

January 22, 2015

# Art Policy and Program

## *Issues, Opportunities and Draft Goals*



# Background: Why a New Art Policy Now?



Kaohsiung Taiwan



Times Square, New York

# Background: Why a New Art Policy Now?



Unique Station Identities



Enhanced Wayfinding



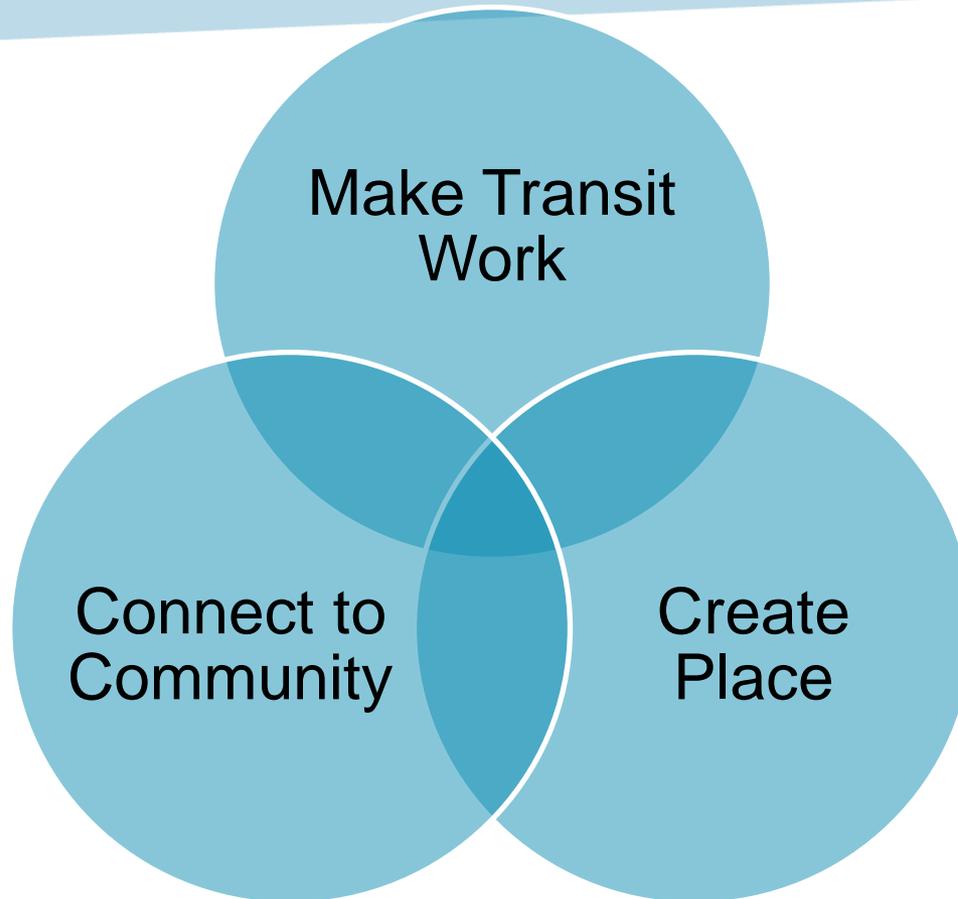
A Delightful Rider Experience



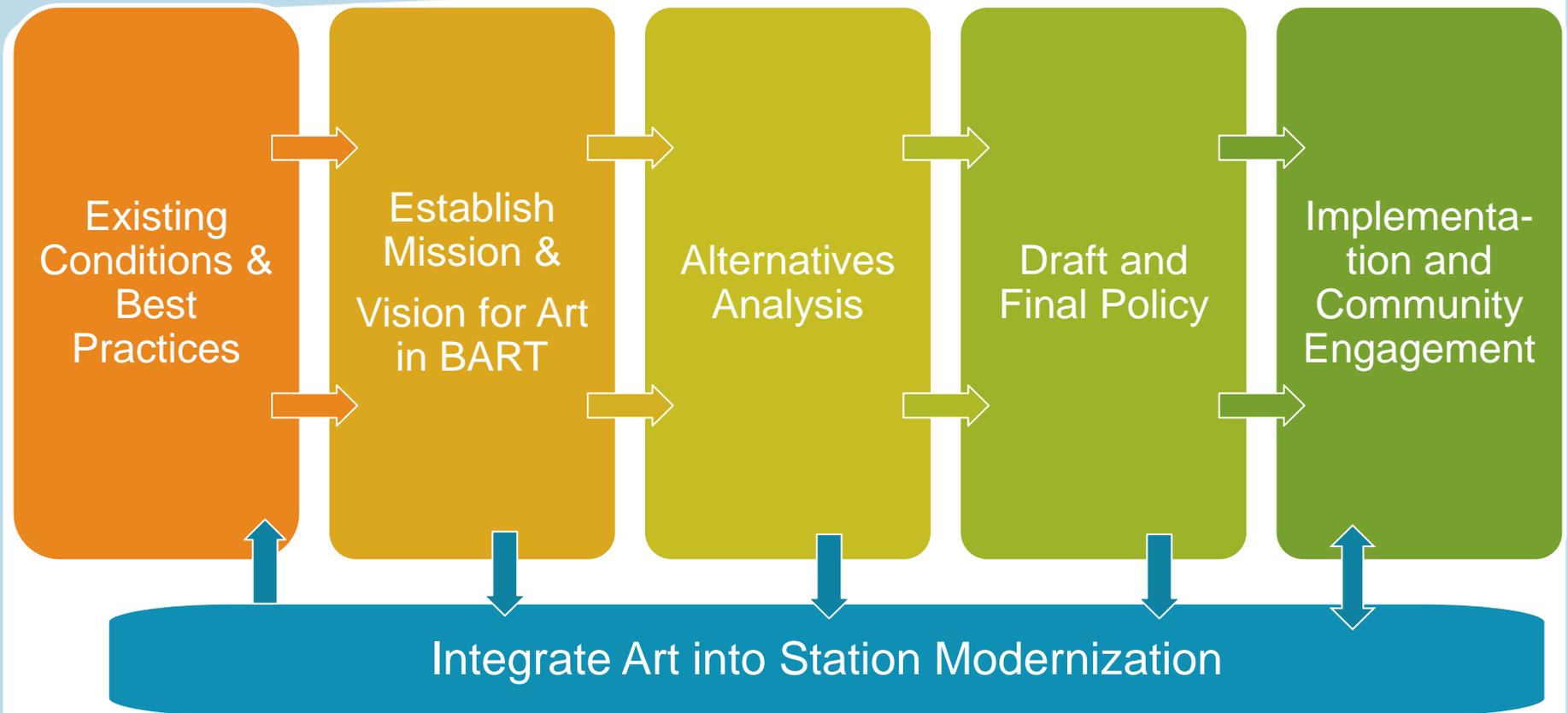
Community Pride & Connection



# Background: Why a New Art Policy Now?



# Art Policy and Program Development: *Process*



# Art Policy and Program Development: *Station Modernization Process*



Integrate Art into Station  
Modernization

Art Integration  
Concept Plans



Work with Design Team  
To Integrate Art  
Opportunities



Call for Artists and  
Installation – Aligned with  
Station Modernization  
Schedule

# Engagement (in process)



- ✓ BART Board of Directors
- ✓ BART Internal Staff
- ✓ APTA Arts in Transit Working Group
- ✓ Other Transit Agencies (LA Metro, NY MTA, SEPTA & more)
- ✓ City Public Arts Agencies / Commissions
- ✓ Regional Arts & Cultural Leadership
- ✓ Potential Funders & Donor/Partners

# Board Interview Findings So Far



We have heard interest in:

- Funding and Staffing Best Practices
- Community Partnerships and Engagement
- Temporary Art
- Graffiti abatement / murals
- Leveraging Opportunities: Capital Investments as well as public-private partnerships

# Objectives for this Meeting



- ◆ *REVIEW* Existing Conditions
- ◆ *IDENTIFY* Key Issues Shaping Policy & Program
- ◆ *EXPLORE* Best Practices
- ◆ *UNDERSTAND* Funding Options
- ◆ *BRAINSTORM* Goal & Objective Concepts

# Make Transit Cool



Ricardo Mendoza,  
The Will to Progress  
(2004), LA Metro Blue Line  
Firestone Station

# Is BART Cool or What?



# Not *will* we have an arts policy...



## But *what kind* of arts policy?



"We Are All Neurons," SEPTA public mural project, Ben Volta, artist, 2013.

# Existing Conditions:

## *A History of Art in BART*



**1970s**

**Original Stations**



*Ex: William Mitchell (Richmond, Lake Merritt, Mission), Alfonso Pardiñas (El Cerrito, Lafayette)*

**1990s**

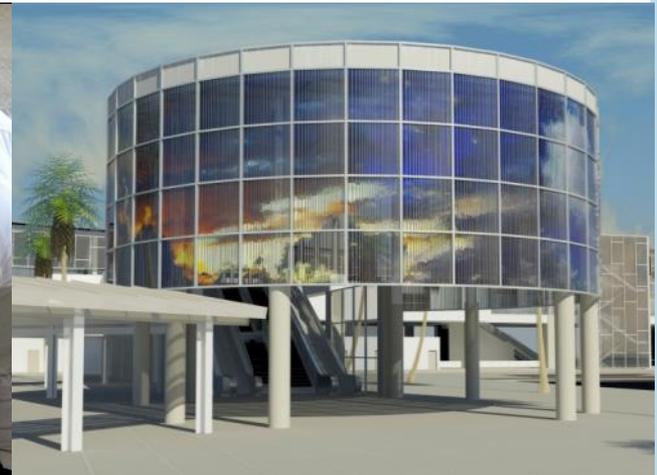
**Partnerships**



*Ex: Rockridge Fire Mural, Ohlone Greenway Sculptures and Mural, World Wall for Peace (Fruitvale), Larkin St. Youth (Powell)*

**2000s**

**Extensions**



*Ex: Warm Springs, BART to OAK*

# Existing Conditions:

## *Key Findings*



## Issue: Asset Management



Alfonso Pardiñas, mosaic, El Cerrito del Norte Station, c. 1972

### Policy Lessons:

*Conservation & Preservation:* Like any other asset, permanent artwork requires some maintenance

Determine *Lifespan* of Artwork in advance

Create a Transparent Process for *De-accessioning Artwork* when necessary

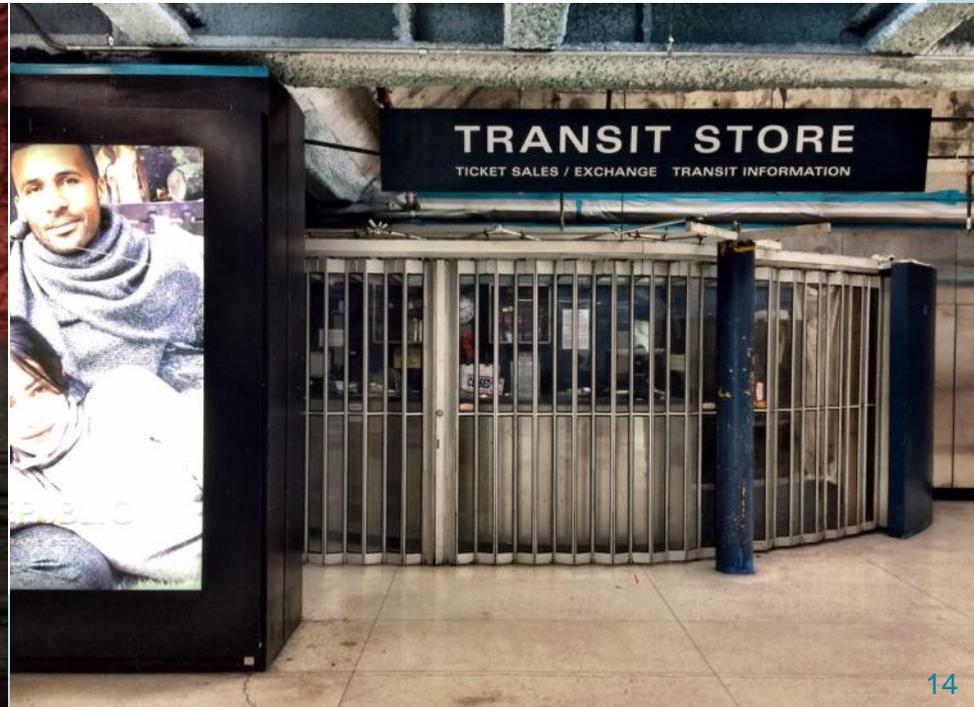
# Existing Conditions:

## *Key Findings*



## Issue: Artfully Modernize Existing Stations

*80% of the success of a public space is a result of “management”: how the space is maintained and programmed. (Project for Public Spaces, 2000)*



# Innovative Strategies for Art in a Mature Transit System



## Policy Lessons:

*Emphasize Experience and Interactivity*

*Leverage Entrepreneurial Funding and Creative Partnerships*

*Pool Funds when Possible to Prioritize Impactful Projects*

*Strike the Right Visual Balance in Stations: Ads, Wayfinding, Art*



Nick Cave, HEARD NY, Grand Central Station, 2013 (NY MTA and Creative Time)

# Existing Conditions:

## *Key Findings*



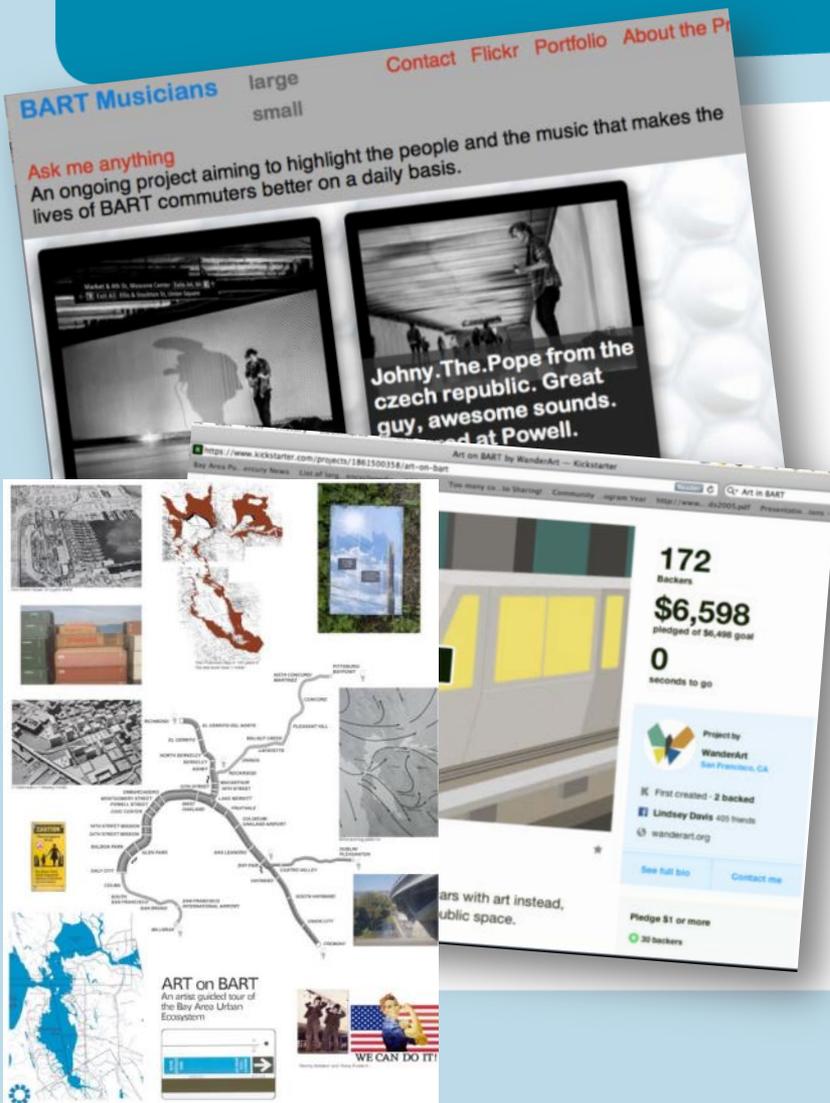
### **Issue: Interest in Art at BART is strong, among both artists and public/ridership**

*“...this is THE PLACE to show visitors and tourists that culture and diversity are at the heart of, and a priority in San Francisco. I fully support permanent and semi-permanent art of all types...”*

Self- described 50-year old native San Franciscan respondent to BART

Powell Street Station Survey, 2014

# Strategies to Grow Social Capital represented by ART at BART



**Policy Lessons: Provide a BART art infrastructure to leverage this creative energy**

*Strengthen community partnerships*

*Establish a process to address external requests to donate or exhibit work*

*Develop access guide for artists interested in developing projects with BART*

*Promote the art that is already happening at BART, as appropriate*

# Best Practices:

*What does art in transit look like today?*



## Distinctive Commissioned Works



# Best Practices:

*What does art in transit look like today?*



Engage artists early in design process to integrate art into major elements of capital projects

Walter Martin & Paloma Muñoz,  
A Gathering, 2001,  
NY MTA (Canal Street Station)



# Best Practices:

*What does art in transit look like today?*



**Temporary Exhibitions and Programming Keep Public Spaces Activated in Positive Ways: Expect the Unexpected**



# Best Practices:

*What does art in transit look like today?*



**How About Transforming a Graffiti Abatement Program into a Community-Based Mural Program?**

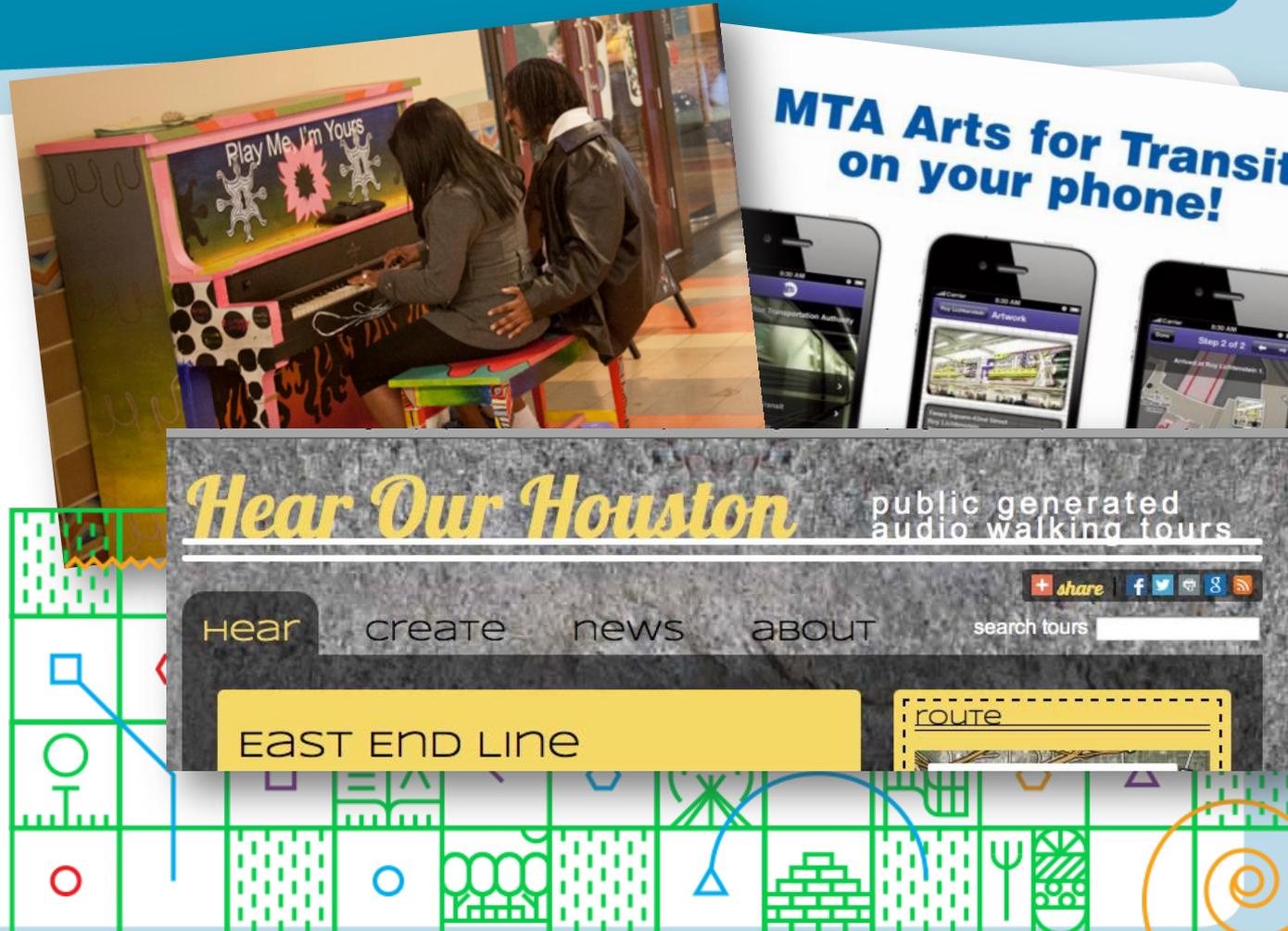


# Best Practices:

*What does art in transit look like today?*



**Emphasize Experience and Interactivity:**  
**Leverage Mobile Devices,**  
**Encourage Pop-Ups, &**  
**Tap the “People Power”**



**Open Field**

# Findings:

## *Art After Capital Build-Out*



- Firm Commitment + Proactive Implementation
- Art Should Support Station Modernization and Placemaking Goals
- Never Miss an Art Opportunity
- Temporary and Programmed Art May Address Many Maintenance Concerns, But It Still Requires Staffing

# Findings:

## *Art After Capital Build-Out*



### **A Multi-Faceted Approach to Funding:**

- ☑ Percent-for-art
- ☑ Sponsorship and Underwriting
- ☑ Grants: *ArtPlace, NEA, Private Foundations*
- ☑ Micro-Philanthropy & Crowd-Sourcing

**Commitment of BART to Cultivate Partnerships  
and Demonstrate Success Over Time is Key**

# Setting Goals and Objectives



## Transit Industry Words

**Function**

**Usefulness**

**Safety**

**Convenience**

**Accessibility**

## Nouns of Positive Emotion

**Delight**

**Allure**

**Pleasure**

**Exhilaration**

**Compulsion**

Darrin Nordahl, Making Transit Fun (2012)

# Setting Goals and Objectives



## **Make Transit Work:**

- Enrich BART transit experience for all riders
- Mitigate system constraints, helping riders to enjoy the ride
- Create common bond of civility and caring for riders and employees
- Enhance pride of ownership, reducing crime and vandalism

# Setting Goals and Objectives



## **Create a Place:**

- ➔ Interpretive Access to BART History & Vision: *BART has a Story to Tell*
- ➔ Celebrate Surrounding Communities, Histories and Cultures
- ➔ Make wayfinding a Pleasure: *It's a joy to know where you are and where you're going*

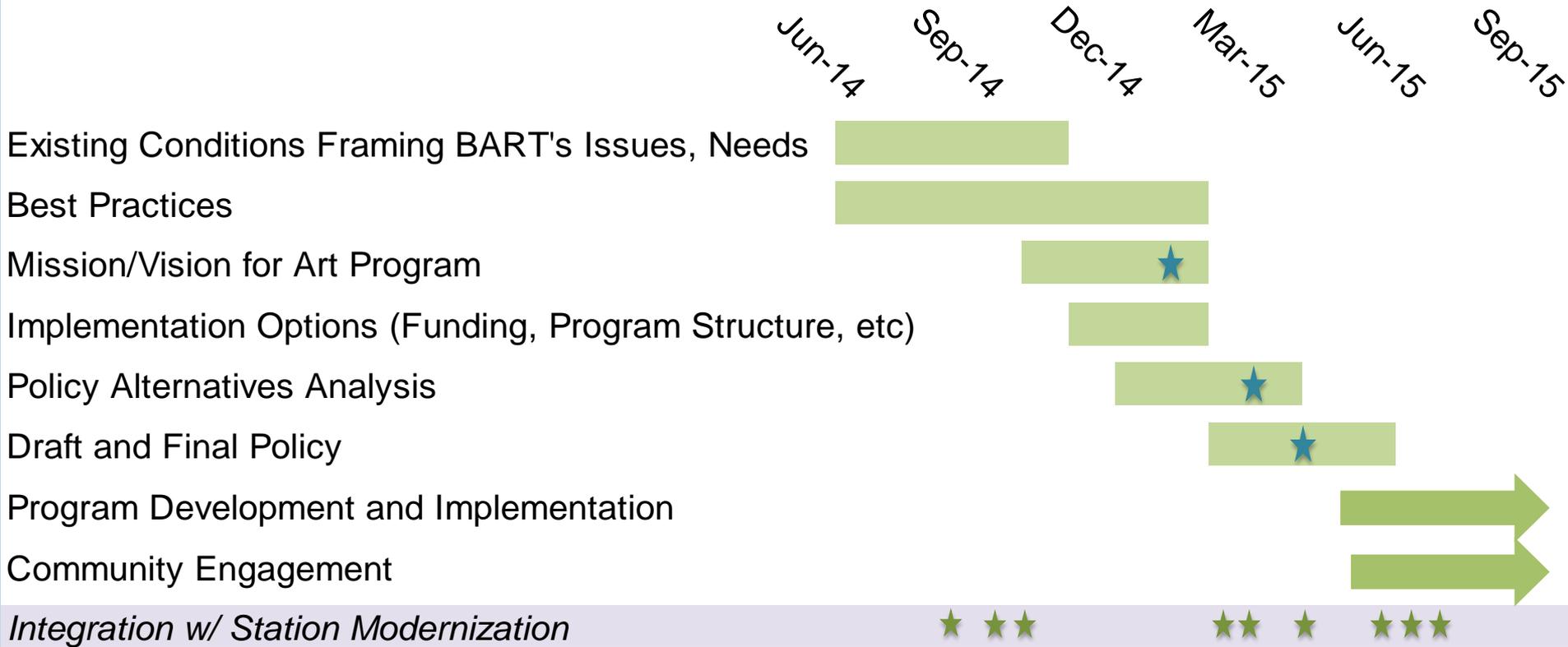
# Setting Goals and Objectives



## **Connect to the Community:**

- Invite Local Stakeholders to see themselves as part of the BART community
- Create intergenerational and multicultural bridges
- Activate each station as a destination

# Art Policy and Program Development: *Phases*



# Questions & Comments

"There is a kind of transit cities used to be very rich in...the kind that is part of the fabric of the city itself...

... In a really healthy city, it's something that knits the whole thing together..."

Jane Jacobs, *The Death and Life of Great American Cities*, 1961