

Bloomberg  
Philanthropies

# PUBLIC ART CHALLENGE

2019-2021 Evaluation



Power of Art's Temple of Time, Artist: David Best  
Photo Credit: City of Coral Springs

**BOP**  
Consulting



# Bloomberg Philanthropies

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## BOP Consulting

This report summarizes the process and findings of the national evaluation, conducted by BOP Consulting is a global research and consulting practice for culture and the creative economy.

We have worked in over 50 countries with clients from international agencies to national and regional government departments, to city leaders and regeneration bodies, individual cultural and creative businesses.

Culture and creativity weave a golden thread through all sectors of the economy and areas of public policy. We believe they should be treated with the same seriousness and ambition as other sectors. Our robust, critical, and experienced approach aims to do this.

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A New View's *Turntable*, Artist: SLO Architects  
Photo Credit: Bloomberg Philanthropies

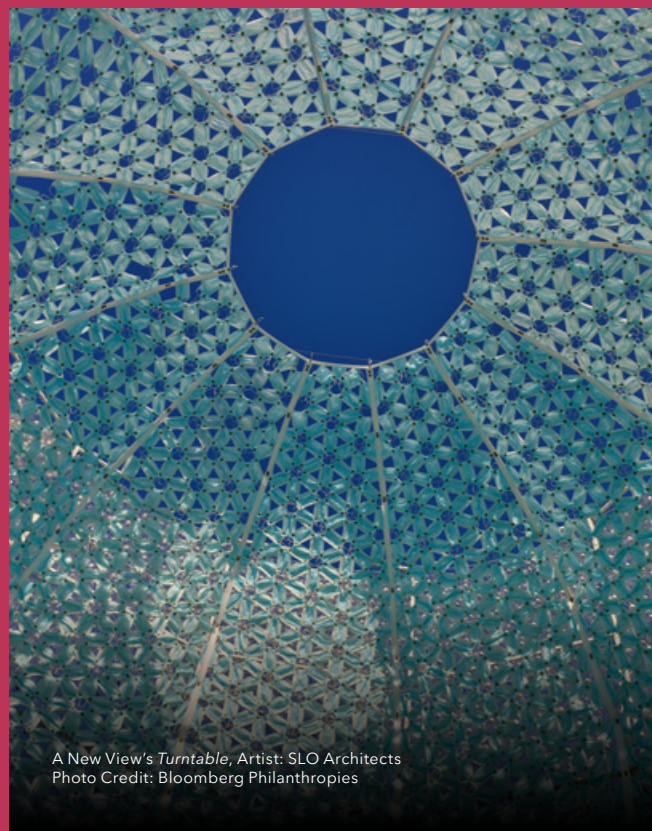
# Introduction

This evaluation looks at the second round of the Bloomberg Philanthropies Public Art Challenge (PARC), which offers up to \$1M to U.S. cities for temporary public art projects that address an urgent civic issue.

In addition to supporting innovative public art, the grant program's overarching objectives are to elevate the role of artists in civic life, and to catalyze closer and more effective public-private collaborations – especially between government and the creative sector. Cities with 30,000 residents or more are eligible to apply for PARC, with mayors or chief executives submitting applications on behalf of their municipalities.

The first round of PARC ran from 2014-2015, with four projects involving six cities. The evaluation summary for that round can be found [here](#).

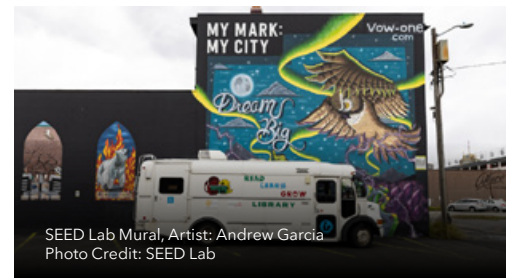
The second round of this initiative started in 2018 with an application process that attracted over 200 applicants. Five cities were awarded grants, with the expectation that their projects would take place in a 2-year period from 2019-2020. This round was extended by a year due to the impact of the COVID-19 pandemic through 2021.



A New View's *Turntable*, Artist: SLO Architects  
Photo Credit: Bloomberg Philanthropies

**Anchorage, AK: SEED Lab**  
(May 2019–September 2021)

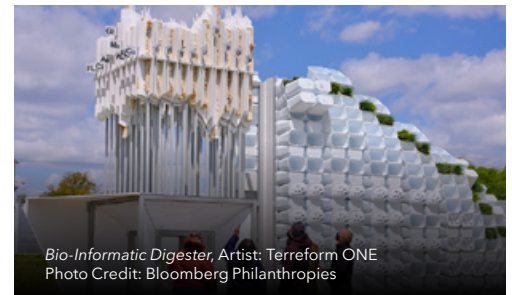
The City of Anchorage partnered with the Anchorage Museum on SEED Lab, transforming a vacant building into an incubator and convening space for artists, designers, and community members to create a series of workshops, installations, and murals addressing climate change, immigration, and indigenous issues.



SEED Lab Mural, Artist: Andrew Garcia  
Photo Credit: SEED Lab

**Camden, NJ: A New View**  
(April 2021–October 2021)

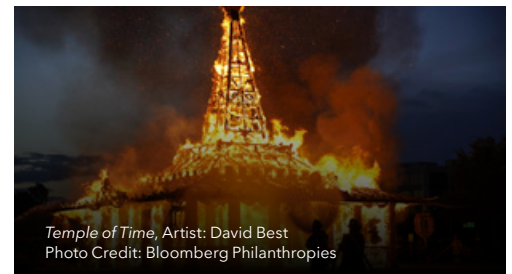
The City of Camden partnered with the Camden Community Partnership, Rutgers-Camden Center for the Arts, and curators to transform 6 illegal dumping sites alongside major transportation hubs into venues for public art, to reclaim public spaces, increase civic pride and improve perception of the city to the 65,000 people traveling through Camden daily.



Bio-Informatic Digester, Artist: Terreform ONE  
Photo Credit: Bloomberg Philanthropies

**Coral Springs and Parkland, FL: Power of Art**  
(February 2019–June 2020)

The Cities of Coral Springs and Parkland, Florida partnered with the Coral Springs Museum of Art on 5 participatory artist commissions to help their communities heal, following the tragic mass shooting at Marjory Stoneman Douglas High School in 2018.



Temple of Time, Artist: David Best  
Photo Credit: Bloomberg Philanthropies

**Jackson, MS: Fertile Ground**  
(April 2020–November 2021)

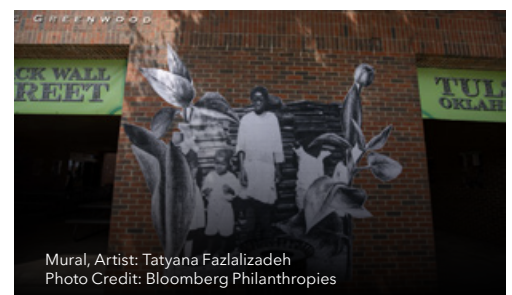
The City of Jackson partnered with creative practitioners, including artists, farmers, gardeners, landscape architects, filmmakers, and chefs on a city-wide exhibition to promote dialogue and inform policy related to food access. Installations addressed the challenges surrounding, and opportunities to improve, access to healthy food.



The Learning Garden, Artist: MSU Centre for Architecture  
Photo Credit: Bloomberg Philanthropies

**Tulsa, OK: Greenwood Art Project**  
(May 2021–September 2021)

The City of Tulsa, in collaboration with Lead Artists Rick Lowe and William Cordova, commemorated the centennial of the 1921 Tulsa Race Massacre, and reclaimed local history with visual art, music, dance projects, and events throughout the community to tell the past, present, and future of Greenwood.



Mural, Artist: Tatyana Fazlalizadeh  
Photo Credit: Bloomberg Philanthropies



Greenwood Art Project's *SLICK*, Artist: Crystal Z Campbell  
Photo Credit: Bloomberg Philanthropies

As with the first round of the Public Art Challenge, assessments of each project were undertaken by local evaluators, and a national evaluator looked across all five projects. These evaluations had several objectives. The local assessments aimed at capturing the specific dynamics of each project with attention and expertise devoted to the unique qualities of the art, the issue, the communities involved, and the city. The national evaluation, conducted by BOP Consulting, assessed all five projects, ensuring a degree of comparability among the local efforts in terms of approach, and identifying common themes and impacts across all projects.

**This collaborative process identified three overarching impact categories:**

- 1. Policy and Practice:** Public policy is positively influenced, new ways of working (e.g., partnerships) are established, and economic benefits are catalyzed
- 2. Place:** City spaces and their civic role are transformed
- 3. People and Community:** People and communities are more active, connected, and resilient

This report highlights a few examples from each impact category. A full and detailed breakdown for each city is provided in the appendices. Please see the evaluation approach section (page 18) for more details on the methodology used to develop these findings.

**Bloomberg Philanthropies and BOP Consulting gratefully acknowledge the local evaluators that contributed to this research:**

- **Anchorage, AK:**  
Agnew: Beck Consulting (Tanya Iden, Principal)
- **Camden, NJ:**  
Senator Walter Rand Institute for Public Affairs, Rutgers University, Camden (Devon Ziminski, Senior Research Coordinator)
- **Coral Springs and Parkland, FL:**  
Collaborators Consulting Group (Stacey Keston, Co-Founder and Principal Consultant)
- **Jackson, MS:**  
Center for Research Evaluation, The University of Mississippi (Sarah Mason, Director)
- **Tulsa, OK:**  
Center for Health, Arts and Measurement Practices, University of Tulsa (Jeff Van Hanken and Mark Brewin, Co-Directors)

Local evaluations can be found [here](#).

# By the Numbers

18.4

million views<sup>1</sup> across five U.S. cities

30%

of the public in each city viewed the art

88%

of attendees experienced increased civic pride

89%

of attendees said the art brought the community together

1,000

creative professionals and volunteers implemented the projects

676

events including workshops, talks, and community engagement activities took place

768

articles, TV, and radio features appeared in local, national, international, and online outlets

226

new partnerships created with community and education organizations, local businesses, and government departments

**\$100M**

catalyzed for local economics, including:

**\$5.35 million** Bloomberg Philanthropies grants<sup>2</sup>

**\$1.6 million** local project funding

**\$1.25 million** in-kind contributions (e.g., construction materials)

**\$750,000** in value<sup>3</sup> to artists, community groups, and local businesses

**\$91.15 million** in follow-on investments in infrastructure and new initiatives related to the highlighted civic issue

<sup>1</sup> Here and throughout, Views refers to the number of times an artwork was seen in-person. This includes counts of vehicle and pedestrian traffic over the course of the exhibition time period. Attendees refers to the number of people attending an exhibition or event (e.g., project opening). Participants refers to the number of people taking an active part in artmaking, discussion, or sharing events.

<sup>2</sup> An additional \$350K was provided across cities in support of various pandemic-related costs (e.g., art storage)

<sup>3</sup> Value includes revenues to artists and partners, and economic value derived by community groups and local businesses using PARC facilities and resources (e.g., value of free artist studio rental provided)

# Findings

## 1. Policy and Practice



A New View Project Opening Ribbon Cutting with Mayor Frank Moran and project partners in front of *Mechan II: The Collector*, Artist: Tyler FuQua Creations  
Photo Credit: Bloomberg Philanthropies



## Investing in Local Communities

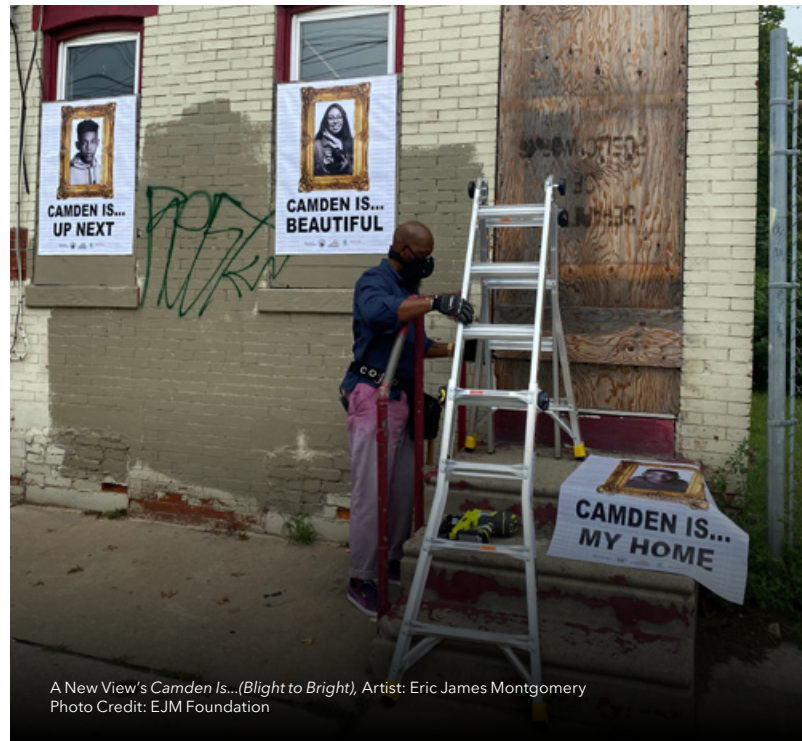
By bringing attention to critical issues, PARC projects helped local leaders build the case for further investment in communities (see appendix 4 for a complete list of economic benefits). For example, leadership at Camden Community Partnership referenced *A New View* in testimony at the city and state level as well as in public communications, enabling significant new investments since being awarded PARC funding:

- **\$3.5 million** USEPA Brownfield Cleanup Grants
- **\$30 million** NJDCA demolition funds
- **\$21 million** NJDOT road funds
- **\$200,000** new public art commissions by project partners
- **\$500,000** City of Camden for security cameras at illegal dumping sites.

The board chair of Camden Community Partnership articulated how PARC played an essential role:

// The pandemic disproportionately impacted low-income communities and communities of color exposing long-standing economic, social, and health-related inequities. Coming out of the pandemic, in Camden City, and under the leadership of the public and private sectors, we are working together to plan and invest in a holistic economic recovery strategy that focuses on inclusive engagement, equity, sustainability, and resiliency. **One truly impactful project that exemplified this approach was *A New View* ... [the project was also] responsible for leveraging several public funding sources from many levels of government including local, state, and federal sources."**

—Dana L. Redd, Chair,  
Camden Community Partnership



A New View's *Camden Is... (Blight to Bright)*, Artist: Eric James Montgomery  
Photo Credit: EJM Foundation

In Tulsa, the Greenwood Art Project was a pillar of the coalition of initiatives and organizations making up the 1921 Tulsa Race Massacre Centennial Commission. By increasing attention to this episode in American history, and the resilience of the local community, the Greenwood Art Project contributed to several new projects:

- **\$20 million** in capital and operating funds raised for Greenwood Rising, a new museum dedicated to the history and legacy of Black Wall Street
- **\$5.3 million** from the City of Tulsa for the Greenwood Cultural Center, a long-standing local community and arts organization
- **\$2 million** in city funding for the Greenwood Community Masterplan
- **\$6.75 million** in city and state investment in the *Pathway to Hope* – a new landscaped walkway reattaching parts of the Greenwood District that were severed by a freeway (Interstate 244) that cuts through the heart of Historic Greenwood. The walkway features contemporary and historical exhibits about the area

## Informing Government Priorities

In Jackson, community engagement undertaken as part of *Fertile Ground* as well as the documentary on food security produced as part of the project (which aired on Mississippi Public Broadcasting and received a Southeastern Emmy Award), contributed to the development of the city's Transit Plan. The planned new bus route will enable an additional 14,900 people to access Walmart for groceries within an hour.

In addition, the placement of an installation in Smith Park in front of the State of Mississippi Capital Building, made discussions of food access issues more common.

// *Fertile Ground* has been a catalyst in the state in general. The installation near the capital has had a major impact on lawmakers having conversations about issues of food insecurity and hunger that they were blissfully ignorant of previously. **In my last legislative session in early 2020 before the pandemic, there was such increased attention on food issues, and it's amplified and continued to build.**

—Social justice attorney, Jackson

Similarly, in Camden, *A New View* gave the issue of illegal dumping a higher profile and spurred greater enforcement and harsher penalties for perpetrators. This likely contributed to improvements in the perception of city government effectiveness (from 17% in the baseline to 36% in the follow-up), as well as satisfaction with public services (from 27% in the baseline to 36% in the follow-up).



## Spurring Collaboration and Partnership

PARC projects were successful in creating new partnerships across the five cities. These include partnerships with civic bodies, city departments, arts and community organizations, and in some cases cross-sector partnerships including universities and public health organizations. The partnerships proved critical to successful project implementation.

For example, in Coral Springs/Parkland, *Power of Art* spurred collaboration that contributed to stronger ties between the two cities.

// Coral Springs is our sister city and went through the tragedy with us. Before *Power of Art* we would talk to them, but we hadn't ever collaborated on big projects. This [project] . . . showed us what we can do when we work together."

—City official, Parkland

In Anchorage, one policy maker noted the importance of partnerships to developing and achieving a common vision:

// I hadn't seen a lot of value in collaboration before SEED Lab. But I'm now realizing everyone has distinct strengths and networks . . . and if we're aligned around a common vision, if we're talking to regulators, policymakers, investors and community leaders pushing [in the] same direction from different angles it starts to build community-wide momentum."

—Policy-maker, Anchorage

Similarly, in Jackson,

// [The Public Art Challenge] demonstrated . . . that we could go farther together than alone and the importance of cross-sector community building toward policy aims. What's key is bringing people along together. No one organization can solve this issue, but if we leverage resources and talents and start to work collectively, then we can make a difference."

—Local leader, Jackson

While it is clear these partnerships were effective in the short term, more research is needed to determine the longer-term impact of the partnerships fostered by PARC.



SEED Lab's *Warming Stripes*, Artist: Edward Hawkins  
Photo Credit: SEED Lab



Coral Springs Mayor Scott at Carl Juste Workshop  
Photo Credit: City of Coral Springs



Fertile Ground's *Ground Notations*, Artist: The Office of Jonathan Tate Architect  
Photo Credit: Drew Dempsey

# Findings

## 2. Place



## Engendering Civic Pride

PArC projects enabled more positive representation of cities and communities, reframing local narratives for both city residents and the outside world, helping to empower communities.

Across all cities, 88% of people attending PArC activities experienced increased civic pride, 11 percentage points more than attendees at non-PArC public art. The impact was most pronounced in Anchorage (97% compared to 74%) and Coral Springs/Parkland (93% compared to 78%). This suggests the profound role public art can have in response to issues like climate change and gun safety, which have a particularly far-reaching effect. As one stakeholder from Coral Springs/Parkland put it:

// The nation and the world are aware of Parkland because of the tragedy. But *Power of Art* enabled the focus to change to something more positive.”

—Art Therapist, Coral Springs

## Increasing Foot Traffic

All cities placed artworks in vacant or underused spaces leading to increased foot traffic and engagement in those areas. For example, in Jackson, *Fertile Ground* installations were positioned in neighborhoods that had a lack of infrastructure and high vacancies before the PArC project. The project enabled a 6x increase in foot traffic across three exhibition sites before and after the installations (from an average of 80 people per day in Fall 2019 to 480 in Fall 2021).

In Camden, *A New View* consisted of artworks installed across six former illegal dumping sites in

the city ending illegal dumping in those areas and creating new spaces for community events such as walking tours, movie nights, and pizza parties.

In the Greenwood neighborhood of Tulsa, two long-standing community institutions set up to commemorate the 1921 Race Massacre and the rebuilding of the community, saw significant increases in daily average attendance.

- The Greenwood Cultural Center saw the average number of visitors increase 130% (from 19 to 44 per hour)
- The John Hope Franklin Reconciliation Park saw visitors rise 160% (from 8 to 21 per hour)

## Boosting local businesses

Public art often increases economic activity at small businesses such as food vendors and retailers. While the pandemic made collecting this data challenging, it is clear that PArC spurred revenue and foot traffic at small businesses and grew interest in public art among the small business community.

For example, in Jackson 20 local businesses reported increased income totaling \$364,000. In Tulsa, several new businesses opened in the Greenwood area and local foot traffic increased. In describing the impact of the *Greenwood Art Project*, one local business leader said “that [greater foot traffic] is probably the most significant thing ... and it’s only going to increase.”<sup>4</sup>

In Anchorage, *SEED Lab*, which was described as a way of keeping the downtown area “alive” during the pandemic, is now mentioned in the Anchorage Downtown District Plan, the key planning document for the city center, which identifies the area in which *SEED Lab* is located as one of three cultural districts. The Plan further states that *SEED Lab* should be nurtured as part of the city’s economic growth plan, illustrating how temporary public art can lead to permanent infrastructure.

<sup>4</sup> Greenwood Art Project Local Evaluation

# Findings

## 3. People and Community



## Enhancing Wellbeing and Community Cohesion

PARC offered opportunities for people to have interesting new experiences, to learn new things, and to engage in social activities in their communities – all of which contribute to wellbeing and community cohesion. To measure this, benchmark general population surveys and follow-up event attendee surveys were conducted in each city. The surveys asked whether PARC events:

- Made people feel optimistic about the future, think differently about an issue or topic, or become interested in something new (all important aspects of wellbeing)
- Brought people together in the community, enabled meaningful time with family and friends, or made people want to get more involved in things in their communities (i.e., community cohesion)

The results show that PARC projects had a positive impact on individual wellbeing and community cohesion.

Overall,

- 70% of attendees experienced improved wellbeing (7 percentage points higher than attendees at non-PARC public art)
- 80% of attendees reported improved community cohesion (7 percentage points higher than attendees at non-PARC public art)

Within those measures, PARC projects were particularly effective at encouraging people to get more involved in their community and think differently about an issue or topic:

- 75% of PARC attendees agreed that it made them want to get more involved in things in their community, 24 percentage points higher than attendees at non-PARC public art
- 61% of PARC attendees agreed that it made them think differently about a topic or issue, 14 percentage points higher than attendees at non-PARC public art

An example from *Fertile Ground* illustrates how PARC projects helped people think differently about an issue. Alongside conversations around food access being reported more frequently after the project, the depth and complexity of responses regarding how to address food access and security between the baseline and follow-up surveys also significantly improved. Two representative survey responses, one from the baseline survey and one from the follow up survey, are illustrative of the increasing awareness and understanding of the issues.

### // Baseline survey:

“Create places for community gardens.”

### Follow up survey:

“Incentivize business and cooperative development with an emphasis on racial and economic justice for Black residents in Jackson. Ensure that all Jacksonians no matter their class status have access to healthy, food choices, education, and nutrition. Develop more community centered urban gardens, local and farm to table food products, a wider array of restaurants in South and West Jackson, and access to equitable transportation/delivery services. Strengthening workers rights and passing a livable wage! Reviewing the processes for business loans and grants for minority owned business and offering programming for holistic development for entrepreneurs.”





Interior of Temple of Time, Artist: David Best  
Photo Credit: Bloomberg Philanthropies

## Healing After Tragedy

Designed in response to the shooting at Marjorie Stoneman Douglas High School in February 2018, Coral Springs/Parkland's *Power of Art* included many activities that supported healing through art such as community involvement in building the Temple of Time (David Best). Given this context, the local evaluation explored the relationship between art and healing finding strong impacts on attendees:

- 90% indicated that the experience had contributed to their healing journey
- 78% learned about mental health resources
- 77% reported that they were better able to use art to cope with their feelings
- 76% considered their art interaction an important part of the healing process





*Pathway to Hope* curated by Rick Lowe and William Cordova  
Photo Credit: Bloomberg Philanthropies

# Evaluation Approach

Given each city's unique context and choice of civic issue, as well as the interest of Bloomberg Philanthropies in understanding dynamics common to all major public art projects, two layers of evaluation were undertaken.

1. **Local evaluators** were retained by each project team to lead their evaluation design, data collection, and analysis efforts.
2. In addition, a **national evaluator** (BOP Consulting) was brought on to identify and standardize the collection of "universal" indicators, those that apply to each project regardless of the specific civic issue or artistic approach of their project.

Local evaluations of each project can be found [here](#).



Mural at Snow City Cafe by Ted Kim  
Photo Credit: Bloomberg Philanthropies

This report summarizes the process and findings of the national evaluation, which had the following goals:

1. Document the various components of each PARC project
2. Assess the impact of each project on its city and civic issue
3. Assess the overall impact of these projects across all five cities
4. Advance understanding of the role public art can play in cities

Collaborative workshops with each city's project and local evaluation teams developed a "roadmap to impact" (theory of change) to incorporate key inputs, activities, outputs, and immediate and longer-term outcomes that the evaluation would track (see appendix 2 to view the complete roadmap).

This process identified three overarching impact categories for this initiative:

1. **Policy and Practice:** Public policy is positively influenced, new ways of working (e.g., partnerships) are established, and economic benefits are catalyzed
2. **Place:** City spaces and their civic role are transformed
3. **People and Community:** People and communities are more active, connected, and resilient

Project activities and outputs were tracked by project teams and local evaluators, and reported to BOP. These included the number of views of artworks across sites, partnerships forged, and economic benefits (see appendix 5 for complete list of outputs). Outcomes were explored using a range of methods including:

- **General population survey** to benchmark rates of public art attendance and attitudes including how public art influences civic pride, wellbeing, and social cohesion (administered by BOP)
- **Attendee surveys** utilized the same questions as the general population survey enabling benchmark comparison (administered by local evaluators)
- **Stakeholder interviews** to understand how local officials, community members, and artists perceived the projects (administered by local evaluators and BOP consulting)
- **Media analysis** including social media to further gauge public perception of the projects' impact (conducted by local evaluators and BOP Consulting)



Band plays at Greenwood Art Project Opening in front of G.A.P. Van  
Photo Credit: Bloomberg Philanthropies

## Implications of the COVID-19 Pandemic

### Project Implications

All projects were impacted by the COVID-19 pandemic. Coral Springs/Parkland was least impacted as it was three months from completion in March 2020 when significant public health measures were first introduced. Despite the delays, the remaining cities went on to produce most of their originally planned installations and some additional projects including online workshops in Anchorage, a participatory mobile exhibition in Tulsa (G.A.P. Van), and a mural competition in Jackson.

### Evaluation Implications

To account for the potential impact of COVID-19 on the evaluation, the general population survey, which was initially run in January-February 2020, was re-run in March-April 2022. While there were differences in attendance levels between the surveys - across all cities a higher proportion of those surveyed in 2022 indicated that they had attended a public art event in the previous year (overall 37% compared to 27% in 2020) - there were minimal differences in attitudes. With the exception of Coral Springs/Parkland, which took place mostly prior to the pandemic, our analysis utilized the 2022 survey data since that most closely aligned with the context in which most PARC activities took place.

The pandemic and racial reckoning of 2020 following the murder of George Floyd made more salient many of the issues that PARC projects address and likely contributed to the program's impact.

# Conclusion

Findings from the second round of the Public Art Challenge affirm that public art can offer a wide range of benefits to cities, including:

- **driving social outcomes** (engendering civic pride, improving individual well-being, improving community cohesion)
- **economic benefits**
- **strengthening** vibrancy of an area
- **promotion** of local nonprofits and small businesses
- **positive policy** movement on the foregrounded civic issues

Across all projects, the following were essential to success:

- **Strong partnerships.** Public art is a unique opportunity to spur collaboration and identify new ways of working between public and private stakeholders.
- **Broad range of artistic practice.** Thinking expansively about what constitutes artistic practice (e.g., to include farming, culinary arts, etc.) is valuable to extend aesthetics as well as to building public will.
- **Artist engagement.** Whether artists are locally or nationally based, their unique perspectives, ability to invigorate broad interest, receptivity to alternative approaches, and willingness to engage in community discussion are essential to successful public art projects.
- **Meaningful community engagement.** The stakeholder consultation needed for well-received public art projects can provide effective models for improving community engagement beyond the project. Not all people will like the public art project, but providing opportunities for input, and strong involvement by city halls in identifying key constituencies, create templates for giving citizens a seat at the table for decisions that impact neighborhoods and quality of life.
- **Marketing and promotion.** Public art projects offer a unique opportunity to enhance public messaging through a combination of partnerships, wayfinding, and social media as well as traditional press. When done effectively, projects aid in shifting media and community narratives in positive ways.

## Themes and Challenges Across Two Rounds of PArC

Having completed two rounds of PArC to-date, several deeper themes and areas of exploration for evaluating the impact of public art have emerged.

### Transferability

Public art projects can succeed in creating economic benefits, increasing public will to address key civic issues, engaging people in civic and social life, and catalyzing public/private partnerships. A key question to explore is whether or to what extent these impacts are transferable in addressing future civic challenges. For example, how are the partnerships formed during PArC leveraged again? In what ways does community engagement activity continue? Does public art or support for the arts, and/or use of the arts in civic life grow or develop in a meaningful way? How do artists evolve their practice as a result? Early signs of transferability are present in this evaluation (e.g., proliferation of learning gardens following Fertile Ground in Jackson), and future evaluations of PArC should consider exploring these longer-term impacts in more detail.

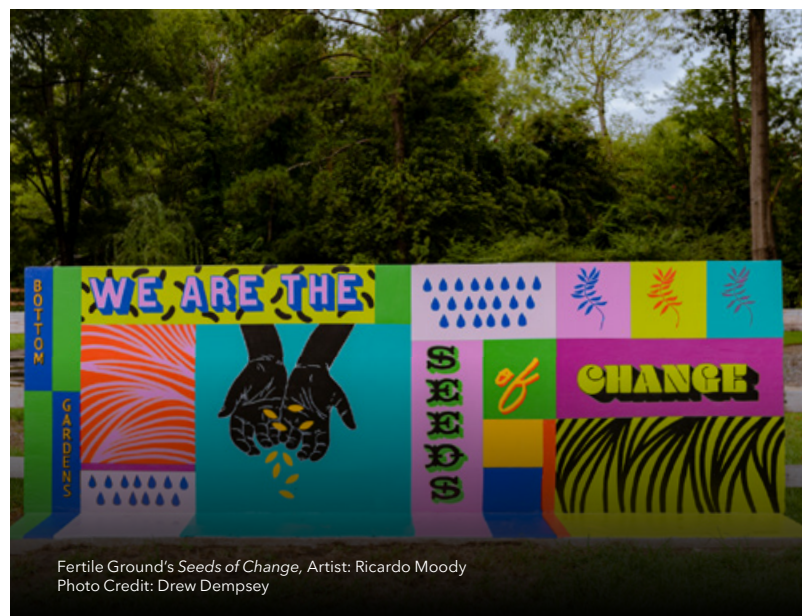
### Economic benefits

Traditional economic impact analysis in the arts focuses on easily quantifiable measurements of economic output such as spending at hotels and restaurants during the timeframe of the installation or activity. While PArC projects achieve these direct and indirect economic impacts (see appendix 4 for a complete list of economic benefits), the vast majority of benefits to local economies derive from follow-on investments in infrastructure and new initiatives related to the highlighted civic issue. These investments are significant, but harder to trace and ascribe to PArC projects due to their longer duration and ways they are implanted in existing civic frameworks. For example, including a public art project in the work of the Tulsa Race Massacre Centennial Commission is one way in which the Commission was able to successfully fundraise over

\$34 million for Greenwood Rising, the Greenwood Cultural Center, and other local development projects. While the public art project was not singularly responsible for generating that support, there is a clear connection between increased attention to the legacy of the Tulsa Race Massacre, which public art helped generate, and further investment. More can be done in the future to identify these connections, helping cities track and understand the impact of public art on the local economy.

### Communications

Public art projects intended to address complex and sensitive issues require a broader range of marketing and promotional strategies than more standardized civic cultural events (e.g. festivals, parades and concerts), and communication practices more nuanced than responding to headlines or relaying municipal information (e.g. services and emergencies). In addition to strong wayfinding, these public art projects require community and coalition building to ensure broad understanding, and a nuanced recognition that significant public will can be built around an issue even when not all members of the public are on board. While PArC projects have succeeded in creating buy-in and achieving visibility (e.g., 30% of residents viewed PArC projects), more can be done to help cities implement and evaluate these multifaceted marketing and communications strategies.



# Appendices

## Anchorage, AK: *SEED Lab*

(May 2019-September 2021)



*SEED Lab's Wezup II*, Artist: Marek Ranis  
Photo Credit: Bloomberg Philanthropies

The Anchorage Museum created *SEED Lab* in partnership with the Municipality of Anchorage. A vacant building was transformed into *SEED Lab*, an incubator and convening space for artists, designers, engineers, and residents to convene and develop public art that addressed climate change, immigration, and indigenous issues. Through *SEED Lab*, creative practitioners worked with communities to propose solutions to challenges facing Anchorage and cities throughout northern regions, with partnerships across sectors, including local businesses, government departments, and education, health, and community organizations.

// For me as an artist it really created a place to imagine and facilitate discussions where people could speak freely and think outside the box . . . what *SEED Lab* has been able to do is show us what's possible if we prioritize public art and . . . provided [an] example [of what] municipalities can put resources toward."

—Artist/researcher, Anchorage

## Anchorage, AK: *SEED Lab*, Continued

### Key outputs:

- 45 artist commissions (including large scale murals, installations, and a range of participatory projects)
- 150 cultural professionals engaged
- Over 100 partner organizations involved
- 8.5 million views of the works
- 111,551 attendees at 200 events
- 3,752 participants in project activities
- \$950,500 match funding (Rasmuson Foundation, Atwood Foundation, Surdna Foundation, JL Foundation, National Endowment for the Arts, and other private sources)
- \$25,000 in-kind contributions

### Key impacts:

- 76% of participants reported that *SEED Lab* activities made them think differently about an issue, indicating that the public in and around Anchorage have a deeper understanding of pressing environmental issues.
- *SEED Lab* is now a key anchor for a downtown district that struggled during the pandemic.
- A broad range of cross-city and cross-sector partnerships were formed, and many will continue beyond the Public Art Challenge.
- *SEED Lab* was invited to be part of the Downtown Planning process and mentioned as a model of creative placemaking in the Downtown Plan document.



*SEED Lab's Cloud Chamber*, Artist: Kerry Tasker  
Photo Credit: Anchorage Museum



Artist(s)	Project
Jonathon Keats	<i>Alaska River Time</i>
Anna Hoover, Ash Adams, Judit Hersko, Charles Tice, Jiabao Li, Katie Basile, Acacia Johnson	<i>Artists in Residence</i>
Justin Brice Guariglia	<i>Baked Alaska: A Community Response</i>
Jimmy Riordan	<i>Bookmobile</i>
Kerry Tasker	<i>Cloud Chamber</i>
Mary Mattingly	<i>Ecotopian Library</i>
Andrew Reynolds, Arine Aprahamian, Hanugrah Adhi Buwono, Michelle Louise Schwengel, Shaghayegh Cyrus	<i>Future Ready</i>
Nicholas Horn-Rollins, Taylor Keegan, Petra, Sattler-Smith, Tiffany Shaw-Collinge, Buck Walsky	<i>Hghu Hghazdatl (They All Gathered)</i>
Elizabeth Monoin and Robert Ferry	<i>Land Art Generator Workshop</i>
Amy Meissner	<i>Mother thought of Everything</i>
Rejoy Armamento, Mike Conti , Thomas Chung, Graham Dane, Justin DeWolf, Nina Elder, Andrew Garcia, Ted Kim, William Kozloff, Karen Larsen, Arielo “Bisco” Taylor, James Temte, Crystal Worl	<i>Mural Projects</i>
Amund Sjølie Sveen	<i>Nordting</i>
Amy Meissner, Jamie Hirano, Karen Larsen, Keren Lowell	<i>Repair Workshops</i>
Meda Dewitt	<i>Seclusion Hut</i>
Brian Adams, John Hagen, Ryota Kajita, Rebeca Mendez, Marek Ranis	<i>Shelter</i>
Brian Adams	<i>Skateboard project</i>
Chris Treggiari	<i>Sol De Medianoche</i>
John Grade	<i>Spark</i>
Petra Sattler-Smith, Karen Larsen, and Buck Walsky	<i>Tidelands</i>
Kerry Tasker	<i>Warming Stripes + Cloud Chamber</i>
Marek Ranis	<i>Wezup II</i>

## Camden, NJ: A New View

(April 2021 – October 2021)



A New View's *Invincible Cat*, Artist: DKLA Design  
Photo Credit: Bloomberg Philanthropies

Aimed at highlighting the issue of illegal dumping, *A New View* included art installations, community- inspired events, and creative programming at sites along Camden's rail, road, and bike routes. The project transformed sites that experienced illegal dumping along these major transportation corridors into dynamic art spaces engaging the community through participatory projects and events. The project was a collaboration led by the urban redevelopment nonprofit Camden Community Partnership (CCP), Rutgers University, and the Rutgers University Camden Center for the Arts, the gallery Camden Fireworks, and the City of Camden.

// The art in the city shows that this city is not a dump. We care about the city... This is important to us, we need it."

–City resident, Camden

## Camden, NJ: *A New View*, Continued

### By the numbers:

- 16 artist commissions
- 130 cultural professionals engaged
- 635,000 views of the work
- 10,600 attendees at 108 events
- 4,500 participants in project activities
- Secured over \$55 million in follow-on state and federal funding to tackle issues highlighted by the project
  - > \$3.5 million USEPA Brownfield Cleanup Grants
  - > \$30 million NJDCA demolition funds
  - > \$21 million NJDOT road funds
  - > \$200,000 new public art commissions by project partners
  - > \$500,000 City of Camden for security cameras at illegal dumping sites

### Key impacts:

- No illegal dumping took place at any site during the installation period.
- 79% of participants said it made them feel more positive about the future and many noted a desire for more public art and arts-related investments in Camden
- Awareness of the problems of illegal dumping and vacancy have increased among the public and city legislators, who passed new legislation to increase penalties and strengthen enforcement of illegal dumping in part because of the profile and attention generated by *A New View*.
- The project improved perceptions of city government effectiveness (from 17% in the baseline to 36% in the follow-up), as well as satisfaction with public services (from 27% in the baseline to 36% in the follow-up).

Artist(s)	Project
Amanda Schachter & Alexander Levi, SLO Architecture	<i>Turntable</i>
Athena Steen & Josh Sarantitis	<i>Touching the Earth</i>
DKLA Design	<i>Invincible Cat</i>
Erik James Montgomery	<i>Camden Is... (Blight to Bright)</i>
Terreform ONE: Mitchell Joachim, Vivian Kuan, Zack Saunders, Theo Dimitrasopoulos, and Nicholas Gervasi	<i>Bio-Informatic Digester: Waste as Fuel for Biodiversity</i>
The Myth Makers, Donna Dodson & Andy Moerlein	<i>The Phoenix Festival</i>
Tyler FuQua Creations	<i>Mechan 11: The Collector</i>

## Coral Springs and Parkland, FL: *Power of Art*

(February 2019–June 2020)



Devised in response to the mass shooting at Marjory Stoneman Douglas High School in Parkland, Florida, in February 2018, *The Power of Art: Inspiring Community Healing After Gun Violence* was a community-engaged public art project that involved a series of five curated temporary art installations alongside the expansion of an art therapy program based out of the Coral Springs Museum of Art. The project was delivered in partnership between the City of Coral Springs, the City of Parkland, and the Coral Springs Museum of Art.

// The nation and the world are aware of Parkland because of the tragedy. **But *Power of Art* enabled the focus to change to something more positive.**

–City representative, Coral Springs

## Coral Springs and Parkland, FL: *Power of Art*, Continued

### By the numbers:

- 5 artist commissions
- 4.5 million views of the work
- 28,538 attendees at 279 events
- 3,110 participants in project activities
- \$118,000 match funding (Coral Springs Public Art Committee, Community Foundation of Broward)
- \$195,534 in-kind contributions

### Key impacts:

- 3,110 participated in the artmaking process and many participants have experienced sustained benefits from this beyond the project itself through continued engagement with artmaking and self-expression.
- 90% of participants said that their participation in *Power of Art* activities contributed to their healing journey.
- 57% of attendees reported that they had re-visited installations for emotional benefit, and that 99% of these repeat visits were helpful in coping with a challenging mood, emotional state, or stressful situation.
- City representatives reported that the PARC approach provided a new way for the community to come together and share experiences, which fostered a sense of connection and a largely positive emotional response



Power of Art's *The Yellow Walk*, Artist: Kate Gilmore  
Photo Credit: City of Coral Springs

Artist(s)	Project
Carl Juste	<i>The Big Picture: Resilience</i>
David Best	<i>Temple of Time</i>
Kate Gilmour	<i>The Yellow Walk</i>
Raquel Farrell-Kirk	<i>Healing with Art</i>
Rosario Marquadt & Roberto Behar (R&R Studios)	<i>Peace &amp; Love</i>
Steven Ladd & William Ladd	<i>Scrollathon / Growth + Strength</i>

## Jackson, MS: Fertile Ground

(April 2020-November 2021)



Fertile Ground's Galloway Living Room The Learning Garden at Galloway Elementary School, Jackson, Mississippi  
Photo Credit: Bloomberg Philanthropies

Originating in the City of Jackson's Department of Planning and Development, *Fertile Ground* brought together artists, residents, farmers, gardeners, chefs, and landscape architects to promote dialogue and inform policy related to urban food access. The project's installations across the city included the Galloway Elementary School Learning Garden, display of Kara Walker's *FIGA* sculpture, the left hand of her sculpture *A Subtlety* at AND Gallery, murals on Farish Street, and an installation at 'the Slab', a skate park. In addition, the project produced a documentary on food security that aired on Mississippi Public Broadcasting and won a Southeastern Emmy. A culminating event, *The Fertile Ground Expo*, occurred in October 2021 and consisted of the Galloway Elementary Learning Garden opening, a self-guided driving tour of *Fertile Ground* exhibitions, and public workshops.

// Four business reached out about leasing on property on Farish Street last month. All mentioned *Fertile Ground* as a motivating factor. There is more excitement about that area now."

—Community partner, Jackson

## Jackson, MS: *Fertile Ground*, Continued

### By the numbers:

- 1 new non-profit organization, Fertile Ground
- 2 new businesses, Fertile Ground Farms and Fertile Ground Brewery (who subsequently secured \$1,000,000 investment from private investors and crowdfunding)
- 26 artist commissions
- 2.8 million views of the works
- 2,482 attendees at 47 events
- 542 participants in project activities
- \$100,000 match funding from the City of Jackson
- \$539,690 in-kind contributions
- 25 local businesses directly engaged (e.g., hosting a stall at pop-up market); total of \$190,000 of income generated for businesses directly related to the installations
- \$400,000 raised to support three new Learning Gardens across the state utilizing the *Fertile Ground* model



This is *Fertile Ground*, Artist: Tyler Tadlock  
Photo Credit: Bloomberg Philanthropies

**Key impacts:**

- *Fertile Ground* enabled conversations that led to tangible policy change, such as the development of the city’s Transit Plan, which now includes direct access to at least one grocery store on every bus route, after early findings from the project identified barriers to food access that could be improved through route revisions.
- *Fertile Ground* stimulated additional community investments and opportunities. For instance, the Galloway Elementary School Learning Garden model has now been replicated by three other schools across the state.
- 75% of attendees believe they are likely to be involved in community activities related to food access security in the future compared to 54% prior to the project (a 21 percentage point increase) providing evidence that community members are more engaged in this critical issue.
- *Fertile Ground* supported substantive changes in the comfort, protection, and enjoyability of public spaces. Public spaces are now seen as safer, more beautiful and more unique.

Artist(s)	Project
Adrienne Domnick	<i>Mama Rose Kitchen</i>
Akoaki + RVTR	<i>Farish Street Landing</i>
Casey Jennings	<i>Common Ground</i>
City of Jackson Planning and Development	<i>Infertile</i>
Cooperative Community of New West Jackson	<i>Co-Op Stop</i>
DJ Baker	<i>Virtual Fermentation Workshop Series</i>
General Usage / Southern Cult	<i>Fertile Ground Documentary</i>
Graham Carraway	<i>Wildcat</i>
Kara Walker	<i>Figa</i>
Kwasi Butler	<i>Reach</i>
Lucie Cooper and Ava Davis	<i>Reach</i>
Mississippi State University Interdisciplinary Design + Realization Alliance led by Prof. Cory Gallo, Prof. Hans C. Herrmann, and Assoc. Prof. Suzanne Powney	<i>Galloway Living Room</i>
OJT	<i>Ground Notations</i>
Ricardo Moody	<i>Seeds Of Change</i>
Sabrina Howard	<i>Sowing The Seeds Of Love</i>
Sam Humphrey	<i>Urban Farming Program</i>
Tyler Tadlock	<i>This Is Fertile Ground</i>
Tyler Tadlock	<i>Brand Identity</i>



## Tulsa, OK: Greenwood Art Project

(May 2021-September 2021)



Greenwood Art Project's *The American Dream*, Artist: Sarah Ahmad  
Photo Credit: Bloomberg Philanthropies

*The Greenwood Art Project (GAP)* took place as part of the 1921 Tulsa Race Massacre Centennial Commission activities. Curated by lead artist Rick Lowe, the project featured 32 artists who told the past, present, and future of Black Wall Street through public art events and installations across the city (including murals, sculptures, performances, historical tours, and interactive technology), as well as the G.A.P. Van, which traveled around the city engaging residents

outside of North Tulsa. The goal of the project was to add a cultural component to the centennial year and to be a “catalyst for uniting the City of Tulsa by working with artists, residents, leaders, organizations, and businesses to elevate awareness of Greenwood’s history.”<sup>5</sup> The project also aimed to reconnect the Greenwood neighborhood, which had been further decimated by urban renewal efforts in the 1950s and 1960s.

<sup>5</sup> Greenwood Art Project, 2021

## Tulsa, OK: Greenwood Art Project, Continued

### By the numbers:

- 33 artist commissions
- 1.9 million views of the work
- 16,433 attendees at 42 events
- 283 participants in project activities
- \$248,256 match funding (George Kaiser Family Foundation, and other private sources)
- \$117,536 in-kind contributions
- Over \$34,000,000 follow-on investment into the area, focused on public realm improvements and cultural infrastructure (e.g., \$5.3 million to the Greenwood Cultural Centre and \$20 million for Greenwood Rising, a new museum dedicated to the history and legacy of Black Wall Street)



The City of Tulsa was actively involved with the project in a way they haven't been with other public art initiatives... I think the *Greenwood Art Project* got to bring city officials up close and personal to the transformative work contemporary arts practitioners do, and I think that will impact and shape our city and how Tulsa thinks about public art, public art engagement, and the really valuable conversations arts organizations bring to government spaces. Hopefully this makes a stronger connection point between the arts and City of Tulsa."

—City representative, Tulsa

### Key impacts:

- Tulsa residents and visitors rated their experiences with GAP highly and identified a broad range of positive community impacts, including deeper understanding of the race massacre.
- 81% of participants in GAP activities (both Tulsa residents and visitors) felt motivated to get more involved in their communities as a result.
- GAP contributed to increased awareness of the importance and legacy of Historic Greenwood, and improved perceptions of public space around the neighborhood.
- The project contributed to a new phase of redevelopment for the Greenwood area. It has helped to catalyze landscaping and public space development as part of the relocation of the headquarters of BMX USA and prompted renewed discussion around removing the freeway that cuts through the heart of historic Greenwood and contributed to the destruction of the neighborhood during urban renewal of the 1950s and 60s.
- The model of in-depth community engagement used by GAP (which began almost two years before most of the work was displayed), was successful in ensuring ownership and engagement at the community level and is now being used by the City for other forms of community dialogue.



Lead Artist Rick Lowe receives Key to the City from Mayor of Tulsa G.T. Bynum at the Greenwood Art Project opening, Photo Credit: Bloomberg Philanthropies

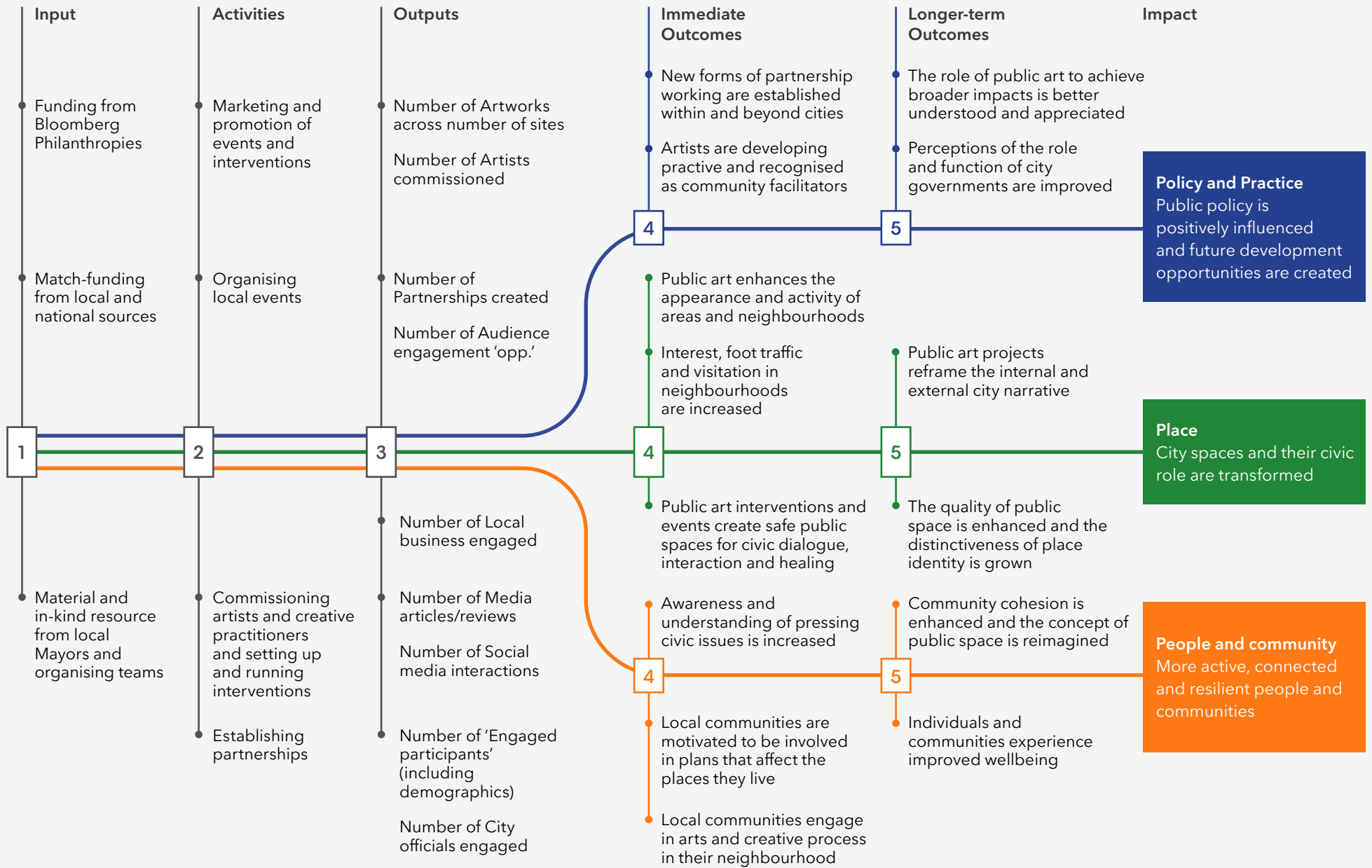
Artist(s)	Project
Alexander Tamahn	<i>Greenwood Ceramic Storytelling Project</i>
Anthony Curtis Brinkley	<i>Greenwood Imagine</i>
Candace G. Wiley	<i>What If Tulsa: Story-Gaming App</i>
Casey McLerran	<i>XenophonTulsa-2021–Strange: Symphony</i>
Chuck Cissel	<i>All That Jazz and Blues on Greenwood</i>
Crystal Z. Campbell	<i>SLICK</i>
Deborah A. Richards	<i>Greenwood Ceramic Storytelling Project</i>
Deborah Hunter	<i>Porches</i>
Derick Alexander	<i>Greenwood Imagine</i>
Dr. Courtney Skipper	<i>Greenwood, Black Wall Street, and the 1921 Race Massacre: Through the Eyes of Children</i>
Eaton Media Services	<i>The North Tulsa Community Festival / Eaton Civil Rights Museum</i>
Ebony Iman Dallas	<i>Greenwood Imagine</i>
Ilka Hartmann	<i>bill·board</i>
Jessica Harvey	<i>Trace</i>
Jimmy Friday	<i>Greenwood - Black Wall Street</i>
Katherine Mitchell	<i>Greenwood...A Trilogy in Reflection</i>
Kenesha Daniels	<i>Ah_Senek</i>
L. Joi McCondichie	<i>A Century Walk: 100 Years, 1921-2021</i>
Mary Williams	<i>Centennial Black Wall Street Heritage Parade</i>
Maybelle Wallace	<i>Darktown Strutters´ Ball</i>
Mikeal Vaughn	<i>1921 Historic Black Wall Street Online Business Directory</i>
Myiesha Gordon Beales	<i>The Fire Sculpture Project</i>
Phetote Mshairi	<i>Release Me: The Spirits of Greenwood Speak</i>

Artist(s)	Project
Ray Pearcey	<i>Citizen Brady "Catches" a Charge</i>
Sarah Ahmad	<i>The American Dream</i>
Stevie Johnson, PhD	<i>Fire in Little Africa</i>
Tatyana Fazlalizadeh	<i>The Day is Past and Gone</i>
The Collaborative - Greenwood Leadership Academy Staff (Erica Hicks, Sterling Matthews, Kristi Williams, Greg Robinson, Raynell Joseph) with Alexander Tamahn, and Chief Amus	<i>The Greenwood Experience</i>
TheRese Anderson-Aduni	<i>Rebuilding Black Wall Street</i>
Tulsa Modern Movement	<i>This Car Up</i>
Underground Tree Studios	<i>Greenwood Joy Experience</i>
Yielbonzie Johnson	<i>Lives on the Line</i>



Greenwood Art Project's *Century Walk: 100 Years 1921 - 2021*, Artist: L. Joi McCondichie  
 Photo Credit: Bloomberg Philanthropies

## 2. Roadmap to Impact (Theory of Change)



Source: BOP Consulting (2019)

\* The economic benefits catalyzed through PArC are overwhelmingly follow-on government funding related to the civic issues addressed through the program. As such, the economic benefits are another indicator that provides evidence that the Policy and Practice outcome of 'Civic issues addressed through the program achieve greater priority and urgency' has been achieved.

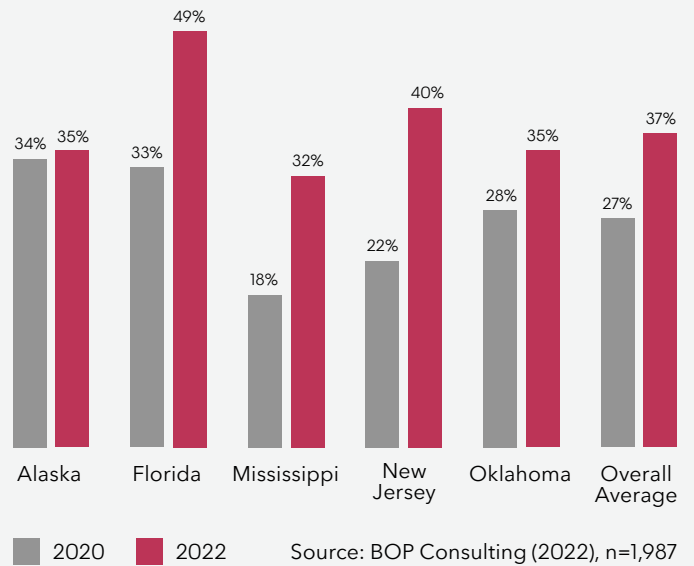
### 3. Survey of attitudes towards public art

Through PARC, cities activated public spaces around critical issues, and offered opportunities for people to have interesting new experiences, to learn new things, and to engage in social activities in their communities - all of which contribute to wellbeing, community cohesion, and civic pride. To measure this, a benchmark general population survey and follow-up event attendee surveys were conducted in each city. This survey asked residents of the five cities (and where necessary, those living within a 50-mile radius in the state) if they had attended a public art event in the previous year and what they thought about it. To explore the impact of COVID-19 on public perceptions of public art, survey was repeated in March-April 2022, to compare with the initial one conducted in January-February 2020.

Across all cities a higher proportion of those surveyed in 2022 indicated that they had attended a public art event in the previous year (overall 37% compared to 27% in 2020). As Figure 1 shows, this ranged from a 1-percentage point increase in Alaska, to an 18-percentage point increase in New Jersey and a 16-percentage point increase in Florida.

The repeat survey also provided the opportunity to ask if the general population sample were aware of attending any PARC events (they were shown 3-4 photographs of key installations and events by way of example). Figure 2 indicates an overall program proportion of 32% of people indicating that they had attended a PARC event or exhibition (a further 12% saying they don't know). This ranged from 41% in Camden to 28% in Jackson. Without previous benchmarks from the 2014 PARC program it is difficult to conclude whether this level of awareness and engagement is comparable with previous projects, but it does seem to be a promising indicator that the PARC projects had a broad reach across and beyond the communities in which they were taking place.

**Figure 1:** Proportion of the public indicating they had attended a public art event or exhibition in the previous 12-months in 2022 and 2020, in cities in which the PARC projects were based



**Figure 2:** PARC viewership rate reported in 2022 city/state-level survey (“Have you attended an event related to these photographs?”)

	Yes	No	Don't know
<i>A New View</i>	41%	51%	9%
<i>Fertile Ground</i>	28%	64%	8%
<i>Greenwood Art Project</i>	31%	54%	15%
<i>Power of Art</i>	29%	60%	11%
<i>SEED Lab</i>	29%	55%	16%
PARC average	32%	57%	12%

Source: BOP Consulting (2022)

Considered together, the increase in reported attendance at public art events is likely attributable to PArC activities to some degree, although it is also likely that an increase has occurred between these dates as people have sought outdoor and social activities after the lifting of pandemic restrictions and stay-at-home orders. The outcomes analysis of the survey shows that there was very little change in perceived impacts of attending public art events at the later stage in the pandemic (early 2022), as compared to the months immediately prior to the pandemic (Figure 3). This indicates that the context in which people participate in or experience public art exhibitions and events, and their effects, has not been drastically affected by the pandemic.

**In addition, an open-ended question that asked, “How has the COVID-19 pandemic affected your feelings about attending a public art event?” revealed the following:**

- Approximately half the sample indicated that it had no effect on their feelings about attending public art events
- Around one third indicated that they still felt cautious about attending public art events and/or will attend less while the pandemic continues
- The remainder indicated that they felt more comfortable attending public art events as they tend to be outdoors or not in confined spaces

**Figure 3:** Program-level net agreement with the items exploring the impacts of public art attendance. Original national comparator survey (NS) conducted January-February 2020, national comparator survey 2022 conducted January-March 2022, and post-PArC attendance surveys conducted by local evaluators following PArC activities.

<b>Wellbeing</b>	<b>NS 2020</b>	<b>NS 2022</b>	<b>PArC</b>
I felt more optimistic about the future	65%	66%	68%
I thought differently about an issue or topic	44%	49%	61%
I felt interested in something new or different	77%	77%	82%
<b>Total Wellbeing</b>	<b>62%</b>	<b>64%</b>	<b>70%</b>

<b>Community Cohesion</b>	<b>NS 2020</b>	<b>NS 2022</b>	<b>PArC</b>
It was great for bringing the community together	83%	80%	89%
It allowed me to have meaningful time with friends and family	82%	80%	77%
It made me want to get more involved in things in my community	50%	51%	75%
<b>Total Community Cohesion</b>	<b>72%</b>	<b>70%</b>	<b>80%</b>

<b>Civic Pride</b>	<b>NS 2020</b>	<b>NS 2022</b>	<b>PArC</b>
It made me proud of [city]	73%	75%	86%
It is part of what makes [city] special	80%	78%	89%
<b>Total Civic Pride</b>	<b>77%</b>	<b>77%</b>	<b>88%</b>

Source: BOP Consulting (2022)

Taken together, the higher attendance rate and the general perception that public art is lower risk than some other arts activities indicates that future iterations of PArC should not be disproportionately affected by the pandemic (assuming the current epidemiological trajectory continues). That said, there is a significant minority of respondents who do remain cautious, and programs should be mindful of reassuring and including these cohorts wherever possible.

Two findings of note are the significantly lower scores for “I thought differently about an issue or topic” in the Coral Springs/Parkland (39%), and “I felt more optimistic about the future” in Anchorage (33%). These are clear outliers compared to both the city-level samples and the rest of the PArC projects. In the former, it may be due to the focus of the project on healing and processing trauma rather than some of the more explicitly issue-based topics of the other projects. In Anchorage’s SEED

Lab, much of the content related to the climate crisis and adaptation, which may also explain a lower level of optimism within the reactions of those attending.

Public art attendance compared to national benchmarks: We also compared the samples surveyed in 2020 and 2022 against the latest national benchmarks for arts attendance published by the National Endowment for the Arts (Figure 4). This shows a similar profile for public art attendance to those attending “fairs and festivals,” more so than “art exhibitions.” Trends by age and education level are similar (i.e., younger and those with higher levels of education reporting higher attendance). The higher proportion of Black respondents reporting attendance in the 2022 survey may be of note and may be a feature of the demographics of PArC cities compared to the national sample reported by NEA.





**Figure 4:** Comparison of attendance rate of U.S. public who attended artistic, creative, and cultural activities during the last 12 months, by activity and selected characteristics

<b>Characteristic</b>	<b>PArC national comparator survey (2020): Attendance rate to a public art event</b>	<b>PArC national comparator survey (2022): Attendance rate to a public art event</b>	<b>NEA 2017 statistics (US): Attendance rate to a fair or festival that featured crafts, visual arts, or performing artists</b>	<b>NEA 2017 statistics (US): Attendance rate to an art exhibit, such as paintings, sculpture, pottery, photography, or digital art</b>
<b>Total</b>	26.0	37.4	40.3	22.7
<b>Gender</b>				
Male	31.6	38.7	37.5	20.6
Female	22.2	36.4	42.9	24.7
<b>Race/ethnicity</b>				
White only	26.3	35.0	46.2	26.3
Black only	20.9	46.0	27.7	14.9
Hispanic	25.2	53.5 (small sample)	29.5	14.3
Asian only	24.4	53.2 (small sample)	27.8	18.5
Other	21.4	44.2	47.9	33.3
<b>Age</b>				
18-24	29.1	45.5	46.7	26.4
25-34	32.0	49.8	42.7	22.1
35-44	37.0	44.7	45.1	24.9
45-54	23.8	38.1	39.0	21.6
55-64	18.5	28.8	39.0	24.1
65-74	19.7	24.2	39.7	22.9
75+	10.5	25.0	24.0	14.2
<b>Highest level of education</b>				
Grade school	23.8 (small sample)	30.8 (small sample)	14.2	6.1
Some high school	12.1	22.6	19.4	6.2
High school graduate	19.5	31.8	28.2	11.5
Some college/Associate degree	26.8	36.5	43.3	22.9
College graduate	31.1	44.0	53.6	32.3
Graduate school	43.5	50.0	58.7	46.8

Source: BOP Consulting (2022) / National Endowments for the Arts (2017)

## 4. Economic benefits

### Anchorage

<b>Direct economic benefits</b>	Bloomberg funding	\$1,000,000 - PArC grant \$50,000 - to support storage and maintenance costs
	Match funding	\$951,500 (Rasmuson Foundation, Atwood Foundation, Surdna Foundation, JL Foundation, National Endowment for the Arts, and other private sources)
	In-kind contributions	\$25,000
<b>Value of participation<sup>6</sup></b>		\$15,000 - free artist studio rental to the value of around \$500/month for 30 months
		\$40,000 - 200 events offered free space valued at around \$200 per event
<b>Follow-on funding<sup>7</sup></b>		N/A

### Camden

<b>Direct economic benefits</b>	Bloomberg funding	\$1,000,000 - PArC grant \$120,000 - to support storage and maintenance costs
	Match funding	\$170,688 (NBC Universal, Subaru of America, William Penn Foundation, and other public and private sources)
	In-kind contributions	\$367,677
<b>Value of participation</b>		\$34,500 - artists sale of work
<b>Follow-on funding</b>		\$3,500,000 - Federal Brownfield Cleanup Grants \$30,000,000 - State funds for cleanup of blighted spaces \$21,000,000 - State Department of Transportation Funding \$500,000 - City funds for safety and security equipment (cameras to stop illegal dumping) \$200,000 - in new art commissions by Camden project team

### Coral Springs/Parkland

<b>Direct economic benefits</b>	Bloomberg funding	\$1,000,000 - PArC grant
	Match funding	\$118,000 (Coral Springs Public Art Committee, Community Foundation of Broward)
	In-kind contributions	\$195,534
<b>Value of participation</b>		N/A
<b>Follow-on funding</b>		N/A

<sup>6</sup> Here and throughout, value of participation refers to revenues to artists and partners and economic value derived by community groups and local businesses using PArC facilities and resources

<sup>7</sup> Here and throughout, follow-on funding refers to new investment into the cities that PArC projects has helped to catalyze

**Jackson**

<b>Direct economic benefits</b>	Bloomberg funding	\$1,000,000 - PArC grant \$65,000 - for storage support storage and maintenance costs
	Match funding	\$100,000 (City of Jackson)
	In-kind contributions	\$547,690
<b>Value of participation</b>		\$123,000 - infrastructure enhancements to urban environment \$63,000 - subsidized artist space for exhibiting/preparing work 5,000 pounds of produce for local consumption, including restaurants, to a value of approximately \$30,000 \$100,000 - Community Foundation of Mississippi as fiscal agent \$190,000 - income to local businesses directly related to installations \$147,000 - income to local business not directly related to installations 25 local businesses directly engaged with project 20 local business reported increased revenue Additional leasing inquiries near installation sites Additional commissions for muralist attributed to Fertile Ground
<b>Follow-on funding</b>		1,000,000 Investment into Fertile Ground Brewery from private investors and crowdfunding 3 additional Learning Gardens have been commissioned across state, amounting to a collective investment of \$400,000, from a mixture of public and foundation funds

**Tulsa**

<b>Direct economic benefits</b>	Bloomberg funding	\$1,000,000 - PArC grant \$50,000 - additional for storage and maintenance during Covid; \$65,000 - for development of a virtual guide using Bloomberg Connects
	Match funding	\$248,256 (George Kaiser Family Foundation and other private sources)
	In-kind contributions	\$117,536
<b>Value of participation</b>		Evidence that North Greenwood and Black Wall Street are attracting more out of town visits Local businesses attribute some growth to the Greenwood Art Project and other centennial events
<b>Follow-on funding</b>		\$5,300,000 - City Grant to Greenwood Cultural Center \$20,000,000 - Greenwood Rising Capital + Operating Funds \$6,750,000 - Pathway to Hope public realm scheme \$500,000 - Kirkpatrick neighborhood planning \$2,000,000 - Funding for Greenwood Community Masterplan Tax Increment Fund established for North Tulsa (developer incentives to be recycled back in the neighborhood) Nonprofits have received funding from an Affordable Housing Trust fund to support projects in Tulsa, with funds used to provide down payments for North Tulsans to buy homes in the area

## 5. Outputs by project

	A New View (Camden)	Fertile Ground (Jackson)	Greenwood Art Project (Tulsa)	Power of Art (Coral Springs & Parkland)	SEED Lab (Anchorage)
Views	635,159	2,827,500	1,915,042	4,506,200	8,565,115
Attendees	10,657	2,482	16,433	28,538	111,551
Participant numbers	4,448	542	283	3,110	3,752
Number of exhibits	6	18	33	5	80
Number of artists commissioned	16	26	33	8	45
Number of artists engaged	130	25	-	26	150
Events - Workshops	4	17	8	264	92
Events - Talks / seminars	15	1	1	-	30
Events - Community engagement events	58	26	29	15	30
Events - Other	31	3	4	-	48
Partnerships - Community organizations	26	6	7	3	41
Partnerships - Education organizations	-	4	3	1	13
Partnerships - Local businesses	-	3	9	-	30
Partnerships - Government departments	2	6	1	5	31
Partnerships - Other	-	17	9	-	9
Number of city officials engaged <sup>8</sup>	10	10	-	42	25
Number of local businesses engaged <sup>9</sup>	-	24	-	3	-
Media (print, online, TV, and radio) - Local	167	34	197	118	28
Media (print, online, TV, and radio) - National	14	10	53	21	7
Media (print, online, TV, and radio) - International	14	9	149	16	3
Media (print, online, TV, and radio) - Trade	24	7	45	8	2
Social media reach <sup>10</sup>	235,562	124,439	56,057	137,875	7,494
Social media impressions	526,206	143,861	98,596	110,944	362,924
Social media engagements	35,127	11,960	26,242	8,312	13,978

Source: BOP Consulting (2022)

<sup>8</sup> This refers to officials engaged outside those that are included in the project partners number.

<sup>9</sup> This refers to businesses engaged outside of the local businesses that are included in the project partners number

<sup>10</sup> Social media analysis here is a combination of Instagram and Twitter. Reach refers to total number of people that viewed content. Impressions refers to number of times content was displayed to users. Engagements refers to number of times people interacted with social media content (e.g. liking, sharing).

