

Entrance

Formulating an Arts Policy for BART: Findings and Recommendations

A Report Prepared by
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Formulating an Arts Policy for BART: Findings and Recommendations

Formulating an Arts Policy for BART was commissioned by the San Francisco Bay Area Rapid Transit District as a means of envisioning a transit system renewed by the creative vision of artists, where stations become artful places and plazas are activated with performances, gatherings, impromptu happenings and a variety of other cultural activities. It has been both a challenge and a pleasure to undertake such an important task, and we are grateful for the opportunity to have collaborated with BART during this exciting period of inspired transition.

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SECTION I INTRODUCTION

The San Francisco Bay Area Rapid Transit District (BART) seeks to implement an arts program that will enrich rider experience, strengthen station identity, connect to communities, and support a distinctive sense of place at stations and beyond. BART's art program will build on best practices, lead the field in community participation strategies, engage with arts and cultural organizations and artists, and make riding BART more delightful, vibrant, and welcoming.

— Proposed Vision Statement of the 2015 Art in BART Policy

In 2013, the San Francisco Bay Area Rapid Transit District (BART) initiated steps toward the formal adoption of policies and procedures for a revitalized art program. The adoption of an art policy, and the subsequent development of art program guidelines, will build upon the District's past efforts to integrate quality art into BART facilities to improve the customer experience, infuse stations with elements of surprise and wonder, and strengthen the sense of identity and vibrancy in communities throughout the District. The policy and subsequent documents will provide a framework for integrating art into larger BART initiatives and will explore the potential for expansion of the program through innovative partnerships with art and cultural organizations, regional municipalities, and other public and private funders.

The adoption of a formal art policy coincides with the implementation of the Station Modernization Program, Asset Management Policy, Access Framework, Transit Oriented Development, and other place-making initiatives. It also emerges from BART leadership's larger desire to ensure that decisions about improvements and use of space in the stations are made holistically, and with the experience of the BART rider in mind. It is anticipated that formal adoption of policies and procedures will assist the agency in effectively planning for, managing, and promoting new art projects that are acquired as part of these initiatives.

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This report, prepared and submitted by art consultants Regina Almaguer and Jeannene Przyblyski, is intended to assist BART in developing a new vision for BART’s art program that builds on current strengths and highlights areas in need of change. The report looks at renewed goals and objectives along with practical strategies for their implementation. The report also proposes new approaches for creating positive community partnerships, increasing program funding from both internal and external sources, instituting new initiatives to support temporary arts programming, and creating guidelines for collections management that make the care, repair and celebration of the artwork a system-wide priority.

Over the past several months, the art policy team has come to the Board periodically to present progress on the formulation of the policy and the research and outreach done in support of it. The report reflects and responds to Board directives at those meetings to look carefully at best practices, most particularly in funding, staffing and arts integration with system investments. It reflects Board directives to be inclusive in outreach, focusing not only on the major metropolitan centers of San Francisco and Oakland, but on the other cities linked by the BART transit system. Finally, it reflects the Board directive to be rigorous in aligning the art policy with BART’s major system goals and objectives.

The report incorporates the insight and recommendations from BART Board and staff and from dozens of community stakeholders who were asked for advice on how to best renew and revitalize the art program. In addition, the recommendations draw from, and can be incorporated into, many of BART’s other current initiatives, including the Station Modernization Program, Transit Oriented Development Policy, and Asset Management Policy. Art can support BART needs such as wayfinding, attracting new riders, encouraging pedestrian access to stations instead of driving, graffiti abatement, and addressing capacity concerns. The authors encourage BART to take a holistic view of integrating art throughout the system and to envision each station as “an artful place.”

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ART PROGRAM GOALS

The BART Art Policy defines eight program goals, which align with and support BART's station modernization objectives: *Make Transit Work*, *Create Place*, and *Connect to Community*. These goals are further defined in Section II, *Existing Conditions and Recommendations*.

OVERALL

Cohesion. Create a cohesive and consistent art program.

Opportunity. Proactively seek opportunities to implement art across the District.

Partnerships. Maximize art in the system by leveraging BART's investments through partnerships with other organizations and agencies, and through grant writing and fundraising.

MAKE TRANSIT WORK

Make Transit Work. Use arts programming to further BART's functional goals and enhance public perception of BART as a transit system that works well for its riders.

Showcase Art. Maintain and make BART's art collection accessible through effective asset management and interpretive strategies.

CREATE PLACE

Integrated Design. Utilize art to elevate the design of stations and affirm the distinct identity of the surrounding community.

CONNECT TO COMMUNITY

Transparency. Establish a transparent and effective process for developing and implementing collaborative projects and programming.

Engagement. Engage with communities throughout the BART system to enhance customer relations, support BART's positive impact in communities and create visible expressions of the unique characteristics of neighborhoods around stations and along tracks.

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REPORT OVERVIEW

The report is organized into three major sections that focus on specific challenges and opportunities and offer recommendations for a broader view of arts programming within and beyond the immediate context of the BART system:

- ▶ **Art in BART: Existing Conditions and Recommendations**, which presents findings directly related to the scope of the policy and aligns an understanding of best practices for art in transit programs with the capacity and ambitions of BART's proposed art program. Major areas of focus include staffing, administration, funding, arts integration, temporary projects, community engagement, and collections management.
- ▶ **Next Steps: A Phased Approach**, which outlines the broad strokes of a phased implementation plan and advocates for setting appropriate levels of expectation given BART's capacity and multiple initiatives to improve rider experience.
- ▶ **Survey of Best Practices**, which seeks to contextualize the specific scope of the art policy within a broader examination of future possibilities that might be explored as a result of a phased approach. This section focuses first on the near term priority of arts integration, especially as it relates to Station Modernization. The section then lays out a broad and diverse toolbox of approaches to temporary and community-based art and arts programming. It ends by elaborating a framework for the multiple sources of funding necessary to support a robust art program at BART.

Appendices provide documentation of outreach to arts stakeholders and art in transit programs nationwide, ending with a brief history of the development of art in transit programs in the United States.

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SECTION II

ART IN BART: EXISTING CONDITIONS AND RECOMMENDATIONS

This section offers an overview of current management practices, public perception, and art program challenges as expressed by members of the BART Board, staff and community stakeholders. Our findings derive from an extensive outreach process that included individual interviews with the BART Board of Directors and with key staff from the Office of the General Counsel, Systems Safety, Real Estate and Property Development, Office of the District Architect, Government and Community Relations, Marketing and Research, Extension projects with art (such as OAK and Warm Springs), and Maintenance and Engineering.

Our interviews with Board members and staff revealed that the structure, funding and administration of the current art program are not widely understood. Those who are most knowledgeable have been involved in past art procurement processes, and/or involved in the care and maintenance of existing artwork within the stations. On an agency-wide basis however, there seems to be only a vague awareness of the art program, a lack of understanding of its purpose and structure, and little to no knowledge of the majority of the fifty-plus station artworks currently owned by BART. Perhaps more troubling, where there is an awareness of the past experiences of art at BART, these experiences are often viewed with concern about the viability/appropriateness of art in the high impact environment of heavily trafficked stations, about the complexity of facilitating and/or managing the level of community response/participation the art has sometimes elicited, about deferred maintenance, and about the potential of art to distract from the primary mission of BART.

On the positive side, there is an overall and enthusiastic consensus that a more formal and professionally managed art program can and should be a valuable asset to BART. The Board and staff acknowledge that art and cultural activities can attract new ridership, transform stations into community assets, and create positive new connections between BART and its communities. Research completed for this report finds that the lack of clear and consistent policies has contributed to some of the internal ambivalence about art at BART. Following recommendations regarding early wins and ongoing internal education and communication, a professionally managed program will consolidate the already considerable public support for art at BART and will help build internal consensus around the policy as well.

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In addition to the internal interviews, a series of roundtable strategy sessions were held to explore opportunities for temporary art, rotating art, and innovative partnerships with arts and cultural organizations. Participants included arts professionals, leaders of regional arts, cultural and youth organizations, arts educators, and members of the Civic Center and Powell Street area visual arts and performance arts organizations. A list of the more than 50 participating organizations and institutions is included as Appendix A.

Lastly, a comparative study examining art in transit art policies and programs was circulated to more than 10 transit agencies across the United States. Responses were received from 8 agencies with formally adopted art policies and 2 with informal, though active, art programs. Findings from this analysis were evaluated within the BART context and incorporated into the recommendations shown below as well. A condensed summary of the findings on Best Practices in Funding and Staffing from these agencies is included as Appendix B.

The interviews and research inform recommendations for ways in which BART can more effectively manage the art program, improve patron access to and enjoyment of artwork, create a greater sense of each station as a unique place that engages the community by promoting visual, performing and literary events in station environments, and employ best practices in the long-term care of the artwork.

KEY FINDINGS BY PROGRAM AREA

The analysis of existing conditions and subsequent recommendations are organized into 6 key program areas:

1. Staffing
2. Administration
3. Funding
4. Arts Integration
5. Temporary Projects and Community Engagement
6. Collections Management (Maintenance, Conservation, Documentation and Interpretation)

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PROGRAM AREA 1: STAFFING

The success of the Art Program relies on consistent, professional and experienced staffing. An experienced Art Program Manager will have highly specialized and critical skills that can help ensure the success of the Art Program. An Art Program Manager should be hired as soon as possible to guide the acquisition of artwork for the Station Modernization Program, initiate both a 5-year Work Plan and a 15-year Master Plan, and develop formal guidelines for creative place-making and community engagement opportunities.

FINDINGS

- ▶ The historical absence of an experienced Art Program Manager was cited as a primary factor that has prevented BART from developing a robust, respected and professional art program and has contributed to some of the negative experiences with ad hoc arts implementation that have created concern internally.
- ▶ The perception of “avoidance of risk” in both permanent art acquisitions and community engagement strategies is attributed to inconsistent program staffing, the lack of a long-term, unified vision for the art program, and inadequate funding to provide quality arts programming throughout the system.
- ▶ Inconsistent staffing and the absence of guidelines for community-generated projects have resulted in missed opportunities for meaningful community partnerships, art in the stations, and public engagement.

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RECOMMENDED PRACTICE FOR BART

- ▶ A full-time Arts Manager position should be created to bring vision, continuity, and leadership to the program. As set forth in the American Public Transportation Association's (APTA) recommended best practices¹, a skilled arts manager will:
 - "Maintain continuity in the management of the arts program and bring expertise to art procurement processes.
 - Understand the complexity of operations and maintenance issues to ensure that art projects are compatible with system requirements.
 - Guide artists through the complex process of design and construction, ensuring that critical deadlines are met and budgets adhered to.
 - Partner with community stakeholders to develop and promote District-wide community engagement opportunities.
 - Provide oversight of the art collection, including maintenance and repairs, relocation and alterations, art law interpretation, donations, and de-accessioning.
 - Generate funding for the art program through grant writing, fund raising and private sponsorship opportunities, which requires ongoing relationship building with potential partners and funders.
 - Facilitate a system-wide arts master planning process that will lay the groundwork for pursuing new opportunities for art and community engagement as they arise."
- ▶ Additional staff and/or consultants should be hired during times of high activity to maintain program quality and to sustain an active presence in the community. BART's capital planning and implementation processes are highly complex and process-oriented, both within the agency and in communities impacted by capital projects. The number of art projects that can be undertaken concurrently with capital expansion will depend on available staff resources and the desired level of community engagement.
- ▶ The Art Program Manager should be an equal participant in the planning, design, and implementation of all capital projects to ensure that artwork is strategically integrated into new and upgraded facilities. An internal Art Advisory Committee, comprised of representatives from Planning, the Office of the District Architect, Operations and Maintenance, Engineering, and Systems Safety, should be established to ensure that art is planned for and adequately resourced from station planning through installation.

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PROGRAM AREA 2: ADMINISTRATION

The Art Program should be an integral and respected part of a lead department in the agency. Its vision and guiding principles should be communicated, understood and complied with on an agency-wide basis in order to maintain its viability and success. Standard documents, including Requests for Qualifications/Proposals, Professional Service Agreements, Accessioning and Archival Forms and others should be developed according to industry Best Practices and incorporated into a comprehensive arts management strategy.

FINDINGS

- ▶ Art projects are administered on an as-needed basis; there are no formal policies to guide the procurement process or to maintain, promote or celebrate the collection.
- ▶ Art program practices are not communicated or understood on an agency-wide basis and staff has to “reinvent the wheel” each time a new project is undertaken. There are often conflicting priorities, a lack of inter-department communication and resistance towards including artwork in the planning, budgeting and construction processes.
- ▶ There is no consistent method for prioritizing the placement of art in stations or for identifying system-wide art opportunities, resulting in lost opportunities for arts integration, creative wayfinding, and station enhancement.
- ▶ There are no standardized legal documents in place to guide the art procurement process: Request for Proposals/Qualifications, Professional Service Agreements and other legal documents are re-created for each new project.
- ▶ There is no institutional history of the art program. Records and archival documents, including artist agreements, artwork specifications, installation plans, as-built drawings and conservation and maintenance specifications are either non-existent, poorly kept and/or difficult to find, making stewardship of the artwork both challenging and inefficient.

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- ▶ Once adopted, the Art Policy should be distributed throughout the agency. Informal presentations on art in transit program best practices and outcomes can be presented to stimulate interest and involvement in the program, garner insight and input from agency staff, increase arts literacy and increase awareness of the program's potential to support BART's overall mission.
- ▶ Standard operating procedures, or *Art Program Guidelines*, should be developed to guide the day-to-day administration of the program, including artist selection and recruitment processes, technical review criteria, outreach and education strategies, gift, loans and donations policies, and collections management processes.
- ▶ A 5-year system-wide work plan should be produced to provide a framework for the acquisition of artwork in near-term planned capital projects to align with current SMP and other station improvement initiatives. Project budgets, potential funding partners, art selection and community outreach processes, budgets and timelines should be integral components of the work plan.
- ▶ A comprehensive and unified vision for a system-wide artwork master plan should be created to address place-making goals, consider the stations' role in and impact on the community, engage stakeholder groups and utilize cultural assessment reports to plan for future work that celebrates the unique character, identity, and diversity of each community.
- ▶ Standard legal documents, including Request for Qualifications/Proposals, Artist Professional Service Agreements, Conservation Review and Treatment forms, and other frequently used documents should be adopted by the Office of the General Counsel and modified as necessary for individual projects.

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PROGRAM AREA 3: FUNDING

National Art in Transit Best Practices confirm that consistent and adequate funding is essential for a vibrant, rich and contemporary art program. The adoption of a “percent for art” policy will ensure that new capital projects and certain system upgrades include an allocation for permanent art acquisitions and related arts programming. An annual allocation from the Operating Budget will fund program staffing, community outreach and engagement, collections management, and promotion and publicity. Both capital set asides and operating allocations are critical to the ongoing success of a robust art program.

FINDINGS

- ▶ There is no consistent method for funding permanent art projects; projects are typically funded because a capital project has received FTA funding and art has been included as part of the grant application process or to reinforce community engagement techniques for the entire capital project.
- ▶ The lack of staffing and a viable arts presence has prevented BART from leveraging external sources of funds, including grants, public/private partnerships, in-kind contributions and crowd funding, resulting in missed opportunities for increased arts programming.
- ▶ Internal sources of funding that could support the art program have not been explored; for example existing insurance coverages may be used to repair or restore artwork.

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A percentage of capital improvement and construction projects for all public-facing facilities, such as new or renovated stations, plazas, tunnels, aerial trackways, and maintenance yards through which patrons pass, should be dedicated to the public art fund. The percent for art allocations, as recommended by BART management, are as follows:

Percent for Art Allocations: Internal Funding Sources and Use of Funds:

- ▶ **Percent of Capital Projects:** Allocate a share of capital budgets to art, as described below. As funding sources allow, art budgets may be pooled to maximize impact or when commissioning art is not feasible due to site restrictions or lack of public access and visibility. Funds may be also set aside for maintenance or administration.
 - 2% of improvements at stations and on BART property adjacent to station areas that have a visual impact on the community, including non-station infrastructure (e.g. power substations or ventilation structures, access enhancements)
 - 2% of expansion projects
 - 0.25% of trackway projects with that can be seen by surrounding communities
 - 0.25% of maintenance shops and yards, new train car procurements, and other areas that are regularly visited by either BART workers or riders
- ▶ **Program Administration:** Provide for the administrative costs of ongoing policy implementation through both the Percent for Art set aside and operating budget. Maintain adequate staffing to effectively administer the art program.
- ▶ **Leveraging External Resources:** BART staff will work with partner agencies and organizations to maximize funding opportunities from external sources. BART staff will also develop a fundraising strategy to leverage private dollars.

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- ▶ **“Pooling” Funds:** To the extent legally allowed by funding sources, the program should allow for capital allocations to be pooled and/or re-allocated in cases where:
 - The art allocation is insufficient to execute a project appropriate to the capital site (capital projects below \$50,000)
 - There is a lack of viable physical space for art, or
 - Available resources can be consolidated and aligned to address District-wide priority locations and objectives for art as defined in the Master Plan (e.g. stations without art or in communities underserved by art and cultural amenities, stations in critical need of identity enhancement and /or wayfinding, or stations that are highly visible global destinations).
- ▶ Percent for art allocations are used for costs related to the planning, procurement, installation and conservation and maintenance of artwork.
- ▶ The use of funds from all sources should comply with applicable state, local or federal regulations. Note that many of these sources may not allow for pooling or set aside of funds for other elements of the art program that are not part of the capital improvements on site.
- ▶ Partnerships and corporate sponsorships should be cultivated to resource temporary arts exhibitions and programming. Such partnerships may need to start small in order to build credibility with early wins. A goal of the outreach program should be to build greater capacity in this area over time.
- ▶ Cultural programming and art-making grants should be actively pursued to increase arts funding and leverage internal funding sources.

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PROGRAM AREA 4: ARTS INTEGRATION

Planning for art should be included in the earliest stages of a project's development. The most appropriate methods for the design and installation of art (design team collaborations, integrated art, enhanced design elements, wayfinding, etc.) should be as important to the process as the dialogue on engineering and architecture.

FINDINGS

- ▶ Planning for artwork is often done after the architectural designs are complete; in some cases stations are under construction before the inclusion of artwork is considered. This "reactive" rather than "pro-active" approach limits opportunities for artists to engage in creative place-making and to conceive work that is compatible with the station's design and its community context.
- ▶ BART staff, design consultants and contractors often view art as either an obstacle or a threat to what is typically an engineering-led design process. Art is neither valued as an integral part of station design nor as a viable means of creative place making.
- ▶ Art consistently competes for space with advertising, retail, signage, furnishings and other amenities, severely reducing its ability to have a meaningful impact in the stations.

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- ▶ When feasible, artists should be included on the project design team. A design team approach empowers artists to consider the entirety of the station and its environs as a place-making opportunity and increases opportunities for engaging stakeholders in the art-making process.
- ▶ When a design team approach is desired, artists should be selected concurrently with the design team and should be treated as an equal and important partner.
- ▶ To every extent possible, proposed changes to existing surfaces or furnishings in stations or facilities should be influenced with an artist's input or upgraded with an artist's design. Costs for these items should be funded by the materials allowance in the construction budget.
- ▶ The role of art as a wayfinding element can be emphasized through strategically placed visual clues that lead passengers to areas of entrance and egress and to and from functional areas (ticket vending machines, station maps, kiosks, etc).
- ▶ Passengers can be encouraged to transition from crowded concourse or platform areas to less congested spaces by using color, sound, texture, and or lighting to draw attention to these lesser-used areas.
- ▶ Early art planning processes can leverage construction funds if set-asides for standard architectural materials such as glass, tile, or metalwork, are included in the art budget.
- ▶ Artwork enhances the transit environment and enriches the passenger experience; it should not compete with, nor be interrupted by, advertising, retail and other commercial activities that distract from its visual impact. A more judicious and intentional (rather than opportunistic) allocation of space for the competing demands in BART stations—including but not limited to advertising and retail—will bring more emphasis to the artwork as an important station feature serving the goals of BART.

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PROGRAM AREA 5: TEMPORARY PROJECTS AND COMMUNITY ENGAGEMENT

Temporary arts programming creates unique opportunities for artists and communities to collaborate on art installations, performances, literary events, electronic media, and other happenings. A regular series of temporary projects and events can inject neighborhoods with energy and activity and help transform stations into artful places. Artful engagement that goes beyond the mere practicalities of surveying public opinion can reconceive BART's public spaces as "commons" where BART's interface to the community becomes more intentional and actively responsive to community identity, concerns and aspirations.

FINDINGS

- ▶ There are no formal processes in place to support temporary exhibitions, performances, community celebrations or other short-term art activities. Community requests to use BART property for art events are responded to on an ad-hoc basis and few such activities actually take place.
- ▶ The lack of formal guidelines requires staff to spend a considerable amount of time responding to unsolicited proposals.
- ▶ Permitting processes that do exist are considered inconsistent, cumbersome and difficult to interpret.
- ▶ BART has not taken full advantage of its ability to sponsor activities specific to the social, economic and ethnic diversity of its constituents, which can enhance and improve its relationship with those communities. Sponsorship of such activities can increase community pride and sense of ownership in the stations, helping to reduce vandalism and other negative behavior.
- ▶ Station environments have not been designed to accommodate temporary displays or performance art; exhibition and performance spaces have not been included in station planning.

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- ▶ Develop formal application guidelines and selection criteria for community-generated projects. The guidelines should be as flexible as possible to allow for a wide range of arts programming, to pursue quality in program content, and to enable projects that appeal to the broadest possible constituencies.
- ▶ Application guidelines should be clear, concise and user friendly.
- ▶ Request for Proposals for community-generated projects should be issued as staffing and funding allows. To ensure both equity and diversity in the program, unsolicited proposals should not be reviewed or accepted independent of stated proposal review schedules and adopted review and selection processes.
- ▶ Temporary projects and events, whether community-generated or sponsored by BART, should engage communities throughout the system and should be reflective of the arts, culture, history, value and traditions of these diverse communities.
- ▶ New stations or modernization projects should be designed to accommodate temporary arts programming. Concourse walls, station plazas, parking lots and pathways can all be designed to house a variety of art interventions that encourage community interaction, showcase regional artists, writers and performers, and position stations as cultural destinations.
- ▶ Artful community engagement can actively demonstrate BART's openness to the community, reflecting its concerns and aspirations and helping to give voice to the communities that BART serves. Artists are not only designers to be engaged in arts integration projects; some artists are also creative planners whose strategies for engaging with communities can widen and nuance BART's outreach protocols. This may be especially valuable for cultural asset mapping related to station improvements, place-making initiatives and initiatives to facilitate positive rider behaviors within the system.
- ▶ In order to receive full value and benefit from temporary arts programming and to ensure accessibility to BART's ridership and station communities, temporary art activities should be regularly promoted through a variety of press releases and social media, and on BART's website, the BARTable app and BART News station flyers. Questions related to temporary arts programming can be included on rider and station surveys to help fine-tune program offerings to rider interests.

COMMUNITY ENGAGEMENT FOR THE ARTS

What do you want to know and why?

Who is it important to engage?

What is the best way to maximize participation?

How will what you find out drive decision-making?

Community engagement is a necessary tool to achieve BART’s strategic goals and art policy objectives at all levels. If done in a compelling and ongoing way, community engagement can create informed public advocacy for BART’s art policy and program, linking art initiatives to BART’s core strategic goals, improving BART’s reputation and brand and building durable relationships of trust and accountability. *When you ask someone for input and you demonstrate that their input matters, you create a supporter and partner, whether as a donor/funder, an advisor or an engaged citizen rider.* This is absolutely crucial to the goal of leveraging partnerships as articulated in the arts policy.

COMMUNITY ENGAGEMENT MODES FOR BART’S ART POLICY:

Interviews: one-on-one focused information and opinion gathering on specific issues with peers and experts.

Roundtables and Conversations: invitation-only small group gatherings focused on a topic/location/opportunity, etc. Curated conversations have potential to maintain focus and raise quality of input. These gatherings are an important way to engage not only external stakeholders but also internal ones—providing a circuit of engaged dialogue that can create informed support for the art program.

Community Presentations or “Town Halls”: open tent visibility, education and engagement events that welcome all comers. These can be good for visibility, raising awareness and producing quantitative data; they also bring the risk of unpredictability in turnout and in topics of conversation, allowing the public to tell you not what you want to know but what they think you need to hear (of course this also can be useful).

Artist Selection Committees: groups mobilized to choose an artist or arts program, especially with regard to percent for art commissions. Generally done to conform to public process expectations for expending art dollars by a public agency.

Art Advisory Panels: Groups appointed for expertise or ability to represent a mandate from a larger constituency, who are expected to provide input and oversight over a longer period of deeper engagement with BART.

Art Stewardship Program: focused on building support for quality of BART experience through volunteerism—adopt-a-work initiatives, docent programs, or community-based research programs (“wiki” write-a-thons and the like), etc.

Surveys: online, in-person or quick “gamified” surveys used to gauge priorities, test assumption and determine public support for a given initiative or program.

Social Media: Twitter, Instagram and other “hashtag” initiatives that allow the public to easily and informally “tag” both official and perhaps not official art interventions in the BART system, rating them and/or promoting them.

Cultural Asset Mapping: creative exercises and community-based activities to make visible and document the specific social, cultural and historic assets of a place (especially applicable to BART stations and public areas).

Crowd-Sourced Events: problem-solving hack-a-thons, DIY design competitions, prototyping and charrettes—especially appealing to youth and millennials.

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PROGRAM AREA 6: COLLECTIONS MANAGEMENT

The ongoing maintenance of the collection is a critical component of a successful art program. Ongoing care of the artwork communicates respect for art as a cultural asset and an acknowledgement of its value to transit riders. BART's care and respect of its artwork is a broader expression of care and respect for its customers. It is also a necessary requirement to build trust and confidence amongst prospective partners in the arts community as BART moves forward with more inclusive innovative arts programming.

FINDINGS

- ▶ BART has no processes or policies to guide the accessioning, evaluation, maintenance or conservation of its art collection.
- ▶ Many of the permanent works, including community-generated projects, were acquisitioned without review by a qualified conservator and now require excessive repair or deaccessioning.
- ▶ There is no collection database and no method of tracking or recording maintenance and conservation requirements.
- ▶ There is no regular funding source for repair and restoration of the collection; artwork is evaluated and/or treated only when it is severely damaged, presents a threat to public safety or requires de-accessioning.
- ▶ The art collection is not effectively used as a marketing or public relations tool; there is almost no information about the art program on BART's website or in any of its collateral materials.
- ▶ Station artwork is not identified with labels or other interpretive signage, which contributes to the lack of public awareness and appreciation of the art program.
- ▶ Artwork is often damaged due to surface penetration by ads, kiosks, conduit, and other objects; damage also occurs when cleaning equipment, waste receptacles, tools, bike racks and other objects are placed against art surfaces.

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RECOMMENDED PRACTICE FOR BART

Collections Management

- ▶ An internal Art Advisory Committee should be formed to review art proposals for operational compliance and to ensure that the materials, scale, and location of the proposed artwork are appropriate for long-term exposure in the station environment. The protocols/criteria of this committee should be shared with the external Technical Advisory Committee² to set expectations for program capacity, constraints and goals.
- ▶ An annual line item from the Operating Fund should be allocated for collections management, including developing and maintaining archival materials and for the maintenance and conservation of the collection.
- ▶ An inventory and strategic plan for the conservation, restoration and maintenance of the art collection should be undertaken as soon as possible. Collections information should be input into the Maximo database so that the artwork's location, condition and maintenance requirements can be accessed system-wide.
- ▶ Artwork proposals should be reviewed by a professional art conservator and evaluated relative to materials, location, environment, public access and other factors that may affect the longevity of the artwork.
- ▶ An artist's "Tool-Kit" that describes artist recruitment and selection processes, artwork selection criteria, acceptable art materials and installation methods, community engagement requirements, and other information relative to art acquisitions should be produced and distributed to artists as part of the commissioning process.

Community Engagement

- ▶ The art collection must be presented and interpreted as a BART asset. Interpretive materials onsite at art installation locations, as well as on the BART website and a BART app, increases accessibility, raises awareness of BART's commitment to the communities and cultures it serves and, if done strategically, can help forge connections between BART's art program and its larger system goals and objectives. Effectively, an art program that is not interpreted is a program that is not fully yielding a return on investment for BART.

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- ▶ An internal “art appreciation” program can be developed to promote awareness of the cultural and historical value of the station’s art and architecture. Activities such as lunchtime lectures by cultural and art historians, artists, curators and others can stimulate interest in and respect for the artwork amongst BART’s internal constituencies, including engineering and maintenance staff and station agents.
- ▶ “Adopt-An-Artwork” programs can be implemented to raise public awareness of station artwork and to generate external funding for repairs and restoration.
- ▶ A volunteer docent program modeled on the one created by the Los Angeles County Metropolitan Transportation Authority (LA Metro) and similar programs at other transit agencies could mobilize a constituency of BART art supporters, build a greater sense of BART stewardship and enhance experience for the riding public.³

Ongoing Maintenance and Conservation

- ▶ Station maps, signage, trash containers, advertising frames, kiosks, and other objects should be kept away from artwork. Artwork surfaces should not be penetrated to receive these or other items.
- ▶ Agency staff, including station agents, should be provided with Art Program contact information to report damage to artwork or design elements. Reports should be input on the Maximo database in order to track damage and repairs to the collection.
- ▶ Technical standards and specifications for artwork acquisition should be developed in consultation with operations and maintenance staff and with input from a professional conservator.
- ▶ The collection should be assessed not less than every 3 years so that any damages to artwork can be noted and treated. BART may consider developing an on-going internship program with local art institutions to assist with collections assessment.

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SECTION III

NEXT STEPS: A PHASED APPROACH

Adopting an art policy is the first step in the goal of leveraging art in support of BART’s strategic objectives to improve the transit experience and establish BART as an arts-friendly, “state of the art” transit provider. At the same time, it is important to set realistic expectations for what may be accomplished in the near term. A dedicated Art Program Manager will help achieve some of the program goals, but one person can only do so much. In addition, implementation includes the need to address critical existing conditions—most particularly inventorying, interpretation and conservation planning for BART’s art collection, which is necessary to build confidence and credibility in the program. Internal administrative protocols need to be put in place, and while these necessary steps will have a greater impact down the line their adoption will not have an immediate, visible public impact, making the need to demonstrate some early successes imperative. Finally, comprehensive arts planning needs to be aligned with the system planning currently in process. A robust community engagement component in this planning process could also yield visibility and public support during phased implementation.

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EARLY WINS

Identifying “early wins” by making the strengths of the existing art program accessible through increased visibility and interpretive content, highlighting projects already in the pipeline (especially those commissioned in conjunction with the Station Modernization program), and piloting judiciously selected temporary and community-based programs (a graffiti abatement mural program, for example) will help BART to achieve greater impact from the launch of the Art Program and to establish visibility and credibility among its various constituents.

Some early wins include:

- ▶ Mural Projects: A pilot program can be initiated with arts and/or educational organizations to place murals along aerial trackway structures that are typically defaced with graffiti. Funding, or partial funding, can come from these partner organizations or with funding from BART’s maintenance department.
- ▶ Web pages can be designed to promote the existing collection on BART’s website with downloadable collateral materials, maps and app. Upgraded system maps can include BART art sites and information about the artist and artwork. A District-wide promotional program for the art program can be developed.
- ▶ Community sponsored competitions can be held to place artwork, poetry and short prose on unused advertising spaces and on car cards.
- ▶ Partnerships with performing arts organizations can bring music, theater and spoken word events to station environments.

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EXTERNAL ART TECHNICAL ADVISORY COMMITTEE

The process of arts stakeholder engagement conducted during the formulation of the art policy introduced BART to a new constituency of regional arts experts and provided the opportunity to reconnect to advocates for art at BART and to municipal and county agencies involved in arts administration. Formalizing relationships with a representative group of these stakeholders through a technical advisory committee will provide BART with ongoing informed input throughout the first year of the implementation of the art policy and will extend BART's reach through deeper arts community stakeholder engagement.

- ▶ The Committee should be staffed by the new Art Program Manager and should have a strong alignment with the internal art review committee.
- ▶ The Committee should be composed of representatives from a diverse range of arts organizations throughout the system, community advocates and representatives of governmental arts agencies.
- ▶ The Committee should meet regularly to review policy, protocols and process, including providing input on the development of an arts master planning framework.

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ARTS MASTER PLANNING

Creative and innovative place-making requires a deep understanding of the history and cultural assets of a particular location. A comprehensive and unified vision for artwork system-wide (master plan) should address place-making goals, consider each station's role in and local impact on the community, engage stakeholder groups, and utilize cultural assessment reports to plan for future commissioned work that celebrates the unique character, identity, and diversity of each community. An arts master plan will establish priorities in advance, facilitating BART's efforts to pursue external funding and grant opportunities as they arise, and to cultivate and review these opportunities in a timely manner.

- ▶ Initiating an arts master planning process should be a priority task for the new Art Program Manager. While this process cannot impede the planning for art in ongoing capital projects, "lessons learned" from those projects can inform the master planning process.
- ▶ This plan should be coordinated with the architectural/design staff at BART to produce a typology of stations (gateway stations, neighborhood-serving stations, etc.) that guides design and art decision-making.
- ▶ The plan should address the major priorities of the arts policy, including arts integration, place-making, wayfinding and temporary projects and programming.
- ▶ The plan should actively engage artists—not only by providing input but also by participating in the creation of the planning framework.

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DEVELOPMENT OF ART PROGRAM GUIDELINES

Upon adoption of the Art Policy, guidelines should be developed to outline the processes and procedures that will be used to administer the new art program. A thoughtful and thorough set of guidelines will assist BART staff in understanding the goals, vision and administrative processes that will make the program more efficient and effective. The guidelines will also allow BART to effectively communicate the program's goals and visions to the public while de-mystifying the process of how art is commissioned, interpreted, promoted and maintained. Although one overall set of guidelines should be produced, the following areas of interest should be addressed and potentially produced as document subsets that can be individually distributed to the public upon request.

- ▶ **Art Program Guidelines** are an adjunct to the Art Policy and will provide a detailed description of how the Art Program is administered. The guidelines will reiterate the Art Program goals, describe the processes used to site, select, install, and maintain artwork, define the roles of key BART departments and staff in planning and implementing the Art Program, define the composition and roles of the Art Advisory and Technical Review Committees, and generally set forth the practices and procedures to be used in the implementation of the Art Program.
- ▶ **The Artist's Tool Box** is a set of guidelines for artists (and others) that provide technical and logistical information on application procedures, artwork review and selection criteria, site selection, artwork design standards and materials use, and other practical information that will assist artists in undertaking and completing a successful art project.
- ▶ **Community Partnership Guidelines** will clearly describe the goals of, and application processes for, community-generated art projects. The guidelines should encourage a wide range of artistic disciplines, appeal to broad audiences, and raise the public's awareness of their environment while expanding their understanding of and appreciation for the arts. In order to create a broad vision for artistic diversity and cultural relevance for the program, the guidelines should be developed by the Arts Program Manager in collaboration with the Art Advisory Committee and the Technical Advisory Committee.

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SECTION IV

SURVEY OF BEST PRACTICES

The following sections focus in detail on major conceptual areas integral to the new arts policy, including examples of best practices in arts integration funded through Percent-for-Art set asides, examples of temporary and community-based arts programming and an expanded overview of funding strategies. These sections, Achieving the Goals of Station Modernization through Art in Transit Best Practices, Innovative Practices in Temporary and Experiential Art, and Community-Based Arts Partnerships and Programming, and An Overview of Art in Transit Funding Strategies, provide a broader context for the recommendations made in Section II and provide a platform for informed conversation as the Art Policy moves towards implementation.

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ACHIEVING THE GOALS OF STATION MODERNIZATION THROUGH ART IN TRANSIT BEST PRACTICES

BART's ambitious vision for 21st Century Stations includes a number of new initiatives that will modernize its stations, plazas and public spaces, making this an opportune time to include art in the planning and design of these facilities. Art that is well conceived and strategically placed can do more than visually enrich the appearance of a station or plaza, it can add value to transit infrastructure, attract and maintain new riders, contribute to a feeling of safety and security among patrons, improve wayfinding to and in stations, alleviate platform crowding, and reduce incidents of graffiti and other vandalism. Artwork that transforms these stations can also have a positive affect on agency staff; enriching the work environment can increase pride and ownership in the system, increasing both staff morale and improving customer relations with improved work-place outlooks.

While not every artwork will fulfill each of these objectives, thoughtfully conceived and well-executed artwork can achieve many of these outcomes. The following images of transit-based artwork illustrate how BART's long-term planning goals and place-making strategies can be positively interpreted and inspired by an artist's creative vision.

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MAKE TRANSIT WORK

Almost any functional element can be transformed into an art piece: windscreens, benches, canopies, railings and other architectural features are all good candidates for artistic interpretation and can add interest and uniqueness to the station environment. Artwork can also serve as a delightful form of wayfinding by providing visual clues to nearby streets, landmarks and cultural attractions, or simply by providing visual clues to platforms, concourses, entrances and exits. The inclusion of fanciful, thoughtful and beautiful elements can transform stations from the ordinary to the spectacular, truly making transit work.



Nancy Blum
Immigration/Migration, 2013

Central Corridor Light Rail
Transit – Minneapolis/St. Paul,
Metro Transit – St. Louis

The West Bank Station serves the Cedar-Riverside and University of Minnesota communities. The patterns on architectural mesh reference the area's immigrant communities, while the stainless steel soaring bird imagery depicts the migratory bird thruway of the nearby Mississippi. The artist has successfully integrated aspects of the area's history, culture and geography into the station environment, creating a unique and meaningful experience for transit riders. http://nancyblum.com/public-art/immigration_migration.html

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Andrea Dezsö
Nature Rail, 2012

62nd St./New Utrecht Avenue Station,
New York Metropolitan Transportation
Authority



Nature Rail is a stainless steel sculptural work installed in the railings of the station's transfer areas. The plant and animal life that survives on its own—in the urban environment surrounding the elevated train—captured the artist's imagination and serves as the artwork's theme. Plants—trees, vines, flowers, and small, wild animals—grasshoppers, bees, birds and rabbits, are depicted in silhouetted details using laser cut-out with sandblasted finishes. The resulting work resembles a traditional paper cutout, a popular folk art medium familiar to many of the area's ethnic groups. The artwork is a delightful visual statement that is enjoyed by riders entering the station as well as by pedestrians on the street below

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Donald Lipski
Time Piece, 2012

Metro Silver Line, El Monte,
Los Angeles County Metropolitan
Transportation Authority



As part of the LA Metro Art Program, Donald Lipski created a monumental clock tower—with a twist—for the entrance to the El Monte Station. The artwork includes three double-sided clocks suspended from a 30-foot-tall stainless steel arch, echoing the grand clock towers historically found in transit systems but updated for contemporary times and the specific context of the new facility. Each clock has two faces, one with a Metro logo, which greets passengers boarding at the station, and the other with the El Monte City seal, which passengers see as they leave the station. The clocks are functional and light up at night, adding both visual enrichment and a sense of safety to the plaza. <http://stations.metro.net/about/art/artworks/time-piece>

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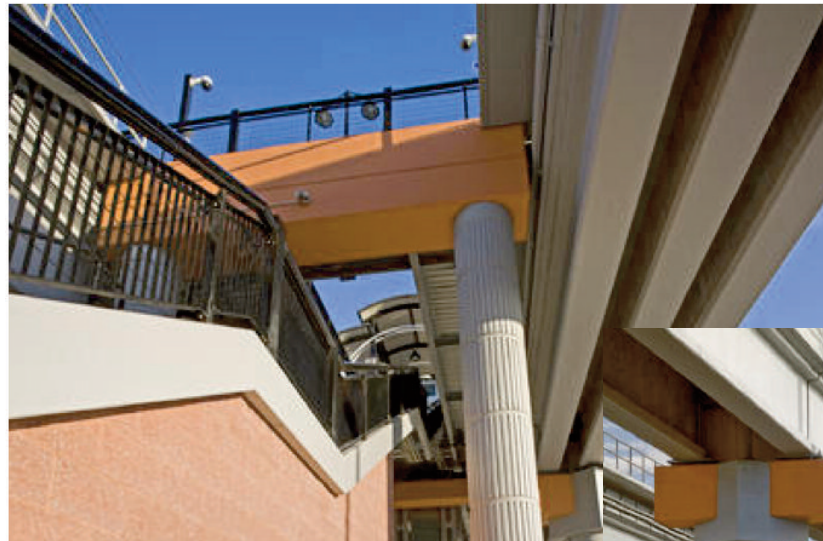
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Marek Ranis
Untitled, 2007

LYNX Blue Line Charlotte Area
Transit System

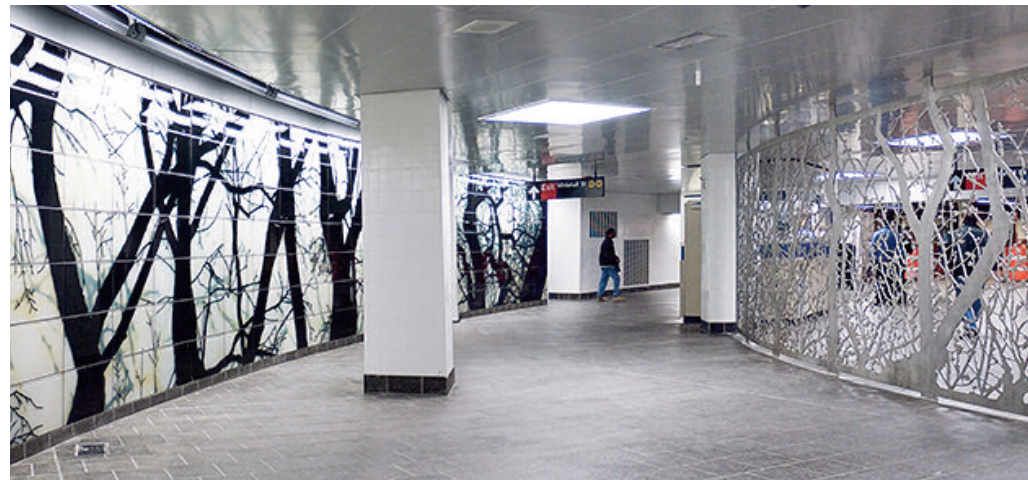


Artist Marek Ranis enhanced the light rail corridor bridges and retaining walls with the simple use of color and pattern. The column liners mimic tree bark and the texture of tree leaves on the nearby Crump Road bridge, and are complemented by a brown and light green color palette. The project illustrates how an artist can positively influence the design of massive infrastructure projects to reduce the negative physical and psychological impact on nearby communities.

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CREATE PLACE

By including artists in the design of transit facilities, stations and plazas can be transformed into important focal points for communities, serving not only as transit destinations but also as purposeful gathering places used for a variety of cultural events and activities. Well-designed stations that incorporate unique art elements can highlight an area’s history, traditions, landmarks, and places of interest, identifying both the station and nearby areas as cultural destinations. Interesting stations that convey a positive message about the nearby community can help attract both new transit riders and increase local tourism by connecting people to places throughout the BART system.



Doug and Mike Starn
See It Split, See It Change, 2008

New York Metropolitan
 Transportation Authority,
 Arts for Transit Program

This monumental work investigates the nature of objects and their transformation using light and documentary sources. A fused glass wall reveals images of tree limbs and leaves in silhouette adapted from photographic imagery. These formations relate to the place above—Battery Park—the historic fortress and Manhattan’s southern boundary.

Other art components include a decayed over-scaled leaf that refers to the passage of time and links the park to its historical role. A map, showing contemporary Manhattan and old New York as an overlay, is a beautiful mosaic and eloquent expression of the city’s evolution, conveying to patrons the significance of this location. A laser-cut stainless steel fence separates the entry from the paid section of the station; its leaf motif connects the art in the station with the surrounding environment.

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Diamond Schmitt Architects
Museum Station, Toronto Transit Commission, 2008

The innovative and dramatic design of Museum Station re-imagines the platform as a hypostyle hall supported by archeologically inspired elements. The design of the five columns is based on artifacts from the Royal Ontario Museum and the Gardiner Museum, which are located above the station. The columns are repeated throughout the station's platform and represent Canada's First Nations ("The Wuikinuxv First Nation Bear House Post"), Ancient Egypt ("The Osiris Pilaster"), Mexico's Toltec Culture ("The Toltec Warrior"), China's traditional culture ("The Forbidden City Columns") and Ancient Greece ("The Doric Columns"). The station design helps to orient subway riders to the city above, providing strong visual clues about the activities taking place on the street level. <http://www.dsai.ca/projects/museum-station>

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Foon Sham
The Glory of the Chinese Descendants, 2000

Gallery Place-Chinatown Station, Washington Metropolitan Area Transit Authority

The Glory of the Chinese Descendants is located at the Gallery Place-Chinatown station on the Red, Green and Yellow Lines in the District of Columbia. The wall sculpture, constructed of sealed wood, frosted Plexiglas and neon, serves as a gateway to historic Chinatown. The thoughtful use of materials evokes images of everyday objects found in traditional Chinese culture, including fans, chopsticks, rice paper and lanterns. The artist designed the artwork to pay homage to early Chinese descendants who settled in the Nation's Capital.

http://www.wmata.com/community_outreach/metroarts/artwork/red/ch_glory_1.cfm

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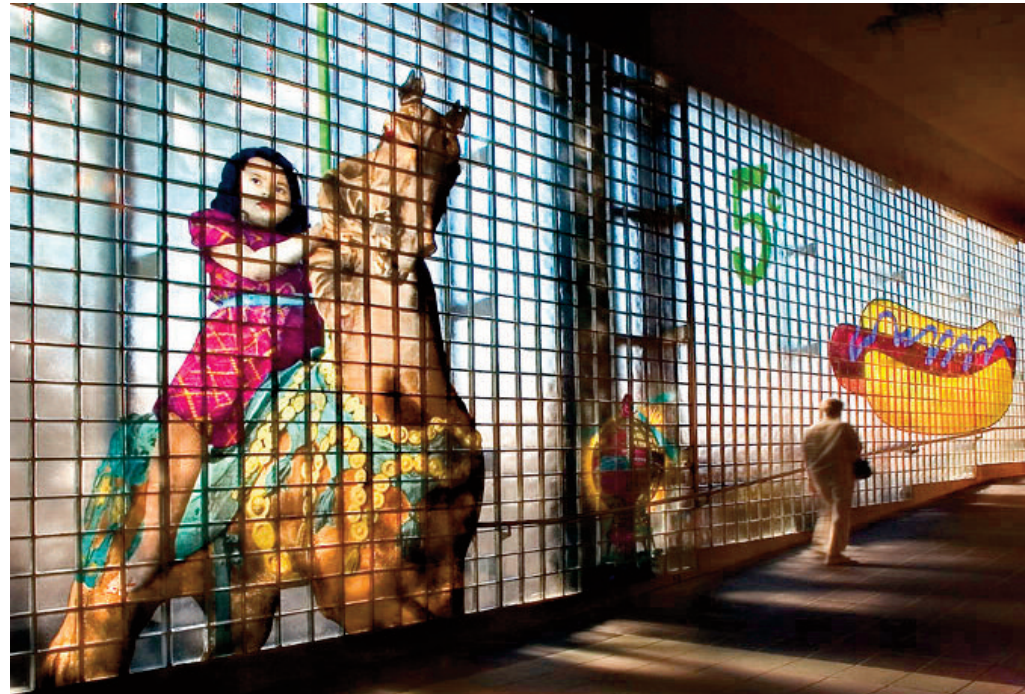
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Robert Wilson
My Coney Island Baby, 2004

Coney Island/Stillwell Station,
New York Metropolitan
Transportation Authority,
Arts for Transit Program

My Coney Island Baby celebrates one of the greatest landmarks in New York, Coney Island. The popular image of Coney Island is the amusement park and beach, but the neighborhood is also residential. The artwork reflects the diversity of the area and features recreational attractions as well as the people who live, work, and play there. The colorful images were silk-screened onto glass brick, creating a transparent wall that is naturally illuminated by day and glows from within at night.

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CONNECT TO COMMUNITY

Transit based art can connect to communities in a variety of unique and interesting ways. Permanent work can visually reflect the local character, traditions and cultural landscape of a neighborhood. Temporary or rotating projects can encourage and highlight local talent by showcasing the work of visual, performing and literary artists—exposing their work to a large and diverse audience—the travelling public. Youth groups can be engaged to create artwork for a variety of venues: temporary murals can be painted or reproduced on vinyl and placed on aerial trackways, retaining walls, maintenance facilities and in other places throughout the system. Poetry and short prose can be displayed on car cards, tickets, posters, BARTable apps and BART News station flyers. Station environments can be activated with performances and creative interventions. A successful art program will incorporate as many artistic expressions as possible and will actively engage communities in planning, executing and celebrating the creative talents of all BARTists!



Joyce Campbell
In the Ether, 2015

Los Angeles County Metropolitan
Transportation Authority, Metro
Art Program

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Lynn Saville
42nd Street Nocturne, 2006

New York Metropolitan
Transportation Authority,
Arts for Transit Program

Photographic Lightboxes provide a unique opportunity to display work by artists who are often under-represented in the field of public art. They are excellent venues for temporary displays of two-dimensional artwork derived from printmaking, photography, fiber art and other media that have been reproduced in a photographic form. These glowing, luminous, and colorful displays can engage a wide range of artists, from youth to educators to well-established professionals, and will appeal to a broad audience by virtue of the artwork's changing content, imagery and expression.

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Words on Walls, 2013

Sacramento Metropolitan Arts Commission



These murals, two in a series of 5, were commissioned to both bring attention to an underused business area in Sacramento and to highlight the work of local artists and poets. The murals are good examples of how art can transform blighted areas, engage young artists and writers, and discourage graffiti on large expanses of blank walls by re-purposing them as an artist's canvas.

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INNOVATIVE PRACTICES IN TEMPORARY AND EXPERIENTIAL ART, AND COMMUNITY-BASED ARTS PARTNERSHIPS AND PROGRAMMING: EXAMPLES TO SUPPORT BART'S STRATEGIC GOALS

Transit-related best practices can help illuminate optimum materials and design strategies for permanent artworks that have performed well in comparable systems. Looking beyond the transit context can help us begin to imagine a set of possibilities uniquely tailored to BART's physical circumstances, community settings, mission and strategic goals.

"Durability" in art funded as a part of Percent for Art programs in conjunction with capital projects is a key criteria—a work of art is another form of capital asset that is expected to have lasting value and an extended working life. Ideally the artwork should hold up as long as the public project that funded it and its maintenance is less than that required by the building or civic space that it graces. At their best, Percent for Art programs have funded enduring sculptural works that make public spaces memorable, and have created a renaissance in civic decoration (for transit agencies, this is particularly the case with mosaic tile work which has more than a century of proven ability to withstand the harsh environments in which it is placed).

As demonstrated in this report, Percent for Art programs have become a best practice and a public expectation for any public-facing agency with ongoing capital projects (not just transit systems but public utilities and municipalities). But the very requirement for a reasonable degree of permanence built into these programs produces static objects that do not have a capacity to reflect changes in community over *time* and to respond dynamically to their current context. Most importantly, they foreclose ongoing opportunities to renew connection to stakeholders who may have disengaged from an overly familiar setting, to encourage positive civic and social behaviors and to build long-lived positive partnerships with the public(s) that the agency serves.

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Moreover, the particular context of the San Francisco Bay Area—with its strong global identity as a place of entrepreneurship, a place where social media and the various forms of cultural networking it encourages have been and continue to be invented, and a place strongly associated with visionary design thinking that has demonstrated powerful capacity to create social benefit—would seem to demand an art program able reflect these values. It is not only a matter of creating a program relevant to the corporate and foundation sponsors and partners that BART hopes to engage. BART itself should have an active role in constructing this regional identity—demonstrating and contributing to the economic multipliers of a creative economy and benefiting from them as well.

The following brief case studies are not meant to apply directly to BART, but rather to serve as a platform for dialogue about how contemporary practices of temporary programming and community-based art might be adapted and added to BART's toolbox in building partnerships, engaging local stakeholders, activating its public areas, making place and enhancing the rider experience.

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TEMPORARY EXHIBITION PROGRAMS IN HIGH TRAFFIC/HIGH IMPACT AREAS

EXAMPLE: New York High Line Temporary Exhibitions Program

<http://art.thehighline.org/project/panorama/>

One could argue that the internationally celebrated High Line on New York City's west side is transit-related. It is an aerial park constructed on the ruins of an abandoned elevated freight rail line and initial policy support came from the Rails-to-Trails Conservancy. The High Line is the result of unique public-private partnerships spanning government agencies, private philanthropy, non-profit organizations and for-profit business and corporate sponsors. It has become an urban amenity that has led to the transformation of the surrounding area, with new housing development and a vibrant arts and entertainment district, including a major museum building, following upon the initial success of the first phases of the High Line.

Reasons to look at the temporary exhibitions program on the High Line include:

- ▶ The art must survive in an outdoor context with heavy use and demanding conditions—severe weather, urban grit, etc.
- ▶ There are lots of public eyes on the “line” but little active security—artworks have to withstand public “appreciation” without a security guard’s watchful presence.
- ▶ It’s crowded—the *High Line* is almost impassable on certain days of the week and at certain times—the art needs to have a strong visual presence but it can’t take up too much room.

The most recent exhibition, *Panorama*, exemplifies key factors in the High Line’s success. It features a diversity of works and aesthetics of high quality that nonetheless have broad public appeal—free-standing sculpture, flat metalwork and signage, painted billboards, and even a public participation Lego cityscape building and unbuilding project by the internationally renowned artist Olafur Eliasson. All of the works are designed to withstand the conditions of open-air exhibition and heavy traffic. Those that may be less durable are assigned a narrower window of exhibition time. Works are conceptually ambitious and meant to attract the eye (and the mind) but not monumental in scale and they do not block or obscure critical sight lines. Finally, the exhibition as a whole is coherent and demonstrates a strong curatorial sensibility.

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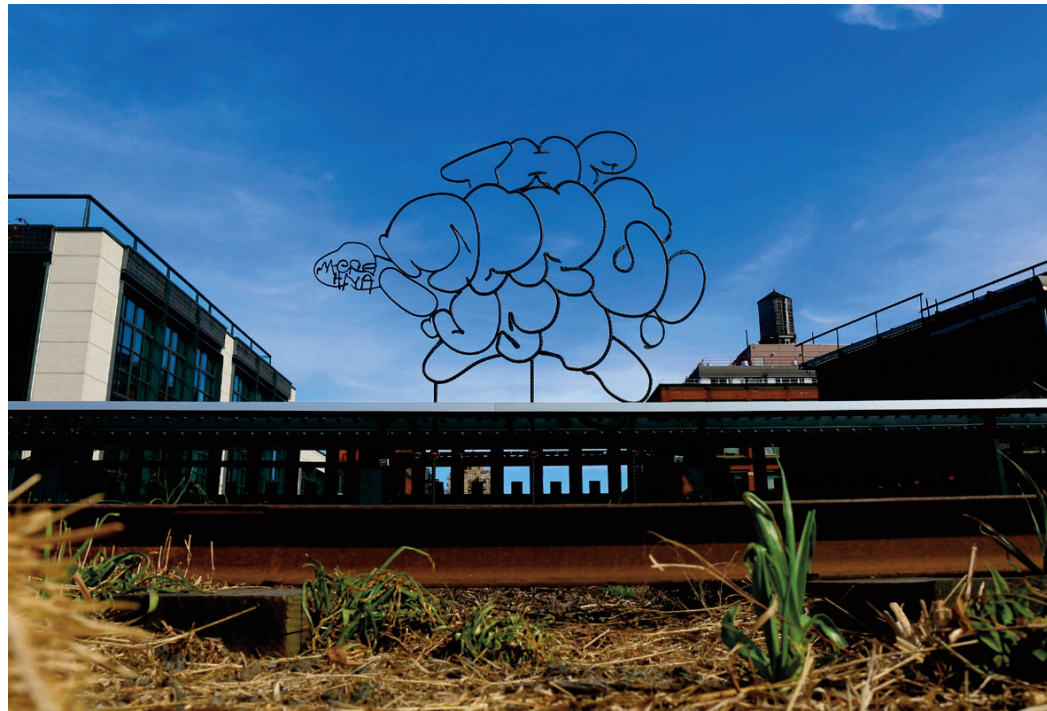
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Temporary exhibition programs succeed on the basis of a canny and curious organizing vision that creates a buzz around the expectation of consistently interesting work (the SFO Temporary Exhibitions program is another local example of a program that has succeeded through a solid understanding of exhibition conditions and constraints and a strong curatorial sensibility that has conditioned frequent travelers to expect the unexpected *and* to always expect something good).



Damien Ortega
Physical Graffiti, 2015

New York High Line

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CROWD-SOURCED PROGRAMMING AND ACTIVATION OF PUBLIC SPACE

EXAMPLE: Walker Art Center Open Field <http://www.walkerart.org/openfield/>

The Walker Art Center defined the mission of Open Field as “what we make together.” It began with a large expanse of lawn that needed to be activated during the summer months and became a cultural commons—“a gathering place that brings together relaxation and imagination, recreation and exploration.” Underwritten each summer by one or more corporate sponsors, Open Field logged 5 years of consistently high quality user-generated programming, including an open-air “Internet Cat Video Film Festival” that has become an annual tradition in Minneapolis.

The Walker did not commission programming but solicited proposals, establishing a code of “field etiquette,” whereby some standard proscriptions about use of public space (no fires, digging, alcohol consumption, firearms, etc.) were woven into a larger set of more proactive and progressive civic principles including “Protect the Spirit,” “Protect the Space,” and “Protect the People.” More than 100 public activities each summer were programmed and published as part of a regular event calendar from 2010–2014.

While BART might not aspire to this scale of activity, a solid partnership with a local cultural organization or arts commission could yield a similar user-generated program in a BART plaza or a parking lot that is under utilized on the weekend.

Anda Flamenco demonstrates and teaches Flamenco dancing to Open Lounge participants, 2010



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PUBLIC-PRIVATE PARTNERSHIP MODELS

EXAMPLE: Golden Gate National Parks Conservancy/For-Site Foundation, *International Orange: A Celebration of the 75th Anniversary of the Golden Gate Bridge* <http://www.for-site.org/project/international-orange/>

The Golden Gate National Parks Conservancy has been an exemplary partner to the National Parks Service in the Golden Gate National Recreation Areas, building an increasingly supportive and trusting relationship that among other things has led to more and more ambitious arts programming over the years. Small and modest early successes that habituated Park Service personnel to working with artists, eased internal concerns about conflicting uses and potential controversies, and built an internal network of increasingly skilled and enthusiastic project managers. These early wins have led to larger and more ambitious programs that have brought greater visibility to the park, actively interpreted its histories, brought new supporters and affirmed its mission of public accessibility. Most people working closely with the GGNPC and NPS ten years ago would never have believed that art interventions of the scale of *International Orange* at Fort Point and Ai WeiWei’s *@Large* at Alcatraz would have been possible in such complex and historically sensitive locations and in the face of “protectionist” impulses and anxieties by park naturalists, historians, maintenance and engineering staff.

A similar sense of internal skepticism is one of the challenging “existing conditions” noted in this report. While the scope of exhibitions like *International Orange* may not have an exact corollary at BART, the pathway by which these exhibitions were achieved is well-worth studying in the service of BART’s proposed new art policy. Building internal support networks and establishing early wins is key to securing the robust partnerships and collaborations that are one of the stated objectives of this policy.

Doug Hall
Chrysophae, 2012

Fort Point, Golden Gate National
Recreation Area



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DESIGN CHALLENGES AND HACK-A-THONS

EXAMPLE: Austin Capital Metro Bus Stop Shelter Design Competition

<https://www.capmetro.org/news-item.aspx?id=4798> <https://www.facebook.com/events/153884341452723/>

In an entrepreneurial environment that values open-source, user-generated content and the ability to “do-it-yourself” by using powerful user-friendly platforms and coding programs, a significant portion of the current and future generations of BART riders—the so-called millennials (those born between the 1980s and mid-1990s) and “plurals” (those born in the late 1990s and early 2000s)—come hardwired with the expectation that they will be able to contribute to and interact with an environment that is responsive to them in multiple and particular ways. They don’t just use apps, they make them. They learn by doing and prefer participation to passive experiences such as looking at something or being “talked at.” They regard problem solving as a satisfying creative activity.

By recognizing the abilities and interests of these generations and engaging them productively BART can expand its “think tank” for solving rider experience and other design challenges and engage deeply and creatively with its rider community, creating new supporters and public transportation advocates and making BART “cool” in a forward-looking, 21st-century way. Design challenges such as that conducted by Austin Capital Metro for its bus stop shelters ask participants to think in terms of both visionary possibilities and design constraints (indeed creativity is born of constraints) and have the capacity to energize agency planners and engineers with fresh thinking. “Hack-a-thons” attract young people across the demographic spectrum and offer rich opportunities for collaboration with technology companies and youth groups seeking to engender greater digital/programming literacy in underrepresented groups (girls, youth of color, etc.). A hack “challenge” could be formulated to create an app to make moving to the less-crowded ends of the station platform into a game, or to map out a BART scavenger hunt rewarding players with “badges” as they log their contact with works of art in the BART system.

Sara Partridge and Melissa Robledo
 Winning entry for Austin Capital Metro Bus
 Shelter Place-Making Competition, 2015



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COMMUNITY ENGAGEMENT, PLACE-MAKING AND CULTURAL ASSET MAPPING

EXAMPLE: Rosten Woo, *Willowbrook is...es*. Award-winning place-making and community engagement project sponsored by the Los Angeles County Arts Commission and County Supervisor Mark Ridley Thomas

<http://lacountyarts.org/willowbrook/>

Conventional community engagement strategies around planning initiatives tend to focus on soliciting community input in assessing problems in a project area and then proposing solutions to improve the area back to that community—often in institutional settings that can be intimidating to the non-initiated. Place-making is frequently stated as a goal to provide community benefit, and yet this goal risks being understood by residents to imply that their community is not already a place that is very real and inclusive for them. This is especially the case in stressed communities with significant and systemic economic and social challenges. On the one hand, these communities have often been the focus of so many unfilled planning exercises that they may experience a kind of skeptical “planning fatigue,” even as they remain concerned that forward-looking place-making is a mode of gentrification that may well displace them.

Artist-driven community engagement activities and cultural asset-mapping projects can be ways of building affirmative forms of social infrastructure—a “softscape” connecting people and forging a strong network of civic associations and common values focused on preserving “what’s right” about a place rather than a “hardscape” intervention to fix “what’s wrong.” Such practices are exemplified by Rosten Woo’s *Willowbrook* project in South Los Angeles, which included community-based art activities, walking tours, a neighborhood festival, and networking with local social and cultural organizations—all as a prelude to a cultural-asset archive/book that reflects a positive vision back to the community. The book is a form of public art that continues to be a useful visioning tool, opening the way to more participatory dialogue with residents and local business owners as Los Angeles County continues a process of planning physical improvements and development in the unincorporated area of Willowbrook.

Rosten Woo
Willowbrook is...es, 2014



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COMMUNITY ENGAGEMENT TO EFFECT POSITIVE SOCIAL CHANGE AND STRONG COMMUNITY BONDS

EXAMPLE: St. Louis Regional Arts Commission Community Arts Training Institute (CAT)

<http://racstl.org/art-community/community-arts-training-cat-institute/about-the-community-arts-training-cat-institute/>

A number of BART stations are located in communities markedly underserved by arts and cultural amenities. While BART serves as a point of entry and connection between the community and the region, it can also be seen as just another way of encouraging other people to pass through or over the community without “touching ground”—learning little about nearby businesses, neighborhood history, community pride or community challenges, even as BART may well have an impact on all of these things.

The St. Louis Regional Arts Commission’s Community Arts Training Institute (CAT) provides a five-month intensive program connecting artists of all disciplines to community activists, social workers, educators and social service organizations in order to “foster strong cross-sector partnerships and create arts programs in under-resourced communities.”⁴ It has also instituted a Community Social Impact (CSI) fund to support “local artists and organizations that are working on arts programming that impacts the community positively,” enabling ongoing programs for art as a medium of community affirmation, healing and reconciliation, imagining the future and questioning the status quo. While it would not be feasible or advisable for BART to construct or administer such programs, it would be possible for BART to partner with a regional arts commission or non-profit with the capacity to design such a program using BART as a “host exhibition and project site,” providing access to its stations via new protocols for temporary art and programming. Such a visionary program could help to achieve BART’s goals for place-making and the activation of public space at the same time that it demonstrated a renewed commitment by BART to community engagement and the transformational power of art as social activism.

Other References:

Tom Borrup, *The Creative Community Builder’s Handbook* (Saint Paul, MN: Fieldstone Alliance, 2011).

Barbara Goldstein, *Public Art by the Book* (Seattle: University of Washington Press/Americans for the Arts, 2005).

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OVERVIEW OF ART IN TRANSIT FUNDING STRATEGIES

As referenced in Section II: *Existing Conditions and Recommendations*, funding for art projects and programs at BART up to now might be characterized as both situational and opportunistic. Some distinctive art elements are part of station “as-builts” dating back to the system’s beginnings, indicating that art was a component of historic architectural and design practices at BART. Over the years, resources have been allocated through capital projects, especially those funded by mechanisms that might typically include a percent for art allocation (new station construction, significant improvements to public areas, etc.). Some art projects have been completed in response to constituency demand, especially when supported by the BART Director for that district. Other projects have been implemented through community partnerships or donations. All of this adds up to an uneven patchwork of art and art-related amenities at BART, with no identified or sustainable resources for maintenance, interpretation or future acquisitions.

A policy-driven funding strategy for art at BART will not only ensure that more art will happen, it will ensure that it happens equitably throughout the system in a transparent way that supports BART’s strategic goals and the diverse communities that are connected through BART. This funding strategy would will also pre-empt, or at least militate, some of the challenges that have ensued from inconsistent funding and acquisition practices.

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PERCENT FOR ART

“Percent-for-Art” allocations are a now well-established best practice for ensuring that capital projects include a public arts component. A percent for art component to BART’s art policy would set aside a percentage of specified capital project budgets for art acquisition. As a capital expenditure, the art is usually required to be permanent (and hence substantially durable or at least expected to be maintained through operating funds, like any other capital investment). It is usually also required to be located in proximity to the specific capital project through which it is funded, although seeking opportunities to pool funding as appropriate is recommended in this report.

As indicated in the Best Practices in Funding and Staffing Survey attached as Appendix B to this report, here are some examples of percent-for-art funding strategies:

- ▶ The **New York Metropolitan Transit Authority** (NY MTA) allocates 1% of the budget for eligible construction projects to commission original works of art. The program was established in 1983 and has resulted in a nationally and internationally renowned “Underground Art Museum” of over 250 works of art throughout the system.⁵
- ▶ **Los Angeles Metro** allocates 0.5% of total rail construction costs to the creation of original art works, usually in stations along transit line under construction. LA Metro’s art program has been in existence since 1989 and garnered national recognition and numerous awards for “making transit cool.”⁶
- ▶ The **Southeastern Pennsylvania Transportation Authority** (SEPTA) allocates 1% of the construction budget of capially funded projects for the design, fabrication and installation of permanent artwork. SEPTA prioritizes the work of local artists to strengthen regional identity and provide vivid landmarks in a “dynamic transit environment.”⁷ However, SEPTA does not have a formal policy or staff to implement the program.

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The benefits of a percent-for-art strategy include:

- ▶ Proven ability to establish a reliable source of arts funding in relation to capital expenses.
- ▶ Provides a robust source of funding for significant and lasting place-making arts elements.

The challenges to a percent-for-art strategy include:

- ▶ The growing tendency to attempt to exclude a greater range of capital expenditures from art requirements in an arena of constrained resources and multiple objectives often results in smaller budgets that cannot meet community expectations for significant and impactful works of art.
- ▶ The focus on permanent artworks in specific locations can limit the range of creative approaches to expending arts funds.
- ▶ Percent-for-art allocations do not typically include a maintenance fund, even though permanent projects might be expected to require maintenance over time. Conservation and maintenance needs should be addressed as part of a comprehensive arts initiative.

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SPONSORSHIP AND UNDERWRITING

Working with corporate and other sponsors can make public art dollars go farther. Sponsors are often more interested in temporary works and programs, as well as community engagement projects that help to establish good neighbor relations and provide local visibility. Potential corporate sponsors often have the discretion to make modest contributions (\$10,000–\$15,000) through their Community Affairs offices.

Some examples of corporate sponsorship of temporary programming include:

- ▶ The Bureau of Urban Secrets partnered with Yerba Buena Center for the Arts and the Presidio Trust to produce a site-specific audio storytelling project at Lover's Lane. *A Lover's Line Thru the Presidio: 8 Stories About Leaving the Presidio but Just 1 About Coming Back*, included a series of downloadable podcasts and an artist-designed trail guide. The project cost less than \$10,000 to produce and was recognized by the American Association of Public Lands with two awards, including the 2009 award for overall Excellence (other nominees included much more well-funded projects by the National Geographic Society and the Yosemite Fund).⁸ While this is not a transit project per se, it illustrates how a modest financial investment and leveraged partnerships can yield substantial public benefit and visibility.
- ▶ The San Francisco Arts Commission (SFAC) has partnered with private galleries and local arts nonprofits to install sculptural works in public parks and plazas. Not only has this partnership practice seeded art in places with limited access to dedicated funds (and made SFAC's budget for temporary works go much farther), it also eased local stakeholder anxiety about having permanent works "imposed" upon them. David Best's *Temple* project on Hayes Green (2004–2006), and Louise Bourgeois' *Spider*, installed on the Embarcadero just south of the Ferry Building (2007–2009) were each privately sponsored in collaboration with the SFAC (the *Temple* by Black Rock Art Foundation and the *Spider* by Gallery Paule Anglim). Both were such successes that more permanent, community-supported programs for rotating installations took root in each place.⁹

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- ▶ LA Metro partnered with the Goethe Institute in Los Angeles to present *Red Line Time* by award-winning choreographer Stephan Koplowitz, who specializes in site-specific dance. The project cost \$13,000 to produce and performances occurred over two days in conjunction with *Re: Street*, a major conference on urbanism and modernism.¹⁰

The benefits of a strategy of cultivating sponsorships and underwriting include:

- ▶ Flexibility to produce a range of innovative and delightful temporary projects and programs.
- ▶ Generally shorter timelines for project development, leading to greater ability to build longer-term partnerships by demonstrating success across multiple projects.

The challenges of this strategy include:

- ▶ The need for dedicated staff attention to outreach, cultivation, event production and publicity.
- ▶ The need for strong linkage to the communications and public information office to ensure that sponsor/underwriter receives positive visibility for support of the project.

Stephan Koplowitz
Red Line Time, 2013

Los Angeles Metro Red Line



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GRANTS

An increasingly broad range of creative place-making and artist-in-residence grants can be leveraged to maximize opportunities for arts programming and placement throughout the BART system. Artists and arts organizations frequently work in partnership with host institutions to write and administer these grants. A short list of examples includes:

- ▶ **ArtPlace America Grants** focus on creative place-making “to position art and culture as a core sector of comprehensive community planning and development in order to help strengthen the social, physical, and economic fabric of communities.”¹¹ The Kresge Foundation also sponsors a number of other related grants programs.
- ▶ **Thriving Cultures: Artists Engaging in Social Change** is a grant program designed by the SURDA Foundation to “support the potential of artists to be catalysts for social change and to promote the cultural traditions of their communities” in the belief that “artists and cultural organizations can help us explore shared values and spark innovation, imagination and advancement for our communities.”¹²
- ▶ **Creative Capital** supports artists undertaking “adventurous projects” in all areas. Creative Capital does not make awards to institutions but instead to artists. The availability of such grants suggests that for BART to maximize its access to grant funding it may be strategic to develop a stronger reputation for being “arts-friendly” and a crucial element of the arts-presenting ecology in the region.¹³

The benefits of a grants-based funding strategy include:

- ▶ A diversity of arts practices and programs generated through a program responsive to grant opportunities.
- ▶ “Friend-raising” resulting from an arts program that actively engages with regional artists and arts organizations as part of its funding mandate.

The challenges of a grants-based funding strategy include:

- ▶ Staff expertise in grants-writing is necessary to assure a strong and consistent pipeline.
- ▶ Funding may be driven as much by external priorities as by internal strategic vision.

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CROWD-SOURCING AND MICRO-PHILANTHROPY

Social media has presented new platforms for empowering artists and engaging communities by funding projects through crowd-sourcing and micro-philanthropy campaigns on sites such as Kickstarter and Hatchfund. Artists create a project concept “pitch” (usually a short video), a fundraising goal/deadline and a series of incentives for participation and then work to drive traffic to their funding page.

A good example is Jack Niven’s Kickstarter campaign for *RECKON*, a mural project in conjunction with *Prospect 3: Notes for Now* (New Orleans Biennial). While not a transit-oriented project, the mural’s scale, materials and cost would be suitable to a temporary project in a BART station or on a BART parking structure.¹⁴

Some organizations even start their own Kickstarter page to aggregate and promote projects that relate to their institution (either by affiliation or as part of a larger initiative). BART could “host” a Kickstarter or Hatchfund page to showcase projects being developed for presentation on BART and to build a micro-philanthropic community around BART.

Jack Niven
RECKON, 2015

Liberty Lumber Yard,
New Orleans



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The benefits of a crowd-sourced strategy for arts funding at BART include:

- ▶ Stimulating multiple small to mid-scale temporary projects throughout the system that are not dependent upon internal funding by BART.
- ▶ “Friend-raising” through a presence on arts-related social media that may carry over into other community stakeholder engagement initiatives (planning and policy-making, etc.).

The challenges of a crowd-sourced strategy for arts funding at BART include:

- ▶ Need for some staffing to support communications strategy (host page) and support artists in developing their “pitches.”
- ▶ Need for some staffing attention to facilitate access to BART sites, assure safety and appropriateness of projects, etc. The intensity of staff engagement could be mitigated by a creating a standard set of artist guidelines, approval checklist, etc.

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PUBLIC ART TRUST

In 2012, the San Francisco Arts Commission established an innovative program that allows developers in the downtown planning district to contribute to a pool of funding that can be aggregated to produce more impactful and strategically located projects, rather than expending the currently required developer-funded 1% arts allocation uniquely at the project site. Fund monies can also be directed toward community performance and programming space, as well as toward maintenance and preservation of existing artworks. While consideration of a public art trust may be premature at BART, it could be more relevant as more transit-oriented development occurs around BART station sites. Some version of a public art trust could be a powerful tool for funding diverse, accessible and sustainable arts programming throughout the system, and it provides a powerful and compelling talking point for partner/developers.¹⁵

No single funding strategy can generate a vibrant and dynamic arts program in a mature transit system such as BART. At the same time, a multi-pronged approach to funding is dependent upon addressing some of the systemic challenges to arts programming at BART that the report has documented. It is impossible to overemphasize the following:

- ▶ BART must be willing to commit operational seed funding to staffing and other capacity issues in order to demonstrate the earnest intentions with respect to art that will increase credibility with potential external funders and partners.
- ▶ Early and small successes in arts implementation will also help to build this credibility. It is important to set internal and public expectations accordingly for a phased program of arts implementation that builds on these “early wins.”
- ▶ BART must address maintenance and accessibility issues within its current collection to demonstrate that art is a respected component of system infrastructure and that interpretation and access programs will be able to deliver visibility for partners, sponsors and donors.
- ▶ Partnerships require ongoing attention and cultivation. Consistent staffing is key to build community and corporate relations over time.

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CONCLUSION

The establishment of BART’s Art Program grew out of a belief that the aesthetic enhancement of stations and facilities not only enriched the transit environment but was integral to its early community outreach and place-making efforts. Funded in 1970 by an initial investment of \$170,000 and matching funds from the National Endowment for the Arts, original artwork was commissioned for 15 stations, much of it in the form of ceramic or mosaic murals, decorative columns, or free standing sculpture. Since then, over 50 works of art have been installed in stations and plazas throughout the system, ranging in expression from unique, hand-worked glass windows to artist-designed furniture. In commissioning these artworks, BART sought to foster a sense of pride and ownership in the system among everyday transit riders, visitors to the Bay Area, and most importantly station neighbors and neighborhoods.

This long history of art at BART lays a solid foundation for a revitalized 21st-century art program, one that is driven by a clear program mandate, adequate and sustained funding, and visionary leadership, as described in and put forth in this report. Adherence to these goals align with and support the Agency’s mission of enhancing customer services, making stations safer and more welcoming, and enhancing the role and perception of BART as a valued community asset.

Given its location in the San Francisco Bay Area, one of the most culturally diverse and artistically rich areas of the country, BART is well positioned to draw upon, support and engage artists to activate, enliven, and enrich stations and their environments. We encourage BART to continue its support of the art program by formalizing a percent for art policy, including art as an integral component of station planning, nurturing a visionary approach to art and place making, and embracing the arts as a resource as vital to the system as trackways and trains.

Regina Almaguer and Jeannene Przyblyski
June 2015

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INDIVIDUALS AND ORGANIZATIONS

David Allen, Bi-State Development Agency
(Metro Transit-St. Louis)

Suzanne Appel, The Cutting Ball Theater

Nancy Bertossa, San Francisco Performances

Kate Bickert, Golden Gate National Parks Conservancy

Sandra Bloodworth, New York Metropolitan Transportation Authority

Lester Burg, New York Metropolitan Transportation Authority

Daryl Carr, Contemporary Jewish Museum

Mary Conde, Another Planet

Michele Crose, City of Pleasanton

David de la Torre, Mexican Museum

Donald Derheim, San Francisco Jazz

Rachel Dinno-Taylor, SubArt

Rene De Guzman, Oakland Museum of California

Jennifer Easton, San Jose Office of Cultural Affairs

Jane Emanuel, Walnut Creek Arts Commission

Maya Emsden, Los Angeles County Municipal Transportation Authority

Tracy Everwine, Central Market Community Benefit District

Marybeth Feke, Greater Cleveland Regional Transit Authority

Paul Fellingner, former member, Public Art Committee,
City of Lafayette

Carol Fowler, former member, Walnut Creek Arts Commission

Virginia Grandi, Yerba Buena Alliance

Jabari Gray, Youth Radio

Chip Griffin, Planning Department, City of Walnut Creek

James Haas, Central Market Community Benefit District

Linda Harrison, Museum of the African Diaspora

Erling Horn, Public Art Committee, City of Lafayette

Patrick Hosfield, San Francisco Symphony

Steve Huss, Cultural Arts Division, City of Oakland,

Suzanne Iarla, City of El Cerrito

Minane Jameson, Hayward Area Recreation and Park District

Maria Jensen, San Francisco Museum of Modern Art

Robin Kawabata, Tanforan Assembly Center Memorial Committee

Elizabeth Kelly, Chicago Transit Authority

Carrie Lederer, Bedford Gallery, City of Walnut Creek

Jessica Lum, Hotel Council of San Francisco

Jill Manton, San Francisco Arts Commission

Susan Mautner, Orinda Arts Council

Pamela Mays McDonald, Art Murmur

Sheila D. McKoy, New Jersey Transit

Marina McDougal, San Francisco Exploratorium

Susie McKinnon, Tenderloin Central Business District

Elizabeth Mintz, Southeastern Pennsylvania Transportation Authority

Erick Mortensen, Bedford Gallery, City of Walnut Creek

Indra Mungal, Asian Art Museum

Eric Murphy, Alameda County Arts Commission

Katy Nicely, San Francisco Symphony

Eduardo Pineda, California College of the Arts

Susan Pontious, San Francisco Arts Commission

Mary Priester, TriMet

Larry Rinder, Berkeley Art Museum and Pacific Film Archive

Debra Rolfe, Translink

Don Savoie, Civic Center Community Benefit District

Michele Seville, Arts and Culture Commission, City of Richmond

Clifton Sherwood, Castro Valley Chamber of Commerce

Frank Smigiel, San Francisco Museum of Modern Art

Sam Smith, San Francisco Conservatory of Music

Michael Wallace, Hayward Arts Council

Meghan Weir, Nelson Nygaard

Hazel Wetherford, City of Dublin

Kristen Zarembo, City of Oakland Cultural Arts Division

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COMPARATIVE STUDY OF BEST PRACTICES IN STAFFING AND FUNDING (ART IN TRANSIT SURVEY)

As part of the development of the BART art policy, extensive research was compiled from transit agencies in the United States and Canada. Our research included, and our recommendations are based on, interviews with art in transit program directors and the distribution of an Art in Transit Best Practices Survey, which focuses on three primary areas, as follows:

Funding: Agencies were asked to identify funding sources for art procurement (art acquisitions) and for program staffing, to include:

- The percent of capital projects set aside for art acquisitions
- Capital costs included or excluded from the percent calculations
- The agency’s ability to “pool” or reallocate funds from one project to another and the rationale for doing so
- Operating Fund Allocations
- Staffing

Program Overview: This section asked respondents for information regarding the types of arts programming offered by their agency, including:

- Temporary, community, and youth-based projects
- Program oversight (Commissions and Committees)
- Selection Processes and Art Acquisition Approvals

Collections Management: This section provides information on how agencies maintain their art collections

FUNDING OVERVIEW

AGENCY / DIVISION	CAPITAL SET ASIDE				OPERATING			
	% Set Aside	...of...	Exceptions	Pool or Reserve Funds for Maintenance	Yes / No	Staff Costs?	Maintenance and Programming?	In-House Staff
Charlotte Area Transit System (CATS)	1%	Design and construction budgets CIP projects	Rolling stock and real estate acquisitions	No	Yes	Yes, 100%	Yes, variable	2.5
Chicago Transit Authority Strategic Planning (City Commissions Art for Transit)*	NA							1
Greater Cleveland RTA Programming and Planning Department	1.5%	Construction budget		No	Yes	Yes, 100%	Yes \$3,000 / year	1.25
Los Angeles County Metropolitan Transportation Authority (Metro) Creative Services	1%	Overall construction costs		New lines only – pool along corridor	Yes, \$500,000 / year	Yes, partial	Yes \$100,000 / year	6
New York MTA Arts & Design	1% below \$20m, 0.5% above	Stations and facilities hard costs	ADA, escalators, fare collectors	Yes	Yes	Yes, 100%	Yes \$35,000 / year	8
Southeastern Pennsylvania Transportation Authority (SEPTA) Communications*	0.5% - 1%	Capital project site		No	Yes \$25,000 / year	Consultant and part of staff time	No	0
TriMet Public Art Program (Portland)	1.5%	Civil construction – vehicles and visible areas		Yes, if below \$100,000	Yes	Yes, partial	Yes, variable	2
Sound Transit (Seattle)	1%	Major capital projects	Tunneling	Yes, 10% maintenance	Yes	Yes, 100%	Yes	3
Bi-State Development Agency – Metro Transit Marketing / Communications (St. Louis)	1%			No	Yes	Yes, partial	Yes \$25,000 / year	1
Translink Infrastructure and Network Management (Vancouver)	1%	Publicly facing construction projects	Projects below \$1,000,000		Yes	Yes, 100%	Yes, variable	1

* does not have policy

AGENCY / DIVISION	PROGRAM OVERVIEW						COLLECTIONS MANAGEMENT		
	Temporary, Performing, Literary	Community / Youth Partnerships	Artist Professionals	Agency Staff	Community Members	City Staff / Officials	Final Approval	Cleaning	Maintenance
Charlotte Area Transit System (CATS)	No	Yes	Yes	No	Yes	No	Art-in-transit advisory committee	In-house	Contracted
Chicago Transit Authority Strategic Planning (City Commissions Art for Transit)*	Yes	Yes							
Greater Cleveland RTA Programming and Planning Department	Yes	Yes	Yes	Yes	Yes		Art program manager	In-house	In-house
Los Angeles County Metropolitan Transportation Authority (Metro) Creative Services	Yes	Yes	Yes	Non-voting	Yes		Management staff	In-house and contracted	Contracted
New York MTA Arts & Design	Yes		Yes	Yes	No	Non-voting	Art program manager	In-house	Contracted
Southeastern Pennsylvania Transportation Authority (SEPTA) Communications*	No	No	Yes	Yes	Yes		Management staff	In-house	None
TriMet Public Art Program (Portland)	Yes		Yes	Yes	Yes		Art commission	Contracted	Contracted
Sound Transit (Seattle)									
Bi-State Development Agency – Metro Transit Marketing / Communications (St. Louis)	Yes	Yes	Yes	Non-voting	Yes		Art commission	In-house	Contracted
Translink Infrastructure and Network Management (Vancouver)	Yes, operating budget	Yes	Yes	Yes	No	Yes	Panel	Contracted	In-house

* does not have policy

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A BRIEF HISTORY OF ART IN TRANSIT

Although London boasts the world’s oldest underground train network (1863), and Boston built the first subway in the United States (1897), the New York City subway, which opened in 1904, became not only the largest American transit system but also the first to recognize the value of art and design as integral aspects of system planning. In 1899 William Barclay Parsons, the system’s Chief Engineer, declared, *“The railway and its equipment as contemplated by the contract constitute a great public work. All parts of the structure where exposed to public sight shall therefore be designed, constructed and maintained with a view to the beauty of their appearance, as well as to their efficacy.”*

Rooted in the popular philosophy of the City Beautiful movement, in which public buildings were expressions of a city’s beauty, order, and harmony, the original stations were adorned with artistic elements designed by the system architects, George L. Heins and Christopher Grant LaFarge. Each station was embellished with elaborate terracotta bas-reliefs and faience mosaics that not only depicted the station’s name and location but provided visual images connecting the station to nearby landmarks, geography and institutions. The South Ferry station, for example, was known by its bas-relief sailing ships, Astor Place featured ceramic beaver emblems representing the fur-trading Astor family, and Wall Street station featured a Dutch colonial house protected by the wooden stockade from which Wall Street takes its name.

While New York’s art program evolved from the original design and planning of the system, the nation’s first contemporary art in transit program was established by the Massachusetts Bay Transportation Authority (MBTA) in 1967. Despite its best intentions to incorporate artwork in the stations, the lack of a formal art program and corresponding policies created significant problems for the agency: an informal artist recruitment process and the selection of artwork was perceived as unfair to local artists, artwork was placed in dark or under utilized platform areas, and artists had difficulty working with station contractors and with being paid in a timely manner. In 1977, during the Red Line Northwest Extension project, the MBTA received a \$45,000 grant from the Urban Mass Transportation Administration to create a formal program that would guide the commissioning and installation of artworks for the new stations. In 1978 MBTA partnered with the Cambridge Arts Council to create

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Arts on the Line, a pioneering art in transit program whose first goal was to establish a set of formal guidelines to avoid the controversies of a decade earlier. By 1985 the first 20 artworks installed under the *Arts on the Line* program were unveiled, comprising the largest collection of art in a US transit setting at that time. *Arts on the Line* is now widely recognized as a pioneer in the field for having standardized acquisition processes that were both fair and achievable and which resulted in the commissioning of high-quality works of art. The MBTA is now home to over 90 works and continues to implement both permanent and temporary art projects through in-house efforts and community-based programs.¹⁶

In 1977, concurrent with the establishment of *Arts on the Line*, the Federal Government formally endorsed the practice of incorporating art and design elements into transportation systems when the U.S. Department of Transportation (DOT) established a *Task Force on Design, Art and Architecture in Transportation* to identify ways to include design arts in the planning, construction and operation of transportation systems. The work of the Task Force resulted in a declaration by the Secretary of Transportation on a policy statement on design quality in transportation and, in September 1977, the adoption of a series of initiatives designed to encourage the role of aesthetics in transportation. The guidelines, however, were destined to be short-lived as they were suspended in the 1980s during the Reagan administration.¹⁷

Despite this early setback in national policy, the 1980s and '90s saw a marked increase in the number of agencies adopting art in transit programs, encouraged in part by the rapidly growing adoption of "Percent for Art" programs in cities and states across the country. Transit agencies began to realize that in addition to simply enhancing the physical aspect of station and facilities, the inclusion of art and design elements resulted in enhanced passenger travel experiences, increased ridership, improved community relations, and a reduction in vandalism.

The Federal Transit Administration (FTA) reinforced these findings in 1995 when it issued Circular 400.1A, which included the policy statement that "*The visual quality of the nation's mass transit systems has a profound impact on transit patrons and the community at large. Mass transit systems should be positive symbols for cities, attracting local riders, tourists, and the attention of decision makers for national and international events. Good design and art can improve the appearance and safety of a facility, give vibrancy to its public spaces, and make patrons feel welcome. Good design and art will also contribute to the goal that transit facilities help to create livable communities.*"

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More recently, the American Public Transportation Association (APTA) issued *Transit Sustainability Guidelines*, a framework for designing and operating sustainable transit that both reduces a community's environmental footprint from transportation and enhances its quality of life by making travel more enjoyable, affordable and timely. In its recommendations for "best practices" APTA cites public art as a means of achieving sustainability goals; its section on "Providing Inviting Spaces," suggests that transit agencies:

- ▶ Integrate art within and around public transportation facilities to complement the design of stations and transit infrastructure.
- ▶ Further enhance the experience of the public ridership with the integration of entertainment at appropriate spaces...Create possibilities for local entertainers to enhance the experience of their neighbors while gaining exposure.
- ▶ Leverage opportunities to aesthetically enhance necessary and functional architectural and structural spaces and elements; consider color, texture and rhythm of elements.
- ▶ Reflect the history and cultural diversity of station and transit node locations, linking the transit system to communities.
- ▶ Consider integrating literature into the transit experience. Integrate renowned or obscure poetry at waiting areas or on trains, enhancing the riders' experience.

Although APTA's guidelines are broader than the FTA's, both encourage and support the inclusion of art in transit facilities to improve design aesthetics, add vibrancy to stations, and encourage and promote connections with neighboring communities. Their influence and leadership has had a profound affect on transit agencies across the United States, as there are now at least 20 active art-in-transit programs across the country that bring a wide variety of arts programming to their diverse constituents.

NOTES

- ¹ *Best Practices for Integrating Art into Capital Projects*. APTA SUDS-UD-RP-007-13. APTA Sustainable Urban Design Standards Working Group, Arts in Transit Subgroup. Published June 28, 2013
- ² See Section III, Early Wins for description of Technical Advisory Committee
- ³ See LA Metro Art Tours: <http://www.metro.net/about/art/art-tours/> (accessed 5/1/2014).
- ⁴ Alicia Gregory, "Turning to Art in a Time of Crisis," *Arts Link* (Americans for the Arts, Spring 2015), p. 13.
- ⁵ Sandra Bloodworth and William Ayres, *New York's Underground Art Museum: MTA Arts & Design* (New York: Monacelli Press, 2014). See also <http://web.mta.info/mta/aft/about/> (accessed December 19, 2014).
- ⁶ Kate Rockwood, "How L.A. Metro is Enticing Riders with Better Design," *Fast Company* (September 2009). See also <http://www.metro.net/about/art/> (accessed December 14, 2014).
- ⁷ See <http://www.septa.org/art-in-transit/> (accessed December 14, 2014).
- ⁸ For more information see <http://www.presidio.gov/map/Pages/a-Lovers-Line-audio-tour.aspx> (accessed December 14, 2014).
- ⁹ On *The Temple*, see <http://blackrockarts.org/projects/civic-arts/hayes-green-temple> (accessed December 19, 2014). On *The Spider*, see http://www.gallerypauleanglim.com/Louise_Bourgeois.html#0 (accessed December 19, 2014).
- ¹⁰ For more on *Red Line Time*, see <http://thesource.metro.net/2013/04/04/dance-performances-at-red-line-stations-friday-and-saturday/> (accessed December 19, 2014).
- ¹¹ See more at: <http://www.artplaceamerica.org/about/#sthash.JKOPZ9Tu.dpuf> (accessed December 19, 2014).
- ¹² For more information, see <http://www.surdna.org/what-we-fund/thriving-cultures/135-thriving-cultures/478-artists-engaging-in-social-change.html> (accessed December 19, 2014).
- ¹³ For more information, see <http://creative-capital.org/aboutus/whatwedo> (accessed December 19, 2014).
- ¹⁴ See <https://www.kickstarter.com/projects/1813349665/reckon-a-street-mural-for-prospect3> (accessed December 14, 2014).
- ¹⁵ Joshua Sabatini, "San Francisco's two-year-old Public Art Trust to produce its first work," *San Francisco Examiner* (August 4, 2014): <http://www.sfexaminer.com/sanfrancisco/san-franciscos-two-year-old-public-art-trust-to-produce-its-first-work/Content?oid=2865926> (accessed December 14, 2014). For more information, see http://sfgov.org/arts/sites/sfgov.org.arts/files/Public_Art_Trust_%20Draft_Guidelines_040714_0.pdf (accessed December 14, 2014).
- ¹⁶ Cruikshank, Jeffrey L., Pam Korza. *Going Public: A field guide to developments in art in public places*. Arts Extension Service, Division of Continuing Education University of Massachusetts, Amherst. 1988.
- ¹⁷ Moore-Heder Architects. *Aesthetics in Transportation*. U.S. Department of Transportation, Washington, D.C. November 1980. See also: Cura, Federico. *Art on Transit Brings Benefit Beyond Mere Beauty*. American Public Transportation Association. 2001