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PHILADELPHIA PUBLIC ART: THE FULL SPECTRUM



Philadelphia Public Art: The Full Spectrum
a project by PennPraxis for the City of Philadelphia
Office of Arts, Culture and the Creative Economy, funded by
the William Penn Foundation.

(cover photos, clockwise from the top-left corner: *All Wars*,
Memorial to Colored Soldiers and Sailors by J. Otto Schweizer,
Tribute to the Flag by Meg Saligman, *American Dream* by Rob
Fisher, *Dream Garden* by Maxwell Parrish, *LOVE* by Robert Indiana,
Wanamaker Eagle by the Armbruester Brothers, *Clothespin* by Claes
Oldenburg, *Philadelphia's Magic Gardens* by Isaiah Zagar, *Drawing*
Dock Creek by Winifred Lutz, *Iroquois* by Mark di Suvero.)

FOREWORD

In fall 2008, the William Penn Foundation commissioned PennPraxis to study public art in Philadelphia with an aim of better understanding how the city currently supports public art and where gaps in programs exist, and to identify how Philadelphia might better manage existing public art programs. This effort was undertaken, in part, due to the encouragement of the Public Art Forum, an informal coalition of public art administrators and implementers convened by the Fairmount Park Art Association, and also as an outgrowth of *Arts and Culture in the Metropolis: Strategies for Sustainability*, a 2007 study commissioned by the foundation from RAND Education that explored how to provide sustainable funding and support for arts and culture in Philadelphia. It also coincided with the appointment of Gary Steuer as the city's chief cultural officer and director of the newly created City of Philadelphia Office of Arts, Culture and the Creative Economy (OACCE).

The study assesses how public art is currently commissioned, managed and conserved by the City of Philadelphia and other public art organizations, and offers policy recommendations to the city about how it might utilize its public art resources relative to the goals of neighborhood revitalization, economic development and the creative economy. Additionally, the study aims to help establish a new narrative about public art in Philadelphia that conveys both the importance of Philadelphia's distinguished public art heritage and its future potential. These recommendations encourage the city to create a vision for public art in Philadelphia and to establish a long-term framework for the Office of Arts, Culture and

the Creative Economy that can span political administrations. It is an especially opportune time for such conversations as the federal government is poised to make potentially transformative quality-of-life investments in urban areas such as Philadelphia.

PennPraxis worked closely with Gary Steuer, along with a steering committee of local public art stewards and stakeholders and an advisory group representing broader interests. PennPraxis staff conducted extensive research into the current Philadelphia public art environment and researched comparable cities around the country. It conducted more than 50 local interviews to identify issues and opportunities for Philadelphia. These interviews, combined with case study research, serve as the basis for the narrative and recommendations presented in this report.

Our research demonstrates that public art has been an integral part of Philadelphia's urban fabric and character for centuries. We have an historic opportunity, with fresh leadership in the new Office of Arts, Culture and the Creative Economy, to improve upon and explore new forms of expression tied to our identity as a world-class city. Mayor Nutter has elevated the arts to a position that is central to his administration's goals of revitalizing Philadelphia. PennPraxis hopes that this study demonstrates the significance of the breadth and depth of public art in Philadelphia and how the city might capitalize on the richness of these resources to situate itself as a creative, 21st-century urban hub.

Harris M. Steinberg, FAIA
Executive Director, PennPraxis

ACKNOWLEDGEMENTS

This report was researched and prepared by PennPraxis for the William Penn Foundation. The foundation provided funding for the study. Gary Steuer, chief cultural officer of the City of Philadelphia and the director of the Office of Arts, Culture and the Creative Economy, served as the executive client for the report. The Office of Arts, Culture and the Creative Economy was created by Mayor Michael A. Nutter in July 2008.

The following members of a steering committee helped guide the creation of this report:

- Penny Balkin Bach, Fairmount Park Art Association
- Margot Berg, City of Philadelphia Percent for Art Program
- Susan Davis, immediate past director of the Philadelphia Redevelopment Authority Percent for Fine Arts Program
- Terry Gillen, Philadelphia Redevelopment Authority
- Jane Golden, Mural Arts Program
- Julia Guerrero, director of the Philadelphia Redevelopment Authority Percent for Fine Arts Program
- Thora Jacobson, Mural Arts Program
- Marsha Moss, SEPTA Art-in-Transit Program
- Kimberly Niemela, COSACOSA art at large, Inc.
- Theresa Rose, City of Philadelphia Percent for Art Program
- Chair: Gary Steuer, director of the Office of Arts, Culture and the Creative Economy; chief cultural officer of the City of Philadelphia

A larger advisory group also was integral to the creation of the report. In addition to the members of the steering committee listed on the left, its members include:

- Moira Baylson, City of Philadelphia Commerce Department
- William Burke, Philadelphia Art Commission
- Leah Douglas, International Airport Exhibitions Program
- Kumani Gantt, former director, Village of the Arts and Humanities
- Eileen Giordano, General Services Administration
- Tu Huynh, Art in City Hall
- Janet Kaplan, Moore College of Art & Design
- Paul Levy, Center City District
- Paula Marincola, Pew Center for Arts and Heritage
- Shawn McCaney, William Penn Foundation
- Jeremy Nowak, The Reinvestment Fund
- David Schaaf, Philadelphia City Planning Commission
- Joan Schlotterbeck, Department of Public Property
- Mark Stern, Social Impact of the Arts Project, University of Pennsylvania
- Rochelle Toner, former dean, Tyler School of Art, Temple University

This report can also be accessed online at www.planphilly.com/publicart.

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EXECUTIVE SUMMARY

TITLE PAGE: *Swann
Memorial Fountain,*
Wilson Eyre, Jr., and
Alexander Stirling
Calder, 1924, Logan
Square.

“It is impossible to have a society that is civil and educated without public art. It lifts up humanity and challenges the individual who encounters it to think differently about the world.”

—Darren Walker, vice president of the Rockefeller Foundation and vice chairman of the Foundation for Art and Preservation in Embassies

This report was commissioned by the William Penn Foundation on the occasion of the creation of the Office of Arts, Culture and the Creative Economy (OACCE) by Philadelphia Mayor Michael A. Nutter in July 2008. The OACCE is charged with:

- Improving access to the arts for both residents and visitors;
- Expanding arts education for young people;
- Overseeing all the city’s arts programs and coordinating with private and nonprofit arts organizations;
- Supporting the growth and development of the city’s arts, culture and creative economy sector by promoting public and private investment;
- Coordinating with relevant city agencies to unify the city’s arts efforts;
- Serving as a liaison among the city’s many cultural institutions; and
- Ensuring that the office’s work on arts, culture and the creative economy serves as a vehicle for achieving the mayor’s strategic goals for the city: (1) enhancing educational opportunities for youth, (2) fostering jobs and economic development, (3) ensuring public safety, and (4) operating a high-performing and ethical government.²

PennPraxis was asked to assess the current status of

the city’s public art programs relative to the goals of the OACCE. Additionally, PennPraxis was asked to explore possible organizational models for the OACCE that would enable it to meet its goals relative to public art. PennPraxis accomplished this task through research, stakeholder interviews, case study analysis and meetings with local public art agencies, offices, art makers and stewards.

OVERVIEW

The depth and breadth of Philadelphia’s public art collection is unparalleled. There are 4,500 catalogued pieces included in our “Museum Without Walls™,” a term trademarked by the Fairmount Park Art Association, the nation’s first nonprofit dedicated to public art and urban design. Philadelphia’s holdings



LEFT: Francis Edwin Elwell’s *Dickens and Little Nell*, the only life-sized sculpture of Charles Dickens. Created in 1890, the statue now sits in Clark Park in West Philadelphia. It is one of only five objects protected by local ordinance as historic.

span the historical timeline from early 18th-century municipal improvements to the plethora of civic expressions that enliven our neighborhoods today.

While this report provides a general overview of public art in Philadelphia, its recommendations focus on the primary public art programs or commissions under city government control. These programs include:

- The City of Philadelphia Public Art Division
 - The City of Philadelphia’s Percent for Art Program (established 1959)
 - Maintenance and conservation programs
 - Oversees placement and relocation of public art on city property
 - Coordination of other public art projects in the city

- The Philadelphia Redevelopment Authority’s Percent for Fine Arts Program (established 1959)
 - The RDA manages the first Percent for Fine Arts Program in the country, which requires no less than one percent of estimated construction costs for private development projects built on RDA land go toward commissioning original, site-specific public art. The director of the program works directly with private developers during this process.

- The Mural Arts Program (established 1984)
 - The City of Philadelphia Mural Arts Program links arts education and art-making to social services by working in schools, neighborhoods and prisons across the city to create murals that engage the community. MAP’s primary function is mural commissioning, and for most of its 25 years, it has worked in at-risk communities. Since 1984, MAP has completed 3,000 murals (about 1,600 of which are extant), educated more than 2,000 youth per year, and employed 300 artists.

- Philadelphia Art Commission (established 1907, convened 1911 as “Art Jury”)
 - The Art Commission serves as design review for city projects, reviewing the building, site design and the Percent for Art component for any project on city-owned property, any project partially financed by the city, or encroachments into or over the public right-of-way. The Art Commission also oversees compliance with “C4” and “C5” zoning district requirements, which call for either on-site public art or on-site cultural programming on development projects.

Each of these city or state programs was established in response to then-prevalent philosophies about the

BELOW: Jonathan Borofsky’s *Humanity in Motion* installation in the lobby of the Comcast Center in downtown Philadelphia. *Humanity* was approved by the Art Commission as part of Comcast’s compliance with its high-density commercial zoning requirements.



role of art in government-sponsored urban redevelopment, neighborhood revitalization and economic development strategies. While each program was groundbreaking and successful in its own right, some have remained relatively static while other cities have adapted programs and updated approaches to meet changing needs. Philadelphia's inertia is due not to a lack of effort on the part of program staff, but rather to a decline in leadership and the prioritization of the role of public art in city-making over the past generation. This is best demonstrated by the dismantling of the Office of Arts and Culture by Mayor Street in 2004. Further, city funding for public art is not allocated strategically, largely due to a recent lack of leadership as well as the varying missions and overlapping portfolios of the various public art programs. For example, the City of Philadelphia Mural Arts Program receives funding from the Department of Human Services because of its social service functions. At the same time, the city struggles to enforce its Percent for Art requirement on its own capital projects, largely for two conversely related reasons: There is no Art Commission requirement that project developers meet with the Public Art Division during the development process or submit a public art plan in advance of Art Commission review, and the city's Public Art Division is understaffed and cannot review all projects that go before the Art Commission. The lack of staffing and funding also limits the work the Public Art Division can do on public art projects apart from the Percent for Art requirement. Additionally, the Redevelopment Authority's Percent for Fine Arts Program has been buffeted in the past by both a reluctant development community and a city



LEFT: *To Balance*, a stone and metal sculpture installed at the Community College of Philadelphia as part of the RDA's One Percent for Fine Arts Program.



LEFT: A mural created by the City of Philadelphia Mural Arts Program entitled *Tribute to Harriet Tubman and the Underground Railroad* in North Philadelphia.

government that has not provided the leadership or coordination to ensure state-mandated public art is incorporated into urban redevelopment projects.

While there is much to celebrate about Philadelphia’s long history of public art and the appointment of progressive leadership in the Office of Arts, Culture and the Creative Economy, this report concludes that a clear vision, focused leadership and a coordinated public-art support strategy are needed to mend the inadequacies of the City of Philadelphia’s current systems for public-art making, conservation and investment.

This report highlights these disparities and offers policy recommendations for how the OACCE might harness the city’s public art assets in a strategic, integrated and forward-looking capacity.

RIGHT: Government of the People, a sculpture by Jacques Lipchitz that sits in the plaza of the Municipal Services Building at Broad Street and John F. Kennedy Boulevard.



KEY FINDINGS

- While Philadelphia was once a leader in public art relative to urban redevelopment and community revitalization, the public sector has failed to maintain this leadership position. As a result, its public art programs have devolved into fragmented power centers competing for scarce government and private resources and support — a reflection of the challenges that the city as a whole has faced over the past generation with respect to depopulation, a declining tax base, diminished development capacity and the advent of decentralized planning. Today, public-art making is not part of a citywide revitalization vision or investment strategy. The city’s public art portfolio is hamstrung by funding disparities and the lack of an agency to provide leadership and a coordinated, long-term public art strategy. The city government’s public-art making efforts have become largely reactive and opportunistic rather than strategic and deliberate.

- The July 2008 creation of the Office of Arts, Culture and the Creative Economy represents an important first step in reasserting arts and culture as an administration priority. The OACCE offers the city the opportunity to redress this fractured public art environment. This office is the successor to the Office of Arts and Culture initiated by Mayor Wilson Goode in 1986 and closed by Mayor John Street in 2004. To succeed, the OACCE must establish itself as a regional thought leader in the public art field, set up enduring linkages across city agencies, establish credibility with the philanthropic community and create a vision for public art in the 21st century. Opportunity currently exists for the OACCE to ensure long-term, high-level, strategic investment in public art across the city.

- The groundbreaking percent-for-art programs were created in Philadelphia in 1959, and since that time, many cities have improved upon Philadelphia's legislation. Both the Redevelopment Authority's Percent for Fine Arts and the City of Philadelphia's Percent for Art programs are 50 years old, and earlier this year, City Council approved a resolution recognizing the 50th anniversary of these landmark programs and their contribution to Philadelphia's built environment. Their legislation was created when site-specific sculpture was considered an important antidote to the dehumanizing impact of the urban redevelopment era. While these programs were groundbreaking in their day, serving as national models for subsequent percent programs, they now reflect the urban renewal philosophies of an earlier

time and struggle in a challenging environment for integrating quality art and urban development. Rethinking these programs for the 21st century is an urgent necessity. This could include earmarking public art dollars for ongoing maintenance and conservation of the collection, creating developer-funded, non-site-specific art funds, and funding temporary art installations that reenergize public spaces and cultivate a new civic pride and tourism base. Ensuring that developers and public agencies both comply with the current legislation and integrate high-quality art from a project's outset — and do not relegate it to an afterthought — should be a baseline goal.

- The Philadelphia Redevelopment Authority Percent for Fine Arts Program, best known for Claes Oldenburg's iconic 1976 *Clothespin* at Centre Square,



LEFT: *The Great Mother*, one of two sculptures by Waldemar Raemisch that were successfully moved by the city's Public Art Division from the now-demolished Youth Study Center site on the Ben Franklin Parkway. The sculptures now sit at the entrance of the High School of the Future in East Parkside.

has been hailed as a national model since its inception in 1959. But both the impact of and the support for the program have waned over the ensuing decades. Over the past 15 years, the public art office of the Redevelopment Authority has received minimal funding from the Redevelopment Authority and inadequate support from successive mayoral administrations. The staff consists only of the director (and volunteers when possible) and works with limited resources to ensure that developers comply with the resolution that requires that a minimum of one percent of the project's construction budget is dedicated to site-specific public art on development parcels acquired from the RDA. Despite this resolution, the staff must continually convince a largely reluctant development community of the necessity for and



LEFT ABOVE: *Floating World* by Ava Blitz at the University City Science Center, commissioned as part of the RDA's One Percent for Fine Arts Program. The Science Center has many small artworks due to its gradual development, but it is currently working with the RDA on a more cohesive approach to its public art as part of its redevelopment.

LEFT BELOW: *Dream Garden*, a large glass mosaic in the Curtis Center off Washington Square. Pew Charitable Trusts donated \$3.5 million to keep the mosaic in its current location.



benefits of quality public art in the public realm. This is a poor use of limited public resources for a program that is mandated by state legislation. Too often, the art is applied as a cosmetic extra to projects rather than conceived as an integrated aesthetic and design whole. Additionally, there are no safeguards for ensuring that the art remains accessible to the public, no mechanism for de-accessioning art as building ownership changes, and no organizational capacity to ensure conservation. Moving forward, there is reason to be optimistic as new leadership at the RDA has indicated a renewed commitment to its public art program.

- The City of Philadelphia's Percent for Art Program was saved by Department of Public Property Commissioner Joan Schlotterbeck when the agency took on the city's Public Art Division after the Office of Arts and Culture was disbanded in 2004. The shift to Public Property kept the program intact, but in competing for project funding with the rest of the city's infrastructure challenges, the program often struggles with capital budget requirements to secure funding for conservation. City law requires that a maximum of one percent of city-funded projects fund public art. Many have observed that if the administration does not show support for public art, the percent requirement becomes negotiable, or agencies do minimal work to get Art Commission approval. The program often struggles to keep up with all possible projects because there is currently no city regulation in place requiring that departments adhere to the percent requirement to secure Art Commission approval. The city must find a viable and long-term solution to funding, empowering and integrating this

important agency.

- With roots in the City of Philadelphia's Anti-Graffiti Network of the 1980s, the Mural Arts Program (MAP) is now a hybrid city/nonprofit organization that receives ongoing city government support, as well as funds from private and corporate donors. MAP provides important social services and engages in public-art making, and uses arts education for building social capital, stabilizing vulnerable communities and reducing prison recidivism. The city's support for MAP across successive mayoral administrations, which has been enhanced by funds from the Department of Human Services and other city agencies, has fueled the creation of thousands of murals throughout the city — with MAP producing as many as 200 murals a year. Given its hybrid structure and its communication



LEFT: *Clothespin* shortly after its unveiling in 1976. It remains the most celebrated piece commissioned as a result of the RDA's One Percent for Fine Arts Program.

and fundraising capacity, MAP is viewed as a model public art implementation organization. While the program has popular support, critics of the program point to the lack of integration of the murals with the strategic goals of comprehensive city planning and urban revitalization along with difficulties associated with the sheer number of 3,000 murals (as of June 2009) — many of which are in need of conservation or removal. The integration with planning is especially important now that MAP is undertaking public-art making and gateway projects beyond community-based anti-graffiti mural work. Examples of such projects include the *LOVE Letters* project along the West Philadelphia El, and the “living walls” scheduled to be installed at 38th Street and Lancaster Avenue in fall 2009. Now, with MAP organized under the

programmatic leadership of the OACCE, the city must determine how best to utilize the significant staffing, technical capacity, communication skills, outreach and education resources that MAP has developed within an overall vision for public art in Philadelphia.

- Communication and collaboration across city agencies relative to the commissioning, management and conservation of public art has historically been lacking. There has been no formal, high-level means for engaging the city’s Art, Planning, Zoning Code and Historical commissions with the public art and economic development communities in the creation of a vision for public art in Philadelphia. The Art Commission has been ineffective, as decisions made by the commission are often ignored by city agencies due to what they cite as budget and timeline constraints. MAP’s recent proposal to “wrap” a parking garage at Philadelphia International Airport, an important gateway to the city, is one example of a project that could be part of a larger process with the City Planning Commission that explores the best way to mark gateways through art. Also of note is the Center City District’s current recommendation for the redesign of Dilworth Plaza on the western apron of City Hall. To date, public art has not been considered an integral part of the design process for this critical urban public plaza. These two projects highlight the need for high-level communication, integration and interagency coordination for important public art, urban planning and design projects. Philadelphia’s public art is its face to the world. Integrating leading-edge, contemporary public art into critical urban locations in Philadelphia must be an essential component of asserting its membership in the league

BELOW: *I Have a Story to Tell You ...* is a courtyard of screened photographs created by internationally renowned artist Pepón Osorio and commissioned by Fairmount Park Art Association. It sits at the headquarters of Congreso de Latinos Unidos in North Philadelphia.



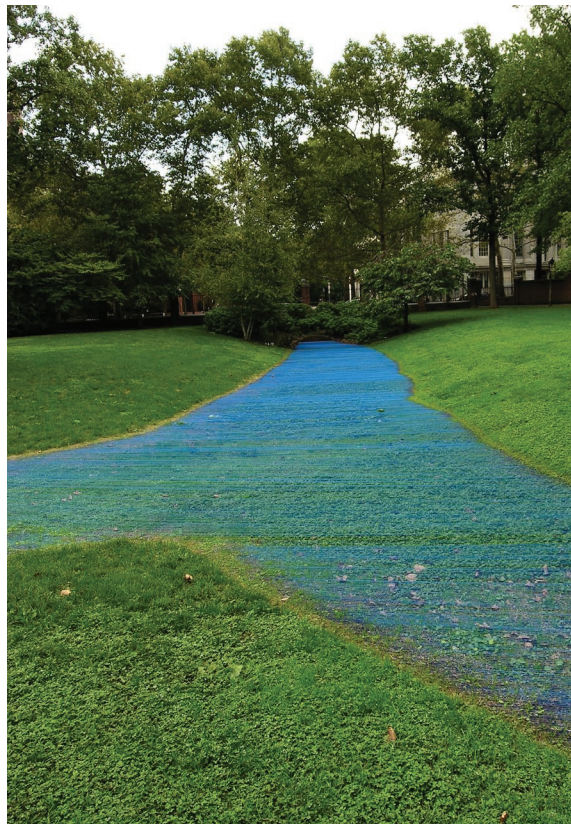
of world-class cities.

- The most interesting work being done in the public art realm in Philadelphia is coming from private and nonprofit organizations, not the public sector: DesignPhiladelphia represents the largest celebration of the impact of design in the country; Fairmount Park Art Association has numerous initiatives along the Benjamin Franklin Parkway; University of the Arts and Moore College display student work in various parts of the city; and temporary exhibitions like the Live Arts Festival and Philly Fringe and Hidden City Philadelphia have captivated the city for weeks at a time. The OACCE could support this energy to leverage the wealth of artistic vigor in the city as it works to create a vision for Philadelphia as a vital, creative center.

- Funding for the conservation of Philadelphia's public art collection is a matter of critical importance. City government has been constrained both fiscally and legislatively to maintain its public art collection. The Department of Public Property supports the city's Public Art Division, but because it is also responsible for maintaining all of the city's real estate and infrastructure, there is little room in the capital budget for public art upkeep beyond pieces so worn down that they present direct safety hazards to the public. Though currently supported by a city agency, the program is vulnerable and understaffed, with minimal funds available for ongoing maintenance of the collection (about \$50,000 annually). Since 1959, other cities have expanded their percent-for-art legislation to include more specific provisions on maintenance and conservation. The RDA also struggles with conservation — even when the art is



LEFT: One of two cast bronze and steel *Heads* by Jun Kaneko now in City Hall courtyard after sitting on Park Avenue in Manhattan last fall. Securing these sculptures represents an early victory for the new Office of Arts, Culture and the Creative Economy.



LEFT: The American Philosophical Society commissioned public artist Winifred Lutz to design *Drawing Dock Creek*, a temporary installation that used thousands of feet of blue elastic cord to retrace the path of the historic creek around which Philadelphia developed.

BELOW: A rendering of *The Welcome House*, the signature exhibition of DesignPhiladelphia 2009. It is a 10-by-10-foot transparent cube in LOVE Park that will feature nighttime projection and artists creating work inside the cube. Dynamic pieces like this show the potential for temporary and nontraditional displays to activate public spaces.

commissioned and installed, many property owners do not maintain the art, though the RDA contract requires the property owner to do so according to certain standards outlined by the artist. The RDA has begun to reintroduce the program to developers who have not been properly caring for the art works, but it is a large endeavor with so little staff. With more than 4,500 pieces in the collection, the OACCE should address the urgent concern of conservation.

PRINCIPAL RECOMMENDATIONS

CREATE A VISION

Philadelphia has lacked a vision for its public art collection, and for that reason, public agencies and private organizations act largely independent of each

other without a unified agenda. In order for the OACCE to successfully elevate both Philadelphia's public art legacy and its future potential in revitalizing the city, it should develop a vision for public art that can guide strategic decision-making. This can help establish an integrated plan for creating high-quality public art across the city through an open and inclusive process tied to an economic development and community revitalization strategy. A cohesive plan for public art developed under the leadership of the city's chief cultural officer will increase opportunities for all public art organizations. The New York City Department of Cultural Affairs has demonstrated this by developing and implementing an arts and culture policy that directly links arts and culture to the citywide economic development policy of investing in sectors that will strengthen small businesses, create jobs and attract tourists. Integrating public art with the city's overall administrative goals should be an important part of the visioning process.

ORGANIZE THE OFFICE

Organize the Office of Arts, Culture and the Creative Economy in a way that builds on the successful cross-agency programs in peer cities such as New York and Los Angeles as well as the findings of the 2007 RAND *Arts and Culture in the Metropolis* study that recommended establishing a robust city government office of arts and culture. The OACCE should bolster its organizational structure, create clear guidelines for staff as well as developers, and work diligently to ensure that staffing opportunities exist in future budgets for such areas as marketing, cultural development, strategic planning, curating, and conservation. Such improvements would provide the



opportunity for the OACCE to take a more prominent role in the creation, promotion and oversight of public art in Philadelphia than it currently has — artists and public art stakeholders look to the city for guidance, but it is often too understaffed to address all inquiries. The OACCE could also launch an artist-in-residency program similar to the one in St. Paul, Minn., so that there is always an artist in the room during design or development meetings on major city projects with departments like Streets, Public Property and the Housing Authority. The OACCE should create a division or position that is focused on coordinating citywide events, similar to one in the mayor’s office in New York City. Further, with the federal government indicating that it plans to invest in cities once again, there is an opportunity for Philadelphia, through a coordinated public art strategy established by the OACCE, to coordinate transformative investments in Philadelphia’s infrastructure with the creation of public art.

RESTRUCTURE EXISTING PROGRAMS

Existing city programs are not realizing their full potential. The city’s chief cultural officer could play an important role in updating enabling legislation, expanding how and where public art is placed and determining how best to deploy the limited public art assets under direct city control. Programs that are projected to be placed under the oversight of the OACCE include Art in City Hall, the Public Art Division and the Mural Arts Program (programmatic oversight only, with budget still coming from the Managing Director’s Office). Guidelines for the percent for art ordinance are outdated; they were last updated in 1991. For example, the language in the city’s

ordinance could be changed from requiring “up to one percent” to a “minimum of one percent” go toward public art; many cities (from San Francisco to Fort Worth) even allocate two percent. In addition, the “one percent” requirement could apply to the total construction costs of the entire project, not just one percent of the funding that the city contributes to the project. Further, both programs could be restructured to allow for more flexibility in the siting of public art. For example, Los Angeles expanded its percent for art legislation to allow for broader initiatives in addition to just site-specific art and requires that many privately funded commercial developments pay an arts development fee. Seattle requires that one percent of capital improvement funds be placed into the Municipal Art Fund, which gives the Public Art

BELOW: One mural in *LOVE Letters*, a series of work organized by the Mural Arts Program that can be viewed from the Market-Frankford Line in West Philadelphia.

This project is one example of how Mural Arts is expanding beyond its original mission of arts education, which presents a great opportunity for the city as a whole.



Program autonomy to purchase and commission artwork for the city's public art collection. Additionally, as public art collections begin to age and show real signs of wear-and-tear, cities across the nation are beginning to think creatively about revising legislation to ensure that dollars are earmarked for ongoing maintenance and conservation of public art. For example, San Francisco has established an "art trust" in which private developers can put money into a trust fund that can be used for maintenance of the creation of new art. Finally, the city's Percent for Art requirement should be mandated as part of the design process and Art Commission approval process from the outset of capital projects. No such standard currently exists in writing, but it is crucial to insert this language so that permits are not awarded without full

BELOW: Language of the Birds is an award-winning public art installation commissioned by the City of San Francisco for a new plaza between North Beach and Chinatown. The piece is a series of 23 books that appear to be in motion.



compliance within the Percent for Art requirement.

Additionally, there could be a dedicated role for the OACCE in the RDA's Percent for Fine Arts Program. Its guidelines are even more outdated than the city's, as they were last updated in 1987. Further, the city could explore the creation of a maintenance fund that could draw from funds taken from the RDA's Percent for Fine Arts fee that could be applied to maintenance needs across the city's collection, not just for a specific project. The city could also consider dividing the Mural Arts Program into two programs: a distinct social service program and a public art entity that is focused around specific community-building initiatives. This could serve to clarify MAP's mission relative to public-art making and align it with the city's strategic vision for public art. Further, the chief cultural officer could serve on the board of Mural Arts Advocates, MAP's nonprofit arm, to ensure coordination between MAP and the OACCE.

As the city rewrites its zoning code, there is an opportunity to explore requirements or incentives in the Philadelphia Zoning Code that encourage artist and creative economy live/work projects that leverage the economic potential of artists in neighborhood revitalization efforts. The OACCE also has the opportunity to work with the Capital Programs Office to revise the city contracting process to ensure that the artist selection process is less cumbersome.

TELL THE STORY

Despite having a world-renowned public art collection, Philadelphia's public art heritage goes largely unrecognized and underappreciated by its residents and visitors. To address this, the OACCE could commission marketing and education studies to

inform campaigns to promote this asset and to ensure that all future public art projects are connected with a common narrative. Measuring the economic impact of arts and culture initiatives on the city's economy is one way the departments of Cultural Affairs in New York and Chicago tell the stories of the value of their public art. Once a campaign is fully formulated, the OACCE could launch a series of outreach events citywide to communicate the OACCE's vision through art itself rather than a brochure. The OACCE could coordinate with the Mural Arts Program's art education and public relations campaigns and those of the Fairmount Park Art Association and the Greater Philadelphia Tourism Marketing Corporation to create a citywide understanding of the value of public art. The City of Philadelphia Public Art Division could also engage in the installation of temporary art as an effective and economical way to enliven public spaces while furthering the OACCE's vision. San Francisco receives an annual allocation of advertising revenue from transit shelters for such a purpose. A thorough communications strategy will be important so that the chief cultural officer can effectively communicate the vision citywide. Working with private and nonprofit organizations can help further this effort.

INTEGRATE ART, DEVELOPMENT AND PLANNING

Public art cannot, and should not, stand in isolation. Explicit in the creation of a public art vision should be the integration of public art with the goals of city planning, placemaking and economic development. The recent success of the *Cloud Gate* (known as the "Bean") by Anish Kapoor at Millennium Park in Chicago underscores the potential for the intelligent integration of public art and urban planning.

Philadelphia can aspire to this level of public art excellence as it considers how best to capitalize on its public art resources relative to its aspirations of becoming a world-class city.

EXPLORE NEW FUNDING

Though the chief cultural officer currently has no dedicated budget, opportunities exist to seek funding for public art projects under a unified campaign. These opportunities include: exploring the possibility of a public art trust fund as part of the percent ordinances (the RDA already has such a fund), a conservancy for citywide maintenance, and a fundraising strategy in which the chief cultural officer convenes Philadelphia's private benefactors around a unified approach to public art. For example, one of Portland,

BELOW: *Flamingo* is a noted piece by renowned sculptor Alexander Calder. The piece sits in Federal Plaza in Chicago and is a tourist attraction that draws people into downtown.



Ore.'s temporary art programs is funded through a development zoning bonus program. The OACCE could explore the possibility of dedicating a fraction of a percentage increase from a regional sales tax or hotel tax to support arts and culture, a portion of which could be allocated to public art. Cities that currently use this as a funding mechanism include Houston, San Diego and Pittsburgh. Additionally, the OACCE could explore new opportunities to leverage public funds for public art. Recently, WHYY, Philadelphia's public radio news station, reported that Philadelphia has not used federal Community Development Block Grant (CDBG) funds for art and culture despite the funds being available for such use. The chief cultural officer has begun to work with the city's commerce and housing departments to secure CDBG funds in an

important partnership that could continue in the future.

Public art has the potential to play a major role in a city's cultural and economic development policy. Public art is just one facet of an increasingly prevalent understanding that arts and cultural assets are key economic revitalization drivers that can create jobs, increase the tax base, build wealth and enhance the overall well-being of residents. Many cities have proven that public art can drive tourism, anchor redevelopment projects, enhance a city's image and drive community development.

Philadelphia is now poised to reclaim a leading role on the public art stage. With progressive leadership in the Office of Arts, Culture and the Creative Economy

RIGHT: Though controversial, the *Rocky* statue outside the Philadelphia Museum of Art is an important tourist attraction and part of a signature Philadelphia experience that brings visitors down the Ben Franklin Parkway.





and a mayoral administration that is committed to the centrality of art in the economic, social and cultural life of the city, there is reason to celebrate. There is the opportunity to create a vision for public art that supports the goal of becoming a world-class city and to support the OACCE in achieving that vision. Now is the time for Philadelphia to refocus its attention on the relationship between public art, placemaking and economic development, and utilize its financial resources and public policy tools to sharpen this competitive advantage for the 21st century.



LEFT ABOVE: Artist Tom Otterness with a model of his planned installations in Aviator Park in front of the Franklin Institute. Entitled “The Peaceable Kingdom,” it will feature about 30 sculptures to animate the park. This project is coordinated by Center City District and Fairmount Park Art Association.

LEFT BELOW: One piece of Bernar Venet’s *Waterfront Steel* exhibit of eight large-scale steel sculptures scattered throughout San Diego. Before San Diego, the exhibit was on display in Paris and Qatar.



INTRODUCTION



TITLE PAGE: *Wave*
Forms, Dennis
Oppenheim, 2007,
University City.

WHAT IS PUBLIC ART?

Like the artistic process itself, “public art” is dynamic and always changing. Philadelphia as a canvas shows how public art has evolved over time, from the grand statues located in Fairmount Park to the murals and mosaics that enhance thousands of blank walls to the “guerrilla” installations that once lined the now-demolished South Street Bridge. What distinguishes public art from other forms of art is not only that it is free and accessible to everyone, but also its connection to urban design and quality of life — “how [public art] is made, where it is, and what it means” is inherently interactive, engaging and oftentimes controversial because it sits in the public realm for all to see.³ Though not always produced by the community in which it resides, “the art is there for everyone.”⁴

For the purpose of this study, “public art” is considered any form of art that can be accessed free of charge by the public, not contained in a museum or gallery. This study mainly focuses on public applications of visual arts, but free performance art in the public realm is an important part of the local arts scene and should be considered in the broader picture as well. There are many different definitions and applications of public art within Philadelphia alone, all of which are valid and should be noted by the Office of Arts, Culture and the Creative Economy going forward.

WHY IS PUBLIC ART IMPORTANT?

Many cities commission public art projects for a variety of different purposes, as they realize its potential to contribute to the city’s community and economic development. At its core, public art strives to change undifferentiated “space” into a dynamic

“place” that engages its audience and promotes new interactions among different publics. It is used as a strategy to enliven a public space, to attract tourists or to cultivate stewardship in a neighborhood that has fallen on hard times.⁵ It can establish an area’s identity, improve quality of life for passersby, and make its community a more attractive place to live, work and visit. It is central in “shaping the contours of urban culture,” adds meaning to cities and becomes a piece of our collective memory.⁶ At its most basic level, public art represents a “tangible commitment to the public environment,” so the level of public sector contribution is an important indicator of how much a city values creativity and “understands the essential public role in placemaking and private investment.”⁷

Public art is just one facet of an increasingly prevalent understanding that arts and cultural assets are key drivers in economic revitalization processes that can create jobs, increase the tax base, build wealth and enhance the overall well-being of residents. Particularly in older cities looking to revive their economic bases by investing in physical, social and economic infrastructure, investing in the arts is a core strategy for attracting coveted knowledge workers, growing innovative industries and creating interesting places to live and work.⁸ Many cities have proven that culture can drive tourism, anchor redevelopment projects, enhance a city’s image, add to an amenity portfolio, catalyze innovative production and drive community development, and have done so by using the arts to jumpstart or stabilize economic growth.

Consequently, public art has the potential to play a role in economic development policy. Public art, defined as any free and accessible cultural event, can directly or indirectly stimulate neighborhood

revitalization, offer a range of opportunities to experience culture, help strengthen the tourism industry, solidify a city's cultural identity and provide opportunities for artists to create new work. In this context, public art is no longer the sole purview of cultural affairs departments or outside players but spans across economic development, workforce development and urban planning, to name a few.

The economic development benefits of public art projects have been demonstrated in other cities. The New York City Parks Department estimates that more than a million people came to Central Park to see *The Gates*, a two-week-long temporary art installation by Christo and Jeanne-Claude in 2005, and more than 2 million additional visitors came for the *Cows on Parade* exhibit in Chicago in 2000.⁹ Chicago officials also

RIGHT: Seventy-five hundred saffron-colored “gates” were installed throughout Central Park in February 2005. Though *The Gates* opened to mixed reactions, it generated millions of dollars for the city and shows the potential for public art to help us rethink even our most sacred public spaces.



demonstrated with Millennium Park that a significant investment in public art — \$23 million for Anish Kapoor's *Cloud Gate* and \$17 million for Jaume Plensa's *Crown Fountain* — can return considerable tax revenue within just a few years of opening.¹⁰ The park has become the top tourist destination in the country with its main attraction being the iconic public art. A 2005 study revealed that Millennium Park is expected to yield \$5 billion in job growth (by attracting new employers to the area) and tax revenue between 2005 and 2015.¹¹ Total visitor spending at Millennium Park over the same period is anticipated to range between \$1.9 billion and \$2.6 billion.¹² Larger cities with significant cultural assets like Philadelphia have a unique advantage in promoting public art as one element of a tourism strategy, especially since the diverse stock has the ability to attract a wide range of interests and allow visitors to experience the art in different ways. For this reason, it is easy to imagine public art becoming a more prominent aspect of the Philadelphia tourism strategy.

Arts and cultural resources in general are critical to attracting what is now called the “creative economy,” defined as “for-profit and nonprofit businesses involved in the creation or distribution of the arts.”¹³ According to Innovation Philadelphia, the creative economy represents a \$60 billion industry in the Philadelphia region.¹⁴ In fact, Philadelphia is enjoying a 71 percent increase in both arts-centric business and employment statistics since 2004. The City of Philadelphia reports that there are 14,000 “direct nonprofit cultural jobs” in the region, plus a large number of for-profit as well as “undocumented individual artists, entrepreneurs and creative workers.”¹⁵ In fact, Bucks County recently allocated money to the arts from a hotel tax that funds

economic development, showing an understanding of the connection between arts and economic development. Austin and Denver's economic development divisions have created a series of small business loans tailored to cultural entrepreneurs.¹⁶ Further, Washington, D.C.'s comprehensive plan recommends offering incentives for cultural organizations and private investors to create cultural enterprise zones that cluster offices, rehearsal and performance space, retail boutiques and galleries. It is important for Philadelphia to think of public artists and art organizations in this way as well. The organizations that support public art are part of the cultural industries, which are important to the overall metropolitan economy, and these projects hire cultural workers who are key drivers of innovation and whose employment experiences generally span a mix of commercial, nonprofit and community opportunities.¹⁷

To attract these highly coveted knowledge workers, cities typically use what is called the "amenities approach," which usually focuses on creating fine-grained neighborhood experiences and marketing an urban lifestyle to revitalize neighborhoods.¹⁸ Public art, depending on its program design, is an important piece of the amenity strategy because free, visible activities have the potential to bring street life, enliven open space and create interesting places to live. In essence, they are largely about diversity of opportunity and experience. The new Office of Arts, Culture and the Creative Economy's connection to the creative economy demonstrates the Nutter administration's belief that encouraging economic sectors whose growth is focused on innovation and creativity is crucial to making a great 21st-century city. Additionally, it acknowledges that the citywide

enrichment value of art and art institutions contributes to our overall financial strength.

Community-based art organizations have a unique form of economic and social benefit. From a community development perspective, recent research convincingly demonstrates that access to cultural arts opportunities leads to powerful community benefits related to cultural vitality, civic engagement and social capital (particularly for new immigrant communities).¹⁹ A recent study by the Reinvestment Fund states that "cultural engagement indicators" such as public art installations and community-based art organizations are important predictors of real estate market improvement because they increase social capital, which in turn has development benefits.²⁰ Neighborhood art institutions and art events are often

BELOW: Chicago's Millennium Park features signature public art such as Anish Kapoor's *Cloud Gate* and Frank Gehry's music pavilion that has helped make it one of the most popular tourist destinations in the country.



viewed as the church parishes of the 21st century, providing a new form of social interaction and civic culture. Researchers have demonstrated the importance that small arts centers have played in catalyzing neighborhood growth by participating in physical upkeep, social engagement, arts space projects and community arts opportunities, among other benefits.²¹ Between 1995 and 2004, the number of nonprofit arts organizations in the five-county Philadelphia region increased by 91 percent, and gross receipts more than doubled.²² Public art is a key driver of neighborhood revitalization and community development for all these reasons. The cultural activities provide opportunities for citizens to participate in events that may lead to social capital and civic engagement, which can have catalytic outcomes for residents and for the city as a whole.

But perhaps most important, public art incorporates art and beauty into people's everyday lives. Philadelphia's extensive collection has been named a "Museum Without Walls™" by the Fairmount Park Art Association, available to all without a ticket. Public art can surprise people, comfort people, and inspire discussion or random interaction. It is often an entry point that introduces people to the world of art, and may even be a person's primary exposure to art in their lifetime.



PHILADELPHIA FINDINGS



TITLE PAGE:
Fingerspan, Jody Pinto,
1987, Wissahickon
Creek.

INVENTORY

Public art is a ubiquitous part of Philadelphia's built environment. Philadelphia has far more public art than any other city, according to a recent study by the Smithsonian Institution's National Museum of American Art.²³

It is the variety as well as sheer quantity that puts Philadelphia's public art collection in a league of its own. As of December 2008, the Fairmount Park Art Association's inventory counts 1,458 works of public art within Philadelphia's city limits. This collection primarily consists of outdoor sculpture, with a longstanding history that "practically parallels the history of American sculpture."²⁴ This inventory does not include the work of the Mural Arts Program (MAP), a social services program that uses arts education and public-art making as a vehicle for social change, and has created 3,000 murals since its inception in 1984. And if public art initiatives by other smaller community-based art organizations are included, as well as installations by individual artists from Isaiah Zagar's mosaics to Randy Dalton's "Go Blue" campaign, hundreds more pieces are added to the "museum." Because of this, when this study references Philadelphia's public art collection, it includes closer to 5,000 different works: from military memorials to sports monuments, "art parks" in North Philadelphia to "peace walls" in South Philadelphia. And public art in Philadelphia expands even further to include short-lived displays, such as DesignPhiladelphia's temporary exhibitions, performances in public places for the Live Arts Festival and Philly Fringe, and Hidden City Philadelphia, which features art installations in some of Philadelphia's most treasured historic structures.

A selected list of today's assets and accomplishments includes:

- The first nonprofit dedicated to integrating public art into the urban environment (Fairmount Park Art Association).
- The first percent for art ordinance in the country (Redevelopment Authority Percent for Fine Arts Program).
- Almost 1,500 pieces of outdoor sculpture, the largest collection in the country.
- Three thousand neighborhood murals, the most of any city in the country (Mural Arts Program).
- Digital inventories of both the outdoor sculpture and mural collections.
- The largest celebration of the impact of design in the country (DesignPhiladelphia).

HISTORY OF PUBLIC ART IN PHILADELPHIA

Public art in Philadelphia has seen myriad transformations over the more than 300 years since the city's founding. It takes many forms, and the motivation for its creation has shifted over the course of the city's history.

See the next page for a timeline of public art history in Philadelphia.



PHILADELPHIA PUBLIC ART TIMELINE²⁵

18th century: Public art appears early in Philadelphia’s history as sculpture on the exterior of buildings as part of a civic improvement ethos.

18th and early 19th century: Public art primarily takes the form of artistic commemoration, memorials and monuments.

1855: Fairmount Park is created, expanding the arena for the display of art immediately accessible to the public.

1872: Fairmount Park Art Association, the first private nonprofit organization in the nation dedicated to integrating public art and urban planning, is founded.

1876: The Centennial celebration is held in Fairmount Park, marking one of the most prolific showcases of public art in Philadelphia.

1894: Alexander Milne Calder’s statue of William Penn is placed on top of City Hall, becoming perhaps the most visible example of Philadelphia’s public art. There are 250 total sculptures by Calder that adorn the inside and outside of City Hall.

1907: Art Jury (present-day Art Commission) is established as an approval body for city construction projects so that “physical development of the city takes place in a manner that is aesthetically pleasing, orderly and appropriate.”

1917: Benjamin Franklin Parkway is designed by Jacques Gréber as a hallmark of the City Beautiful movement, integrating art, architecture, landscape and urban design.

1933-'34: More than 4,000 artists are commissioned nationally to create approximately 15,000 artworks as part of the first federal public art program, the Public Works of Art Project. This brought numerous new works to Philadelphia.

Mid-20th century: Art becomes more controversial and abstract [examples: Isamu Noguchi’s *Bolt of Lightning* memorial designed originally for East River Drive (now Kelly Drive) and Jacques Lipchitz’s *The Spirit of Enterprise* sculpture along Kelly Drive].

1959: The first percent-for-public-art ordinances in the country are established by the Redevelopment Authority and City of Philadelphia.

1963: General Service Administration Art in Architecture Program is established by the federal government and allocates one-half of one percent of the estimated construction costs of federal buildings and courthouses for commissioning works of art. Local examples include Louise Nevelson’s *Bicentennial Dawn* and Al Held’s murals at the Social Security Administration building.



TOP: William Penn statue, Alexander Milne Calder.

MIDDLE: *The Spirit of Enterprise*, Jacques Lipchitz.

BOTTOM: *Bicentennial Dawn*, Louise Nevelson.

1970s: Community involvement becomes an increasingly prominent part of public-art making [example: Between 1971 and 1979, the Philadelphia Museum of Art, through its Department of Community Programs (née the Department of Urban Outreach), produced dozens of murals in neighborhoods throughout the city].

1976: Claes Oldenburg's *Clothespin* sculpture is installed on the plaza of the Centre Square office complex. The Percent for Fine Arts Program includes banners by Alexander Calder and Jean Dubuffet's *Milord la Chamarre* in the lobby space. The Calder and Dubuffet have since been relocated.

1984: Mayor Wilson Goode establishes the Mayor's Cultural Advisory Council and the Art in City Hall program.

1984: As part of the city's Anti-Graffiti Network, Mayor Wilson Goode establishes the arts education and mural-making program that later evolved into the City of Philadelphia Mural Arts Program, which connects public art to social service, educational and populist impulses.

1986: Mayor Wilson Goode establishes the first City of Philadelphia Office of Arts and Culture.

1996: Mural Arts Advocates, the nonprofit arm of the Mural Arts Program, is created in order to help expand projects and fundraising.

1998: City officials raise \$3.5 million to purchase the Tiffany mosaic *Dream Garden* by Maxfield Parrish while the artwork was under threat of purchase; the potential buyer was rumored to be casino owner Steve Wynn.

1998: City designates *Dream Garden* as Philadelphia's first historic object under the city's historic preservation ordinance. Four other objects have since been designated: *Founders Memorial Bell* (2000), *Pennsylvania Railroad War Memorial* (2001), *Wanamaker Eagle Statue* (2001) and *Dickens and Little Nell* (2001).

Late 20th and early 21st century: As city services falter due to population decline, nonprofit organizations such as community arts groups and CDCs implement public art projects as a strategy for neighborhood redevelopment.

2004: Mayor John Street closes the Office of Arts and Culture.

2008: Mayor Michael Nutter creates the Office of Arts, Culture and the Creative Economy.

2009: Unseen since the mid-1980s, the Alexander Calder banners are exhibited at the Central Branch of the Free Library of Philadelphia.

2009: 50th anniversary of the Philadelphia Redevelopment Authority's and the City of Philadelphia's historic Percent for Art programs, and the 25th anniversary of the Mural Arts Program.



TOP: *Pennsylvania Railroad War Memorial*.
MIDDLE: *Building Connections*, Mural Arts Program.
BOTTOM: Alexander Calder banners, Free Library.

CURRENT PUBLIC ART PROGRAMS

The following section summarizes the main city agencies and nonprofit organizations that currently create and/or maintain public art in Philadelphia. The two organizational diagrams are schematic and do not capture the full range of public art activities in Philadelphia, but do represent the programs for which public art is the main mission. There is a “before” diagram that shows the public art organizational landscape before the establishment of the OACCE, and the “after” that shows how city government initially intends to structure the new office. Though all the groups listed contribute to the creation, management and conservation of public art in some capacity, they do so with different missions, functions and resources. There are commissioning organizations, public and nonprofit, some of which are legislated by percent-for-art requirements, each with their different jury and approval processes. Others focus on community-driven public art, using art as a tool for strategic redevelopment and reinventing public spaces in more challenged neighborhoods. Members of the public are often involved in the making of the art, sometimes even in the visioning process. The collective efforts of these organizations represent how Philadelphia’s public art legacy is being augmented today.

During the completion of this study, it was believed that the first iteration of the OACCE will be comprised of the following staff and programs for FY2010:

- Moira Baylson, deputy cultural officer (now with Commerce Department as “Cultural Development Manager,” transfer in process)
- Margot Berg, Public Art Division
- Tu Huynh, Art in City Hall
- June O’Neil, Philadelphia Cultural Fund

(part-time consultant, reports to Cultural Fund Board)

- Betsy Riley, executive assistant
- Theresa Rose, Public Art Division
- Gary Steuer, chief cultural officer

Also, the city funding for the Mural Arts Program, currently \$500,000 in staff budget from the Managing Director’s Office (MDO) and a \$500,000 vendor contract, will likely stay with MDO. Though MAP staff will remain in the MDO and not become OACCE staff, the Mural Arts Program will programmatically report to the chief cultural officer.

The “before” diagram on page 38 shows the fragmented nature of the current public art landscape, which demonstrates how increasingly difficult it has become for Philadelphia to maintain and update its collection. However, the fact that there is an initial plan to move existing city government staff into the OACCE shows that a structure is in place to begin to implement recommendations.

PROGRAMS TO BE PLACED UNDER OFFICE OF ARTS, CULTURE AND THE CREATIVE ECONOMY

Art in City Hall

Art in City Hall presents at least three professional exhibitions and a varying number of nonprofessional displays for local students and nonprofit organizations each year in 13 display cases near the office of the mayor and City Council chambers in City Hall. Staff funding is provided by the Department of Public Property, but project funding is raised privately. Though it is a relatively small initiative, the opportunity exists to further expand its offerings which could include additional displays in more architecturally interesting and accessible parts of the building as well as in the outdoor courtyard and plazas. Utilizing the Art in City Hall program as a vehicle for creating temporary and nontraditional public art should be explored.

City of Philadelphia Public Art Division

The city's Public Art Division administers the Percent for Art Program for all city capital construction projects, oversees the conservation and preservation of the city's public art collection, and serves as a liaison to facilitate communication among artists, design professionals, city departments and the public. Staff members are currently housed in the Department of Public Property and all funding is project-specific. While the Percent for Art Program has yielded more than 300 works of art, this understaffed division often struggles to keep up with all projects because there is currently no city regulation in place requiring that all departments adhere to the percent requirement to secure Art Commission approval. Questions also

remain about opportunities to extend funding beyond specific sites and secure monies for maintenance beyond emergency conservation efforts. One recent victory on this front is the restoration of Emmanuel Frémiet's *Joan of Arc* sculpture, currently being restored off-site. The program was saved by the Department of Public Property when Mayor Street shut down the Office of Arts and Culture in 2004. The OACCE must ensure not only that Public Property continues to support the Public Art Division, but that it finds a viable and long-term solution to funding, empowering and utilizing this important agency.

[section continued on page 40]

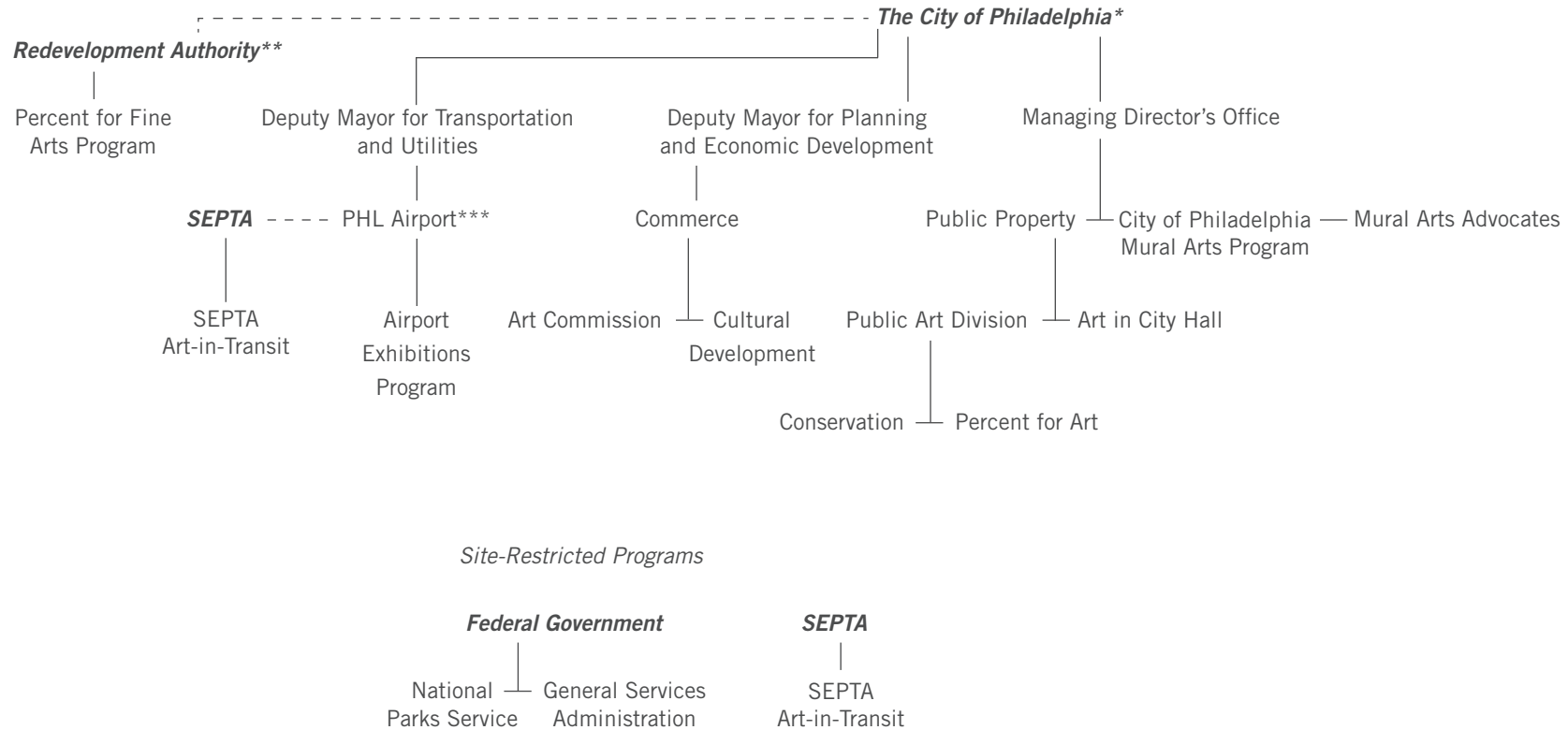


LEFT ABOVE: A city employee stands next to his work at an Art in City Hall exhibition.

LEFT BELOW: *Re-Creation*, installed at the Dorothy Emmanuel Recreation Center in West Oake Lane as part of the city's Percent for Art Program.

PUBLIC ART IN PHILADELPHIA

ORGANIZATIONAL CHART BEFORE OACCE LEADERSHIP



NOTE: Horizontal lines are used to show connection of multiple agencies to the department directly above, not to show dependency with other organizations on the same line.

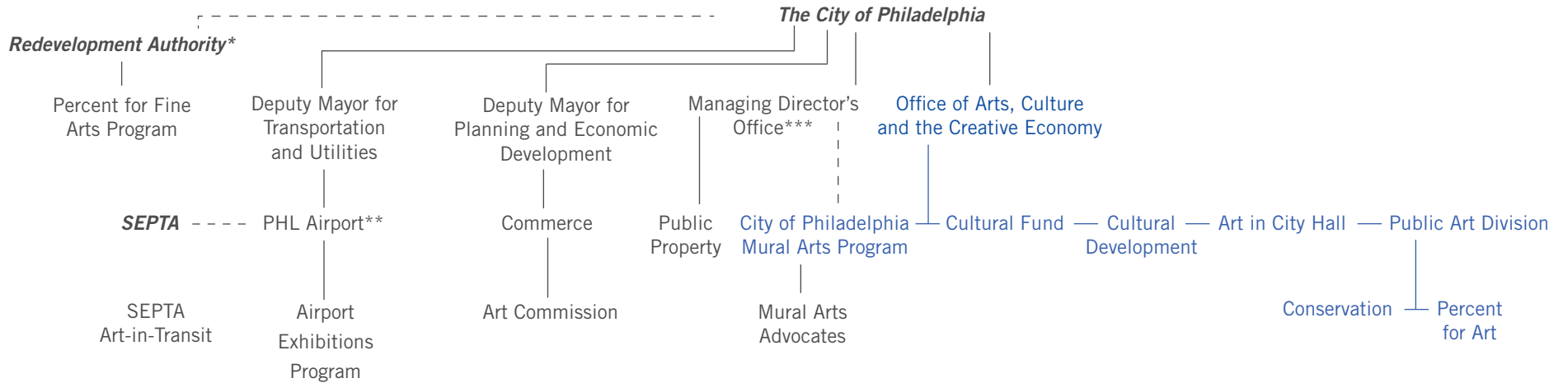
*This chart reflects the distribution of arts officers in city government before the reconstitution of the Office of Arts, Culture and the Creative Economy. Omitted from this chart is the Cultural Fund, a nonprofit organization that receives funding from the General Fund to distribute grants to arts organizations.

**Though the RDA was created by the state, city government holds significant authority, with the executive director and board members mayor appointees.

***Though airport personnel now report to Deputy Mayor of Transportation and Utilities Rina Cutler, the Aviation Fund is financed by airlines and is kept under the deputy mayor for planning and economic development (currently Alan Greenberger) in the FY2009 budget. No tax dollars are used for the exhibitions program.

PUBLIC ART IN PHILADELPHIA

ORGANIZATIONAL CHART UNDER NEW OACCE LEADERSHIP



Other Programs for the Office of Arts, Culture and the Creative Economy to Assist, Partner With, and Coordinate



NOTE: Horizontal lines are used to show connection of multiple agencies to the department directly above, not to show dependency with other organizations on the same line.

*Though the RDA was created by the state, city government holds significant authority, with the executive director and board members mayor appointees.

**Though airport personnel now report to Deputy Mayor of Transportation and Utilities Rina Cutler, the Aviation Fund is financed by airlines and is kept under the deputy mayor for planning and economic development (currently Alan Greenberger) in the FY2009 budget. No tax dollars are used for the exhibitions program.

***The Managing Director's Office will still provide technical capacity for Mural Arts Program staff, though the OACCE will have programmatic leadership and oversight.

Cultural Development (Formerly under City of Philadelphia Department of Commerce)

Within the Commerce Department, there is a manager of cultural development who is a primary contact between city government and the arts and culture community, a liaison between artists and businesses, and who works on resource development for artists and attracting creative businesses to Philadelphia. While limited in resources, this position demonstrates that arts and culture play a valuable role in neighborhood and economic development. Establishing robust resource development within the Office of Arts, Culture and the Creative Economy is essential.



RIGHT ABOVE:
The “... Or Does it Explode?” collaboration between the Mural Arts Program and artist Dread Scott that depicts 12 Philadelphia youth in coffin-like structures outside the Free Library’s Central Branch.

RIGHT BELOW: The Mural Art Program’s 3,000th mural, a dedication to the Tuskegee Airmen, at 39th and Chestnut Streets in West Philadelphia.



Mural Arts Program

The City of Philadelphia Mural Arts Program links arts education and art-making to social services by working in schools, neighborhoods and prisons across the city to create murals that engage the community. MAP’s primary function is mural commissioning, and for most of its 25 years, it has worked in at-risk communities. It also provides a range of arts programming for youth, instruction programs for incarcerated youth and adults, and tours and publications that promote its projects. Funded by the city as a social service program, the Mural Arts Program is a hybrid organization, with city government employees as well as a nonprofit arm, Mural Arts Advocates. Since 1984, MAP has produced 3,000 murals (about 1,600 of which are extant), educated more than 2,000 youth per year, and employed 300 artists. Under the new organization of the OACCE, Mural Arts will report programmatically to the chief cultural officer while its city staff budget will remain within the Managing Director’s Office. MAP has achieved substantial success in its anti-graffiti, arts education and community building work, but some question its future role in public art in Philadelphia. Its historic dedication to a single art form has led some to ask if Philadelphia has reached a mural saturation point. At the same time, MAP has grown beyond its original mission of arts education for at-risk youth into a multi-faceted organization that creates non-mural public art. The process for how MAP projects are chosen now falls under the oversight of the chief cultural officer. Questions have also been raised about the need for a plan for mural removal or conservation, and about the Janus-faced nature of murals as symbols of both revitalization and blight.

Philadelphia Cultural Fund

Though it is not an art-administering organization, the Cultural Fund is important to note because it is the primary way that the city distributes funding to arts organizations. The Cultural Fund is a nonprofit that allocates a portion of the General Fund each year as grants for local arts groups (many of which do public art projects), ranging from \$250 to \$17,000. Questions remain about opportunities to expand the Cultural Fund, an independent organization and board, as grants currently fund only operating support as opposed to projects. Also, though Philadelphia is the only major city to increase its funding for art organizations in this time of economic downturn (\$3 million annually, up from \$500,000 in 1991), the fund is still somewhat low relative to comparable cities.

OTHER CITY GOVERNMENT PROGRAMS

Philadelphia Art Commission

The Art Commission serves as design review for city projects, reviewing the building, site design and the Percent for Art requirement for any project on city-owned property, any project partially financed by the city, or encroachments into or over the public right-of-way. Neither under the OACCE nor the Planning Commission, the lone Art Commission staffer has no supervision and must review more than 200 projects annually (most of which are signage encroachments). Questions have been raised about the purpose of the commission, its ability to enforce its decisions, and which projects it reviews, especially in light of the Design Review Committee recently proposed by the Philadelphia City Planning Commission. Furthermore,

commission recommendations regarding public art are often overlooked due to time and budget constraints, because city agencies are often already working on construction documents by the time the Percent for Art process finishes. There is a need for greater communication and collaboration between the Art Commission, the city's Percent for Art Program and the Planning, Zoning Code and Historical commissions.

Philadelphia International Airport

The airport is home to 10 pieces from the city's permanent art collection (administered by the city's Percent for Art Program) and also runs its own Exhibitions Program, which organizes and presents rotating exhibitions at 16 sites throughout



LEFT ABOVE: An exhibit called *Natural Cycle* by sculptor Lee Stotzel in Philadelphia International Airport's Terminal A.

LEFT BELOW: A sculpture exhibit by artist Shelley Spector in Philadelphia International Airport's Terminal D.

Philadelphia International Airport. The director of exhibitions also manages the airport's contributions to the city's Percent for Art Program. No city tax dollars are used to finance the Exhibitions Program.

STATE-ENABLED BUT LOCALLY GOVERNED

Philadelphia Redevelopment Authority

The RDA manages the first Percent for Fine Arts Program in the country, which requires no less than one percent of estimated construction costs for projects built on RDA land go toward commissioning original, site-specific public art. The program has been historically understaffed with staff salary funded by the RDA, while the art production and installation is financed by the developer. There are more than 450



RIGHT ABOVE: Ned Smythe's World Park: *Order and Perspectives*, a Redevelopment Authority percent for art project, at the corner of 12th and Filbert streets in Center City.

RIGHT BELOW: Art installed by SEPTA at Frankford Transportation Center during the station's renovation.



pieces in the RDA collection, but the Percent for Fine Arts Program struggled for support under recent mayoral administrations. The program now has the potential under new vocal and committed city leadership to become fully integrated into the planning and development process. Currently, many developers view the Percent for Fine Arts requirement as a bureaucratic stumbling block and staff time is often consumed with justifying the program, though developers interviewed agreed that it was a valuable addition to their projects. Educating the development community on the economic benefits of public art is essential. Exploring legislative options for decoupling funding for public art from specific sites would also enable the RDA to leverage funds that are not currently available for new forms of expression such as temporary installations and citywide initiatives. Creating a mechanism for cataloguing, conserving and de-accessioning, when necessary, the RDA's public art collection is critical.

REGIONAL GOVERNANCE

Southeastern Pennsylvania Transportation Authority

SEPTA administers the Art-in-Transit Program, which allocates up to one percent of the construction budget of selected stations for the design, fabrication and installation of permanent artwork. Aside from staff salary and a public art consultant hired to oversee projects, budgets are project-based. By 2010, SEPTA expects to have completed 20 public art projects through Art-in-Transit. However, risk management, maintenance and durability issues have an impact on the selection of materials in transit centers.

FEDERAL GOVERNMENT

General Services Administration

GSA administers the Art in Architecture program, which commissions public art for new federal buildings by reserving a minimum of one-half of one percent of estimated construction costs for art, and a Fine Arts Program, which maintains its Fine Arts Collection of more than 17,000 pieces of public art around the country. The Art in Architecture program is active nationally but comprises only a small portion of Philadelphia public art projects.

National Park Service

In terms of public art, the National Park Service provides a public art program that commissions art for national parks, and a Monument Research and Preservation Program that helps maintain their artworks in parks nationwide. Locally, the President's House Memorial is an upcoming project, but otherwise, work in Philadelphia is limited to Independence National Historical Park and the Ben Franklin memorial at the Franklin Institute.

NONPROFIT ORGANIZATIONS DEDICATED PRIMARILY TO PUBLIC ART

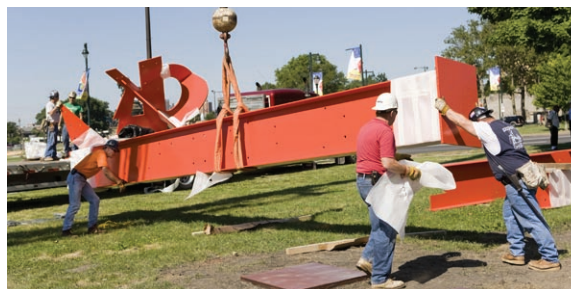
COSACOSA art at large, Inc.

COSACOSA is a community-based arts organization in which artists work with neighborhood stakeholders to create new public art based on a civic engagement process specific to community concerns. The goal is to create parity among people of diverse backgrounds and differing abilities through the art-visioning and art-making process. COSACOSA's *Healing Art Project*,

recognized as a best practice by the National Endowment for the Arts, is unique in creating public art projects for Philadelphia healthcare environments with patients and other community constituents. COSACOSA is funded primarily through government grants and private foundations. In the past 20 years, COSACOSA brought together thousands of citizens from more than 30 Philadelphia neighborhoods to create site-specific public art.

Fairmount Park Art Association (FPAA)

FPAA is a nonprofit organization whose mission is to integrate public art and urban planning by commissioning, interpreting, preserving and advocating for public art in Philadelphia. Its projects



LEFT ABOVE: A mosaic created by COSACOSA as part of its *Healing Art Project*.

LEFT BELOW: Installation of Mark di Suvero's *Iroquois* at 24th Street and Pennsylvania Avenue in 2007.

include working with communities and city agencies to place public art, collecting and making information on Philadelphia public art accessible, and running a maintenance program that preserves about 30 sculptures annually. FPAA is funded primarily through government grants, private foundations and an endowment. One of its main goals is to help create programs and initiatives that serve as models and best practices for other organizations locally and nationally. One such project, a series of public art audio programs for the sculptures along the Benjamin Franklin Parkway, recently received a \$200,000 grant from Pew's Heritage Philadelphia Program.²⁶



RIGHT ABOVE: A NetworkArts mosaic at W.B. Saul High School in Northwest Philadelphia.

RIGHT BELOW: Ile Ife Park, one of the "art parks" created and maintained by the Village of Arts and Humanities.



NetworkArts

NetworkArts hires artists to lead programs for students that combine environmental education and art, typically culminating in a public mosaic that is displayed at the school as an educational tool itself. Students do the initial visioning and some of the actual mosaic construction, and NetworkArts staff refine and finish the project. Most of NetworkArts' funding comes from small local foundations as well as corporate sponsorship, which is used to complete eight to 11 projects per year. In more than 15 years, NetworkArts has served more than 50,000 Philadelphia children and created more than 200 educational mosaics in the sciences, humanities and intergenerational programs.

Village of Arts and Humanities

The Village of Arts and Humanities' mission works in challenged North Philadelphia neighborhoods to build increased community investment through arts, educational, and economic and youth development programs. It is best known for the Building through the Arts program, which has created "art parks" and gardens out of vacant land. The Village maintains 12 art parks, an after-school program, and 1.1 million square feet of vacant land in North Philadelphia. The Village is currently led by Elizabeth Grimaldi, who replaced Kumani Gantt in July 2009.

EXAMPLES OF OTHER OPPORTUNITIES FOR PUBLIC ART

While the above represent the primary programs that administer and execute public art projects in Philadelphia, there are dozens of other groups (both formal and informal) that have contributed to the Philadelphia public art environment as part of their work. Some work in partnership with public art agencies, while others represent the type of grassroots innovation that the new Office of Arts, Culture and the Creative Economy hopes to support and influence in order to ensure Philadelphia's viability as a creative hub. Many of these organizations do not adhere to the traditional definition that public art has to be a permanent piece of visual art in our public spaces. In fact, there are examples of dynamic projects going on

in Philadelphia that are pushing the city to think bigger and more broadly about public art not even done by trained artists. Further, there are numerous art schools that have organized public art projects, civic associations and community development corporations that launch public art projects as a neighborhood redevelopment strategy, private developers who have included public art in their work without being legislated to do so, and individuals who have sought out public canvasses on their own — all of these efforts deserve recognition.

More detailed descriptions of many of these organizations can be found in the Appendix of this document.



LEFT: Tomie Arai's *Swirl* wood and silkscreen project from *Chinatown In/flux*, a temporary art exhibition by the Asian Arts Initiative that celebrates Chinese history and describes the evolution of the Chinatown neighborhood in Philadelphia.

DISCUSSION

The vast array of art forms in the public environment and the various legislative requirements in place in Philadelphia have made the city a model for other cities seeking to establish or improve their public art programs. We are home to the nation's first public art nonprofit organization, the country's first two percent-for-art ordinances, and a city/nonprofit hybrid program that integrates murals with social services and arts education. Thanks to this variety of programs, public art is located not just in the downtown area, but all over the city. We have classic war monuments in Fairmount Park, nationally known landmarks in Center City, modern sculpture on our university campuses, and murals and art parks in our most challenged neighborhoods.

BELOW: *Your Move*, a series of larger-than-life game pieces scattered across the Municipal Services Building plaza. Since the work's installation, many pieces have been removed due to safety hazards, and much money has been spent on its maintenance, making it a challenge for the Department of Public Property.



Our success does not mean that Philadelphia cannot build upon the quality, visibility and strategic intent of its public art collection. Mayor Nutter's commitment to the arts with his opening of the Office of Arts, Culture and the Creative Economy signals the importance and relevance of public art to the public life and economy of Philadelphia. The appointment of Gary Steuer as chief cultural officer and a member of the mayor's cabinet gives Philadelphia the opportunity to reflect on how best to leverage this new position and build upon our current public art assets.

The current collection is invaluable and represents the great diversity of the city and its history. Philadelphians should be proud of a collection that includes traditional public art that dates back to the 19th century as well as the newer art forms sprouting up on blank walls and under bridges across the city. What is perhaps most impressive about Philadelphia public art is that many of these initiatives developed organically and independently, showing the great energy in this city for art that is accessible to all. **However, because these programs developed individually, the current public art landscape is one that is often fragmented, divided among organizations and constrained by funding pressures.** This fractured structure of public art organizations in Philadelphia today hinders our ability to achieve greater things. The average resident or visitor does not know or care which organization commissions a work of art. What matters is that art speaks to them and has an impact on them. Developing a cogent strategy for public art that both preserves and conserves the best of the past while enabling cutting-edge art to flourish should be a goal. Philadelphia once led the nation in many areas of

public art, but it has fallen behind the times in keeping its processes up to date.

This is not an issue unique to the public art world, nor is it one that is surprising. The public art environment has been a factionalized collection of organizations and administrators (government and nonprofit alike) working without guidance from high-level city leadership or a unified plan or vision that incorporates their expertise. Current public art policy and practices both parallel and reflect post-World War II urban trends that include the impact of decades of governmental neglect; a shrinking tax base; deindustrialization; depopulation; significant socioeconomic, cultural and demographic shifts; and a tendency toward the privatization of the public realm. That Philadelphia has produced the volume and quality of public art that it has in this period is significant.

Funding for public art in Philadelphia is a challenge. The Cultural Fund remains a source for the equitable distribution of funds to support the arts, but grants are typically small and focus more on organizational capacity than on projects. While the Office of Arts, Culture and the Creative Economy currently does not have a budget, many believe it is Mayor Nutter's intention to make the OACCE freestanding with its own budget. However, in the current budget climate, there is not likely to be funding for an office until FY2011 at the earliest. Therefore, organizational recommendations for the office can be established now that will enable the OACCE to play a much more prominent role as a facilitator for public art projects that advance the administration's strategic economic development, placemaking, population growth and sustainability goals. Furthermore, with the federal

government reinvesting in the nation's cities through the Obama administration's federal recovery programs, there is an opportunity for Philadelphia to coordinate its public art strategy with federal funding tied to transformative investments in Philadelphia's infrastructure.

City government has been constrained both fiscally and legislatively to maintain and enhance its public art collection. The Department of Public Property supports the city's Public Art Division, but it is also responsible for maintaining all of the city's real estate and infrastructure, much of which is challenged and decaying. As a result, there is little room in the capital budget for public art upkeep beyond pieces so worn down that they present direct safety hazards to the public. Finding resources to maintain public art

BELOW: Emmanuel Frémiet's *Joan of Arc* sculpture when it was removed from its site at 25th Street and Kelly Drive in July 2009 to be restored. The Public Art Division was able to secure conservation funding from private sources.



outside of the Fairmount Park Art Association's jurisdiction is difficult. Furthermore, since 1959, other cities, such as Los Angeles, have expanded their percent-for-art legislation to allow for broader initiatives in addition to just site-specific art. Philadelphia's ordinances are outdated and require a reexamination of purpose tied to a contemporary understanding of the role of art in community revitalization, placemaking and economic development.

Government has faced increased pressure to focus on economic development, often at the cost of public amenities and civic design. The RDA program, once a national model, is an example of this. The original intent of the Percent for Fine Arts Program was to ensure artistic expression in urban renewal projects

that might otherwise be monotonous with the belief that beauty increased people's productivity. Yet the program has become mired in bureaucracy and politics under recent mayoral administrations. Despite the fact that developers receive government subsidies to develop their projects on land acquired by the city for redevelopment and that the developers are legally bound to include the art in their development projects, the RDA Percent for Fine Arts director must often spend a significant amount of time justifying the value of the state-mandated public art program to developers. Additionally, even when the art is commissioned and installed, many owners do not maintain the art, though the RDA contract requires the property owner to do so according to certain standards outlined by the artist. The RDA, like the city, is left

RIGHT: Open Air Aquarium, a series of fish sculptures commissioned for the entrance of Dockside Apartments along the Delaware River as part of the RDA One Percent for Fine Arts Program. This was one instance in which the RDA had to press hard to ensure the developer complied with the one percent requirement.





with a percent ordinance that is an outdated legislative construct. Its site-specific emphasis leaves the RDA with many small projects but with few recent iconic artworks. It has limited resources to enforce legislation that requires both the commissioning and maintenance of its artwork and it is not equipped to de-accession artworks should building ownership change.

Furthermore, the lack of integration and collaboration between and across public art agencies and programs limits the impacts of the resources that do exist for such projects. Artists are rarely involved early in the design process for either city or RDA projects, and the city's contracting process is often too cumbersome for artists to navigate. Without an outreach strategy or a central office available for those



LEFT ABOVE: *Spiral Ears* by Ming Fay, installed at the Criminal Justice Center in 1992, one of numerous installations commissioned as part of the city's percent for art program.

LEFT BELOW: George Sugarman's *Wall Reliefs* on the side of the parking garage across the street from the Wills Eye Institute earlier this year. The RDA recently reached an agreement with Jefferson to restore the reliefs, which should be complete in October 2009.

not in the official public art world, opportunities to expand and pursue new partnerships are limited. Public and private programs alike are understaffed, and as a result, public art opportunities often fall by the wayside. The new connection between the OACCE and the Mural Arts Program presents an opportunity to think about how MAP's technical, outreach, promotional and staff capacity might be utilized to further the goals of the office with public art forums, resource sharing, technical assistance, temporary art installations and more.

Many have observed that if the administration does not show support for public art, then the city's percent requirement becomes negotiable, or agencies do the bare minimum in order to get Art Commission approval. There are significant discrepancies in oversight in the commissioning, selection and creation of public art in Philadelphia. The Art Commission is the only official public art approval body in the city. However, its name, the Philadelphia Art Commission, is misleading as it reviews only certain publicly owned or financed projects and is, in actuality, more civic site design review than art jury. For example, its specific regulations mean that most Mural Arts Program projects are not reviewed by the Art Commission since they are simply painted on flat walls and do not encroach into the public right-of-way. Each public art organization has its own systems of juries and committees that review its own work, which can create inconsistencies, redundancies and inefficiencies. Some professionals interviewed described many jury processes as being limited in terms of the artists they solicited and unwilling to look beyond a predetermined pool of aesthetic talent.

Up until now, city government has not had the vision or

the organization to use public art at the center of a sophisticated strategy for the future economic, social and cultural health of Philadelphia. This is not to say that there have not been many successes — there have been. The Mural Arts Program's success in curbing the spread of graffiti and engaging at-risk youth through art-making is an international model; the important acquisition of landmark pieces such as Mark Di Suvero's *Iroquois* on the Benjamin Franklin Parkway by the Fairmount Park Art Association adds to Philadelphia's illustrious inventory; and the RDA's recent installation of Dennis Oppenheim's *Wave Forms* is a significant work of public art tied to urban redevelopment and placemaking — all are indeed best practices. Where we currently struggle, however, is in establishing a coordinated approach to public-art making that both celebrates the great variety that is Philadelphia's public art collection *and* leverages the necessary funds for ongoing commissioning, installation and conservation of great works.

It is time to make the case for public art in Philadelphia that is tied to a strategic vision for public art, economic development and neighborhood revitalization.



CASE STUDY FINDINGS

TITLE PAGE: *Watts
Towers*, Simon Rodia,
1954, Los Angeles.

According to the Americans for the Arts, today there are more than 350 public art programs throughout the nation²⁷; and because Philadelphia created the nation's first Percent for Art Program, many of these programs can trace their roots back to Philadelphia. **However, Philadelphia's groundbreaking percent-for-art programs were created in 1959, and since that time, many cities have improved upon Philadelphia's legislation.**

The following case studies — New York, Los Angeles and Seattle — illustrate how three cities have begun to redefine the role that city government plays in creating public art. Each city explored in the following case studies provides a glimpse into various approaches to the delivery of public art; but, across the board, the featured public art programs are far from perfect. In particular, a major issue with which many cities struggle is how to allocate dollars for ongoing conservation and maintenance for existing public art. Every public art administrator interviewed for this report indicated that, moving forward, public art programs throughout the nation must begin to critically examine the percent for art legislation and begin to build in safeguards to ensure that dollars are earmarked for continuous maintenance and conservation of public art collections.

NEW YORK CITY

New York City's recent public art success stories are in large part directly connected to Mayor Michael Bloomberg's personal interest in arts and culture. Mayor Bloomberg believes that, "every New Yorker deserves an enriching built environment" and that government must "ensure that public art remains an important component of New York's public spaces."²⁸

The importance of having a champion cannot be underestimated. However, successful arts and culture programs are measured by their ability to leverage a champion's commitment and use that attention to strengthen the program and establish long-term relevance. In recent years, New York's Department of Cultural Affairs (DCA) has worked hard to establish its significance and in the process has demonstrated that arts and culture, including public art, is a backbone of tourism, and that it can serve as a magnet for new businesses and residents.²⁹

First, the city has strengthened the DCA by making art accessible and visible throughout the city. Since the start of the Percent for Art Program in 1982, 220 works have been commissioned and 66 projects are currently in progress.³⁰ The Percent for Art Program, an initiative which commissions artists to create permanent public artwork in municipal buildings and city-owned public spaces — such as schools, parks, police stations, libraries, hospitals, sanitation facilities, etc. — has been aggressive about reaching across city agencies and working with various city departments to bring public art into the five boroughs. The Percent for Art Program continues to work hard to position the initiative as a funding resource, not a restriction. However, the program is not without its bureaucratic pitfalls: Every interdepartmental partnership has slightly different terms that hinder the efficient management of the program; artists have criticized the selection process; and maintenance needs are not considered within the Percent for Art budget. Despite the constraints of the program, it has successfully brought artists, city agencies and the public together to begin incorporating public art into the city's varied communities.

The city has also strengthened the DCA by developing and implementing an arts and culture policy that directly links arts and culture to the citywide economic development policy of investing in sectors that will strengthen small businesses, create jobs and attract tourists. With in-house staff members that are fully dedicated to developing partnerships and policies that are aligned across city departments, the DCA has succeeded in embedding arts and culture goals into the city's economic development policies. The DCA's policies are often coupled with strategic initiatives that focus on implementation. For example, recognizing that small cultural institutions had trouble accessing financing for capital projects, the DCA and the New York City Economic Development Corporation (NYCEDC) partnered to develop a financing tool that

RIGHT: Olafur Eliasson's *City Waterfalls*, organized by the nonprofit Creative Time in partnership with New York City government, is estimated to have generated \$70 million.



provides these institutions with access to capital financing. Through this partnership, the DCA is able to do two things: fulfill its role as an advocate for arts development and link cultural institutions to essential funding tools. Through this strategic initiative, the DCA ensures that small institutions can contribute to the economic vitality of the city.

Additionally, the DCA has reached beyond city government to develop strong partnerships with nonprofit entities such as the Public Art Fund and Creative Time. Creating successful partnerships with the nonprofit sector has enabled the DCA to lend its support to popular, alternative public art events such as Christo and Jeanne-Claude's 2005 installation *The Gates*, and Olafur Eliasson's 2008 installation *City Waterfalls*. Such partnership between sectors creates a means by which the city can help to push the boundaries of traditional public art. Nonprofit partners like the Public Art Fund or Creative Time will typically embrace the role of "producer" — they commission proposals from emerging artists, identify possible locations, fix budgets, raise money, solve technical problems such as permitting, and ultimately implement public art in unexpected locations.³¹ The actual implementation of these projects, however, requires facilitation and support from the city. Thus, the DCA completes behind-the-scenes work that enables the delivery of the installation. DCA tasks include evaluating artistic merit, providing necessary funding, and making introductions and facilitating negotiations with city departments. It is evident that much of the success of the DCA rests in its ability to foster partnerships and encourage collaboration between sectors. Through these relationships, the DCA has played a role in delivering projects such as *The*

Gates and *City Waterfalls*, and has helped to infuse the arts across the city, effectively increasing public awareness of and support for arts and culture.

In addition to policy and partnership development, the department measures the economic impact of arts and culture initiatives on the city's economy. According to data compiled by the DCA, the NYCEDC, and the city's tourism group NYC & Company, *The Gates* helped to increase attendance at many of the city's nonprofit arts institutions between 78 percent and 300 percent.³² Similarly, the 2008 *City Waterfalls* project by Olafur Eliasson is estimated to have generated \$70 million.³³ Based on the economic successes of *The Gates* and *City Waterfalls*, the DCA has made a conscious effort to work with a variety of partners (tourism, businesses, schools, parks and

recreation, NYCEDC, etc.) to track and provide quantifiable data that evaluates how arts and culture impact the city's economy. The results are consistently positive. Thus, for the DCA, tracking attendance at events and modeling the economic impact of DCA initiatives has become department practice. This data demonstrates the DCA's importance as an economic development entity.

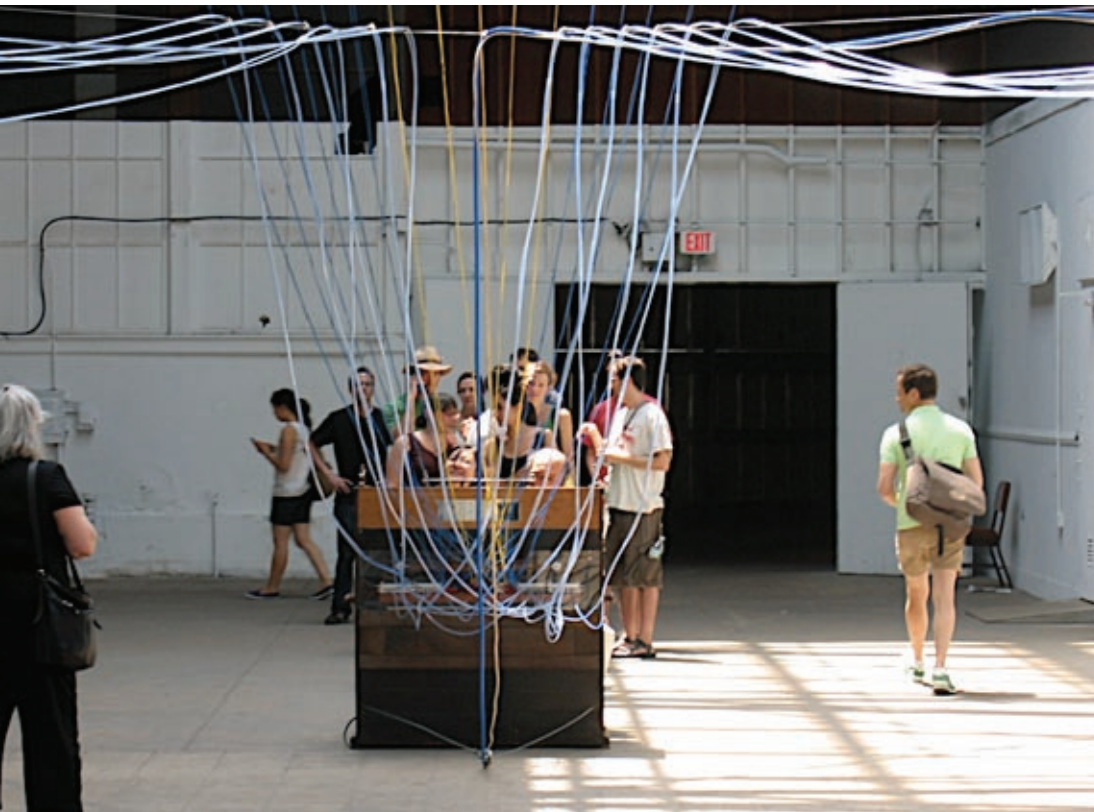
The DCA's objective is to use the current support of the mayor to make the department able to withstand a change in administration. With its in-house staff dedicated to developing policies and strategies intimately linked to economic development, the DCA is building a foundation that will help to sustain the department beyond Mayor Bloomberg's tenure. **In Philadelphia, the creation of the Office of Arts, Culture**



LEFT: Anish Kapoor's *Sky Mirror*, a steel mirror 35 feet in diameter that reflected different views of the New York skyline depending on the viewer's perspective. It sat on the Fifth Avenue side of Rockefeller Center in fall 2006.

and the Creative Economy represents an important first step in reasserting arts and culture as an administration priority. As a next step, the OACCE, like New York City's DCA, must concentrate on developing key policy recommendations and defining essential strategies that will fortify the primacy of the office — ultimately ensuring the long-term strength of the city agency. The lessons from New York are not focused entirely on how the city delivers public art; rather, the lesson is that public art is integral to the city's overall arts and culture policy. With strong direction at the departmental level, New York City's public art initiatives are well poised to succeed.

BELOW: Playing the Building, a temporary installation by Creative Time and artist/musician David Byrne that connected an antique organ to the structural features of a Lower Manhattan building, creating unique music when "played" by visitors.



LOS ANGELES

In 1990, Los Angeles passed a landmark ordinance that redefined the traditional parameters of its Percent for Art programs. Instead of focusing Percent for Art program dollars on city capital projects, the city expanded the boundaries of the program and required that any commercial development with a budget of more than \$500,000 provide an Arts Development Fee. With this ordinance, commercial developers have two choices: Pay the fee to a city arts fund or commission their own artworks. The fee is based on use and square footage, or it is equal to one percent of the construction value — whichever is less.

Following the city's lead, the Los Angeles Community Redevelopment Agency (CRA/LA) has also tapped into the resources of private developers to deliver arts and culture to the city. The CRA/LA is charged with attracting new growth and investment into defined redevelopment project areas. As an economic development division, the agency lends financial and administrative support to developers in order to encourage development in underserved areas of the city. Like New York, Los Angeles has identified that there is a nexus between arts and culture and economic development. Thus, the agency has a stated goal of using arts and culture to improve livability and economic conditions within the city's neighborhoods. The CRA/LA's Art Program helps the agency achieve this goal. The art program requires that private developers receiving financial assistance from the city contribute one percent of the total development costs to arts-related projects. Contributions can be applied to on-site public art projects or to a Cultural Trust Fund that will finance facilities and enhancements

throughout the project area.³⁴

The range of eligible percent-for-art projects is vast. The city-sponsored Arts Development Fee can be applied to programming on and around the site or it can be applied to art that is integrated into the site. Programming examples include musical performances, festivals, etc., and integrated art can include amenities such as mosaic flooring or artistic hardscaping like benches, lighting and street furniture. The CRA/LA-sponsored program allows developers to provide for on-site art that is developed as an “integral part of the [entire] project program.”³⁵ Additionally, the private developer can incorporate a new cultural facility into the development plans or upgrade an existing facility. Developers also have the option of contributing to a Cultural Trust Fund that supports “visual enhancements” and strengthens existing cultural facilities.

However, the private component of the Percent for Art requirements does have its weak points:

- The city-sponsored program has been criticized for being an additional tax on developers, and because the art requirements add to the cost of doing business, developers have an indifference to the program. So, rather than becoming personally involved and embracing the spirit of the Percent for Art Program, developers often simply hire arts consultants to deal with the requirement in the most cost-effective and -efficient way. As a result, little thought is given to quality and to how the final product comes together. This has created a string of disappointing commissions. It is estimated that in the early years of the program, \$2.5 million was invested in artwork in 65 private developments, but “even daily visitors don’t

often realize that art is in their midst.”³⁶

- During boom times, city staff and CRA/LA staff are inundated with Percent for Art applications. And because the city and the CRA/LA have limited staff, the city’s arts administrators find themselves acting in the role of the facilitator — where they are simply focused on getting the project through the system and ensuring it complies with code regulations. In this scenario, the Percent for Art Program relinquishes some control over quality and design. In fact, it is rare that the city will reject a developer’s art proposal.

- An unintended consequence associated with involving the private sector in delivering public art has been that Los Angeles relinquished some control over ongoing maintenance and conservation of public art. The result has been rampant deterioration of many of



LEFT: One of the many murals for which downtown Los Angeles is known.

RIGHT: Public art lines the outdoor plaza at Frank Gehry's Walt Disney Concert Hall.
BELOW: A CRA/LA installation outside the Museum of Contemporary Art in downtown Los Angeles.



the installations funded through the Arts Development Fee. However, in response to such visible signs of wear and tear, the city revised its ordinance to include a maintenance covenant. The inclusion of this covenant has helped the city ensure that, moving forward, public art on private property will remain well maintained over time and as private properties change owners. This covenant, while still new, represents an important shift in the city's thinking about the long-term "health" of its public art collection.

These challenges are not insurmountable. Where Los Angeles' private program succeeds and can serve as a model is in its administration of the cultural affairs trust funds. When a developer chooses to contribute to the cultural fund, the city and the CRA are charged with providing arts programming for the



end user of the site. This fund has helped support neighborhood projects, art fairs, arts-related workshops, etc. Currently, utilizing cultural affairs trust fund dollars, the city is piloting a coordinated, citywide public art program where city facilities will host outdoor, temporary public art happenings.³⁷ Utilizing the funds for this type of temporary event has tapped into a wealth of new artists and has encouraged new levels of participation among the artist community. The cultural affairs trust fund provides an outlet for the city to support and deliver more vibrant and cutting-edge art.

While Los Angeles' approach to its Percent for Art Program is imperfect, it does provide an important lesson for Philadelphia: The percent-for-art legislation must continue to evolve and challenge the development



LEFT: *Peace on Earth*, a sculpture by Jacques Lipchitz, is located at the Los Angeles Music Center. The sculpture is accessible from the street and surrounded by additional art and a fountain. Lipchitz created a similar piece that is currently outside the Municipal Services Building in Philadelphia.

BELOW: An example of public art implemented by a private corporation in downtown Los Angeles.





RIGHT: A memorial statue for guitar legend and Seattle's hometown hero Jimi Hendrix.



RIGHT: *Black Sun* by Isamu Noguchi, located in Volunteer Park. *Sun* is part of the City of Seattle's permanent public art collection.

community to contribute to the built environment in innovative ways.

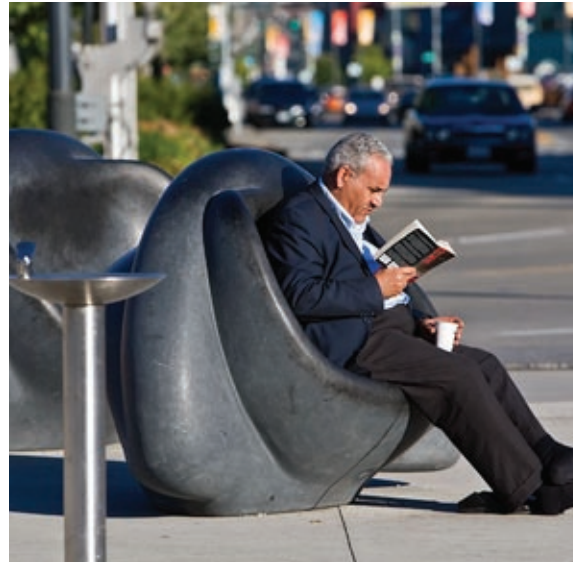
SEATTLE

Similar to Philadelphia, Seattle was one of the nation's first cities to adopt a percent-for-art ordinance. However, whereas Philadelphia's Percent for Art Program ties art installations to specific city-owned development projects, Seattle's ordinance allows for much more flexibility. The Seattle Municipal Code requires that one percent of capital improvement program funds be placed into the Municipal Art Fund; it is from this fund that the Public Art Program then purchases and commissions artwork for the city's public art collection.³⁸

In establishing the Municipal Art Fund, Seattle has given its Public Art Program a great deal of autonomy — both in terms of building its sources of revenue and selecting public art projects to finance. The Office of Arts and Culture manages the fund and collects dollars from voter-approved levies, eligible capital improvement project revenues, transferred construction funds and special funds such as grants.³⁹ Then, based on the total revenues collected, the Public Art Program develops an annual Municipal Art Plan and a series of artist-authored art plans that, together, provide a framework for commissioning artworks. In fiscal year 2008, the Municipal Art Fund will finance more than \$2.6 million worth of public art projects for Seattle City Light, Seattle Public Utilities, various city fleet facilities, the Seattle Center, parks and recreation centers, transit facilities and libraries.⁴⁰

A major constraint of the Municipal Arts Fund is that public art funding remains consistent at one percent of the city's capital improvement budget. In

addition, the Public Art Program must continue to deliver a high level of service and maintain a growing collection with a budget that rarely increases. As a result, the Public Art Program has made a concerted effort to support Municipal Art Plan projects that can leverage investment by other government entities, foundations and communities.⁴¹ This means that in recent years, Seattle's Office of Arts and Culture has begun to alter the way in which it has traditionally supported the installation of public art. In the past, Seattle's Municipal Arts Fund was designed to support artist-initiated, more monumental projects. Today, the Public Art Program has a much more democratic bent, focused on encompassing neighborhoods and increasing public awareness of and support for the arts. For example, the program works with artists,



LEFT: Louise Bourgeois' *Eye Benches*, functional sculptures in Olympic Sculpture Park that create a public space around another Bourgeois installation.

BELOW: Claes Oldenburg and Coosje van Bruggen's *Typewriter Eraser, Scale X*, on display at Seattle's Olympic Sculpture Park.



designers and architects to foster collaborations that bring public art into the building or the landscape. The program also looks to support emerging artists by growing a portable public art collection that is displayed in public areas of municipal buildings. This change in focus has been criticized by some as being too focused on delivering the mayor's agenda and not on "expanding experience with visual arts."⁴² However, on the flip side, the change in focus is reflective of the adaptability of the Public Art Program and the Municipal Art Fund. Through the Municipal Arts Fund, Seattle's Percent for Art Program has been able to creatively address budgetary constraints and evolving public art needs.

For Philadelphia, the lesson from Seattle centers on developing ways in which this city's well-regarded

Percent for Art Program can adjust with the times, become more responsive to the city's needs, and enable the city to challenge definitions of where public art goes.

RIGHT: *Father and Son*, a Louise Bourgeois fountain installed where Olympic Sculpture Park ends and the waterfront trail begins, features the characters reaching out for each other while obscured by water. The design of the sculpture and accompanying benches create a sculpture park that is also an amphitheater and public gathering space.



BELOW: As part of Seattle's percent for art program, the Seattle Arts Commission installed Jonathan Borofsky's *Hammering Man* in front of the Seattle Art Museum in 1992. Borofsky recently completed *Humanity in Motion* in the lobby of the Comcast Center in Philadelphia.





RECOMMENDATIONS

TITLE PAGE:
*Philadelphia on
a Half Tank*, Paul
Santoleri, 1999, South
Philadelphia.

With the creation of the Office of Arts, Culture and the Creative Economy by Mayor Nutter and the appointment of Gary Steuer as the chief cultural officer, the mayor is demonstrating the importance of arts and culture to the goals of sustainable urban growth and economic development. Philadelphia has the opportunity to envision how to best utilize its public art resources. Compared to our peer cities, Philadelphia has a factionalized public art structure. Rather than having public art programs built into functioning arts and culture departments within city government, Philadelphia's programs accomplish their work without a strong office of arts and culture. As a result, Philadelphia has developed a series of isolated public art programs without strong leadership or oversight. With little coordination, collaboration and communication across departments and agencies, the public art world in Philadelphia is fractured, works in “silos” and at times acts at cross purposes. In creating the Office of Arts, Culture and the Creative Economy, the Nutter administration must determine how best to assist and strengthen the work of existing programs — those directly under its control and those allied or affiliated with other agencies or nonprofits.

The chief cultural officer has been working with the Managing Director's Office to establish an organizational structure for the OACCE that draws upon current city-run public art programs and their staff (as previously outlined). This reorganization of the OACCE will bring either four and a half or five and a half additional staff members into the OACCE. These staff positions currently exist elsewhere in city government and are assigned from different departments. This alignment of staff and reporting

functions will enable the OACCE to begin working on important organizational and policy changes necessary to start supporting public art as well as other forms of arts and culture in the city.

The following five steps outline recommendations for chief cultural officer Gary Steuer for how city government can help support public art in Philadelphia.

STEP 1: CREATE A VISION

Philadelphia needs a vision for public art that demonstrates how it is integral to the city's larger strategic goals such as economic development, public safety and educational attainment. The vision should establish the goals for public art decision-making, and unite public sector agencies and private and nonprofit organizations under a united strategy and process. Developing a cohesive plan for public art that is led by the OACCE and the chief cultural officer will increase opportunities for all organizations involved in public-art making. The creation of principles to guide public art creation and stewardship will help establish high-quality public art throughout the city in an open and inclusive process, tied to an economic development and community revitalization strategy. The vision becomes the blueprint for decision-making about the allocation of public art funds and resources in a strategic and transparent manner.

Creating a vision for public art tied to the goals of economic development and neighborhood revitalization is vital to ensure that the OACCE can extend beyond this administration and that public art organizations — public, private and nonprofit — can be guided by common principles. Creating a public art vision in the next year will enable the OACCE to begin

RIGHT: Though tucked away on Market Street, Jean Dubuffet's *Milord La Chamere* is one of the jewels of Philadelphia's public art collection. A newly organized OACCE could help promote these hidden gems. These and the other photos in this section are emblematic of the types of projects that the restructured OACCE could facilitate in Philadelphia.



RIGHT: A photo of *Franklin's Footpath*, a temporary painting of the parking lot in front of the Art Museum in 1972. Created by artist Gene Davis, *Footpath* was the largest artwork in the world (414 feet long) at the time and was featured in *Time* magazine.



implementing, influencing and facilitating projects once it gains an established budget by FY2011. With the many different types of public art in Philadelphia, there are many stories to tell. A vision that highlights and encourages a variety of art forms, community involvement and integration with city planning would have a tremendous impact on how public art is executed in Philadelphia.

STEP 2: ORGANIZE THE OFFICE

Local and case study research suggests that a robust Office of Arts, Culture and the Creative Economy that can transcend mayoral administrations and become a central player in the city's overall growth strategy is needed. In order for it to be effective, it should develop institutional capacity and civic recognition so that dismantling it can no longer be considered politically feasible. Public art is one piece of the OACCE's portfolio, and growth in this sector will flow from improvements made to the OACCE as a whole. While other cities do have selected officers who work solely on public art, there are also representatives who work across arts and culture sectors, of which public art is just one. These staffing structures further the city's vision for public art as well as arts and culture in general. For this reason, under this step, we have divided the recommendations into two sections: those that pertain directly to public art, and those that help the OACCE as a whole but are not exclusively focused on public art.

PUBLIC ART RECOMMENDATIONS:

With some structural changes and a refined vision, the OACCE could play a much more prominent role in the solicitation, implementation and marketing of

public art in Philadelphia. The OACCE would serve many roles, including that of convener, advocate and general information portal to assist those who find navigating city government regulations and departments to be cumbersome. As a city government agency, it could foster intergovernmental/ interdepartmental partnerships in order to reduce regulatory barriers so that existing organizations can thrive in their work. The OACCE has already begun to serve this role — working with New York nonprofit Creative Time to set up an installation at the Constitution Center for a project that chronicles oral histories of the Iraq War in late March 2009. The OACCE helped set up this project in an ad hoc fashion without a strong organizational structure.

- Publish clear guidelines for staff and developers to answer questions related to public art policy and increase efficiency. The city's Percent for Art Program guidelines were last changed in 1991, so guidelines need to be updated as well as simplified for ease of use. In today's tight economic times, the OACCE will likely remain underfunded and understaffed in the near future, so having these guidelines will help reduce stress on limited manpower.

- Meet with representatives from all relevant departments and agencies for exploratory conversations and look for collaborative opportunities. Frame the OACCE and the Percent for Art Program as a resource instead of a requirement, offering to assist in that department's work. The relationships forged and the education provided will help improve efficiency in the short term, and will set up more long-term conversations about making the Percent for



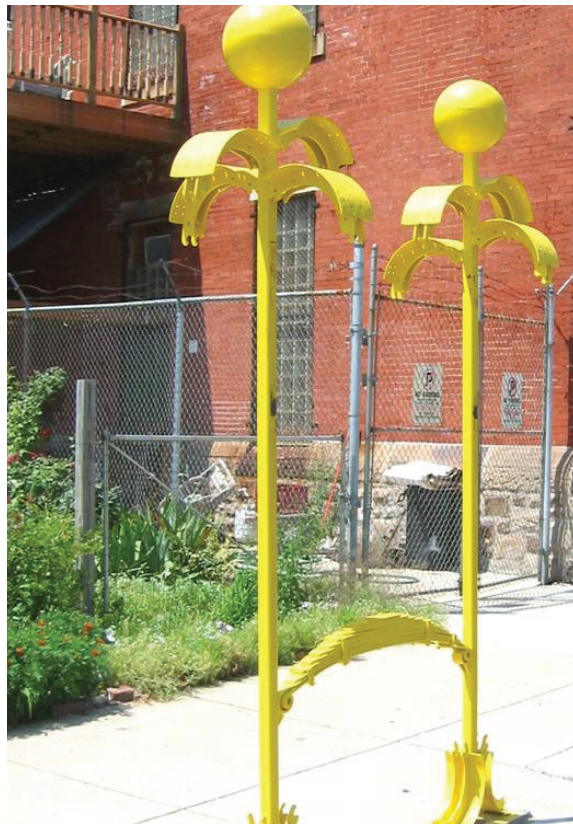
LEFT: One of 12 6-foot-tall boots designed by alumnae of Moore College of Art and placed throughout the city.



LEFT: Tim Noble and Sue Webster's *Electric Fountain* was a 35-foot-tall steel structure embedded with thousands of light bulbs that lit up Rockefeller Center from February to April 2009. Philadelphia should not shy away from similarly visionary temporary art projects.



RIGHT: Part of a series of temporary bike rack installations in New York City designed by artist/musician David Byrne.



RIGHT: A bike rack designed by a local artist on Frankford Avenue in New Kensington. Community-based art initiatives such as this one should be further supported by a newly empowered OACCE.

Art Program fully integrated into the capital budget process.

- Work to ensure that funding in future budgets is available for additional program officers within the Public Art Division so that every city construction project has a Percent for Art element, all departments are properly educated about the percent requirement, and to increase the OACCE's focus on temporary art and community outreach opportunities around public art.

- Along similar lines, assign an OACCE employee solely dedicated to issues of public art conservation and maintenance. This person would also staff the city's Conservation Advisory Committee, which advises the Public Art Division on conservation and maintenance issues. Additional staffing is needed to ensure that the city's aging collection is properly preserved. The old Office of Arts and Culture had a conservation manager position — this position should be revived under the new Office of Arts, Culture and the Creative Economy as soon as the budget allows for it. This person can then advocate for future funding and attend all meetings about new projects to confirm that maintenance and conservation issues are addressed.

- Draft a plan for a privately funded artist-in-residency program for the City of Philadelphia that will involve an artist early in the design of urban infrastructure — from Jersey barriers to bridges and street furniture. These are opportunities for public art that are currently missed because program officers are constrained by project-specific budgets and there is no

cross-fertilization between city and state agencies that touch the built environment.

- The chief cultural officer (or a designee) should act as “facilitator” or liaison by helping community-based arts centers, community development corporations and artists coordinate among city departments and help with permitting requirements to minimize obstacles toward implementing public art projects.
- Create an online database and inventory that acts as a portal to connect artists, art administrators and citizens interested in public art to existing resources such as an inventory of artists and projects, “how to” guides for city and RDA contracting processes, and examples of best practices. The OACCE would not have to create this from scratch. Rather, it would link to resources already existing in the city, such as:
 - » The Fairmount Park Art Association’s public art inventory, map and list of agencies currently doing public art in the city.
 - » Mural Arts Program’s MuralFarm, an interactive online database that provides detailed information on extant MAP projects.
 - » The Live Arts Festival inventory, which has for many become the de facto list of available artist venues in Philadelphia.
 - » Artist LINC Philadelphia (<http://artistlincphiladelphia.com/>), an online resource for artists looking for employment opportunities, access to technology, health insurance and other important needs.
 - » The Commerce Department’s informal tracking of available studio space, artist-friendly neighborhoods and

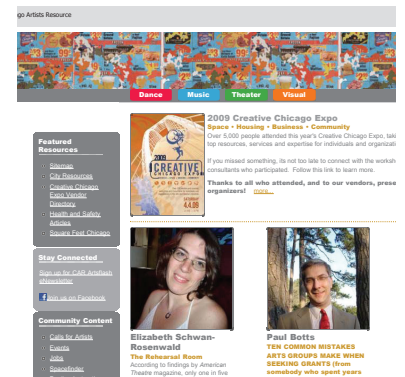
CASE STUDY SPOTLIGHT:

Chicago, Illinois

The Chicago Department of Cultural Affairs has established the Chicago Artists Resource (CAR). CAR is a free, Web-based, community-driven resource that uses open-source software to connect artists with local, national and international resources. With the open-source software, artists are able to share resources, post up-to-date information, and increase their capacity to exchange information. The CAR is a clearinghouse for information on professional development, education, professional practice, business needs, opportunities and available real estate.

An innovative component of CAR is “Square Feet Chicago: The Artist’s Guide to Buying and Leasing Space.” Through “Square Feet Chicago” artists can create and access listings for studio space and gallery space; in addition, the site has gathered information related to mortgages, financing, zoning, etc. “Square Feet Chicago” also provides data on neighborhoods and information that highlights neighborhood cultural features. Such direct marketing to artists has helped foster the development of arts and culture in many neighborhoods.⁴⁴

PHOTO: Screen shot of the Chicago Artists Resource website.



upcoming projects.

- The chief cultural officer could convene a subcommittee of the mayor’s Cultural Advisory Council dedicated to public art to ensure ongoing dialogue among all public art organizations, that public art remains on the mayor’s cultural agenda, to explore potential policy changes and to advise on any projects proposed by the chief cultural officer.

LARGER OACCE RECOMMENDATIONS:

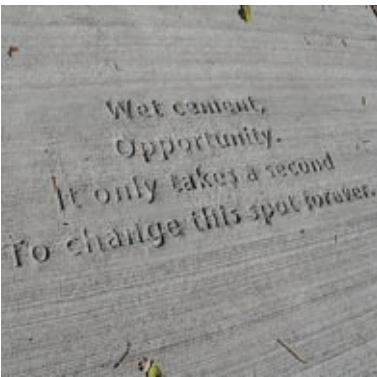
- Organize the Office of Arts, Culture and the Creative Economy in a way that builds on the successful cross-agency programs in peer cities such as New York and Los Angeles as well as the findings of the 2007 RAND *Arts and Culture in the Metropolis*

study that recommended establishing a robust city government office of arts and culture.⁴³

- Work to ensure that funding in future budgets is available to add OACCE staff to increase functionality and lower its vulnerability to being dismantled in future mayoral administrations. To ensure the office is robust and becomes an integral part of attracting the creative economy to Philadelphia, the following functions should be handled by OACCE staff:

- » Additional resource development to help artists find inexpensive live/work space. Facilitate discussions with the business and tourism community, and identify job opportunities.

- » Work with the Commerce Department to coordinate and liaise with community-based organizations (such as CDCs,



CASE STUDY SPOTLIGHT:

St. Paul, Minnesota

In 2005, the City of St. Paul and Public Art St. Paul (a private nonprofit) launched the City of St. Paul’s Public Artist Residency in which an artist works with the Public Works Department on the engineering and planning teams who design the public realm. In addition to a residency stipend, each artist is also given a \$50,000 grant to develop a streetscape project during the course of the residency; the current resident, Marcus Young, developed a project that engraved poem excerpts onto newly installed sidewalk panels across the city. This program presents a unique opportunity for a young artist as a member of city government staff to incorporate the creative process into public improvement projects. If applied to

Philadelphia, having an artist involved early in these conversations could help insert public art into projects that currently represent missed opportunities to the arts community, as well as provide additional artistic insight during the design process before going to the Art Commission for project approval.

PHOTO: “Everyday Poems for City Sidewalks” project, launched by Marcus Young as City of Saint Paul Public Artist in Residence.

galleries and arts centers), helping to use the arts as a tool for strategic neighborhood redevelopment.

» Develop a marketing/strategic planning strategy to plan OACCE initiatives, improve press and media outreach, better coordinate projects with Greater Philadelphia Tourism Marketing Corporation and other relevant departments, and develop tools that will enable the OACCE to show measurable results of public art installations in order to better connect the arts to economic development. Existing programs provide opportunities to collaborate with the OACCE, raise awareness of the importance of the arts and generate revenue that could go into a trust fund for future public art creation or maintenance.

» In addition to staff with strong arts administration skills, seek to attract staff members with strong curatorial backgrounds. The OACCE should see the collection as a museum instead of individual pieces, so staff must know how

to care for the collection. With this skill set in-house both at the city and at the RDA, the city will be able to attract key artists working in the field and challenge (and perhaps redefine) the traditional boundaries of public art.

- Create a function within the OACCE that is focused on coordinating citywide art events with the Office of the City Representative. In New York, the Mayor's Office has established the Office of Citywide Event Coordination and Management. This office is an essential player in delivering temporary public art events. The office is charged with facilitating public programming by eliminating the red tape associated with permitting and approvals. The city developed this office based on its experiences implementing *The Gates* in 2005. The planning and coordination



LEFT: The success of *The Gates* in Central Park led New York to establish a function within the mayor's office to organize these sorts of temporary public events. Philadelphia already has such an office, so the OACCE could work to strengthen this relationship.

associated with *The Gates* project illustrated that efficiencies could be realized by creating an office that would help city agencies coordinate their policies, procedures and permitting operations. In Philadelphia, having staff within the OACCE that are focused on coordinating events focused on public art might provide the City Representative with the tools to efficiently produce innovative events centered on bringing arts and culture into the mainstream. Improving the ease and clarify of the city's permitting processes will help to foster the growth of temporary festivals and events, and may prove to be a useful tool for economic development. The OACCE could work with the City Representative to bolster its efforts and avoid duplicating services.⁴⁵



LEFT ABOVE: *Lifelines*, which shows plantlike forms growing from the below-grade courtyard at Suburban Station, was the product of the SEPTA Art-in-Transit program, one of many public art initiatives that the OACCE could promote and leverage.

LEFT BELOW: *Starman in the Ancient Garden*, a 27-foot-tall steel mesh tower commissioned as part of the RDA percent for art requirement for Jefferson Hospital. The RDA has been working with Jefferson recently to ensure its public art pieces are maintained.



STEP 3: RESTRUCTURE EXISTING PROGRAMS

- Restructure the city and RDA Percent for Art ordinances to allow flexibility for art opportunities beyond specific sites, strengthen maintenance guidelines, and extend the requirement to any project intended to enhance public spaces. The language in the city's ordinance should be changed from requiring "up to one percent" to a "minimum of one percent" go toward public art; many cities (from San Francisco to Fort Worth) even allocate two percent. Plus, the "one percent" requirement should apply to the total construction costs of the entire project, not just one percent of the funding that the city contributes to the project. Both programs have outdated guidelines; the RDA's were last updated in 1987 and the city's were last updated in 1991. The RDA is currently in the process of re-envisioning its policies, a project it expects to complete by the end of 2009. An opportunity to increase the program's flexibility may exist in the City of Philadelphia guidelines, which may not require a full restructuring of the legislation itself, but this has yet to be confirmed.

- » In the short term, develop Percent for Art guideline worksheets for city agencies that are easy to understand and begin education for the capital budget process. This should set up a longer-term goal of mandating the city's Percent for Art requirement as an early action part of the budget, design and Art Commission approval process.

- » Explore the creation of a maintenance fund that could draw from dollars taken from the percent fee and be applied to maintenance needs across the city's collection, not just for a specific project. This would be especially useful for the city's Public Art Division, as it currently receives conservation funding only if it is able to convince Public Property that a

given artwork is a safety hazard and puts the public at risk.

- Change the Art Commission's process and bolster its standards so that it goes beyond site review to include stricter provisions for public art components of development projects.

- » This could include amending the regulations to require that a schematic design and budget be included in any Art Commission submission, and/or establishing a Public Art Subcommittee of the Art Commission that specifically reviews art installations.

- » Make Art Commission recommendations more enforceable by better communicating the commission's requirements as well as the details of the Percent for Art process across city agencies. If a structure is built into the capital budgeting process that shows that Percent for Art is

BELOW: Another installation in the Mural Arts Program's *LOVE Letters* series. This project is an example of the evolution of Mural Arts beyond its traditional mural-making process.



RIGHT: A mural dedicated to Mantua community leader Herman Wrice that will likely be painted over as the adjacent lot is slated for redevelopment.

BELOW: *Dreams*, a project by the Mural Arts Program at Martin Luther King Jr. High School in Germantown. This mural highlights MAP's arts education programs for youth as well as a collaboration with the School District of Philadelphia.



part of the budget from the very beginning, this will make the approval process easier and therefore improve the overall public art product. Review the current charter and function of the Art Commission and explore possible restructuring to complement the Planning Commission's proposed Design Review Committee and minimize redundancies.

» These changes in structure will likely require additional staff to serve the Art Commission. This may be partially addressed by the artist-in-residence, or a new staff member with a curatorial background.

• Investigate capitalizing on the resources of the City of Philadelphia Mural Arts Program to support the goals of the OACCE. MAP could be considered as two distinct yet coordinated entities: (1) a social services program through the Department of Human Services



that continues its work in schools, prisons and at-risk communities; and (2) a public art program with MAP's Special Projects Division as a base that works in partnership with the Philadelphia City Planning Commission, Philadelphia Green, the new Parks and Recreation Commission and others under a new model of creating public art through placemaking and inclusive community involvement. This sort of integration with larger citywide goals could leverage MAP's significant capacities and yield a more collaborative process. A public art program such as this could be viewed as a potential implementer of the OACCE's public art vision, along with the Public Art Division, as pieces already in development by MAP's Special Projects Division such as the *LOVE Letters* project along the Market-Frankford EI and the

“Journeys South” project in South Philadelphia represent significant potential assets for the city's public art collection.

- » Focus areas for the social services program could be on interior murals in buildings that the youths themselves use such as schools and libraries, developing important partnerships with agencies like the School District of Philadelphia and creating artworks in buildings that sorely need improvement and would have an incredible impact on their respective communities. The work recently completed at Hartranft School serves as a good example of such a project.

- » This would ensure that MAP's education and social service programs continue to be effective while aligning the public-art making component of MAP with the city's strategic vision for public art.

- » Launch a mural conservation process in which staff

CASE STUDY SPOTLIGHT:

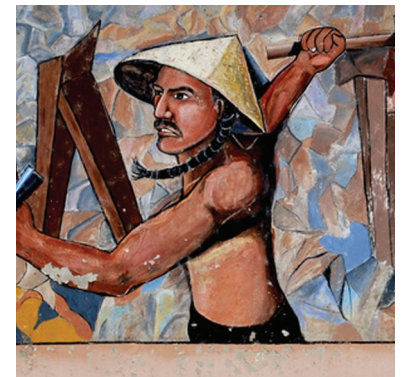
Los Angeles, California

The city of Los Angeles has a long mural arts tradition, and mural arts have become an important component of the city's public art collection. In Los Angeles, mural arts initiatives, led in large part by the Social and Public Art Resource Center (SPARC), focused on using art to address social issues and promote civic dialogue and community engagement. Starting in the 1960s, the city embraced this art form and SPARC's community-based agenda and developed a strong partnership with SPARC. Together, the city and SPARC commissioned and created nearly 400 murals for city properties. However, facing budget constraints and financial difficulties, Los Angeles has steadily decreased its funding to SPARC. Today, there is no line item in the budget that supports the partnership with SPARC. Unfortunately, the ramification of decreased funding has been the

elimination of community education and outreach centered on teaching young people about mural arts and the history of community murals. As a result, Los Angeles' teens neither connect to the murals that depict the social issues and concerns of the 1960s and 1970s nor do they appreciate the artistic skill behind each piece. Unfortunately, facing a community that no longer connects to or values the art form, Los Angeles has increasingly seen its murals become targets for graffiti, and this has put the city's mural collection at risk.⁴⁶

The experience of Los Angeles and SPARC offers two important cautionary tales: In order to maintain levels of service and protect an important cultural amenity, it is essential that both the public sector and nonprofit sector work together to diversify sources of funding. Additionally, developing an education program centered on the city's entire public art collection, including murals, will ensure that the city develops lifelong stewards for its public art collection.

PHOTO: “The Great Wall of Los Angeles,” a mural designed by Judith Baca and coordinated by the Social and Public Art Resource Center.





CASE STUDY SPOTLIGHT:

Washington, DC

Though it is currently in a master planning process to rethink its approach to public art, the District of Columbia Commission on the Arts and Humanities (DCAH) presents an interesting model for Philadelphia to consider. Similar to Philadelphia's City Planning Commission, the mayor-appointed DCAH commissioners have a group of staff members who devise plans for different parts of the city and present them to the commissioners for approval. One important difference from Philadelphia's Art Commission is that DCAH staff have a \$2.5 million annual budget for actual art commissioning and construction. With these monies, DCAH coordinates projects with interested community members, other city agencies and any special initiatives the mayor has underway. This is worth considering for the Philadelphia OACCE because it presents an art-focused approval body for all projects as well as a commission with numerous staff and dedicated funding.

PHOTO: "From Edgewood to the Edge of the World," sponsored by the DC Commission on the Arts and Humanities.

artists, instead of producing new murals, do the following:

- » Survey existing murals for conservation opportunities.
- » Such a process should note the redevelopment potential of various neighborhoods and the potential for mural removal. As demonstrated by the loss of the Herman Wrice mural in Mantua earlier this year, this is an important issue that MAP must address, since one of MAP's goals is to improve neighborhoods through stewardship and art.
- » Create a process that engages local neighbors and teaches them how to care for existing murals in their community. This continues to promote MAP's mission of community stewardship while also addressing the pressing issue of how to maintain thousands of murals.
- » The chief cultural officer could serve on the Mural Arts Advocates board to ensure coordination with the nonprofit arm, the city government program and the OACCE.

- Explore further requirements or incentives in the Philadelphia Zoning Code in order to encourage artist living and leverage artists and their spaces. The chief cultural officer should make the case to the Zoning Code Commission that these are important provisions to consider in rewriting the Philadelphia code.

- » Currently the zoning code has a provision for public art for high-density commercial uses to activate the large spaces such developments will inevitably create. This is important, but smaller scale strategies could also be woven into the work of the Zoning Code Commission to create "artist-friendly zoning" that includes artist live/work zoning, leniency in building codes and other potential incentive/financing techniques. Many cities have established "artist-friendly zoning" in the last decade, including Boston, Seattle, Los Angeles, Denver and Chicago.⁴⁷

- Work with the Capital Programs Office to revise the city contracting process to make the artist selection process less cumbersome.

STEP 4: TELL THE STORY

- Create three campaigns that together tell the narrative for Philadelphia public art as a way to further unite public art projects under a common philosophy and integrate public art into the city's marketing and economic development efforts. The three suggested campaigns are:

1. "The Full Spectrum," highlighting that the variety of art forms (from the historic to the community-based) in the public realm is significant, and that publications could be created and tours led that draw attention to this art as representative of the diversity of the city itself.

- » The campaign should be event-centric so that OACCE staff can continually compile data to show how the arts can have a positive impact on economic development.

2. Another brand of Philadelphia public art becomes "Art as Storytelling." This type of public art helps to educate the community without sacrificing aesthetic quality. It is important to link public art to public awareness and to create connections to the community in order to ensure ongoing stewardship. Examples of similar projects already underway in Philadelphia include:

- » The RDA's proposal to use vacant land for art and urban farming;

- » DesignPhiladelphia's temporary installation of sustainable homes along South Broad Street;

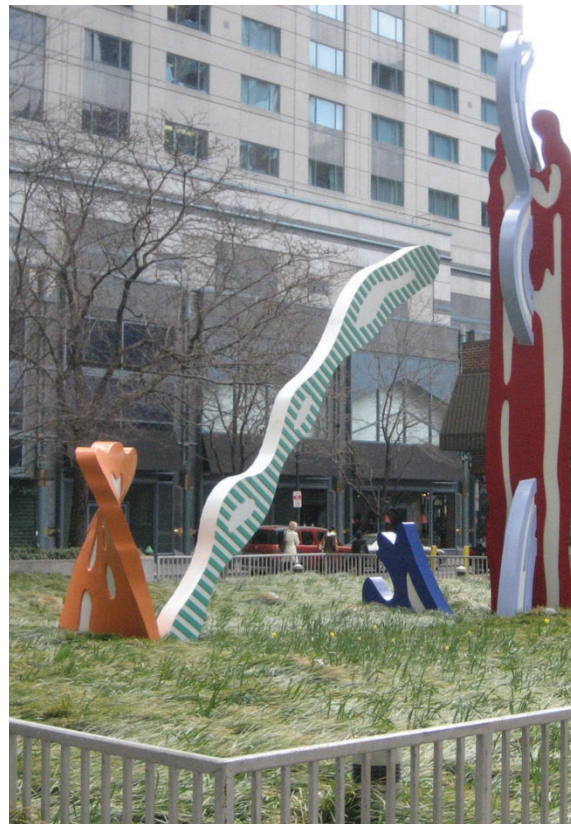
- » NetworkArts' mosaics that teach youth about the environment;

- » Mural Arts Program's efforts to use murals as history

and education tools.

3. "Placemaking" becomes the goal and vision for all future public art projects, so that any installation (permanent or temporary) is defined contextually in the larger urban plan for the area, how it enhances the public realm, and its social and economic "spinoff" effects for the area. This will strengthen the role that urban planning and design play in public art commissioning and help build the relationship between the OACCE and the Philadelphia City Planning Commission, among other departments.

- » This becomes the overarching mission that is shared by all providers of arts and culture. This will allow the OACCE to put forth a coordinated message and will also help focus arts providers outside of their offices. This strategic planning will help the chief cultural officer successfully advocate to city



LEFT: *Brushstroke Group*, by famous 20th-century artist Roy Lichtenstein, sits outside the Duane Morris building on 17th Street in Center City. The acquisition and siting of the piece is courtesy of Duane Morris LLP with the assistance of the Philadelphia Museum of Art and Fairmount Park Art Association.

leaders, the public and private funders.

- Once a campaign is fully formulated, launch a series of outreach events citywide to communicate the OACCE’s vision through art itself rather than a brochure. This could include using public access television as well as holding “arts nights” in each City Council district that feature performance pieces from neighborhood artists. This would spotlight local talent as well as give the chief cultural officer an opportunity to reach out to communities.

- Prioritize temporary and performance art as a way to energize urban spaces in a contemporary and cost-effective manner. This will give the OACCE an opportunity to enliven public spaces while bypassing

some cumbersome permitting requirements, as well as engage a new generation of artists by experimenting with new forms.

- » The director of the Public Art Division could begin coordinating such an initiative by partnering with similar projects such as DesignPhiladelphia, Hidden City Philadelphia and Philly Fringe. Similar to the public art inventory system, this is not something that OACCE would have to create from scratch; instead, it can study how to maximize existing assets in the city.

- » Use the Redevelopment Authority’s proposed vacant land project as the OACCE’s first opportunity to showcase innovative temporary art on a citywide scale.

- Coordinate Mural Arts’ art education and outreach efforts with those of the Fairmount Park Art



CASE STUDY SPOTLIGHT: *Santa Monica, California*

In 2008, the City of Santa Monica Cultural Affairs Division and the Santa Monica Arts Foundation collaborated to launch the city’s first-ever all-night arts festival, Glow. Based on the Parisian art festival *Nuit Blanche*, Glow was called a “psychedelic light party” that started at 7 p.m. and ended at 7 a.m. The event drew more than 100 participating artists from many countries, and is estimated to have attracted more than 200,000 people over the course of the night. Each work of art was created specifically for the festival and for the location where it was sited. The festival provided an opportunity for artists to transform public spaces into original works of art. The artists took a variety of approaches to their installations — from visual arts to soundscapes — but every installation

encouraged the public to participate in the artwork.

The idea for the festival was generated by the community as a means to create a signature cultural event that would showcase the city’s active creative sector. Producing the festival required two long years of planning and fundraising. However, due to the innovative approach of the festival, the caliber of artists that the event attracted and broad public appeal, this event received unwavering support from city officials, individuals, foundations and corporations. The total budget for the festival was \$300,000 — \$160,000 of which was made available through the city’s public art funding, with the balance coming from other funding partners.

PHOTO: A scene from Glow in Santa Monica, California.

Association and GPTMC to create better citywide understanding of the value of public art.

» Promotion as well as education will allow more citizens to become involved in creating public art. By involving the community in a coordinated way, the OACCE will help to develop lifelong stewards for public art. There are many other community-based arts organizations that specialize in arts education, so this can be a connection that fosters collaboration in the future.

• Encourage private companies to engage in art visioning and art-making processes as an alternative to the typical “community building” and “diversity training” exercises they undergo. This would provide a base of volunteers to assist in public art projects coordinated by the OACCE, and could also create art



LEFT: An excellent use of multiple public art installations in the plaza of a civic building: the Los Angeles Department of Water and Power (with Walt Disney Concert Hall in the background).

BELOW: The new sculpture garden at the Philadelphia Museum of Art shows that elegant installations are still being added to the Philadelphia landscape.





CASE STUDY SPOTLIGHT:

Chicago, Illinois

Within Chicago's Department of Cultural Affairs (DCA), a major focus area is marketing and promotion as well as branding Chicago as a cultural destination.

The Chicago Office of Tourism is housed within the DCA, and this partnership has helped the city successfully market its cultural resources to local, national and international audiences. Together the DCA and the Office of Tourism have become trendsetters in designing creative campaigns that promote the city's abundant exhibits, workshops, tours, lecture series, performances, festivals and events. As a result, the city has made great strides in advancing cultural tourism.

The DCA has also concentrated on developing Chicago's citizens into repeat customers of arts and culture. Press releases, media outreach and advertisements each serve a role educating the public about Chicago's arts and culture amenities. However, the Chicago Cultural Center is the real amenity that makes art and culture accessible to all Chicagoans. The Cultural Center is a signature building that serves as a "free arts showcase." The Cultural Center provides free access to rehearsal space, theaters, exhibit halls and galleries — making this venue a clearinghouse for all types of art. By giving art and culture a landmark home, the city has symbolically branded Chicago as a center for arts and culture. Through strong promotion and media campaigns, the DCA has raised public awareness of and participation in the arts. As a result of its successful promotions and outreach initiatives, the Chicago Department of Arts and Culture consistently meets or exceeds its goals for attendance at cultural institutions, events and venues. This goes far in helping the department remain relevant in the eyes of both members of the public and the Daley administration.

PHOTO: Dome inside the Chicago Cultural Center.

that can be displayed in office building lobbies and courtyards.

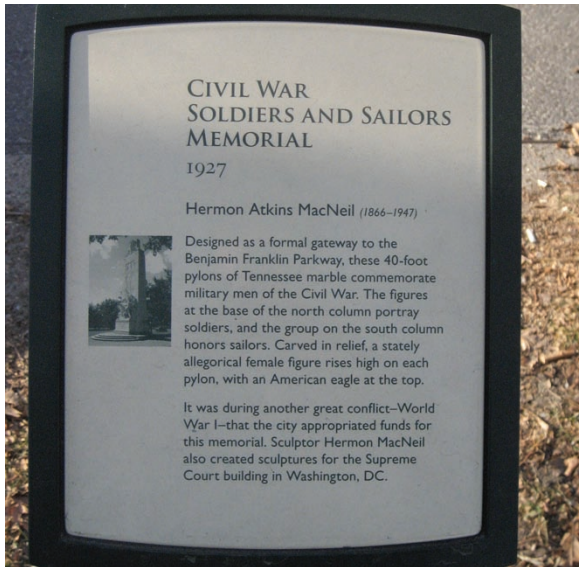
- Cultivate leadership and innovation at all levels — from the mayor to the office staff.

- » Get the mayor personally involved in attracting public art projects to Philadelphia. Provide data that identifies clear linkages between the arts and economic development.

STEP 5: EXPLORE NEW FUNDING

- Explore such adaptations to the city and RDA Percent for Art programs as offering density bonuses for public art installation or the establishment of a Public Art Trust Fund into which developers could direct funds (the RDA already has such a fund, and developers with projects under \$1 million are required to contribute to it), based on building type and square footage, to support a variety of options for contributing to arts and culture. This would allow for transferrable sources of funding that can be used for permanent or temporary installations, cultural facilities, educational initiatives or public art events throughout the city. Funds contributed by developers should be added to an interest-bearing account so that interest can accrue to the city or RDA public art programs should the funding not be used immediately.

- Utilize existing funding opportunities such as Community Development Block Grants (CDBG) that city government has at its disposal but does not typically award arts organizations. The connection between arts and community development has been proven locally and all over the country, so it is time that the city government recognizes this role in a stronger fashion. With millions of CDBG dollars already



on the way to Philadelphia, this is a great opportunity for the city to support the arts, including public art, through federal grants. The City of Philadelphia in the past did not ever have a dedicated program to direct CDBG funding to cultural projects, with most funds being directed toward housing. This changed in 2009 with the allocation of CDBG funds from the American Recovery and Reinvestment Act, and should be CDBG funding to cultural projects, with most funds being directed toward housing. This changed in 2009 with the allocation of CDBG funds from the American Recovery and Reinvestment Act, and should be explored with ongoing CDBG funding.⁴⁸

- Develop a fundraising strategy that supplements the Cultural Fund's support of public art in



LEFT ABOVE: The marking system that Fairmount Park Art Association has implemented on the Ben Franklin Parkway could be used citywide.

LEFT BELOW: The large LED screen in the lobby of the Comcast Center has become public art in itself, even though it was not commissioned as part of a percent for art requirement. Developers should be encouraged to explore creative applications of public art like this.

RIGHT: This temporary art gallery at 734 South St. was created to enliven the corridor after numerous foreclosures.

BELOW: One of a series of sculptures at an entrance to Balboa Park, San Diego's signature public space.



Philadelphia. Since many of the city's nonprofit organizations engaged in public art are supported through the Cultural Fund, the field would benefit if strategies can be developed to increase the funding distributed through the Fund, without competing with the private organizations' fundraising efforts. The OACCE should hold conferences directed toward prominent Philadelphia foundations and benefactors to foster new stewards for public art.

- Establish a Public Art Conservancy through public-private partnership for ongoing maintenance and conservation efforts in consultation with the Fairmount Park Art Association. The Conservancy funds would be applied to public art citywide instead of being restricted to specific sites.



- Explore the possibility of a fraction of a percentage increase to regional sales tax or hotel tax to support the arts and culture, a portion of which could be allocated to public art. Cities that currently use this as a funding mechanism for public art include Houston, San Diego and Pittsburgh. A particular interesting example is in the state of Iowa, where public art is funded by local casino operators; this generated over \$8 million in funding in 2008.

- Explore new opportunities to incorporate public art in the private sector. Some ideas might include:

- » Seek corporate sponsorship through private equity. As philanthropists form their own foundations, the arts can be seen as an investment that yields significant return.
- » Encourage further financing of art in vacant storefronts,

using Artfront Partnership and Arts on South as models.

- » Spur initiatives that allow artists to create studios or galleries in vacant condos with reduced rent during the economic downturn until buyers are found. The work they create will draw attention to the building and enhance its marketability.

- » Pitch to local museums the idea of loaning out works of art for temporary placement throughout the city. The Atwater Kent Museum already does this.

CASE STUDY SPOTLIGHT:

Portland, Oregon

One of Portland's temporary art programs is called *in situ PORTLAND*, which is managed by the Regional Arts and Culture Council (RACC) and funded through a development zoning bonus program. Private development projects that commit one percent of their total construction cost to public art may receive floor area ratio bonuses of 1:1; projects committing more than one percent receive additional bonus floor area ratio of 0.1:1 for each additional 0.1 percent that they devote to public art. With this funding, RACC invites artists to explore challenging temporary artworks in outdoor public or private (with permission) sites. This setup allows for a consistent temporary art program throughout Portland.

PHOTO: "Zoobomb" public art outside Powell's Books in Portland.





CONCLUSION



TITLE PAGE:
*Philadelphia's Magic
Gardens*, Isaiah Zagar,
1994, Center City
Philadelphia.

Philadelphia can be proud of contributing many milestones to the history of public art, and that its existing collection is worthy of more attention than it currently receives from the general public and the tourism community. With new support for the arts at the local government level and potential new urban investment coming from the federal government, Philadelphia is primed to have the important conversation about ways to build upon its success in the public art field. Public art programs around the country and the world are changing in the 21st century, in how the art is administered as well as how it is delivered. Developers, city agencies and the general public no longer think about public art as they did 50 years ago; in fact, neither do artists. The singular “object” is not always the goal, though ordinances are currently written to encourage such installation. People are using and defining public spaces differently, which also must be taken into account. And people are looking beyond the typical art forms, from statues to murals, for new and interesting applications. Philadelphia’s most recent large-scale project is a great example of this: Required by zoning to install public art, Comcast commissioned Jonathan Borofsky to create *Humanity in Motion*, a sculpture series of people traversing the three-story atrium, in the lobby of its headquarters. This installation, in addition to the largest LED screen in the country (with rotating programs), has helped make the Comcast Center a new tourist attraction in Philadelphia. The Office of Arts, Culture and the Creative Economy can adjust to shifting art forms and styles, and develop a structure to accommodate this.

So the question now becomes: How does

Philadelphia integrate public art into its goals of economic development and neighborhood revitalization in the 21st century? This can be answered in a visioning process led by the Office of Arts, Culture and the Creative Economy. Defining a set of common principles around public art will enable the OACCE to guide public agencies and private organizations, as well as provide artists with the balance of structure and freedom needed to create new and interesting works that fit within the administration’s overarching vision. This can align public art programs with other city initiatives and expand traditional forms of community engagement so that residents can play a deeper role and help create a more complex and creative product. Opening the circle to make room for artistic innovation is critical, as local artists are currently expanding the boundaries of public art all over the city, but do so on the fringes with little established support. The OACCE has the opportunity to support and incubate these sorts of initiatives and can begin to do so by establishing a set of guiding principles.

It is so important for cities to do such assessments to remain competitive, move in new directions and stay fresh. The OACCE has a vast base of art and arts organizations with which to work, but it is equally important for the chief cultural officer to define the office’s vision and goals so that it can begin to work in a coordinated fashion.

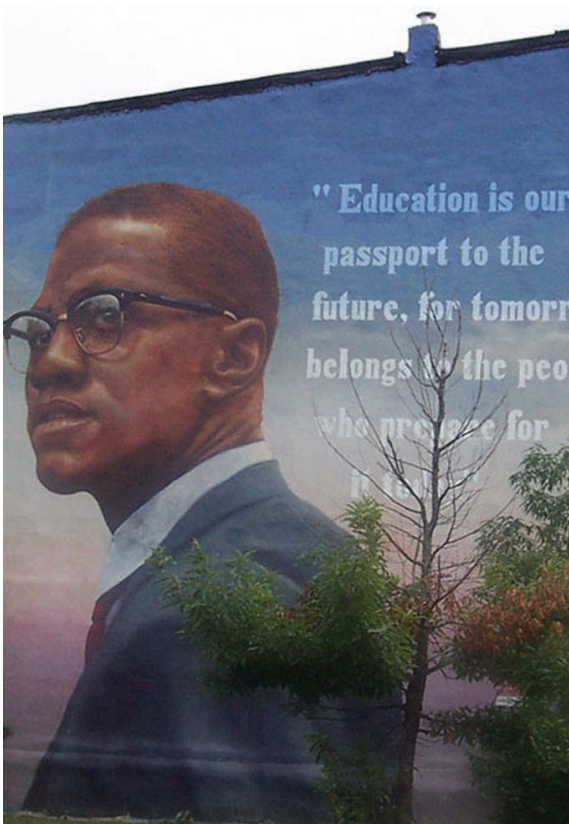
NEXT STEPS: ESTABLISH A PRESENCE

Though the Office of Arts, Culture and the Creative Economy was established with no support staff or budget, chief cultural officer Gary Steuer can start the visioning process and make some organizational steps

RIGHT: This temple in San Francisco is an example of temporary art that can be implemented to activate public spaces.



RIGHT: The Mural Arts Program is an existing asset that the OACCE can work with to implement early-action projects.



needed to establish a strong and ongoing leadership role for public art in the revitalization of Philadelphia as a creative hub. After being charged to direct a new city office with such limited resources, Steuer has already managed to consolidate staff and programs so that the OACCE now has a staff of six employees, not including Cultural Fund staff and interns. The OACCE should establish its presence among other city departments as well as with the public. Steuer is already beginning to establish such partnerships with numerous city agencies. In addition to the release of this study, the following opportunities exist for the OACCE to begin outreach and coordination on art projects that will have an immediate impact:

- Commission a visioning process for public art in Philadelphia. Use this process to cultivate leadership and cross-sector interest in public art and its importance to the city. This process could also help establish guidelines for decision-making as well as future project opportunities for the public, private and nonprofit sectors.

- Use the 50th anniversary of the Percent for Art programs as the launching point for a campaign and series of events centered on educating citizens about Philadelphia's public art collection and its value to the urban environment. Potential partners include the Greater Philadelphia Tourism Marketing Corporation and the Fairmount Park Art Association.

- In the short term, work with staff of the Mural Arts Program to create temporary art installations that advance early actions and demonstrate the visibility and centrality of the OACCE.

- Coordinate with the RDA on its vacant land project to make sites available for temporary art installations as a showcase for Philadelphia's 21st-century artistic talent.

- Meet with organizers of local arts festivals — including Hidden City Philadelphia, DesignPhiladelphia and the Live Arts Festival and Philly Fringe — to see how the OACCE can facilitate their work and how these events could serve as springboards for some of the OACCE's new initiatives, including the focus on temporary art and placemaking.



LEFT: Artistic seating, part of curator Julie Courtney's *Art on the Line* exhibit, is an example of how art can be implemented quickly and serve aesthetic and functional purposes.

BELOW: Jaume Plensa's *Crown Fountain* in Chicago's Millennium Park. The piece engages the public space and represents Chicago residents, which is a large part of what makes Millennium Park so successful. Equally visionary projects could be implemented in Philadelphia's public spaces.



INTERVIEW LIST: LOCAL

- Penny Balkin Bach, Fairmount Park Art Association
- Moira Baylson, Philadelphia Department of Commerce
- Margot Berg, City of Philadelphia Percent for Art Program
- Doug Bohr, The Pew Charitable Trusts
- Brandt Bowden, Hanover Company
- William Burke, Philadelphia Art Commission
- Julie Courtney, independent curator
- Diane Dalto, Pennsylvania Art Commission
- Susan Davis, consultant and former public art administrator
- Leah Douglas, International Airport Exhibitions Program
- Kumani Gantt, Village of Arts and Humanities
- Terry Gillen, Philadelphia Redevelopment Authority
- Eileen Giordano, General Services Administration
- Jane Golden, Mural Arts Program
- Nancy Goldenberg, Center City District
- Laura Griffith, Fairmount Park Art Association
- Alan Greenberger, Philadelphia City Planning Commission
- Julia Guerrero, RDA Public Art Program
- Curt Hess, University City Science Center
- Tu Huynh, Art in City Hall
- Gayle Isla, Asian Arts Initiative
- Hilary Jay, DesignPhiladelphia
- Thora Jacobson, Mural Arts Program
- Janet Kaplan, Moore College of Art & Design
- Meryl Levitz, Greater Philadelphia Tourism Marketing Corporation
- Paul Levy, Center City District
- Winifred Lutz, artist
- Paula Marincola, Pew Center for Arts and Heritage
- Louis Massiah, Scribe Video Center
- Shawn McCaney, William Penn Foundation
- Elizabeth Mintz, SEPTA Art-in-Transit Program
- Olive Mosier, William Penn Foundation
- Uri Monson, Pennsylvania Intergovernmental Cooperation Authority
- Dennis Montagna, National Park Service
- Marsha Moss, public art curator and consultant
- Kimberly Niemela, COSACOSA
- June O'Neil, Philadelphia Cultural Fund
- Gina Renzi, Foundation Community Arts Initiative and the Rotunda
- Theresa Rose, City of Philadelphia Percent for Art Program
- Chris Satullo, WHYY
- Shanta Schachter, New Kensington Community Development Corporation
- Dan Schimmel, Esther M. Klein Art Gallery
- Susan Seifert, Social Impact of the Arts Project, University of Pennsylvania
- Laura Semmelroth, New Kensington Community Development Corporation
- Harris Sokoloff, Penn Project for Civic Engagement
- Thaddeus Squire, Peregrine Arts Inc.
- Mark Stern, Social Impact of the Arts Project, University of Pennsylvania
- Earl Stamm, NetworkArts
- Gary Steuer, Office of Arts, Culture and the Creative Economy; chief cultural officer, City of Philadelphia

- Rochelle Toner, former dean, Tyler School of Art, Temple University
- Trudy Wang, General Services Administration
- Isaiah Zagar, mosaic artist

INTERVIEW LIST: CASE STUDIES

- Kristin Calhoun, Public Art Manager, Regional Arts and Culture Council, Portland, Ore.
- Charlotte Cohen, New York Regional Fine Arts Manager, U.S. General Services Administration
- Rachel Dickerson, Manager, DC Creates Public Art
- Leisel Fenner, Manager of Public Art, Americans for the Arts
- Felicia Filer, Director, Public Art Division, City of Los Angeles Department of Cultural Affairs
- Pat Gomez, Private Percent for Art Coordinator, City of Los Angeles Department of Cultural Affairs
- Susan Grey, Public Art Coordinator, Community Redevelopment Agency, Los Angeles
- Katie Hollander, Deputy Director, Creative Time, New York
- Meredith Johnson, Consulting Program, Creative Time, New York
- Jill Manton, Program Director, Public Art Program, San Francisco Arts Commission
- Christine Podas-Larson, President, Public Art Saint Paul
- Sara Reisman, Director, Percent for Art Program, New York City Department of Cultural Affairs
- Ruri Yampolsky, Public Art Manager, City of Seattle



APPENDIX

TITLE PAGE: *Peace
Wall*, Jane Golden and
Peter Pagast, 1998, Grays
Ferry.

EXAMPLES OF OTHER PUBLIC ART RELATED ORGANIZATIONS IN PHILADELPHIA

Artfront Partnership

An independent project led by local curator Marsha Moss, Artfront Partnership is an initiative that transforms vacant storefronts into art spaces by commissioning local artists to produce site-specific work to enliven the street character and encourage development. Since its inception in 1994, Artfront Partnership has transformed more than 100 storefronts in Center City and surrounding communities.

Arts on South

Arts on South is a collaboration between South Street property owners, residents, business owners and the business improvement district to offer vacant buildings rent-free to artists in order to bring foot traffic and patronage of local merchants back to a corridor that has been hit hard by the recent economic downturn. A free gallery at 734 South St. opened in February with pieces by many local and unconventional artists. Seven galleries were open by March.⁴⁹

Asian Arts Initiative

The Asian Arts Initiative is a community arts center in Philadelphia that is grounded in the belief that the arts can provide an important political and cultural voice for Asian Americans. In 2005, with the goal of bringing art to nontraditional neighborhood locations, the Initiative organized Chinatown In/Flux, a series of temporary installations that engaged residents and visitors alike to shift their perceptions of art and definitions of Chinatown. Another exhibition opened in April 2009.

Center City District

For the past two years, the business improvement district for Center City has coordinated a computerized LED lighting display on a series of buildings across the Avenue of the Arts. Though not viewed as traditional public art, the block parties organized around the lighting project engaged University of the Arts and other arts institutions along South Broad Street in illuminating the avenue and enlivening the public realm. Center City District has also been working on a redesign for Dilworth Plaza, though many have noted that involving an artist in the process could enhance the design elements as they are currently proposed.

DesignPhiladelphia

Now in its fifth year, DesignPhiladelphia has evolved from a series of exhibitions to the largest celebration of the impact of design in the country. The 2008 display “A Clean Break” transformed a vacant lot on South Broad Street into a display of how prefabricated construction can create affordable and environmentally sustainable neighborhoods. The signature element in the 2009 festival will be *The Welcome House*, which will be installed at the entrance to Love Park.

Fabric Workshop and Museum

The Fabric Workshop and Museum (FWM) is a nonprofit arts organization devoted to creating new work in new materials and new media in collaboration with emerging, nationally and internationally recognized artists. Located across the street from the Pennsylvania Convention Center on Arch Street, the FWM uses its storefront and entryway as public art opportunities for passersby.

Hidden City Philadelphia

A four-week festival held in May and June 2009, Hidden City opened historic structures that have long

been private and neglected, allowing the public to explore previously unknown pieces of Philadelphia's cultural heritage. A partnership between the Preservation Alliance of Greater Philadelphia and Peregrine Arts, Hidden City brought visual and performance art that responds to these historical treasures to the dormant spaces.

Institute of Contemporary Art

The Institute of Contemporary Art at the University of Pennsylvania often works on public art exhibitions, including "Ramp Project" in 2006, when local photographer Zoe Strauss wrapped the museum's façade with one of her photos, and "Wall Power" in 2000, a partnership with Fleisher Art Memorial and the Mural Arts Program that explored the concept of mural-making and produced numerous billboard art installations.

Megawords

The free Philadelphia-based magazine launched a month-long storefront exhibition at its offices at 11th and Cherry streets in September 2008. The Megawords storefront project and exhibition included rotating installations, guest speakers, musical performances, workshops and film screenings.

New Kensington Community Development Corporation

Using art as a tool for community development, NKCDC has worked to commission, fund and promote art of all types in the neighborhood. Examples of projects include "art racks" designed to be multifunctional installations along Frankford Avenue, a sign made out of recycled materials by neighborhood children for Pop's Playground, and the adaptive reuse of a vacant warehouse that is now affordable live/work space for local artists.

Park(ing) Day

Sponsored by the Trust for Public Land, Park(ing) Day is a one-day annual event in which artists, activists and citizens collaborate to temporarily transform metered parking spots into temporary public parks. These acts of transformation display the value of open green space not only for its aesthetics and benefits to the environment, but also for the social life that open spaces provide to city residents, workers and visitors to relax, converse and enjoy. In 2008, Philadelphia transformed more than 30 parking spaces.

Philagrafika

Philagrafika's mission is to "promote and sustain printmaking as a vital and valued art form by providing artistic, programmatic and administrative leadership for large-scale, cooperative initiatives with broad public exposure." Philagrafika's best-known public art project was *Broadstreet Broadside*, part of a 2002 citywide festival in which 500 volunteers gathered along South Broad Street and created a 260-foot-long print (the longest print in the world, made using a steamroller), which then hung in Hamilton Hall at the University of the Arts. In 2010, as part of its 10-year anniversary, Philagrafika plans to use temporary public art installations to demonstrate the history and power of printmaking.

Live Arts Festival and Philly Fringe

The Live Arts Festival and Philly Fringe present 16 days of performing arts events each year. Though most of the shows are ticketed theater performances, there are always free events that incorporate their site into the art. Some from the 2008 festival included *Sonic Dances* along Broad Street, which turned public spaces into an outdoor stage; and *Tales of Civic*

Effluvia, which used Winifred Lutz's Dock Creek installation to pay homage to the submerged waterway. Live Arts has also acted as a de facto venue list for local artists looking for display space.

Philadelphia's Magic Gardens

The Gardens were created by local mosaic artist Isaiah Zagar in a vacant lot in the 1000 block of South Street that has now become a Philadelphia tourist attraction. By renovating derelict row houses and building colorful mosaics on dozens of public walls, Zagar has been credited by many as helping spur the renaissance of South Street from the 1960s until today.

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