



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.

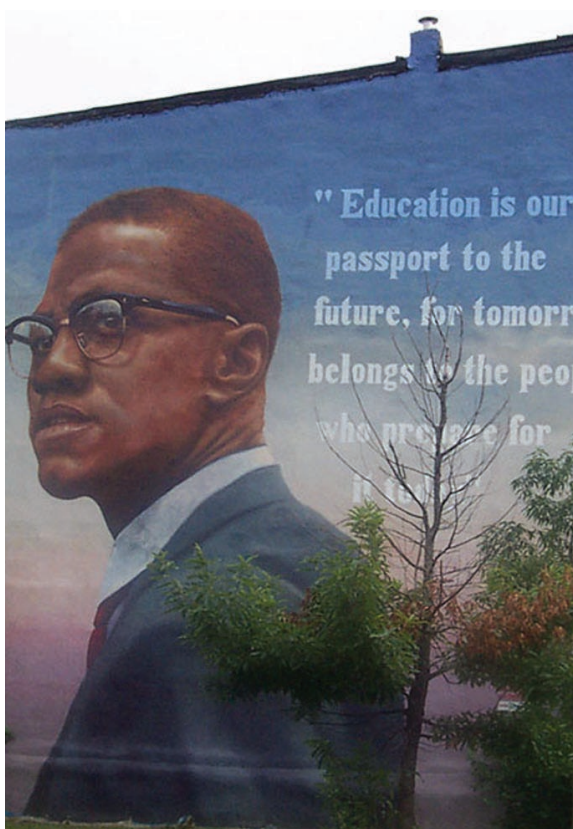
NEXT STEPS: ESTABLISH A PRESENCE

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 Pudas-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

