

NEW PITTSBURGH ARENA PUBLIC ART MASTER PLAN

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January 2009



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Executive Summary

This master plan is the guiding document for commissioning public artworks in conjunction with the New Pittsburgh Arena. It was developed in summer, 2008, through consultation with the Arena's Internal Stakeholder group, representatives of and members of the Hill District and Uptown communities, and representatives of arts, cultural and philanthropic organizations in the city.

The goals of the plan are to:

- identify and prioritize a place-appropriate group of art works that can be commissioned in conjunction with the Arena development, strengthen the public spaces in the Arena district, and add significantly to the city's public art collection;
- build consensus on this program among diverse stakeholders; and
- outline a strategy for managing the Arena Art Program and commissioning the recommended projects.

The key recommendations of the plan are:

Vision: Arena artworks should engage Arena patrons and the broader public — neighbors and people passing through the area — in the historic context of the area, the urban surroundings, the culture of sports, and Pittsburgh's environmental character and traditions.

Projects: Initial resources should be focused on three commissions that are integrated with the public spaces outside the arena. Other opportunities, such as temporary artworks, projects in the Arena's central public space and projects in the corridors that connect the Arena to surrounding neighborhoods, could be considered at a future time.

Management: The Arena Art Program should be managed by a professional public art consultant. Decisions should be made by an Arena Public Art Committee that consists of Internal Stakeholders, community representatives, and arts professionals.

Budget: The overall costs for the three priority projects in this plan is estimated to be \$2.2 million, which includes maintenance and administrative costs for all three projects, and the overall costs of the Garden Passage project.

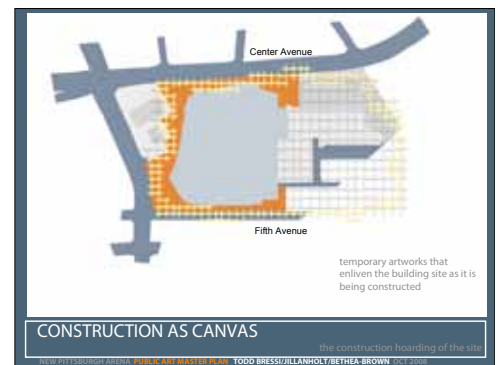
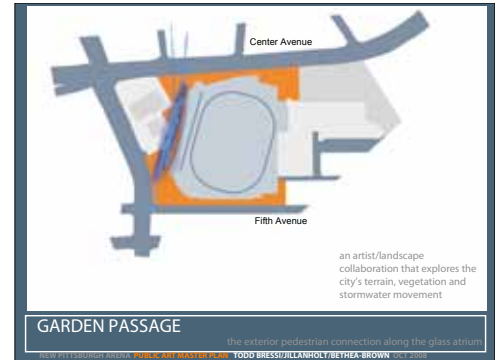
The key projects recommended in the plan are:

Activation: A digital or interactive artwork, for the Arena's Northeast Plaza, that engages viewers directly and embraces the kinetic energy of athleticism and sport.

Garden Passage: A public space, designed through an artist-landscape architect collaboration, that connects the southwest and northwest entry plazas and explores issues of terrain, environment, and infrastructure.

Construction as Canvas: Temporary artworks that are incorporated into the construction walls and fences, and which involve artists and youth.

The plan recommends that implementation of these projects should begin as soon as funding is available to conform to Arena construction schedules.



Diagrams illustrating recommended locations for Arena artworks

Introduction

Why make a major civic commitment to public artworks at the New Pittsburgh Arena?

The Arena, future home to the Pittsburgh Penguins hockey team and other sports, entertainment, and cultural events, is a major investment in Pittsburgh's civic infrastructure. It will follow PNC Park, Heinz Field, the Children's Museum of Pittsburgh, and the David L. Lawrence Convention Center in reshaping the landscape of the city. Each of these civic facilities incorporated significant public artworks that have become anchors of Pittsburgh's contemporary public art collection.

The Arena occupies a critical location in Pittsburgh's cityscape — at the junction of downtown, the Hill District, and Uptown, where the future of the city has been debated for nearly fifty years. The Arena will link these districts of the city and anchor new development all around it, from the expanding Duquesne University campus to new development on the existing Mellon Arena site.

Most importantly, the New Arena will be a key addition to Pittsburgh's public realm. It will add new urban spaces on Fifth Avenue and Centre Avenue, as well as a new public walkway and garden connecting the two streets. These spaces have the potential of being a new crossroads for the public life of the city.

The New Pittsburgh Arena Public Art Master Plan outlines a series of public artworks that can enhance the role of the Arena and its surrounding public space as vital new places in the city. The plan:

- Provides a brief historical and urban design context for the area
- Identifies key opportunities for artworks in the area
- Provides detailed work plans for key artworks
- Outlines general policies and procedures for managing an Arena art program
- Details an implementation time line

The plan was commissioned and has been endorsed by the New Pittsburgh Arena Internal Stakeholder group, which includes the Sports and Exhibition Authority, the Urban Redevelopment Authority, and the Pittsburgh Penguins LP, which will build and operate the Arena. It was developed with extensive input from this group and external stakeholders in the Hill District, Uptown, and cultural organizations in Pittsburgh.

The master plan process identified a dozen potential art projects that could be commissioned in the public spaces adjacent to the Arena, along the streets that lead to the Arena, and within the Arena's public spaces. After a prioritization analysis, it was determined that three projects — the Garden Passage, Activation, and Construction as Canvas, should proceed as soon as funding is available. Those projects are listed in Part 1, and technical guidance for commissioning the artworks is in Part 2.

Vision, Principles and Goals

The Arena Public Art Master Plan outlines an artistic and an urban design vision for public artworks, work plans for commissioning key projects, and mechanisms for managing the overall Arena Public Art Program.

The Arena will occupy a key location at the interface of downtown Pittsburgh, the Hill District and Uptown — an area that has a vibrant cultural history but is only now recovering from the scars of an over-ambitious urban redevelopment program that was initiated a half-century ago.

This suggests that public artworks should explore how three districts of the city can be knit together, and how people flow through and experience the new network of public spaces and streets through and around the site.

Vision for the New Pittsburgh Arena Public Art Program

Artworks for the New Pittsburgh Arena will engage both Arena patrons and the broader public — neighbors and people passing through the area — in the historic context of the area, the urban surroundings, the culture of sports, and Pittsburgh’s environmental traditions.

Principles for the New Pittsburgh Arena Public Art Program

Principle: Artworks should be focused in publicly accessible areas of the Arena and its surroundings. They should not be incorporated into areas that are generally closed off from the public.

Principle: Artworks should take a broad approach to exploring the nature of sports and society, and the culture of sports — focusing less on literal representations and more on the consideration of broad themes such as competition, achievement, renewal, and athletic prowess.

Principle: Artworks should reflect a diversity of media and artistic approaches, and should provide opportunities for local, regional, national, and international artists.

Principle: Artworks can not be integrated into the architecture of the Arena, as design and construction were underway at the time this plan was prepared, but the Garden Passage project might incorporate the building base and adjacent spaces.

Goals for New Pittsburgh Arena Public Art Program

Goal: Create artworks that are compatible with and compliment adjacent uses.

Goal: Create a range of artworks in scale, media, and relationship to the building and surrounding spaces.

Goal: Create multiple opportunities for artists to engage the community, and for the community to experience public art.

Goal: Celebrate the history and revitalization of the Hill District and Uptown.

Goal: Create opportunities for artists to engage with the culture of sport, the history of local sports, and the celebration of human spirit as expressed through athletics.

Goal: Explore the city’s leadership in sustainable design as reflected in the Arena’s LEED® certification.

PROJECTS PLAN

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Place Design Plan

CONTEXT REPORT

Description of Project

The New Pittsburgh Arena will be a major civic venue and will attract a diverse audience from Pittsburgh and the region, all year around. The Arena's primary use will be as the home for the Pittsburgh Penguins NHL hockey team; it will replace their current arena, Mellon Arena, which was built across the street in 1961. It will also function as a multipurpose venue for performing arts, entertainment, and other sporting events.

While the Mellon Arena — a pristine dome set apart from the city fabric by parking lots and greens — is an iconic feature of Pittsburgh's skyline, the new Arena is integrated into the cityscape much more closely. The building nestles into a steeply sloping site between Fifth Avenue and Centre Avenue. The building edge touches the property lines of the two main streets it faces, Fifth Avenue and Centre Avenue, and those edges have ground floor uses (retail, event ticketing, and the Penguins store) that will animate the façades and provide activity on event and non-event days.

Unlike the Mellon Arena, the entire building cannot be seen from any one location, affording very different views from different directions. The Arena's main public face will be its western façade, a great glass wall that provides a dramatic backdrop to the Church of the Epiphany's historic sanctuary building. Otherwise, the Arena's façade is largely brickwork, reflecting the masonry used in surrounding buildings. The façade also includes glass and metallic surfaces that reflect the internal organization of the building; the great glass wall shrouds the main north-south circulation spine of the building, and metallic panels cover service and equipment areas.

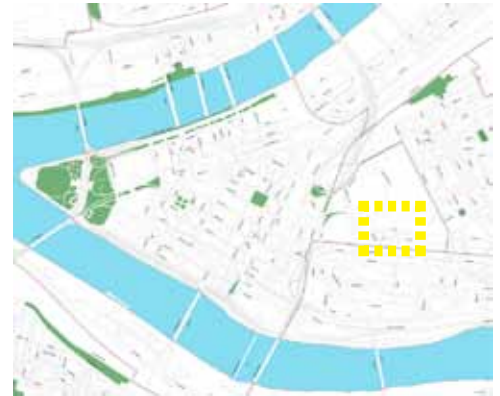
The Arena's other public face will be the three significant public plazas that are located at the three principal entrances to the Arena, providing safe crowd control for persons attending Arena events and space for outdoor gatherings and community celebrations. Paving materials, lighting, and landscaping will meet Downtown streetscape standards.

Description of Site and Surroundings

The new Arena is located at the intersection of three districts of the city — the Grant Street business and government corridor to the west, the Hill District to the east, and Uptown to the south and east.

Like Pittsburgh's baseball stadium, PNC Park, the Arena will fit snugly into its urban context and, hopefully, help stitch together these three surrounding districts and to stimulate investment within them. There is new development occurring or planned in the immediate area; Duquesne University, which anchors the Uptown District, is improving its campus and the blocks around its perimeter, with the completion of the Power Center on Forbes Avenue. McCormack Baron Salazar has developed several phases of new housing in the blocks north of Crawford Square. A new hotel is proposed for the site just east of the Arena, and the Mellon Arena site will soon be planned for redevelopment.

Most Arena patrons are expected to park in lots and garages in the blocks surrounding the Arena, ensuring that there will be ample pedestrian activity in the area at event times. One garage



The New Pittsburgh Arena is located between downtown, Uptown and the Hill District, across Centre Avenue from the Mellon Arena.

will be built in the center of the site, tucked into the hillside; the structure will be shielded from view from Fifth Avenue, Washington Place, and Centre Avenue, though there will be a vehicular and pedestrian entry in the vicinity of the northeast plaza on Centre Avenue.

The hotel proposed for Centre Avenue just to the east of the Arena will continue the urban edge of the project; a restaurant is proposed for the first floor adjacent to northeast plaza. The hotel may share an entrance with the parking garage.

The Arena is surrounded by wide and busy streets, and land is steeply sloping in some places. There are no improvements to the surrounding streets planned for the immediate future.

Historical Context

The Hill District is composed of several smaller hills, which were initially inhabited by three communities. Haiti was on the lower hill, inhabited by men and women escaping slavery. The middle portion was Lacyville, while the upper hill was called Minersville. The latter two areas were predominately populated by Germans and Scotch-Irish.

During the years before World War I, African-Americans were recruited by employers who promised relief from the segregation laws of the South. New arrivals swelled the area and the Hill became an ethnic melting pot of African-Americans, Russians, Slovaks, Irish, Armenians, Syrians, Italians, Greeks, Poles, Chinese, and Jews, producing a bustling business community. People from these cultures wove a rich and vibrant tapestry for Pittsburgh city life. The vibrant community lasted through the depression and it was during this time that the Hill became a national venue for jazz music because of its location halfway between New York and Chicago and its wealth of talented musicians.

In 1955, the federal government approved the Lower Hill Redevelopment Plan. Ninety-five acres were slated for clearing, and more than 8,000 residents were displaced. This redevelopment severely damaged the communities of the Hill District. In the 1960's, the Hill became a central location for the fight for civil rights, which contributed to the survival and regeneration of the community. This is memorialized at Freedom Corner, a civil rights monument on Centre Avenue not far from the Arena location.

New development in the Hill includes the Crawford Square residential development, a new public library, a senior housing development, and new retail stores. A long-awaited grocery store is planned to open in the near future.

Downtown Pittsburgh's Public Art Collection

Downtown Pittsburgh has rich and varied collection of art in public places, comprising more than 60 artworks acquired and commissioned over the last few decades.

Many of Pittsburgh's major civic improvements in recent years have incorporated public art as a matter of course, creating a collection that is a remarkable cross-section of contemporary public art practice. Highlights include traditional figural sculptures of sports stars at Heinz Field and PNC Park; an installation of LED lights and text titled *For Pittsburgh* by Jenny Holzer at the David L. Lawrence Convention Center, the collaboratively-designed Allegheny Riverfront park by Michael VanValkenburgh and Ann Hamilton, and Ned Kahn's extraordinary façade *Articulated Cloud* for the Children's Museum.

The Arena is within walking distance of the successful Pittsburgh Cultural District, a zone of performing and visual arts venues. Public art adds significantly and sensitively to the visual texture of this district; artworks help define major public spaces, call attention to the district from afar, and mark the district's edges and entryways. Artworks include the light art project *Sign of Light* by the collaboration of Richard Gluckman and Robert Wilson; urban spaces such as Agnes Katz Plaza by Louise Bourgeois, Michael Graves, and Dan Urban Kiley; and playful sculptures *Liberty Avenue Musicians* by James Simon.

The New Pittsburgh Arena should follow in the tradition of bringing new and remarkable artworks to the city. For example, while the city does have an excellent collaboratively designed artwork and park space (Allegheny Riverfront Park), it has not commissioned an artwork downtown that seriously engages environmental process, such as storm water flow, or the city's leadership in sustainable design practices. There is also an opportunity to expand the collection of artworks at Pittsburgh's sports facilities beyond the traditional bronze sculptures at Heinz Stadium and PNC Park, and encourage contemporary explorations of how the culture of sports relates to modern life.

Priority Projects

The Master Plan outlines three priority projects that should be initiated immediately. These projects can result in significant additions to the city's public art collection, strengthen the public spaces that activate and link together this part of the city. Work should begin now because these projects can have an impact during Arena construction or because they should be efficiently integrated into the overall construction program. The plan also suggests other projects that can be commissioned in the future as sponsors and funding emerge.

Garden Passage: The public space that connects the Arena's southwest and northwest plazas, as well as Fifth and Centre Avenues, should be designed by a collaborative artist—landscape architect team. The artist-influenced design of the space can explore the character of Pittsburgh's unique topography and infrastructure, issues of urban storm water management, and the relationship between sustainable design and art as a part of a public pedestrian connection.

Activation: The Arena's Northeast Plaza (on Centre Avenue midway between Washington Place and Crawford Street) should be the location for a significant, dynamic artwork that embraces themes such as the energy and pulse of human movement. This is an opportunity for a digital or interactive artwork that engages viewers directly.

Construction as Canvas: The barriers that surround the site during construction provide an opportunity for temporary artworks in many media. Examples include integrating color and images into the fencing, to artist designed scrimms or coverings that are printed with digital photography or other types of two-dimensional work, to wooden barriers painted as murals. "Construction as Canvas" projects provide an excellent opportunity for involving local artists and youth, and for working with youth arts organizations in the city. The projects could address themes about the history and future of this area of the city, and could be designed so that they could be relocated once the fencing is removed.

IMPLEMENTATION

The three recommended Arena artworks should move into commissioning as soon as possible. These initial projects should be coordinated by a public art consultant who will provide professional guidance and ensure timely completion of the work. If additional projects are commissioned in the future, other resources, such as the City of Pittsburgh's Art Manager and the Office of Public Art, should be considered. To manage workload and to ensure participation from wide segments of the regional arts community, the Arena Public Art Program should draw on the resource of arts organizations and curators familiar with the local arts scene.

Funding will come from a variety of sources. Approximately 6 percent of the budget should be dedicated to program management, and 10 percent should be dedicated to a maintenance and conservation fund.

The plan outlines a variety of possible artist selection procedures, based on the nature of the opportunity, the desired artist pool, and the timing of the project.

Activation

Description of Opportunity

The Northeast Plaza will be the forecourt for an entrance for the general public and an entrance for box-holders, and is the public space that is closest to the Hill District. The area around the plaza will experience new development and new activity in the coming years, with a hotel proposed for a site just east of the Arena, and as the Mellon Arena site is redeveloped. This is an appropriate place to embrace the concept of Activation — the energy and pulse of movement, as it is reflected in sports and exercise and human activity.

Goals

- Create a space for artworks that explore physical activity as expressed by the human body engaging in sports.
- Create an artwork that changes moment by moment, perhaps based on input from what is happening in the area.
- Provide an opportunity for digital or interactive artworks that engage viewers directly.
- Create an artwork that fits within the overall design elements of the Arena as intended by the Arena design team.

Recommended Type of Artwork

Digital, data driven, interactive.

Method of Artist Selection / Artist Eligibility

Request for Qualifications. Issue a national, open call. Given the unusual nature of this work, if time allows, follow a two-stage process that would require finalists to prepare concept plans.

Budget

\$500,000

Work plan

Establish project management structure, including project manager and composition of Artist Selection Panel.

Continue fund raising, to include \$10,000 minimum for project facilitation, \$25,000 minimum for artist concept design and balance for design, fabrication, coordination and installation.

Develop RFQ in consultation with Arena design team. Issue RFQ; convene selection committee to review qualifications; create short list and interview finalists and/or review concepts.

Review artist concept plans with project architects to evaluate issues of structural support, power, lighting, and data for an artwork for this location.



From top:

Chris Doyle, Moons, Kansas City

Dan Corson, Antennae Reeds, Seattle



Timing

Immediately:

Clarify project management; identify public art consultant and key project leadership.

Coordinate with construction and design team.

When funding is available:

Contract with consultant project manager.

Develop and issue RFQ as soon as funding is available to give artist most possible lead time to develop concept and project.

Establish Artist Selection Panel.

Select finalists, commission conceptual proposals, review proposals and select artist.



From Top:

Peter Waker, Triangle Plaza, St. Louis

Electroland, Enteractxive, Los Angeles

Garden Passage

Description of Opportunity

Pittsburgh is characterized by an unusually strong connection to the environment, a connection that should be explored through an artist-landscape architect collaboration at the Arena site.

This connection starts with Pittsburgh's topography, defined by the meeting of the three rivers, steep river slopes, and hilly terrain. The city's landscape is lush, and its air and water have experienced a remarkable recovery from the days of the steel industry. And today, Pittsburgh is a leader in sustainable design and construction; the David L. Lawrence Convention Center (also owned by the Sports and Exhibition Authority) was the first LEED®-certified convention center, and this arena will be the first LEED®-certified NHL arena in the United States.

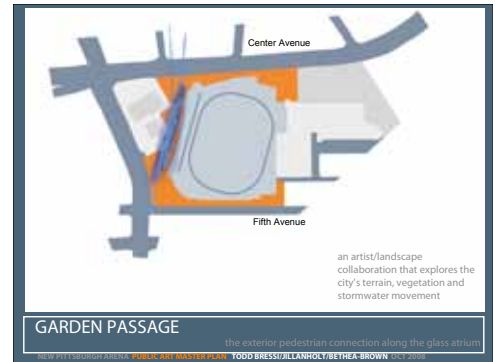
Pittsburgh's remarkable terrain is revealed at the Arena site, which slopes sharply downward from Centre Avenue to Fifth Avenue. The Arena plan includes an outdoor, public pedestrian connection that will link these streets and the northwest and southwest plazas. This connective space provides a remarkable opportunity for a collaborative artist-landscape architect design team to create a setting that explores the city's landscape and environmental character – its terrain, vegetation, and patterns of water and storm water movement; the unique infrastructure the city has evolved to organize itself in the mountains; the practices that have made the city a leader in green design.

The connection runs for approximately 300 feet between the Arena's west façade and the Church of the Epiphany, and traverses a slope of some 50 feet. The space covers approximately 25,000 s.f. and varies in width from 40 to 100 feet. Since the corridor links the two entry plazas, the design could spill out into these spaces, as well; it could also incorporate the masonry base of the building.

This project is suited for an invitational competition, in which a handful of highly qualified teams are asked to prepare conceptual proposals for the project. This approach will help generate public interest in the project and result in documented design concepts that will assist in raising funds for the completion of the project. The project will also be advertised to local artists and designers.

Goals

- Create an opportunity for an artist-landscape architect collaboration and an integrated approach to public art.
- Provide an opportunity for a design team to explore through landscape, landform and sculpture the city's terrain, landscape, water patterns, and unique infrastructure.
- Provide an opportunity for a design team to explore LEED® practices.
- Create a memorable pedestrian connection between Centre and Fifth Avenues.
- Create a destination space for residents and employees in Downtown, Uptown, and the Hill District.
- Create an artwork that fits within the overall design elements of the Arena as intended by the Arena design team.
- Organize a selection and design development process that generates public interest, design



Approximate project boundaries.



From Top:

Dan Corson, Emerald Laser Lawn

Terisa Fernandez, Madison Square Park

concepts, and visual materials that can be used to support fund raising efforts for construction of the project.

Recommended Type of Artwork

Design team approach, which could lead to integrated or individual artworks.

Method of Artist Selection / Artist Eligibility

The design team should be recruited through an invitational competition. The invitation should be sent to a short list of artists and landscape design firms generated by the art consultant hired to run the competition and art and design professionals who have expertise in these types of projects; the opportunity should also be advertised to local artists and design firms. The recipients should be asked to form collaborative teams and submit qualifications. A selection committee should create a short list of teams, each of which would be given a stipend to prepare conceptual proposals. The final selection would be based on a review of proposals and qualifications.

Budget

The budget for the selection process and Concept Plan development would be \$90,000. This would include preliminary design honoraria of \$10,000 per team for three teams, \$40,000 for Concept Plan development by the selected team, and \$20,000 for selection process management, publicity, and materials. Construction costs for the project are estimated at \$1.5 million.

Work Plan

Establish project management structure, including public art consultant and composition of Artist Selection Panel.

Continue fund raising, to include \$90,000 for invitational competition and \$1.5 million for construction costs.

Develop prospectus for project and circulate to a qualified list of artists and landscape design firms.

Assemble Artist Selection Panel to review team qualifications and create a short list of teams that will be invited to submit proposals.

Convene Artist Selection Panel to select preferred concept and team.

Contract with team to create full Concept Plan, including preliminary cost estimates.

Timing:

Immediately:

Establish project management structure, including public art consultant.

When funding is available:

Contract with consultant project manager.

Establish Artist Selection Panel.

Develop prospectus for project and circulate to artists and landscape design firms.

Create short list, commission preliminary concepts, select finalist team.



Above:

Richard Turner, SMURF Facility, Santa Monica, CA

Below:

Suckahanna Loci, Jann Rosen-Queralt, Powhatan Springs Park, Arlington, VA



Construction as Canvas

Description of Opportunity

During construction, the perimeter of the Arena site (Fifth Avenue, Washington Place, Centre Avenue) will be surrounded by construction barriers. Currently, the fencing is chain link. The barriers can be an opportunity for temporary artworks in many media, from integrating color and images into the fencing, to artist designed scrim or covering, to wooden barriers painted as murals. About 1,400 linear feet of the barriers could possibly be covered by artworks.

“Construction as Canvas” projects are an excellent opportunity for involving artists and youth, and for working with youth arts organizations in the city. The projects can be temporary or rotating, and address a range of themes.

Goals

- Enliven the experience of walking along the construction site.
- Provide opportunities for artists and youth to be engaged in making art.
- Reflect themes of community history and culture; entertainment; and sports.
- Create artworks that draw people to the site and initiate connections that will be reinforced by later artworks and other public improvements.

Recommended Type of Artwork

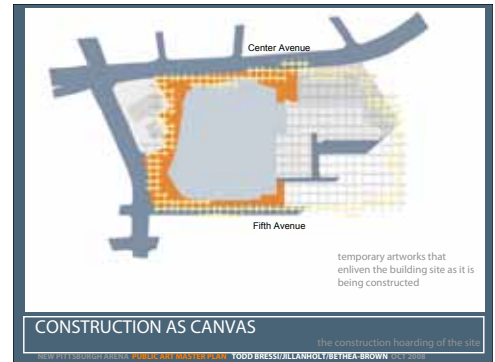
Two-dimensional artworks transferred to barrier surfaces through paint, fabric, etc.

Method of Artist Selection / Artist Eligibility

The project should be facilitated by a youth arts organization and/or community organization that has the capacity to undertake the project. The organization should be selected through an RFP process, with the Arena Public Art Committee recommending the selection. The organization will be primarily responsible for managing the youth and community involvement and public communications aspects of the project; the organization can draw on the Arena Public Art Project Manager or professional art consultants for technical assistance.

The artist should be selected through an open, competitive, qualifications-based process that is facilitated by the Arena Public Art Project Manager or an art consultant according to the artist selection principles outlined in this process, with an independent Artist Selection Panel recommending the selection. Qualifications should include experience with exterior, two-dimensional artworks and with leading youth arts activities. Depending on how the facilitating organization structures the process, individual artists or artist teams could be considered; teams could include seasoned artists as well as younger artists working in a mentoring relationship. Artists must have experience with and passion for working with young people.

The full set of expectations and obligations of the facilitating arts/community organization, artist and public art consultant would be set out in the RFPs.



From Top:

Construction fencing, Portland Tri-Met

Construction hoarding, Vancouver

Budget

Preliminarily estimated to be \$50,000, to be revised based on outcome of research on location, timing, and fencing type for enhancement projects.

Work plan

Establish project management structure, including public art consultant and key project leadership.

Continue fundraising.

Identify, with Arena project managers, suitable sites for artistic enhancement, types of fencing that can be used, and schedule for artworks.

Develop RFP for youth arts, community engagement and public outreach component of the project. Issue RFP and schedule informational open houses for community organizations and artists.

Develop RFQ for artists.

Timing

Immediately:

Establish project management structure, including public art consultant.

Submit funding application for project initiation.

When funding is available:

Contract with consultant project manager.

Identify, with Arena project managers, suitable sites for artistic enhancement, types of fencing that can be used, and schedule for artworks.

Develop RFP for project management services. Issue RFP and schedule informational open houses for community organizations and artists.



From top:

Artist enhanced construction barriers, lower Manhattan

Christian Moeller, pixel fence installation

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Introduction

This section describes how the New Pittsburgh Arena Public Art Program can be implemented.

The topics it covers are:

- Who should be involved in implementing the plan; what should their roles be?
- What is the work plan for implementing projects?
- How should money be raised?

Key recommendations are:

- The Arena Public Art Program should be managed by professional public art consultants and arts organizations as needed.
- The program should be overseen by the existing Internal Stakeholder Group.
- For each project, an Artist Selection Panel should be established to review artist submissions and/or concepts, and to recommend artist selections and concepts to the Arena Public Art Committee.
- The overall public art budget should include the project budgets, a \$60,000 reserve for conservation and maintenance, and \$60,000 for project management.
- The overall public art budget of \$2.25 million should be raised through partnerships that include each entity in the Internal Stakeholder Group, business and civic entities that join as key project sponsors, and the philanthropic community.
- The program should begin immediately, because construction of the Arena has begun, and should be monitored by means of a work plan that starts with the adoption of the master plan and leads through the opening of the new Arena.

Roles and Responsibilities

Arena Public Art Committee

For the purposes of implementing the Arena Public Art Plan, the Internal Stakeholder Committee (which includes the Sports and Exhibition Authority, the Urban Redevelopment Authority and Pittsburgh Penguins LP) should be reconstituted as the Arena Public Art Committee. The composition of this committee could be expanded to include people with arts backgrounds, should the Internal Stakeholders feel it necessary to draw on such expertise.

The key roles of the Arena Public Art Committee shall be to coordinate the following matters related to public art at the Arena and to make recommendations to the boards of the Sports and Exhibition Authority, the Urban Redevelopment Authority and the Pittsburgh Penguins LP; the stakeholder organizations will maintain decision-making authority.

- Approval of the Arena Public Art Master Plan,
- Approval of the Arena Public Art Work plan, and any periodic updates,
- Approval of RFQs, RFPs and other solicitations,
- Approval of Artist Selection Panel recommendations, and
- Approval of Artist Concepts.

Internal Stakeholders

The Internal Stakeholders (the Sports and Exhibition Authority, the Urban Redevelopment Authority and the Pittsburgh Penguins LP) are the entities responsible for developing the New Pittsburgh Arena. They have agreed to act by consensus in regard to the Arena Public Art Master Plan.

The role of each stakeholder and its designee to the Internal Stakeholder Committee shall be to:

- Review and approve the Arena Public Art Master Plan and Work Plan,
- Review and approve RFQs, RFPs and other solicitations,
- Support public outreach and education efforts, and
- Accept responsibility for ensuring the maintenance and conservation of artworks.

Arena Public Art Project Manager

The Arena Public Art Program will require a dedicated manager, or “Arena Public Art Project Manager,” who will coordinate efforts between the Internal Stakeholders, city agencies, public authorities, consultants and artists involved with Arena art projects. This role can be fulfilled by a staff of one of the Internal Stakeholders or a professional public art consultant. The Project Manager’s role, which will be defined by the ongoing needs of the project, could include the following:

- Develop and implement Arena Public Art Work plan, updating it as necessary,
- Coordinate the work of the Arena Public Art Committee and review of public art-related matters by the Internal Stakeholders,
- Coordinate or support fund raising and sponsorship activities,
- Facilitate contracting with consultants and artists,

- Provide coordination when necessary between artists, consultants and public agencies,
- Establish a process for ensuring that artworks are inspected and repaired on a timely basis,
- Oversee public outreach and information about the Arena Public Art Program and artworks, and
- Document and prepare final reports on projects, as necessary

Artist Selection Panels

An Artist Selection Panel shall be convened for each of the Arena public art projects. The role of each panel shall be to:

- Review artist qualifications and recommend selection to the Arena Public Art Committee or, if a two-phase selection process, recommend a short list;
- If a two-phase selection process, review concepts from short-listed candidates and interview short-listed candidates; and
- Review artist concept designs for projects, and
- Recommend a final selection to the Arena Public Art Committee.

Each Artist Selection Panel should have at least five voting members, including:

- A minimum of one community representative;
- A minimum of one facility stakeholder with an intimate knowledge of or connection to the site (i.e.: staff who will be using the facility);
- A minimum of two professionals in the fields of art, design, architecture, landscape architecture or urban planning.

As appropriate, representatives of other stakeholder organizations can be invited to attend meetings as non-voting members or as alternates.

Community representation should not exceed the combined representation of facility stakeholders, professionals in the fields of art, design, architecture, landscape architecture and urban planning, and the design team representative.

Consultants and Arts Organizations

Consultants and arts organizations may, from time to time, be retained to supplement the capacity or expertise of the Arena Public Art Project Manager. Their role shall be defined by the immediate needs of the project, but could include:

- Identifying artists for invitational or direct selection processes,
- Producing RFPs or RFQs,
- Developing a detailed budget and schedule of work for a project,
- Encouraging partnerships with local art, education and media organizations,
- Developing promotional and programming plans, and
- Documentation and final reporting.

Consultants or arts organizations should be selected through a competitive process by the Arena Public Art Committee.

Project Management

Overall Management

The Arena Public Art Program will require a dedicated manager, or “Arena Public Art Project Manager,” who will coordinate efforts between the Internal Stakeholders, city agencies, public authorities, consultants and artists involved with Arena art projects. This role can be fulfilled by a staff of one of the Internal Stakeholders or a professional public art consultant.

The roles of the Arena Public Art Project Manager are described on page 19.

Consultants, Arts Organizations

The Arena Public Art Project Manager can be assisted by professional art consultants and arts organizations as necessary.

The Arena Public Art Project Manager may seek assistance in drafting artist calls, identifying artists for invitational processes, distributing open calls, assembling and managing selection committee reviews, etc. A consultant could be hired to manage the workload of the Arena Art Program, or to provide diversified approaches to commissioning artworks. In particular, the *Construction as Canvas* project would benefit from a partnership with a local, youth-based arts organization.

Consultants or arts organizations should be selected through a competitive process by the Arena Public Art Committee. The selection can be based on qualifications or proposals, at the discretion of the Arena Public Art Project Manager. Arts organizations in particular should be drawn from Pittsburgh’s rich resources in galleries and museums, artist collectives and youth arts organizations.

Work Plan

The Arena Public Art Program should be managed through an ongoing work plan, which should provide an overall outline of how the Arena Public Art Program will be implemented over the next two years. The work plan should be developed by the Arena Public Art Project Manager after the adoption of the Arena Public Art Master Plan, and it should be approved and monitored by the Arena Public Art Committee. The work plan should be updated as needed.

The work plan should include a time line for each Arena art project, covering the following steps:

- Pre-planning
- Creation of RFQ, RFP or call for curators
- Review of submissions (one or two phases) by Art Selection Committee
- Contracting with artist
- Community engagement
- Design team coordination
- Review of concept designs by Art Selection Committee
- Fabrication and installation

The work plan should also provide an order-of-magnitude cash flow analysis for the overall Arena Public Art program.

Funding

Projected Costs

The Arena Public Art Program is targeted to cost \$760,000, and the construction costs of the Garden Passage are expected to cost \$1.5 million.

Garden Passage Concept Plan:	\$ 90,000
Garden Passage construction	\$1,500,000
Activation Artwork:	\$ 500,000
Construction as Canvas:	\$ 50,000
Project Management:	\$ 60,000
Maintenance Reserve:	\$ 60,000
Total:	\$2,260,000

Funding of this scale requires a civic partnership. Each of the internal stakeholders has a role to play in supporting this public art program, as does the broader philanthropic and corporate community.

Corporate and Public

For the Activation and the Garden Passage projects, a lead corporate or civic donor should be sought. Potential donors for the Activation project would be a high-tech research or manufacturing company, or a sports equipment or health company. Potential donors for the Garden Passage project would be engineering and resource management firms. A lead sponsorship of a minimum \$50,000 per project should be sought. A lead donor program could yield approximately \$100,000, and provide donors with highly visible, permanent recognition for their support of the arts and Pittsburgh's civic life, subject to the exclusive sponsorship commitments of the Penguins.

Philanthropic

Pittsburgh has a strong tradition of philanthropic support for visual arts and public art, with the overall intention of supporting the city's visual character, its community fabric and access to the arts. These philanthropic entities should be approached for guidance and financial support in implementing the Arena Public Art Program.

Funding for Garden Passage Construction

The Garden Passage, an exciting new public connection that will link Uptown, the Arena district and the Hill District, was conceived after funding for the overall Arena project secured. Therefore, additional external funds will be necessary to design and construct the project.

This is a broader challenge than simply funding public art — it involves building the public realm (streets, sidewalks, walkways) that create the settings and opportunities for good artworks. Typically spaces like this are funded through broad-based partnerships that include a variety of public (city and state) and private (corporate and philanthropic) funding sources, brought together by civic leadership and political support. Examples of recent accomplishments in Pittsburgh of this nature include the South Shore Riverfront Park and Washington's Landing. Such an approach is a likely way of funding the design of this space (through an artist-landscape architect collaboration) and the construction of this space.

An alternative approach would be to explore the creation of an area-wide funding source, such as a Business Improvement District. Such a funding mechanism would support a range of improvements to streets and public spaces in the area, including the Garden Passage and public art, and could potentially support ongoing programming. A new BID, for example, could cover the area between downtown and the Hill District, taking in the Arena, the hotel, the Marriott, the Mellon Arena site, and perhaps the blocks over to Forbes Avenue.

Capital Funding

Sources of capital funding for parks, stormwater management and pedestrian enhancement projects include:

- PA Department of Community and Economic Development
- PA Department of Conservation and Natural Resources
- Redevelopment Assistance Capital Program Funding (park and open spaces)
- DCNR, DEP open space or stormwater funds.
- Transportation Enhancement funding through Southwestern Pennsylvania Commission.

Most of these sources of funding are not short-term answers and there may not be time to build support for project and submit applications before construction must commence.

Artist Selection

Eligibility

Depending on the project, eligibility should be open to local, regional, national, or international artists at all stages of their careers.

Procedures

Selecting the appropriate artist for a public art commission involves a two-stage process. First, a range of artists must be solicited for their interest in the project. Second, this pool of artists must be reviewed by a panel to determine which artist is the best fit for the project.

The methods used for artist solicitation and artist selection will vary depending on several factors, such as the type of project, its time frame and its budget.

Artist Solicitation Considerations

There are two key issues to consider when deciding upon the method for soliciting artists: the nature of the project and the time line for the project.

Nature of the Project

The specific nature of a public art project often indicates which solicitation process is the most appropriate. For some projects the Arena Public Art Project Manager may decide to seek an artist who has a specific project approach, or experience in a specific media.

For example, the *Garden Passage* project may require artists with special interest and experience in landscape and sustainability. In that case, researching and directly inviting artists who meet the criteria for the project may get a better result.

The *Construction as Canvas* project may require artists with special interest and experience working in large-scale, two dimensional media, such as murals.

Timeline

The artist solicitation method will also depend on the amount of time there is to commission the project. In general, an invitational process requires less time than an open call because the opportunity does not have to be advertised. A direct selection requires even less time.

ARTIST SOLICITATION METHODS

Open Call

In an Open Call, artists are invited to submit qualifications or proposals, subject to requirements established by the Arena Public Art Project Manager. The call is distributed widely and openly through appropriate regional and national channels. An appendix lists local and regional channels for distributing calls for artists.

Requests for Qualifications or Requests for Proposals should be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration. The RFQ or RFP should clearly outline the scope, location, goals and budget for the project.

Invitational

In an Invitational process, artists are invited to submit credentials or proposals, subject to any requirements established by the Arena Public Art Project Manager. The list of invitees can be developed by staff or an outside consultant in consultation with the Artist Selection Panel and members of the project team.

Requests for Qualifications or Requests for Proposals should be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration. The RFQ or RFP should clearly outline the scope, location, goals and budget for the project.

The *Garden Passage* project would best be served by an Invitational process because of its specific nature.

Cultural Organizations

The Arena Public Art Program can issue an open or a limited call for cultural organizations to select artists or artworks for a project, or to manage a project. Cultural organizations would be invited to submit their qualifications and a proposal for how they would approach selecting an artist or artists for a project. Proposals would be reviewed by an Artist Selection Panel. This approach would be most appropriate for the *Construction as Canvas*, because it will require partnership with an organization involved with youth arts.

Outreach

Artist solicitation processes are only as good as the thoroughness of the outreach strategy they use. An appendix to this plan outlines local and regional arts organizations to which any call for local or regional artists should be distributed. Local and regional calls should also make use of the registry developed by the Greater Pittsburgh Arts Council, the Office of Public Art and the online newsletter distributed by GPAC.

National calls should be distributed through lists and list-serves maintained by the Americans for the Arts Public Art Network, 4Culture (Seattle), the Phoenix Arts Commission, the Pinellas County Arts Council, New York Foundation for the Arts, UrbanArts Institute in Boston, and the Western States Arts Foundation.

For open calls, it is appropriate for the project managers to contact artists to encourage them to apply. Such aggressive outreach can help ensure the best artist pool is available for the jury's consideration.

ARTIST SELECTION METHODS

There are two general approaches to selecting artists — selection based on qualifications and selection based on proposals or concepts. Each has its merits and is appropriate in different situations.

A Request for Qualifications is a more conventional approach and more desirable to many artists, who feel that in submitting a concept or a proposal they are providing artistic services without compensation and could be constraining their ability to work freely on the project once they are selected.

A Request for Proposals enables emerging artists, who may not have a strong public art resume, to be considered solely on the basis of their artistic vision and creativity.

For the Arena Public Art Program, Requests for Proposals are highly discouraged, particularly because the success of the program will depend on being able to attract experienced artists to undertake commissions.

Review of Qualifications

In a Review of Qualifications, artists are invited, through any of the methods described above, to submit their qualifications. A qualifications package generally includes a cover letter or statement in which an artist expresses interest in the project and describes his or her approach to public art, a resume, images of their artwork, an annotated list of those projects that includes relevant project data, and references.

This material is reviewed by an Artist Selection Panel, which makes a selection or recommendation based on its evaluation of how the artist's professional qualifications and artistic approach match with the project goals.

Review of Proposals

In a Review of Proposals, artists are invited, through any of the methods described above, to submit a proposal or concept for the desired artwork. In some cases, artists are also asked to provide background on their qualifications as described above.

This material is reviewed by an Artist Selection Panel, which makes a selection or recommendation based on its evaluation of the artistic concepts. In some cases, the panel is made aware of the identity of the artists whose concepts they are reviewing; in some cases the review is blind.

Mixed Process

In a Mixed Process, artists are selected through a two-stage review.

In one approach, artists are asked to submit qualifications, and upon review of qualifications, a short list of artists (three to five) is selected to submit a specific proposal for a project. The Artist Selection Panel makes its recommendation to the Arena Public Art Committee based upon its review of proposals from the finalists. This approach is recommended for the Garden Passage project.

In another approach, artists are asked to submit concepts, and upon review of concepts, a short list of artists (three to five) is selected to develop their proposal and assemble a technical team, if necessary, to support the project. The Artist Selection Panel makes its final recommendation to the Arena Public Art Committee based upon its review of revised proposals and the adequacy of the team.

In either case, finalists should be sent a Request for Proposals that outlines the proposal requirements and shares any additional information that may be available for the project. If the nature of the project, budget and time line allow, the Arena Public Art Program can host a site-visit for finalists. Artists should be allotted sufficient time to prepare a proposal. Proposals generally should include a letter or statement describing the proposal, a scaled diagram or maquette, a proposed project schedule, and a budget. When the time line and budget allow, it is best to invite the artists to present their own proposals and engage in a question and answer session with the Artist Selection Panel. The proposals may also go on display in a public location for public comment, which can be shared with the Artist Selection Panel.

It is standard practice for artists to be paid a stipend for their concepts and proposals and, if applicable, reimbursed for their travel expenses. The stipend should be based upon the scale of the project and the amount of research needed to create a strong proposal.

Artists' Interviews

After a review of qualifications or proposals, a short list of artists (three to five) can be selected to interview with the Artist Selection Panel. The Artist Selection Panel makes its final recommendation to the Arena Public Art Committee based upon the results of the interviews.

Interviews can be conducted in person or via the telephone with an accompanying presentation. If interviews are in person, artists' travel expenses should be reimbursed.

Interview formats can vary, but artists should be given time to present their qualifications and work approach to the Panel, prior to questions and answers. During the interviews, the artists should be asked to share images of their past work and to describe how they might approach the specific project for which they are interviewing.

Community Outreach

Community involvement can help make a project well-received in the community and can result in a richer artistic outcome. There are various ways to engage members of the community, depending on what is appropriate to the project.

Pre-Planning Goal Setting

It is appropriate to gather community input regarding the goals for a particular public art project. This would be especially the case for the *Construction as Canvas* project. The community survey findings detailed in an appendix to this plan should be regarded as a starting point.

Artist Selection Panel

The composition of Artist Selection Panel should include, in addition to people with knowledge and expertise in the visual arts, people who have a connection to the location where the artwork is to be sited. This recommendation should be followed for all three priority projects.

Focus Groups with the Artist

When the artist is in the concept proposal development stage, the artist may feel it is important to hold a focus group or meetings with community members to help better understand the community, the audience, or the site and how it is used or perceived.

Maintenance and Conservation

Ownership

The public spaces where Arena art projects will be located will come under multiple jurisdictions. The Sports and Exhibition Authority will own the Arena and the surrounding sites where the Activation and Garden Passage projects will be located. However, the Pittsburgh Penguins will lease the Arena for twenty-nine and one-half years and the City of Pittsburgh will have an easement for public access to the Garden Passage. Title to the artworks should be held by the Sports and Exhibition Authority.

Documentation

The Sports and Exhibition Authority should require artists who are commissioned to create Arena artworks to prepare a protocol for routine maintenance and conservation, as well as design specifications and guidance for making major repairs. Technical documentation of the Activation project should be as thorough as possible. The artist should submit this information to the Arena Public Art Project Manager, who will ensure that the information is transmitted to the City of Pittsburgh, the Pittsburgh Penguins or other entities as necessary. This will help ensure the artworks remain in good condition.

Documentation of the artworks for curatorial and public education purposes should follow the Sports and Exhibition Authority's or the City of Pittsburgh's protocols, and be maintained by the Arena Public Art Project Manager.

Maintenance

Artists who are commissioned to create Arena artworks will submit protocols for routine maintenance and conservation, as well as design specifications and guidance for making major repair. This information will be maintained by the Arena Public Art Project manager and transmitted to the City of Pittsburgh, the Pittsburgh Penguins or other entities as necessary.

The Pittsburgh Penguins LP will be responsible for routine maintenance of the Activation artwork, and the City of Pittsburgh will be responsible for the routine maintenance of the Garden Passage as long as the city holds an easement to the area. Routine maintenance may be performed in conjunction with the regular maintenance of the plaza and other public spaces. Maintenance crews should be given specific instructions regarding the how to properly keep works of art clean and protected.

Conservation

In addition to routine maintenance, most works of art will need periodic conservation work done by a specialist. Works of art should be inspected for conservation needs on a time line provided by the artist. The Arena Public Art Project Manager shall establish a process for ensuring that artworks are inspected and repaired on a timely basis.

The conservation reserve shall be held by the Sports and Exhibition Authority or a local foundation in a dedicated, interest-bearing account, and shall be usable only for extraordinary, non-routine conservation needs of the Activation and the Garden Passage projects, as determined by the Arena Public Art Project Manager or any other entity that may be charged in the future with responsibility for the long-term care of the artworks.

APPENDICES

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Inspiration/Ideas for the New Arena Public Art Plan Community Survey of the Hill District and Uptown

Following is a summary of responses from surveys collected at the Arena Public Art Information Meeting held at the Hill House on June 25, surveys collected at the July Hill District Consensus Group Meeting, and through returned e-mails and telephone surveys taken during the months of June and July 2008.

This information, along with the comments made during these and other meetings with various stakeholders, has informed the priorities and possibilities identified in the Arena Public Art Master Plan. This information should also be given to artists who are commissioned to Arena artworks.

What era or historic moment in this neighborhood do you find most fascinating?

The Jazz Era and clubs came were mentioned most often, Negro League Baseball second, then civil rights events in the 60s.

What landmarks or buildings in have been most significant to you? If someone were visiting the neighborhood, where would you send them?

The most frequent responses were the New Granada, the Arena Street overlook and Freedom Corner.

What is the fondest memory you have of your community?

Three memories were most significant: The once thriving multicultural business district, which many compared to the current Strip district; the multitude of parades with nationally known black stars like Lena Horne; and the innocence of children playing freely in the streets.

What best reflects the joys and hopes of the future in this neighborhood?

The neighborhood youth, families and people working together to make the Hill beautiful and safe again.

What do you hope the new public artworks around the Arena will accomplish?

The contributions of Hill District African-Americans to the city of Pittsburgh should be honored in significant ways, so they are never forgotten. African-American businesses and art talents should be utilized in an ongoing basis by the city and the SEA. The work will uplift the citizens of the Hill District.

What sort of activities other than sports would invite you to visit the new Arena?

Free and reduced tickets, free community use of the Arena for occasional events like gospel concerts, talent shows, music events, etc.

Other thoughts?

That all decisions be ethical and fair and made in an open diverse atmosphere.

Submitted by Christine Bethea, Bethea/Brown and Associates

A Roster of Visual Arts Organizations in the Pittsburgh Region

The following list of visual arts organizations should be used to circulate information about the Arena Public Art Master plan and calls for submissions that are seeking city and regional artists.

Submitted by Christine Bethea, Bethea/Brown and Associates

Greater Pittsburgh Arts Council
707 Penn Avenue
Pittsburgh, PA 15222-3401
www.pittsburghartscouncil.org
412-391-2060

Pittsburgh Glass Center
5472 Penn Avenue
Pittsburgh, PA 15206
Tel: 412-365-2145
Fax: 412-365-2140

The Sprout Fund
5423 Penn Avenue
Pittsburgh, PA 15206
(412) 325-0646

Carnegie Museums
4400 Forbes Ave
Pittsburgh, PA 15213
(412) 622-3131

August Wilson Center for African American
Culture
Attn: Neil Barclay
Regional Enterprise Tower
425 Sixth Avenue, Suite 1750
Pittsburgh, PA 15219
412.258.2700

Mattress Factory Museum
500 Sampsonia Way
Pittsburgh, PA 15212
(412) 231-3169

Duquesne University
600 Forbes Ave
Pittsburgh, PA 15282
(412) 396-6000

Pittsburgh Technology Council
2000 Technology Dr # 100
Pittsburgh, PA 15219
(412) 687-2700

Pittsburgh Cultural Trust
803 Liberty Avenue
Pittsburgh, PA 15222
Phone: (412) 471-6070
www.pgharts.org

Friendship Development Associates
Penn Avenue Arts Initiative
5530 Penn Ave
Pittsburgh, PA 15206
(412) 441-6147

Manchester Craftsmen's Guild
Attn: Josh Greene
1815 Metropolitan Street
Pittsburgh, PA 15233
412.322.1773
hpowell@mcg-btc.org

Pittsburgh High School
for the Creative and Performing Arts
111 Ninth Street
Pittsburgh, PA 15222
412-338-6100

American Jewish Museum
Jewish Community Center/
Irene Kaufman Building
5738 Forbes Avenue
Pittsburgh, PA
www.jccpgh.org
412-521-8011 x105

Father Ryan Cultural Arts Center
420 Chartiers Avenue
McKees Rocks, PA 15136
Phone: 412-771-3052
Director, Patricia Moran
www.forstorox.org/ArtsEducation.html

Lawrenceville Historical Society
info@doodahdays.com
412-605-0960

Quilt Company East
P. O. Box 837
Monroeville, PA 15146
724-733-7729
www.quiltcoeast.org

Artists Image Resource
518 Foreland Street
Pittsburgh, PA 15212
Phone: 412/321-8664
info@artistsimageresource.org
www.artistsimageresource.org

Everyone an Artist
4128 Butler Street
Pittsburgh, PA 15201
412-621-2951
Kirsten Ervin, Director

Regina Gouger Miller Gallery
Purnell Center for the Arts
Carnegie Mellon University
Pittsburgh, PA 15213-3890
Fax: (412) 268-4746

Pittsburgh Society of Illustrators
5237 Duncan St. Apt.2
Pittsburgh, PA 15201
fred@carlsonstudio.com

Silver Eye Center for Photography
1015 East Carson Street
Pittsburgh, PA 15203
Telephone: 412.431.1810
Fax: 412.431.5777
info@silvereye.org

The Children's Museum of Pittsburgh
10 Children's Way
Pittsburgh, PA 15212
Erica@toonsem.org
(412)325-1060

University Gallery
University of Pittsburgh
Frick Fine Arts Building
University of Pittsburgh
Pittsburgh, PA 15217

Water Color Society of Pittsburgh
Christine Swann, President
c/o Pittsburgh Center of the Arts
1047 Shady Ave
Pittsburgh, PA 15232
christine@swannportraits.com

Pittsburgh Center of the Arts
attn: Mary Brenhotz
1047 Shady Ave
Pittsburgh, PA 15232
412-361-0455

Craftsman Guild of Pittsburgh
c/o Pittsburgh Center for the Arts
1047 Shady Ave
Pittsburgh, PA 15232
412-361-0455

FiberArts Guild of Pittsburgh
c/o Pittsburgh Center for the Arts
1047 Shady Ave
Pittsburgh, PA 15232
412-361-0455
fiberartspgh@yahoo.com

Group A
c/o Pittsburgh Center for the Arts
1047 Shady Ave
Pittsburgh, PA 15232
412-361-0455

Pittsburgh Print Group
c/o Pittsburgh Center for the Arts
1047 Shady Ave
Pittsburgh, PA 15232
412-361-0455

Pittsburgh Society of Artists
c/o Pittsburgh Center for the Arts
1047 Shady Ave
Pittsburgh, PA 15232
412-361-0455

Society of Sculptures
c/o Pittsburgh Center for the Arts
1047 Shady Ave
Pittsburgh, PA 15232
412-361-0455

Women of Vision
c/o Pittsburgh Center for the Arts
1047 Shady Ave
Pittsburgh, PA 15232
412-361-0455

Passports: Art of Diversity Project
5761 Pierce St.
Pittsburgh, PA 15232
(412) 596-6521
passports.art@gmail.com

The Brew House Association
2100 Mary Street
Pittsburgh PA 15203
412.381.7767
Fax:412.390.1977
findout@brew-house.org

Associated Artists of Pittsburgh
Attn: Kitty Spangler
6300 Fifth Avenue
Pittsburgh, PA 15232
412-361-1370
www.aapgh.org

Union Project
801 N. Negley Ave.
Pittsburgh, PA 15206
(412) 363-4550
(412) 363-1216 - Fax
unionproject.org

Society For Contemporary Craft
2100 Smallman St
Pittsburgh, PA 15222
(412) 261-7003
contemporarycraft.org

Wood Street Galleries
601 Wood St
Pittsburgh, PA 15222
(412) 471-5605

Arts Education Collaborative
425 6th Ave
Pittsburgh, PA 15219
(412) 201-7405

Graphic Arts Technical Foundation
4615 Forbes Ave
Pittsburgh, PA 15213
(412) 621-6941

Fireborn Studios
2338 Sarah St
Pittsburgh, PA 15203
(412) 488-6835

Lawrenceville Corporation
5170 Butler St
Pittsburgh, PA 15201
(412) 782-5100

Kingsley Association
6435 Frankstown Ave
Pittsburgh, PA 15206
(412) 661-8751

Urban Fusion Café
801 N Negley Ave
Pittsburgh, PA 15206
(412) 363-1717

Art Cinema
809 Liberty Ave
Pittsburgh, PA 15222
(412) 682-4111

Art Institute
210 6th Ave # 33
Pittsburgh, PA 15222
(412) 562-0900

Silk Screen Asian American Film Festival
1 North Shore Center, Suite 201
12 Federal Street
Pittsburgh, PA 15212
724-969-2565
info@silkscreenfestival.org

Latin American Cultural Union
235 Atwood Street
Pittsburgh, PA 15232-4052

Andy Warhol Museum
117 Sandusky Street
Pittsburgh, PA 15212-5890
412-237-8300

Artists Upstairs
Tavia LaFollette
937 Liberty Avenue
Pittsburgh, PA 15222

Gateway to the Arts
1400 South Braddock Avenue Suite E
Pittsburgh, PA 15218
412-342-4444
info@gatewaytothearts.org

Center for Creative Management and Technology
Brad Stephenson
camt@artsnet.org

Expressive Media
128 North Craig Street
Pittsburgh, PA 15213
info@expressivemedia.org

Craftsmen's Guild of Pittsburgh
P.O. Box 79095
Pittsburgh, PA 15216
Joe King: joe@treecarver.com
724-445-1703

Creative Reuse Pittsburgh
205 N Homewood Ave
Pittsburgh, PA 15208
creative.reuse.pgh@gmail.com
(412) 202-4036

Three Rivers Art Festival
937 Liberty Ave
Pittsburgh, PA 15222
(412) 281-8723

Space Art Gallery
812 Liberty Ave
Pittsburgh, PA 15222
(412) 325-7723

La Roche College Department
9000 Babcock Blvd
Pittsburgh, PA 15237
(412) 367-9300

PITTSBURGH REGIONAL ARTS ORGANIZATIONS

Norwin Art League
205 Main St.
Irwin, PA 15642
(724) 863-2435

Southwestern Pennsylvania
Council for the Arts
7 W 4th St.
Greensburg, PA 15601
(724) 834-3934

Westmoreland Arts & Heritage
252 Twin Lakes Rd.
Latrobe, PA 15650
(724) 834-7474

Center For Creative Arts
1217 7th Ave
Beaver Falls, PA 15010
(724) 847-5640

Latrobe Art Center
819 Ligonier St
Latrobe, PA 15650
(724) 537-7011

Society of American Mosaic
215 Summit Ave
Ligonier, PA 15658
(724) 238-3087

Sweetwater Center For the Arts
200 Broad St
Sewickley, PA 15143
(412) 741-4405

Westmoreland Museum-Amer Art
221 N Main St
Greensburg, PA 15601 (724) 837-1500

Little Creek Fine Arts
300 Little Creek Rd
Harmony, PA 16037
(724) 453-0862

Alex Fletcher Memorial Art Center
230 Todd School Rd
Greensburg, PA 15601
(724) 837-6791

Steel Valley Arts Council
308 E 8th Ave
Homestead, PA 15120
(412) 476-0755
steelvalleyarts.org

Monroeville Arts Council
4400 Old William Penn Hwy
Monroeville, PA 15146
(412) 373-0277

Wash Arts
237 S Main St
Washington, PA 15301
(724) 222-1475

Pittsburgh American Indian Center
301 5th Ave # 305
McKeesport, PA 15132
(412) 664-9390

Frank L Melega Art Museum
69 Market St
Brownsville, PA 15417
(724) 785-9331

Rochester Public Library
252 Adams St
Rochester, PA 15074
(724) 774-7783

Crafton Women's Civic Assn
48 Division St
Crafton, PA 15205
(412) 921-9330

Westland Academy For the Arts
102 N Main St
Greensburg, PA 15601
(724) 850-9232

Sweetwater Center For the Arts
200 Broad St
Sewickley, PA 15143
(412) 741-4405

Braddock Creative Arts Program
Braddock Carnegie Library
419 Library Street
Braddock, PA. 15104-1609
library (412) 351-5356
lib fax (412) 351-6810
Coordinator (724) 552-3761
braddockarts@hotmail.com

Delmont Apple & Arts Festival
1 Fairview St
Delmont, PA 15626
(724) 325-8867

Zelienople Public Library
227 S High St
Zelienople, PA 16063
(724) 452-9330

Southern Alleghenies Museum of Art at Ligonier Valley
1 Boucher Ln
Ligonier, PA 15658
(724) 238-6015C

reative TreeHouse
517 Lincoln Ave. 2nd Floor
Bellevue, PA 15202
(724) 910-9947

Steubenville Art Association
1401 Maryland Ave
Steubenville, OH 43952
(740) 283-2010

Tri-State Casting Club
49410 McCoy Ave
East Liverpool, OH 43920
(330) 385-5389

Monongalia Arts Center
107 High Street, P.O. Box 239
Morgantown, WV 26507
(304) 292-3325; Fax: 292-3326
info@monartscenter.com