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# FROM SPACES TO PLACES

This Paper completes the Executive Programme Corporate Social Responsibility (CSR).

An offering from the Erasmus Economics & Business Executive Education Platform.

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## Introduction

Q-Park is an international owner and operator of parking facilities (PFs). Founded more than 25 years ago, Q-Park operates over 750 off-street PFs in seven western European countries. In cities where Q-Park operates five or more car parks, it becomes a highly efficient parking operator and strategic mobility partner. Here, Q-Park engages in meaningful dialogue with other parking and mobility partners, with city officials and the communities impacted.

Q-Park has established its Corporate Social Responsibility (CSR) Strategic Framework for the coming years, based on a double materiality analysis which is the cornerstone of the CSRD<sup>1</sup>. The CSR Strategic Framework includes Q-Park's purpose, vision, focus areas, qualitative ambitions and listed material topics.

**Q-Park's Purpose** – To enhance urban liveability and connect communities by providing sustainable mobility solutions and seamless parking services.

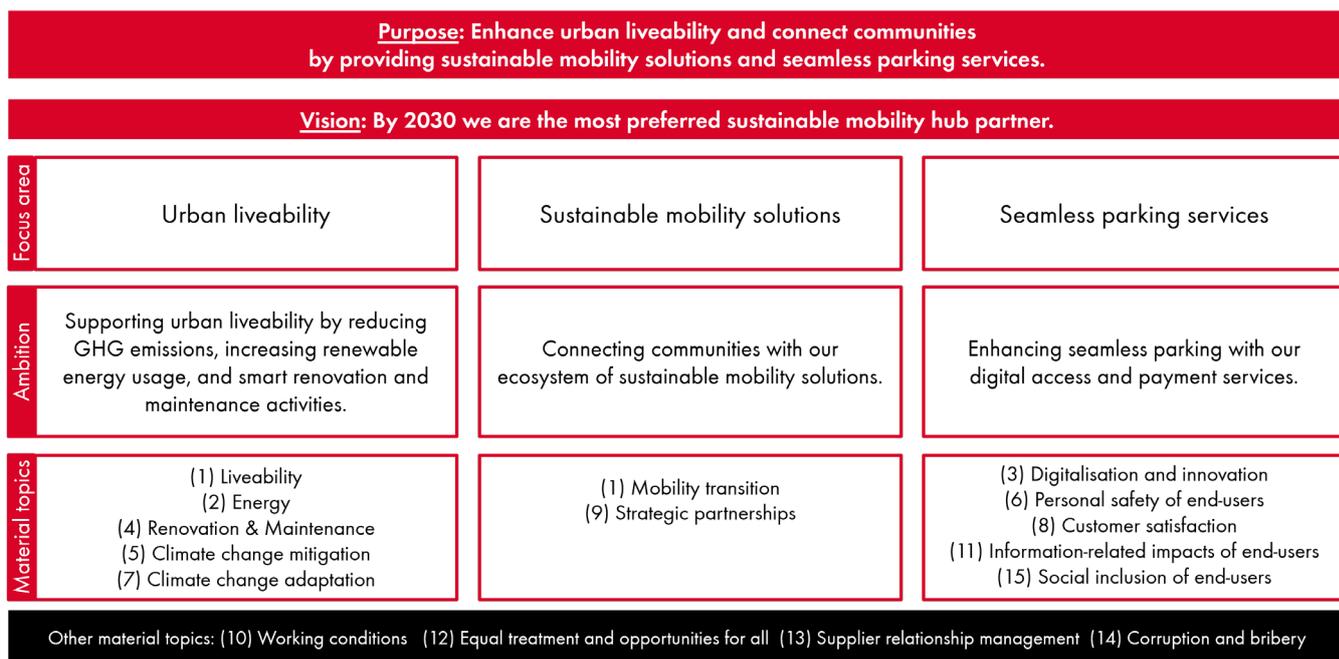


Figure 1 Q-Park's CSR Strategic Framework

For each focus area Q-Park is in the process of establishing roadmaps with initiatives, actions and KPIs to manage performance over time and deliver on its ambitions. Including CSRD compliance over the Annual Report 2025.

To strengthen its efforts, part of the CSR Strategic Framework is to align reporting with strategy and develop a storyline towards Q-Park's stakeholders. These medium to long-term communication efforts need to align with the Sustainable Mobility Partnership Programme and Energy Portfolio Management – enabling Q-Park to claim its seat at the table<sup>2</sup> and ensuring its licence to operate for at least another 25 years.

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## Challenge, Rational & Research question

### Challenge

Currently, many municipalities struggle with establishing and/or executing their Sustainable Urban Mobility Plans ([SUMPs](#)). They may lack the knowledge, insight, experience, time and/or financial means to facilitate the mobility transition<sup>1</sup> which supports urban liveability for residents, visitors, commuters, retail, leisure venues and businesses.

Q-Park has positioned itself as a parking operator over the last 25 years and is seen by local officials as such, an operator – not a partner. This means that Q-Park is rarely consulted and often only asked to participate after many key decisions have already been made, diminishing the chance to create system value and optimise urban infrastructure needs.

With the growing sustainability mindset of many parties and the understanding that partnerships are key, Q-Park wishes to seize the opportunity and establish itself as a Sustainable Mobility Partner to municipalities, and to mobility and urban logistics services providers. This is challenging as the car-free movement<sup>2</sup> is gaining momentum and many local authorities have responded with policies and regulations aimed at reversing auto dependency, reducing space allocated to private cars, increasing walkability, supporting cycling and encouraging public transport use.

Besides offering the obvious, such as off-street parking, which allows cities to have more space for people, Q-Park also installs EV charging points, constructs bicycle parking solutions, and facilitates other services which need space. Q-Park has this space at great urban locations and also seeks to reduce its carbon footprint by procurement and/or production of renewable energy, electrifying its fleet, encouraging low emission business travel, reducing search traffic of customers by means of pre-booking, and nudging use of parking capacity near less congested areas. In addition, Q-Park has knowledge and expertise, and brings private capital into the mix allowing cities to use public funds for the public, not car owners.

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<sup>1</sup> The mobility transition is a set of social, technological and political processes of converting traffic (including freight transport) and mobility to sustainable transport using renewable energy resources, and an integration of several different modes of private transport and local public transport. It also includes social change, a redistribution of public spaces, and different ways of financing and spending money in urban planning (Adey et al, 2019).

<sup>2</sup> Car-free movement is a broad, informal, emergent network of individuals and organisations, including social activists, urban planners, transportation engineers, environmentalists and others, brought together by a shared belief that large and/or high-speed motorised vehicles (cars, trucks, tractor units, motorcycles, etc.) are too dominant in most modern cities. The goal of the movement is to create places where motorised vehicle use is greatly reduced or eliminated, by converting road and parking space to other public uses and rebuilding compact urban environments where most destinations are within easy reach by other means, including walking, cycling, public transport and mobility as a service (extract from Wikipedia).

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But all this is ... obvious. Q-Park already has many medium to long-term strategies in place which will strengthen its plan to seize parking market opportunities, claim its seat at the table and ensure its licence to operate for the next 25 years.

What Q-Park does not have is a Corporate Citizenship Profile, nor does it have a Corporate Community Investment (CCI) Policy. With such a profile and policy, Q-Park would be better equipped to respond to the increasing social responsibility questions and questionnaires from investors, public landlords, local officials, rating agencies and colleagues related to Q-Park's position on citizenship, philanthropy, social investment, and community engagement.

Q-Park is missing out by not providing societal value in tenders, engaging employees and connecting with local officials to establish positive business impact. Q-Park is limiting its opportunities to interact yet is creating shared<sup>3</sup> and system<sup>4</sup> value with stakeholders on urban mobility, urban liveability and infrastructural needs on a local scale.

## Rational

Q-Park has assets in many urban areas and a lot of space, above and below ground. With its parking facilities (PFs) Q-Park has an impact on communities within a radius of approximately 500 m, whether they park at Q-Park or not. This impact circle is based on the maximum distance most long-stay<sup>iv</sup> parking customers are willing to walk to and from their final destination. In fact, this is one of the most influential characteristics regarding the attractiveness of a PF or destination (Waerden et al, 2015).

Communities impact parking services as well: prior to a build, potentially during major renovations and sometimes during operations. Residents may find season tickets too expensive; businesses may find parking tariffs for their guests too high. Communities are also vocal about having parking available nearby, as the car is still a dominant means of transport for people as they wish to connect socially, go to school or work, or go shopping for groceries or clothes.

But overall, many people do not consider cars on the streets very attractive. Neither is it safe, and furthermore, private cars take up a lot of space which could be better used for people: recreating, connecting, walking or cycling.

Q-Park has space. In over 300 cities and in more than 50 of them Q-Park even has five or more<sup>v</sup> PFs. Q-Park has walls, ceilings and floors, facades, access and exit points, car and pedestrian lanes. Q-Park has capacity – maybe not

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<sup>3</sup>: Harvard Business Review (2006) Creating shared value – The link between competitive advantage and corporate social responsibility. Porter & Cramer (2011) Creating shared value – The policies and practices that enhance the competitiveness of a company while simultaneously advancing social and economic conditions in the communities in which it operates. Menghwar et al (2021) Creating shared value – A strategic process through which corporations can turn social problems into business opportunities.

<sup>4</sup> Future Fit Foundation, 2017: Creating system value: pursuing activities which help create better societies and a more sustainable environment. As an organisation affects both of them – for better or for worse.

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every day or every hour, but it knows the occupancy trend of each PF. Q-Park can forecast PF performances and make informed decisions as to how and when they can facilitate activities other than parking cars in their assets.

Q-Park has space for imagination. It can open the doors and facilitate people's need to imagine or be inspired.

1. Q-Park offers space, time, accessibility and proximity for people to park their car near their destination.
2. Artists need space, time, access to opportunities and proximity to people to develop and exhibit.
3. Communities connect in public space, using time, access and proximity to each other to socialise.

I intend to investigate the value of community engagement through public art in or on Q-Park's PFs. Focussing on the need to include social aspects in its business efforts and on communities' needs to connect and prosper in a liveable environment. The interdependencies between enabling the business to thrive and communities to prosper are complex and systemic as the interrelated parts operate in pursuit of a flourishing future (Future Fit Business Benchmark, 2021).

There are two contexts to consider here, societal and economical. Societal: the communities Q-Park connects and operates in; Economical: mobility partnerships, interactions with local officials, the business model and financial stakeholders.

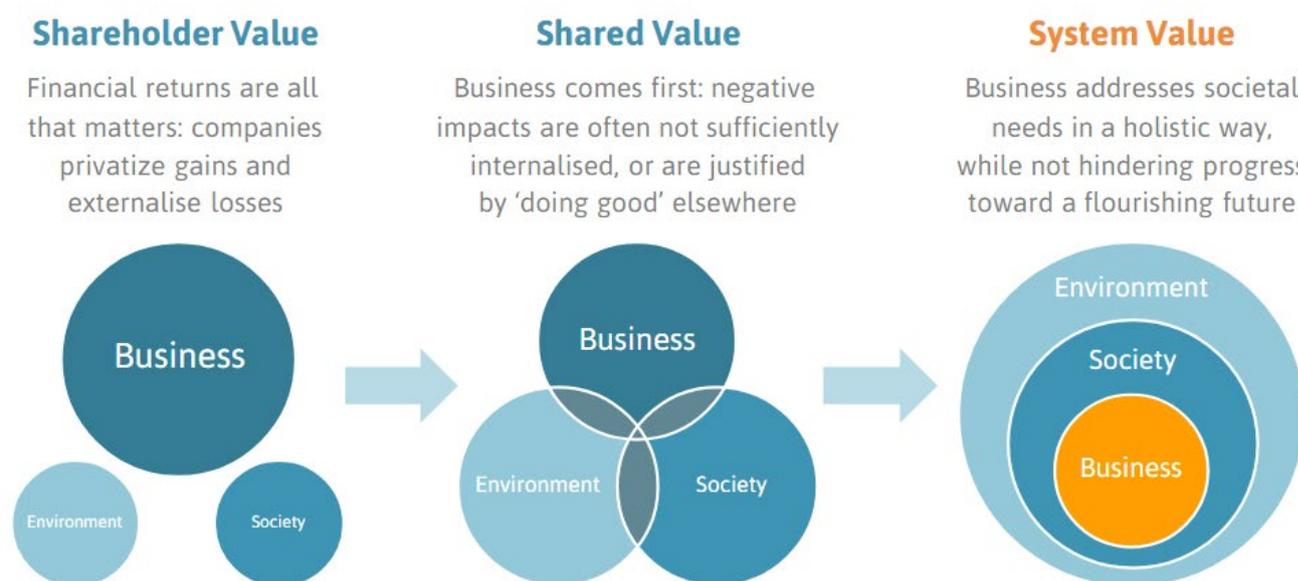


Figure 2 Future Fit Foundation – Rethinking value creation through a systems lens

## Research question

What impact, both social and economic, does publicly accessible art in (semi-)public assets such as Q-Park parking facilities have on communities and Q-Park's business model?

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## Research method

The research objective is twofold: (1) to understand the social and economic impact of investing and/or facilitating art in semi-public assets such as Q-Park parking facilities, on both communities in which the company operates as well as its business model; (2) to justify the integral place of public art in Q-Park's sustainable and economic long-term plans.

Application-oriented research was conducted, using the findings and this paper as a starting point to develop and validate a Corporate Community Investment (CCI) Policy and a Corporate Citizenship (CC) Story for Q-Park. With a focus on publicly accessible art in (semi-)public assets as this may be the most effective way to address Q-Park's social responsibility challenges, provide social and economic value, and connect with communities locally.

Besides nine qualitative interviews, desk research was conducted using University Libraries and Google. Best practices from cities, businesses and cultural organisations were reviewed and relevant Q-Park projects were analysed. All information gathered was funnelled systematically to focus on the most relevant findings for each challenge at hand. In the short-term, the CSR EUR Paper; in the medium-term, the CCI Policy and CC Story.

## Qualitative interviews

After a thorough stakeholder mapping, finding people per stakeholder group who are interesting and/or authorities in their field and ensuring that potential candidates would complement each other, 12 people were selected. I was able to conduct an interview with 9 people, either face to face or using Teams. From the stakeholder groups, only the 'Companies with CCI Policies' is missing. This is a conscious choice due to time constraints, availability of interesting parties and relevancy for this paper.

The interviewees were approached by e-mail first. Followed by a phone call giving more detail if they expressed interest, and a 'Preparation Paper' was sent prior to the interview upon request. This paper contained the research question, the rational and the open-ended interview questions. Of course, with the note that the interview would be semi-structured. Some interviewees provided a half hour of their time, others an hour or more. I am grateful for their time, valuable insights and interesting interactions. It provided energy to pursue this 'impact of art in assets quest' in detail.

Only after having a basic understanding of 'the impact of publicly accessible art in (semi-)public assets' by means of quick scan desk research, was I able to start with the semi-structured and open-ended interview questions. At first, I created a variety of exploratory and experiential questions. Adding process-oriented, comparative and theoretical questions second. At more or less the same time, the questions were listed per stakeholder group, thinking that that would be the most effective way to conduct the interviews. But after a few iterations I found that a lot of the questions were more or less the same – allowing me to create just one list for all with a few specific add-on questions.

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## Desk research

The desk research started with Google and a first round of queries and search terms. Getting a feel for what is available and relevant, allowing myself to go down the rabbit hole for a while. After this trial period, I learned to ask the right queries, use the right search terms and limit the timeframe of publications to 2015<sup>5</sup> or later (to be topical and contemporary). With these insights, University Libraries were added to the desk research. Allowing for a proper mix of insights from communities, organisations and academically validated papers, articles and reports.

All findings were categorised by (1) Corporate Community Investment insights, (2) publicly accessible art findings, and (3) city/community perspectives. After a quick scan of the content of each report/paper/article, it was categorised: 5 (highly relevant), 4 (relevant), 3 (interesting) or a 2 (not now). For this paper specifically, only category 5 was used. Categories 4 and 3 may come in handy when developing and validating the Policy & Story.

## Q-Park Art, Culture & Heritage

It was great to discover that in fact, Q-Park has many examples of publicly accessible art in its asset portfolio. In some cases, it was obvious as Q-Park Showcases were made including these art elements. In others, it was a surprising find as they were not really registered as an art, culture nor heritage concept, but provided by colleagues who I engaged with during my research for this paper.

When seeing the Q-Park Art Value portfolio, colleagues were inspired and provided their thoughts and experiences. From them I learned that it is safe to say that up to now, Q-Park Art, Culture & Heritage elements just ‘happen’ rather than being established by a conscious process or decision made by Q-Park, based on a policy or programme.

- I Local authorities, landlords, architects and/or project developers are often the initiator for adding some art or heritage element in a parking facility during a build or large renovation project. Q-Park would add the costs in the capital expenditure bucket, making it financially feasible to proceed with the ideas.
- I In other cases, communities or local organisations would ask if Q-Park would facilitate a cultural event in one of the car parks which Q-Park would acknowledge if the effort, cost and impact on Q-Park were low.

The exception is Q-Park France where art, culture or heritage elements are often part of a public concession contract.

These interactions and discoveries ensured the inclusion of art, cultural events and heritage elements in this paper, casting a wider net towards the ‘Connecting Communities’ perspective with Art, Culture & Heritage.

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<sup>5</sup> There are two exceptions to this timeframe. (1) The IFC Strategic Community Investment Quick Guide from 2010, as it provides great and concise insights on community investments specifically. And (2) Landry et al, 1993, as they describe social impacts of the arts uniquely as ‘essentially about the transformative power of the arts in terms of personal and social development’.

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## Literature and research

### Over the centuries

Since the beginning of time, public art has been the expression of the dominant power with specific functions: decorative, celebrative, narrative/educational and functional (bridges, fountains, and the like). An oligarchic patronage of creativity has let artists shape cities and their environment. This resulted not only in significant changes to urban landscapes, but also in quality of urban life and urban atmosphere.

From the end of the 19<sup>th</sup> century, cities have been transformed by railways, roads and automobiles to let people spread and circulate all over a territory, superimposing a traffic infrastructure over a socio-spatial one, regardless of what they spread across or at what cost. This kind of approach has determined the fragmentation of public space, seriously affecting pedestrian mobility, accessibility and interfering with the many social, cultural and recreational activities of everyday life.

Public art as a term and concept did not start until the 20<sup>th</sup> century.

- I During the first half of the 20<sup>th</sup> century, transport technology and urban planning formed more empty spaces in cities, for example around road infrastructure. This, together with the new trend of beautifying the city to represent its success and modernity, caused a shift in the expression of public art: from colonial to more civic.
- I During the 1990s the idea that public art had to be site-specific gained popularity. The art has a connection to the site and the goal is that the public artwork and its location are perceived as harmonious.
- I At the start of the 21<sup>st</sup> century, competition between cities to be the most attractive caused public art to become focal points in open spaces and reach maximum visibility. The ideal of uplifting and beautifying the city was overtaken by economic thinking. Public art became a tool of place branding and economic revitalisation.
- I These days, cities are constantly engaged in the trend and event economy. Artists can contribute to an instagrammable city. Public art also needs to interpret the balance between urban areas and visitors' search for local identity. It needs to strengthen a community's sense of belonging, contribute to increasing quality of urban life, facilitate social inclusion and encourage attracting new residents (selectively). Art acts as powerful leverage for urban development in a systematic and possibly sustainable way.

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## Public space

Public space<sup>6</sup> in cities is increasingly recognised as a fundamental pillar of sustainable urban development that indicates its importance for society. Interpret public space and more specifically the social life that takes place in it, as a resource for people (Valeria Morea, 2020). Proximity, exchanges, and interactions among individuals nurture and influence social life in public space. Public space is where valuable activities take place, not just in the economic sphere but also valuable to individuals and society.

Social life in public space shows traits of collective production and appropriation, and interdependency of roles. Social life in public space works as a relational commons<sup>7</sup>. The role of art in public space is to highlight a part of that relationship, a 'contrast agent'. Maybe even useful as a 'proxy'. An urban node – having an active role in the urban fabric. And as public art has a transformative power on passers-by, residents, tax-payers and tourists, it is comparable to infrastructural<sup>8</sup> resources, producing positive externalities that are dynamic.

Public space, public intervention, the public, public art, all these publics refer to different stakeholders that, all together and mutually interconnected, constitute the territory. Public spaces in cities are the places where uncodified relations and connections occur. In this respect, public space is better defined with the term public realm. Then, art in the public realm (i.e. public art) is to be considered a preferred option for cultural borders to become wider, for civic openness to increase and for the creative milieu to flourish.

Cities seem to be expanding their notion of public art potential, no longer drawing a hard line between what constitutes art and architecture as this concept can be limiting. And allowing cultural facilities (including exhibition and performance spaces) and public space to be used as a rotating gallery. Encouraging more dynamic public art, fostering and encouraging creativity, not just in the pieces of art, but in a way the art is accessed, experienced, and enjoyed by the public. According to Basha-Jakupi et al, 2021, our impressions of a city are formed mainly by the quality of public spaces. Regeneration and expansion of functional capacities, based on the application of public art in the environment, is considered a successful solution for preserving and increasing the value of public spaces.

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<sup>6</sup> Public space – including streets – are, and must be seen as, multifunctional areas for social interaction, economic exchange and cultural expression among a wide diversity of people (UN-Habitat, 2015)

<sup>7</sup> Commons - The commons is the cultural and natural resources accessible to all members of a society, including natural materials such as air, water, and a habitable Earth. These resources are held in common even when owned privately or publicly.

<sup>8</sup> Infrastructure – a large scale physical resource made by humans for public consumption (Frischmann, 2012) with a particular emphasis on the instrumental and functional nature of such resources. Traditional infrastructures are transportation, communication, and governance systems, as well as basic public services such as education, health care or water provision. Non-traditional types are environmental and intellectual infrastructures. Social life in public space could be seen as a combination of environmental and intellectual infrastructure.

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## Definitions of public art

There are many definitions regarding public art but here are four I particularly like in this context:

- I The Association of Public Art defines public art as a site-specific temporary or permanent artwork, displayed in public space that is accessible to everyone. The placement of the artwork is designed to convey a message that is important to society; tell a story or connect the history and culture of a certain space (Refki et al, 2019).
- I Public art consists of all art forms which are performed or materialised in, or visible from public space such as streets, squares and parks. It consists of a wide range of art forms including the traditional forms such as murals, sculptures, monuments and memorials as well as newer forms including street furniture, graffiti, events and festivals, light and sound projections and performance art (Loonen, 2023).
- I Public art is freely accessible to everyone. It reflects society and can strengthen the sense of place by being site-specific. It is a communal activity that can reach a wide variety of people. It can be engaging, inspiring and challenging and can help stimulate conversation between a diverse range of individuals and groups. Traditionally public art was permanent with monuments, memorials, civic statues and sculptures commemorating or celebrating historic people and events. More recently the scope of public art has expanded to include more transient activities such as performance, dance, theatre, and installations. Street art, including murals and graffiti, whether permanent or temporary, add energy and interest to the public realm. (CRP, 2018).
- I Public art is literally art for the public. The term generally refers to artwork executed in the public realm in openly accessible locations outside the conventional museum and gallery system. Some of them are situated permanently at a site while others are for ephemeral engagement, such as a public art festival where the artworks only exist in a specific place and at a specific time (Cheung et al, 2022).

These definitions were selected because:

- I They provide meaning to public art and are modern in their approach, including all forms of artwork.
- I They are similar in some ways strengthening the basic understanding of public art, yet each one adds a certain aspect that is important for Q-Park to include in its Art, Culture & Heritage scope.
- I They inspire creating a comprehensive definition for Q-Park.
- I And most importantly, they link with relevant impact insights, listed hereafter.

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## Impact statements

There are many impact statements but these four provide context and are linked with the definitions:

- I Public art can play a significant role to enhance a location's image, promote a sense of community and place, provoke social change and invoke the desire to invest in areas where public art is placed. As public art attracts people to an area, increases its value, and increases pride in the neighbourhood (Refki et al, 2019).
- I Public art is a factor which can positively influence the attractiveness of a public space. Attractive public space promotes exercise, meeting (new) people, and rest and relaxation. These last three things positively influence someone's physical and mental health, which then influences public health (Loonen, 2023).
- I The conditions in which we are born, grow, work, live and age have a profound effect on our health and wellbeing. Engaging with art and culture can have a positive impact on social determinants improving health, wellbeing and quality of life for people of all ages and from all backgrounds. There is a growing evidence base and examples of best practice that demonstrate the benefits of employing art and culture to help people stay healthy, recover faster, manage long-term conditions and experience a better quality of life (CRP, 2018).
- I Public art can have a wide range of potential benefits, from fuelling creativity and beautifying cities to improving quality of life and adding value to communities and assets. Its accessibility to a broad audience and its potential to bring together individuals from diverse backgrounds have granted it a unique power to make strong, enduring impacts on cities, places and people's lives (Cheung et al, 2022).

These insights, when mixed together, claim positive impact of public art on both social and economic factors, for both communities and Q-Park. The most relevant social impacts are promoting the sense of community and place, influencing the attractiveness of public space, influencing health and wellbeing, and bringing people together. The most relevant economic impacts are increasing the value of an area, and adding value to communities and assets.

Purposefully adding public art and facilitating meaningful cultural activities in the communities in which we operate, contributes to positive social change and has financial benefits (directly or indirectly) in the long run too.

Knowing that urban populations continue to grow and diversify, and as cities embrace greater density and walkability, the importance of art in the urban landscape is only increasing. The potential for private property and private development to serve as important sites of civic interaction and recreation will continue to grow too.



Figure 3 Public art: Swing Girl by Banksy, LA USA - Inspiring to provide more space for people than cars?

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## Impacts

### Social impact

According to the University of Surrey, 2021, social impacts are defined as measurable changes in a variety of dimensions in human communities resulting from some sort of intervention, through the form of project or policy.

Landry et al, 1993, illustrate their study understanding of social impacts of the arts as 'essentially about the transformative power of the arts in terms of personal and social development'. These are effects that go beyond the artefacts and the enactment of the event itself and that have a continuing influence on, and directly touch people's lives.



Figure 4 Americans for the Arts Wheel - Social impacts segmented

The 'Americans for the Arts Wheel' puts the societal impacts of engagement with the arts into perspective through a variety of segmented contributions through engagement with the arts. These include:

- | social justice with relation to civic dialogue, community cohesion and immigration;
- | health and wellness in the sense of liveability, ageing and public welfare;
- | infrastructure in terms of housing, planning, transport and community development;
- | education, youth development and lifelong learning;
- | environment and sustainability;
- | culture and heritage, history and tradition, art, diversity, access and inclusion;
- | economic development and workforce development.

Hicham Khalidi – Director Jan van Eyck Academy Maastricht (one of the nine interviewees) – informed me during our interview that what art intends, is to make public that which is private (private territory). Art sees life as something dynamic, views everything subjectively and that is precisely what gives a lot of value to individuals, to a person's framework and their view of the world.

Art is a way of seeing, another way of looking, like science. When looking at the value of art, ask yourself, what is the value of science? Why do we need to research things while we don't exactly know what it will do or what effect it will

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have on society? Art also continuously explores, how we work, and how we think. It brings things into being, between people, through objects or the senses. Art is not arbitrary, it is super precise.

Public art is a very broad concept, considering how to deal with space but also with the people using the space. If you can intertwine time, space and community, you can create a beautiful collection. So, for Q-Park to try to give back to communities is commendable. Transcending from art for one's own benefit, making art not about art, but about people and their community.

According to Cheung et al, 2022, the impact of public art can be classified into eight categories: placemaking<sup>vi</sup>, society<sup>vii</sup>, culture<sup>viii</sup>, economy<sup>ix</sup>, sustainability<sup>x</sup>, wellbeing<sup>xi</sup>, wisdom<sup>xii</sup> and innovation<sup>xiii</sup>.

Categorising the impacts of public art can foster a greater appreciation and understanding of public art, its value and definitive benefits for cities, places and people's lives.

It is useful when providing evidence to justify the need for and the value of public art, as well as leveraging public and private investment in the arts.



Figure 5 Impact categories of public art (Cheung 2022)

## Wellbeing

Most research about the social impact of public art has been conducted in medical settings, which provides evidence that art-based interventions improve physical and mental health (CRP, 2018). It also shows that poor-quality built environments have a damaging effect upon people's health and wellbeing and that 85% of people in England agree that the built environment quality influences the way they feel.

In 2016, the Arts Council England stated that people within communities who engage with arts and culture were 60% more likely to report good health than those who had not. Another approach regarding the impact of public art is the city of Rotterdam case study by Loonen, 2023, 'Making the city healthy through public art'. Creating a healthy city starts with creating a clean, safe and attractive living environment which makes healthy lifestyle choices easier.

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In addition to her conceptual model<sup>9</sup>, Loonen notes that the effects of public art are hard to quantify due to the complexity, multiplicity and subjectivity of public art, it being prone to interpretation and manipulation, as well as the difficulty of measuring the impact of public art on daily commuters or tourists.

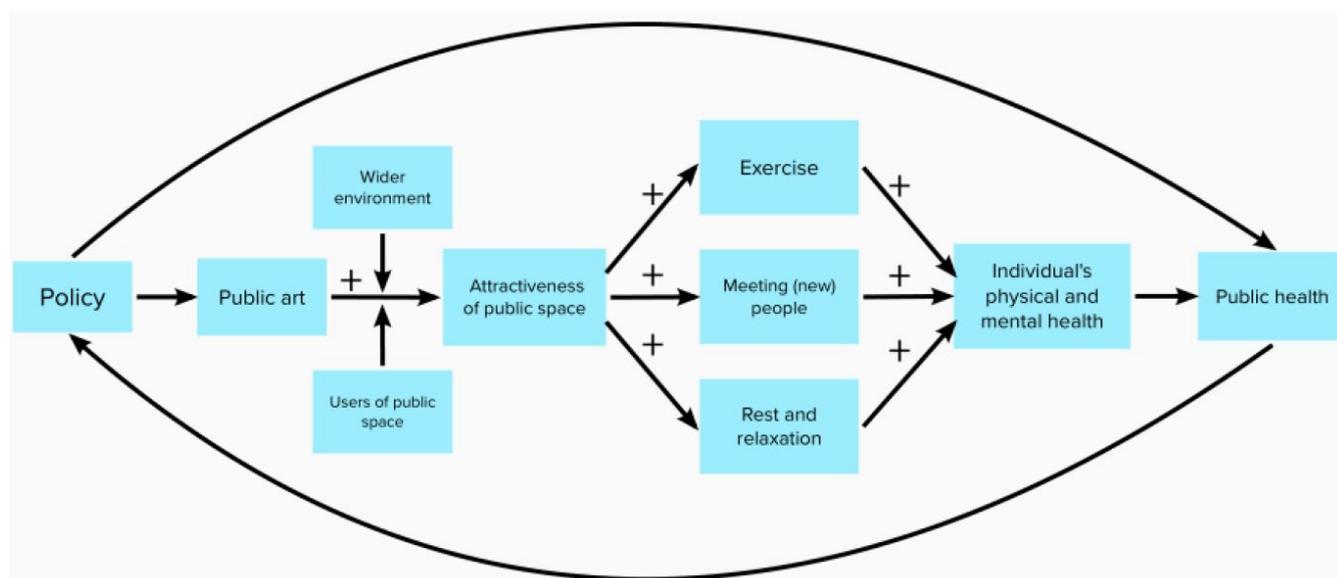


Figure 6 Loonen's conceptual model

Public art can positively influence the attractiveness of a public space. GGD Nederland, 2021, also acknowledged that attractive public space stimulates walking because the appeal of a walk is not in the speed or time, but in the quality and added value of a walk. And public art creates interest, entertainment and beautifies the environment.

Public art can stimulate walking or cycling as it provides focal points for areas or spaces, making them recognisable and memorable. These places become destinations for people to walk or cycle to, stimulating active mobility which in turn promotes wellbeing.

<sup>9</sup> Policy influences the amount and types of public art and where it is put. How much the attractiveness of a public space is influenced by public art is affected by the users and wider environment around that public space. Attractive public space promotes exercise, meeting (new) people, and rest and relaxation. These aspects positively influence someone's physical and mental health, which then influences public health. Public health again influences policy.

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## Economic impact

The social impacts of public art are fairly easy to find. Finding information on the economic impacts has proven to be a more challenging undertaking. In the Cheung categorisation, economic impact is only one of the eight aspects.

At first, the economic impact of art seems to be a contradiction. Valeria Morea even states that instrumental reasoning brings loss of value, and the subsequent loss of meaning when it reduces the world to market transactions. She offers an interpretation of social life in public space that is useful to people, giving them the right to contribute to the city as well as the accountability to do so.

But when social and economic paradigms are changing, and we add the unpredictable world of public art, social connections and a new cooperative orientation – arts and economics can represent sustainability, growth and welfare in urban areas where ideas, resources and talents converge. It is just common sense to establish a dialogue on art, economics and the city. To sustain a credible future and to ensure that we adopt, valorise and apply knowledge to the social, cultural and economic development of society (Benincasa et al, 2019).

Refki et al, 2019, aim to use social return on investment (SROI) to evaluate public art. They state that efforts focused on evaluating the economic impact of public art are sometimes faced with criticism because they can be considered narrow in scope and do not always demonstrate the full benefits of art. However, by monetising the impact of public art projects, local authorities, communities, artists, public art planners, and investors may communicate in a common language about the impacts of art. Additionally, assessing the return on investment may be useful for advocating the need for increased public and private investment in public art.

SROI is a method for measuring values that are not traditionally reflected in financial statements, including social, economic and environmental factors. It assigns monetary values to social and environmental returns to capture social value created by investments, using cost-benefit analysis principles. SROI can also be used to (1) calculate the net benefits to society and to (2) identify how effectively a company uses its capital and other resources to create value for the community.

$$\text{SROI} = \text{Net present value of benefit} / \text{Net present value of investment.}$$

The method is used to evaluate the general progress of certain developments and it can provide evidence of how public art can be economically impactful. In addition to the direct and indirect economic contributions of arts to local economies and corporations, strategic directions also highlighted the role of arts and culture in education, health and wellbeing, and community cohesion.

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## Private developments

Cities are increasingly making an effort to leverage issuing permits for private developments to fund and provide art that is accessible to the public. These programmes recognise private developments as important locations for public interaction and that art and cultural experiences at these sites can add immense benefits to the development and public alike (Chou et al, 2019).

Almost universally, cities offer at least two options for fulfilling the public art requirement: on-site provision of art, or an in-lieu fee contribution to a public art fund. A typical requirement is 1% of building permit valuation (on occasion capped to a max amount).

Programmes requiring public art in private developments serve a variety of interests including enriching civic life, creating a liveable community, and contributing to economic development. Public art requirements are features that are intended to improve quality of life in the community. For a city, public art is an equity investment by the developer as the amount of public art is based on the development value.

Privately provided art must be 'public' in the sense that it is 'accessible' to and enjoyable to the public. Generally, this presumes that the art is accessible during business hours or for some specified number of hours per day. And nearly all cities set expectations regarding who qualifies as an 'artist', including the expectation that artists will be established and recognised by critics and the art community. Many cities also encourage selecting local artists.

However, there are challenges – between the developer and the city, the developer and the artist, and the developer and the general public. There are three particular areas of tension: (1) the influence of city policies in the selection and the control over the public art (quality, artistic merit, durability, duration, access, responsibility), (2) the difficulties in imposing requirements of public access into private space, and (3) the way cities frame their relationship with developers. Furthermore, bringing the community into the mix complicates things considerably.

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## Progress to policy

### Places of meaning

Research shows that public art has the ability to enhance public spaces, address community needs, improve public health, promote a sense of place, and contribute to quality of life and local identity. For centuries, public art as a medium has conveyed ideas in ways that often reach beyond intellectual means, creating emotional connections. Making it clear that, more often than not, public art has a more social, immeasurable, and intangible value.

Public art helps create places we love, reflecting who we are. It helps humanise public spaces with a creative layer, interpreting culture, people and heritage. Public art says we invest in beautifying places which reflect cultural identity and that we value creativity.

Public art's unique power of engagement combines social and economic value. Understanding that public art is not just about the space or beautifying areas. It is about interrelationships between content and the audience, about communities and partnerships. It is about the quality and impact of the exchanges, a matter of engagement where public interests, collective values, social issues, and wider cultural patterns come together. Turning space into place.

Serving the community with public art makes sense: socially, sustainably and economically. As the community wants to live in a nicer and open place, they want public spaces to be responsive, well-maintained, organised, diversified and of value to them. The community gives an organisation a licence to operate (or not), considering multiple aspects.

Q-Park cannot afford the disconnect between the two key elements of urban dynamics, society and space, as it impacts the public space negatively. Q-Park must be aware of the importance and presence of public art aspects in today's agendas and as part of a well-designed public space that enhances the social and economic life it contains.

Stijn Huijts – Director Bonnefantenmuseum Maastricht (one of the nine interviewees) – explained during our interview, that the value of art cannot be expressed in financial terms. He offered a different perspective – why make something ugly when you can make it beautiful at almost the same cost. Why build a grey wall if there are other options. And, from his experience, beautiful areas suffer less vandalism. He recommends looking at best practices in Q-Park's regions to find answers for impactful and meaningful public places.

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## Value creation

It is globally recognised that intangibles are key resources for organisations to create value in a sustainable manner over time (WICI, 2016). But information and metrics reported on intangibles are generally scarce and, in most cases, insufficient, making it challenging to present a case for investments in public art to both internal management and external investors, creditors and analysts.

A good start though, is knowing that intangibles may produce two distinct but interconnected forms of value: (1) strategic value related to enhancing the competitive, market, service and/or reputation, and (2) financial value linked to generating net cash flows over time. Creating stories on value creation of intangibles from present-to-future is a potential tactic to pursue this strategy – recognising possible changes and adopting strategies relating to the evolving business environment.

So, when investigating the value of publicly accessible art there is an impact on communities and, as such, it has an impact on Corporate Social Responsibility (CSR). Claiming economic impact is, in my view, best served by using the term ‘enrichment’ as the key to connect social and economic impacts towards justifiable value claims. Justifying investment in public art and claiming public art as a natural part of Q-Park’s modus operandi in being a Sustainable Mobility Partner.

- I Carefully conceived public art (including cultural events and heritage elements), enriched with connections to a community’s history, culture or quality of life aspects help make places of meaning.
- I With Q-Park’s assets, it can enrich the qualities that make one place different from another. Creating a sense of civic vitality in the cities, towns and communities in which it operates.
- I A collaborative process involving communities and a motivated, asset-heavy, hyper-local yet international Sustainable Mobility Partner enriches the perception of Q-Park’s business and of certain areas, triggering a conversation on new forms of public-private partnerships and placemaking.

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*First we shape the cities, then they shape us – Gehl, 2013.*

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## Strategy

To address societal needs and justify investments, it is key to have an impactful Corporate Community Investment (CCI) Policy in place as this increases internal support, public trust and contributes to an overall positive impact for the business. It is key to deliver focused impacts, i.e. justifiable benefits, aligned with Q-Park's business practices and many assets. Furthermore, this will allow current community efforts to progress from reactivity, fragmented approaches and diverse programmes to demonstrating social purpose and impact.

Aligning Q-Park's CCI objectives with overall business objectives will produce better outcomes for both Q-Park and the local communities in which it operates. Potential business drivers to align with include: competitive advantage, customer loyalty, government requirements, strategic seat at the table, social licence to operate, promoting active mobility, strengthening reputation, and promoting local employment.

Having an impactful CCI Policy (how to play) in place plays to Q-Park's strengths and will, over time, deliver high-quality projects to be proud of. Adding relevant strategic objectives (how to win) will generate momentum in the organisation and will support community initiatives with strong partnerships. Aligning short-term operations with long-term vision is the foundation for future high quality and valued public art.

Potential strategic focus areas to consider are:

- I System value – Q-Park strategic objectives aligned with local community development priorities.
- I Site specificity – understand the spatial, environmental, historic and cultural qualities of each site.
- I Strong design – align design principles with a profound understanding of context, scale and materiality.
- I Significant impact – focus on key areas for greatest impact, leverage Q-Park's unique role and competencies.
- I Smart assets – look beyond financial resources and consider how to make best use of Q-Park's physical assets, resources, expertise, advocacy and relationships to benefit local communities.

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During my interview with Frank De Moor – CEO Q-Park BV (one of the nine interviewees) – he explained he knows public art is important for a community, especially the impression people get from it is key. “As we have space to facilitate public art, we can allocate space in different ways, achieving more than one goal. Whether we reach a large or a specific audience doesn’t matter as we can influence other stakeholders such as local authorities, asset owners and investors with other media too. As long as it has meaning, is special, locally anchored, functional and accessible, it will make sense. Enhancing ‘Quality in parking’ with art.

Public art matters, very often unconsciously. With a few accents you enrich an area. You add elements to an area to make a difference to otherwise grey matter. Making it more recognisable, liveable, adding social control. This will also enhance the acceptance of our service, and strengthen our licence to operate – especially with local authorities.

When offering a public service, offering public art is not a stretch, it’s an opportunity. Enhancing the chance to sign contracts when adding a different kind of value. This can be very small, an item from a local museum, or something big like a commissioned art piece.

Art must not interfere with our business nor with the convenience of our parking customers. And when considering ‘out of pocket’ investments, make sure it is not in one of our offices but really in a public space, with a public function and preferably many passers-by. We also need to be aware of the issues/needs of local authorities, making sure we understand each other’s conditions. We invest, a nice gesture. They invest, keeping our assets safe and accessible.”

Tips from Frank De Moor:

- | Sometimes controversy works (for example buying the art piece on Dantes Plads which shows ‘Fuck Q-Park’ and placing it in one of our parking facilities).
- | See if you can diminish any type of nuisance, go against clutter, create ownership to a place.
- | See if you can make a community centre of a Mobility Hub, like Q-Park Centrum in The Hague.
- | Consider art aspects with a long-term investment perspective, permitting ourselves a future outlook and allowing ourselves to do something extra.
- | Know that our long-term interest is equal to that of the community we operate in.
- | Think about adding educational aspects and/or greenery to the mix.
- | Local interpretation is key as on average people don’t move more than 25-30 kms, i.e. no national interest.
- | Some of our assets are within walking distance of each other, i.e. multiple options to address local needs.
- | Invest meaningful, invest functional and look at Capex in our budget to progress from.
- | Connect with the community – we don’t do this ourselves but facilitate, initiate, fuse/merge, fill a void.
- | Do not do everything at once but add a floor/wall/item every year, ensuring that space changes over time.
- | Impact aspects: (1) ask people if it adds value or influences you in a way, (2) sign contracts/concessions.
- | Look at what we already have and progress from there. It is not only about the money, think about the process.

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Figure 7 Save Dante - Fuck Q-Park, art installation by Jens Galschiot

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## Tactics

From this research, literature study and interviews a vast amount of tactical information was gathered which will be very useful when progressing to the Corporate Community Investment (CCI) Policy. The following list is an interpretation of the most important and relatively common findings:

- | Make choices, make sense and provide meaning.
- | Placemaking is key, so are funding, compliance, maintenance and conservation issues.
- | Develop strong artistic briefs that establish the direction of each endeavour, fundamental for quality projects.
- | Strengthen and formalise partnerships with community organisations and/or experts with a strong track record.
- | Set parameters and include guiding principles and eligibility criteria, investment areas, sustainability aspects and budget (for example a % of pre-tax annual profits, annual revenue, Opex or Capex).
- | Establish effective measurements to show impacts of investments and the direct and indirect business value.

In addition, all interviewees provided much practical information as well as tips and tricks. The list above summarises the most common findings but I felt this paper would miss out on the value of each specific person offering their insights. Their individual perspectives are relevant to progress to the CCI Policy, even though there are similarities. Please allow me to offer the interview extracts of the remaining six interviewees.

### Interview extracts

From Marlo Saalmink – Art secretary of public spaces Maastricht – I learned that strong partnerships are readily available in most larger cities. There are several options:

- | Engage with borough directors who look at local art initiatives, they understand the community like no other.
- | Engage with art experts to see if you can facilitate an artist with space to create and/or exhibit their work.
- | Co-create with surrounding community centres, museums and other cultural venues.

Tips: allow artists access to archives, consider art with an edge and think of art over multiple parking facilities.

From Margriet Schavemaker – Artistic Director Amsterdam Museum – I learned that investing in public art means investing in people. They matter, their community matters. Listen to them with care.

Engage with a variety of networks, community centres, small events and exhibits. Collaborate, engage with many stakeholders. And if something is already on its way, ask to participate. Be a community partner. Tips:

- | Dare to make choices, dare to address emotions, good, bad or ugly (happy, sadness, loss).
- | Know that something small can have a big impact.
- | Don't forget, there may be ways to get additional funding.
- | Think of creating an award concept, providing money or space (and create a booklet afterwards).
- | For an impact assessment, think about using an anthropologist.

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Wim Huppertz – Director Centre Céramique Maastricht – a former archaeologist, states that it makes sense to ‘go back in time’. Understand the history and the current function of a place – help to make an anonymous place less anonymous. Give meaning to a place and provide a story the community wants to belong to or want to know more about. Use history, the dynamics of today and connect with the future. Showing that the past has a future.

Use community centres or in his words, cultural meeting places. They understand the community concerns and needs (and their different age groups) around you. They interact a lot, obtain bottom-up insights and engage in dialogue. They have cultural coaches in house. They really work in neighbourhoods and know what is going on. Even the smallest initiatives reach them as they seek to stimulate cultural participation. It is their ‘raison d’être’.

Fabian de Kloe – Manager Museum and Architecture & Artistic Leader Schunck Heerlen – mentions the city at play. Using art in that context. It is all about improving the quality of public space and working together. Connecting. To an existing story, with local artists, with a community.

Community centres like to participate, better than being confronted with a fait accompli. Working with experts prevents drama and they will support an investment to become effective and efficient in use. Tips:

- | Offer Q-Park insights in the behaviour of people.
- | Make sure there is a sense of ownership, make people part of the art.
- | Ensure high-quality aesthetics, intelligent reuse of space and/or materials, and add function.
- | Do your own research on what is needed (also by subcultures) to improve local liveability.
- | Create commitment, generate ownership and manage expectations. Include self-reflection and experiment.
- | Address sustainability issues, stay credible and trustworthy, i.e. be aware of the commercial angle.
- | Facilitate art, or an artist – space for an atelier, exhibiting, engaging, and the like.

Alex Pedersen – Managing Director Q-Park Denmark – knows that there is more to life than a pay check and doing your daily chores. Art makes a difference, art conveys ideas. Gets people to think and may start a conversation. Getting an experience during your daily life, that is important. That is what public art can do. Wouldn't it be great if we become a place to visit, if one of our parking facilities really stands out, becomes an icon?

We can invest in public art particularly well during construction or renovation (Capex), creating something nice to look at or to experience. If anything falls under Opex, we need to figure out what is reasonable, under what conditions. Maybe an Art Charity Fund or something like that might work. For example, using half of the control fee from people parking in disabled spaces without permission and use this money for other efforts. (Control fee on abuse of disabled parking space is 2x higher than regular control fees).

He especially likes it when art objects change (refresh, renew) over time i.e. not something too static, ensuring that regular customers have something new every now and then. But we definitely have to include safety aspects, be

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mindful of fire regulations, maintenance aspects and local permission aspects. Working with partners/experts is preferred to reduce complexity, bias, time and other resources.

Enriching the community is key, that is both subjective and qualitative value. It may be a zero-sum game. Upgrading public space, but if people stay 15min longer to experience the art – then it becomes an economic value too. Tips:

- I We have space to 'blow-up' art.
- I Have a CCI Policy with clear guidance, a framework yet not too restrictive – providing legality of doing something with Art, Culture & Heritage in the Q-Park realm.
- I We need to 'do art' which makes sense, provide meaning.
- I We need to make it stick, i.e. when budget is not met ... art should not be the default item to be cut.
- I Present yearly what we have done within the group, creating a book to be given to specific target audiences.
- I Impact measurement: interviewing people, number of partnerships, pre-booking links.

Fred Wilkes – Director Business Development Q-Park Netherlands – shared that Q-Park is first and foremost about financial numbers, the business case. About being functional whereby he sees art as more instrumental. Art provides context of the space, surroundings and history. The value of art is social cohesion. The legitimacy of doing something local, engage socially. Really contributing, adding meaning is important.

We should however, progress from reactive to active at the beginning of a development. Not giving something at a later stage, as an afterthought which almost sounds like an excuse. It is interesting and of value to provide our approach on Art, Culture and Heritage to project developers and architects early on.

It is more challenging though and really different than group projects such as installing LED or EV charging points. It is super local, with each parking facility having its own merits, opportunities and community. No repetition here.

For him it was an eye-opener to see what Q-Park already does. Useful on a daily basis, when having a seat at the table with local authorities and other parties. It offers conversation topics other than costs, parking tariff structures, free parking and discounts.

Tips:

- I Be clear with the CCI Policy, about the target audiences.
- I Connect with cultural organisations in the vicinity and facilitate, contributing in a smart way to public space.
- I It is great if something really happens, like the glass corridor connecting Q-Park Feniks with the circus school.
- I Having context is great, but a contrast piece, something crazy, is cool too (if people talk about it, it has value).
- I Control the process and be clear about expectations, be vigilant to keep enthusiasm and energy.
- I If art happens, other things do not happen – it increases safety and there is more social control.
- I Create an atmosphere, above and below ground.

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## Conclusions

Public art has impact on communities, Corporate Social Responsibility, and how organisations view their citizenship. It has an impact on community cohesion, health and wellbeing, education, the environment and sustainability, culture and heritage as well as the economic development of communities and organisations, such as Q-Park. Public art can make direct and indirect economic contributions to local economies and businesses, large and small.

Public art has power. Power to make strong, enduring impacts on cities, places and people's lives. Transformative power in terms of personal and social development. Expressive power as it can be decorative, celebrative and narrative/educational. Functional power when beautifying bridges, fountains, facades and city furniture. And engagement power as it creates interrelationships between content and the audience, between communities and partnerships, and bringing public interests, collective values, social issues, and wider cultural patterns together.

Public art is magic as it turns space into place, brings people together, triggers public and private partnerships, and combines social and economic value.

It was hard to find research which would cater to a more financial community. Financial numbers, business case perspectives, return on investment – sure it was mentioned on more than one occasion but I found none compelling enough to build a business case around justifying financial investments in public art in Q-Park's parking facilities.

The SROI findings do help but need to be further explored and combined with a more long-term investment perspective, including the need for Q-Park to (1) have a seat at the table, (2) maintain a licence to operate, (3) secure contracts and concessions and (4) progress from parking operator to Sustainable Mobility Partner – to validate investment in public art in/on our parking facilities in a practical and convincing way.

None the less, as we know that Q-Park's long-term interest is equal to that of the communities it operates in, investing in those communities and their public spaces just makes sense. Making it stick and convincing Q-Park management to embrace public art is the challenge. Not once, but over and over again as each endeavour is site-specific. Permission, compliance, safety, maintenance, bias, resource constraints, expectations, guiding principles, measurements, partnerships, funding, requirements – all issues to consider when moving forward.

Connecting with communities by means of art, culture and heritage, beautifying space and enhancing quality of life – is more than enough incentive to proceed and achieve social and economic impacts together. Showing how Q-Park's initiatives can positively affect urban spaces, triggering a conversation on new ways of public-private partnerships.

It is all about space, time, accessibility and proximity. Something Q-Park has in abundance, so that is not the issue.

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## Recommendations

More scientific justification on the economic impact of public art specifically would be welcome. Especially research which is more geared towards the financial/investment community than the public or art domain.

It would be great to gain insights from artists and/or art organisations with specific public art capabilities and expertise, gaining an understanding of their needs and potential contributions. They would probably be able to provide good and best practices from a variety of perspectives, increasing efficiency and effectiveness aspects of future endeavours. Having samples of artistic briefs to include in the CCI Policy would help too.

While working on Q-Park's Art, Culture & Heritage project in Heerlen, I have had the pleasure of conversing with two destination partners, het Nederlands Mijnmuseum en het Thermenmuseum. They gave me ample insights into their needs which was very relevant and practical. Conversing with more destination partners in context for this paper and the CCI Policy is recommended and something to plan for when moving forward, allowing the policy to include both social and economic benefits from a third-party perspective.

Engaging with more colleagues in a variety of functions and in different countries would deepen the insights per market, per region and area. Understanding where Q-Park has opportunities in Business Development and Asset Management. Understanding the threats to Operations. Understanding the buy-in and/or belief system of various decision makers would make sense too – adding value to the policy, the story and the strategy.

To date, two distinct groups are missing from this research. (1) Companies with Corporate Community Investment (CCI) policies, (2) shareholders and investors. Insights from these groups will certainly help in progressing from this paper to a justifiable and compelling CCI Policy, Story and Strategy.

I have already given a glimpse of my recommendations for the CCI Policy in the 'Progress to policy' chapter. These include working on places of meaning, establishing the value of intangibles, enriching the assets, aligning with relevant key strategies and including smart tactics to support each potential hyper-local public art project.

From the 'Definitions of public art' chapter, I have a recommendation for a Q-Park definition: A Q-Park Art, Culture or Heritage element is site-specific, openly accessible, either short-lived, temporary or (semi-)permanent and it tells a story or connects the history and culture of that place. It reflects the community and can be engaging and inspiring, adding energy and interest to the public realm in which Q-Park operates. An element may consist of any art form including the traditional forms such as murals, sculptures, monuments and memorials as well as newer forms such as street furniture, graffiti, events and festivals, light and sound projections, and performance art.

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## Interview questions

### Questions (exploratory, experiential, process-oriented, comparative, theoretical)

#### I Fundamental queries

- I Are publicly accessible spaces invaluable for social life? In what way, why, do you have examples?
- I Does public art matter (to residents, visitors, commuters, businesses)? If so, how, why, when, where?
- I Why would you invest in publicly accessible art? In your assets, your community? When, how?
- I What factors influence you to commission, facilitate and/or support art in the public domain?
- I How would you engage with stakeholders (owners, artists, community, ...) when commissioning art?
- I How would you connect artists, cultural partners, social stakeholder, residents and visitors?
- I Where, how and/or why do you think public art should manifest itself? (Safety, history, quality)
- I Can public art contribute to secure and peaceful urban spaces? How, when, where? When not?
- I Can communities gain value through public art – cultural, social, educational, economic value?
- I Describe if and how public art acted as a catalyst for community (urban) generation or regeneration?
- I How would you create opportunities, in public spaces, for artists to develop and/or present themselves?
- I How would you analyse if public art is effective?
- I Which thoughts are popping up with regards to art in/on/around publicly accessible parking facilities?
- I What is the current situation of public art in your circle of influence and/or experience?
- I What is our opinion/insight with regards to publicly accessible art?
- I What requirements, restrictions and/or issues are you familiar with, regarding public art?
- I What do you perceive as issues/problems with public art? Can you offer potential solutions?
- I Which people are influenced by public art? How, when, where? When not? (How many, ...)
- I Have you have been influenced by public art? How, when, where, what, do you have an example?
- I Can public art create a community identity? If so, do you have examples, how, when ... and when not?
- I Can public art be a distinguishing part of a city's/community's history and/or evolving culture?
- I How can public art be a factor in establishing a place of meaning, a unique and culturally active place?
- I Can public art/artists make a valuable contribution in planning public spaces and amenities?
- I What didn't I ask? What is interesting too? What mistakes/assumptions did I make?

#### I Local officials / Artists / Artist academies / Museums

- I Describe how an artist encompasses the environment and community needs in a public art project?
- I Describe the creative collaboration of a public art project?

#### I Companies with Corporate Community Investment Policies

- I What triggered the need for your CCI Policy?
- I Why do you have such a policy?

# CSR EUR Paper – From spaces to places

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## End notes

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- <sup>i</sup> **CSR** = Corporate Social Responsibility. Also called corporate citizenship, aims to contribute to the enhancement of society and the environment, to be accountable and conscious of impacts on all aspects of society; economic, social, and environmental.
- <sup>ii</sup> **CSRD** = Corporate Sustainability Reporting Directive. Rules on corporate sustainability reporting to ensure that investors and other stakeholders have access to the information they need to assess the impact of companies on people and the environment and for investors to assess financial risks and opportunities arising from climate change and other sustainability issues.
- <sup>iii</sup> **Seat at the table** in this context means being taken seriously as an authority, and to listen, share, define and influence urban mobility policies.
- <sup>iv</sup> **Long-stay vs short-stay** in the passenger car parking industry is often used to clarify the different parking services and regulations in urban areas. On-street caters mostly to short-stay (< 3 hours) trip purposes such as daily shopping, medical visits, passenger drop off, etc. Off-street caters mostly to long-stay (≥ 3 hours) trip purposes such as commuting, 'fun' shopping and recreation.
- <sup>v</sup> **Five or more** parking facilities in a city
- <sup>vi</sup> **Placemaking** is defined as the (re)designing of public spaces so they can be more useful, communal and safe, particularly with input from the communities using them. On the one hand, public art can develop site awareness and an iconic identity for a place, and, on the other, it can prompt conversation – and sometimes contention and controversy – among stakeholders. Community engagement is at the heart of the placemaking process.
- <sup>vii</sup> **Society** refers to the people who live in a country or region, their organisations, and their way of life. Public art connects the past, present and future of a place. It can contribute to a city's collective remembrance of its shared social legacy and civic pride. Public art can also be used as a strategic framing tool – (1) to circumvent local community opposition against private interests and/or (2) within a discourse of cultural and economic regeneration.
- <sup>viii</sup> **Culture** consists of activities such as the arts and philosophy, which are considered to be important for the development of civilisation and of people's minds. Public art has the power to foster an appreciation of cultural heritage, injecting a sense of ownership and belonging among people and communities while recognising the past.
- <sup>ix</sup> **Economy** of a city can be defined as the wealth that it gets from business and industry. Public art has become one of the new urban norms that contribute to the branding and marketing of a city. It can be a catalyst for economic revival and regenerate momentum.
- <sup>x</sup> **Sustainability** can be referred to as the ability to have an environment maintained at a steady level without exhausting natural resources or causing severe environmental damage. Public art can help transform spaces in a city and develop a sustainable lifestyle among its people, ultimately enhancing liveability and quality of life. Site specific installations can help people to understand local vulnerability and plan to accommodate climate change issues.
- <sup>xi</sup> **Wellbeing** refers to the condition of being contented, healthy or successful. Public art can humanise cities and places. It can promote people's happiness and improve their mental and physical health through community building and social connectedness.
- <sup>xii</sup> **Wisdom** refers to the ability to use one's experience and knowledge in order to make sensible decisions or judgements. Public art can encourage thought and enable educational opportunities for communities. It can also enliven a city and a place by bringing people together and promoting engagement and interaction through creative practices.
- <sup>xiii</sup> **Innovation** is a new thing or a new method of doing something. Public art can transcend disciplinary and methodological boundaries in the service of artistic, societal, scientific and technical imperatives. The kaleidoscopic ideas given physical form in public art projects can ignite creativity and inspire innovation among communities.