



# RECOMMENDATIONS



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

**W**ith 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

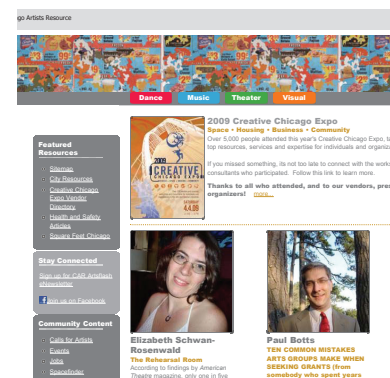
## CASE STUDY SPOTLIGHT:

### 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.<sup>44</sup>

*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.<sup>43</sup>

- 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

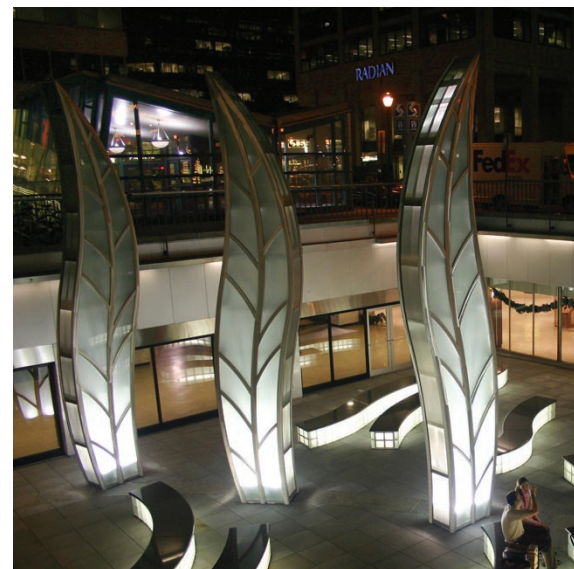
to care for the collection. With this skill set in-house both at the city and at the RDA, the city will be able to attract key artists working in the field and challenge (and perhaps redefine) the traditional boundaries of public art.

- 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.<sup>45</sup>



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.<sup>46</sup>

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.<sup>47</sup>



- 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.

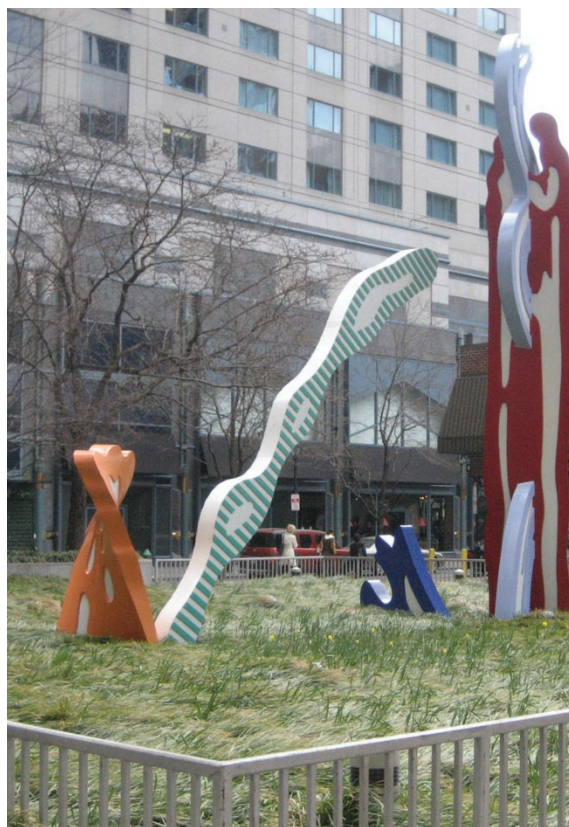
2. Another brand of Philadelphia public art becomes "Art as Storytelling." This type of public art helps to educate the community without sacrificing aesthetic quality. It is important to link public art to public awareness and to create connections to the community in order to ensure ongoing stewardship.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

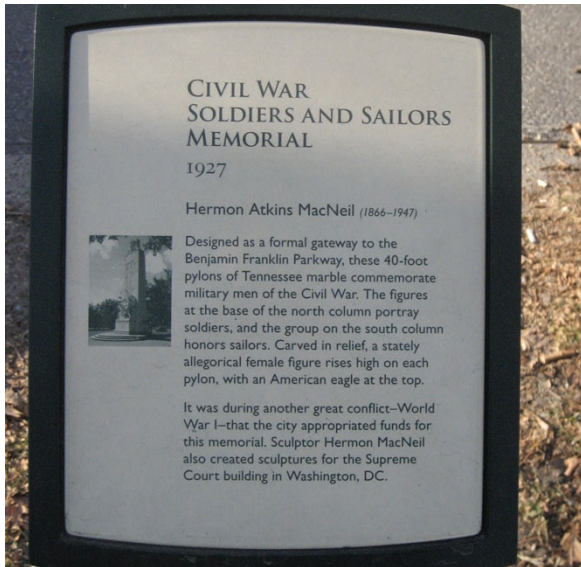
- Cultivate leadership and innovation at all levels — from the mayor to the office staff.

- » 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.<sup>48</sup>

- 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.





