

BART ARTS MASTER PLAN 2019



Table of Contents

- 1** Executive Summary
- 2** Introduction and Framework
- 3** Development of Plan and Process
- 4** Recommendations

Appendices

- A** Metrics Grid
- B** Work to Date
- C** Acknowledgments
- D** Survey Summary
- E** Art Opportunities
- F** Arts Advisory Committee Recommendations

Cover:

Perfect Strangers, Vik Muniz
Photo: Patrick Cashin

Balboa Park Station, BART

Célébrations, Barthélémy Toguo
Château Rouge metro station

Powell Street Station Rendering, BART
art proposed by Steven Galloway

CHAPTER ONE

Executive Summary

ART IN TRANSIT POLICY VISION

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 Arts 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.



Michelangelo Pistoletto's Garibaldi Metro Station artwork in Naples reflects travelers as they enter and leave the station. Photo: Barbara Goldstein



Perfect Strangers, detail, by artist Vik Muniz is a series of mosaic murals on the Second Avenue subway that depict the everyday traveler on the subway. Photo: Patrick Cashin.

**This plan envisions
BART as the Bay Area's
cultural corridor,
celebrating the arts to
promote exploration
and attract new riders.**

Background

THE PURPOSE OF BART'S ARTS PROGRAM IS TO ENHANCE stations and station areas and support BART's strategic goals. Specifically, the Arts Program will have its biggest impact on the Create & Connect Great Places elements of the strategic plan. Over time, the Arts Program will also support other BART strategic goals and strategies including Equity, Safety, Economy, Engage Communities, Modernize Business Practices, and Fix, Maintain and Modernize. This plan recommends a framework for infusing the arts into BART projects by including diverse Bay Area voices and creating memorable places. It promotes the inclusion of all art forms, from permanent and changing visual art to music, performance and literary arts. The plan envisions BART as the Bay Area's cultural corridor, celebrating the arts to promote exploration and attract new riders.

This plan lays out a vision, strategy and framework for the arts that will help rebrand BART as a world-class, attractive and durable system built in partnership with communities, employers, developers, and adjacent cities. While BART's Arts Program will not be accomplished overnight, in achieving this vision the Bay Area will have a reinvigorated, world-class 21st century transit system.



Conflit d'intérêt by artist Levalet is an example of temporary artwork by the collaboration between the Parisian public art group, Quai 36, the SNCF Gares and Connexions in Paris.

The Arts Program will support BART's Strategic Plan in the following ways:

CREATE AND CONNECT GREAT PLACES

- Build stable funding into the Arts Program.
- Employ artists to increase BART's overall design quality.
- Create streamlined and transparent processes for implementing the Arts Program.
- Sustain the existing art assets in the District.
- Engage the public with safe, clean and high-quality environments.
- Connect Transit Oriented Development (TOD) to stations and communities; riders to adjacent work, cultural opportunities, retail and services.
- Market arts and culture in and adjacent to stations as a key part of customer experience.

BUILD DIVERSITY AND EQUITY

- Celebrate and support diversity.
- Bring diverse and dynamic histories to light.
- Connect stations to places and people.
- Promote BART as a cultural corridor fostering ridership and economic development.

Master Plan Recommendations The following Program and Administrative Recommendations and the associated strategies for implementation will guide the Arts Program towards fulfilling the vision set forth in the Art Policy.

PROGRAM RECOMMENDATIONS

- 1** Reinforce BART's role as a transit corridor that connects people to cultural events and experiences.
- 2** Integrate art into the design of new stations, upgrades to existing stations, and publicly visible infrastructure.
- 3** Support community-initiated arts activities on property outside BART stations.
- 4** Promote equity in all BART's arts programs.
- 5** Create partnership and sponsorship opportunities to business, universities, local government, community and cultural organizations.
- 6** Employ changing artworks and cultural activities to enliven station areas and encourage BART ridership.
- 7** Promote a community-facing arts and cultural framework for Transit Oriented Developments.
- 8** Maintain and promote BART's art collection.

ADMINISTRATIVE RECOMMENDATIONS

- 1** Clearly outline how specific funding sources will be used.
- 2** Create a review framework to evaluate design and artwork concurrently.

CHAPTER TWO

INTRODUCTION & FRAMEWORK



Roaming Underfoot by artist Nancy Blum is an example of artwork that was retrofit into an existing New York subway station. Photo: Cathy Carver

BART BEGAN ITS EFFORTS TO BUILD A BEAUTIFUL and efficient rapid transit system in the mid-1960s. Early stations in San Francisco and Oakland demonstrated significant architectural integrity, grand scale, and included both site-integrated and free-standing artworks. In 1966, BART Board president Adrian Falk stated, "Our objective is to produce for the Bay Area not only the best system in the world from a standpoint of operating efficiency, but the finest from a standpoint of aesthetic design." Prominent architects, including Joe Esherick, Gerald McCue, Ernest Born, and Wurster, Bernardi & Emmons designed the stations. Art was created by both the architects themselves and artists from the Bay Area and beyond including Helen Webber, Stephen DeStaebler, Alfonso Pardiñas, William Mitchell, Win Ng, and Mark Adams. Most of their work remains, although unlabeled. Other work has been compromised over time due to alterations, environmental damage, poor maintenance, and inadequate coordination with BART advertising.



Artist William Mitchell's concrete sculptural elements were integrated into the Mission and 24th Street BART Station when it was first built.

"Our objective is to produce for the Bay Area not only the best system in the world from a standpoint of operating efficiency, but the finest from a standpoint of aesthetic design."

-Adrian Falk, 1966 BART Board President

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.

AS THE SYSTEM EXPANDED OVER THE YEARS, THE design of its new stations became less ambitious from a architectural perspective than the earlier ones. Although the architecture may be more modest in scale, BART continued to commission artworks for many of the expansion stations and on an ad hoc basis, in some of the existing stations. However, there was no designated approach to funding, no dedicated full-time Arts Program staff, and no clear approach to how art would be commissioned. BART saw the need to create a predictable and adequately funded Arts Program as part of its efforts to reinvest in the system and focus on the customer experience.

In 2015, BART developed an Art in Transit Policy and a series of parallel recommendations for the development of a professionally managed Arts Program to address this need. This document articulates BART's aspiration 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 revitalization of BART already has begun with the roll-out of sleek new Fleet of the Future, the opening of the new Warm Springs Station, and modernization proceeding at 19th Street, El Cerrito del Norte, Powell Street, and Balboa Park Stations. This revitalization will continue with the expansion to Silicon Valley, a planned new infill station at Irvington, and system-wide upgrades to older stations. With the Board's June 2018 adoption of new funding for an Arts Program, and the visionary leadership of its General Manager, Board and staff, BART can reinvent itself as a world-class, efficient and beautiful system. This master plan is a first step in realizing the policy.

IT IS ESSENTIAL THAT, AS THE SYSTEM IS BUILT, A unified approach to creative **placemaking**, **placekeeping** and cultural equity are integral to its design strategy. **Placemaking** engages arts and cultural expression to activate, define and reinforce the identity of communities, as they develop and expand. **Placekeeping** listens to the voice of existing communities, acknowledging and honoring history and culture, helping to preserve the character of places, respecting traditions and building upon them. This plan establishes an arts and cultural framework to accomplish both placemaking and placekeeping goals while promoting cultural equity. This approach is consistent with BART's Transit Oriented Development Policy which included strategies to use BART's position as a property owner to increase walkability by offering "community amenities and services that are complementary with local visions and needs."



Artist William Wegman's *Stationary Figures* are part of New York's subway retrofit artwork program which integrates mosaic tile artwork into existing stations.

CHAPTER THREE

DEVELOPMENT OF PLAN AND PROCESS

In 2017, BART partnered with CCA graphic design students to work on courtesy posters that were placed in different BART stations and cars. Designed by student Bill Chein from TBD* at CCA.



FOLLOWING ADOPTION OF THE ART POLICY, the first step in implementing BART's art strategy was to hire a full-time program manager. Since 2016, several new projects have been commissioned, and partnerships with institutions have been established (Appendix C). Relationships with different BART departments are leading to a fully integrated Arts Program. It is clear from this work, and the Arts Master Plan outreach efforts, that many of BART's resources can support arts within the system and in station areas: to integrate art into station modernization and station brightening, support arts and cultural activities that attract weekend and evening riders and encourage people to use BART as a vehicle to explore the diverse arts and cultural experiences throughout the Bay Area.



Posters designed by Graphic Design students Anisha Sacher and Emily Waite from TBD* at California College of the Arts, 2017.

Outreach More than 1000 people shared their ideas for BART's art plan, expressing a clear desire for an Arts Program that would support BART's revitalization vision.

PARTICIPATION INCLUDED

- 20 + meetings with BART staff including executive leadership, planning, development, architecture, finance, research, customer service, marketing, communications, government and community relations, and BARTable.
- Individual interviews and/or focus groups with TOD developers, arts institutions large and small, individual artists, and public art officials from other Bay Area cities.
- Three Advisory Committee meetings whose members represent diverse Bay Area institutions, from business, to government, to education and the arts.

THE PLAN ALSO INCLUDED ONLINE OUTREACH

- Survey of BART riders answered by 590 people (See [Appendix D](#))
- Twitter campaign

PARTICIPANTS EXPLORED THE ISSUES CRITICAL TO developing a comprehensive Arts Program. These included discussions about promoting cultural equity, building a community of riders, employing art to create station identity, creating partnerships with artists and cultural institutions, accommodating changing art and performances, strengthening partnerships between BART and cultural institutions, and connecting BART riders with cultural events throughout the region.

“ I think **Art** representing
the community

where the **BART** station is located

would add an individual **flair**

that would allow **riders** to get a

feeling of the area. ”

Quotes from BART Riders



Stephen Galloway, *Galloway Elysium* artwork rendering represents the image looking up from the station to the surrounding neighborhood. Image: BART

Key Findings

INTERNAL STAKEHOLDERS

- Use art as a key element of BART's placemaking and placekeeping efforts.
- Be sensitive to the communities serving BART, their history and cultural traditions.
- Include artists on design teams to the greatest extent possible.
- Integrate materials specifications for site-integrated artwork into Building Facilities Standards (BFS).
- Use the Station Environmental Design Guidelines (SEDG) as a guide for how to place art in specific station typologies.
- Take advantage of unique opportunities as they arise.

EXTERNAL STAKEHOLDERS

- Work with local arts organizations to identify artists and art forms to display at stations.
- Create an art and culture map that shows formal and informal venues near stations.
- Simplify BART's process for commissioning art.

ALL STAKEHOLDERS

- Build cultural equity into the Arts Program, ensuring that the breadth of Bay Area artistic expression is represented in the art forms integrated into the system.
- Employ artists to help elevate BART's overall design quality, creating a distinct sense of place in individual stations.
- Make arts and culture as a key part of customer experience.

- Commission artworks that help connect Transit Oriented Development to stations and communities, riders to their workplaces, cultural opportunities, retail and services.
- Maintain and celebrate BART's art collection.
- Support engaging, high quality public art and performance experiences.
- Anchor artwork placekeeping: building upon and reflecting the dynamic character, culture and history of Bay Area people and places.
- Support community-based artwork and cultural activities.
- Create opportunities to experience changing artworks, events and performances throughout the system.
- Strengthen the connections between cultural institutions and BARTable.

CHAPTER FOUR RECOMMENDATIONS

THE RECOMMENDATIONS ARE DIVIDED INTO TWO SECTIONS. **Program Recommendations** establish how to integrate the arts into the BART system. **Administrative Recommendations** govern how the Arts Program will be realized.

Recommendations are presented within two timeframes for implementation: Short term – one to three years, and Mid-Long term – four to ten years.



Paris Metro station wall images identify the various cultural surroundings in the station's neighborhood including museums and historical monuments.

PROGRAM RECOMMENDATION ONE

Reinforce BART's role as a transit corridor that connects people to cultural events and experiences.

ARTS AND CULTURE CAN BE A KEY DRIVER OF RIDERSHIP, particularly off-peak. There is a symbiotic relationship between access to points of interest and building ridership; BART stations can reinforce this relationship by highlighting the hundreds of cultural institutions, museums, galleries, and performing art spaces that are within a half mile of stations. These institutions have been promoting their accessibility to BART for many years. Some of them — like Berkeley Rep, San Francisco Ballet and SFMOMA — are also BARTable partners. As BART introduces itself to new riders and rebrands itself as a 21st century transportation system of choice, proximity to arts and culture will be a key means of expanding ridership.

Promotion of these destinations also provides opportunities for developing partnerships with the arts and culture providers, as well as potential funders from the business sector.



Vik Muniz mosaic artwork creates a connection between the riders and the subjects of the artwork. 2nd Ave Subway Station, New York.

There is a symbiotic relationship between access to points of interest and building ridership.

Short Term

Develop a process for in-station promotion to nearby cultural institutions and other points of interests.

- Work with BARTable and BART advertising resources to create in-station ways to highlight arts and cultural activities within walking distance of BART stations.
- Leverage BART Arts Program Manager and Advisory Committee relationships to connect arts and cultural organizations to the Marketing Department's BARTable partnership programs.
- Work with Marketing Department to incorporate art on BART's digital advertising screens when space is available.
- Seek support of TODs, Business Improvement Districts (BIDs), and cities to support the ongoing programming of the displays.
- Encourage BARTable to partner with arts and cultural organizations to curate content that describes arts and cultural opportunities in and about the neighborhoods of stations.

Mid to Long Term

Collaborate with BART's Office of the Chief Information Officer to incorporate new BARTable-arts features into BART's official app and website.

- Engage with cultural partners to ensure the relevance and use of the arts features.
- Include links to cultural institutions and their calendars.
- Include arts activities and directions via public transportation in BARTable's twitter feed.
- Connect more cultural institutions to BARTable program.
- Include guide to BART art and architecture as an element of the app.

Initiate an annual BART festival and events map that helps people navigate Bay Area culture via BART.

- Seek sponsorship to create a regional BART cultural travel day that coincides with open streets events and connects riders to cultural institutions. (Oracle or Chase)
- Work with BARTable to promote ridership to cultural venues and events.



Dancers from the *Villa dei Papiri* by artist Mimmo Jodice are photographs of artifacts from the National Archeological Museum at Naples Museum Station. Photo: Barbara Goldstein.

PROGRAM RECOMMENDATION TWO

Integrate art into the design of new stations, upgrades to existing stations, and publicly visible infrastructure.



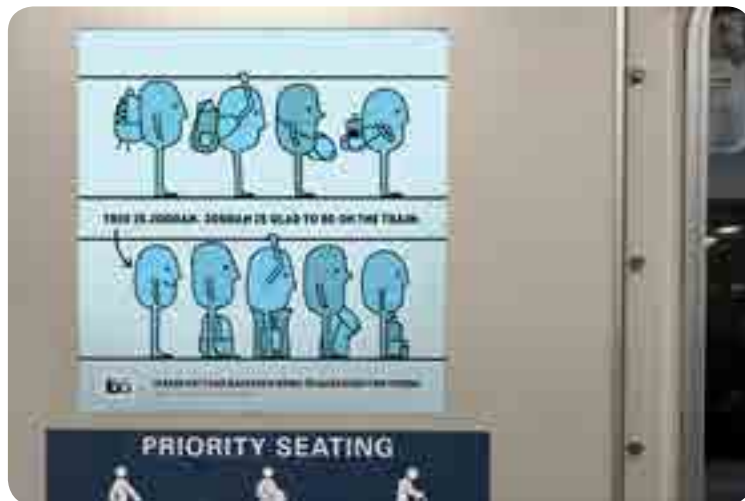
William Mitchell's artwork at the Richmond BART Station is an example of a commissioned art integrated into station design by the architect Maher-Martins.

Art will reinforce the unique identities of BART stations, connect them to their locations, and make them more attractive and welcoming places.

PERMANENT, SITE-INTEGRATED ART WILL REINFORCE THE unique identities of BART stations, connect them to their locations, and make them more attractive and welcoming places. To accomplish this, visual art will be fully integrated into station construction, both as a design element and a featured element.

There are many different visual elements competing for riders' attention. The Station Environmental Design Guidelines (SEDG) are the most appropriate framework for addressing this challenge while including art in new and renovating stations. Each design team can articulate artwork integration opportunities based on SEDG and specify a palette of recommended materials from the BART Facilities Standards (BFS). These steps will provide the Arts Program Manager with a framework for commissioning art and recruiting artists. They will also ensure that art is seamlessly integrated into stations by engaging artists as members of the design team, working with standard, durable, time-tested materials.

In addition to site-integrated art, stations may also include locations for free-standing sculpture, murals, mosaics and light-based art. These artwork locations can be designated by the design team artist and commissioned independent of the critical path of construction. Physical accommodations for these artworks, such as structural support and power, should be included in station design and construction.



CCA design students' collaboration with BART created short term courtesy posters that engaged with the riders on their trip.

Top Image: Lucy Wang and Taylor Wega

Bottom Image: Eing Opastpongkarn

Short Term

Create a location framework and materials specifications for integrating art into stations and infrastructure that corresponds to the SEDG and is included in the BFS standard specifications.

- Add a cross reference and link to this plan in SEDG that will illustrate artwork media, opportunities and locations in various station zones.
- Assemble a team of architects, experienced public art administrators and public artists to develop a palette of materials that can be integrated into the BFS and successfully employed for station design.
- Create art materials specifications in the BFS.
- Consider creating an on-call roster of specialized fabricators, such as tile and mosaic companies, that can work with the materials specified in the BFS.
- Provide material and fabrication specifications for use in the architectural bid documents.
- Create a webpage to orient artists about program goals, materials specifications, other opportunities.

Recruit and employ a pool of 'on call' project managers who can be hired to assist with art integrated into capital projects.

- Include public art professionals, engineers and architects with experience working with artists.

Mid to Long Term

Integrate artworks that assist BART in achieving station design and passenger experience goals.

- Commission sound artists to create station-specific tunes to signal arrival and departure of trains and help lower the noise level in stations.
- Employ sound, artistic lighting, and serial artworks to encourage positive movement along BART corridors and underpasses and promote a feeling of safety.

Encourage design teams to ‘think holistically’ in designing or upgrading stations.

- Encourage artists and designers to develop and implement a unified visual theme including site-integrated art at each station to assist with navigation and station identity.
- Create an inventory of recommended sites for art by other artists to be implemented in the future. Identify locations for display cases and other accommodations for changing artwork.

Enliven the exterior appearance of above ground stations by commissioning artists to create large scale, impactful exterior façade artworks to assist with station brightening and modernization.

- Identify specific locations where prominent exterior art can be located.



Barthélémy Toguo's *Célébrations* Château Rouge Metro station is an example of a site-integrated artwork.



The Castro Valley Farmers Market is one example of a community-initiated activity that happens outside of the BART station and on the parking lot.

Reinforce cultural identity and traditions by offering Bay Area communities the opportunity to generate visual, literary and performing art projects and programs on BART property outside stations.

PROGRAM RECOMMENDATION THREE

Support community-initiated arts activities on property outside BART stations.

MANY PUBLIC ARTS PROGRAMS VIEW COMMUNITY-INITIATED art as a challenge instead of an opportunity. In contrast, BART plans to reinforce cultural identity and traditions by offering Bay Area communities the opportunity to generate visual, literary and performing art projects and programs on BART property outside stations. BART can stimulate and manage this engagement by creating a simple application process, clear information about available locations, and materials standards for community arts activities and projects. In all cases, community art should be viewed as temporary, whether visual art, performance or events, keeping the work fresh, creating partnership opportunities, and attracting ridership.

BART CAN ACCOMMODATE COMMUNITY-INITIATED projects on its own property outside of stations. Potential sites include stand-alone walls and structures, greenways under elevated tracks, and security fencing, as well as open areas, parking lots, and unused retail facilities. Community-initiated projects will be expected to engage professional artists to implement artwork on a scale appropriate to the proposed site, and communities will be responsible for the ongoing upkeep of artworks that they initiate, including removal of all graffiti in a timely manner for the duration of the artwork installation period.

BART could offer grants or seed funding to community-based organizations in key areas to be determined by BART based on the need for construction mitigation, community improvement, nearby construction of TODs and other factors.

The following recommendations outline how to initiate and manage the Community Arts Program.



Art and craft vendors have found BART station entrances as a reliable location to sell their artwork.

Short Term

Designate specific locations and display opportunities for community arts and invest in the infrastructure to support these projects.

- Specify areas on BART property that are available for community generated visual art and performance.
- Specify permissible materials and time frames of less than five years for community-generated visual arts projects.

Create a pilot Community Arts program.

- Create a workbook and guidelines for community projects, including how to identify and engage artists, arts organizations, artist collectives, curators and producers with a variety of cultural backgrounds, forms of expressions and skills as resources for projects; as well as explaining how BART will

accommodate both temporary and community-generated art and where it can be placed.

- Develop a simple online Community Arts application for community groups to develop projects on available sites.
- Develop annual in-person training to publicize BART arts opportunities and best practices for working in a community context.
- Create a biannual project application review cycle.
- Revise current event permitting procedures to allow simpler access to use of BART property in and around stations.
- Issue revocable permits for community generated projects that allow BART to remove projects that deteriorate or are vandalized.
- Create a program to support financially select community-initiated art projects, using pooled BART art funding, and requiring community groups to match the grant with funds, labor or other in-kind support.

Mid to Long Term

Designate specific locations and display opportunities for community arts and invest in the infrastructure to create them.

- Install banner supports at stations and in and around parking lots.
- Retrofit unused concrete planters for use as bases for artwork or performance locations, unused retail space for temporary displays or performance (e.g. puppetry, poetry reading, etc).
- Use paint or paving to designate ideal locations for plaza or lobby-based performances.



Investing in an infrastructure that supports community events such as farmers markets can encourage positive engagement with the station.

PROGRAM RECOMMENDATION FOUR

Promote equity in all BART arts programs.

CREATING A UNIFIED ARTS STRATEGY FOR BART IS not simply about making stations and station areas more attractive and pleasant, it is also a means of showcasing the rich arts and cultural life of the region and reflecting the diversity of individual communities. The BART system can reflect and celebrate local talent as a means of reinforcing the visual and cultural identity, history and traditions of different communities and sharing these with visitors. It can focus its efforts on both placemaking and placekeeping. Placemaking refers to using artistic and cultural forms of all kinds, ranging from visual and literary arts and performances to culinary arts, to help create interesting new places. Placekeeping is a deliberate process of both preserving the character of an existing place, its cultural history and traditions as defined by its community and building upon them. The following strategies will help accomplish these goals. They will help make all riders feel welcome and will support cultural equity throughout the region.



Balboa Station, Photo: BART

The BART system can reflect and celebrate local talent as a means of reinforcing the visual and cultural identity, history and traditions of different communities and sharing these with visitors.

Short Term

Clearly communicate BART's cultural equity goals and inclusionary values when commissioning art and promoting partnership opportunities.

- Support the cultural expression found in BART's many different communities.
- Encourage a focus on placekeeping and cultural celebration by building on the area's rich array of festivals, events, cultural institutions, and art forms.
- Reach out to include community-based visual artists, poets, performers and craftspeople from varied traditions to participate in BART's Arts Program.
- Encourage design team artists to reflect on the history and traditions of communities where stations are located.
- Ensure diversity of committees, selection panels, programming curators, and other advisory and decision-making aspects of the arts program.

Create an Arts Advisory Committee that reflects the Bay Area's broad cultural diversity and artistic disciplines ([Appendix F](#)).

- Use the AAC as a sounding board in developing annual artwork plans.
- Appoint one AAC member to each project as its steward to participate in design review.
- Solicit AAC support in broadcasting opportunities to Bay Area artists.



Long Live Oscar Grant by artist Senay "Refa1" Alkebulan in collaboration with Grant Family and Fruitvale community representatives.

Mid to Long Term

Work with cultural institutions near stations to create BART-focused community art tours.

- Partner with BARTable to promote community cultural tours.
- Invite arts organizations to organize BART-centric community arts tours led by artists exploring visual arts, food, performance and other art forms in neighborhoods along BART lines.
- Sponsor special events on BART plazas during tour days.
- Partner with local business associations to include culinary and retail features in the tours.
- Seek local sponsorship to support community-focused programming.

Conduct an annual audit of commissions to review BART's success in building an inclusive Arts Program.

Create a database of artworks at BART stations that includes information about the artists' backgrounds and a description of their art, which can be showcased on the pages of the BARTable and BART Arts Program website.



The Northern California Chapter of Docomomo is one of many organizations that can partner with BART to create collaborative public art tours.
Photo: Northern California Chapter of Docomomo US.

PROGRAM RECOMMENDATION FIVE

Create partnership and sponsorship opportunities to expand the impact of the art program.

THERE ARE MANY SPONSORSHIP/PARTNERSHIP OPPORTUNITIES for BART to install artworks that connect stations with station areas and adjacent communities. Partnerships are defined as relationships with community and cultural groups that can help to provide content to activate BART's public spaces. Sponsorships are relationships with organizations and individuals that can bring financial resources to BART's arts program. Both partnerships and sponsorships are intended to support artworks and performances that activate stations and station areas.

Station plazas are an example of a highly visible sponsorship/partnership opportunity. These spaces, particularly at suburban stations, can act as placemaking community gateways. Here, BART can promote opportunities to engage the artists and local arts organizations to enliven public spaces, and to use "borrowed" art, such as the *Truth is Beauty* sculpture in San Leandro commissioned by Westlake Urban, to reinforce station identity. In communities like Fremont that are working towards creating sustainable downtowns, BART can act in a supporting role to promote existing creative development.



Truth is Beauty by artist Marco Cochrane exemplifies a partnership between the artist, the developer, and the San Leandro BART Station. Photo: Brandon Katcher.

Station plazas are an example of a highly visible sponsorship/partnership opportunity.

Short Term

Work with Marketing to develop a common workflow to ensure that arts and BARTable partnerships are in sync.

In the annual work plan, identify stations for projects implemented through partnerships with local curators, arts and cultural organizations, etc.

- Create a process for identification of projects and selection of partners.
- Contract local arts organizations to create changing events and artworks to enliven BART stations and station areas.

Develop sponsors for art at stations.

- Create guidelines for sponsor recognition that do not conflict with advertising sales.
- Identify system-wide locations for artistic enhancements on BART property including construction fences, underpasses, tunnels, large plazas, and parking lots.

- Solicit business and cultural partners to commission art that will enhance their brand while improving the rider experience.
- Invite engagement by major employers, community groups and arts organizations to commission artworks on BART property.
- Adopt an art sponsorship framework that includes identification, maintenance and longevity requirements.



The construction fence of the Barnes Foundation in Philadelphia is an example of using artwork to identify and enhance a construction project site. Photo: Tom Gralish

Short Term (CONTINUED)

Seek out sponsorships and program partners to support changing programming.

- Approach cities, developers and community organizations (e.g. BIDs, Downtown Associations, etc.) to sponsor community arts projects.
- Partner with regional arts organizations in applying for grants to support community-centric artworks and performances.
- Partner with local arts agencies to promote BART stations as opportunities for local arts and cultural organizations, via local and regional grant programming.
- Use the Community Arts online application workbook and toolkit to promote sponsorships and partnerships with cultural and business organizations along the cultural corridor.

Mid to Long Term

Create a Business Development position within the Arts Program to build partnerships with cities, major employers and Bay Area institutions.

Seek out sponsorships and program partners to support changing programming.

- Approach cities, developers and community organizations to sponsor community arts projects.
- Partner with regional arts organizations in applying for grants to support community-centric artworks and performances.

Encourage major employers and Transit Oriented Developments (TODs) to commission large scale artworks on BART property or within sightlines of above-ground BART stations.

- Provide locations and opportunities for employers to sponsor and maintain major artworks on BART plazas or on adjacent properties that help identify stations and station areas.



The tile mural by Jos Sances and Daniel Galvez and the metalwork by Victor Zaballos pictured above at the 16th Street BART station represent artworks located on and around BART property.



The City of Montreal developed a flexible framework for a changing gallery near station entrances. Photo: Barbara Goldstein

BART can take immediate actions to signal its intention to connect riders to culture throughout the Bay Area by sponsoring changing artworks and performances.

PROGRAM RECOMMENDATION SIX

Employ changing artworks and cultural activities to enliven station areas and encourage BART ridership.

BART CAN TAKE IMMEDIATE ACTIONS TO SIGNAL ITS intention to connect riders to culture throughout the Bay Area by sponsoring changing artworks and performances in select stations, based on circumstances such as construction mitigation, promoting ridership, and promoting events. The Arts Program can initiate this by building infrastructure for the display of changing visual art and creating places for performances and events. BART can commission a system of light boxes, display cases, repurposed pay phone bays and ticket vending structures, banner supports, designated performance areas, disused retail spaces and space on dynamic advertising ([Appendix E](#)). It can then promote display and opportunities to artists, arts organizations and cultural groups, as well as business partners.

Short Term

Design and build frameworks for a unified program of changing visual art.

- Commission and install standard light boxes/ LED displays, display cases and banner hardware.
- Repurpose disused pay phone bays and ticket vending machine (TVM) structures.
- Retrofit empty retail kiosks with pull down, lockable gates and adequate electrical outlets.
- Recruit project managers to oversee fabrication and installation of frameworks for changing visual art.

Outsource activation of curation and cultural programming to curators, art consultants, arts and cultural organizations that produce work by diverse artists in a broad range of media:

- Create a pre-approved roster of arts and cultural organizations, curators and art consultants who can assist with outreach, artist selection, project management, etc.
- Develop a framework for auditioning, scheduling, and paying performing artists during rush hour and other peak times that BART identifies.

Work with a diverse pool of Bay Area cultural institutions to showcase their work in BART stations.

- Pro-actively seek cultural institutions to promote their work and share opportunities with their artists.
- Work with the broad community of cultural institutions to distribute 'call for artist proposals' to populate display cases, banners and other display opportunities in BART stations.



Lightbox artwork in the LA Union Station are part of the ongoing changing exhibit space that engages with the transit riders. Photo: Barbara Goldstein



Los Angeles' Union Station is both a transportation hub and a cultural connection to monthly curated public events on the arts and culture of the city. Photo courtesy of LA Metro.

Short Term (CONTINUED)

Employ simple interventions to designate areas for changing art.

- Use painted boundaries, banners and lighting as short-term measures to designate spaces for performances in stations and plazas.
- Commission artists to enhance construction enclosures installed by BART M&E and BART contractors.

Work with BART's Marketing department to designate areas where art and advertising can share space.

- Create a framework for the occasional use of dynamic displays to show rotating artworks and information about cultural activities in the Bay Area.
- Work with BART's marketing team to promote sponsored artworks as an advertising opportunity.

Mid to Long Term

Create programs that showcase art near BART stations through mapping, changing artworks, partnerships with BARTable, etc.

- Work with Marketing and BARTable to develop a sponsorship and partnership program to support an interactive cultural mapping app.
- Commission artist to build on cultural mapping to create cultural tours via BART to entice people to explore the Bay Area's rich culture, parks and trails via public transit.
- Work with local businesses and organizations to connect riders to local points of interest through simple wayfinding strategies.

Invite curators to propose exhibits in BART stations.

- Develop an exhibition policy and create opportunities for changing, curated exhibits in larger, underground stations and issue a 'call for exhibit proposals' to animate those spaces.



Good Fences Make Good Neighbors by artist Ai Wei Wei, commissioned artwork by the Public Art Fund in collaboration with the Department of Transportation, reflects New York's diversity. Photo: Barbara Goldstein



Fruitvale Village represent transit-oriented development that connects with the neighborhood through culture, housing, retail and community resources. Square Peg Design. Photo: BART

BART is committed in this masterplan to be a good community partner by promoting cultural equity in its guidelines for TODs on its property.

PROGRAM RECOMMENDATION SEVEN

Promote a community-facing arts and cultural framework for Transit Oriented Developments.

BART'S TRANSIT ORIENTED DEVELOPMENTS (TODs) AND public plazas can help connect existing communities to new neighborhoods and transit. TODs can be designed as visual gateways to BART stations to promote a transit-oriented lifestyle and act as cultural gathering places, reflecting the unique character of each community. BART is committed in this masterplan to be a good community partner by promoting cultural equity in its guidelines for TODs on its property.

THESE GUIDELINES INCLUDE SPECIFICATIONS ON height, parking, and neighborhood character. They also specify that community members will play a significant role in determining the design character of these developments through a design review process that BART will help facilitate. The TOD guidelines state that “BART, City and Developer partners will develop a community process that will engage the community throughout the development process as well, so that community input will inform the project development, design and delivery and to ensure that the project will meet community goals, objectives and expectations.” BART’s TOD guidelines also specify public art as an element of placemaking.

Developers throughout the Bay Area already engage artists and arts spaces in new developments and neighborhood revitalization projects. It is key that TODs build on this momentum by encouraging authentic neighborhood participation in helping to establish the cultural relevance of art in TOD projects.



El Paso's Northgate Transit Center is an example of a mixed-use development and a public-private partnership with residential, retail and commercial offices. Photo: Brian Wancho

The following recommendations will aid in the process of insuring that all TODs include art that is relevant to communities:

Short Term

Create an illustrated guide for art in Transit Oriented Development that calls out areas and artwork types that can contribute to sense of place.

- Employ art to create strong visual connections between TODs and BART station, encouraging streetscape elements that reflect adjacent neighborhoods and culture.
- Require developers to engage adjacent community leaders and organizations in articulating how art can be used to integrate new development with the existing community character.
- Share cultural mapping resource with developers to provide them with background on community arts and cultural assets.
- Work with local arts agencies to connect developers with cultural leaders in their development areas to promote the presence of a variety of arts and cultural spaces in TODs.

Mid to Long Term

Require developers who are creating TODs to expend one percent of construction costs for site-integrated art that connects their development to the station and any on-site cultural features.

- BART has adopted 1% for art requirement on TOD projects in municipalities that have no private percent for art requirements.
- Work with developers in municipalities that require percent for art to ensure that the funds remain on-site or in the adjacent public plazas at BART stations.
- Encourage developers to include artist live/workspaces and arts-focused businesses in TODs.
- Encourage TODs and local arts agencies to create streetscape elements including maps, banners, crosswalks and other physical elements that will help people navigate station areas and lead riders to cultural assets.

PROGRAM RECOMMENDATION EIGHT

Maintain and promote the BART art collection.

BART STATION DESIGN AND SITE-INTEGRATED ART ARE valuable and under-appreciated assets. It is essential to maintain them and build on the presence of art and design to promote ridership, exploration, and a sense of place. The following strategies will help BART accomplish these goals.



Conservation and routine maintenance are important for the longevity of the public artwork and is an example to the public that the artwork is appreciated. Photos: RLA Conservation

Short Term

Complete the condition assessment of BART's art collection and initiate maintenance and conservation of artwork.

- Photograph and video artwork conservation as it takes place.
- Promote stories on social media and in the press about the conservation of BART's artworks as it happens.
- Install standard informational plaques on all feature artworks stating title, artist, date, year and art funder. Consider including a few sentences about the artist's approach to creating the work.

Develop custodial practices for the routine maintenance of artwork.

- As appropriate, engage BART's system service staff as maintenance and conservation is initiated.
- Train system service staff and maintenance contractors in materials and methods for certain routine care of artworks.
- Post information on reporting damage to artworks on informational plaques and create a parallel method for intake of the information.



LA Metro and the RLA Conservation staff working together to repair artworks at the Slauson Station.
Photo: RLA Conservation

Mid to Long Term

Create BART mobile app layer and webpage that describe BART's architecture and art.

- Include systemwide guide to BART architecture and art.
- Include description of art and architecture, highlighting the artists and architects who created the work.
- Include self-guided tours of BART stations and their art.
- Include artist interviews, when possible, to enrich the public's experience of BART and the Bay Area's diverse forms of expression.

Create docent-led art and architecture tours.

- Develop a workbook and script for training docents.
- Seek volunteers from art schools, high schools, and community organizations and train them to lead tours.
- Post tour schedules on BART website and via social media.

ADMINISTRATIVE RECOMMENDATION ONE

Create a review framework that evaluates design and artwork concurrently.

SITE-INTEGRATED ART IN STATIONS WILL BE INSTALLED IN AREAS designated in the SEDG, using materials standards that are established in the BFS. Any artworks that are permanently integrated into new or upgraded stations should be reviewed concurrently with architectural design review, insuring that artists' designs are consistent with other aspects of station and station areas, that the artwork is durable, and that it is consistent with the design strategy and community context for the station.

Currently BART's design review process is primarily staff led. As recommended in the SEDG, design review should be formalized to include an internal and external design review process. An Arts Advisory Committee member should be assigned to each station art project, and that committee member should be compensated to participate on the newly formed Design Review Committee to see that the artwork serves the needs of both the design specifications and the community context.

This plan endorses the recommendation of the SEDG in creating a formal, standing Design Review Committee within BART. The Design Review Committee's role will be to ensure that BART's designs enhance the rider experience and reinforce station identity. Design review should be built on the assumption that art is site-integrated and responsive to the scope of work and community context. While staff's role is to lead artist outreach, solicitation and selection, the Committee is tasked with reviewing the integration, scale, durability and visual strength of the site-integrated art. The committee should see the design at 35% to review where art will be integrated, and at the schematic design phase to review and recommend station design including artwork.

The Design Review Committee's role will be to ensure that BART's designs enhance the rider experience and reinforce station identity.

Short Term

Create a BART Arts Advisory Committee (AAC) to act as stewards of BART's art plan.

- Solicit a committee consisting of artists and arts professionals from a range of disciplines, cultural backgrounds and Bay Area cities.
- Involve the Arts Advisory Committee in developing an annual Artwork Plan and artists' Scopes of Work for individual stations.
- Convene the AAC quarterly for briefings on the Artwork plan and to assign members to be stewards of specific projects.
- Assign members as liaisons to specific stations and compensate them on a per-meeting basis when they participate on the design review committee.

Familiarize Design Review Committee with goals of Arts Master Plan.

- Engage AAC members, along with BART architectural, planning and art staff, in in-depth training on BART's Arts Master Plan and design review criteria and procedures.
- Attend all Design Committee meetings and one rotating member as steward for each station, to attend station-specific design review meetings and keep the other AAC members informed about it.
- Involve the Arts Advisory Committee in amplifying outreach to local artists for the artist registry and in selection of artists for individual stations.



Blueprint for a Landscape by artist Sarah Sze was part of a ten-year process with the New York MTA and the plan of the new Second Avenue station. Photo: Jeff Goldberg

ADMINISTRATIVE RECOMMENDATION TWO

Clearly outline how different funding sources will be used.

BART'S BOARD HAS IDENTIFIED A REALISTIC FUNDING STRATEGY that will yield reliable and predictable financial resources to launch its Arts Program. It sets aside 2% for art from construction cost in and adjacent to stations, 0.25% from construction costs for visible trackway projects (guideways), shops and yards, substations and vents (above grade), train car procurement and other locations visited by riders or seen by community; and \$200,000 annually from operating dollars for maintenance and temporary arts programming. This funding will advance the program and will also require additional funding to enable BART to reach its complete arts and cultural ambitions. While it is likely that integrating the arts in BART will attract both grants and investments through partnerships and sponsorship, BART's investment is the stimulus to support the process. Therefore, BART's investments should be strategic to yield the maximum impact.

The goals of the Arts Program are consistent with BART's Strategic Plan goals of economy, equity and experience, and safety. Funding the Arts Program will:

- 1 Heighten positive perception of BART and its stations by riders, community, and employees.
- 2 Enhance social equity throughout the system.
- 3 Drive off-peak ridership.
- 4 Help promote a sense of public safety by enlivening spaces that currently feel unsafe, such as long passageways, pedestrian tunnels and spaces beneath underpasses.

A SPECIFIC FUNDING STRATEGY WILL UNDERPIN BART's Arts Program. Capital funds can be pooled when the amount of funding is insufficient to incorporate an appropriate art project, when it is more appropriate to place art in another location, or when the amount generated from the underlying capital project allows for some of the funds to be redirected to projects at other locations within the District. The annual project plan will address how these pooled funds will be applied based on programmatic opportunities and needs and the constraints of the funding sources. This will create a predictable funding stream for site-integrated art, as well as support a more equitable distribution of arts programming throughout the District. In addition, the Board allocated \$200,000 of operating funds annually to launch a temporary arts program and maintain the collection. The most critical commitment that BART can make to realize its Arts Program is to identify and adopt a multi-tiered funding approach that includes BART's investments and partnerships between BART and regional organizations, businesses and sponsors.

The following funding methods are tailored to accomplish specific goals:

CAPITAL FUNDING

- Integrate site-specific art in all new and renovating stations.
- Employ art to reinforce station navigation and identification.
- Build display cases and infrastructure for changing artwork and performances.

OPERATING FUNDS

- Support changing visual art displays, cultural programming, events and grants.
- Promote events that reinforce BART as a cultural corridor.
- Maintain the collection, program education and marketing.

PARTNERSHIPS

- Support changing artwork and performances.
- Promote safety by enhancing unpleasant spaces including long hallways, underpasses and spaces underneath freeways.
- Include the arts in Transit Oriented Development.
- Fund artworks that connect development to BART and to adjacent communities.

The challenge to BART Arts Program is that the system is not in a major expansion phase, so Arts Program allocations will rely primarily on modernization programs and facility upgrades. Without a larger percentage allocation, Arts

Program budgets will be modest. For that reason, the BART Arts Program will build upon other funding sources. The following diagram shows what types of funds will support the programs recommended in this plan:

INTEGRATED ART	CHANGING ART & PROGRAMMING	COMMUNITY ARTS	COLLECTION MANAGEMENT
CIP % from Select Capital Projects	Partnerships Local Public & Private % for Art	Partnerships Local Public & Private % for Art	Operating Funds
Partnerships BIDs/CBDs, corporate sponsors	Partnerships Advertising, Communications, & BARTable	Partnerships Community & neighborhood groups	CIP Major Conservation as Capital Project
Partnerships Local Public & Private % for Art	Partnerships Cultural institutions, Colleges, Artists & Grants	Partnerships Grants	Partnerships Grants
Developer Funds TOD	Operating Funds	Developer Funds TOD	

CONCLUSION

BART IS AT THE BEGINNING OF ITS REVITALIZATION, transforming the system into a well-operated, attractive and efficient transportation artery for the 21st Century. The system will gain ridership by promoting itself as a safe, beautiful and rider-friendly alternative to driving.

Integrating high standards of art into the system and emphasizing BART's role as a cultural corridor will be an important part of this narrative. The BART arts master plan establishes a framework for achieving these goals.



Whirls and Twirls, Sol LeWitt
59th Street Subway Station, New York.
Photo: Rob Wilson, Courtesy MTA Arts & Design

Appendix A Metrics Grid

PERMANENT ART/CAPITAL PROGRAM

GOAL	SECONDARY GOAL / STRATEGY	METRIC	EXPLANATION OF MEASURE	ELEMENTS	PARTNERS
CREATE AND CONNECT GREAT PLACES		Number of Infrastructure Elements Completed	The ability to easily identify appropriate locations for artwork, minimize conflict with other station elements (wayfinding, ads, etc.), and facilitate a dynamic program will rest in part on creating an infrastructure to support display and performance.	<p>Permanent Art: In-Station - Infrastructure</p> <ol style="list-style-type: none"> 1. Create guidelines and infrastructure to support the display and performance of artworks. 2. Create location framework aligned to SEDG, and develop BFS material specifications. 3. Identify locations and commission infrastructure for changing artwork and performance. 	ODA, Station Planning
	ENGAGE COMMUNITY	Number of Infrastructure Elements Completed	Permanent art projects are most successful and cost effective when integrated early to underlying capital projects. Artists and designers are creating a unified vision and theme for the overall project, one that can respond to the technical needs of the project, as well as consider the opportunities to involve community in the project, and help solve a variety of station issues.	<p>Permanent Art: Design Excellence & Experience</p> <ol style="list-style-type: none"> 1. Develop project elements and implementation strategies to create artworks that integrate to stations, knit to communities, and consider opportunities to address station challenges. 2. Commission artworks supporting station and station area design and passenger experience goals. 3. Direct artists and designers to develop unified visual themes to support navigation and station identity. 4. Commission sound artists to create tunes to signal arrival and departure of trains and help lower the noise level in stations. 5. Commission exterior façade artworks for station brightening and modernization. 	Station Planning, District Architect, Design Consultants

PERMANENT ART/CAPITAL PROGRAM

GOAL	SECONDARY GOAL/STRATEGY	METRIC	EXPLANATION OF MEASURE	ELEMENTS	PARTNERS
CREATE AND CONNECT GREAT PLACES	FIX, MAINTAIN AND MODERNIZE	Percentage of artwork collection assessed, conserved and in good condition.	The BART Art Collection numbers over 50 projects and represents a significant investment by the District. Collection maintenance maintains the asset and its functionality.	<p>Permanent Art: Art Collection</p> <ol style="list-style-type: none"> 1. Complete the condition assessments and continue maintenance and conservation of BART’s artwork. 2. Train BART custodial staff practices that insure routine maintenance of artworks. 3. Promote BART’s art collection through social media and traditional outlets. 4. Install information about artworks in stations and station areas. 	M&E, OCIO, Marketing & PR
	ENGAGE COMMUNITY	Number of new BART TOD projects that include art.	As TOD sites are developed adjacent to BART stations, new visual and physical relationships with stations can be established through impactful art projects within the TODs.	<p>Permanent Art: TOD</p> <ol style="list-style-type: none"> 1. Require developers to engage adjacent community leaders and organizations to integrate new development with the existing community character. 2. Require TOD developers to expend 1% of construction costs on streetscape elements, visual art, cultural spaces and artist live-work space to connect development to BART stations and adjacent communities. 3. Create a toolkit for art in TODs. 	Developers, Real Estate

TEMPORARY ART AND PERFORMANCE PROGRAMMING

GOAL	SECONDARY GOAL/STRATEGY	METRIC	EXPLANATION OF MEASURE	ELEMENTS	PARTNERS
CREATE AND CONNECT GREAT PLACES	ENGAGE COMMUNITY	Number of temporary art projects implemented throughout District.	Changing exhibits and performance provide a way to activate stations and station areas that can be reflective of the adjacent community, pilot ideas, and are often lower in cost with significant long and short term impact.	<p>Temp. Art: Station Display & Performance Sites</p> <ol style="list-style-type: none"> 1. Pilot placement of changing artworks and performances on BART property. 2. Issue RFP for changing, curated exhibits in larger, underground stations. 3. Commission regional artists to enhance construction enclosures installed by BART M&E and BART contractors. 4. Initiate Annual BART art festival. 5. Fund performances by regional artists, producers, and arts institutions at select BART stations. 	M&E, Marketing & PR, Local arts & culture orgs.
	ENGAGE COMMUNITY	Number of partnerships created for projects in and around stations	Build opportunity for partnerships to expand program financial resources and programmatic capacity	<p>Temporary Art: Partnering</p> <ol style="list-style-type: none"> 1. Encourage temporary placement of large-scale artworks on BART property outside stations or within sightlines of suburban BART stations. 2. Install shared-use digital in-station displays and solicit arts and cultural organizations to provide content about nearby neighborhood arts and cultural activities. 	Local government arts agencies, TOD, Marketing, Station Planning

ADMINISTRATION

GOAL	SECONDARY GOAL/STRATEGY	METRIC	EXPLANATION OF MEASURE	ELEMENTS	PARTNERS
CREATE AND CONNECT GREAT PLACES	MODERNIZE BUSINESS PRACTICES	Transparent and timely delivery of the art program.	Administration of the art program requires internal and external support to ensure it reflects the needs and values of BART, its riders and the communities around stations and other infrastructure.	Administration: Governance <ol style="list-style-type: none"> 1. Appoint Arts Advisory Committee that includes members from different arts disciplines and cultural backgrounds. 2. Adopt an art sponsorship framework. 3. Recruit pool of 'on call' project managers to coordinate art integrated into capital projects. 4. Develop internal procedures for project and program development. 	Legal, Local Artists and arts organizations, BART Board & GM
	EQUITY	Diversity demonstrated throughout the program.	Diversity of the BART Art Program is critical to insure the desired programmatic impact is achievable and reflects larger organizational goals.	Administration: Equity <ol style="list-style-type: none"> 1. Communicate BART's cultural equity goals and inclusionary values when commissioning art and promoting partnership opportunities. 2. Ensure cultural diversity on committees, selection panels, programming curators, and other advisory and decision-making aspects of the Art Program. 	Local Artists, Arts Organizations, Community, Creative business and cultural organizations

ADMINISTRATION

GOAL	SECONDARY GOAL/STRATEGY	METRIC	EXPLANATION OF MEASURE	ELEMENTS	PARTNERS
CREATE AND CONNECT GREAT PLACES	ENGAGE COMMUNITY	Increased awareness of BART Art Collection and Programming.	Creating awareness of both the art created through the BART Art Program and the rich art and culture resources adjacent to BART make it more attractive to off-peak riders and encourage additional investment of resources near stations.	Administration: Marketing <ol style="list-style-type: none"> 1. Support creation of regional cultural map resource. 2. Commission a mobile map/cultural app that directs riders from BART that includes Bay Area events, art tours and information on BART's architecture, artworks and performances (BART app enhancement). 3. Create docent-led art tour program. 4. Connect riders to local points of interest through simple wayfinding strategies. 5. Commission cultural tours via BART to encourage exploration of Bay Area culture, parks and trails. 6. Connect to large conferences and meeting related to art, transit and planning (Railvolution, APA, APTA, etc.). 	Marketing, Local Arts Agencies
	ENGAGE COMMUNITY	Number of community project proposals received and approved.	Community-developed projects are an identified strategy for the art program. Through the creation of guidelines and modification of existing permitting, communities will be able to activate BART property more frequently	Administration: Community Art Program <ol style="list-style-type: none"> 1. Create guidelines and online arts toolkit for community projects. 2. Create a simple online application form for community arts, cultural events and performances on BART property. 5. Revise current event permitting procedures to allow for simpler access to use of BART property in and around stations. 6. Create an annual training session to explain framework for placing community-generated art and performance on BART property. 7. Identify systemwide locations for community-based artistic enhancements on BART property outside stations. 	Local artists, Arts Organizations, Real Estate, ODA

Appendix B Work to Date

OVER THE LAST THREE YEARS, THE BART Arts Program has coordinated site-integrated artwork, selected artists for site-integrated artworks in stations, commissioned temporary artworks, participated in community engagement projects and managed public art maintenance. Many of these projects were accomplished with the assistance of partner organizations, grant and community support. In June 2018, BART's Board of Directors approved a percent for art funding mechanism that will provide predictable support for the Arts Program.

PERMANENT PROJECTS

- Site-integrated artworks in progress at 19th Street, El Cerrito del Norte and Powell Street Stations.
- Market Street Canopy project: four artists creating one design for each station's canopies.
- Artists selected as design team members at Walnut Creek Station, Lake Merritt Station Plaza and the Bike/ Ped Access alignment through Dublin Pleasanton Station.

TEMPORARY PROJECTS

- Commissioned artist-designed temporary fencing at 16th Mission Street Station.
- Coordinated Bach in the Subway presentation at multiple stations.



Where to Go from Here by artist Phillip Hua (Top image) and *Waxed for Dancing* by artists' Lisa Banks and Hailey Payne Banks (Bottom image) are renderings of artworks in progress for the 19th street BART station.

COMMUNITY ENGAGEMENT PROJECTS

- Commissioned a mural project with African American Male Achievement at a Coliseum Station.
- Facilitated the permit process for several projects from community partners including a mural adjacent to Coliseum Station, and murals at Jefferson Street, Oakland, and 16th Street Mission.
- Created partnerships with California College of the Arts to create award-winning train and station campaign to encourage behaviors that contribute to a good BART environment, and another project that resulted in new artist-designed merchandise for the BART store.
- Created partnerships with Cities of San Leandro and Hayward to commission murals on BART property.
- Supported the internal and external dialogue and commissioned a mural at Fruitvale Station to remember Oscar Grant and celebrate the social equity gains of the Fruitvale community.
- Coordinated Tanforan Memorial at San Bruno Station: artwork integrated with the adjacent planned shopping center development.
- Commissioned Civic Center Wayfinding for arts patrons project.

CONSERVATION & MAINTENANCE

- Obtained a National Endowment for the Arts grant to complete a condition assessment and establish an asset management database for BART art.
- Updated collection database and entered it into Maximo asset management database.
- Coordinated construction issues related to current art collection at Powell and 16th Street Mission Stations.



T-Shirts designed by students Moses Maynez, Chris Kelly, and Grace Yuri Knighten as part of a CCA class partnerships. Merchandise for the BART store, 2018.

Appendix C Acknowledgments

The authors would like to acknowledge the important contributions to this document by the following individuals:

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Dennis S. Costan, Director, Community Relations, FivePoint

Rachel O'Dwyer Flynn, Vice President, Planning, FivePoint

Drew Haydel, Developer, Lane Partners

Lars Halle, Development Coordinator, City of San Leandro

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Michael Ogilvie, Director of Public Art, City of San Jose

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Michele Seville, Arts & Culture Manager, City of Richmond

Carolyn Taylor, Oakland Museum of California

Alyssa Wycoff, Family & Youth Program Coordinator, Asian Art Museum

Kristen Zaremba, Public Art Coordinator, City of Oakland

Ian Griffiths, Senior Planner, Stations Planning



Artist Ellen Harvey's *Network* is the product of the collaboration between the Women's Transportation Seminar (WTS) and its Public Art Committee. The artwork highlights the transportation network that WTS members helped build.

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Samuel Scott, San Mateo Arts Commissioner; Curator of Collections, Aviation Museum, SFO

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A clay model of the Tanforan Memorial Sculpture by artist Sandra Shaw, Photo courtesy Sandra Shaw.

Appendix D **BART Survey**

METHODOLOGY

An email invitation to a survey was sent to 3,025 BART riders from the Passenger Environment Survey (PES) database which is comprised of randomly selected BART riders who participated in a prior onboard survey. The invitation email included a link to the survey, with no indication of the survey topic. The online survey response rate was 590 riders (20%). The survey was online from March 8 to March 19, 2018. Responses were received from riders throughout the district; 204 from riders whose home station is in Alameda County, 180 from Contra Costa and 118 from San Francisco.

KEY FINDINGS

In general, BART stations are not considered visibly appealing, 30% of respondents rated their *home* station a 4 or 5 on the 5-point scale, and only 22% rated their *destination* station a 4 or 5.

Riders believe art can make a difference, 65% rated “Art can have a large impact” a 4 or 5; only 13% rated it a 1 or 2 (1 = no impact at all).

Many riders like the idea of having art in the stations because it makes the station a nicer place to spend time; art can be inspiring, art can be a tie to the community and it shows BART as an organization that cares about its riders.

“**Art celebrates life and BART is a significant element in the community.**”

“**Art can bring joy and liven up an otherwise drab station.**”

“ Seeing **art** and **culture**
during my commute provides a
better experience
for me. ”

“ Stations with visual art are more
inviting. They offer something
interesting at which to look. The colors can
be **invigorating**. These stations
look like someone cares about them and
has put thought into them. ”

“ Art, especially station art, has the ability to
uplift the human spirit
and make transit riders feel a connection
with their station - that it is not just a place
that they pass through. ”

“ Investment encourages
behavior to **protect**
investment. ”

Key Findings

- 76% said that art integrated into the station would be impactful.
- 72% wanted cultural events at station parking lots and plazas on weekends (farmers markets, festivals, performances).
- 61% wanted changeable display cases.
- 52% wanted performance artists in stations (dance, poetry, music).
- Others favored retail – arts and local crafts for sale.

BART TO ARTS & CULTURE EVENTS

THE SURVEY ALSO ASKED ABOUT USING BART to access arts and cultural events. The amount of time it takes on BART, traffic conditions and availability of parking at the venue are the considerations that most impact the decision to ride BART to these events, late night travel, service frequency and cost to ride BART.

When asked whether they would attend more art and cultural events near BART, 81% said yes.

When asked about the types of art and cultural events they are most interested in:

- 84% Music
- 79% Food
- 71% Theater
- 65% Visual Arts
- 64% Cultural Festivals
- 61% History
- 48% Dance
- 46% Crafts
- 36% Literary Art
- 22% Faith / Spiritual Gathering

Appendix E Art Opportunities

GENERAL RECOMMENDATIONS

- 1** Create a consistent customer experience by identifying standard locations for site-integrated, changing art and performances in each station type.
- 2** Design and build physical infrastructure for placement of temporary, events and performances to lower barriers for artist participation.
- 3** Reinforce station identity by consistently placing artwork adjacent to station entry signage, as suggested in the Station Area Design Guidelines (SEDG).
- 4** Build on the BART Facility Standards (BFS) chapter on public art and other relevant sections to more clearly define site-integrated art locations and physical frameworks for temporary art and events.
 - Develop and include approved materials specifications for site-integrated art in the BFS.
 - Tie these materials specifications to locations within specific station design types and upgrades.
 - Use this chapter to provide guidelines to designers of new stations and station upgrades.
- 5** Employ lead design team artist for each new station and station modification project to create an overall artistic vision that also accommodates unique supporting art projects.
- 6** Work with BART's Marketing Department to identify permanent, specific artwork locations in each station type that do not conflict with advertising.
 - Encourage advertising agencies to commission artworks on dynamic signage, limiting the product or sponsor name to no more than 3% of each surface.

SEDG diagram showing guidelines for locating arts and community amenities in or near stations.



	STATION APPROACH	STATION ENTRANCE/EXIT	UNPAID AREA CIRCULATION	TICKETING/FARE GATES	PAID AREA CIRCULATION	VERTICAL CIRCULATION	PLATFORM
Permanent Artwork	○	○	●	○	●	●	●
Temporary Art & Exhibits	●	×	●	○	○	×	○
Lg. Performance /Events	●	×	×	×	×	×	×
Sm. Performance /Busking	○	×	○	×	×	×	×
First Amendment Community Use	○	×	○	×	×	×	×

ART LOCATIONS/OPPORTUNITIES

These locations are organized by zones defined in the SEDG.

STATION APPROACH

a Art Banners

- Retrofit light poles to accommodate permanent or rotating art or wayfinding banners.
- Include banner support specifications for light poles in parking lots so that art can be employed to assist drivers with navigation when returning to their cars.

b Sponsored large-scale sculpture

- Use paving color or concrete scoring to designate areas where changing or permanent sculpture can be accommodated.
- Designate sculpture locations that do not interfere with fire access or regular/emergency circulation.

- Insure adequate structural strength to accommodate sculpture of up to 1000 pounds.
- Promote the opportunity to install sculpture at station approaches to potential sponsors including TOD developers, cities, businesses and organizations.

STATION ENTRANCE/EXIT

a Station elevator towers: place art a clear distance from BART logo or reserve blank adjacent facades for art.

b Concrete Structures

- Paint columns and beams using a station wide color palette.
- Identify locations for artwork on expansive surfaces.

c Entry plazas

- Identify entry plazas that can accommodate artist performances and pop-up events.

- Paint circle on plazas to identify performance areas and provide lockable power, Wi-Fi access and lighting.

d Glass façades at elevated stations

- Define specific locations for glass art.

e Stair/escalator enclosures at underground and at-grade stations

- Specify art glass (defining percentage of transparency), laser cut metal or metal mesh.
- Propose art opportunities for curved ceiling prototype (as used at 19th Street).

f Provide standard size media walls to create changing, immersive art experiences including video, digital and data-generated artworks.



Perfect Strangers, Vik Muniz, Photo: Jeff Goldberg
2nd Ave Subway Station, New York.

UNPAID AREA CIRCULATION & TICKETING/FAREGATES

- a** Adaptively reuse existing glass cases for use as artwork displays.
- b** Create a suite of lockable cases and digital displays of different sizes for changing art.
- c** Permanent wall treatments:
 - Specify a systemwide material/method such as mosaic tile or subway tile for permanent artworks.
- d** Develop a BART-approved list for artist's use. Station Sign band above faregates
 - Reserve space for unique artworks as shown in SEDG.
- e** Contract with an independent curators, arts and cultural organizations to curate all the infrastructure platforms at one time at any given station.
 - Large: Convert unused retail areas into "passive galleries" or popup arts-related retail.
 - Provide glass enclosure.
 - Install backing walls with adequate structural support for hanging artworks.
 - Provide track lighting, data, power.
 - Make spaces accessible and lockable.
 - Medium: Unused Ticket Vending Machine (TVM) structures
 - 2D or 3D operable glass enclosure.
 - Provide lighting, Wi-Fi access, power.
 - Small: Unused public phone bays
 - 2D or 3D operable glass enclosure.

Appendix F Arts Advisory Committee Recommendations

ARTS ADVISORY COMMITTEE (AAC)

THE ARTS ADVISORY COMMITTEE (AAC) IS responsible for advising the Art Program staff, BART Board and General Manager on the BART Arts Program, and for participating in the review of all art and art programming at BART. The AAC brings diverse perspectives and expert advice to the BART Arts Program, acting as stewards for the implementation of BART's Art Policy and related plans and guidelines.

The role of the AAC is to:

- review and recommend approval of the annual Arts Work Plan;
- review proposed gifts of art and artwork memorials on BART property;
- review proposed art projects initiated through a BART permit;
- review recommended community art grants;

- review proposed deaccession of artwork on BART property;
- review BART's performance on curating, maintaining, relocating and deaccessioning art; and
- review and provide comments on the annual BART art program report.

In addition, the Arts Advisory Committee will:

- participate on BART Design Review Committee, once formed, for station-related, permanently installed art projects commissioned by BART and BART sponsors;
- solicit ideas from the arts communities regarding new arts initiatives, mechanisms for building artist engagement in BART's Art Program;
- ensure that art is grounded, as appropriate, in the surrounding community;

- advise on the suitability of specific art installations or performances;
- promote and support partnerships with corporate, foundation, and art and cultural institutions;
- recommend new arts programs;
- review proposed changes to the art policy;
- recommend artists, designers and curators to sit on artist selection panels;
- advise on community education and awareness of art on BART;
- promote BART's Art Program to the Bay Area arts community.

The Art Program Manager may prepare detailed Committee operating procedures that are consistent with these guidelines.

Appendix F Arts Advisory Committee Recommendations

COMMITTEE COMPOSITION

The Committee shall consist of 9 individuals appointed by the General Manager and comprised as follows:

- 4 artists from various disciplines including visual art, music, literary arts, traditional ethnic arts, theater and dance;
- 1 experienced public artist;
- 1 artwork conservator or experience collection management/maintenance professional;
- 1 architect or design professional;
- 1 curatorial professional; and
- 1 member with experience developing partnerships with the private and nonprofit sector.

BART will issue an annual 'call for participation' to solicit new members of the Art Advisory Committee for appointment by the General Manager. BART Directors will be invited to share the call with their constituents and suggest AAC members for consideration. Appointees shall be people who ride BART regularly or live in the neighborhoods surrounding a BART station. Members will represent the three BART District Counties.

COMMITTEE TENURE

Arts Advisory Committee members shall serve staggered three-year terms. The initial appointment shall be as follows:

- Curatorial professional - 3 years
- Architect or Design professional - 2 years
- Artists –1 year, 2 years and 3 years

- Experience developing partnerships with the private and nonprofit sectors - 3 years
- Conservator/Collection Manager – 2 years

COMMITTEE RESTRICTIONS

- Committee-members shall serve on a volunteer basis.
- Committee members shall not be eligible for a paid contract with the BART Art Program during the tenure of their appointment.
- Committee members shall recuse themselves from decisions that create a direct conflict of interest.

Appendix F Arts Advisory Committee Recommendations

DESIGN REVIEW COMMITTEE

As recommended in the Board-adopted Station Environment Design Guidelines, BART should create a Design Review Committee whose general mission is to provide input on ensuring a coordinated approach to design of all publicly accessible areas of the BART system. The Committee is ad hoc and shall convene during the conceptual and schematic design stages of significant capital projects that are public or customer facing. The Committee shall include up to four internal BART Planning and Design staff and one Arts Advisory Committee member. Additional members and their professional qualifications shall be determined. The Committee's role is to review capital project design to:

- Ensure that art and design display a unified theme, and conform to SEDG design guidance;
- Evaluate appropriateness to context including, but not limited to, community history, culture, and geographic features;
- Evaluate durability of artworks and station design features; and
- Provide feedback to architects and artists on design, including appropriateness of proposed design vis-a-vis station historic character.

All appointees shall have professional expertise or experience in at least one of the following areas:

- Art creation, architecture, or design;
- Public art / private art;
- Managing or developing art partnerships with the private and nonprofit sector;

- Art curation or community arts or culture groups;
- Public or private sector arts organization; and
- Art and transit structure maintenance.

COMMITTEE RESTRICTIONS

- Committee members will not be eligible to receive any contracts for services with BART during the tenure of their appointment.
- Committee members shall recuse themselves from decisions that create a direct conflict of interest.

COMPENSATION

Compensation should be considered for committee members who are not BART staff.