



PUBLIC ART in PUBLIC SPACES

A Guide to Installing Temporary Public Art
in Business Improvement Districts



"Impressive and imaginative works of art have enhanced New York City's public spaces throughout history and have greatly contributed to the City's status as the cultural capital of the world. Since I took office, I have been committed to improving and enhancing the unique New York City experience, and I believe that the display of thought-provoking and inspiring public art adds to this experience."

Mayor Michael R. Bloomberg

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an OVERVIEW of PUBLIC ART

1.1 What is Public Art?

Public art transforms public spaces by introducing opportunities for unique encounters with unconventional objects or ideas that stimulate visual interest and human interaction. Simply put, public art refers to any artwork or media in a public space. It can include sculpture, murals, monuments, fountains, and mosaics, as well as alternative forms of art, such as performances, video, graphic projections, and environmental installations. Public art can be as simple as a mural on a building wall, as complex as an outdoor performance of a play, as small as a quirky bike rack or lamppost, or as large as a monument to an historic figure. But no matter what medium is employed, public art ignites the imagination and enlivens public spaces.

ADVANTAGES of Public Art in BIDs

- ▷ A more attractive BID with a unique sense of place
- ▷ A district that has a competitive advantage to nearby commercial corridors
- ▷ The potential to increase foot traffic and improve sales in local businesses
- ▷ Increased awareness amongst nearby businesses, City officials, and visitors
- ▷ An elevated perception of the BID as an arts and culture hub
- ▷ Stronger partnerships between BIDs and community organizations in their districts
- ▷ Support of Mayor Bloomberg's goal of strengthening the city's creative sector



1.2 What can public art do for BIDs?

People want to spend time in places that are lively, safe, and distinct. Installing public art in public spaces contributes to that sense of place. Public art programs are prevalent in large cities and small towns across the country. Attractive public spaces enhance the quality of life and economic vitality of neighborhoods across the country. In addition, public art can have positive impacts on economic activity at both the City and neighborhood level as demonstrated by recent initiatives in New





From Left to Right, Clockwise, Starting on Opposite Page:
Concrete Jungle by Tattfoo Tan for the Alliance
for Downtown New York. David Dunlap. (<http://www.nytimes.com/2007/11/11/nyregion/113sheds.html?ref=nyregion>). The Telectroscope by Paul St. George. Gizmodo. (gizmodo.com/392838/massive-steampunk-ty-telectroscope-lets-you-see-from-new-york-to-london). After Harry by Sara Greenberger Rafferty for MetroTech Center. Seong Kwon. (<http://publicartfund.org/pafweb/projects/08/trapdoor/greenbergerafferty/greenbergerafferty-08.html>)

York City's Business Improvement Districts (BIDs). City-wide programs are used to support the arts industry as an important component of a thriving local economy. In 2005, artists Christo and Jeanne-Claude installed 7,500 saffron banners throughout Central Park. The exhibit brought \$254 million in economic activity and more than four million visitors to New York City. According to Mayor Michael R. Bloomberg, "Public art is a signature of New York City... Not only does public art excite and inspire New Yorkers, it helps draw visitors and adds millions of dollars into our economy." Neighborhood groups may choose to install sculptures or commission murals that represent the character, culture or history of the area. For example, the Brooklyn-based arts group, Groundswell Community Mural Project, engages diverse stakeholders in a collaborative process that results in large-scale murals on display in neighborhoods across the New York City.

So, what does this mean for New York City Business Improvement Districts? BIDs have a great opportunity to contribute to the creative economy of New York City while enriching the communities they represent through the installation of public art pieces within the district. The arts advocacy group, Alliance for the Arts, highlights a critical notion about the relationship between the private and public sectors in the creation of successful art programs. "The arts are a complex industry in which the commercial and nonprofit sectors enjoy a close relationship with talent, product and capital flowing from one to the other." Local public art programs contribute to the economic vitality of a neighborhood, town or city.

1.3 Introducing a public art program in a BID

The *Public Art in Public Spaces* guide can be used to plan and implement a temporary public art program in any BID. The content of this guide is based on information compiled by the NYU Wagner School of Public Service Capstone Team between September 2008 and May 2009. During that time, the Capstone Team conducted more than 30 interviews with stakeholders and public art experts, five site visits within BIDs, and two public art surveys of BID managers. In addition, the Capstone Team completed a comprehensive literature review of the impact of the arts on economic development and urban planning and studied a wide range of temporary public art programs in New York City and across the country.

Review of these programs demonstrated that careful planning and attention to detail are the central ingredients for success. There is no single formula for an effective temporary public art program, yet there are critical steps that every public art administrator considers before placing art in public spaces. This tool kit identifies those considerations in order to assist BID Managers and staff with the public art planning process.

CREATING a PUBLIC ART PROGRAM

2.1 What are the necessary steps?

Installing temporary public art can be a critical component of a BID's revitalization strategy, yet even the smallest programs can take significant amounts of time and resources. The feasibility of temporary public art programs depend on several factors listed in Figure A. BIDs should consider these factors in order to make an informed decision about whether or not to implement a temporary public art program. BIDs can take the following steps to arrive at an informed decision.



FIGURE A | Feasibility Questions

BIDs should consider these factors before embarking on a temporary public art program.

Community Support for Public Art. Public art is placed in public spaces, and that means community support plays a key role in the success or failure of any temporary public art program.

Feasible Installation Sites. New York City is a dense, urban environment with its fair share of visual clutter and crowded streetscapes. Any temporary public art installation must ensure a safe, accessible, and comfortable public space.

Available Staff Time. Temporary public art programs may involve communication and coordination with a number of stakeholders, including artists, community members, business owners, funders, insurance providers, and City agency representatives. The BID may need to allocate additional resources toward maintaining the installation.

Adequate Funding. Temporary public art is generally less expensive to curate and install than permanent works. That said, program budgets require dedicated funding for installation, maintenance, transportation, insurance, and a fee for the artist.



From Left to Right, Clockwise, Starting on Opposite Page: Portfolio Review. Nyskoon. (<http://www.flickr.com/groups/magnumesque/discuss/72157601938477704/>). Waffle by Martha Friedman for MetroTech Center. Seong Kwon. (<http://www.publicartfund.org/pafweb/projects/08/trapdoor/friedman/friedman-08.html>). I'm Okay, You're Okay by Ethan Breckenridge for Metrotech Center. Seong Kwon. (<http://publicartfund.org/pafweb/projects/08/trapdoor/breckenridge/breckenridge-08.html>)

2.1.1 Conduct Public Art Survey

Conducting a needs assessment survey allows a BID to determine if there is general interest in and support for public art in the local community. The survey can target business and property owners, community groups, or even people walking along the commercial corridors within the BID. An alternative method of gauging community interest and support is to conduct a short online survey to BID constituents. Surveys should be concise with questions designed to provide simple but informative answers.

This recommendation is a useful, but not mandatory, first step in assessing whether or not to pursue public art programming. The results of the needs assessment survey can be used as a baseline when developing a plan to implement a temporary public art program. Should the BID decide to conduct a survey, some sample questions are below:

- Where is public art currently installed in this area?
- Do you want to see public art in this neighborhood?
- What are some examples of public art?
- In what locations do you think public art might be installed in this neighborhood?
- How would you rate these spaces today?
- How would you rate the public's support for the arts?
- How would you rate the artists' role in the community?

2.1.2 Create a Public Art Inventory

Establishing an inventory of existing temporary and permanent public art serves several purposes. First, identifying the locations of these works informs the process for selecting appropriate installation sites for the program. Second, assessing existing works in the neighborhood can inform and inspire the BID as it moves forward with its own program. Finally, the inventory can support future marketing efforts through the creation of an "artwalk" guide.

2.1.3 Define Program Goals

BID Managers should define the program goals to guide decision-making as the project moves forward. Clearly defined goals are important when making the case to a board of directors, and they are also a necessary component of applications for funding. In addition, defining goals is the first step in an impact evaluation, which many funders now require. BID Managers may choose to define the program goals based on the results from the Public Art Survey.

CREATING a PUBLIC ART PROGRAM

2.1.4 Identify Installation Sites

Temporary public art can be installed on sidewalks, green spaces, buildings, construction sites, or utility structures after coordination with the appropriate regulatory agencies. When scouting installation sites, evaluate a space by answering basic questions, such as the ones listed in Figure B, and reviewing current levels of service within the installation site. Figure C provides more information on level of service. Finally, BID Managers should photograph the site from multiple angles and viewpoints. These photographs allow for further evaluation from the office and can be used to solicit artist proposals should the location be chosen as an installation site.

FIGURE B | Site Evaluation Questions

Answering basic questions like the ones below can help BID Managers evaluate potential installation sites.

- Is there sufficient space for the public art?
- Can the space contain an increase in foot traffic?
- Is the space safe and accessible to the public?
- How will art affect current users of the space?
- Is the space visible enough to justify installation?
- Is the space accessible to the general public 24 hours a day?

FIGURE C | Measuring Level of Service on Sidewalks and in Plazas*

Planning professionals use the *Highway Capacity Manual (HCM)* by the Transportation Research Board to analyze vehicular and pedestrian traffic patterns. The HCM describes the Level of Service, or "LOS," on streets and sidewalks, and BID Managers should consider how placing public art on sidewalks and plazas will affect the LOS in their district.

LOS A

Pedestrian Space > 60 ft²/p, Flow Rate = 5 p / min / ft

At walkway LOS A, pedestrians move in desired paths without altering their movements in response to other pedestrians. Walking speeds are freely selected, and conflicts between pedestrians are unlikely.

LOS B

Pedestrian Space > 40 - 60 ft²/p, Flow Rate > 5 - 7 p / min / ft

At LOS B, there is sufficient area for pedestrians to select walking speeds freely to bypass other pedestrians, and to avoid crossing conflicts. At this level, pedestrians begin to be aware of other pedestrians, and to respond to their presence when electing a walking path.

LOS C

Pedestrian Space > 24 - 40 ft²/p, Flow Rate > 7 - 10 p / min / ft

At LOS C, space is sufficient for normal walking speeds, and for bypassing other pedestrians in primarily unidirectional streams. Reverse-direction or crossing movements can cause minor conflicts, and speeds and flow rate are somewhat lower.

LOS D

Pedestrian Space > 15 - 24 ft²/p, Flow Rate > 10 - 15 p / min / ft

At LOS D, freedom to select individual walking speed and to bypass other pedestrians is restricted. Crossing or reverse-flow movements face a high probability of conflict, requiring frequent changes in speed and position. The LOS provides reasonably fluid flow, but friction and interaction between pedestrians is likely.

LOS E

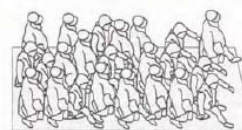
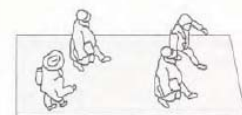
Pedestrian Space > 8 - 15 ft²/p, Flow Rate > 15 - 23 p / min / ft

At LOS E, virtually all pedestrians restrict their normal walking speed, frequently adjusting their gait. At the lower range, forward movement is possible only by shuffling. Space is not sufficient for passing slower pedestrians. Cross- or reverse-flow movements are possible only with extreme difficulties. Design volumes approach the limit of walkway capacity, with stoppages and interruptions to flow.

LOS F

Pedestrian Space = 8 ft²/p, Flow Rate varies p / min / ft

At LOS F, all walking speeds are severely restricted, and forward progress is made only by shuffling. There is frequent unavoidable contact with other pedestrians. Cross- and reverse-flow movements are virtually impossible. Flow is sporadic and unstable. Space is more characteristic of queued pedestrians than of moving streams.



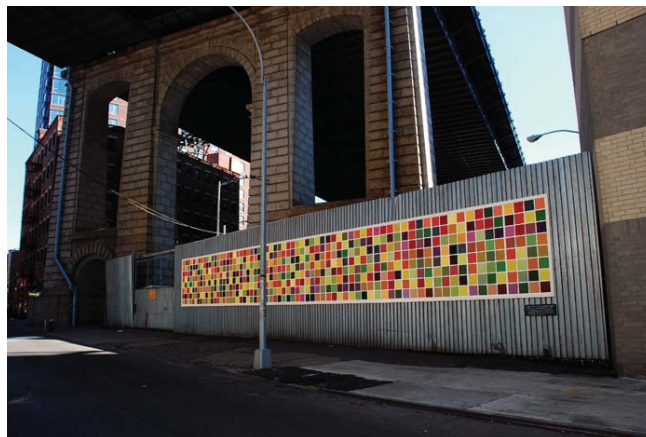
*Transportation Research Board. *Highway Capacity Manual*. Washington, D.C.: Transportation Research Board, National Research Council, 2000.

After identifying several potential installation sites, next consider which regulatory agencies have jurisdiction over the spaces. Implementing temporary public art programs may require interaction with one or several of these agencies to meet installation requirements.

There are several government agencies that have public art programs. Participating in one of these formal programs can relieve the BID of much of the stress that goes into planning and implementation. Website URLs and contact information for these programs are below.

NYC Department of Transportation (DOT)

Contact: Emily Colasacco
Program Director, Urban Art Program
Address: 40 Worth Street, Room 1029
New York, NY 10013
Phone: 212-442-7649
Email: ecolasacco@dot.nyc.gov
Website: <http://www.nyc.gov/dot>
Picture: www.psfk.com/2008/03/nyc-dept-of-transportation-curates-street-art.html



NYC Department of Parks and Recreation (DPR)

Contact: Claire Weiss
Public Art Coordinator
Address: The Arsenal, Room 20
New York, NY 10065
Phone: 212-360-8163
Email: Clare.Weiss@parks.nyc.gov
Website: <http://www.nycgovparks.org>
Picture: www.aha-schubert.de/Gates_1.jpg



Metropolitan Transportation Authority (MTA)

Contact: Sandra Bloodworth,
Director, Arts for Transit
Unit: Arts in Transit
Address: 347 Madison Avenue, 5th Floor
New York, NY 10017
Phone: 212-878-7234
Email: sbloodworth@mtahq.org
Website: <http://www.mta.info>
Picture: <http://www.nytimes.com/2007/01/21/arts/design/21dunl.html?pagewanted=all>



CREATING a PUBLIC ART PROGRAM

2.1.5 Estimate a Realistic Budget

The budget for installing temporary public art depends on the size, scope, and duration of the project. Generally speaking, a budget for a temporary public art program should include funding for artist payment, fabrication, transportation, permitting, installation, de-installation, maintenance, insurance, and marketing. The budget should also take into account the cost of documenting the completed work and any associated plans or drawings for future reference. In short, program budgets vary greatly depending on the nature of the public art. This section of *Public Art in Public Spaces* is intended to address general budgetary items for consideration when designing a temporary public art program and making the case to the board of directors (See Figure D).

INSURANCE

Most public art projects will require general liability and personal injury insurance coverage. The cost and details of the insurance packages will depend on the location and nature of the project. According to

public art experts across the country, the cost of obtaining a special insurance plan can run up to \$1,000 per year for a public art project. Another option is to upgrade existing insurance plans to include the project. Insurance providers will present an insurance quote based on a variety of factors, including the length of the public art installation, the amount of risk posed by the public art, the number of participants involved in the public art, and the estimated value of the project.

ARTIST FEE & FABRICATION

It may be tempting to cut a project's expenses by reducing the artist's payment for their vision and time. After all, the project serves as free publicity for the artist, right? Wrong. Public art administrators across the country agree that any budget for a temporary public art program must include a stipend for the artist(s). Although stipends may vary depending on the labor required and the cost of materials, the common practice is to pay the artist a fee of up to 20 percent of the total project bud-

TEMPORARY PUBLIC ART PROGRAM BUDGET EXAMPLES

This section of the Public Art Tool Kit includes some examples of program budgets to show the wide variety.



Exhibit: Flying Objects
Salt Lake City, Utah
Artist: Fred Conlon
Sponsor: Shawn Porter
Salt Lake City
Arts Council
Site: Downtown
Salt Lake City
Budget: \$4,500



Exhibit: A Valentine to Times Square
Artist: Gage / Clemenceau
Architects
Sponsor: Times Square Alliance
Site: Father Duffy Square
Budget: \$100,000
(Including \$10,000 artist fee)



Exhibit: Tree Hugger Project
Artist: Agnieszka Gradzik and Wiktor Szostalo
Sponsor: Myrtle Avenue Brooklyn Partnership
Site: Parks Department Site: Green Street Triangle
NYCHA Site: Grounds at the Ingersoll Houses
Budget: \$5,000 (Including a \$1,000 artist fee)

get. The stipend should account for the cost of materials and fabrication of the artwork.

TRANSPORTATION, INSTALLATION, & DE-INSTALLATION

Transportation, installation, and de-installation budgetary needs will depend on the nature of the public art project. For example, a BID Manager placing a heavy steel sculpture in a neighborhood park might need a flatbed truck and a crane to transport the artwork to and from the installation site, while another BID Manager wrapping a construction fence with decorative scrim might only need a few able bodies to transport the artwork to and from the installation site. When planning the program budget, BID Managers should ask the artist(s) to outline the installation and material needs and agree upon a plan to transport the artwork to the site. Once the artwork is on site, how long will it take to install the artwork? Will special equipment be needed? Will the sidewalk or street need to be temporarily closed? BID Managers should work with the artist and regulatory agencies to address these questions. The answers will inform the project budget. BID Managers may choose to address these concerns in a Request for Qualifications and/or a contract with the artist(s).

FIGURE D | Making the Case to the Board

Sometimes the Board of Directors doesn't share the vision of the BID Manager. Public art may be new to a BID's menu of services, and that means extra care and attention must be paid to garnering support from the board. Below are two steps BID Managers can take to convince a Board of Directors that public art programming is worth the time, effort, and resources.

Present the Program to the Board. Public art installations are increasingly viewed as critical components to neighborhood economic development and revitalization strategies. That said, BID Managers may need to justify spending on public art programming to a board of directors or community stakeholders. Section 3.1 of the Appendix includes a sample presentation BID Managers can use or modify to fit their program.

Discuss the Potential Economic Impact. Studies on the economic impact of the arts are in their infancy, but there is literature available to help make the case to a board of directors. Section 3.2 of the Appendix summarizes the current literature and includes the URLs to websites with impact studies and reports.



Exhibit: Nature Matching System
Artist: Tattfoo Tan
Sponsor: Times Square Alliance & Fashion Center BID
Site: Port Authority Bus Terminal, Manhattan
Budget: \$26,000 (Including a \$6,000 artist fee)



Exhibit: Mass Avenue Rotating Sculpture Program, Indianapolis, Indiana
Artist: Brian McCutcheon
Sponsor: Arts Council of Indianapolis
Site: Along the guard rail and signage at the intersection of Massachusetts Avenue and Bellefontaine Street
Budget: \$5,000 (Including an artist fee)

CREATING a PUBLIC ART PROGRAM

2.1.6 Identify Funding Resources

BID Managers can apply to a variety of government agencies, philanthropies, and arts organizations for program funding. Applications generally need to be as robust as possible. At the very least, BID Managers will be asked

to provide a project description and budget. Depending on the organization, funding providers may also require collaboration with community partners, installation sites to be identified, and an impact evaluation plan in place. BID Managers are encouraged to apply for funding from the organizations listed in Figure E.

FIGURE E | Funding Resources for Temporary Public Art Projects

Name	Location	Mission / Description	Type	Deadline	Website
Brooklyn Arts Council	55 Washington Street Suite 218 Brooklyn, NY 11201	The BAC Community Arts Regrant Program funds Brooklyn-based nonprofit organizations and artists in the areas of visual arts, film and video, photography, craft, folk arts, dance, music, opera, theater, literature/ writing, and multidisciplinary arts.	Non-Profit	Fall	www.brooklynartscouncil.org/
Consolidated Edison Company of New York (ConEd)	4 Irving Place New York, NY 10003	Through the Strategic Partnerships program, the company supports institutions and organizations that present visual and performing arts programs to the public; that promote tourism and foster economic development; and that provide opportunities – especially for students – in traditionally underserved communities.	For-Profit	Rolling	www.coned.com
Deutsche Bank Foundation	60 Wall Street NYC60-211 New York, NY 10005	The Deutsche Bank Foundation supports projects in the areas of education, helping people to help themselves, music and the arts.	For-Profit	Applications Initiated by Foundation Representatives	www.musiktheater-heute.org/en/5158.html
Ford Foundation	320 East 43rd Street New York, NY 10017	A fundamental challenge facing every society is to create political, economic and social systems that promote peace, human welfare and the sustainability of the environment on which life depends.	Non-Profit	Rolling	www.fordfound.org
Independence Community Foundation	45 Main Street Brooklyn, NY 11201	Education, Culture & Arts program provides program and project support to institutions that seek to bolster economic and social development, and act as stabilizing forces in their communities.	Non-Profit	Winter & Summer	www.icfny.org
JP Morgan Chase	220 Park Avenue New York, NY 10017	JPMorgan Chase Regrant Program has grown from four to twelve arts service organizations and arts councils. In partnership with arts councils and service organizations, small grants are made to emerging arts and culture organizations, individual artists, and projects for groups with budgets under \$300,000 in all artistic disciplines.	For-Profit	Variable, Contact Regional New York Office for Info	www.jpmorgan-chase.com
Lower Manhattan Cultural Council	125 Maiden Lane 2nd Floor New York, NY 10038	The Fund for Creative Communities is part of the New York State Council on the Arts' (NYSCA) state-wide decentralization program.	Non-Profit	Fall	www.lmcc.net
Mid-Atlantic Arts Foundation	201 North Charles Street, Suite 401 Baltimore, MD 21201	The Artists & Communities program supports partnerships between visiting artists and nonprofit organizations engaged in community-based projects.	Non-Profit	Winter	www.midatlanticarts.org
National Endowment for the Arts	1100 Pennsylvania Avenue NW Washington, DC 20506	The Challenge America: Reaching Every Community Fast-Track Review Grants category offers support primarily to small- and mid-sized organizations for projects that extend the reach of the arts to underserved populations.	Government	Spring & Summer	www.nea.gov
NYC Department of Cultural Affairs	31 Chambers Street New York, NY 10007	DCLA works to promote and advocate for quality arts programming and to articulate the contribution made by the cultural community to the City's economic vitality. The Department represents and serves non-profit cultural organizations involved in the visual, literary and performing arts.	Government	Winter	www.nyc.gov/culture

Name	Location	Mission / Description	Type		Website
NYC Department of Small Business Services	110 Williams Street 7th Floor New York	In FY2009, SBS will fund non-profit economic development organizations to carry out one or more initiatives under Avenue NYC's seven project categories, including Economic Development Activities.	Government	Spring	www.nyc.gov/sbs
NYC Department of Transportation	Office of Planning & Sustainability 40 Worth Street Room 1029 New York, NY 10013	DOT will partner with community-based organizations to install temporary murals, sculpture, and other installations in plazas, and on medians, triangles, sidewalks, jersey barriers and construction fences. DOT will also work with organizations/artists on temporary art projections and lighting projects in plazas and on appropriate bridges (masonry on sides of bridges), viaducts, and archways, as well as performance art and musical and theatrical performances in plazas.	Government	Winter & Rolling	www.nyc.gov/dot
New York Council for the Humanities	150 Broadway Suite 1700 New York, NY 10038	New York Council for the Humanities has actively nurtured the role of the humanities in the intellectual and cultural life of New York State. As a not-for-profit, independent affiliate of the National Endowment for the Humanities, the Council works with more than 4,000 cultural institutions such as libraries, historical sites, museums, art galleries, colleges and universities, and community centers to bring innovative, thought-provoking programs to over a quarter of a million New Yorkers annually.	Non-Profit (Independent Affiliate of the National Endowment for the Arts)	Spring for Major Grants / Fall for Mini Grants	www.nyhumanities.org
New York Foundation for the Arts	155 Avenue of the Americas New York, NY 10013	NYFA continues its history of serving artists, the arts community, donors, and the broader public, following 36 years of responding to the changing needs of the arts community in New York State.	Non-Profit	Fall	www.nyfa.org
NYS Council on the Arts	175 Varick Street New York, NY 10014	NYSCA makes over 2500 grants each year to arts organizations in every discipline throughout the state.	Government	Spring	www.nysca.org
Robert Sterling Clark Foundation	35 East 64th Street New York, NY 10021	The Foundation provides financial assistance to a wide variety of charitable organizations.	Non-Profit	Spring	www.rsclark.org
Rockefeller Brothers Foundation	437 Madison Avenue 37th Floor New York, NY 10022	The Charles E. Culpeper Arts & Culture grants honor the legacy of Charles E. Culpeper by supporting the artists and arts and cultural organizations that make New York City one of the world's most dynamic creative capitals. These grants support the creative process, build the capacity of small and mid-size arts and cultural institutions, and promote the pursuit of the creative life.	Non-Profit	Spring	www.rbf.org
Rockefeller Foundation	420 Fifth Avenue New York, NY 10018	NYC Cultural Innovation Fund: the goal of the Rockefeller Foundation's NYC Cultural Innovation Fund is to recognize and support programmatic innovation and new opportunities in the cultural arena that will strengthen and advance the role the creative sector and the arts will play in the future of the City.	Non-Profit	Spring	www.rockfound.org
The Bronx Council on the Arts	1738 Hone Avenue Bronx, NY 10461	The Bronx Council on the Arts is committed to the cultural development of the borough's under-served communities.	Non-Profit	Fall	www.bronxarts.org

CREATING a PUBLIC ART PROGRAM

2.1.7 Consider a Community Partner

BID Managers may opt to partner with a community-based arts organization to carry out a temporary public art program. Identifying a community arts partner is helpful as they can provide expertise, experience, and/or additional staff to assist the BID throughout the program's planning and implementation. There is a wide array of potential community arts partners and the role they play can vary depending on a BID's needs. In some cases, the arts partner might serve an advisory role by providing expertise and experience. In others, the arts partner

might play a more operational role in implementing a temporary public art program.

Potential community arts partners might include local not-for-profit organizations like the Harlem Arts Alliance or the Council on the Arts and Humanities for Staten Island; museums such as PS 1 Contemporary Arts Center; art galleries; and universities such as the Pratt Institute. Before choosing a partner, create an inventory of organizations based in the community. In the inventory, include the name, address, contact information, and mission of each potential community arts partner.

FIGURE F | Citywide Arts Organizations

BID Managers may consider partnering with a community-based arts partner or larger arts-based organization to implement a temporary public art project. This chart lists a number of arts organizations that engage in public art projects citywide.

Name	Location	Mission / Description	Website
Alliance for the Arts	330 West 42nd Street, Suite 1701 New York, NY 10036	The Alliance for the Arts serves the entire cultural community through research and advocacy and serves the public through cultural guides and calendars. We publish information on the arts and cultural events in New York City as well as studies highlighting the importance of the arts to the economy and to education.	www.allianceforarts.org
Alpha Workshops, Inc.	245 West 29th Street 3rd Floor New York, NY 10001	Alpha Workshops trains and employs people living with HIV / AIDS in the decorative arts.	www.alphaworkshops.org
Arts and Business Council of Greater New York	One East 53rd Street 3rd Floor New York, NY 10022	The Arts & Business Council of New York (ABC/NY) is committed to joining the resources and reducing the distinction between arts and business. It serves both the arts and the business communities of New York, with programming in volunteerism, professional development, leadership development, and economic impact.	www.artsandbusinessny.org
Blackout Arts Collective	266 West 37th Street New York, NY 10018	Blackout Arts Collective is a grassroots coalition of artists, activists and educators working to empower communities of color through the arts.	www.blackoutartscollective.com
BRIC Arts Media Brooklyn	647 Fulton Street Brooklyn, NY 11217	BRIC has enriched the cultural landscape of Brooklyn by presenting, producing and enabling a wide array of quality visual, performing and media arts programs.	www.briconline.org
AIA / Center for Architecture	536 LaGuardia Place New York, NY 10012	The AIA New York Chapter is dedicated to three goals: public outreach, professional development and design excellence.	www.aiany.org
City Year	20 West 22nd Street New York, NY 10010	City Year unites young people of all backgrounds for a year of full-time service, giving them the skills and opportunities to change the world.	www.cityyear.org/newyork
CITYarts	525 Broadway New York, NY 10012	CITYarts empowers children and youth by bringing them together with professional artists to create public art.	www.cityarts.org
Creative Capital Foundation	65 Bleecker Street 7th Floor New York, NY 10012	Acts as a catalyst for the development of adventurous and imaginative ideas by supporting artists who pursue innovation in form and/or content in the performing and visual arts, film and video, and in emerging fields.	www.creative-capital.org
Creative Time	59 East 4th Street 6E New York, NY 10033	Creative Time presents the most innovative art in the public realm. From our base in New York, we work with artists who ignite the imagination and explore ideas that shape society.	www.creativetime.org
CultureNOW, Inc.	130 West 17th Street 2nd Floor New York, NY 10011	CultureNOW dedicates itself to the promotion of diversity in New York through arts education and cultural tourism. The purpose of the organization is to promote awareness of New York City's culturally vast environment by providing the most current information on cultural and civic organizations and artistic and historic resources.	www.culturenow.org

FIGURE G | Spotlight on Community Partnership

Partnerships with community-based arts organizations can have positive results. In 2008, Groundswell Community Mural Project teamed up with the Mayor's Office and the Department of Transportation to transform the 191st Street subway tunnel with a mural painted by kids from the neighborhood.

Tunnel Before*



Tunnel After**



Tunnel Entrance Before and After***



Images:

*jskrybe (<http://www.flickr.com/photos/cityspecific/2742312649/>)

**GetBelle (<http://www.flickr.com/photos/getbelle/2847328329/>)

***GetBelle (<http://www.flickr.com/photos/getbelle/2831656004/in/photostream/>)

Name	Location	Mission / Description	Website
Groundswell Community Mural Project	339 Douglass Street Brooklyn, NY 11217	Groundswell Community Mural Project brings together professional artists, grassroots organizations, and communities in partnership to create murals in under-represented neighborhoods.	www.groundswellmural.org
Institute of Classical Architecture & Classical America	20 West 44th Street Suite 301 New York, NY 10036	The Institute of Classical Architecture & Classical America is a national organization dedicated to advancing the classical tradition of architecture, urbanism, and their allied arts.	www.classicist.org
Metropolitan Transportation Authority (MTA)	347 Madison Avenue New York, NY 10017	MTA Arts for Transit commissions artists through a competitive process. For permanent art projects, potential artists are selected by reviewing portfolios on file at the Percent for Art Slide Registry of the New York City Department of Cultural Affairs (DCLA).	www.mta.info
Municipal Arts Society	457 Madison Avenue New York, NY 10022	MAS fights for intelligent urban design, planning, and preservation through education, dialogue, and advocacy.	www.mas.org
NYC Department of Parks & Recreation	The Arsenal Central Park, Rm 20 New York, NY 10065	Art in the Parks Program: through collaborations with a diverse group of arts organizations and artists, we bring to the public both experimental and traditional art in many park locations.	www.nycgovparks.org
NYC Department of Transportation	Office of Planning and Sustainability 40 Worth Street, Room 1029 New York, NY 10013	The Urban Art Program is an initiative to invigorate the City's streetscapes with engaging temporary art installations. A component of DOT's 'World Class Streets' program to transform ordinary public spaces into pedestrian-friendly hubs, art will be installed in public places and add to New York's vibrant street activity.	www.nyc.gov/dot
New York Foundation for the Arts	155 Avenue of the Americas, 6th Floor New York, NY 10013	NYFA continues its history of serving artists, the arts community, donors, and the broader public, following 36 years of responding to the changing needs of the arts community in New York State.	www.nyfa.org
Public Art Fund	One East 53rd Street New York, NY 10007	New York's leading presenter of artists' projects, new commissions, and exhibitions in public spaces. Supported by contributions from individuals, foundations, and corporations.	www.publicartfund.org
Public Design Commission of the City of New York	City Hall, Third Floor New York, NY 10007	The Design Commission reviews permanent works of art, architecture and landscape architecture proposed on or over City-owned property. Projects include construction, renovation or restoration of buildings, such as museums and libraries; creation or rehabilitation of parks and playgrounds; installation of lighting and other streetscape elements; and design, installation and conservation of artwork.	www.nyc.gov/designcommission
Storefront for Art and Architecture	97 Kenmare Street New York, NY 10012	The Storefront for Art and Architecture is committed to the advancement of innovative positions in architecture, art, and design.	www.storefrontnews.org

CREATING a PUBLIC ART PROGRAM

2.1.8 Define Roles & Responsibilities

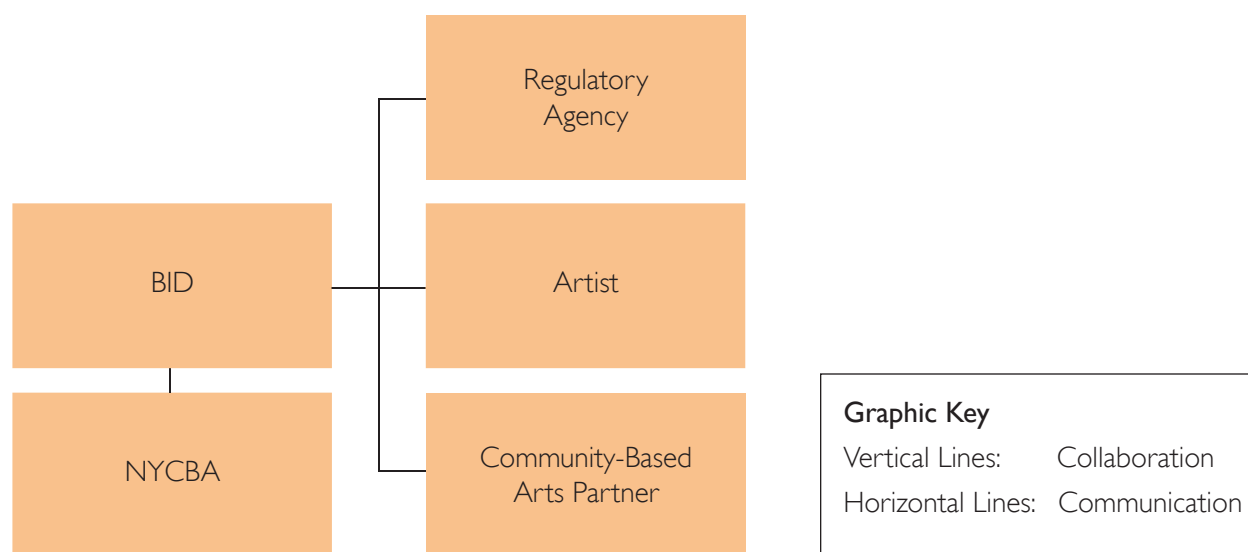
Temporary public art programs involve many moving parts and management can be difficult at times. One way to mitigate confusion and avoid miscommunication is to define the roles and responsibilities of the program partners, including the Community-Based Arts Partner (if the BID Manager chooses to work with one), the Artist(s), the Regulatory Agencies that have jurisdiction over the

installation site(s). Taking the time to thoroughly evaluate each partner's role in the program establishes accountability and expectations. It is recommended that a BID Manager create a graphic depicting the program management structure to help partners visualize the flow of communication and collaboration. Figure H provides sample management structure graphics that BID Managers can use or modify to fit their own programs.

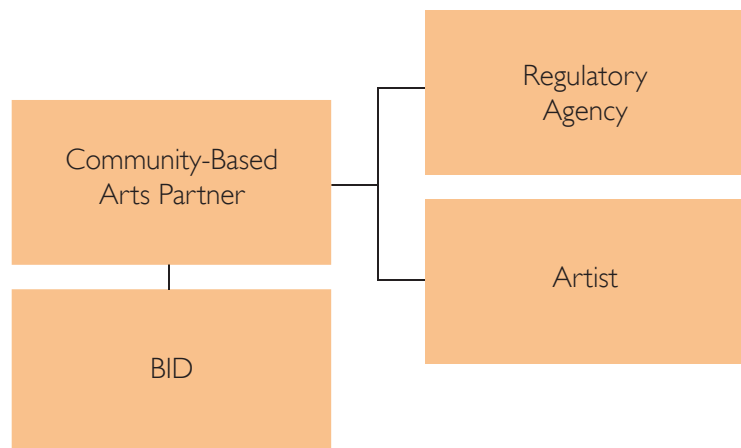
FIGURE H | Sample Management Structures for Temporary Public Art Programs

Taking the time to define roles and responsibilities sets expectations and helps program administrators avoid miscommunication and confusions. Here are management models that BID Managers can adopt for temporary public art programs.

Sample 1: BID Staff Member Is Project Manager



Sample 1: Community-Based Arts Partner Is Project Manager



2.1.9 Design an Impact Evaluation Plan

One of the most critical, yet often overlooked, steps to follow when starting a new program is to develop an evaluation plan from the onset. It is incredibly valuable to understand the conditions under which a program works well; it is equally as important to know how it can be altered if it is not achieving its desired results.

The national arts advocacy group, Americans for the Arts encourages organizations to build in an evaluation plan from the beginning because it helps the program administrators keep the goals in mind. What's more, if the evaluation demonstrates success, it can make the case for funding in the future and provides valuable insight into how to implement changes that will strengthen the program.

The most difficult part of evaluating a program is putting together the plan to do it. There is a wealth of resources on the Internet that are designed to assist not-for-profit organizations with compiling an impact evaluation plan. Below are the names and contact information for several organizations with online evaluation information and tools. BIDs may also choose to partner with universities and public policy schools in New York to design and implement an impact evaluation plan.

INTERNET RESOURCES FOR EVALUATION

Americans for the Arts
<http://www.artsusa.org/>

Free Management Help
http://managementhelp.org/np_progs/evl_mod/evl_mod.htm

National Endowment for the Arts
<http://www.nea.gov/Grants/apply/out/faq.html>

Worldbank
<http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTPOVERTY/EXTISPM/0,,menuPK:384336~pagePK:149018~piPK:149093~theSitePK:384329,00.html>

FIGURE I | Case Study : Waterfalls Impact

In June 2008, Mayor Michael R. Bloomberg unveiled The New York City Waterfalls, a major work of public art by artist Olafur Eliasson that was commissioned by the Public Art Fund and presented in collaboration with the City of New York. With help from the economic development consulting firm Appleseed and the market research firm Audience Research & Analysis, the NYC Economic Development Corporation conducted an impact evaluation of The Waterfalls, and below are some of the highlights.

Impact of \$69 Million. The evaluators found that *The Waterfalls* had a \$69 million impact, exceeding the initial estimate of \$55 million.

Nearly 1.4 Million Visitors. The evaluators conducted visitor counts at official vantage points in and around the installation sites.

High Attendance at Cultural Organizations. The evaluators conducted surveys at the official vantage points and found about 95% of out-of-town Waterfalls viewers participated in at least one cultural attraction during their stay.

Increase in Ferry Ridership. The evaluators surveyed ferry boat operators and found that average weekly ridership on two Circle Line boats jumped by 123% after the Waterfalls began operating.



© Gothamist. (http://gothamist.com/attachments/nyc_arts_john/050809waterfalls.jpg)

CREATING a PUBLIC ART PROGRAM

2.1.10 Identify an Artist

There are a variety of methods BID Managers can employ when selecting an artist for a temporary public art program. For starters, a BID Manager can issue a direct invitation to an artist. Another way to go about it is to issue a public notice announcing the program and calling for submissions by artists interested in participating. The public notice may be in the form of a request for qualifications (RFQ) or a request for proposals (RFP). Figure J outlines the subtle differences between these options.

Generally speaking, both RFQs and RFPs describe the project, the goals and objectives, the installation sites, the neighborhood, the project timeline, and the selection process and criteria. BID Managers can partner with a community-based arts organization to publicize an RFQ or RFP, or he or she can take advantage of existing channels. Figure K lists resources identified by Americans for the Arts. Section 3.3 of the Appendix provides a sample RFQ and RFP for BID Managers to use as a guide.

2.1.11 Define an Art Selection Process

It is standard practice to define the art selection process, timeline, and criteria in a RFQ or RFP. Establishing a formal protocol for the selection of the artist and art works infuses integrity into the program and provides support and legitimacy for the artist and his or her work.

There are myriad ways to go about selecting the artist and art works, yet convening an Art Selection Panel is the best practice amongst public art administrators in New York City and across the country. These individuals could be members of a BID's board of directors, officials from City agencies, representatives from the community, or art experts from the industry. Generally speaking, it's best to keep selection panels small – between three and five individuals – and to maintain an odd number of panel members.

Some temporary public art programs also operate under the guidance of an Art Advisory Board – a group of experts who advise program administrators based on their knowledge of best practices in the arts industry. For example, the NYC Department of Transportation's Urban Art Program has a seven-member panel that recommends or rejects proposals for DOT's installation sites.

FIGURE J | RFQs versus RFPs

Public art administrators can solicit artists directly or through a public process involving an opportunity notice such as a request for qualifications (RFQ) or a request for proposals (RFP). What is the difference between the two? According to Americans for the Arts, a leading non-profit organization that advances the arts across the United States, there are subtle yet distinct characteristics of each.

Request for Qualifications*

"An RFQ asks artists to send their qualifications to be reviewed by the selection panel but does not ask for a specific proposal to be submitted. Organizations use RFQs when they choose to work with a smaller pool of artists, or a single artist, based on their qualifications, to develop a detailed proposal for the site at a later stage."

Request for Proposals*

"An RFP asks artists to submit their qualifications as well as a proposal for a specific site. Organizations use RFPs when they want to solicit proposals from a larger pool of artists or need to solicit proposals based on funding or government regulations."

**Americans for the Arts, Call for Artists Resource Guide, 2003.*

FIGURE K | Publicizing the RFQ or RFP

Americans for the Arts lists the following channels for publicizing RFQs or RFPs. BID Managers are also encouraged to work with a Community-Based Arts Partner to get the word out about the program.*

Public Art Network Listserv. This distribution list is available to members of Americans for the Arts. Email pan@artsusa.org to submit art opportunities.

Public Art Review. This is a national arts journal with approximately 10,000 readers in the United States and 20 other countries. For more information, visit www.publicartreview.org.

NYFA Source. This is a free national database of arts opportunities that's maintained by the New York Foundation for the Arts. For more information, visit www.nyfa.org.

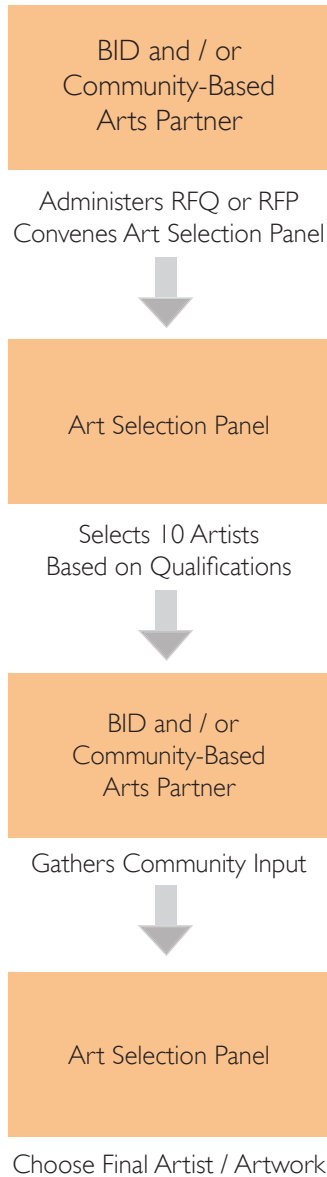
ArtsOpportunities.org. This is a free online classified database of arts opportunities that connects artists with arts employers. For more information, visit www.artsoportunities.org.

**Americans for the Arts, Call for Artists Resource Guide, 2003.*

Whether a BID Manager chooses to convene an Art Selection Panel or an Art Advisory Board, it is recommended that the process be made public. Doing so can protect against criticism of the artist and artwork chosen. Figure L provides a sample framework for art selection. A BID Manager should consider the unique characteristics of their district when defining an art selection process.

FIGURE L | Sample Art Selection Process

Defining the process for selecting an artist and the art works for installation infuses integrity into a public art program. This is a sample process flow chart that a BID Manager may choose to adopt or modify for a temporary public art program.



2.1.12 Engage Public in Art Selection

Public art projects across the country have demonstrated that community support is necessary for a successful public art program. Engaging the community allows for a more inclusive, democratic process and helps to avoid the potential for public outcry over controversial art works. Soliciting support from the community can be

time-consuming. One way a BID Manager can alleviate this burden is by teaming up with a Community-Based Arts Partner. This entity could take the lead on gathering community input and support. Some examples of outreach strategies include:

Community Exhibition. BID Managers and/or a Community-Based Arts Partner could hold an exhibition event at a local library, a community center, a school, or an arts space. On display would be the statements and portfolios from the artists selected by the Art Selection Panel. There could be a public comment area so that residents and visitors could express their preferences.

Community Board Presentation. BID Managers could present the qualifications of the artists chosen by the Art Selection Panel at a Community Board meeting. This is perhaps best done at a Committee meeting rather than a full Board meeting. Representatives from local groups, residents, and other affiliates should be formally invited and asked to comment, rather than vote, on the proposed artwork.

Online Public Comment. BID Managers could post the artist's qualifications on the BID and/or the Community-Based Arts Partner's Websites. BID Managers could invite community members to express their preferences and choose their favorite artist. With such online forums, it is standard practice to make comments public, either individually as people post their thoughts or collectively on a stated date.

In addition to garnering support in the community for temporary public art, a BID Manager should also brief officials from the applicable regulatory agencies on the program. Doing so will keep regulators informed of the BID's plans and enable BID Managers to identify potential problems and solutions before the art is installed. BID Managers may choose to include representatives from the regulatory agencies in the selection of the artist / artwork or schedule periodic meetings throughout the program planning process. For more information on which regulatory agencies have jurisdiction over public art installation sites, see page 18, and see page 9 for the contact information of public art administrators at the NYC Department of Parks & Recreation, the NYC Department of Transportation, and the Metropolitan Transportation Authority.

CREATING a PUBLIC ART PROGRAM

2.1.13 Identify Permit Requirements for Temporary Public Art Programs

In New York City, public art that is placed in a public space for more than 11 months is subject to approval by the NYC Design Commission. Any installation in place for less than 11 months is referred to as a “temporary” public art. Installing temporary public art is the easier alternative for BIDs because there are lower maintenance and insurance costs and less stringent regulatory requirements. In addition, temporary works are easier to sell to the community than permanent works, especially when the art portrays social or political ideas or information. There can be marketing benefits too. BIDs create visual or thematic continuity by installing temporary works by one artist in sites across a defined geographic area.

Due to the complicated nature of installing art in the public realm, it is necessary to implement public art programming in collaboration with the public sector. This is especially true when the installation is on a piece of city-owned property, such as a sidewalk, subway station, public park, plaza, street light or public bench.

Depending on the installation site, the BID will have to apply for a permit from the NYC Department of Transportation, Department of Parks and Recreation, Department of Buildings, or Metropolitan Transit Authority. Other regulatory agencies, such as the NYC Fire Department, the NYC Department of Environmental Protection, the School Construction Authority, and the Depart-

FIGURE M | Regulatory Agencies Jurisdiction over Installation Sites

BID Managers can contact the following regulatory agencies to discuss temporary public art projects in their district.

Installation Site	Agency	Permit Requirement	Website
Athletic Fields	NYC Department of Parks & Recreation	A written description of proposed artwork. For existing work, photographs or slides of artwork must be provided. For new work, artist drawings and/or photographs depicting scale must be provided. In addition, applicants for permits must provide an artist statement, an artist resume, up to 10 prints of the artist's previous work, an installation budget and description of program funding, the location of installation, and the proposed duration of the project.	www.nycgov-parks.org
Beaches			
Community Gardens			
Greenways			
Parks			
Concrete Triangles			
Traffic Islands			
Playgrounds / Dog-Runs			
Trees			
Archways	NYC Department of Transportation	An installation site must be large enough to accommodate the proposed artwork. In addition, the installation site must be extremely visible, accessible to high pedestrian and vehicular volume, and close to public transportation and commercial or culture venues. Sites with unwelcoming physical characteristics that are in need of aesthetic enhancement will be given priority. See the Department's website for a list of priority sites.	www.nyc.gov/dot
City-Owned Bridges			
Bus Shelters			
Fences			
Jersey Barriers			
Medians			
Public Plazas			
Sidewalks			
Triangles			
Viaducts	Metropolitan Transportation Authority	Any installation on MTA property requires permission from the Authority prior to installation.	www.mta.info
Street Furniture (Bike Racks, Bus Shelters, News Stands)			
Long Island Railroad Stations			
Metro-North Stations	NYC Department of Buildings / Property Owner	Artwork installed on private property requires permission from the property owner. Depending on the nature and scope of the public art, a permit may be required from the NYC Department of Buildings (DOB). There are project managers in each of the DOB Borough Offices, and BID Managers can contact these project managers to discuss a temporary public art project.	www.nyc.gov/buildings
NYC Subway Stations			
Privately-Owned Buildings			
Construction Equipment			
Private Properties	NYC Department of Buildings / Property Owner		
Storefronts			

ment of Design and Construction may also have jurisdiction, depending on the nature and scope of the temporary public art project.

2.1.14 Create a Public Art Maintenance Plan

Once the public art is installed, who will maintain it? Before the art is installed, BID Managers should work with the Artist to design a maintenance plan. BID maintenance staff may get involved or the Artist may prefer to perform the maintenance. Regardless of who will be maintaining the art, a BID Manager and an Artist should anticipate potential problems and identify contingency plans to address them should they arise throughout the life of the project.

2.1.15 Create an Implementation Plan

Are you ready to get started? Here's what to do next: create an implementation plan.

BID Managers can begin this process by estimating a desired date by which the program will be launched. Next work backwards from that date to develop the implementation timeline for the program. Is the timeline realistic? It may be helpful to speak to colleagues in other BIDs to gauge whether a timeline is feasible.

With a timeline in place, BID Managers can start outlining

the steps for implementation. It's important to delineate these steps as part of the planning process. Start by separating tasks into phases. One way to do so is to break down tasks into plan, curate & review, install, market, and evaluate phases, as outlined in Figure N.

Once complete, use a computer program such as Excel to build an implementation plan. This document may change, but it will serve as a helpful organizational tool for program administrators as the project moves forward. BID Managers may also want to share this implementation plan with colleagues in other BIDs to identify any concerns before the planning starts.

FIGURE N | Sample Temporary Public Art Program Implementation Plan

BID Managers may implement a temporary public art program that includes eight phases. Some of the activities associated with each phase may overlap chronologically, but each phase consists of important steps necessary for the successful implementation of a program.

IMPLEMENTATION PHASE	Fiscal Year					
	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6
PLAN						
BID defines program vision, goals, and objectives						
BID identifies installation sites & regulatory agencies w/ jurisdiction						
BID creates program budget & identifies funding sources						
BID solicits Community-Based Arts Partner (optional)						
BID and/or Community-Based Arts Partner creates public outreach plan						
BID identifies Artist or issues RFQ / RFP to solicit submissions from artists						
BID defines an Art Selection Process for RFQ / RFP						
BID designs Impact Evaluation Plan						
CURATE & PUBLIC REVIEW						
BID implements Art Selection Process						
BID and/or Community-Based Arts Partner implements public outreach plan						
IMPLEMENTATION PHASE	Fiscal Year					
	Month 8	Month 9	Month 10	Month 11	Month 12	Month 13
INSTALL						
BID applies for permits from applicable regulatory agencies						
BID and/or Artist procures liability, personal injury, and/or damage insurance						
BID and Artist design a maintenance plan for the art						
MARKET						
BID creates marketing materials for the program						
BID plans program launch event						
BID announces program and makes marketing materials public						
EVALUATE						
BID implements Impact Evaluation Plan						
BID publishes results from Impact Evaluation Plan						

APPENDIX

3.1 Appendix | Sample Presentation for Presenting to the Board

Slide 1

Temporary Public Art & New York City's BIDs

Enhancing Public Spaces to Increase a Neighborhood's Competitive Advantage



NYCBID
Association

Talking Points

One of the BIDs' primary goals is to revitalize their commercial corridors by providing supplemental services to local business and property owners.

What we're going to discuss today is how public art fits into that menu of services, and how the BID can effectively implement its own program.

Slide 2

BID Overview

BIDs were created to support local businesses and improve an area's quality of life.

Before



1994, Bryant Park, Manhattan

After



2006, Bryant Park, Manhattan

Talking Points

Like public art, BIDs transform public space. In fact it's part of their mission.

Back in the 70s, the Bryant Park revitalization strategy involved more security, better landscaping, concession stands, and redesigned entrances into Bryant Park.

Now the park is a thriving public space that often serves as a venue for concerts, plays, and movies in the warm weather.

Slide 3

BID Overview

BIDs were created to support local businesses and improve an area's quality of life.

Before



July 2008
Broadway Boulevard, Manhattan

After



September 2008
Broadway Boulevard, Manhattan

Talking Points

The Fashion Center BID has recently undertaken a new initiative to transform parts of Broadway into a public plaza.

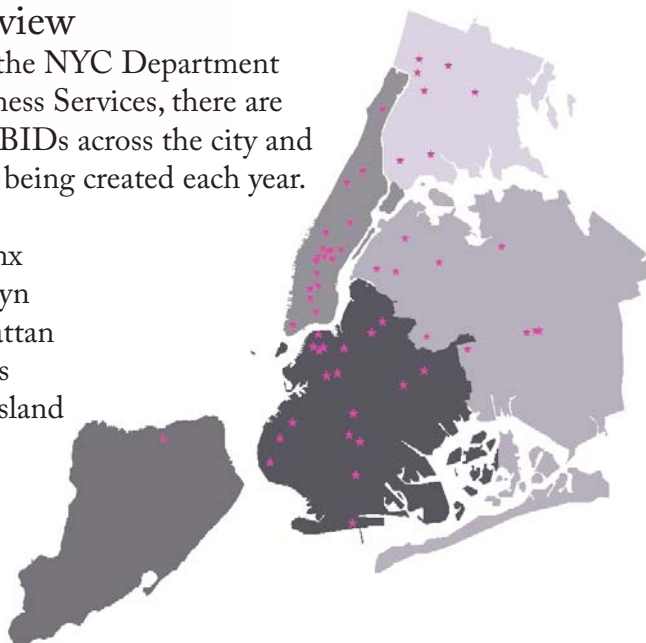
This initiative shows how the role of the BID is expanding to focus on how innovative planning strategies can improve public spaces and establish a sense of place within the BIDs.

Slide 4

BID Overview

According to the NYC Department of Small Business Services, there are more than 60 BIDs across the city and new BIDs are being created each year.

- * 7 in the Bronx
- * 20 in Brooklyn
- * 20 in Manhattan
- * 12 in Queens
- * 1 in Staten Island



Talking Points

There are more than 60 business improvement districts (BIDs) across the city.

According to a recent survey conducted by graduate students at the NYU Wagner School of Public Service, more than 40% of BIDs are already pursuing public art programming.

APPENDIX

3.1 Appendix | Sample Presentation for Presenting to the Board

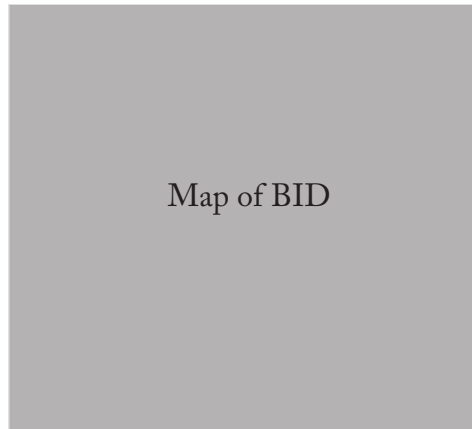
Slide 5

BID Overview

The [NAME OF BID] varies in size, retail character, and building stock.

[NAME OF BID]

This BID consists of XXXX businesses, XXX city blocks, and has an operating budget of \$X.



Talking Points

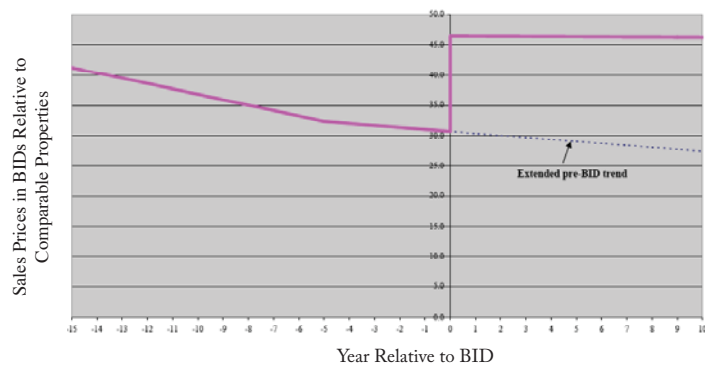
Provide description of the BID and explain recent trends.

Slide 6

BID Impact

A BID's menu of services increases the competitive advantage of a neighborhood.

The Impact of BID Formation on Commercial Property Values



**Note*

The values in this chart reflect regression estimates that control for building and neighborhood characteristics.

Source: NYU Furman Center for Real Estate and Urban Policy

Talking Points

A July 2007 study, entitled "The Benefits of Business Improvement Districts: Evidence from New York City" released by NYU's Furman Center for Real Estate and Urban Policy, found that BIDs have a positive overall impact on commercial property values.

This is primarily true for the "large-office" BIDs, which are clustered in Manhattan. These larger BIDs have a greater ability to invest in capital improvements and have a reputation for an active, bustling street life. A number of these BIDs have thriving public art programs.

Slide 7

BID Impact

People do not make the connection between the BIDs and the work they do to improve neighborhoods.



Sanitation Services
82nd Street BID



Street Banners
Flushing BID



Security Services
Flatiron BID



Summer Solstice Yoga Event
Times Square Alliance



Streetscape Survey
Union Square Partnership

Talking Points

The [NAME OF BID] would like to implement a public art program that will reach two objectives: increase public awareness of the BID and enrich the district streetscape.

The [NAME OF BID] believes public art can contribute to economic activity for the BIDs by attracting visitors from the neighborhood and around the city.

The public art program will also serve as a tangible reminder to local business owners of the public services provided by the BID.

Slide 8

Public Art Impact

Large-scale initiatives have shown that public art can have positive economic effects while also increasing the profile of an area.



1



2

- 1 | The Gates in Central Park
 - * Estimated \$254 Million Impact
 - * Attracted Over 4 Million Visitors
 - * Dramatic Increases in Reported Business at Restaurants & Shops

- 2 | The Waterfalls
 - * Estimated \$69 Million Impact
 - * Attracted Over 1.4 Million Visitors
 - * Increase in Attendance at Cultural Institutions
 - * Increase in Ridership on Ferries

Source: NYC Office of the Mayor

Talking Points

Public art differs from the traditional services provided by the [NAME OF BID], but recent public art initiatives show that public art can serve as marketing tool that raises the profile of the city while attracting new visitors and increasing spending.

APPENDIX

3.1 Appendix | Sample Presentation for Presenting to the Board

Slide 9

Public Art & BIDs

Some BIDs are already exploring public art opportunities to draw visitors and increase economic activity.



Tattoo Tan Installation
The Fashion Center & Times Square Alliance



Tom Otterness Installation
DUMBO Improvement District



Oppenheim Sculptures
Union Square Partnership



Tree Hugger Installation
Myrtle Avenue Brooklyn Partnership

Talking Points

BIDs pursuing public art programming tend to be larger with more funding available. Also, these BIDs view public art as a supplemental service like sanitation and security, that can increase economic activity and enhance the perception of the neighborhood.

Slide 10

Public Art & BIDS

Case Study: DUMBO Improvement District

Strong public-private partnerships, reinvestment, and a commitment to the arts have established DUMBO as an arts and culture hub.



Tillett Lighting Design &
KT3D Installation Under the Brooklyn
Bridge Overpass



Annual Arts Under the Bridge Festival



Re-Creating the Manhattan Bridge
Archway as a Public Art Space



Pearl Street Triangle

Talking Points

Due to strong public-private partnerships and reinvestment in the neighborhood, DUMBO has experienced a renaissance in recent years.

It is able to attract visitors and new residents thanks to its unique location between the Brooklyn and Manhattan Bridges, the opening up of the waterfront, and its reputation as a cutting-edge arts community.

Slide 11

BID Temporary Public Art Program

Integrating Public Art into [BID NAME]'s Menu of Services

What?

This program would [DESCRIBE PROGRAM HERE]

Where?

The installation sites would be [DESCRIBE
INSTALLATION SITES HERE]

Why?

Public art has the potential to draw foot traffic, improve the streetscape, and elevate the perception of the neighborhood as a creative hub.

Talking Points

Describe the proposed temporary public art program, describe the installation sites, and reiterate why the [NAME OF BID] believes public art programming can benefit the district.

Slide 12

BID Temporary Public Art Program

Estimating the Program Cost

Program Budget

Materials & Fabrication	\$X,XXX
Artist Fee	\$X,XXX
Installation & De-Installation	\$X,XXX
Insurance	\$X,XXX
Maintenance	\$X,XXX
Marketing	\$X,XXX

Total	\$X,XXX
--------------	----------------

Talking Points

Describe the proposed budget for the temporary public art program. Cite best practices mentioned in the Public Art Tool Kit, such as the standard 20% fee for the artist and materials, the 15% contingency for maintenance, and the insurance options.

APPENDIX

3.1 Appendix | Sample Presentation for Presenting to the Board

Slide 13

BID Temporary Public Art Program

Predicting the Program Impact

Program Goals:

- * Increase foot traffic along commercial corridors
- * Elevate perception of district as a creative hub
- * Incorporate public art into BID menu of services
- * Establish BID as an emerging market for public art
- * Support NYC creative sector, helping to elevate the City's arts and cultural profile

Talking Points

Describe the goals of the proposed temporary public art program.

Slide 14

BID Temporary Public Art Program

Predicting the Program Impact

Program Needs:

The [NAME OF BID] is seeking \$XX,XXX in funding and resources over [TIME PERIOD] to pilot a temporary public art program. The funding would go toward:

- * Commissioning and installing temporary public art on XX installation sites within [NAME OF BID]
- * Insuring and maintaining the temporary public art for [TIME PERIOD]
- * Creating marketing materials that publicizes the program

Talking Points

Describe the predicted program impacts and explain how the [NAME OF BID] plans to evaluate the program to demonstrate its impact.

3.2 Appendix | Economic Development and the Arts

BIDs provide services that increase the competitive advantage of a neighborhood. By providing funding for sanitation, security and streetscape improvements to commercial corridors, BIDs serve as economic development engines for communities across the city. Researchers and arts advocates contend that the arts and cultural institutions contribute significantly to the growth of the local and regional economy of New York as well. The arts advocacy group, Alliance for the Arts, provides great detail on the economic contribution of the artists, non-profit and for-profit organizations, and the creative class in New York City and New York State.

To reference the report:
Alliance for the Arts. 2007.
"Arts as an Industry, Their Economic Impact on New York City and New York State."
www.allianceforarts.org/pdfs/ArtsIndustry_2007.pdf

The Urban Institute released a report that furthered this point by noting how support for artists with resources such as affordable housing, adequate workspace, and performance venues will facilitate the continued growth of the creative sector:

To reference the report:
Urban Institute. 2007.
"Artist Space Development: Making the Case."
www.urban.org/UploadedPDF/1001176_asd_case.pdf

By providing the National Endowment for the Arts with stimulus funding, the Obama Administration is acknowledging that there is a strong link between economic growth, the creation of jobs, and financial investment in the arts.

To reference the press release:
National Endowment for the Arts. January 29, 2009.
"Information Regarding the Arts & Economic Stimulus."
www.arts.gov/news/news09/arts-and-economic-stimulus.html

In particular, public artwork such as a mural, sculpture, artistic lighting or a decorated bench is viewed as a potential catalyst for economic revitalization. When public

art is used as a canvas for community expression, it can even be a mechanism for social change. As the authors of a publication of the Leadership for a Changing World Program highlight, "In the arts, we are each, in our own way, engaged in a battle against homogenization, struggling to build a new sense of ourselves, a sense of possibility, and a way of seeing outside of the ordinary." By adding public art programming to the BIDs' menu of services, the BID and the community can embark on a neighborhood revitalization process together.

Reference the publication:
NYU Wagner School of Public Service Research Center for Leadership in Action. 2006.
"Can the Arts Change the World?"
www.wagner.nyu.edu/leadership/reports/files/cant-heartschangetheworld.pdf

The NYCBA Public Art Program will provide a unique opportunity for BIDs to become an emerging market for artists interested in working in the public realm. Public art is similar to the traditional services that BIDs provide in that it serves as a marketing tool that raises the profile of the neighborhood and stimulates an increase in foot traffic. What's more, public art, like supplementary sanitation and security services, can have an impact on economic activity within BIDs. The NYCBA Public Art Program will link two vital sectors of New York's economic vitality (small businesses and the creative sector), and it will encourage small businesses to look to the BID public art model as a viable option for increasing the competitive advantage of their neighborhood.

FIGURE O | Other Resources

These additional works may help build the case for public art programming. Works starred with an asterisk are available online.

Adler, Ben. "Creative Class: Leveraging Location: An Artsy Village Near New York." *The Next American City*. January 2005.*

Florida, Richard. *Cities and the Creative Class*. New York, London: Routledge, 2005.

Keegan, Robin and Neil Kleiman. "Creative New York." Center for an Urban Future, December 2005.*

Patton, Zach. "Work of Arts, Paducah refines a way to restore a dying community." *Governing*. September 2006.*

Shaer, Matthew and Teresa Mendez. "Turning Cities into Art Galleries." *Christian Science Monitor*. March 28 2008.*

APPENDIX

3.3 Appendix | Sample Request for Qualifications & Request for Proposals

Request for Qualifications (RFQ)

PROJECT DESCRIPTION

Include the description of the Business Improvement District (location, size, and other defining characteristics) and the type of existing pieces the program is looking for.

BUDGET

\$_____

This sum is inclusive of all artist's fees, insurance, fabrication, installation, and all other project related expenses. The total amount awarded will be divided among the artists/collaborative teams selected for the site(s).

ELIGIBILITY

This competition is open to artists and collaborative teams who live in New York City. Priority will be given to applicants with _____.

PIECE GUIDELINES

Include the artwork goals (e.g. Create a sense of place within the community) emphasizing the need for safe and durable pieces that will be on display in public areas.

SELECTION PROCESS

All submissions will be reviewed by an Art Selection Panel. Members on the Panel may include _____. The Panel will select finalists based on the preliminary artist statements and _____.

SELECTION CRITERIA

Artist's applications will be evaluated on the following criteria:

- * Artistic excellence, innovation, and originality as evidenced by representations of past work and other supporting material;
- * Appropriateness of the artist's medium, style and previous professional experience as they relate to the art goals and opportunities in this project;
- * Experience with projects of similar scale and scope, including experience working with community organizations.

NOTIFICATION OF RESULTS

The finalists will receive notification via _____ by _____.

TIMELINE*

_____, 2009	Release RFQ
_____, 2009	Submission Deadline
_____, 2009	Review and Selection
_____, 2009	Announcement of Finalists
_____, 2009	Artwork Installation

**Dates are subject to change. The BID reserves the right to change dates at any time without prior notice.*

APPLICATION REQUIREMENTS*

1. Resume
2. Images of Your Previous Artwork
Please submit five samples of previous artwork on CD or DVD.
For each project, please include written information citing materials, budget, location, client, and any other relevant project information.
3. Letter of Interest
Please describe why you are interested in the project, your approach to creating public art, and any past relevant experience.
4. Support materials: articles, reviews, sample publicity materials, etc.

**All submittals will become the property of the BID.*

APPLICATION DEADLINE

Application postmarked by _____, and mailed to _____.

CONTACT INFORMATION

Name:

Address:

Tel:

Email:

INSTALLATION SITES

Include the description of the neighborhood, the selected sites and photographs of the sites.

APPENDIX

3.3 Appendix | Sample Request for Qualifications & Request for Proposals

Request for Proposals (RFP)

PROJECT DESCRIPTION

Include the description of the Business Improvement District (location, size, and other defining characteristics) and the type of existing pieces the program is looking for.

BUDGET

\$_____

This sum is inclusive of all artist's fees, insurance, fabrication, installation, and all other project related expenses. The total amount awarded will be divided among the artists/ collaborative teams selected for the site(s).

ELIGIBILITY

This competition is open to artists and collaborative teams who live in New York City. Priority will be given to the applicants with public art experience.

DESIGN GUIDELINES

Include the artwork goals (e.g. Create a sense of place within the community) emphasizing the need for safe and durable pieces that will be on display in public areas.

SELECTION PROCESS

All submissions will be reviewed by a Public Art Jury. Members on the jury may include _____. The panel will select finalists based on the preliminary artist statements and _____.

SELECTION CRITERIA

Artwork will be selected on the basis of artistic merit, technical proficiency, and relationship to the site. Maintenance, durability, and public safety concerns will be other selection criteria.

NOTIFICATION OF RESULTS

The finalists will receive notification via _____ by _____.

TIMELINE*

_____, 2009 Release RFP
_____, 2009 Submission Deadline
_____, 2009 Review and Selection
_____, 2009 Announcement of Finalists
_____, 2009 Final Presentations
_____, 2009 Artwork Installation

**Dates are subject to change. The BID reserves the right to change the date at any time without prior notice.*

APPLICATION REQUIREMENTS*

1. Resume
2. Images of Your Artwork
Please submit five samples of previous artwork on CD or DVD. For each project, please include written information citing materials, budget, location, client, and any other relevant project information.
3. Project Proposal
Please provide a brief description of the proposed work (a written description and/or a drawing, plan or rendering) with sample budgets. The description should include dimensions and materials.
4. Support materials: articles, reviews, sample publicity materials, etc.

**All submittals will become the property of the BID.*

APPLICATION DEADLINE

Application postmarked by _____, and mailed to _____.

CONTACT INFORMATION

Name:

Address:

Tel:

Email:

LIST OF INSTALLATION SITES

- Detailed description where the artwork will be located within the site, include the following:
 - * Engineering or architectural information about the location's structure
 - * Materials that can be used at the location
 - * Visibility within the site
 - * Lighting
 - * Who use the site
 - * Whether the public can just see the artwork, not enter the site
 - * Description of the community
- Photographs of the site

APPENDIX

3.4 Appendix | Sample Public Art Program Survey

Survey

1. What type of public art project do you think would be most successful in your neighborhood?

- a. Performance Art
- b. Sidewalk Art
- c. Murals on Buildings
- d. Outdoor Sculptures
- e. Decorative Street Furniture
- f. Publicly-Visible Photographs and/or Paintings
- g. All of the Above
- h. Other _____

2. What type(s) of locations might accommodate public art in your neighborhood?
(e.g. parks, plazas, sidewalk)

3. How much would you be willing and/or able to allocate to cover the costs of the public art program?

4. Describe your funding source.

5. In your opinion, who should provide liability, personal injury, and damage coverage for the program?

6. Who would be responsible for site preparation, de-installation, and transportation of the artwork?
(e.g. BID, Artist, Other)

7. What regulatory agencies have jurisdiction over your proposed sites? What permits / approvals would be needed before the artwork is installed?

8. Is there a group or organization in your neighborhood that might be a suitable community-based arts partner?

10. How would you market the public art program?

- a. Fliers
- b. BID Website
- c. Advertisements
- d. Email Campaigns
- e. All of the Above
- f. Other _____

ACKNOWLEDGMENTS

The *Public Art in Public Spaces* guide is the product of a year partnership between the New York City BID Managers Association and the NYU Wagner School of Public Service. The guide was developed, written, and designed by urban planning graduate students Nikki Georges-Clapp, Kate Lindquist, and Hiroko Tachibana as part of their NYU Wagner Capstone project and completed on May 5, 2009. The guide is based on the results of two public art surveys, five site visits to business improvement districts, and interviews with more than 30 art experts and stakeholders in New York City and across the country that were conducted between September 2008 and May 2009.

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