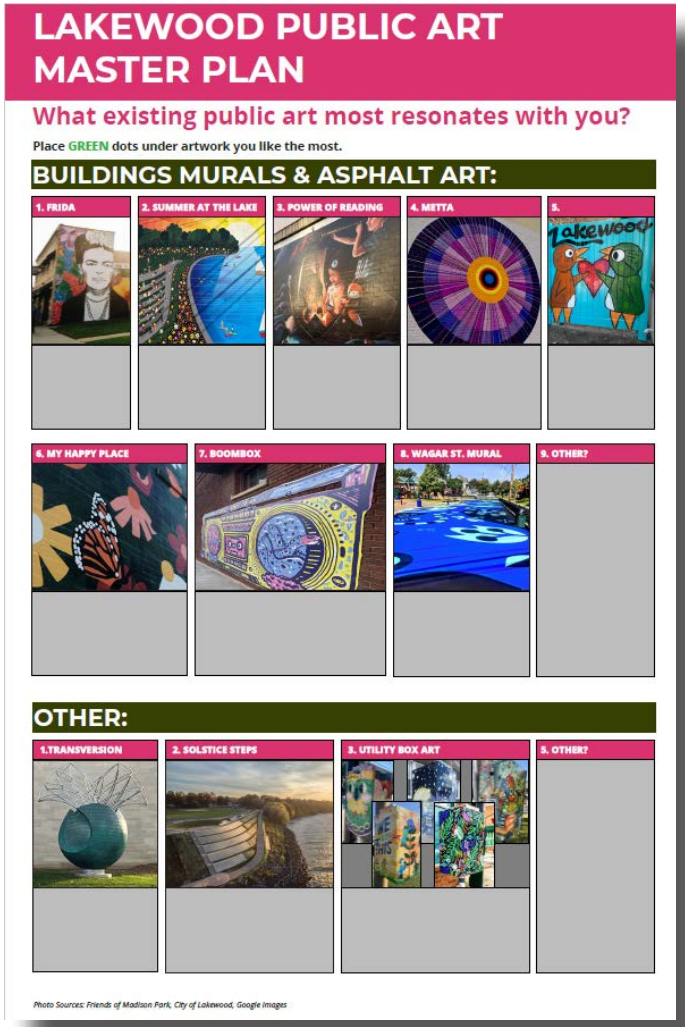


RESULTS

Preferred Existing Lakewood Pubic Art

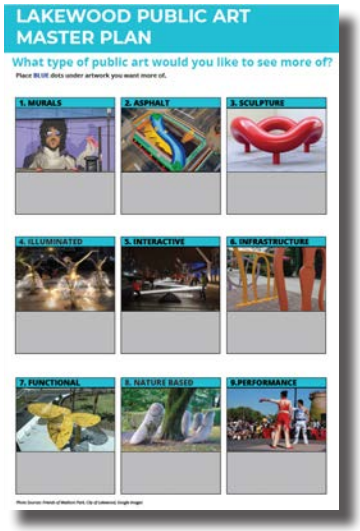
Both Lakewood High School and St. Edward students indicated that **The Solstice Steps** were the favored piece of public art in Lakewood, indicating the importance of shared spaces with this age group. **Summer at the Lake** also ranked high with both student groups.

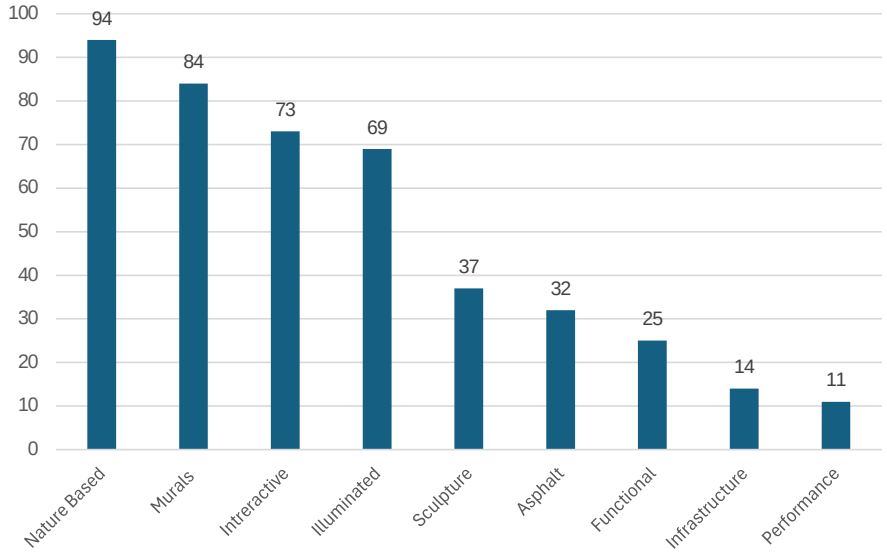




Preferred Type or Form of Future Public Art

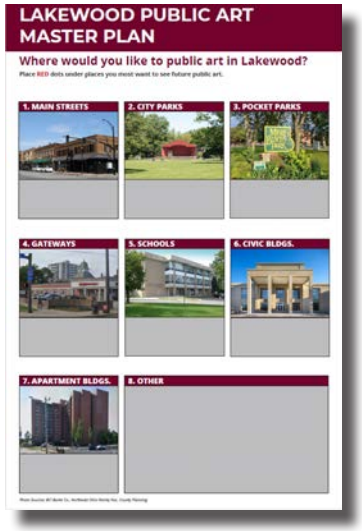
Students in both schools indicated that they would like to see more **nature-based public art** highlighting the importance that nature and nature-inspired art plays in a densely urban community.

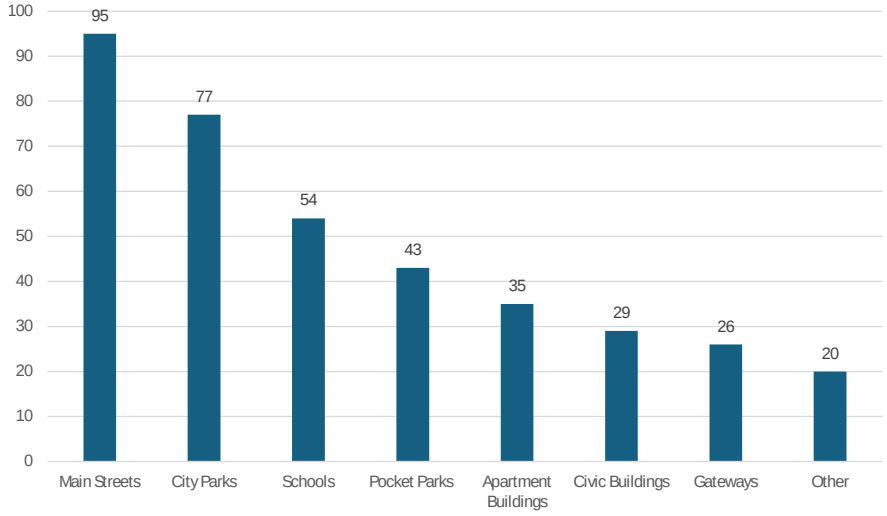




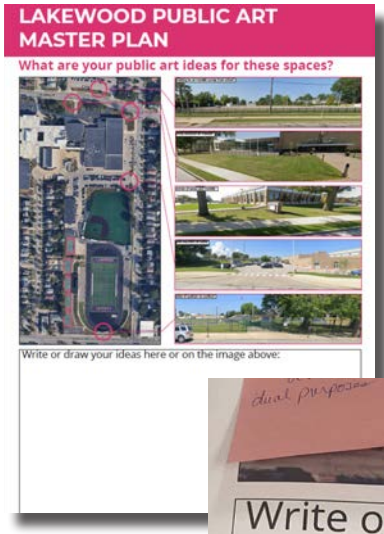
Preferred Place of Future Public Art

Main streets, city parks, and schools were locations where students indicated they would like to see more art, again indicating the importance of shared spaces and social settings.

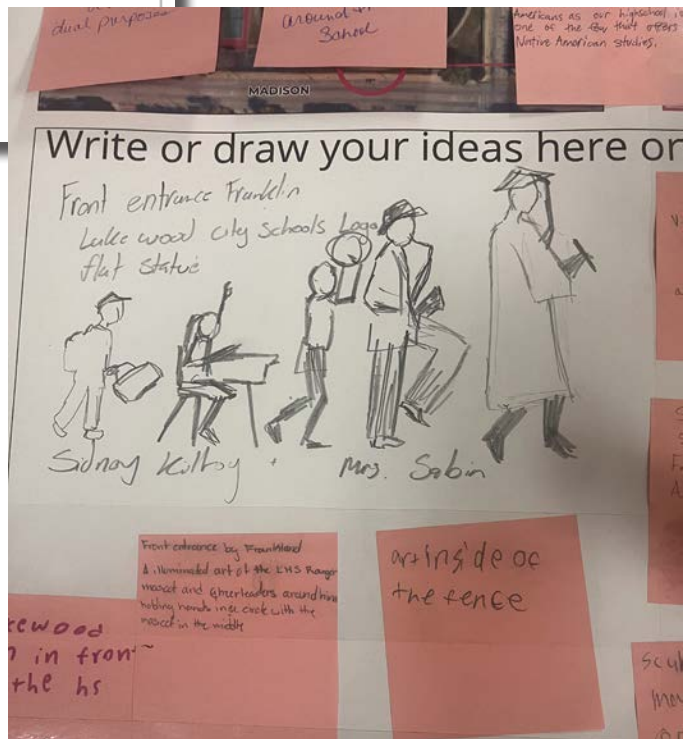




Lakewood High School Campus Ideas



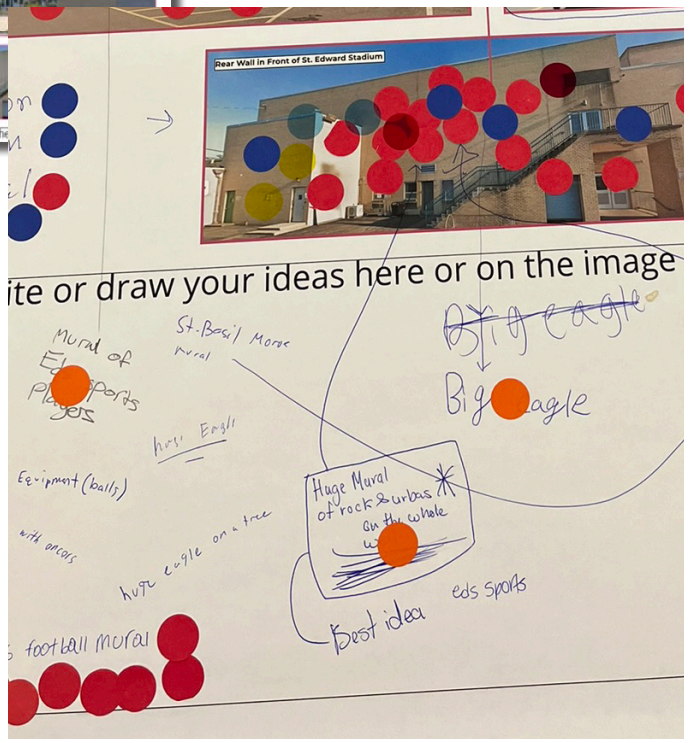
Ideas generated for the Lakewood High School campus included artwork based on the school logo, artwork reflecting the Lakewood Ranger mascot, and sports figures.



St. Edward High School Campus Ideas



Ideas generated for the St. Edward campus included artwork reflecting school spirit and mascots (eagles) and sports figures.





VISION & RECOMMENDATIONS

SECTION 4 VISION & RECOMMENDATIONS

COMMUNITY VISION & GUIDING PRINCIPLES.....50

RECOMMENDATIONS.....52

Summer at the Lake
Wall Mural
13400 Madison Avenue
United Readers
Artist: Stephanie Crossen

COMMUNITY VISION & GUIDING PRINCIPLES

The Current Conditions analysis, along with input and feedback from the Steering Committee, stakeholders, and community engagement, was used to identify major themes and opportunities for the Lakewood Public Art Master Plan. The results were formulated into the Community Vision Statement and Guiding Principles that described how the Lakewood community can continue to develop its public art program. The Community Vision Statement and Guiding Principles also create a framework that will inform and structure the specific actions recommended in the Lakewood Public Art Master Plan. This framework organized the Public Art Master Plan and ensured recommendations all point back to the Community Vision Statement and Guiding Principles.

VISION STATEMENT

Lakewood continues to envision, promote, and commission public art that is authentic, welcoming, and deepens our collective sense of place. Public art embraces inclusion and accessibility by reflecting the many stories and experiences in our community, and by placing it in traditional and unexpected spaces, people of all ages, abilities, and backgrounds can experience and enjoy it. By prioritizing innovation, functionality, and placemaking in public art, Lakewood invites curiosity, community connection, and a deeper sense of belonging. Collectively, Lakewood's public art celebrates who we are, where we live, and the environment we depend on.

GUIDING PRINCIPLES

Authentic

Public art is meaningful and thought-provoking. The artist and the artwork strive to connect to and resonate with community members living, visiting, and working in Lakewood.

Inclusive & Accessible

Public art welcomes and showcases a wide range of human experiences, actively including art by artists of diverse populations, accounting for racial and cultural backgrounds, gender and sexual orientation (LGBTQ+ representation), differently-abled populations, and emerging artists. Public art is furthermore experienced in unexpected and accessible ways that introduce art beyond typical places and transcends traditional limitations of age, race, ability, and education.

Innovative & Functional

Public art will showcase new materials, mediums, and technologies such as solar power, 3D printings, and digital projections to both enhance the functionality and safety of traditional infrastructure while inspiring and engaging audiences and creating collaborative experiences. Public art will feature infrastructural, kinetic, experiential, and immersive elements.

Placemaking

Public art will celebrate the community, create a sense of place, and connect community members through the establishment of spaces that engage the community and enhance well-being.

COMMUNITY VISION

The long-term aspirational goal with guiding themes and principles that outline how to achieve that Vision

GUIDING PRINCIPLES

The broad ideas that are one of the foundation issues of the plans and create areas for targeted action to help achieve the Community Vision

RECOMMENDATIONS

Goals and strategies address and support the Vision and Guiding Principles while helping to achieve both.

CITY-WIDE

Broad recommendations that apply citywide

TARGET AREAS

Specific solutions for identified target areas

PROCESS

Strategies related to outreach, funding, and maintenance

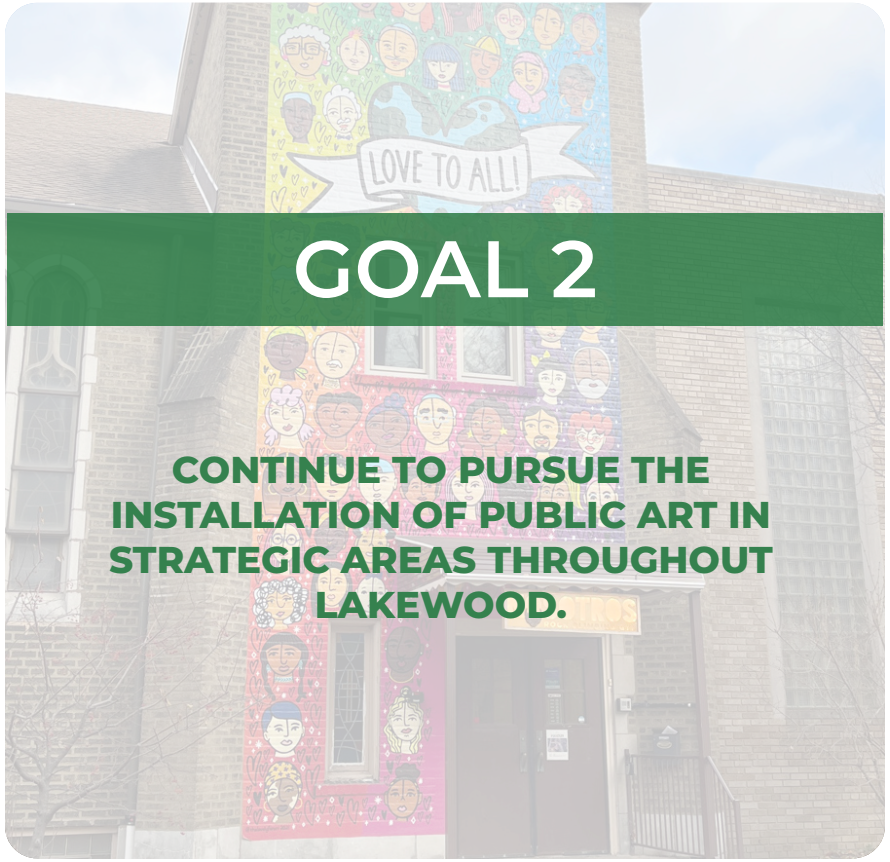
RECOMMENDATIONS

Recommendations contained within this Master Plan state the practical and actionable steps to be taken to achieve the Vision of the Lakewood Public Art Master Plan. Recommendations are based on feedback gathered from Steering Committee meetings, stakeholder meetings and interviews, the community survey, and other public engagement and outreach efforts described in the previous section. Recommendations have been further informed by data gathered in the Current Conditions Section of this Public Art Master Plan and research regarding public art.



GOAL 1

LAKEWOOD WILL CONTINUE TO INSPIRE AND ENGAGE THE COMMUNITY THROUGH A DIVERSITY OF PUBLIC ART FORMS, STYLES, AND THEMES.



GOAL 2

CONTINUE TO PURSUE THE INSTALLATION OF PUBLIC ART IN STRATEGIC AREAS THROUGHOUT LAKEWOOD.

Recommendations are organized into several goal areas. These goals range from types of public art, placement of public art, and address equity concerns and municipal and committee processes related to public art. Within each goal are a number of strategies and action items identified to achieve it.



GOAL 3

ENSURE PUBLIC ART IN LAKEWOOD EMBRACES ALL ASPECTS OF EQUITY.



GOAL 4

CREATE SUSTAINING PROCESSES FOR THE PUBLIC ART ADVISORY BOARD, INCLUDING PLANNING, FUNDING STRATEGIES, AND PUBLIC RELATIONS PROCEDURES.

GOAL 1: LAKEWOOD WILL CONTINUE TO INSPIRE AND ENGAGE THE COMMUNITY THROUGH A DIVERSITY OF PUBLIC ART FORMS, STYLES, AND THEMES.

A diversity of public art forms - ranging from murals and sculptures to digital installations and interactive performances - play an important role in keeping the community engaged and ensuring that a diversity of community members are reached.

The most prevalent type of public art in Lakewood is wall murals. While these remain the most popular form of public art among survey respondents, introducing a greater variety of forms of public art would create a richer and more complex public arts landscape, and help engage new populations in different ways.

While action items may be location-specific, strategies contained within Goal 1 are meant to be considered on a city-wide basis, organized by the various types of public art that are, or could be, a part of Lakewood's public art landscape.

GOAL 1 STRATEGIES INCLUDE:

A. WALL MURALS

B. ASPHALT ART

C. SCULPTURES

D. ILLUMINATED OR PROJECTED ART

E. INTERACTIVE ART

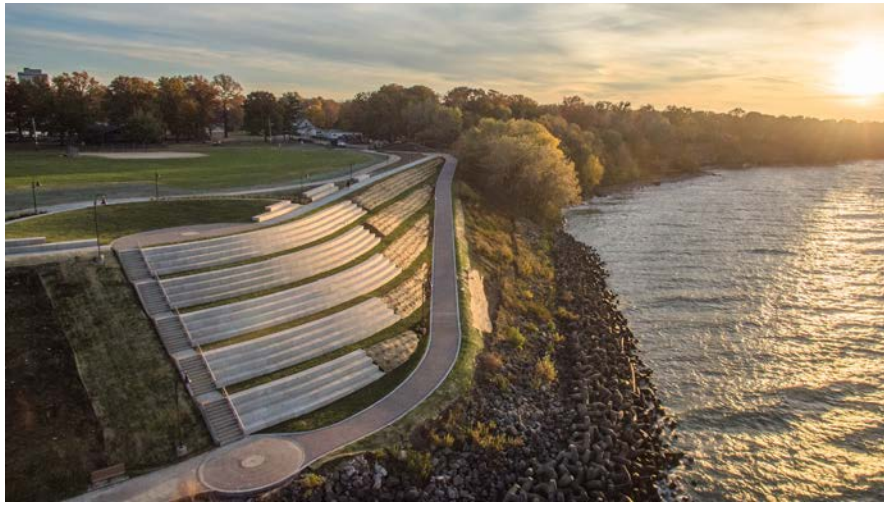
F. INFRASTRUCTURAL or FUNCTIONAL ART

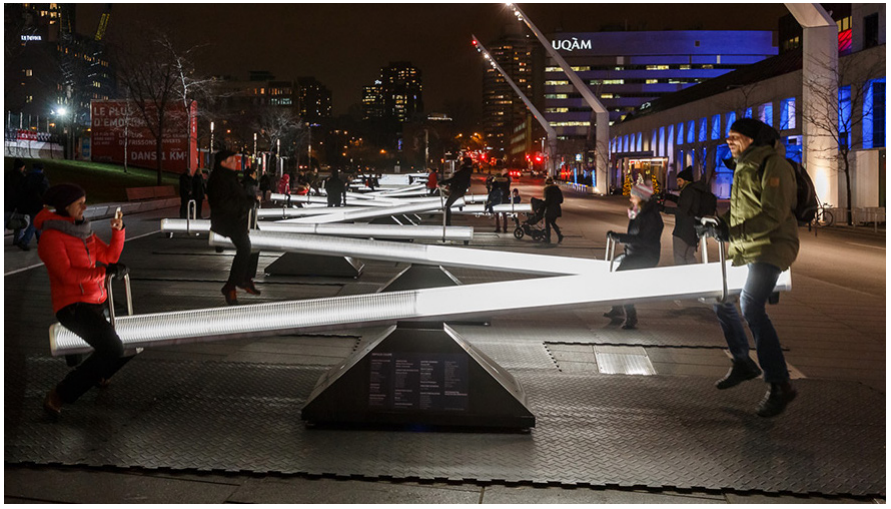
G. PERFORMANCE & TEMPORARY ART











Clockwise from top left: Foxy, The Wagar Park Street Mural by Ryan Jaenke, The World's Children Peace Monument in Lakewood Park, Impulse by CS Design and Lateral Office, and the Solstice Steps

A. WALL MURALS: Continue to work with property owners, artists, and community institutions to install murals in key places throughout the City.

Most wall murals are placed on the sides of buildings, where there are fewer interruptions from fenestration. Typically, murals are created through collaborative efforts that involve artists, local governments community organizations, businesses, and residents. This collaborative process helps to build community relationships, enhance the built environment, strengthen local economies, and celebrate community identity.

1) Identify buildings and walls that could feature future murals and engage those property owners by utilizing the Public Art Opportunity Inventory.

The Public Art Opportunity Inventory created for this plan (see page 29) is intended to highlight places throughout Lakewood that could host future public art. Specifically, the Opportunity Inventory focused on the following areas:

a. Main Corridors: With their dense development patterns and small building setbacks, Lakewood's main commercial corridors of Detroit Avenue, Madison Avenue, and West 117th Street offer many opportunities for murals. These corridors serve as the social and economic hub of the city, so murals are especially impactful on these areas. High school students and survey respondents indicated that main corridors were the first- and second-most preferred location, respectively, for future public art.

b. Apartment buildings, mixed-use high-rise buildings, and senior and assisted living buildings frequently exhibit large expanses of uninterrupted exterior wall space and represent a unique opportunity to enhance the streetscape and the sense of place for residents.

Opportunities include:

1370 Sloane Avenue (The Harborview)	
Detroit Avenue	
18632	The South Westerly (14401)
The Chelsey (18240)	The Parkway Arms (13511)
The Westline	The Carlton @ Clarence Avenue
The Mark Twain (17920)	Lakewest (12810)
The Castlewood (17600)	
Senior Living: The Barton Center & O'Neill Healthcare	
Madison Avenue	
17525-17535	14530
15610	Lincolnaire @ Lincoln Ave
15207	13395
15031	12204
15007	Shamrock West (12201)
Waverly House (14567)	Madison Gardens (11869)
Senior Living: Fedor Manner	

- Consider buildings built in the mid-twentieth

century or later and that feature less architectural detail.

- Encourage universal subject matter, themes, and style when determining or placing art on these buildings.
- Engage owners, residents, and nearby institutions to inform the process and inspire ideas that are place-based in nature.
    - » Engage the Cleveland Metroparks as potential collaborators for public art on buildings overlooking Rocky River Reservation, including 1370 Sloane Avenue and 18632 Detroit Avenue.

c. Work with community service providers and





Left: The apartment building at 1370 Sloane Avenue presents an opportunity for a mural. Source: Google maps.

Above: Untitled by Gretchen Leggitt on an apartment building in Bellingham, Washington. Source: Gretchen Leggitt.

government institutions to introduce more murals on the exterior and interior walls. These include:

- City Hall and other City-owned buildings
- Community Recreation Facilities including the Lakewood YMCA and the Cove Community Center
- Buildings and structures located in City Parks
- Places of Worship
- Main and Madison Libraries
- United States Postal Service

2) Ensure murals are accessible to people of all ages, abilities, and backgrounds.

Every effort should be made to ensure that wall murals can be experienced by and resonate with as many people as possible. This impacts choices on visual clarity, texture, informational context and availability, location, and theme.

a. Encourage artists to use color-blindness color palettes in their work.

b. Include signage to describe the artist and artwork.
   - Include braille.
   - Use QR codes to link to information about artists and the artwork.
   - Ensure descriptions can be accessed in any language or in text-to-speech options.

c. Create tactile murals that incorporate mosaic elements and 3-dimensional features.

d. Ensure artwork is properly illuminated.

e. Use the existing public art inventory to ensure murals are placed equitably throughout Lakewood.

f. Ensure diversity in representation of artistic style, theme, and subject matter, as well as diversity of artists (see Goal 3.B).

3) Ensure the placement, size, shape, and colors of murals complement the building and the surrounding built environment.

At its best, a mural heightens the integrity of the building or structures it is placed on or around. It should avoid obscuring or detracting from the built environment, with particular attention to avoid coving significant historic architectural detail. The following actions are recommended to ensure these considerations are implemented in a fair and consistent manner:

a. Consider adopting design guidelines for the PAAB that consider:
   - Relevance of the mural to the building or city, its values, culture, and people;
   - Relationship of the mural to the building's size, character, purpose, or surroundings
   - How closely the proposed mural meets the goals set out in the RFP and envisioned by the community.

b. If a building or place is established before an artist or artwork is selected, provide visual and design suggestions and installation guidelines in the Request

CASE STUDY TORONTO, CANADA
"HOME AND THE PLACES BETWEEN" ACCESSIBLE MURAL

Northcrest YZD was established to lead the renewal of a 370-acre former Downsview Airport outside of Toronto, Canada. The mission of Northcrest is to build accessible neighborhoods designed for everyone.

Northland and Toronto-base artist Leyland Adams collaborated to create a series of murals that would be accessible for all, including the vision-impaired.

With guidance from the Canadian National Institute for the Blind (CNIB), Adams worked with comic book artist Doug Knight, who is legally blind, to create *Home and the Places Between,* a mural that incorporated contrast color palette for individuals with low vision. It also incorporates an audio description, braille throughout, a small 3D replica of the mural, and other tactile elements built into the wall space.





Photo by Garcia Creative
Source: https://www.northcrestdev.ca/blog/making-space-a-mural-rooted-in-accessibility

for Proposal (RFP) so artwork fits the characteristics of the building.

c. Require the artist, building owner, and the PAAB to consider how the proposed mural interacts with the building façade and make recommendations before installation of the mural.

d. Ensure murals are of appropriate size and placement to avoid the creation of awkward negative spaces.
   - Work with property owners to remove or relocate potential obstacles, such as unnecessary signage.
   - Consider the presence of trees and other landscaping in the placement of the artwork.

4) Ensure that murals embody a variety of artistic styles (such as abstract, contemporary, modern, classic, realist, impressionist, and expressionist) and themes.

Part of the purpose of public art is to create innovative and unexpected spaces. Lakewood should therefore avoid overuse of a particular style or theme of artwork on public art murals.

a. Ensure that the subject matter and theme of artwork is diverse, unique, and thought-provoking but can also be universally appreciated.
   - Respondents of the community survey indicated they wanted more nature-inspired art and art that celebrates Lakewood, while stakeholders indicated a need to embrace more innovative styles and themes. Expressing these themes in unexpected and new ways will satisfy both.

b. Incorporate stylistic and thematic elements that are less commonly found in Lakewood and include these as preferences in the upcoming art application RFPs (see also Goal 3.B).

c. Encourage muralists to incorporate nature and nature-inspired themes into murals. Nature-inspired public art was the most common response for preferred public art in both the community survey and in the student engagements. Stakeholders also indicated its importance to alleviate the stress of the urban environment.



Regando el Jardin' (Watering the Garden) by Jose Fernandez Rios in Estepona, Spain, incorporates the presence of a street tree into the mural.
Source: Google Maps.

5) Ensure that the method of mural installation delivers maximum benefit to both the community and the artist, while minimizing potential damage to the wall or structure.

City staff, members of the PAAB, and artists interviewed during the planning process noted that while there are time and cost benefits to printing murals and affixing them to walls, the community interaction aspect of public art is lost when art is created off-site. Several artists indicated that they would miss the energy and interaction that accompanies working in the community.

a. Encourage on-site mural installation whenever feasible, so that the creation process becomes both a community engagement opportunity and a form of performance art in its own right.

b. Reassess existing legislation that prohibits painting on external walls and consider reducing reliance on vinyl applications when murals must be produced off-site.
   - Work with Sherwin Williams, area historians, and artists to understand which exterior paints are the least damaging to brick and other historical building materials.
   - Explore alternatives to vinyl applications, such as wood or metal panels that can be secured to the wall and later removed for maintenance, repair, or deaccession.

6) Ensure murals are well-maintained and properly deaccessioned when appropriate and in accordance with VARA guidelines. (see Goal 4D).

The Visual Artist Rights Act (VARA) of 1990 was created to give artists the right to be credited as the author and to prevent destruction or alteration of their work.

B. ASPHALT ART. Continue to install asphalt art near key community institutions and places of interest, at crosswalks and pathways, where traffic calming is a priority, and where expanses of paved surfaces could be enhanced.

Asphalt art, also referred to as street mural art, is public art applied to roadways, pathways, parking lots, and other paved surfaces to create visual interest, improve safety, or revitalize public spaces. It typically involves applying colorful, durable paint directly to surfaces. Like murals, asphalt art is a relatively inexpensive way to transform spaces and encourage community engagement and a sense of ownership. The following action items include opportunities to introduce more asphalt art in Lakewood.

1) Continue to install asphalt art along crosswalks, key intersections, and identify mid-block opportunities to enhance visual interest, contribute to traffic calming, and create safer pedestrian conditions.

a. Foster connections between artists and local schools and their art departments to help envision, mobilize students, and implement asphalt art in crosswalks.
   - Use crosswalk art installation at Hayes Elementary as a guide to introduce crosswalk art at other schools in Lakewood.



Hayes Elementary: Students help paint the murals by crosswalks, Source: City of Lakewood

b. Prioritize asphalt art projects in high-risk areas, including at intersections and mid-block crossings. The Asphalt Art Safety Study (Bloomberg Philanthropies, 2022) found that in before-after analysis of asphalt art installations resulted in a 50% decrease in the rate of crashes involving pedestrians or other vulnerable road users, a 37% decrease in the rate of crashes leading to injuries; and 17% decrease in the total crash rate.
   - Utilize the City of Lakewood's Safe Streets For All Comprehensive Safety Action Plan to help identify places that have experienced crashes.
   - Make sure that asphalt art does not obscure the lines of the crosswalk and increases pedestrian and motorist awareness rather that detract from it.

c. Consult adopted Safe Routes to School Plans to coordinate efforts and target those areas determined to be the highest priority.

d. Work with citizen organizations and municipal committees devoted to enhancing pedestrian safety.

CASE STUDY CINCINNATI, OH PAINT THE STREETS PROGRAM

The City of Cincinnati launched a Paint the Streets program in 2019, the goal of which was to calm traffic on residential streets through the use of colorful works of art.

Through the program, community councils can apply to the Department of Transportation and Engineering (DOTE) for permission to paint large murals in the street at either intersections or mid-block locations. The murals promote traffic calming by contributing to a sense of place.

The program is one of the City's ongoing efforts to improve pedestrian safety as part of the Vision Zero Initiative, which resulted from the City's Safe Streets for All Comprehensive Safety Action Plan.

The first Paint the Streets mural was painted by community members in the center of the Dreman and Borden intersection in South Cumminsville. The location was selected by the neighborhood because of the adjacent bus stop and large number of children crossing the street on a regular basis. It was entirely funded through private dollars donated to the South Cumminsville Community Council.



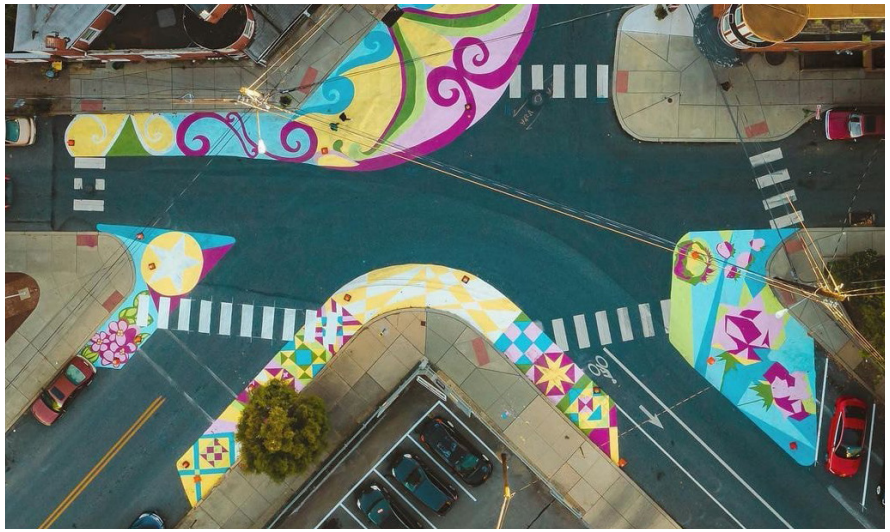
Source: City of Cincinnati

2) Introduce art around bike lanes, at bike parking infrastructure, or directly on off-road bike paths.

While asphalt art directly on and in roadway bike lanes may obscure directional indicators and required signage of the Ohio Department of Transportation, asphalt art adjacent to bike lanes can help highlight the presence of bike lanes to pedestrians and motorists.

a. Ensure vibrant colors and designs are used to alert drivers and pedestrians to the presence of bike lanes without obstructing required markings.

EXAMPLE: An artful intersection at the top of Cabbage Hill neighborhood in Lancaster, Pennsylvania was implemented as public art of the Bloomberg Foundation's Asphalt Art Initiative. The artwork highlighted both crosswalks and the presence of a bike lane.



Source: https://engage.cityoflancasterpa.gov/en/projects/artful-intersections-cabbage-hill/3

b. Utilize bike audits performed by the City and Bike Lakewood to prioritize project interventions.

c. Place asphalt art where bike racks and other bike facilities are located.

d. Introduce asphalt art directly to off-road bike pathways and multi-purpose trails. Off-road bicycle paths offer more artistic flexibility because painted applications do not have to conform to County or State standards.

- Consider the using solar technology to create asphalt art, as was used in the Van Gogh Cycle Path in the Netherlands.
- Use solar-charged glow-in-the-dark (or photoluminescence) paint to create visual interest, establish clear passage, and illuminate pathways. Photo-luminescent road paint absorbs light during the day and so it can glow at night time, creating the opportunity to activate public spaces at night and increase safety.



The Square du Temps des Cerises on Île-Saint-Denis, created by Concepto. Source: https://www.luminokrom.com/en/blog/phosphorescence-to-mark-ground-murals-in-our-cities/

CASE STUDY EINDHOVEN, NETHERLANDS
THE VAN GOGH/ROOSEGAARDE CYCLE PATH

Artist Daan Roosegaarde's design studio in the Netherlands made the first glow-in-the dark bike path, modeled after Van Gogh's Starry Night. The Van Gogh Path is made of thousands of stones that charge during the day and glow at night. Located where Van Gogh lived from 1883 to 1885 in the Netherlands, it celebrates this cultural heritage while connecting it with innovation.

Inspired by Vincent van Gogh's Starry Night, creators of the Van Gogh Path wanted to both create a place of wonder and inspiration while enhancing public safety and boosting local tourism.

Van Gogh Path is a part of the "Smart Highway" project which features interactive and sustainable roads using light, energy, and information that interact with people.



https://pressroom.studioroosegaarde.net/

3) Identify paved areas at Lakewood, Madison, and Kauffman Parks where asphalt art could enhance the park experience and promote visitor safety.

Large pavement areas include:

a. Parking Lots

a. Walking Paths

b. Lakewood Skatepark

c. Game Courts (tennis, pickleball, basketball, futsal)



Cleveland Artist Glen Infante paints a mural on the basketball courts of Lakeview Terrace in Cleveland, OH.

4) Introduce street murals on extension and dead-end streets, including the Detroit Avenue Extension and the Arthur Avenue Extension.

The Rosewood Avenue street mural created by Studio Chartreuse has become a well known piece of public art in Lakewood. It also served as a means to bring the community together and better connect the residents of Rosewood Avenue to Wagar Park. Detroit Avenue Extension is another dead-end residential street that could also feature an asphalt art installation. With relatively little traffic, the asphalt art would experience less wear and tear than other areas of higher traffic.



And aerial view and street view of Detroit Road Extension and how asphalt art could be implemented, Source: Google Maps.

5) Consider using reflective and light color palettes to reduce heat absorption and the urban heat island effect.

Lighter colors hold less heat, providing the benefit of helping to cool ambient surface temperature of paved areas in the summer time.

> *EXAMPLE: Yale University's Cooling Murals. As a part of Yale's climate action initiative, cooling murals are designed using reflective paints to decrease surface temperatures. These murals beautify the space, cools ambient temperatures, and educates viewers about climate change and the urban heat island effect.*

6) Consult the Impervious Surface Map in Chapter 2 of this Report to locate the most over-paved areas in Lakewood to determine where asphalt art may create the most benefit.

Some of the highest levels of impervious surface occur along Detroit Avenue, W. 117th Street, and Berea Road.



"Thermal Reflections" by Michael DeAngelo. Adjacent to the New Haven Correctional Center. Source: https://cooling-murals.yale.edu/



C. SCULPTURES. Encourage the creation and installation of sculptures throughout Lakewood to enrich the City's public art landscape and enhance community spaces.

According to well-known sculptor David Harber, "sculptural public art pieces are deeply interactive, allowing creative participation and encouraging onlookers into the art world as part of their everyday life." Perhaps more so than murals and other two-dimensional art, sculpture has the capacity to deeply impact not only the aesthetics of the public realm, but alter the way that people behave and interact within it.

Lakewood features several sculptures, the most well known of which is *Transversion* in front of the Main Branch of the Lakewood Public Library. The following action items explore opportunities to introduce more sculptural public art in Lakewood.

1) Identify locations and artists to contribute to public art sculptures in Lakewood.

a. Work with community institutions to identify potential interior and exteriors locations of sculptures. Suggested areas include front and side yards, entryways, and common rooms in:
   - Places of Worship
   - Libraries
   - Schools
   - City Hall and City-owned buildings
   - Community Recreation and Services Spaces, such as the Lakewood YMCA and the Cove Community Center.

b. Consider ideal locations in parks and greenspace for sculptural public art including:
   - Entryways and street frontages
   - Spaces that need to be activated or areas that experience less activity



Public Art Sculptural Gateway Arch at Euclid Beach Park in Cleveland, Ohio. Source: Cuyahoga County

c. Identify key properties that have larger front-yard setbacks that could accommodate sculptural public art such as municipal buildings, schools, and places of worship along Detroit and Madison Avenues and Clifton Boulevard.

d. Identify parcels with parking areas fronting main streets where the introduction of sculptural public art could assist with street beautification and distinguish and enhance the pedestrian realm. Opportunities include:

- Detroit Avenue: businesses at the intersection of Detroit and Park Row Avenues, Detroit and Ethel Avenues, and Detroit and Westlake Avenues
- Madison Avenue: Northland Plaza

2) Introduce nature-inspired sculptures

Nature-inspired public art was the most common response for preferred public art in both the community survey and in the student engagements. Stakeholders also indicated its importance to alleviate the stress of the urban environment.

3) Introduce wind activated sculptures in key places.

a. Consider public access points along the Lake Erie Shoreline. Lakeside communities experience higher amounts of wind. Using this wind energy to create sculpture activated by the wind creates dynamic and engagement public art that honors the natural setting.

b. Along the Norfolk-Southern Railroad line. While the presence of the railroad in Cleveland's west side communities has presented its share of difficulties, Lakewood artist and art teacher Sean Kinley also sees its presence as a potential opportunity for wind activated public art by harnessing the wind generated by passing trains.



Example of wind-generated sculpture: George Sherwood's Octave of Gryes displayed at the New England Botanical Garden
Source: https://www.flickr.com/photos/zenmama/54740969172

4) Ensure that sculptures are accessible to people of all ages, abilities, and backgrounds.

a. Physical access: Place ADA-accessible pathways to sculptures so people of all abilities can view and enjoy them.

b. Sensory access:

- Encourage sculptors to use durable, safe materials that nurture public interaction with the artwork.
- Encourage artists to incorporate braille and variety of tactile textures into their work to engage individuals with vision impairments, Autism Spectrum Disorder, and other sensory processing differences.

EXAMPLE: The Sensory Space is an accessible sculpture with a variety of interactive elements for all, with a special focus on children with sensory differences. The curved wall is angled to create overhangs for handicap access and the bright colors invite visitors to touch and interact with the sculpture. Built-in elements engage each of the 5 senses.

c. Include signage that describes the sculpture and the artist.

- Include braille descriptions of the art, its meaning, and the artist.
- Use QR codes to link to the City's Public Art webpage to access descriptions and information about artists and the artwork.
- Ensure Descriptions can be accessed in any language or in text-to-speech options for the visually impaired

d. Ensure the art is properly illuminated.

e. See Goal 3.A.



The Peacehaven Community Farm Sensory Space in Greensboro, NC by Cynthia Frank and Carrie Gault
Source: https://www.greensborodowntownparks.org/post/peacehaven-community-farm-sensory-space

5) Collaborate with area arts organizations to commission established and experienced sculptors for new public art installations.

Sculptural art tends to be a more intensive form of public art that requires more experienced artists. Cuyahoga County is fortunate to have both a wealth of sculptural artists and organizations devoted to the arts. These organizations can assist with connecting Lakewood to established area sculptors. These include:

a. Cuyahoga County Arts and Culture (CAC): CAC helps connect residents to millions of arts and culture experiences each year by supporting artists and art organizations through dedicated tax dollars.

b. The Assembly for the Arts: The Assembly is a nonprofit organization with a focus on advocacy, cultural policy, racial equity initiatives, research, marketing that elevates the region, and services for nonprofits, artists, and creative businesses

c. Collective Arts Network (CAN) : CAN members include art galleries, schools, and related institutions, plus individual artists. CAN and CAN Journal provide a collective voice for members in the art community and reports on art, artists, their exhibits, and related issues.

6) Establish program years dedicated to funding the creation and installation of public art sculptures.

a. Consider skipping program years in order to grow the budget. Sculptural art is often more expensive than other types of public art.

b. Collaborate with the Assembly for the Arts, Cuyahoga Arts Collaborative, the Beck Center, the Chamber of Commerce, Lakewood Alive and other community art and development organizations to contribute to funding and assist with grant applications.

c. Apply for grants using appropriated funds as match.

d. See Goal 4.A.

D. ILLUMINATED OR PROJECTED ART. Encourage the use of light-based or projected public art where permanent art installations are not desired or feasible and in spaces that would benefit from additional illumination.

Illuminated public art can transform urban spaces into dynamic, 24-hour cultural destinations. By integrating light with artistic expression, illuminated public art, sometimes referred to as “projection mapping” extends the “life” of a city beyond sunset, creating safer and more engaging spaces.

1) Identify and install illuminated art or projected art on areas that would benefit from enhanced safety or activatation.

Areas could include:

a. Alleyways and spaces between commercial buildings, and areas with potential for outdoor seating or dining.

b. Outdoor dining areas

c. Parking garages

d. Corners of parking lots

e. Entrances to parks, especially side entrances that are less traveled.

f. See Goal 1.B.

2) Identify and install illuminated art on infrastructure where installation would present physical or permission-based obstacles.

a. Multistory buildings such as the Lakewood Center North Building, The Westerly, The Castlewood, and other apartment and senior apartment buildings.

b. Government buildings

c. Highway and Railway infrastructure



Railway overpass on West Clifton Boulevard.
Source: google maps

3) Incorporate illuminated or projected public art at the City's gateways, particularly during the winter months.

City gateways act as the "front door" to a community. Gateways can convey perceptions related to City identity and character, and have important implications for messages related to prosperity and safety.

Using illuminated art can create welcoming and noticeable gateways that impart a sense of place and distinguish Lakewood from neighboring communities of Cleveland and Rocky River.

For the most part, Lakewood's gateways are intersections. Illuminated art at these intersections could also assist in safe pedestrian crossing and responsible motorist behavior. See also Goal 2.B.

4) Identify buildings with large windows facing commercial corridors where illuminated or projected art could be installed indoors but visible from the outside.

According to *City at Eye Level*, an organization devoted to helping cities develop great places where people want to be, retailers first utilized storefront art when they were competing each other in 16th and 17th centuries. The practice grew in scope and complexity during th great depression, as retailers tried to lure more customers. Window art on main streets is now imbued with new significance: to help improve the public space.

Illuminated displays bridge the gap between the public realm and the private one, helping to create an interesting and safe atmosphere during the evening hours. Illuminated art inside storefronts also has the added benefit of being protected from inclement weather or other harm. Buildings include:



A storefront window display during Germany's Winter Market
Source: https://picryl.com/media/christmas-market-stand-sales-stand-da09c2

a. The Detroit Avenue CVS

b. The Lakewood Public Library (Main Branch

c. First Federal of Lakewood

d. The INA Building

e. The Cleveland Clinic Lakewood Family Medical Center

5) Use illuminated art and projected art to establish public art on a temporary basis.

a. Expand the presence of illuminated and projected art beyond winter holiday celebrations to include year-round occurrences, such as additional holidays (Valentines Day, Juneteenth, the Summer Solstice, and Independence Day, Halloween, Veterans Day, Hanukkah, Eid al-Fitr and Eid al Adha) and community events.

b. Work with GCRTA to adorn bus shelters with string lights during the holiday season.

c. Support seasonal decorating contests for business owners to be awarded during Light Up Lakewood.

6) Account for electrical access and work with the Illuminating Company when placing illuminated or projected public art and advocate for the use of solar energy in illuminated public art.

7) Ensure illuminated or projected art is dark-skies compliant and does not cause unwanted or dangerous encroachment into residential areas, businesses or roadways.

Dark skies compliant lighting is important because it mitigates light pollution, which negatively impacts wildlife, human health, and energy consumption. By using shielded fixtures and warmer light tones, these systems ensure light is only directed where it is needed, preserving the natural night environment



A dark-skies compliant illuminated bollard casts an artistic display within the pedestrian real while creating a safer walking environment. Source: /www.briansbenham.com/

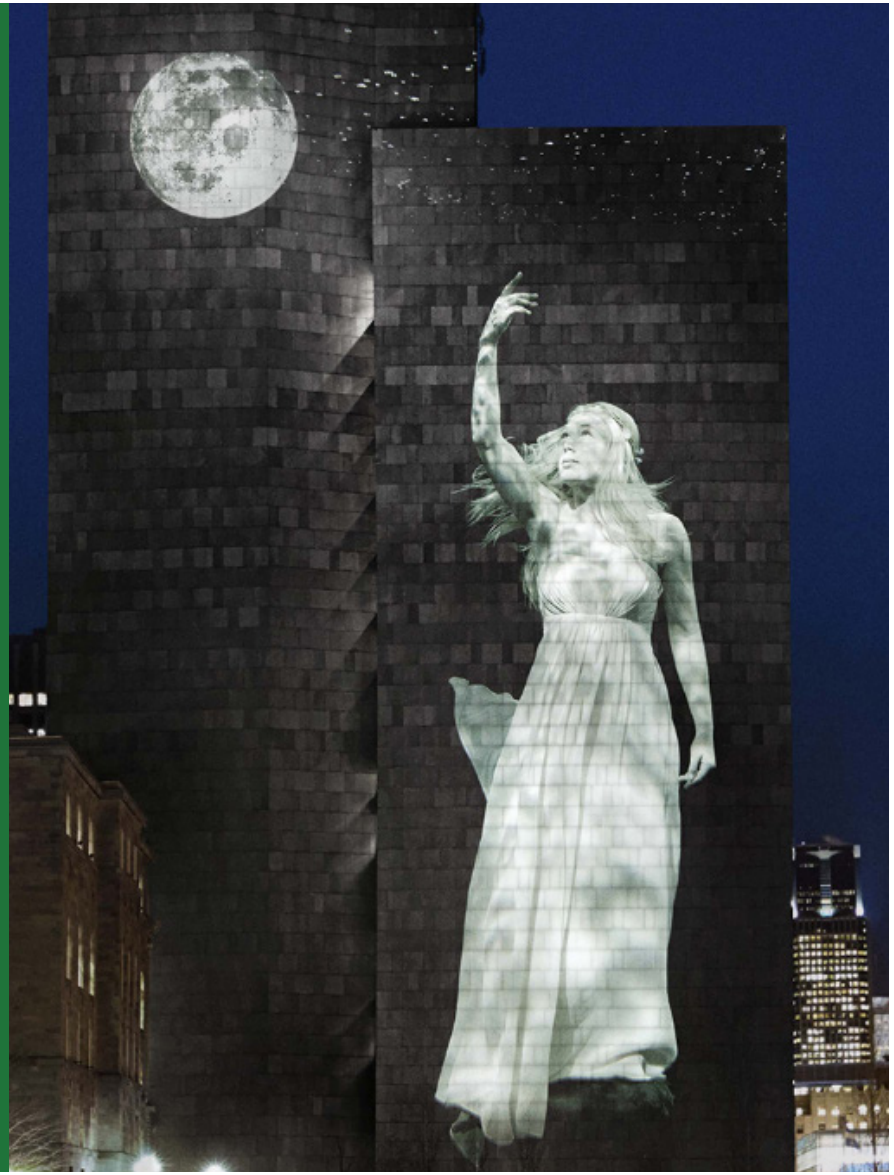
CASE STUDY
MONTREAL, CANADA
CITÉ MÉMOIRE

Since 2016, Cité Mémoire has illuminated Montreal, Canada's nighttime cityscape with digitally projected images each Friday and Saturday evenings. The images depict historical figures and scenes that shaped Montreal's last 400 years. Images, often accompanied by audio recordings, are projected in alleyways, on office buildings, and on industrial warehouses.

Envisioned by Canadian artists Michel Lemieux, Victor Pilon, and Michel Marc Bouchard, "Cité Mémoire" is the world's most geographically expansive projection mapping installation.

The technology is simple: images are pictures projected digitally onto existing features of the cityscape. A phone app adds music and words to the visuals, telling the stories of events. Each video projection takes six minutes or eight minutes to shift.

Source: https://www.montrealenhistoires.com/en/cite_memoire_montreal/



E. INTERACTIVE AND PARTICIPATORY ART. Encourage the development of interactive public art that: enlivens public spaces; invites participants to experience the City, its people, and its environment in new and different ways; and inspires street-level interaction that builds community.

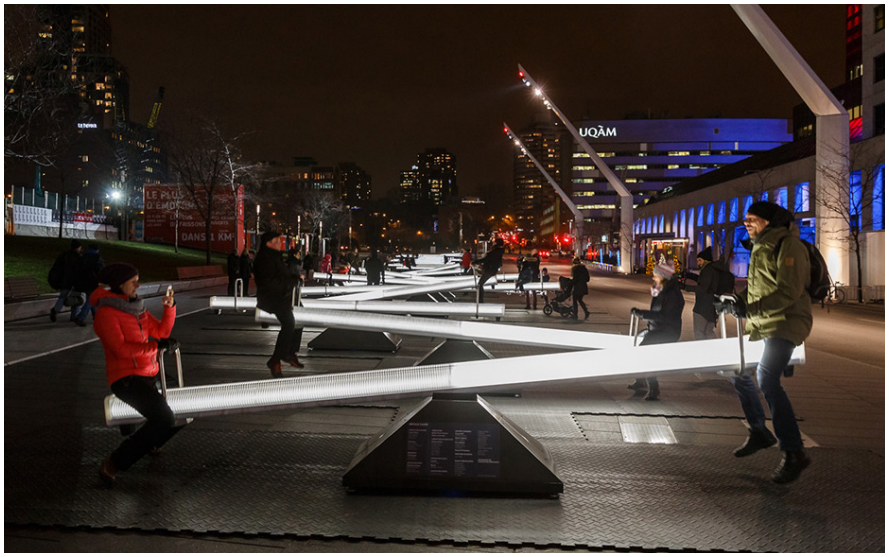
Interactive and participatory public art involves the engagement of the viewer in a way that traditional forms of art typically do not. It responds to interaction with viewers, either through direct physical contact or more indirect contact such as audio or visual signals. In essence, participatory art relies on its audience to complete its purpose. Interactive art can be found in a variety of mediums, from physical installations to digital or auditory art.

1) Identify spaces and engage national and international artists to create large-scale interactive installations.

a. Consider well known interactive public art installations such as
   - BLINK in Cincinnati, Ohio
   - IMPULSE the light-up swings and seesaws in Montreal, Canada
   - Sonic Bloom in London, England
   - Rainbow Machine in Auckland, New Zealand.

b. Potential places include City Parks, Pocket Parks, Main Library's front steps, City Hall front lawn, and Marc's Plaza

c. Work with the Assembly of the Arts, The Cleveland Museum of Art, the National Endowment of the Arts, and other local and nationally recognized arts organizations to communicate with artists accomplished in this medium.



IMPULSE, by CS Design and Lateral Office, comprises a series of seesaws equipped with LED lights and speakers that produce sound as they move.
Source: https://aestheticsofjoy.com/public-art-installations/

CASE STUDY:
LONDON, UK - SONIC BLOOM

Created by the renowned sound artist Yuri Suzuki, Sonic Bloom is an interactive, participatory public art installation in London. The sculpture, inspired by a field of bell flowers, allows participants to create their own music. Each sculpture produces a unique sound, creating an immersive soundscape that changes as visitors move through the installation. Sonic Bloom is unique in that it stimulates the sense of hearing, which is often overlooked in public art.



Source: https://yurisuzuki.com/projects

2) Partner with the Lakewood Chamber of Commerce, Lakewood Alive, and business owners to create continuous interactive experience across multiple properties on Detroit or Madison Avenues, such as motion-operated and coordinated light displays, magnetic, or sound art.

Example: *Reflect*, by Jen Lewin in Domino Park, NY. The immersive, multi-sensory experience that covers 2,400 square feet. The sculpture consists of three concentric rings made up of interactive platforms that light when stepped on. The installation aims to encourage New Yorkers to take a break, reflect, discover and inspire connection as the city enters a new era.



Source: https://www.designboom.com/art/jen-lewin-studio-reflect-light-installation-domino-park-03-11-2021/

3) Collaborate with technical and computer departments from local colleges and universities to develop computer-based art installations.

Northeast Ohio has many colleges, universities, and places of higher learning. These institutions often partner with municipalities to develop projects oriented towards the public good. Students gain valuable real-world experience while communities benefit from ideas, innovation, knowledge, and labor from the students.

Students learning skilled trades such as electrical engineering, computer programming, and other technical programs are at the vanguard of advancements and could assist in the creation and installation of innovative interactive public art.

4) Encourage business owners, especially restaurant owners, to place interactive canvases, such as large chalkboards, doodle boards, or etch-a-sketches outside of their establishment and allow patrons, workers, and passers-by to create art.

a. Boards should include requests that no inappropriate language or images will be written or drawn.

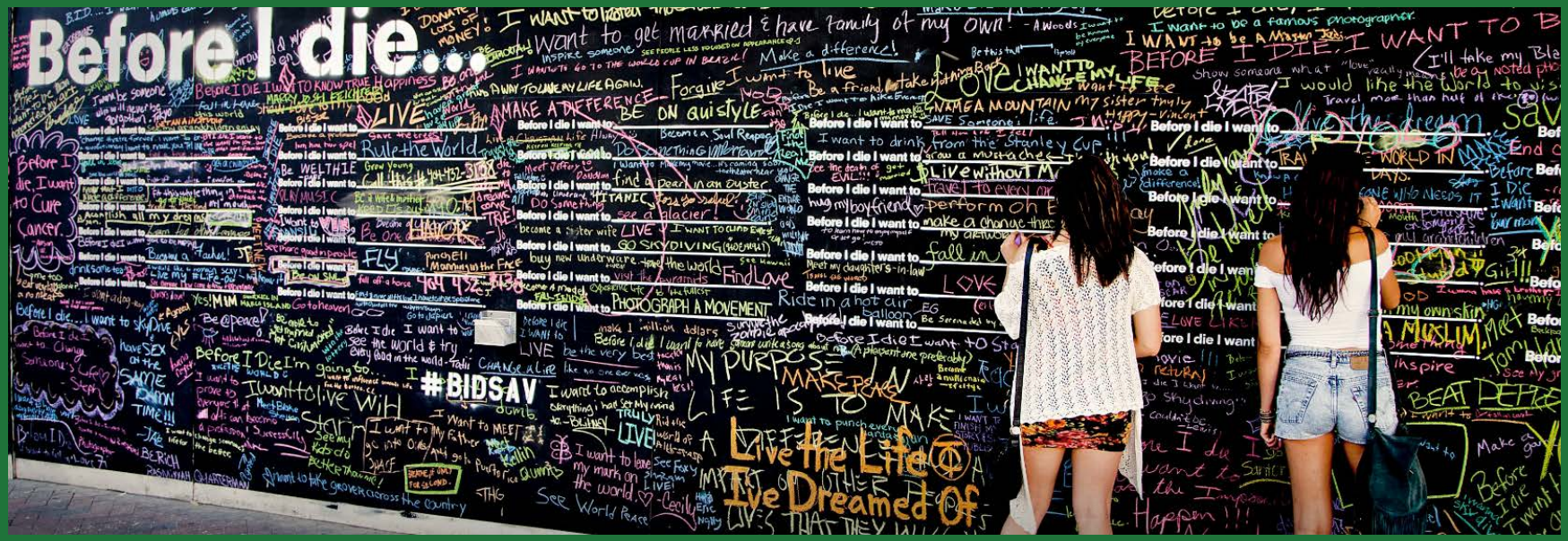
b. Writing instruments should be tethered to the wall to prevent theft.

5) Ensure interactive art does not interfere with traffic safety, pedestrian or cyclist circulation, or direct light into residences.

CASE STUDY:
NEW ORLEANS, LA - 'BEFORE I DIE'

Before I Die is a global participatory public art project that re-imagines how shared public expression can help us grapple with mortality and meaning as a community.

After the death of a loved one, artist Candy Chang covered an abandoned house in her hometown of New Orleans with chalkboard paint and stenciled "Before I die I want to ____" from top to bottom, so that everyone who passed by could reflect, share, and contribute to a shred experience. In just one day, the entire expanse was covered in comments and thoughts. Over 5,000 Before I Die walls have been created by communities in over 75 countries, including Iraq, China, Brazil, Finland, Kazakhstan, India, and Nigeria.



Source: https://www.candychang.com/beforeidie/

F. INFRASTRUCTURAL or FUNCTIONAL PUBLIC ART. Explore how public art can serve multiple purposes for the public good and integrate gray and green infrastructure to advance city-wide goals such as with climate resilience, stormwater management and purification, and improved pedestrian and cyclist safety.

For the purposes of this plan, infrastructural or functional public art is art that either is placed on gray infrastructure (such as utility boxes and railway overpass bridges) or serves the public good by offering green infrastructural services (such as water retention provided by raingardens) beyond aesthetic improvement. Furthermore, public art that is incorporated into or appears on infrastructure was the second-most common community survey response to preferred placement.

1) Build off the success of utility box and bus shelter art by expanding public art onto other gray infrastructure.

a. Continue the use of vinyl coverings over metal infrastructure for easy application and removal on:
   - EV charging stations
   - Utility poles
   - Trash cans and dumpsters
   - Electronic and communications substations
   - Railway infrastructure
   - City-owned street furniture
   - City-owned fleet vehicles, including snow plows and garbage trucks.

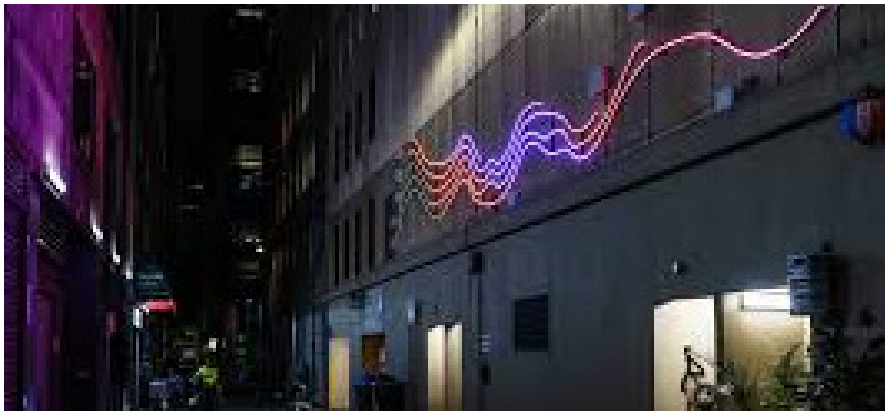
b. Ensure proper safety protocols by working with Lakewood Public Works, phone and internet providers, energy suppliers, and Norfolk Southern Railroad.



Bus Shelter Wrap in Lakewood, Ohio by artist Joseph Richmond.

2) Install public art as a means of Crime Prevention Through Environmental Design (CPTED).

Identify areas with higher crime incidents or higher perceptions of crime, and introduce public art that fosters interest and activity.



Lightstream in Sydney, Australia by Fausto Brusamolino and James Peter Brown transforms a dark lane into a safer, more vibrant public space.
Source: neonmarketplace.nsw.gov.au

3) Use public art to aid in traffic calming and increase pedestrian and cyclist safety. Prioritize traffic calming installation at highly trafficked intersections and roadways in Lakewood (see also Goal 1.B.1 and 2).

a. Use street murals to highlight areas within the right-of-way devoted to pedestrian and cyclist movement.
   - Identify busy intersections where traffic-calming asphalt art can be installed.
   - Prioritize student safety by installing traffic calming art surrounding schools in Lakewood.
   - Paint bike lanes with bright colors and images to make them more visible to motorists.

b. Use themes and messages in wall murals and sculpture to remind motorists to slow down, be cautious, and be respectful of other roadway users.

4) Commission public art that also serves as a community gathering place.

The Solstice Steps was consistently rated as one of the favored pieces of public art, especially among high school students engaged as part of this plan. This highlights the importance of community gathering spaces, and how much those spaces, if executed in a thoughtful and artistic way that celebrates the community and nature, mean to all generations of Lakewood.

5) Explore ways to integrate public art and wayfinding.

Public art and wayfinding combine functionality with aesthetic design to help people navigate urban spaces while fostering a sense of community identity. This "creative wayfinding" replaces or supplements standard utilitarian signs with artistic landmarks, murals, and sculptures that serve as mental anchors for orientation.

6) Install artwork that doubles as exercise and play areas for children and adults.

a. Interactive art, such as illuminated swings, seesaws.

b. Explore ways sculptural art can double as exercise stations and murals can be incorporated into climbing walls.

7) Install public art that improves air quality, especially along main travel corridors.

a. Install living art and green walls on buildings that can support it structurally and introduce it to structures and buffer walls at parks and greenspace.

b. Encourage artists and muralists to use Airlite paint,



Love continuum by Yoni Alter in London, UK

which purifies polluted air in a process similar to photosynthesis. Airlite is recognized by the United Nations for its environmental impact by neutralizing pollutants.

EXAMPLE: Botanical Pulse,' by Fabio Petani. An eco-mural in Manhattan's Hell's Kitchen is painted entirely with Airlite.

c. Investigate the use of Aerosol Removing Tapestry (ART) technology developed by University of British Columbia Okanagan.

- ART looks like paintings on canvas, but positively charged filters remove airborne particles and bacteria in the room underneath an artistic mesh fabric "canvas."
- Art could be printed on this specialized canvas and be installed in school rooms, school hallways, and other public buildings.



'Botanical Pulse,' by Fabio Petani, Source: https://www.cleanthesky.com/innovation/botanical-pulse

d. Consider coordinated and continuous installation of pollinator gardens to create a visual and environmental statement.

- Clifton Boulevard and Lake Avenue for in-ground gardens
- Window box and hanging gardens on Detroit and Madison Avenues.

8) Promote structural public art that provides shade, uses solar panels to generate power, and cools surface temperatures.

Structural public art that combines shade, solar power, and cooling technology is an emerging solution for urban heat mitigation. These “functional sculptures” move beyond traditional aesthetics to actively lower surface and ambient temperatures in public spaces.

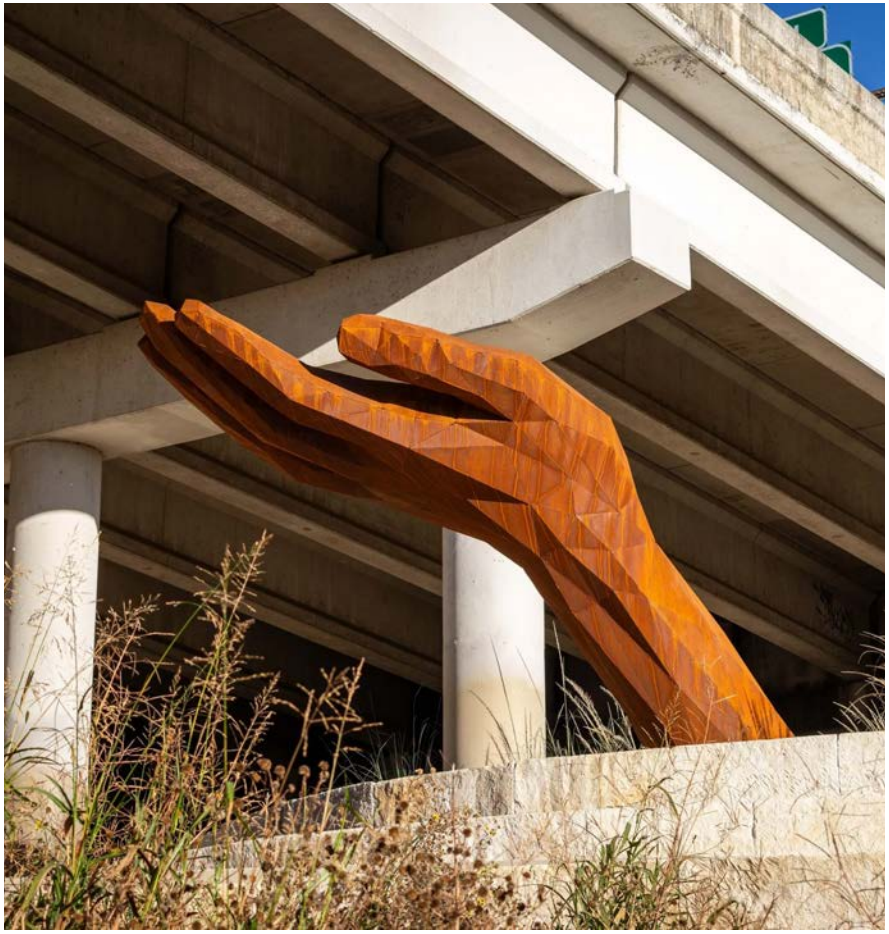
9) Install artwork that protects water resources and filters stormwater pollutants.

a. Coordinate efforts to install storm drain art.
   - Work with the Northeast Ohio Regional Sewer District (NEORSD)
   - Work with Lakewood’s public and private schools

b. Use bioswales as a form of functional landscape art to reduce stormwater runoff and filter pollutants.

c. Encourage the creation of sculptures and artworks using salvaged materials collected from Lake Erie and the Rocky River to divert trash from landfills and to educate about pollution in the Great Lakes Ecosystem.

EXAMPLE: Mark Reigleman’s Falling Water in Texas, features an oversized outstretched hand that catches water runoff from a highway overpass. This sculpture not only enhances the aesthetics of the highway overpass, but also it filters stormwater before it reaches the San Pedro Creek below.



Source: https://www.demiurgedesign.com/fallingwater

G. PERFORMANCE & TEMPORARY PUBLIC ART. Explore how performance and temporary public art can enhance Lakewood's public realm by activating spaces and creating shared community experiences.

Public performance art can be a means of political commentary, community identity, and social connection. Furthermore, public performance art draws visitors who spend money at businesses near the event.

1) Work with area organizations and institutions to coordinate concerts and small acted scenes that can occur throughout the summer and in conjunction with other events.

a. Area institutions and organizations include:
   - Music and performing arts departments at Lakewood High School and St. Edward High School
   - The Beck Center
   - Lakewood Music Academy
   - The School of Rock
   - Lakewood Alive

b. Events include:
   - The Summer Solstice
   - The Lakewood Arts Festival
   - The Summer Meltdown, and
   - The Lakewood Community Festival

c. Combine performance art with the creation of temporary visual art like sidewalk chalk art on closed streets, sidewalks, and painted window displays.

2) Develop smaller-scale performance areas throughout the City and in high-traffic areas, such as Lakewood Public Library Main Branch entrance, front Yard of City Hall, City Park at Marc's Plaza, City Parks, Neighborhood Parks, and Pocket Parks

a. In the weeks leading up to performances, encourage local performing arts organizations such as the Beck Center and the Cleveland Shakespeare Festival to mobilize artists to perform vignettes to spark community interest and attendance.

b. Coordinate with schools to hold outdoor scene or performances for children, parents, teachers, and passers-by.

3) Continue to support Lakewood Alive and expand the Lakewood Front Porch Concert Series.

This free series runs throughout the Summer each year, with a concert from a different local music group every

Friday night in June and July. While most of the concerts take place on the front steps of the Lakewood Public Library, the last two shows taking place at Madison Park Pavilion.

4) Encourage businesses to display temporary or seasonal art on storefronts and in windows.

a. See also Goal 1.4.E.

b. Create a policy that temporarily relaxes signage codes for stores with holiday displays.



Source: https://www.flickr.com/photos/beebe_library/8233314744

5) Investigate how digital and interactive public art can incorporate sound to become performance art.

a. Explore interactivity using sound and music with public art installations.

b. Work with music and technology departments from local colleges and universities to understand and use these technologies.

6) Partner with the Lakewood Garden Club and Keep Lakewood Beautiful to create more temporary art installations using flowers and other natural materials around town and at events.



Lakewood Garden Club created an participatory art installation at the Lakewood Community Festival by creating large porous sculptures in the shape of 'LKWD,' then asking festival goers to fill in the sculptures with flowers.
Photo courtesy of Linda Grandstaff

GOAL 2: CONTINUE TO PURSUE THE INSTALLATION OF PUBLIC ART IN STRATEGIC AREAS THROUGHOUT LAKEWOOD.

The placement of public art plays a critical role in how a community interacts with and interprets the artwork, as well as how impactful it will be. Unlike gallery art, public art is site-specific -- its meaning is tied to the history, culture, and architecture of its location in the public realm.

When placing public art, a community must consider where: it will be most impactful; if the art will interact with the surrounding environment in a harmonious way; and if it enhances the aesthetics, functionality, and safety of how a place is experienced.

Strategies contained in Goal 2 are organized by specific locations, groups of locations, or target areas, throughout the City. Actions are meant to provide potential public art opportunities at each target area.

GOAL 2 STRATEGIES ENCOMPASS:

A. COMMERCIAL CORRIDORS

B. GATEWAYS

C. PARKS AND GREENSPACES

D. COMMUNITY INSTITUTIONS

E. RESIDENTIAL INTERFACE


LAKEWOOD
HIGH SCHOOL


MADISON PARK
ADOPT-A-SPOT


LAKEWOOD PUBLIC LIBRARY


St Charles

A. COMMERCIAL CORRIDORS: Continue to transform Lakewood commercial corridors into vibrant cultural destinations that attract visitors, support local businesses, and foster community identity.

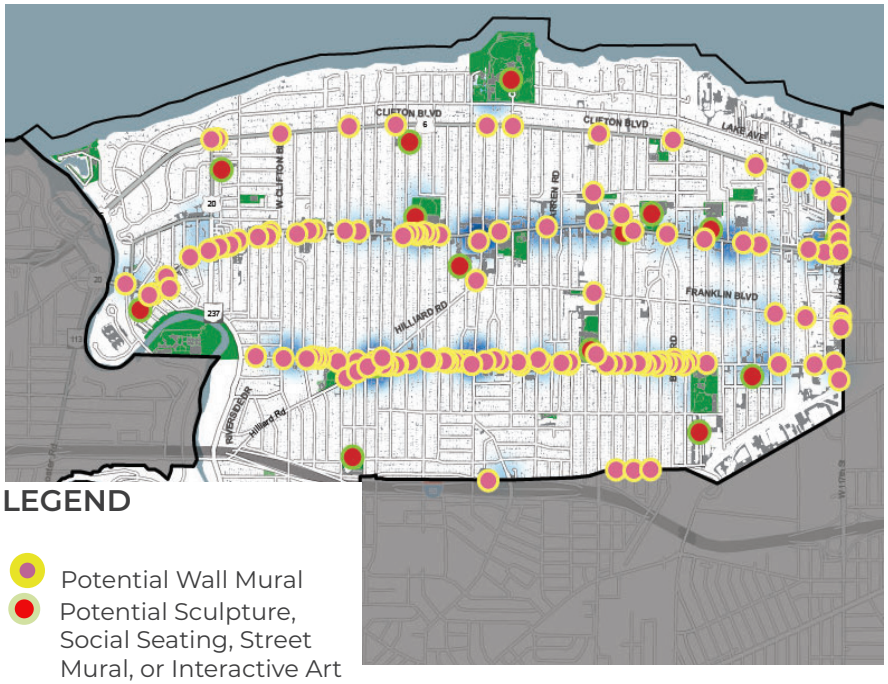
Lakewood's commercial corridors of Detroit Avenue, Madison Avenue, and West 117th Street represent the heart of the commercial economy in Lakewood. Both Detroit and Madison Avenues embody main street America charm, with a plethora of small storefronts that front sidewalks. The traditional aesthetics and layout of Detroit and Madison Avenues create a multitude of spaces that contribute to the public realm, experience high amounts of pedestrian traffic, and could continue to be enhanced by the addition of public art. West 117th Street is characterized by more automobile-centric development that could be enhanced by the introduction of more public artwork. The City is currently working with the City of Cleveland and Cuyahoga County Planning Commission to coordinate enhancements along W. 117th Street.

Integrating public art into commercial corridors strengthens district identity, boosts economic activity, and attracts more foot traffic. Strategic installations enhance property values, provide intuitive wayfinding, and humanize dense urban environments.

Furthermore, students engaged during this planning process indicated that commercial corridors were the most preferred place for future public art, while community survey respondents indicated that commercial corridors were the second-most preferred location.

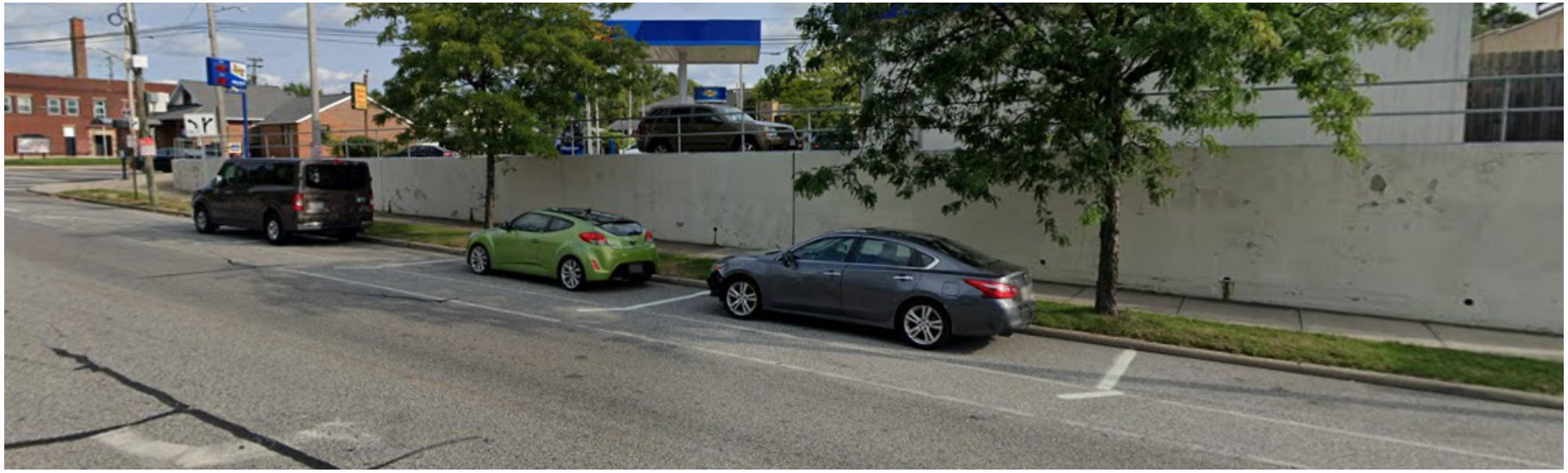
1) Use the Public Art Opportunity Inventory to determine potential sites for new public art.

The Public Art Inventory documented empty wall space on Detroit Avenue, Madison Avenue, and W. 117th Street, as well as open space and institutional opportunities in these corridors.





Many opportunities exist for more public art on Lakewood's main corridors, including Detroit Avenue (above) and Madison Avenue (below)



2) Encourage a mixture of artistic forms, themes, subjects, and style.

See also Goal 3.

3) Consider programs to offset public art costs for property owners.

Potential incentives include:

a. Local income tax deductions,

b. Water bill forgiveness, and

c. Assistance with exterior cleaning, maintenance, or landscaping.

Example: Euclid's Storefront Spark program offers matching grants to help businesses improve their building exteriors, including support for murals and other public art. A notable example is the vibrant mural behind Bombshell Beauty & Spa on Lakeshore Boulevard, created by artist Arastasia Rolain. The project transformed a blank wall into a colorful landmark, helping draw attention to a local small business and energized the surrounding streetscape.

4) Coordinate with the W. 117th Corridor Plan being completed by the cities of Lakewood and Cleveland and the Cuyahoga County Planning Commission.



Euclid Flower Mural at 21900 Lakeshore Blvd, Euclid, Ohio
Mural by Arastasia Rolain

CASE STUDY AKRON, OH MAIN STREET CORRIDOR RE-BUILD

Akron's $42.5 million Main Street Corridor Rebuild project transformed an industrial-era thoroughfare into a walkable, vibrant urban corridor. Phased between 2018 and 2022, the project added sidewalks, cycle tracks, smart lighting, landscaping, and a new roundabout, while integrating public art through artist-designed paving, furniture, murals, and lighting.

As part of the broader revitalization, Lock 4 Park gained the Axis Mundi mural by El Mac and Aiseborn, reinforcing the cultural spine along Main Street. Together, these improvements enhanced safety, activated public spaces, and strengthened downtown Akron's identity, demonstrating how infrastructure investment can double as placemaking and public art strategy.

To learn more about the Akron Main Street Corridor Streetscape Revitalization with Integrated Public Art program, visit: https://www.downtownakron.com/getting-around/downtown-construction-projects



Akron Main Street Corridor - Bird's Eye View - Phase
Image Source: City of Akron, Downtown Akron Partnership, and GPD Group



Axis Mundi Mural at Akron Civic Theater, visible from Lock 4, 200 S Main Street
Mural by El Mac & Aiseborn

B. GATEWAYS. Update important gateways with coordinated yet unique public artwork that celebrates Lakewood's identity while creating a safer and more welcoming environment.

Gateways mark the point of entry into a city, helping to define a community's identity, to provide a visual welcome, and to mark a clear transition from one place to another. When public art is incorporated, gateways become memorable places on their own merit and highlighting what is unique about a community, providing wayfinding, and presenting an aesthetic that coveys cohesion, care, and ownership of a place.

Important gateways include:

W. 117th Street at:		Lakewood Heights Boulevard at:	Detroit Avenue at:	Riverside Drive at:	Clifton-Lake Bridge
▪ Berea Road	▪ Detroit Avenue	▪ Bunts Road	▪ Sloane Avenue	▪ Ogantz Avenue	▪ New Roundabout
▪ Madison Avenue	▪ Clifton Boulevard	▪ Warren Road	▪ Valley Parkway	▪ Hogsback Lane	
▪ Franklin Boulevard	▪ Lake Avenue				

1) Introduce monument signs at key gateways and incorporate unique artwork.

Monument signs function as public art by blending functional identification with sculptural expression. While basic commercial signs are often excluded from public art definitions, monument signs that are created as signature works blend the realms of signage and art.

2) Continue to work with owners of Winterhurst Ice Arena to incorporate additional public work onto exterior walls.



The Gateway at W. 117 and Detroit has been enhanced by signage and a small park, but opportunities exist for additional public art enhancements.

CASE STUDY BEND, OR ROUNDABOUT ART ROUTE

The City of Bend, Oregon's Roundabout Art Route, curated by the nonprofit Art in Public Places, showcases twenty different public art sculptures that are placed in traffic circles across the city.

Sculptures such as Gilded River (2017), Lodestar (2009), and Centennial Logger (2004) . transform functional intersections into cultural destinations, boosting wayfinding, neighborhood identity, and visitor engagement.

Funded by community and developer contributions, the program has been recognized by Americans for the Arts as a leading example of integrating public art with infrastructure.

To learn more visit: https://visitbend.com/community/roundabout-art-route/





Gilded River, Bend, Oregon Roundabout
Sculpture by Ken McCall, Mark Baltes & Leslie Dixon





Lodestar, Bend, Oregon Roundabout
Sculpture by Roger Barry





Centennial Logger, Bend, Oregon Roundabout
Sculpture by Jerry Werner

3) Explore ways illuminated art could accentuate gateways. Illuminated art installations should be distinct but coordinated throughout the City.

a. Introduce Illuminated artwork at gateways serves as a visual "welcome mat" , using light to mark transitions and define local identity. These installations often act as landmarks that signify entry into a specific community or high-traffic hub, providing both aesthetic appeal and a sense of safety after dark. See also Goal 1.D.

4) Incorporate public art that also functions as street furniture or provides spaces for gathering or respite.

Street furniture at gateways serves many purposes. It can serve as a means to highlight transitions in the urban environment, such as between commercial and residential zones. Street furniture provides respite to those traveling to or through a community on foot or bike. Much like public art, street furniture also helps make a space safer and more welcoming. Combining the functionality of seating with public art can create unique enclaves that amplify benefits.

5) Landscaped public art and architecture should be used to compliment signage.

a. Ensure landscape art uses a mix of deciduous and evergreen to maintain visual interest year-round.

b. Use native and pollinating plants.

c. Work with Keep Lakewood Beautiful and the Lakewood Garden Club for plant consultation, design, installation, and maintenance.



Brigham, UT illuminated gateway arch by YESCO Designs.
Source: https://jacobbarlow.com/2022/02/26/brigham-city-gateway-arch/.



Native landscaping beautifies city signage and provides ecosystem benefits.
Source: https://dyckarboretum.org/finding-common-ground-with-native-landscaping/
Photo by Brad Guhr.

CASE STUDY SHAKER HEIGHTS, OH: HILDANA PARK PUBLIC ART

Designed and created by artists Steve Menka and Mark Benton, *Woven Edge* invites visitors and celebrates the character of the neighborhood while introducing unexpected design elements.

With designs drawing inspiration from front porches from the Moreland neighborhood, the sculpture also includes two painted faces that create a subtle illusion as one moves throughout the park, symbolizing how a community shifts and changes over time.

This Project demonstrates the subtle ways public art can be implemented - blending into the setting seamlessly while still producing thought provoking artistic themes.





Top: Courtesy of Raw Work Source: https://www.rawworkinc.ca/work-1/project-one-ephnc-xckk8-3ktca-msd3d-6wcj4-smcda

Right: Photo Courtsey of Robert Muller

C. PARKS AND GREENSPACES. Continue to incorporate public art into the Lakewood's parks and greenspaces in a manner that invites social interaction, physical activity, and honors the natural surroundings.

As a densely populated urban community, Lakewood's parks are vital to the community as a whole. The greenspace provided by Lakewood Park, Madison Park, Kauffman Park, the City's numerous pocket parks, and the Cleveland Metroparks Rocky River Reservation provide a connection to the natural environment, and the opportunity for physical activity and social gathering. Incorporating public art can further engage Lakewood residents by strengthening community connections, identity, and deepen visitors' respect and understanding of nature. Placing future public art in Lakewood's parks was also the second-most common response for preferred place among students engaged in this planning process.

1) Lakewood Park

a. Consider the placement of an interactive sculpture that would appeal to all ages and abilities, and that promotes Lakewood Park as a community and regional destination.

b. Encourage art that celebrates and provides education about Lake Erie, the Rocky River, and the Great Lakes.

EXAMPLE: "Washed Ashore: Art to Save the Sea" at the Smithsonian's National Zoo The exhibit features sculptures of marine animals made completely of plastic debris collected from beaches. The installation highlights the 315 billion pounds of plastic in oceans today and underscores the need for conservation.

c. Introduce pavement art on parking lots, at Lakewood Skatepark, on paved trails, and by the poolside and splash pad.

- Select paint that will not become slippery when wet.
- Ensure that pavement murals do not distract drivers or obscure pedestrian routes.

d. Explore opportunities to install additional wall murals on the skatehouse, the pool house, the Women's Pavilion, and picnic shelters.

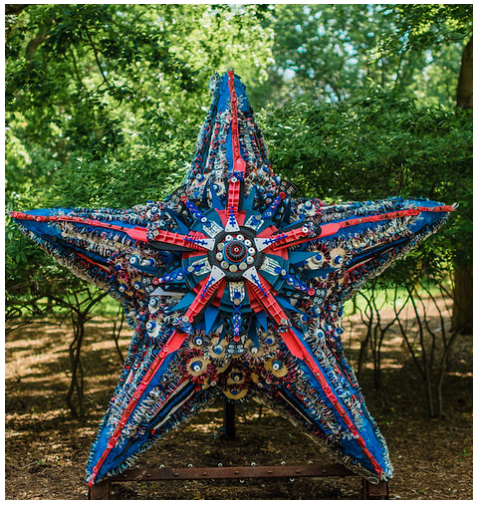


Photo credit: Adam Mason, Smithsonian's National Zoo Source: https://www.flickr.com/photos/nationalzoo/27249732725/in/photostream/

2) Madison Park

a. Consider sculptural art at gateway entrances at Madison, Athens, and Halstead Avenues.

b. Install wall murals on the pool house and pavement murals on the basketball, futsal courts and the future pump track.

c. Work with artists at the Screw Factory to help develop and guide the installation of artwork.

d. Artwork should honor the diversity of the Birdtown population while incorporating the manufacturing history of the site.

e. Expand artwork at Storybook Trail by incorporating artwork that compliments stories or provides lessons in art history.

f. Introduce pavement art on the parking lot, on paved trails, and by the poolside and splash pad.
   - Select paint that will not become slippery when wet.
   - Ensure that pavement murals do not distract drivers or obscure pedestrian routes.

3) Kauffman Park

a. Expand artwork at Storybook Trail by incorporating artwork that compliments stories or provides lessons in art history.

b. Ensure art does not interfere with the sledding hill.

c. Include sculptural and interactive art that can be touched, climbed on, or serves as a play structure or workout station.

d. Approach the owners of the Drug Mart Plaza about introducing pavement art in the parking lot.
   - Pavement murals should provide a visual and emotional connection between the businesses and Kauffman Park.
   - Pavement art should help clarify and reinforce intended traffic flows.

e. Incorporate the presence of the Kauffman park Community Garden.

EXAMPLE: Toronto's Evergreen Brick Works consists of artist-led workshops, murals, temporary installations, and children's nature-based art that reinforce the park identity.

4) Neighborhood Parks (Webb, Edwards, Wagar, Merl, and Cove) and pocket parks (Park Row, Niagara, Celeste, Sloane, City Center, Isaac Warren, Clifton Prado).

a. Advocate for the installation of interactive and educational art that is designed for younger children.

b. Investigate the use of environmental art and living walls to increase the ecological productivity of the park while buffering residential and commercial uses.



https://www.evergreen.ca/evergreen-brick-works/visitor-info/about-us/

5) Rocky River Reservation & Lakewood Dog Park

a. Work with the Cleveland Metroparks to install artwork near the entrance of the Lakewood Dog Park to enhance and compliment the aesthetics of the Reservation and the Dog Park.

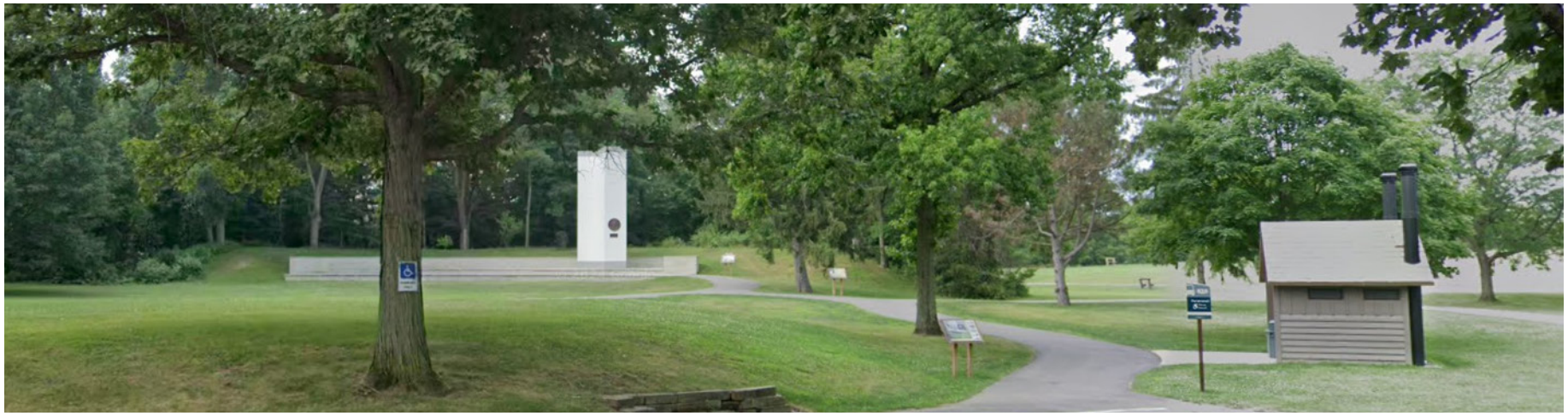
b. Encourage the use of infrastructural environmental art that provides ecological services, especially the capture of stormwater runoff before it reaches the Rocky River.

c. Install art that provides wayfinding to Lakewood and other areas in the Rocky River Reservation.

d. Work with the City of Cleveland and Cleveland Metroparks to create sculptural or interactive art at the Stinchcomb Memorial that celebrates and provides education about the Rocky River, Lake Erie, and the Great Lakes. Although Stinchcomb Memorial is technically in Cleveland, it is an important landmark and destination for many Lakewood residents that enjoy Rocky River Reservation .



Cleveland Metroparks installed a living wall to help clean the air and beautify the pedestrian tunnel and ramp connecting Edgewater Park to neighborhoods to the South.
Source: Google Maps



Ample opportunity exists at the Stinchcomb Memorial site in the Cleveland Metroparks' Rocky River Reservation for addition public art installations.
Source: Google Maps

D. COMMUNITY INSTITUTIONS. Engage Lakewood's community institutions and well-known locations associated with community identity to create more public art outside and inside these spaces.

Community Institutions include places where the community receives essential services. These can be public, private, or quasi-public in nature. These include:

- City Hall and other municipal buildings
- Federal buildings including USPS and the Social Security Administration
- Schools: Lakewood City Schools, St. Edward High School, private elementary schools, and Westshore Academy
- Community and Recreation Centers: the Cove Community Center, the Lakewood YMCA, Winterhurst
- Lakewood Public Library (Main and Madison branches),
- Places of worship
- Significant Buildings such as the Masonic Temple and the Screw Factory
- The Cleveland Clinic

An abundance of opportunities exist for public art at community institutions because public spaces include the inside of buildings as well as the outside of buildings.

1) Continue collaborations between student artists and community institutions.

The Lakewood Public Library recently collaborated with art educators and students and Lakewood High School to create a mural painted on three panels. The panels were hung in the main staircase of the Main Branch. The mural will eventually be taken down and replaced with another student art piece. Art educators and students at St. Edward High School are commissioned to do the next mural.



Student Mural at Lakewood Public Library, Source: Lakewood Public Library

CASE STUDY CLEVELAND, OH CLEVELAND PUBLIC LIBRARY MURALS

Cleveland Public Library has incorporated large exterior murals at several neighborhood branches, using public art to strengthen community identity and connect civic buildings to the people they serve.

At the Rice Branch, a photomural by artist Donald Black Jr. reflects the cultural history of the Buckeye–Woodhill neighborhood. The Woodland Branch features a nature-themed mural by Maria Uhase that animates the building's exterior with frogs, birds, and other local wildlife.

These projects were developed through collaborative design sessions with artists and residents, ensuring each artwork reflects neighborhood character and library values. Together, the murals transform library facades into welcoming community landmarks and demonstrate how civic institutions can serve as accessible, context-sensitive public art platforms.

To learn more about the various Cleveland Public Libraries murals and public art amenities, visit https://www.cleveland.com/galleries/EUKSVQDC7JDWDBB72IXN3L5LFM/

Also visit https://www.cleveland.com/galleries/QU3OQBMFOJFWNIOMZYWHZB5TSM/



Photo Mural at CPL Rice Branch, 11535 Shaker Blvd, Cleveland, Ohio
Photomural by Donald Black Jr.

2) Establish a summer arts program in collaboration with the Lakewood Recreation Department that focuses on creating a public art installation for a designated community institution each summer.

a. Contributing students and teachers should be recognized with plaques and recognition at events.

b. Consult the Lakewood School Board to understand what proper compensation for teachers would be.

3) Work with community institutions to explore how public art could be introduced to the interior or exterior of these spaces.

a. Connect artists whose artwork would complement the building's aesthetics as well as the services it provides to the community.
   - Art placed at recreation facilities should be energetic and kinetic, while art at places offering emotional, spiritual, and physical healing should be soothing and inspirational.

b. Determine how the institution can financially contribute to artist compensation.

4) Encourage and support ribbon cutting events that celebrate the installation of community institution public art, that function as fundraisers, and advertise the work of the PAAB.

5) Collaborate with community institutions to establish an artist in residency program in which an artist would work for the City for a 2-4 year period to create public art.

Artist-in-residence programs are agreements between an artist and a host organization with the host providing space, and resources to focus on the production of art over a specified period of time.



The iconic mural inside Lakewood City Council Chambers is an example of institutional public art.

CASE STUDY NEW YORK CITY, NY ARTIST-IN-RESIDENCE

The New York City Public Artists in Residence (PAIR) program recognizes artists as creative problem solvers. The program embeds artists in City agencies to carry out creative solutions to pressing civic challenges, while also expanding opportunities for artists.

PAIR partnerships are typically one year long and begin with a three-month research phase during which artists and municipal partners get to know each other and define the project, which is carried out over a 9-month period.

One PAIR partnered the NYC Commission on Human Rights (CCHR) with artist Tatyana Fazlalizadeh, who created a series of large street portraits of women to acknowledge gender-based street harassment and anti-black street harassment.

Fazlalizadeh interviewed women of color about their everyday stories of harassment and created large portraits of women that incorporated text from the interviews into the image. These portraits are murals at CCHR sites across the City.



Source: https://municipal-artist.org/profiles/profiles/public-artists-in-residence/#carousel14Controls

E. RESIDENTIAL INTERFACE. Advocate for the sensitive and innovative installation of art in or adjacent to residential areas, including apartment buildings, senior housing, and assisted living accommodations.

Public art in residential areas enhances neighborhood character, without intruding on privacy, by beautifying blank facades, parking lots and alleyways, and utility structures that residents already see. As evidenced by the utility box wraps that have been installed city-wide, these small-scale, thoughtfully placed artworks make Lakewood's residential streets feel more interesting and welcoming.

The existing public art and walkshed map on page 19 indicates those areas that have the lowest access to public art. These areas are largely residential in nature, so the continued interweaving of public art into the residential landscape further ensures its democratization and equitable distribution.

1) Identify blank facades at the rear of commercial buildings that face residential streets.

a. Connect business and property owners, residents, and artists to establish mutually agreed upon artistic styles and themes that could be introduced to these areas.
   - Styles, themes, and subject matter should recognize the residential interface and impact to residential areas it will have.

b. Investigate the use of environmental art, such as living walls to block unsightly views of dumpsters and parking lots and help clean the air.

2) Work with apartment building owners discussed in Goal 1.A.

3) Support seasonal light or decoration displays and contests on residential streets.

Temporary residential displays, when coordinated street-wide, can inspire the public as much as traditional forms of public art. Furthermore, these installations can generate community cohesion and even economic opportunities.

4) Work with Lakewood Alive and other community organizations to host a residential art-walk like the Lakewood Garden Walk.

Since, 2022, GardenWalk Lakewood has featured private residential and business gardens as highlights for a self-guided tours. The first walk included 31 gardens that spanned all neighborhoods in Lakewood. An art walk with a residential focus would be another way to celebrate Lakewood's diverse array of public art and experience residential neighborhoods in a different light.

CASE STUDY LAKEWOOD, OH CANNON AVENUE HALLOWEEN DECORATIONS

For close to twenty years, residents on Cannon Avenue in Lakewood have created a coordinated, large-scale, and immersive Halloween experience for trick-or-treaters. Yards feature giant spiders, ghosts, and witches. One of the most impressive displays is a Viking-pirate ship, complete with a fire breathing pirate and a cannon that shoots candy into the street.

The spectacle draws people from across Lakewood and beyond, and has become an expression of creativity, engagement, and community-building.









GOAL 3: ENSURE PUBLIC ART IN LAKEWOOD EMBRACES ALL ASPECTS OF EQUITY.

Equity in public art works to ensure diverse public art reflects the full breadth of human experience, including race, gender, and socioeconomic status by making the stories, identities, and creativity of all community members—especially those from historically marginalized groups—visible and valued throughout the public art process. When equity is incorporated in the mission of public art, it can amplify community health and become a tool for social justice, community healing, and economic inclusion.

Strategies in Goal 3 address aspects of equity that can be incorporated into public art and associated processes.

GOAL 3 STRATEGIES INCLUDE:

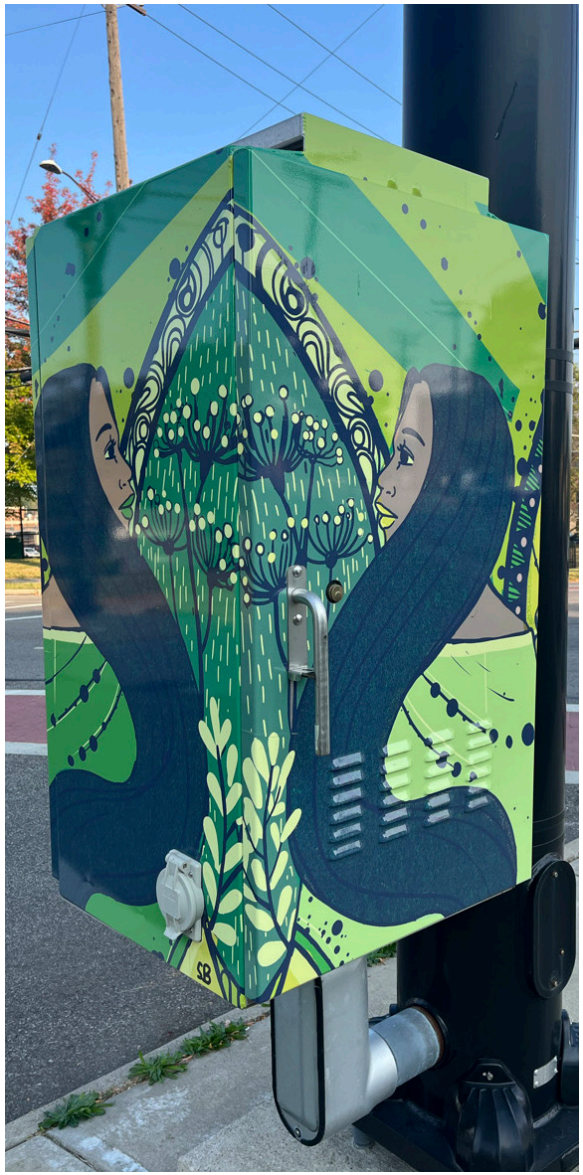
A. **ENGAGE ARTISTS FROM DIVERSE BACKGROUNDS AND ENSURE RACIAL, CULTURAL, AND GENDER EQUITY IS ENCOURAGED.**

B. **ENSURE ART EXHIBITS A VARIETY OF FORMS AND ARTISTIC STYLES AND THEMES.**

C. **ENSURE ART IS EQUITABLY AND ACCESSIBLY PLACED THROUGHOUT LAKEWOOD.**

D. **SEEK REPRESENTATION OF ARTISTS AMONG ALL AGES AND ABILITIES.**


LOVE TO ALL!
NOSOTROS




HOME

A. ENGAGE ARTISTS FROM DIVERSE BACKGROUNDS AND ENSURE RACIAL, CULTURAL, AND GENDER EQUITY.

Engaging a diverse group of artists helps ensure appropriate cultural representation in a community; encourages empathy, dialogue, and understanding; creates a more visually stimulating and diverse aesthetic landscape; and helps to spur economic investment by attracting a diverse array of businesses and potential customers.

1) Engage visual and performance artists in Greater Cleveland's historically marginalized and minority populations.

a. Partnering with cultural institutions that support minority artists can strengthen Lakewood's connection to regional creative networks and amplify underrepresented artists and art styles. This action brings depth and culturally specific practices into the public art for the City Collaborate with organizations such as:
   - The Assembly of the Arts;
   - The Cleveland Museum of Art;
   - Karamu House;
   - Foluke Cultural Arts Center;
   - Djapo Cultural Arts; and
   - The Howard A. Mims African American Cultural Center out of Cleveland State University.

2) Engage visual and performing artists from newly immigrated groups to the area.

Engaging newly immigrated populations can allow Lakewood's public art to reflect the evolving demographics while also giving the community global perspectives.

a. Work with organizations that support newly immigrated residents and provide immigrant artists with early opportunities for establishing their careers in the U.S. These include Lakewood Alive, Re:Source Cleveland, Refugee Services Collaborative, Catholic Charities of Cleveland, and Cuyahoga Health and Human Services.

   EXAMPLE: New York City's Public Artists In Residence Program paired artist Mauricio Higuera with the Mayor's Office of Asylum Seeks Operations. Mauricio's work challenges concepts of undocumentation and creates opportunities for collaboration with communities that have experienced migration.

3) Ensure gender equity among public artists working in Lakewood and is represented in the artwork.

a. Engage women-centered arts organizations to broaden gender representation across Lakewood's public art realm and allow access to opportunities for women artists to lead, exhibit, and perform. These include:
   - The Women's Council of the Cleveland Museum of Art

- The Women's Art Club of Cleveland (Case Western Reserve University)
- CLE Women's Artist Collective
- The Assembly for the Arts
- Ohio Women in the Arts
- The Cleveland Women's Orchestra.

b. Ensure that public art themes include issues that are important to and representative of all genders.

4) Work with organizers from The Edge An Artisan Fair, the LGBT Community Center of Greater Cleveland, and the Cleveland Band to ensure participation and representation from artists within the LGBTQ+ community.

Engaging LGBTQ+ arts organizations creates opportunities for queer artists to contribute to public art and be represented in the public realm. As a community dedicated to equity in sexual and gender orientation, uplifting LGBTQ+ artist voices in public art is an important component to ensuring inclusivity in Lakewood.

EXAMPLE: AND INTO THE STREETS was a public art exhibition by artist Rami George which was on display in the summer of 2023.

This project consisted of archived images and excerpts from discontinued LGBTQ+ publication Au Courant, re-contextualizing queer histories within the public realm, enriching the cultural fabric of public spaces.

The project was also sited in Louis Khan Park, a prominent gathering place In Washington Square West, Philadelphia for the LGBTQ community.





Source: Steve Weinik and Zach Hill

B. ENSURE PUBLIC ART EXHIBITS A VARIETY OF FORMS, STYLES, AND THEMES.

A diversity of public art form, themes, and styles creates a complex visual landscape as well as interesting and innovative public spaces. A variety of artistic styles ensures that public art compliments a variety of different buildings, spaces, and environs.

1) Support a diversity of subjects and themes such that public art can be universally appreciated while also unexpected and thought-provoking.

a. In the community survey, the most desired themes or subject matter of public art was nature, followed by community, and diversity.

b. Although many public art pieces n Lakewood feature nature, community members, as evidenced in the survey and in stakeholder interviews, desire nature-inspired public art as a respite to the urban environment.

EXAMPLE: Impressionist-inspired paintings are typically pastoral in nature and hold universal appeal, yet are not commonly found in outdoor murals.

2) Encourage artists to utilize styles or seek inspiration from artistic movements that are less prevalent in Lakewood.

A variety of forms, styles, and themes encourages artistic diversity. Public art should be fresh, imaginative, and responsive to community interests in order to contribute to the public realm.

a. Include desired styles as preferences in future art application RFPs.

b. Some well-known styles include: abstract/ contemporary/modern, classic/landscape/realist, impressionist, and expressionist.

3) Commission a variety of public art forms or types. See Goal 1.



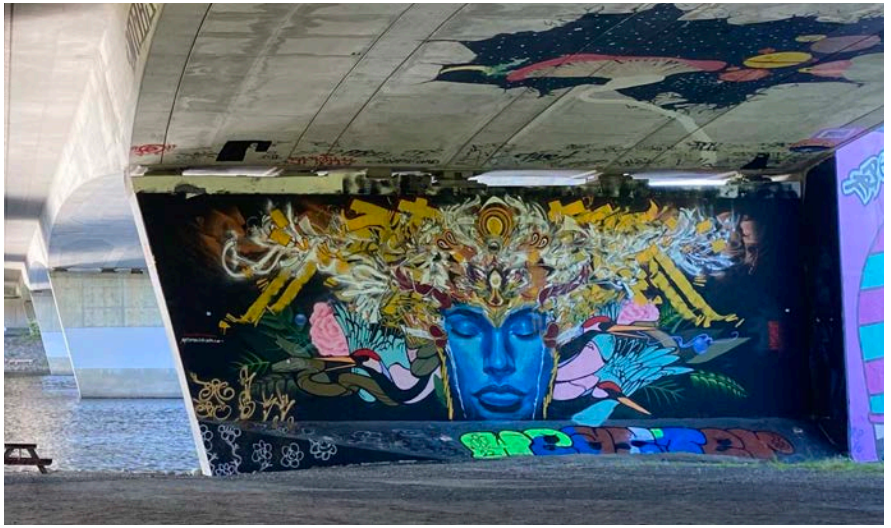
Loganberry Books Mural by Gene Epstein.
Source:https://assemblycle.org/directory/buckeye-shaker-square-larchmere/



Source: https://commons.wikimedia.org/wiki/File:Cleveland_Museum_of_Art_%2818849022805%29.jpg



One of the most well known impressionist paintings is Claude Monet's Waterlilies.



Source: https://commons.wikimedia.org/wiki/File:Graffiti_under_the_Bridge.jpg

C. ENSURE ART IS EQUITABLY AND ACCESSIBLY PLACED THROUGHOUT LAKEWOOD.

1) Consult the Existing Public Art Walkshed and the Public Art Opportunity Inventory Maps to understand where there is less public art and focus on opportunities that can be found in those places.

a. Consider Maps 1-6 (pages 19-25) to determine where the introduction of public art will increase access, especially among historically marginalized groups.

2) Place public art from diverse artists throughout Lakewood, especially in areas of greatest diversity, including the southeastern and eastern portions of the City of Lakewood.

See Goal 3A.

3) Dismantle obstacles presented by language barriers.

a. Include QR codes on/by all artwork so viewers can learn about the art and the artist in their own language. Prioritize use of QR codes in the eastern and southeastern portion of Lakewood, where non-English speaking households are highest.

b. Discourage artists from using English-only text within their artwork when working in these areas.

4) Ensure public art can be accessed by people of all ages and abilities.

Consult Map 8 and Table 1 (see page 25) to prioritize accessible public art in places having the highest differently-abled populations.

a. Install ADA compliant walkways aroud public art installations.

b. Place public artwork close to schools, senior centers, community centers and institutions.
   - Interview and engage schools and senior centers to understand what types of art- forms, styles, and themes would resonate most with them.
   - Encourage selected artists to meet with these populations and seek participation in the installation of the art.

c. Work with organizations dedicated to serving differently-abled populations including Gigi's Playhouse, the Cleveland Sight Center, and St. Ed's Saint Andre's Program.

d. Address obstacles presented by visual impairment.
   - Encourage artists to use color blind palettes in their work.
   - Include signage to describe the artwork and the artist.

- Include braille descriptions of the art, its meaning, and the artist.
- Use QR codes to link to the City's Public Art webpage to access descriptions and information about artists and the artwork.
- Ensure descriptions can be accessed in any language or in text-to-speech options for the visually impaired
- Partner with the Cleveland Sight Center.
- Ensure artwork is properly illuminated.

EXAMPLE: Gurambai Magical Mangroves 1.0/2.0 are a series of public art projects that were created by Free Space Studio, a program which local artists with disabilities produce visual art productions and publications.

The art provides functional shade and accessible amenities and is placed to be highly accessible to individuals of all abilities.





Courtesy: City of Darwin Source: https://www.darwin.nt.gov.au

D. SEEK REPRESENTATION OF ARTISTS AMONG ALL AGES .

Equity is intergenerational: people of all ages should be able to create and access public art. Opportunities for age-related inclusion and collaboration exist across all ages and many service providers.

1) Collaborate with area schools, colleges, and universities to engage young and upcoming artists.

Collaboration with local education institutions creates opportunities for students to contribute to the city, allows young artists to gain early professional experience and connections, and cultivates of the next generation of artists.

2) Work with organizations that engage senior citizens, such as the Barton Center, O'Neill Healthcare, Haven at Lakewood, the Lakewood Division of Aging, the Lakewood Community Services Center, and Lakewood Alive.

Art and art therapy is a common activity at many senior centers. Working with residents, artists, and therapists currently working in these settings to create public art would provide a gratifying activity to a segment of the population that often feels overlooked and unheard.

3) Consider alternative solutions when on-site installation may be challenging for older individuals.

Acknowledging physically demanding installation processes may present barriers and encourages the City to adopt supportive approaches such as alternative installation methods, onsite assistance, or utilizing materials that require less physical labor. With these methods, Lakewood can present inclusive participation within older demographics. .

a. Seek to engage students and volunteers to help, like what was done to complete the street murals near Hayes Elementary.

b. Consider printing the artwork on a medium that can be applied to or installed. Medium could be wood or metal panels to be mounted on buildings, or vinyl to be applied to infrastructure.

CASE STUDY SOUTH PROVO, UTAH FRANKLIN COMMUNITY CENTER

In late winter of 2022, United Way Utah invited families and children from the South Franklin community to co-design a neighborhood mural that reflected their lived experiences. Through hands-on workshops and child-led idea sessions, young participants shaped the themes, symbols, and stories represented in the final artwork. The completed mural now stands as a vibrant example of equitable community art, celebrating youth voices and strengthening the neighborhood's sense of belonging.





GOAL 4: CREATE SUSTAINING PROCESSES FOR THE PUBLIC ART ADVISORY BOARD, INCLUDING PLANNING, FUNDING STRATEGIES, AND PUBLIC RELATIONS PROCEDURES.

Public art is primarily funded through municipal percent-for-art ordinances, grants (National Endowments for the Arts), private donations, and developer fees. Sources for alternative funding include: parking meter revenue, hotel/motel taxes (transient occupancy tax), and proceeds from the sale of city land.

Public art programs are typically managed by arts councils or civic departments and involve artist solicitation, community review, and artist selection. The planning and development of public art generally follows a structured, competitive process which includes:

- Initiation: City departments (parks, transit, planning) identify a site and secure funding.
- Solicitation (RFQ/RFP): A Request for Qualifications (RFQ) or Proposal (RFP) is issued, asking artists to submit portfolios, CVs, and letters of interest.
- Selection Panel: A committee—comprising arts professionals and community members—reviews submissions and selects finalists.
- Design & Approval: The artist develops a design proposal, often requiring review for safety, maintenance, and community impact.
- Fabrication & Installation: The artist commissions the work, managing engineering and installation with the help of subcontractors.
- Maintenance: The commissioning agency or property owner is generally responsible for long-term care,

GOAL 4 STRATEGIES INCLUDE:

A. FUNDING STRATEGIES.

B. PLANNING AND PROCESS.

C. ENGAGEMENT AND OUTREACH.

D. INSTALLATION AND MAINTENANCE.




Lakewood


THE LAKEWOOD
PUBLIC LIBRARY

A. FUNDING STRATEGIES. Ensure that Lakewood's Public Art Program is sustained through diverse and lasting funding sources.

1) Establish a "One Percent for Art" program requiring all new Lakewood developments exceeding $1,000,000 to contribute 1% of total construction costs to a public art fund.

According to the Project for Public Spaces, percent-for-art programs and legislation dedicates a percentage (usually .5 to 2) of all yearly capital improvement projects (CIP) to fund the commission of public artworks. Percent-for-art ordinances guarantee a funding stream for public art projects, independent of fluctuating city budgets.

a. Guarantee that public art projects will be planned each year, as long as CIPs are underway and municipal construction continues.

b. Typically, art funded with percent-for-art programs is situated close to the building or project being constructed, so opportunities exist to introduce public art to many locations city-wide.

EXAMPLE: Atlanta, GA it allows for the siting of art in adjacent or nearby communities to offset the negative impacts of a project, or to place public art in more diverse areas of a city.

2) Work with local and corporate businesses to help fund or commission public art.

Even when a percent-for-art ordinance is in place, however, additional funds for art projects may be required:

Despite 2% for art public funding, "money is always a problem," says Linda Bloom, administrator of Sacramento, CA's Art in Public Places program. Currently, the organization is looking to forge private partnerships and use private funds for artwork on the city's light rail system.

Corporate business operating in Lakewood include: Starbucks, UPS, Marc's, McDonald's, Taco Bell, Kentucky Fried Chicken, Aldi, and Giant Eagle.

a. Highlight the many benefits of public art for business and agencies. Benefits include:
   - More desirable employee and customer environments;
   - Creation of a unique landmark that will make the business more memorable to customers
   - Communication of important information or instructions to the public

b. Petition corporations and large business' philanthropic funds. Most of these organizations give back to the communities that they are a part of.

EXAMPLE: New Orleans, LA: The Arts Council of New Orleans funds public-art projects through a joint partnership between public/private sectors in order to create more stable funding basis. City of New Orleans, local and state governmental agencies, as well as other non-profit arts organizations, are funding sources for the public-art program.

CASE STUDY
OHIO'S PERCENT FOR ART PROGRAM

The Ohio Legislature recognized the state's responsibility to foster culture and the arts and to encourage the development of artists and craftspeople. The result of this was Ohio's Percent for Art legislation, which became effective July 1, 1990.

The legislation provides funds for the acquisition, commissioning and installation of works of art for new or renovated public buildings with appropriations of more than $4 million. For these projects the law provides that one percent of the total appropriation will be allocated for the acquisition, commissioning and installation of art work. Since the legislation went into effect, more than 100 projects have been completed. The completed projects have brought public art into many areas of the state. Major cities as well as small communities have benefited from the program.

One such project that has been funded with the program is "Eidolon: Center of Learning" by Jon Barlow Hudson at Central State University, Hallie Q. Brown Memorial Library in Wilberforce, OH.

The stainless steel sculpture includes 6 book pages suspended in the center, on which 18 quotes are laser cut into the pages. Quotes are from various notable African American educators.



https://publicartarchive.org/art/EIDOLON-CENTER-OF-LEARNING/bcdb8bed

c. Municipal governments can also incentivize or require contribution or installation of public art by:

- Introduction into codified ordinances that require public art installation along with landscaping
- Allow the inclusion of public art to offset other requirements for development, such as reducing first floor window requirements.

EXAMPLE: In Portland, OR, public art is acceptable as an alternative to meeting the city's requirements for ground floor windows (no blank walls at street level).

3) Explore "non-percent for art" sources, including the dedication of portions from other revenues or taxes generated within the city.

a. Hotel/Motel Tax

- San Diego, CA: Administrative costs of the San Diego Commission for Arts and Culture are covered by a portion of the city's Transient Occupancy or Hotel/ Motel Room Tax.
- Lansing, MI: The Arts Council of Greater Lansing partnered with the local water and electric utility to fund public art a utility substation.

b. Parking Revenue: Other cities devote a portion of revenue generated from parking meters and parking tickets to public art.

4) Work with community institutions such as the Cleveland Clinic, the Beck Center, and USPS to help fund public art.

5) Increase the annual allocation for Public Art from the Capital Improvement Budget.

Lakewood currently allocates $50,000 from its Capital Improvement Budget (a slightly different mechanism than a percent-for-art program) Most survey respondents were in favor of spending more public money on public art.

6) Aggregate funding over multiple program years to enable the PAAB to fund more costly installations such as sculptures and interactive art.

a. Determine which program years to withhold based on the adopted 5-year public art implementation plan recommended below.

b. Use the withheld budget as local match when applying for competitive grants.

7) Allocate a percentage of the annual public art budget to maintenance of existing public art, as recommended in Goal 4.D.

CASE STUDY LANSING MICHIGAN ART MOVES PROJECT REO TOWN



Source: https://reo.town/art-moves-reo/

When a the Lansing Board of Water and Light (BWL) built a large substation in the REO Town area of Lansing, the utility made a commitment to invest $20,000 every three years to enliven the substation with temporary, rotating public art to support the arts in Greater Lansing, and to make the building visually interesting.

BWL partners with the Arts Council of Greater Lansing to release biannual call to artists. The 2024 “Art Movement Project REO Town” round provides artists with a $1,000 stipend for the work and BWL pays the costs to print and install the art while artists keep the rights to the work.

Theresa Rosado’s “Tres Cuervos,” which means “three crows” in Spanish, was one of three artistworks that was chosen. Inspired by the hundreds of crows that flock to the sycamore trees in Washington Park in Lansing, Rosado’s Washington Park crows “gently guide the spirits of our departed loved ones home to us in time to celebrate their memories”.

B. PLANNING AND PROCESS. Ensure public art in Lakewood is guided by strategic planning and clear processes.

1) Develop a 5-year strategic plan to ensure the public art budget supports diverse and innovative art throughout Lakewood.

a. Disseminate funds in a strategic way to encourage diversity of public art forms and to engage artists at different career stages and budgets.
   - Plan to skip one program year every several years to allow budget growth and investment in sculptures and other higher-cost public art.
   - Designate one program year to focus on younger and emerging artists.
   - Dedicate one year to feature a more established regional artist.
   - Include a long-term goal of engaging national or international artists for complex pieces of public art, including interactive or sculptural.

2) Develop different applications based on the type of art that the City would like to commission that program year, whether that be mural(s), sculpture, interactive, or performance art.

a. Consider themes and types of art preferred by survey respondents and student engagements, including interactive art and functional art.

3) Advocate for public art and the inclusion of public art and artists in the design and development of public spaces and facilities.

Consider adopting a "Public Art Impact Assessment" for all public projects or private projects of scale. Much like a "Health Impact Assessment" the City and the developer would be required to think about how public art could be incorporated into the project to the benefit of both the project and the surrounding population and report findings back to the PAAB and the Lakewood Planning Commission before construction permits are issued.

4) Establish scoring procedures for the PAAB for evaluation of applications.

Scoring procedures provide a structured way to quantify performance, risk, or outcomes across various fields. They primarily benefit organizations and individuals by increasing consistency, enhancing transparency, and enabling data-driven decision-making

5) Develop design guidelines for artists that include:

a. Façade size, fenestration, material, and interaction with the street

b. Use of the building and surrounding uses

c. Themes and subjects that are prohibited

6) Generate biennial reports that document the condition of all city monuments and public artwork and makes recommendations for their care and maintenance

EXAMPLE: The Greater Columbus Arts Council releases a biennial reports on the state public art that details the physical state of public art, a maintenance plan for its upkeep, and also documents public perception of major public art pieces throughout the city.

7) Develop a guidebook for property and business owners who are interested in hosting public art.

a. Outline owner responsibilities, expectations, and steps to get involved.

b. Detail items that the property owner would have little to no control, such as artist selection, the style, or aesthetics of the artwork.

8) Consider incentivizing property owners to gain participation.

Incentives could include local income tax deductions, reduction in water utility bills, aid in exterior property cleaning, maintenance, or landscaping installation.

C. ENGAGEMENT AND OUTREACH. Ensure that a wide variety of artists and community stakeholders are engaged and informed about Lakewood's Public Art Program and perform strategic outreach to a diversity of stakeholders in the Lakewood community.

Strong engagement and outreach come from regular, intentional connection points between artists, organizations, and community partners and helps to build trust, strengthen collaboration, and coordinate public art projects.

1) Continue to establish and maintain connections within the art world to reach new artists, audiences, funding sources, and opportunities.

a. Organizations include: Assembly for the Arts, Cuyahoga Arts and Culture, FRONT, and CAN Journal.

b. Advertise funding rounds, applications, and RFPs with arts organizations and publications.

2) Work with regional and local organizations to highlight and celebrate public art in Lakewood.

a. Work with community organizations to establish an artwalk or bicycle tour to celebrate public art. In years past, businesses in the Madison Avenue Art District organized an art walk, which featured pieces by local artists, vendors, make-and-take crafts, art demonstrations, and food vendors.

b. Host ribbon-cutting events and programs to celebrate the installation of new public art.

c. Create an interactive walking map of public art.

d. Invite submissions from Lakewood's organizations, businesses, and residents to be included in the City's public art inventory. EX: the Beck Center has several public art pieces that aren't included in the City's inventory.

3) Increase outreach to residents to raise awareness of the PAAB's work, its mission, and encourage community engagement in public art decisions.

a. Provide an opportunity for residents and business owners closest to potential public art sites to weigh in on the form and theme.
   - Develop a template survey that can be distributed to neighbors prior to the public art process if site interfaces with residential areas.
   - If public art takes place in an apartment building, survey tenants and other residents in close proximity.

b. Work with area high school teachers to make attendance at PAAB meetings a part of quarterly course requirements.

4) Consider establishing a mentorship program to pair new and up-and-coming artists with more experienced artists (ex: Columbus). (ex: Columbus).

CASE STUDY: ASSEMBLY FOR THE ARTS

Assembly for the Arts serves as a regional arts convening body for Cuyahoga County. One of its core strategies is to strengthen the entire arts ecosystem by actively creating opportunities for collaboration across artist groups, nonprofits, cultural institutions, and municipal partners.

A key mechanism for this is their quarterly roundtables, which bring together: independent artists; small and mid-sized nonprofits, major cultural institutions (museums, theaters, universities), and local governments and community development entities.

These gatherings are intentionally consistent and structured, which helps build trust and routine communication across sectors that often operate in silos. Since the same stakeholders are regularly in the room, the network supports:

- Shared funding opportunities – organizations and artists learn about grants, pooled resources, and joint funding applications earlier and more efficiently.
- Artist pipelines – institutions and cities identify artists for commissions, teaching roles, residencies, and public art projects.
- Project matchmaking – arts groups find partners for events, exhibitions, public art, and community programs.
- Community planning alignment – arts and culture become part of broader neighborhood development conversations, instead of being an afterthought.

To learn more about the Assembly for the Arts in Cleveland, visit https://assemblycle.org/



Parade the Circle and Circle Village at Wade Oval in University Circle Presented by The Cleveland Museum of Art & University Circle Inc, Photo by University Circle Inc.

D. INSTALLATION AND MAINTENANCE. Develop a set of strategies for funding the continued maintenance of public art installations.

Public art is an investment for the future, and the life of an artwork doesn't end after its purchase or installation date. By staying on top of maintenance you save a lot of time, money and damage down the road.

Typically, maintenance plans and strategies include:

- An estimate of the cost of installation, including transportation, infrastructure, and landscaping costs
- Costs associated with keeping the work safe and the public safe from the work (ensuring it's well lit and people can't accidentally walk into it, etc.).
- Timeline for routine maintenance and more substantial conservation needs
- Planned reviews for long-term care including financial considerations

1) Collaborate with the PAAB to utilize existing community groups and interested volunteers to create a volunteer-based public art maintenance program.

Ensure volunteers are trained properly.

EXAMPLE: Keep Lakewood Beautiful has an existing Adopt-A-Spot program, where volunteers routinely take care of a spot in Lakewood. This program could easily incorporate public art installations.

2) When allocating funding for individual installations, set aside a percentage for maintenance.

Funding can be reserved for the specific installation or contribution to a general maintenance fund.

3) Develop shared maintenance agreements with property owners.

CASE STUDY BLOOMINGTON, IN ADOPT-A-SCULPTURE

Many cities have strengthened their public art programs by creating volunteer maintenance networks, dedicating funding for long-term care, and establishing shared maintenance agreements with property owners. These strategies help maintain public art collections sustainably while deepening community involvement.

Bloomington, Indiana's Adopt-A-Sculpture program engages neighborhood groups, civic organizations, and volunteers to support routine public art upkeep, including light cleaning, debris removal, and regular condition reporting. The city provides training and remains responsible for any specialized conservation, ensuring artwork is cared for without overburdening staff. Bloomington also builds maintenance requirements into project budgets and establishes maintenance agreements when artworks are placed on private property, clarifying long term responsibilities from the outset.

This model strongly aligns with Lakewood's desire for community collaboration with the PAAB. It demonstrates how Lakewood could expand existing volunteer networks such as Keep Lakewood Beautiful's Adopt A Spot program to support the Public Art Advisory Board's maintenance goals. Adopting a similar structure would reduce strain on city resources, increase community ownership, and ensure consistent upkeep of installations. It would also allow Lakewood to stretch limited budgets further by combining volunteer support with dedicated maintenance funding. Additionally, implementing shared maintenance agreements would provide clarity for property owners and help protect Lakewood's growing public art collection for the long term.

To learn more about the Adopt-A-Sculpture in Bloomington, visit https://bloomington.in.gov/arts/public-art

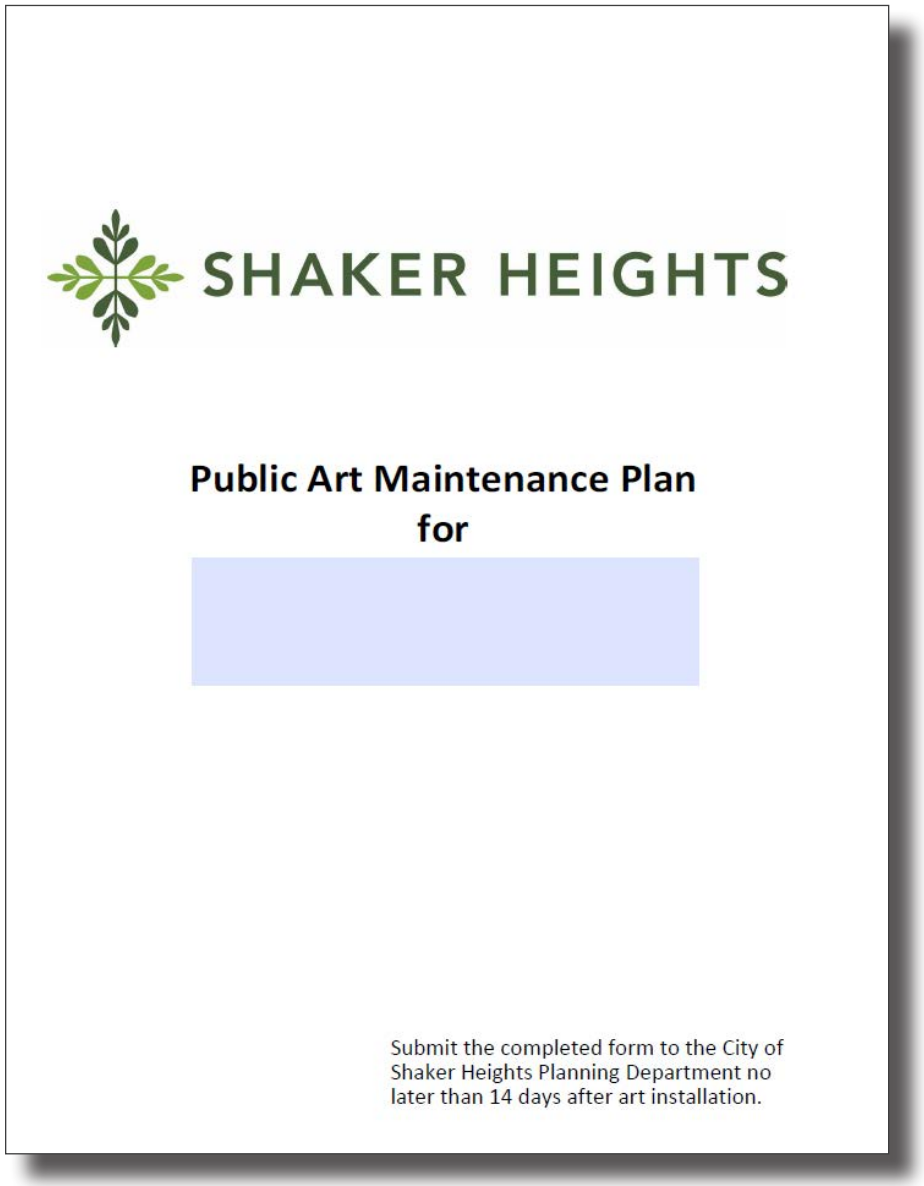


Bloomington Waters at Showers Plaza at 401 N. Morton St in Bloomington, IN
Sculpture by Brad Goldberg

4) Ensure public art pieces are well-maintained and properly deaccessioned when appropriate.

a. Work with the artist community, Cleveland Museum of Art, the Assembly for the Arts, and Lakewood Public Works to determine the best maintenance procedures for artwork in all forms.
   - Understand proper cleaning and touch-up procedures.
   - Work with Lakewood Alive, H2O, and the Lakewood Kiwanis to organize volunteers to perform non-technical maintenance work.

b. Consider adopting a deaccession policy for the PAAB that includes Visual Artists Rights Act (VARA) standards and outlines:
   - Reasons for deaccessioning public artwork include
     - » Deterioration or damage to an extent that restoration is impractical;
     - » The artwork is no longer culturally appropriate, sensitive, or relevant;
     - » Destruction or loss due to theft, vandalism, accident, or natural disaster;
   - Task the PAAB with carrying out deaccession processes. Encourage the PAAB to seek guidance on deaccession from art conservators and art historians, and engage with the artist or artist's estate.
   - Community engagement: include the community in decisions to remove artwork.
   - A formal agreement between the City of Lakewood


SHAKER HEIGHTS

Public Art Maintenance Plan
for

Submit the completed form to the City of Shaker Heights Planning Department no later than 14 days after art installation.

and the artist, stipulating that the artist consents to the deaccession of their artwork, if and when determined appropriate by the PAAB.

c. For removable public art, such as murals painted on panels, determine procedures to follow once the mural is removed. These include:
    - Proper storage of artwork or panels
    - Specifications in the contract with the artist that state that the medium used for mural will remain the property of the City of Lakewood.
    - An option to gift the artwork to the artist if that artist can provide the cost to replace the material used for the panels.
    - Proper storage of artwork or panels
    - Specifications in the contract with the artist that state that the medium used for mural will remain the property of the City of Lakewood.
    - An option to gift the artwork to the artist if that artist can provide the cost to replace the material used for the panels.

5) Require artists to create a maintenance plan for each piece of public art.

The City of Shaker Heights requires the completion of a Public Art Maintenance Plan within two weeks of installation, to be completed by the owner, donor, fabricator, artist, contractor, engineer, landscaper, and others involved in the public art's design, fabrication, and installation.

The form includes questions regarding the artwork's name, location, and materials, as well as:

- Name and contact information of artist, fabricator, and donors
- Materials and technique used
- Environmental factors
- Desired appearance
- Maintenance and conversation instructions





IMPLEMENTATION

SECTION 5 IMPLEMENTATION PLAN

IMPLEMENTATION EXPLANATION.....132

IMPLEMENTATION MATRIX.....140

Left:
Name:
Type: Utility Box Art
Location: S Marginal and McKinley
Business:
Artist: Thao Nguyen

Right:
Name:
Type: Utility Box Art
Location: Alger and Lakewood Hts.
Business:
Artist: Thao Nguyen

IMPLEMENTATION EXPLANATION

Implementing plans can often be a daunting task. This section intends to simplify this process by outlining priorities, time frames, cost estimates, and potential partners for each recommended action.

While potential partners, estimated time frames, and estimated cost are listed, it is understood that changing circumstances, priorities, and funding sources require flexibility. This table is designed to be fluid, so as funding becomes available, the City is well-positioned to pursue it.

This section is designed to be a starting point, and recognizes that recommended strategies will depend on the successful implementation of other actions or circumstances.

IMPLEMENTATION MATRIX GUIDANCE

The Implementation Matrix is intended to help guide the City of Lakewood, the PAAB, and partners in carrying out recommendations set forth in this plan. A viable implementation program is a valuable tool to ensure goals and strategies are acted upon.

PRIORITIES & TIME-FRAME

The priorities for different strategies were developed through community conversations, as well as in-depth discussions with City of Lakewood staff. These strategies are categorized into High, Medium, and Low priorities, indicated by H, M, and L in the matrix on the following pages. The relationship between different recommendations was also considered when prioritizing goals and strategies, as improvements to one area of a Focus Area may effect adjacent areas.

Likewise, timeframes for implementation of the strategies and action items have been assigned. These timeframes are grouped as: 0-2 years, 2-5 years, 5-10 years, and Ongoing.

COST ESTIMATES

Costs will vary depending on the type of action. For example, some strategies recommended are more administrative in nature and will be significantly less expensive than other physical infrastructure improvements recommended elsewhere. A general cost estimate range is provided for each goal and is categorized into four levels in the chart to the right.

ESTIMATED COST RANGE	
$	$0 to $50,000
$$	$50,000 to $200,000
$$$	$200,000 to $500,000
$$$$	$500,000 or more
$*	Up to $10,000 if the project is competed in conjunction with other construction or improvement costs

CORE FUNDING SOURCES

ORGANIZATION	FOCUS
ARTS MIDWEST: GIG FUND The GIG Fund provides grants of up to $15,000 for nonprofit organizations to offer public-facing arts projects and activities in Midwestern communities. The GIG Fund track is for organizations with budgets under $2 million annually whose projects reach underserved audiences. The Arts and Wellness track is for organizations of any budget size whose projects have an arts and wellness focus.	Community, Education, Arts
BLOOMBERG PHILANTHROPIES: ASPHALT ART INITIATIVE Designed to fund visual art interventions on roadways, pedestrian spaces, and public infrastructure in cities. The goals of the program are to improve street and pedestrian safety, revitalize and activate underutilized public space, and promote collaboration and civic engagement in local communities.	Public Art, Safety
BLOOMBERG PHILANTHROPIES: PUBLIC ART CHALLENGE A program that supports temporary public art projects that celebrate creativity, enhance urban identity, encourage public-private collaborations, and strengthen local economies.	Arts, Community Development

ORGANIZATION	FOCUS
CLEVELAND FOUNDATION: EQUITY IN THE ARTS FUND To strengthen and build the capacity of small and medium arts and cultural organizations led by and serving Black, Indigenous and People of Color (BIPOC) in the city of Cleveland. Opportunities exist for the City of Lakewood to partner with City of Cleveland to introduce public art at shared gateways and in the Cleveland Metroparks.	Equity, Arts
CUYAHOGA ARTS & CULTURE: PROJECT FOR SUPPORT GRANTS One of the largest local public funders for arts and culture in the nation, helping hundreds of organizations in Cuyahoga County connect millions of people to cultural experiences each year with support for artists and residents, general operating support, project support, and cultural heritage grants.	Community, Education, Arts
CUYAHOGA ARTS & CULTURE AND IOBY: MATCH PROGRAM Supports organizations and residents as they make Cuyahoga County more vibrant and creative. Individuals, artists, informal groups of residents, and nonprofits with budgets under $200,000 can all receive one-on-one fundraising coaching and dollar for-dollar matching (up to $500 per donation and $3,000 per project) to your IOBY crowdfunding campaign for a project that brings arts and culture to Cuyahoga County residents.	Arts, Culture
THE GEORGE GUND FOUNDATION The Gund Foundation makes grants to arts organizations located in or that make a direct impact in the City of Cleveland. Opportunities exist for the City of Lakewood to partner with City of Cleveland to introduce public art at shared gateways and in the Cleveland Metroparks.	Arts, Culture, Education
INSTITUTE OF MUSEUM AND LIBRARY SERVICES: INSPIRE! GRANTS FOR SMALL MUSEUMS Designed to support small museums of all disciplines in project-based efforts to serve the public through exhibitions, educational/interpretive programs, digital learning resources, policy development and institutional planning, technology enhancement, professional development, community outreach, audience development, and/or collections management, curation, care, and conservation. The grants fund lifelong learning, institutional capacity, and collections stewardship and access.	Arts, Culture, Education
NATIONAL ENDOWMENT FOR THE ARTS: CHALLENGE AMERICA Offers support primarily to small organizations for projects in all artistic disciplines that extend the reach of the arts to populations that are underserved.	Arts, Education
NATIONAL ENDOWMENT FOR THE ARTS: GRANTS FOR THE ARTS PROJECTS Provides project-based funding to support public engagement with the arts and arts education, integrate the arts with strategies to promote the health and well-being of communities, and improve capacity and capabilities within the arts. These grants fund many arts disciplines.	Arts, Culture, Education

ORGANIZATION	FOCUS
NATIONAL ENDOWMENT FOR THE ARTS: OUR TOWN GRANTS Supports creative placemaking projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes.	Community, Education, Arts, Culture, Placemaking
OHIO ARTS COUNCIL: ARTSNEXT Competitive funding that supports innovative ideas, engages participants in unexpected ways, pilots new solutions to challenging problems, improves program design with calculated risk-taking, or results in the creation of new work.	Arts, Culture
OHIO ARTS COUNCIL: ARTSRISE Grants that support organizations working to expand access to their activities to more diverse participants, address equity and inclusion in program design, present arts programming of culturally specific or ethnic organizations, and support meaningful engagement with other constituent groups including the BIPOC community, people with disabilities, older adults, lower income communities, etc.	Arts, Culture
OHIO DEPARTMENT OF DEVELOPMENT: OHIO ARTS ECONOMIC RELIEF GRANT PROGRAM Provides grants to Performing Arts Organizations or operators of Cultural Arts Museums in Ohio. The grants can be used to defray the organization's or operator's operating expenses.	Arts, Culture
PROJECT FOR PUBLIC SPACES: COMMUNITY PLACEMAKING GRANTS Enable US-based nonprofits and government agencies to address this inequality of access by working directly with local stakeholders to transform public spaces or co-create new ones. We do this by providing direct funding, technical assistance, and capacity building facilitated by Project for Public Spaces.	Public Art
ROBERT WOOD JOHNSON FOUNDATION (RWJF): RWJF funds projects that contribute to community health so that all residents have a fair opportunity to thrive and live their healthiest lives. Funding opportunities address equitable community development, health disparities, social determinants of health, and childhood obesity.	Community Health
VILCEK FOUNDATION Grants to recognize and celebrate immigrant contributions in the United States, and to foster appreciation for the arts and sciences more broadly. Serving nonprofit organizations whose mission or programs focus on supporting immigrant contributions in the arts, sciences, culture, and society.	Arts, Immigrant Populations

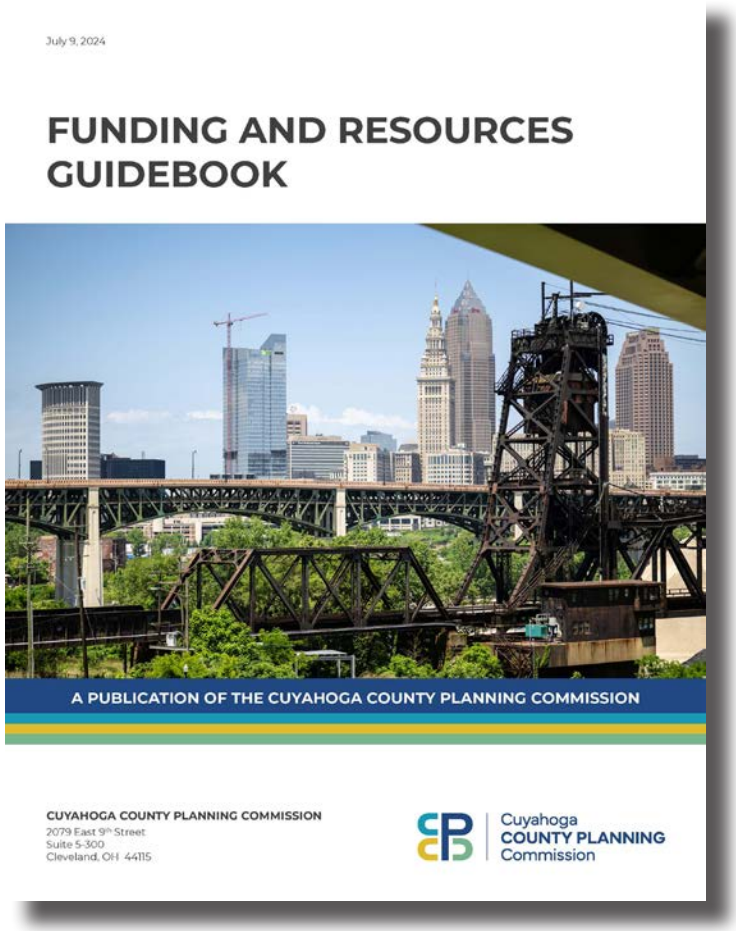
Additionally, Grantmakers in the Arts (GIA) is an important resource for community arts funding. GIA is the only national association of both public and private arts and culture funders in the US, including independent and family foundations, public agencies, community foundations, corporate philanthropies, and national service organizations.

GIA provides professional development for arts grantmakers through conferences, workshops, and webinars, and focuses its funding in four primary areas: racial equity, arts education, capitalization, and support for individual artists.

Grantmakers in the Arts
Supporting a Creative America

ADDITIONAL FUNDING SOURCES

The Funding & Resources Guidebook for Communities was developed in 2021 by the Cuyahoga County Planning Commission. The guidebook provides a library of grants, tools and other useful information for communities and nonprofits within Cuyahoga County. The information in the guidebook is grouped by topic with a description of each resource and a link to its website. Information is current as of the date of publication, and updates occur at regular intervals. Sections within the guidebook that are relevant to this plan include Arts, Community Development, Human Health, Environmental Health, Parks, Recreation, Trees, and Stormwater Management.



LEAD AGENCY, POTENTIAL PARTNERS, AND RESOURCES

Most recommended actions discussed in this plan require several participants to reach implementation. The Implementation Matrix identifies lead agency - those who are responsible or are most equipped to execute the strategy or action item- as well as valuable additional partners and resource agencies that could be of assistance. The following table includes numerous public, private, and non-profit organizations at local, state, and federal levels that could serve as lead agency or potential partners and resources for the recommendations contained in this plan. While this is an extensive list of potential partners, it is intended to be a starting point and not an exhaustive list. In all cases, the general public and other community stakeholders will continue to be engaged in all projects.

ABBREVIATION	ORGANIZATION
AARP	American Association of Retired Persons
ADF	Arbor Day Foundation
AFTA	Assembly for the Arts
AmFTA	Americans for the Arts
AO	Autism Ohio
ABR	Lakewood Architectural Board of Review
Artists	Local Artists Community
ASGC	Autism Society of Greater Cleveland
Beck	Beck Center
BikeCle	Bike Cleveland
BikeLak	Bike Lakewood
BC	Block Clubs
Bus Comm	Business Community
BW	Baldwin Wallace University
CAC	Cuyahoga Arts & Culture
CAN	Cleveland Arts Network
CathCOC	Catholic Charities of Cleveland
CBG	Cleveland Botanical Gardens
CCBDD	Cuyahoga County Board of Developmental Disabilities
CCBH	Cuyahoga County Board of Health
CCDOD	Cuyahoga County Department of Development
CCDSAS	Cuyahoga County Division of Senior and Adult Services
CCF	Cleveland Clinic Foundation
CCHHS	Cuyahoga County Health and Human Services
CCPC	Cuyahoga County Planning Commission
CCDPW	Cuyahoga County Department of Public Works
CIA	Cleveland Institute of Art
CIM	Cleveland Institute of Music
City	City of Lakewood
Cleveland	City of Cleveland

ABBREVIATION	ORGANIZATION
CLEWAC	Cleveland Women's Artist Collective
CMA	Cleveland Museum of Art
COT	Cleveland Opera Theater
Council	City of Lakewood City Council
Cove	Cove Community Center
CPA	City Parks Alliance
CSC	Cleveland Sight Center
CSU	Cleveland State University
CSWCD	Cuyahoga Soil and Water Conservation District
CWO	Cleveland Women's Orchestra
CWRU	Case Western Reserve University
DA	Disability Advocacy
DCNEO	Diversity Center of Northeast Ohio
FOMP	Friends of Madison Park
GCRTA	Greater Cleveland Regional Transit Authority
Gigi's	Gigi's Playhouse
H2O	Help To Others
Illum Co	Illuminating COmpany
Karamu	Karamu House
KLB	Keep Lakewood Beautiful
KPF	Kauffman Park Friends
LA	Lakewood Alive

ABBREVIATION	ORGANIZATION
LAC	Lakewood Area Collaborative
LCA	Lakewood Catholic Academy
LCC	Lorain Community College
LCERD	Lakewood Community Education & Recreation Department
LCOC	Lakewood Chamber of Commerce
LCSD	Lakewood City School District
LEAF	Lakewood Earth And Food
LGBTCC	LGBT Community Center of Greater Cleveland
LGC	Lakewood Garden Club
LHS	Lakewood Historical Society
LMA	Lakewood Music Academy
LPL	Lakewood Public Library
YMCA	Lakewood YMCA
Metroparks	Cleveland Metroparks
MF	Mellon Foundation
Metro	Metro Health
NACTO	National Association of City Transportation Officials
NEA	National Endowment for the Arts
NEORSD	Northeast Ohio Regional Sewer District
OAC	Ohio Arts Council
ODOT	Ohio Department of Transportation

ABBREVIATION	ORGANIZATION
OWA	Ohio Women in Arts
PAAB	Public Art Advisory Board
PC	City of Lakewood Planning Commission
POW	Places of Worship
PPA	Padre Pio Academy
PPS	Project for Public Spaces
Prop Owners	Property Owners
RR	Norfolk-Southern Railroad
St. Andre	St. Andre Program at St. Edward High School
SCs	Senior Centers (O'Neille, Haven at Lakewood, Barton Center, Fedor Manor)
SEH	St. Edward High School
SF	Screw Factory
SOR	School of Rock
SSA	Social Security Administration
SW	Sherwin Williams
Tri-C	Cuyahoga Community College
UA	University of Akron
ULGC	Urban League of Greater Cleveland
UH	University Hospitals
USPS	United States Postal Service
WAC	Women's Art Club- Case Western Reserve University
CLEWAC	Cleveland Women's Artist Collective
WCCMA	Womens Council- Cleveland Museum of Art
ZC	City of Lakewood Zoning Commission

IMPLEMENTATION MATRIX

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
GOAL 1: LAKEWOOD WILL CONTINUE TO INSPIRE AND ENGAGE THE COMMUNITY THROUGH A DIVERSITY OF PUBLIC ART FORMS, STYLES, AND THEMES.					
A. WALL MURALS:					
1) Identify buildings and walls that could feature future murals and engage those property owners by utilizing the Public Art Opportunity Inventory.	**M**	**0-2, Ongoing**	**$**	**City, PAAB, Prop Owners**	**AFTA, OAC**
a. Main Corridors (see Goal 2 A).	M	0-2, Ongoing	$	Above	Above + Bus Comm
b. Apartment buildings, mixed-use high-rise buildings, and senior and assisted living buildings.	M	0-2, Ongoing	$	Above	Above
c. Community service providers and government institutions.	M	0-2, Ongoing	$	Above + YMCA, Cove, USPS, LCL, LCSD, SSA	Above + Beck
2) Ensure murals are accessible to people of all ages, abilities, and backgrounds.	**H**	**0-2, Ongoing**	**$-$$**	**City, PAAB, Artists, Prop Owners**	**AFTA, H2O, LA, DCNEO, LGBTCC, ULGC, CSC, AARP**
a. Encourage artists to use color-blindness color palettes in their work.	H	Ongoing	$	Above	Above
b. Include signage to describe the artist and artwork, as well as braille or in text-to-speech options.	H	2-5	$	Above	Above
c. Create tactile murals that incorporate mosaic elements and 3-dimensional features.	M	2-5	$-$$	Above	Above
d. Ensure artwork is properly illuminated.	M	5-10	$-$$	Above	Above + Illum Co, CSC, AARP, CCDSAS
e. Use the existing public art inventory to ensure murals are placed equitably throughout Lakewood.	H	Ongoing	$	Above	CCPC
f. Ensure diversity in representation of artists, artistic style, theme, and subject matter (see Goal 3.B).	H	Ongoing	$	Above	+ SF

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
3) Ensure the placement, size, shape, and colors of murals complement the building and the surrounding built environment.	**L-M**	**Ongoing**	**$-$$**	**PAAB, ABR, Artists, Prop Owners**	**City, CAC, OAC, SF, Beck**
a. Encourage the PAAB to adopt design guidelines.	H	0-2	$-$$	Above	Above
b. Provide visual and design suggestions and installation guidelines in the Request for Proposal (RFP).	H	Ongoing	$	Above	Above
c. Require the artist, building owner, and the PAAB to consider how the proposed mural interacts with the building façade and make recommendations before installation of the mural.	H	Ongoing	$	Above	Above
d. Ensure murals are of appropriate size and placement to avoid the creation of awkward negative spaces.	L-M	Ongoing	$	Above	Above
4) Ensure that murals embody a variety of artistic styles (such as abstract, contemporary, modern, classic, realist, impressionist, and expressionist) and themes.	**L-M**	**Ongoing**	**$**	**PAAB, Artists**	**City, Prop Owners, ABR**
a. Ensure that the subject matter and theme of artwork is diverse, unique, and thought-provoking but can also be universally appreciated.	H	Ongoing	$	Above	Above + AFTA
b. Incorporate stylistic and thematic elements that are less commonly found in Lakewood and include these as preferences in the upcoming art application RFPs (see also Goal 3.B).	L	Ongoing	$	Above	Above
c. Encourage muralists to incorporate nature and nature- inspired themes into murals.	M	Ongoing	$	Above	+ Metroparks, KLB, LGC, CBG
5) Ensure that the method of mural installation delivers maximum benefit to both the community and the artist, while minimizing potential damage to the wall or structure.	**H**	**0-2, Ongoing**	**$-$$**	**City, PAAB, Artists**	**LHS, CCDOD, LCOC, LA**
a. Encourage on-site mural installation whenever feasible.	H	0-2	$-$$	Above	Above
b. Reassess existing legislation that prohibits painting on external walls and consider reducing reliance on vinyl applications when murals must be produced off-site.	H	0-2	$	Above+ ZC Council	Above
6) Ensure murals are well-maintained and properly deaccessioned when appropriate (see Goal 4D).	**H**	**0-2, Ongoing**	**$$**	**Above**	**SF, CMA, AFTA, AmAFTA, OAC, PPS**

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
B. ASPHALT ART.					
1) Continue to install asphalt art along crosswalks, key intersections, and identify mid-block opportunities to enhance visual interest, contribute to traffic calming, and create safer pedestrian conditions.	**L-M**	**2-5**	**$-$$**	**City, PAAB, LCSD, Artists, BikeCle, BikeLak,**	**LPL, LCA, SEH, ODOT, CCDPW, LA, NACTO, LCERD**
a. Foster connections between artists and local schools to help envision, mobilize students, and implement asphalt art in crosswalks.	M	2-5, Ongoing	$	Above	Above
b. Prioritize asphalt art projects in high-risk areas, including at intersections and mid-block crossings by utilizing the City of Lakewood's Safe Streets For All Safety Action Plan.	M	5-10	$$	Above	Above + CCPC
c. Consult adopted Safe Routes to School Plans to coordinate efforts and target those areas determined to be the highest priority.	M	Ongoing	$	Above	Above
d. Work with citizen organizations and municipal committees devoted to enhancing pedestrian safety.	M	Ongoing	$	Above	Above + BC, LAC
2) Introduce art around bike lanes, at bike parking infrastructure, or directly on off-road bike paths.	**M**	**2-5**	**$-$$**	**City, BikeLak, BikeCLE**	**ODOT, NACTO, CCDPW, LCSD**
a. Ensure vibrant colors and designs are used to alert drivers and pedestrians to the presence of bike lanes without obstructing required markings.	H	Ongoing	$	Above	Above
b. Utilize bike audits performed by the City and Bike Lakewood to prioritize project interventions.	L-M	2-5	$	Above	Above
c. Place asphalt art where bike racks and other bike facilities are located.	H	2-5	$	Above	Above
d. Introduce asphalt art directly to off-road bike pathways and multi-purpose trails.	L	5-10	$$	Above	Above
3) Identify paved areas at Lakewood, Madison, and Kauffman Parks where asphalt art could enhance the park experience and promote visitor safety, including parking lots, walking paths, skateboarding facilities, and game courts.	**M**	**2-5**	**$-$$**	**City, Artists, FOMP**	**PAAB**
4) Introduce street murals on extension and dead-end streets, including the Detroit Avenue Extension and the Arthur Avenue Extension.	**L**	**5-10**	**$$**	**City, PAAB, Artists**	**LCOC, Comm Bus**
5) Consider using reflective and light color palettes to reduce heat absorption and the urban heat island effect.	**M**	**Ongoing**	**$-$$**	**City, Artists**	**ODOT, CCDPW, NACTO**
6) Consult the Impervious Surface Map in Chapter 2 of this Report to locate the most over-paved areas in Lakewood (includes Detroit Road, W. 117th Street, and Berea Road).	**L-M**	**Ongoing**	**$**	**City**	**CCPC**

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
C. SCULPTURES.					
1) Identify locations and artists to contribute to public art sculptures in Lakewood.	**M-H**	**0-2, Ongoing**	**$**	**City, PAAB**	**AFTA, AmAFTA, OAC, LCSD, POW**
a. Work with community institutions to identify potential interior and exteriors locations of sculptures.	M	2-5	$		
b. Consider ideal locations in parks and greenspace for sculptural public art including: entryways, street frontages, and spaces that need to be activated.	H	0-2, Ongoing	$		+FOMP, Metroparks
c. Identify key properties that have larger front-yard setbacks that could accommodate sculptural public art.	M-H	0-2	$	+City	+ Bus Comm, LCOC, CCF
d. Identify parcels with parking areas fronting main streets where the introduction of sculptural public art could assist with street beautification and distinguish and enhance the pedestrian realm.	H	0-2	$	+City	+ Bus Comm, LCOC
2) Introduce nature-inspired sculptures.	**M**	**Ongoing**	**$$**	**PAAB, Artists**	**Metroparks, CBG, KLG, LGC**
3) Introduce wind activated sculptures in key places, including	**L**	**5-10**	**$-$$**	**PAAB, Artists, City**	**NEORSD**
a. Public access points along the Lake Erie Shoreline.	L	5-10	$	Above	+ Prop Owners
b. Along the Norfolk-Southern Railroad line.	L	5-10	$$	Above	+ RR
4) Ensure that sculptures are accessible to people of all ages, abilities, and backgrounds (See Goal 3).	**H**	**0-2, Ongoing**	**$-$$**	**City, PAAB, Artists**	**CCDSAS, CSC, Cove, AFTA, AmFTA, OAC, NEA, PPS**
a. Physical access: Place ADA-accessible pathways to sculptures so people of all abilities can view and enjoy them.	H	Ongoing	$$	Above	Above +AARP, DA
b. Sensory access: Encourage sculptors to use durable, safe materials that nurture public interaction with the artwork.	H	Ongoing	$	Above	Above +ASGC, AO, CCBDD
c. Include signage that describes the sculpture and the artist. Include braille descriptions of the art, its meaning, and the artist.	H	Ongoing	$$	Above	Above
d. Use QR codes to link to the City's Public Art webpage to access descriptions and information about artists and the artwork.	H	Ongoing	$	Above	Above +LA, CathCOC
e. Ensure the art is properly illuminated.	M-H	Ongoing	$-$$	Above	Above +Illum Co
5) Collaborate with area arts organizations to commission established and experienced sculptors for new public art installations. See also Goal 4.	**H**	**Ongoing**	**$**	**PAAB, City**	**CAC, AFTA, CAN, OAC, AmFTA, Beck, SF**

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
6) Establish program years dedicated to funding the creation and installation of public art sculptures.	**H**	**0-2, Ongoing**	**$**	**PAAB**	**City, AFTA, artists**
a. Consider skipping program years in order to grow the budget.	H	Ongoing	no cost	Above	Above
b. Collaborate with community art and development organizations to contribute to funding and assist with grant applications.	H	Ongoing	$	Above + City	Above + LCOC, LA, CCDOD
c. Apply for grants using appropriated funds as match.	H	0-2, Ongoing	$	Above + City	NEA, PPS
D. ILLUMINATED OR PROJECTED ART.					
1) Identify and install illuminated art or projected art on areas that would benefit from enhanced safety or activation, such as alleyways, outdoor dining areas, parking garages, parking lots, park entrances. See also Goal 1.B.	**H**	**2-5**	**$**	**City, PAAB**	**LCOC, LA**
2) Identify and install illuminated art on infrastructure where installation would present physical or permission-based obstacles.	**M-H**	**5-10**	**$$-$$$**	**City, PAAB**	**BikeLak, CCDPW**
a. Multistory buildings such as the Lakewood Center North Building, The Westerly, The Castlewood, and other apartment and senior apartment buildings.	H	2-5	$$	Above	Above + Prop Owners, SCs
b. Government buildings	H	2-5	$	Above	Above + USPS, SSA
c. Highway and Railway infrastructure	L	5-10	$$$	Above	+ USDOT, ODOT, RR
3) Incorporate illuminated or projected public art at the City's gateways, particularly during the winter months.	**M-H**	**5-10**	**$$**	**City, PAAB**	**LA, Bus Comm, LCOC**
a. Ensure installations at gateway intersections also assist in safe pedestrian crossing and responsible motorist behavior. See also Goal 2.B.	H	Ongoing	$$	Above	Above
4) Identify buildings with large windows facing commercial corridors where illuminated or projected art could be installed indoors but visible from the outside, including Detroit Avenue CVS, Lakewood Library Main, First Federal of Lakewood, INA Building, Cleveland Clinic	**M**	**2-5**	**$**	**City, PAAB**	**CCPC, Prop Owners: CVS, LPL, First Federal, INA Bldg, CCF, LCOC**
5) Use illuminated art and projected art to establish public art on a temporary basis.	**M-H**	**0-2, Ongoing**	**$-$$**	**City, PAAB, Artists**	**Illum Co., LA, LCOC**
a. Expand the presence of illuminated/projected art beyond winter holiday celebrations to include year-round occurrences.	M-H	Ongoing	$$	Above	Above + Bus Comm
b. Work with GCRTA to adorn bus shelters with string lights.	L	5-10	$	Above + GCRTA	Above
c. Support seasonal decorating contests for business owners to be awarded during Light Up Lakewood.	L-M	Ongoing	$	Above + LA, LCOC	Above

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
6) Account for electrical access and work with the Illuminating Company when placing illuminated or projected public art and advocate for the use of solar energy in illuminated public art.	**H**	**Ongoing**	**$-$$**	**Illum Co, Artists**	**Bus Comm, CAC, CCDOD**
7) Ensure illuminated or projected art is dark-skies compliant and does not cause unwanted or dangerous encroachment into residential areas, businesses or roadways.	**H**	**Ongoing**	**$**	**City, PAAB, Artists**	**Bus Comm**
E. INTERACTIVE AND PARTICIPATORY ART.					
1) Identify spaces and engage national and international artists to create large-scale interactive installations. Potential places include City Parks, Pocket Parks, Main Library's front steps, City Hall front lawn, and Marc's Plaza	**M-H**	**5-10**	**$$$**	**City, PAAB, OAC, CAC**	**AOC, AFTA, AmFTA, CMA, NEA, LA, LCOC, Beck, Bus Comm**
a. Consider well known interactive public art installations such as BLINK (Cincinnati, Ohio), IMPULSE (Montreal, Canada), Sonic Bloom (London, England), Rainbow Machine (Auckland, New Zealand).	M-H	2-5	$$$	Above + Artists	Above
2) Create continuous interactive experience across multiple properties on Detroit or Madison Avenues, such as motion-operated and coordinated light displays, magnetic, or sound art.	**L-M**	**5-10**	**$$**	**PAAB, LCOC**	**City, LA, Bus Comm**
3) Collaborate with technical and computer departments from local colleges and universities to develop computer-based art installations.	**M**	**2-5**	**$-$$**	**PAAB, City**	**CSU, CWRU, Tri-C, BW, UA**
4) Encourage business owners, especially restaurant owners, to place interactive canvases, such as large chalkboards, doodle boards, or etch-a-sketches outside of their establishment and allow patrons, workers, and passers-by to create art.	**M**	**0-2**	**$**	**LCOC, Bus Comm**	**LA, PAAB**
a. Boards should include requests that no inappropriate language or images will be written or drawn.	H	Ongoing	$	Above	Above
b. Writing instruments should be tethered to the wall to prevent theft.	M	Ongoing	$	Above	Above
5) Ensure interactive art does not interfere with traffic safety, pedestrian or cyclist circulation, or direct light into residences.	**H**	**Ongoing**	**$**	**City, CCDPW**	**BikeLake, BikeCLE**

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
F. INFRASTRUCTURAL or FUNCTIONAL PUBLIC ART.					
1) Build off the success of utility box and bus shelter art by expanding public art onto other gray infrastructure.	**M**	**2-5**	**$-$$**	**PAAB**	**City, Artists**
a. Continue the use of vinyl coverings over metal infrastructure for easy application and removal on: EV charging stations, trash cans and dumpsters, electric and railway infrastructure, City-owned street furniture, City-owned vehicles.	M-H	2-5	$-$$	Above	Above + GCRTA, CCDPW
b. Ensure proper safety protocols by working with Lakewood Public Works, phone and internet providers, energy suppliers, and Norfolk Southern Railroad.	H	Ongoing	$	Above	Above + Illum Co, RR
2) Install public art as a means of Crime Prevention Through Environmental Design (CPTED).	**L-M**	**5-10**	**$-$$**	**City, PAAB**	**Artists**
3) Use public art to aid in traffic calming and increase pedestrian and cyclist safety. Prioritize traffic calming installation at highly trafficked intersections and roadways in Lakewood (see Goal 1.B.1 &2).	**L-M**	**5-10**	**$-$$$**	**City**	**PAAB, BikeLak, BikeCLE, CCDPW, ODOT, LCSD**
a. Use asphalt art to highlight areas within the right-of- way devoted to pedestrian and cyclist movement.	M	5-10	$$	Above + Artists	Above + LPL
b. Use themes and messages in wall murals and sculpture to remind motorists to slow down, be cautious, and be respectful of other roadway users.	L	2-5, Ongoing	$	Above + Artists	Above
4) Commission public art that also serves as a community gathering place.	**H**	**2-5, Ongoing**	**$$$**	**PAAB, City**	**LA, Cove, LPL,**
5) Explore ways to integrate public art and wayfinding.	**L-M**	**5-10**	**$$***	**PAAB, City, Artists**	**CCPC**
6) Install artwork that doubles as exercise and play areas for children and adults.	**H**	**5-10**	**$$$$**	**PAAB, City**	**LCERD, LCSD, LPL, Metroparks, CCF, UH, Metro, LA, LCOC, FOMP, H2O**
a. Interactive art, such as illuminated swings, seesaws.	H	5-10	$$$$	Above	Above
b. Explore ways sculptural art can double as exercise stations and murals can be incorporated into climbing walls.	H	5-10	$$$$	Above	Above

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
7) Install public art that improves air quality, especially along main travel corridors.	**H**	**Ongoing**	**$-$$**	**City, PAAB, Artists**	**SW, SF, CCBH, CCF, UH, Metro**
a. Install living art and green walls on buildings and structures.	L-M	5-10	$$	Above + LGC, KLB, Metroparks	Above +CBG
b. Encourage artists and muralists to use Airlite paint to absorb air pollution and purify the air.	H	Ongoing	$	Above + PAAB, City	Above
c. Investigate the use of Aerosol Removing Tapestry (ART) technology developed by University of British Columbia Okanagan in indoor spaces to remove airborne particles and bacteria.	L	Ongoing	$	Above + PAAB, City	Above + LPL, LCERD, LCSD, POW, Cove
d. Consider coordinated and continuous installation of pollinator gardens to create a visual and environmental statement. Clifton Boulevard and Lake Avenue for in-ground gardens; Window box and hanging gardens on Detroit and Madison Avenues.	L-M	Ongoing	$-$$	Above + Prop Owners, Bus Comm	Above + LCOC, CSWCD, KLB, LGC
8) Promote structural public art that provides shade, uses solar panels to generate power, and cools surface temperatures.	**H**	**0-2, Ongoing**	**$$-$$$**	**City, PAAB, Artists**	**Bus Comm, Prop Owners, LCOC**
9) Install artwork that protects water resources and filters stormwater pollutants.	**M-H**	**Ongoing**	**$-$$$**	**City, PAAB**	**NEORSD, CSWCD, Metroparks, KLB, LGC. FOMP**
a. Coordinate efforts to install storm drain art.	M-H	Ongoing	$	Above	Above + LCSD
b. Use bioswales as a form of functional landscape art to reduce stormwater runoff and filter pollutants.	M	5-10	$$	Above	Above
c. Encourage the creation of sculptures and artworks using salvaged materials collected from Lake Erie and the Rocky River to divert trash from landfills and to educate about pollution in the Great Lakes Ecosystem.	M	5-10	$$-$$$	Above	Above
G. PERFORMANCE & TEMPORARY PUBLIC ART.					
1) Coordinate concerts and small acted scenes that can occur throughout the summer and in conjunction with other events. Events include: Summer Solstice, Lakewood Arts Festival, Summer Meltdown, and Lakewood Community Festival	**M-H**	**Ongoing**	**$$-$$$$**	**PAAB, LA**	**Artists, LCSD, Beck, LMA, SOR, LA, COT, OAC, CAC**
a. Combine performance art with the creation of temporary visual art like sidewalk chalk art on closed streets, sidewalks, and painted window displays.	L-M	2-5	$	Above	Above

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
2) Develop smaller-scale performance areas throughout the City and in high-traffic areas, such as: Lakewood Public Library Main Branch entrance, City Hall, City Park at Marc's Plaza, City Parks	**L**	**5-10**	**$$**	**City, PAAB**	**Artists, LCSD, Beck, LMA, SOR, LA, COT, OAC, CAC, CIM**
a. In the weeks leading up to performances, encourage local performing arts organizations such as the schools, the Beck Center and the Cleveland Shakespeare Festival to mobilize artists to perform vignettes to spark community interest and attendance.	L	Ongoing	$$	Beck, LCSD, Shakespeare Festival	Above
3) Continue to support Lakewood Alive and expand the Lakewood Front Porch Concert Series.	**H**	**Ongoing**	**$$**	**LA**	**City, PAAB**
4) Encourage businesses to display temporary or seasonal art on storefronts and in windows. See also Goal 1.4.E.	**M**	**Ongoing**	**$**	**LCOC, Bus Comm**	**City, PAAB**
a. Create a policy that temporarily relaxes signage codes for stores with holiday displays.	H	0-2	$	City	ZC, Council
5) Investigate how digital and interactive public art can incorporate sound to become performance art.	**L**	**2-5**	**$**	**Artists, PAAB**	**City, CSU, CWRU, Tri-C, CIM, CIA, BW. LCS**
a. Explore interactivity using sound and music with public art installations.	M	2-5	$	Above	Above
b. Work with music and technology departments from local colleges and universities to understand and use these technologies.	M-H	2-5	$	Above	Above
6) Create more temporary art installations using flowers and other natural materials around town and at events.	**H**	**0-2, Ongoing**	**$**	**KLB, LGC**	**LA, LGC, CBG, CSWCD**
GOAL 2: CONTINUE TO PURSUE THE INSTALLATION OF PUBLIC ART IN STRATEGIC AREAS THROUGHOUT LAKEWOOD.					
A. COMMERCIAL CORRIDORS:					
1) Use the Public Art Opportunity Inventory to determine potential sites for new public art.	**H**	**Ongoing**	**$**	**City, PAAB**	**LCOC, Bus Comm**
2) Encourage a mixture of artistic forms, themes, subjects, and style. See also Goal 3.	**H**	**Ongoing**	**$-$$$$**	**PAAB, Artists**	**City**
3) Consider programs to offset public art costs, such as assistance with exterior cleaning, maintenance, or landscaping.	**L-M**	**5-10**	**$**	**City**	**PAAB, LCOC, Bus Comm**
4) Coordinate with the W. 117th Corridor Plan being completed by the cities of Lakewood and Cleveland and the Cuyahoga County Planning Commission.	**H**	**0-2, Ongoing**	**$***	**CCPC**	**City, Cleveland, GCRTA, ODOT**

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
B. GATEWAYS.					
1) Introduce monument signs at key gateways and incorporate unique artwork.	**M**	**0-2, Ongoing**	**$$$$**	**City, PAAB, Artists**	**LA, LCOC**
2) Continue to work with owners of Winterhurst Ice Arena to incorporate additional public work onto exterior walls.	**H**	**0-2, Ongoing**	**$**	**City, PAAB**	**Winterhurst**
3) Explore ways illuminated public art could accentuate gateways. See also Goal 1.D.3.	**M-H**	**5-10**	**$-$$**	**City, PAAB**	**LA, LCOC**
4) Incorporate public art that also functions as street furniture or provides spaces for gathering or respite.	**M-H**	**5-10, Ongoing**	**$$-$$$$**	**City, Bus Comm**	**LCOC**
5) Landscaped public art and architecture should be used to compliment signage.	**H**	**Ongoing**	**$***	**City, PAAB, Artists**	**LGC, KLB, CSWCD, LA, ABR, CBG**
a. Ensure landscape art uses a mix of deciduous and evergreen to maintain visual interest year-round.	H	Ongoing	$*	Above	Above
b. Use native and pollinating plants.	H	Ongoing	$*	Above	Above
C. PARKS AND GREENSPACES.					
1) Lakewood Park				**City, PAAB**	**LA, H2O, Bus Comm, LCERD, CPA**
a. Consider the placement of an interactive sculpture that would appeal to all ages and abilities, and that promotes Lakewood Park as a community and regional destination.	M	5-10	$$-$$$$	Above	Above
b. Encourage art that celebrates and provides education about Lake Erie, the Rocky River, and the Great Lakes.	M-H	5-10	$$-$$$$	Above	Above
c. Introduce pavement art on parking lots, at Lakewood Skatepark, on paved trails, and by the poolside and splash pad, ensuring that paint does not become slippery when wet, or that asphalt art does not distract drivers or obscure pedestrian routes.	M	5-10, Ongoing	$-$$	Above	Above
d. Explore opportunities to install additional wall murals on the skatehouse, the pool house, the Women's Pavilion, and picnic shelters.	M	Ongoing	$	Above	Above
2) Madison Park				**City, PAAB, FOMP**	**LA, H2O, Bus Comm, LCERD, CPA, SF**
a. Consider sculptural art at gateway entrances at Madison, Athens, and Halstead Avenues.	M-H	2-5	$-$$$	Above	Above
b. Install wall murals on the pool house and pavement murals on the basketball, futsal courts and the future pump track.	H	0-2	$-$$	Above	Above

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
c. Work with artists at the Screw Factory to help develop and guide the installation of artwork.	H	Ongoing	$	Above	Above
d. Artwork should honor the diversity of the Birdtown population while incorporating the manufacturing history of the site.	H	Ongoing	$	Above	Above
e. Expand artwork at Storybook Trail by incorporating artwork that compliments stories or provides lessons in art history.	L	Ongoing	$	LPL, Artists	City, PAAB
f. Introduce pavement art on the parking lot, on paved trails, and by the poolside and splash pad, ensuring that paint does not become slippery when wet, or that asphalt art does not distract drivers or obscure pedestrian routes.	M	5-10, Ongoing	$-$$	Above	Above
3) Kauffman Park				**City, PAAB**	**KPF, LA, H2O, Bus Comm, LCERD, CPA**
a. Expand artwork at Storybook Trail by incorporating artwork that compliments stories or provides lessons in art history.	L	Ongoing	$	LPL, Artists	Above + City, PAAB
b. Ensure art does not interfere with the sledding hill.	H	Ongoing	$	Above	Above
c. Include sculptural and interactive art that can be touched, climbed on, or serves as a play structure or workout station.	L-M	5-10	$$-$$$$	Above	Above
d. Approach the owners of the Drug Mart Plaza about introducing pavement art in the parking lot. Pavement murals should provide a visual and emotional connection between the businesses and Kauffman Park. Pavement art should help clarify and reinforce intended traffic flows.	H	0-2	$$	Above+ Drug Mart Plaza Prop Owners	Above + LCOC, Bus Comm
e. Incorporate the presence of the Kauffman Park Community Garden.	H	Ongoing	$	Above	Above + LEAF
4) Neighborhood Parks (Webb, Edwards, Wagar, Merl, and Cove) and pocket parks (Park Row, Niagara, Celeste, Sloane, City Center, Isaac Warren, Clifton Prado).				**PAAB, City, Artists**	**Residents, Comm Bus, LA, H2O, LCOC**
a. Advocate for the installation of interactive and educational art that is designed for younger children.	H	Ongoing	$$	Above + LCERD	Above
b. Investigate the use of environmental art and living walls to increase the ecological productivity of the park while buffering residential and commercial uses.	M	Ongoing	$$	Above	Above + LEAF, Metroparks, KLB, LGC

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
5) Rocky River Reservation & Lakewood Dog Park				**Metroparks, City, PAAB, Artists**	
a. Work with the Cleveland Metroparks to install artwork near the entrance of the Lakewood Dog Park to enhance and compliment the aesthetics of the Reservation and the Dog Park.	L-M	2-5	$-$$$	Above	Bus Comm (ex: Lakewood Dog Park, Pets General Store, VCA Animal Hospital, Inn the Doghouse)
b. Encourage the use of infrastructural environmental art that provides ecological services, especially the capture of stormwater runoff before it reaches the Rocky River.	L	5-10	$-$$$$	Above	ADF
c. Install art that provides wayfinding to Lakewood and other areas in the Rocky River Reservation.	L-M	5-10	$$-$$$	Above	ABR
d. Explore potential sculptural or interactive art at the Stinchcomb Memorial.	L	5-10	$-$$$$	Above	Cleveland
D. COMMUNITY INSTITUTIONS.					
1) Continue collaborations between student artists and community institutions.	**H**	**Ongoing**	**$-$$**	**PAAB, City**	**LCSD, SEH, LCA, PPA, USPS, SSA, LCERD, LPL, POW, SF, CCF**
2) Establish a summer arts program in collaboration with the Lakewood Recreation Department that focuses on creating a public art installation for a designated community institution each summer.	**M**	**2-5**	**$-$$**	**LCSD, LCERD**	**PAAB, USPS, SSA, LPL, POW, SF, CCF**
3) Work with community institutions to explore how public art could be introduced to the interior or exterior of these spaces.	**M**	**Ongoing**	**$-$$**	**PAAB, City**	**USPS, SSA, LPL, POW, SF, CCF**
a. Connect artists whose artwork would complement the building's aesthetics as well as the services it provides to the community.	H	Ongoing	$	Above	Above
b. Determine how the institution can financially contribute to artist compensation.	H	Ongoing	$	Above	Above
4) Encourage and support ribbon cutting events that celebrate the installation of community institution art pieces, that function as fundraisers, and advertise the work of the PAAB.	**M**	**Ongoing**	**$**	**PAAB, City**	**USPS, SSA, LPL, POW, SF, CCF**
5) Collaborate with community institutions to establish an artist in residency program in which an artist would work for the City for a 2-4 year period to create public art.	**L-M**	**5-10**	**$-$$**	**PAAB, City**	**USPS, SSA, LPL, POW, SF, CCF**

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
E. RESIDENTIAL INTERFACE.					
1) Identify blank facades at the rear of commercial buildings that face residential streets.	**H**	**2-5**	**$-$$**	**PAAB, Artists, Prop Owners**	**LCOC, City, Bus Comm**
a. Connect business and property owners, residents, and artists to establish mutually agreed upon artistic styles and themes.	H	Ongoing	$	Above	Above
b. Investigate the use of environmental art, such as living walls to block unsightly views of dumpsters and parking lots and help clean the air.	M-H	2-5	$-$$	Above	Above + Metroparks, CSWCD
2) Work with apartment building owners discussed in Goal 1.A.	**M**	**0-2, Ongoing**	**$**	**PAAB, City**	**Prop Owners**
c. Support seasonal light or decoration displays and contests on residential streets.	L-M	Ongoing	$	Above	Above
d. Work with Lakewood Alive and other community organizations to host a residential art-walk like the Lakewood Garden Walk.	H	0-2	$	Above	Above
GOAL 3: ENSURE PUBLIC ART IN LAKEWOOD EMBRACES ALL ASPECTS OF EQUITY.					
A. ENGAGE ARTISTS FROM DIVERSE BACKGROUNDS AND ENSURE RACIAL, CULTURAL, AND GENDER EQUITY.					
1) Engage visual and performance artists in Greater Cleveland's historically marginalized and minority populations.	**H**	**Ongoing**	**$-$$**	**PAAB, City**	**AFTA, CMA, AACC - CSU, ULGC, DCNEO, Theaters (Karamu, Foluke; Djapo, Mims)**
2) Engage visual and performing artists from newly immigrated groups to the area.	**H**	**Ongoing**	**$**	**PAAB, City, LA**	**LA, Re:Source Cleveland, RSC, CathCOC, CCHHS**
3) Provide gender equity among public artists working in Lakewood.	**H**	**Ongoing**	**$**	**PAAB, City**	**WCCMA, WAC, CLEWAC, AFTA, OWA, CWO**
4) Ensure the LGBTQ+ community is represented in artwork and among artists.	**H**	**Ongoing**	**$**	**PAAB, City**	**LGBTCC, The Edge An Artisan Fair, The Cleveland Pride Band**
B. ENSURE PUBLIC ART EXHIBITS A VARIETY OF FORMS, STYLES, AND THEMES.					
1) Support a diversity of subjects and themes such that public art can be universally appreciated while also unexpected and thought-provoking.	**H**	**Ongoing**	**$**	**PAAB, Artists**	**City, LA, LCOC, Bus Comm, Prop Owners**
a. Guarantee that nature remains a common subject matter and theme throughout Lakewood, even while styles diversify.	L	Ongoing	$	Above	Above

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
2) Encourage artists to utilize styles or seek inspiration from artistic movements that are less prevalent in Lakewood and Include desired styles as preferences in future art application RFPs.	**L**	**Ongoing**	**$**	**PAAB, Artists**	**City, LA, LCOC, Bus Comm, Prop Owners**
3) Commission a variety of public art forms or types. See Goal 1.	**H**	**Ongoing**	**$**	**PAAB, Artists**	**City, LA, LCOC, Bus Comm, Prop Owners**
C. ENSURE ART IS EQUITABLY AND ACCESSIBLY PLACED THROUGHOUT LAKEWOOD.					
1) Consult the Existing Public Art Walkshed and the Public Art Opportunity Inventory Maps to understand where there is less public art and prioritize opportunities in those areas.	**H**	**Ongoing**	**$**	**PAAB, City, Artists**	**Prop Owners, AFTA, CCHHS, DCNEO, ULGC, LA, LCOC**
a. Consider Maps 1-6 (pages 19-25) to determine where the introduction of public art will increase access, especially among historically marginalized groups.	H	Ongoing	$	Above	Above
2) Place public art from diverse artists throughout Lakewood, especially in areas of greatest diversity, including the southeastern and eastern portions of the City of Lakewood.	**H**	**Ongoing**	**$**	**City, PAAB, Artists**	**Prop Owners, AFTA, CCHHS, DCNEO, ULGC, LA, LCOC, Bus Comm**
3) Dismantle obstacles presented by language barriers.	**H**	**Ongoing**	**$**	**City, PAAB, Artists**	**Prop Owners, AFTA, CCHHS, DCNEO, ULGC, LA, LCOC**
a. Include QR codes on/by all artwork so viewers can learn about the art and the artist in their own language. Prioritize use of QR codes in the eastern and southeastern portion of Lakewood, where non-English speaking households are highest.	H	Ongoing	$	Above	Above
b. Discourage artists from using English-only text within their artwork when working in these areas.	M	Ongoing	$	Above	Above
4) Ensure public art can be accessed by people of all ages and abilities.	**H**	**Ongoing**	**$-$$$**	**City, PAAB**	**Artists, Cove, LAC, DA, CCDSAS, CCHHS, LCSD, LCERD, SCs**
a. Install ADA compliant walkways around public art installations.	M-H	5-10	$-$$$	Above	Above
b. Place public artwork close to schools, senior centers, community centers and institutions and engage target populations.	M-H	Ongoing	$	Above	Above
c. Work with organizations dedicated to serving differently-abled populations to engage artists and when selecting and placing art.	M-H	Ongoing	$	Above	Above + Gigi's, CSC, St Andre
d. Address obstacles presented by visual impairment through the use of color blind palettes; signage to describe the artwork and the artist using braille and text-to-speech options, and proper illumination.	M-H	Ongoing	$	Above	Above + CSC

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
D. SEEK REPRESENTATION OF ARTISTS AMONG ALL AGES .					
1) Collaborate with area schools, colleges, and universities to engage young and upcoming artists.	**H**	**Ongoing**	**$-$$**	**City, PAAB**	**LCSD, SEH, LCA, PPA, CIA, Tri-C, CSU, BW, CWRU, BW, UA, LCC**
2) Work with organizations that engage senior citizens.	**H**	**Ongoing**	**$**	**City, PAAB**	**Artists, Cove, LAC, DA, CCDSAS, CCHHS, LCSD,SEH, LCA, PPA, LCERD, SCs**
3) Consider alternative solutions when on-site installation may be challenging for older individuals.	**H**	**Ongoing**	**$-$$**	**City, PAAB**	**Prop Owners**
a. Seek to engage students and volunteers to help with installation.	H	Ongoing	$	Above	Above + LCSD, SEH, LCA, PPA, H2O
b. Consider printing the artwork on a medium that can be applied to or installed. Mediums could be wood or metal panels to be mounted on buildings, or vinyl to be applied to infrastructure.	H	Ongoing	$-$$	Above	
GOAL 4: CREATE SUSTAINING PROCESSES FOR THE PUBLIC ART ADVISORY BOARD, INCLUDING PLANNING, FUNDING STRATEGIES, AND PUBLIC RELATIONS PROCEDURES.					
A. FUNDING STRATEGIES.					
1) Establish a "One Percent for Art" program requiring all new Lakewood developments exceeding $1,000,000 to contribute 1% of total construction costs to a public art fund.	**H**	**0-2**	**$**	**City**	**PAAB**
a. Guarantee that public art projects will be planned each year, as long as CIPs are underway and municipal construction continues.	H	Ongoing	$	Above	Above
2) Work with local and corporate businesses to help fund or commission public art. Corporate business operating in Lakewood.	**M**	**Ongoing**	**$**	**City, PAAB**	**Starbucks, UPS, Marc's, McDonald's, Taco Bell, Kentucky Fried Chicken, Aldi, AutoZone, Giant Eagle**
a. Highlight the many benefits of public art for business and agencies.	M	Ongoing	$	Above	Above
b. Petition corporations and large businesses' philanthropic funds. Most of these organizations give back to the communities that they are a part of.	M-H	Ongoing	$	Above	Above
c. Require public art installation along with landscaping in codified ordinances.	L-M	5-10	$	Above + ZC, PC, Council	Above + PAAB, ABR, CSWCD, KLB, LGC

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
d. Incentivize the inclusion of public art by relaxing other requirements in development, such as reducing first floor window requirements.	M	2-5	$	Above + ZC, Council	Above
3) Explore "non-percent for art" sources, including the dedication of portions from other revenues or taxes generated within the city, such as hotel/motel tax or devoting a portion of revenue generated from parking meters and parking tickets to public art.	**L-M**	**Ongoing**	**$**	**City, PAAB**	**Council, LA, LCOC**
4) Work with community institutions such as the Cleveland Clinic, the Beck Center, and USPS to help fund public art.	**M**	**Ongoing**	**$**	**City, PAAB**	**CCF, Beck, USPS**
5) Increase the annual allocation for Public Art from the Capital Improvement Budget.	**H**	**0-2**	**$$**	**City, PAAB**	**Council**
6) Aggregate funding over multiple program years to enable the PAAB to fund more costly installations such as sculptures and interactive art.	**H**	**0-2, Ongoing**	**$**	**City, PAAB**	**Council**
a. Determine which program years to withhold based on the adopted 5-year public art implementation plan recommended below.	H	0-2, Ongoing	$	Above	Above
b. Use the withheld budget as local match when applying for competitive grants.	H	Ongoing	$	Above	Above
7) Allocate a percentage of the annual public art budget to maintenance of existing public art, as recommended in Goal 4.D.	**H**	**0-2, Ongoing**	**$-$$**	**City, PAAB**	**Council**
B. PLANNING AND PROCESS.					
1) Develop a 5-year strategic plan to ensure the public art budget supports diverse and innovative art throughout Lakewood.	**H**	**2-5**	**$-$$**	**PAAB**	**City**
2) Develop different applications based on the type of art that the City would like to commission that program year, whether that be mural(s), sculpture, interactive, or performance art.	**H**	**0-2**	**$**	**PAAB**	**City**
3) Advocate for public art and the inclusion of public art and artists in the design and development of public spaces and facilities.	**H**	**Ongoing**	**$*-$$$**	**PAAB, City**	**ZC, PC, City**
4) Establish scoring procedures for the PAAB for evaluation of applications.	**H**	**0-2**	**$**	**PAAB**	**City**
5) Develop design guidelines for artists that include: façade size, fenestration, material, and interaction with the street; use of the building and surrounding uses; and themes and subjects that are prohibited.	**H**	**0-2**	**$**	**PAAB**	**City, ABR, PC**
6) Generate biennial reports that document the condition of all City monuments and public artwork and makes recommendations for their care and maintenance	**H**	**0-2**	**$**	**PAAB**	**City**

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
7) Develop a guidebook for property and business owners who are interested in hosting public art.	**H**	**0-2**	**$**	**PAAB**	**City, LCOC, LA, Bus Comm, Prop Owners**
a. Outline owner responsibilities, expectations, and steps to get involved.	H	0-2	$	Above	Above
b. Detail items that the property owner would have little to no control, such as artist selection, the style, or aesthetics of the artwork.	H	0-2	$	Above	Above
8) Consider incentivizing property owners to gain participation such as local income tax deductions, reduction in water utility bills, aid in exterior property cleaning, maintenance, or landscaping installation (see also Goal 2.A.3).	**L-M**	**5-10**	**$**	**City**	**PAAB, LCOC, LA, Bus Comm, Prop Owners**
C. ENGAGEMENT AND OUTREACH.					
1) Continue to establish and maintain connections within the art world to reach new artists, audiences, funding sources, and opportunities.	**H**	**Ongoing**	**$**	**PAAB**	**Artists, AFTA, SF, CAN, CAC, OAC, NEO , Beck**
2) Work with regional and local organizations to highlight and celebrate public art in Lakewood.	**H**	**Ongoing**	**$**	**PAAB, City**	**Artists, AFTA, SF, CAN, CAC, OAC, NEO, LA, LCOC, Beck**
a. Work with community organizations to establish an artwalk or bicycle tour to celebrate public art. In years past, businesses in the Madison Avenue Art.	H	2-5	$	Above	Above + BikeLak
b. Host ribbon-cutting events and programs to celebrate the installation of new public art.	L	2-5	$	Above	Above
c. Create an interactive walking map of public art.	L	5-10	$	Above	Above
d. Invite submissions from Lakewood's organizations, businesses, and residents to be included in the City's public art inventory.	M	0-2	$	Above	Above
3) Increase outreach to residents to raise awareness of the PAAB's work, its mission, and encourage community engagement in public art decisions.	**H**	**Ongoing**	**$**	**PAAB, City**	**LA**
a. Provide an opportunity for residents and business owners closest to potential public art sites to weigh in on the form and themes they would like.	M-H	Ongoing	$	Above	Above
b. Work with area high school teachers to make attendance at PAAB meetings a part of quarterly course requirements.	H	0-2		Above	Above + LCSD, SEH
4) Consider establishing a mentorship program to pair new and up-and-coming artists with more experienced artists (ex: Columbus).	**H**	**Ongoing**	**$**	**PAAB, City**	**Artists, AFTA, OAC, CAC, CAN**

RECOMMENDATION	PRIORITY	TIME FRAME	EST. COST	LEAD AGENCY	POTENTIAL PARTNERS/ RESOURCES
D. INSTALLATION AND MAINTENANCE.					
1) Create a volunteer-based public art maintenance program.	**H**	**2-5**	**$-$$**	**PAAB, City**	**PAAB, LA, H2O, LCG, KLB**
2) When allocating funding for individual installations, set aside a percentage for maintenance. Funding can be reserved for the specific installation or contribution to a general maintenance fund.	**M**	**Ongoing**	**$-$$**	**PAAB, City**	**LCOC, Bus Comm, Prop Owners**
3) Develop shared maintenance agreements with property owners.	**H**	**0-2**	**$**	**PAAB, City**	**Prop Owners, Bus Comm, LCOC**
4) Ensure public art pieces are well-maintained and properly deaccessioned when appropriate.	**H**	**Ongoing**	**$-$$**	**PAAB**	**City, Artists, AFTA, OAC, CMA, , H2O**
a. Determine the best maintenance procedures for artwork in all forms including proper cleaning and touch-up procedures;	H	0-2	$	Above	Above
b. Consider adopting a deaccession policy for the PAAB that includes Visual Artists Rights Act (VARA) standards.	H	0-2	$	Above	Above
c. For removable public art, determine procedures to follow once the mural is removed.	H	0-2	$	Above	Above
5) Require artists to create a maintenance plan for each piece of public art.	**H**	**Ongoing**	**$**	**PAAB, City**	**AFTA, Artists, Bus Comm**


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