



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, *Clotheshpin* by Claes
Oldenburg, *Philadelphia's Magic Gardens* by Isaiah Zagar, *Drawing*
Dock Creek by Winifred Lutz, *Iroquois* by Mark di Suvero.)

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

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

PENNPRAXIS STAFF

Harris Steinberg, FAIA

Michael Greenle

Bridget Keegan, AICP

Andrew Goodman, LEED AP

with assistance from the following University of Pennsylvania students:

Brandon Gollotti, undergraduate Urban Studies

Amanda Johnson, Ph.D., City and Regional Planning

Aura Seltzer, undergraduate Design

Julie Thompson, MCP, City and Regional Planning

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“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 full-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

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



- 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

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 currently 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.



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.

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



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.



the resolution, the staff must continually convince a largely reluctant development community of the necessity for and 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



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.

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

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 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 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



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, 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.

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 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. 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

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.



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.

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 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 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

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



public art trust fund as part of the percent ordinances, 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, 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

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.





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 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 the 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.

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
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- Chris Satullo, WHYY
- Shanta Schachter, New Kensington Community Development Corporation
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- 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

CITATIONS: TEXT

1 Laneri, Raquel, “Why We Love and Need Public Art,” *Forbes*, 5 May 2009, <http://www.forbes.com/2009/05/05/state-of-the-city-opinions-george-rickey-public-art.html>.

2 The Office of Arts, Culture and the Creative Economy, <http://designphiladelphia.wordpress.com/2008/07/22/the-office-of-arts-culture-and-the-creative-economy/>.

CITATIONS: IMAGES

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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, current 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 above, 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
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- » Rochelle Toner, former dean, Tyler School of Art, Temple University

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