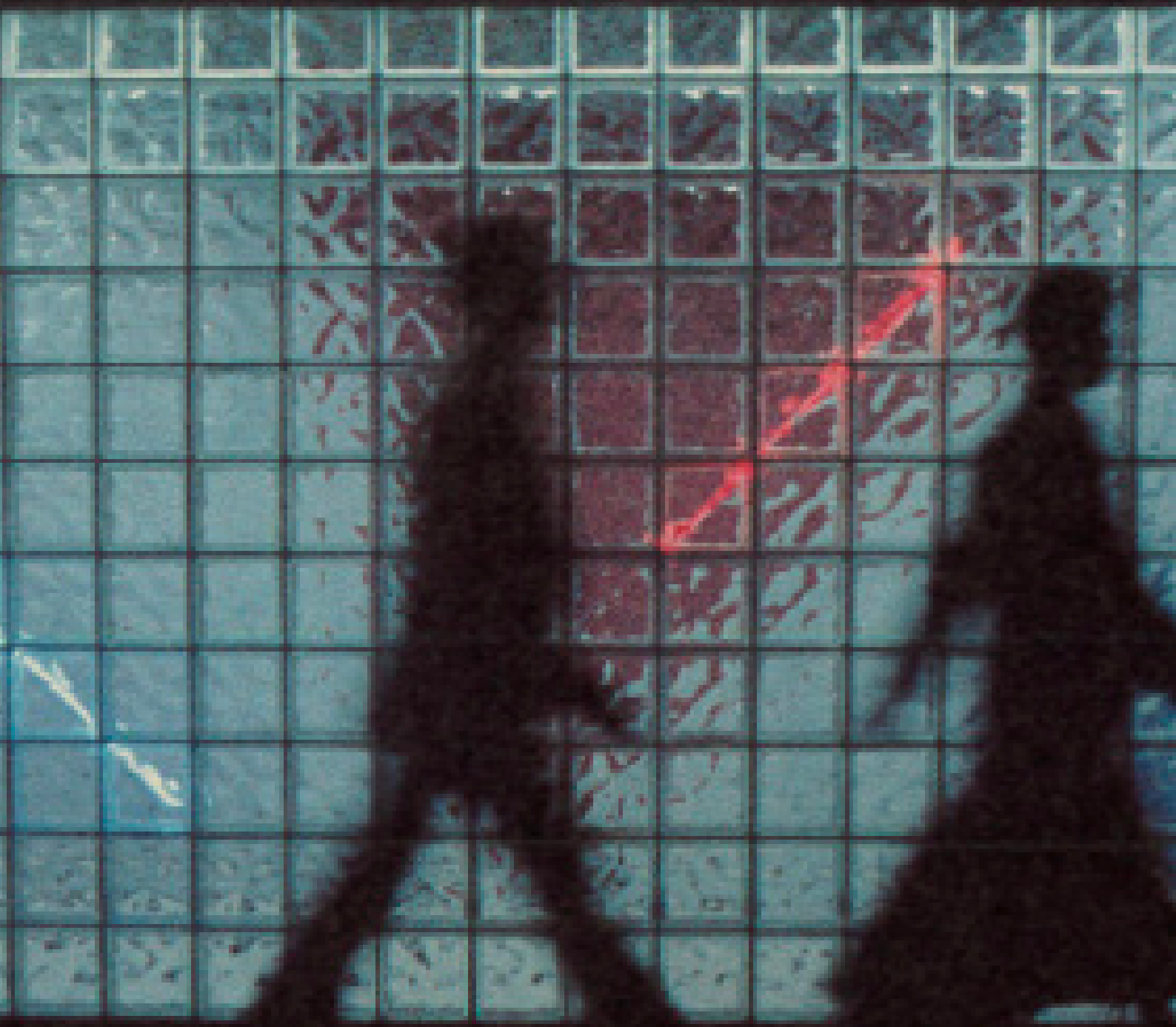
PITTSBURGH REGIONAL TRANSIT

PUBLIC ART ACTION PLAN



PRT

2025

Cover Image: Ron Desmett and Kathleen Mulchay, *Improvisations for Pittsburgh*, 1984, Steel Plaza Station, Mezzanine Level
Photograph Credit: Jane Haskell Papers and Photographs MSS 1046, Rauh Jewish Archives, Detre Library and Archives, Senator John Heinz History Center

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CONTENTS

EXECUTIVE SUMMARY _____ 7

BACKGROUND _____ 8

INTRODUCTION AND GOALS _____ 14

DEVELOPING A STRONG PROGRAM FOUNDATION _____ 14

ENGAING RIDERS THROUGH COMMUNITY CENTERED ART __ 18

ADVANCING ARTIST PARTICIPATION AND EXPANDING OPPORTUNITIES _ 21

RECOMMENDATIONS _____ 25

CONCLUSION _____ 36

APPENDIX _____ 38

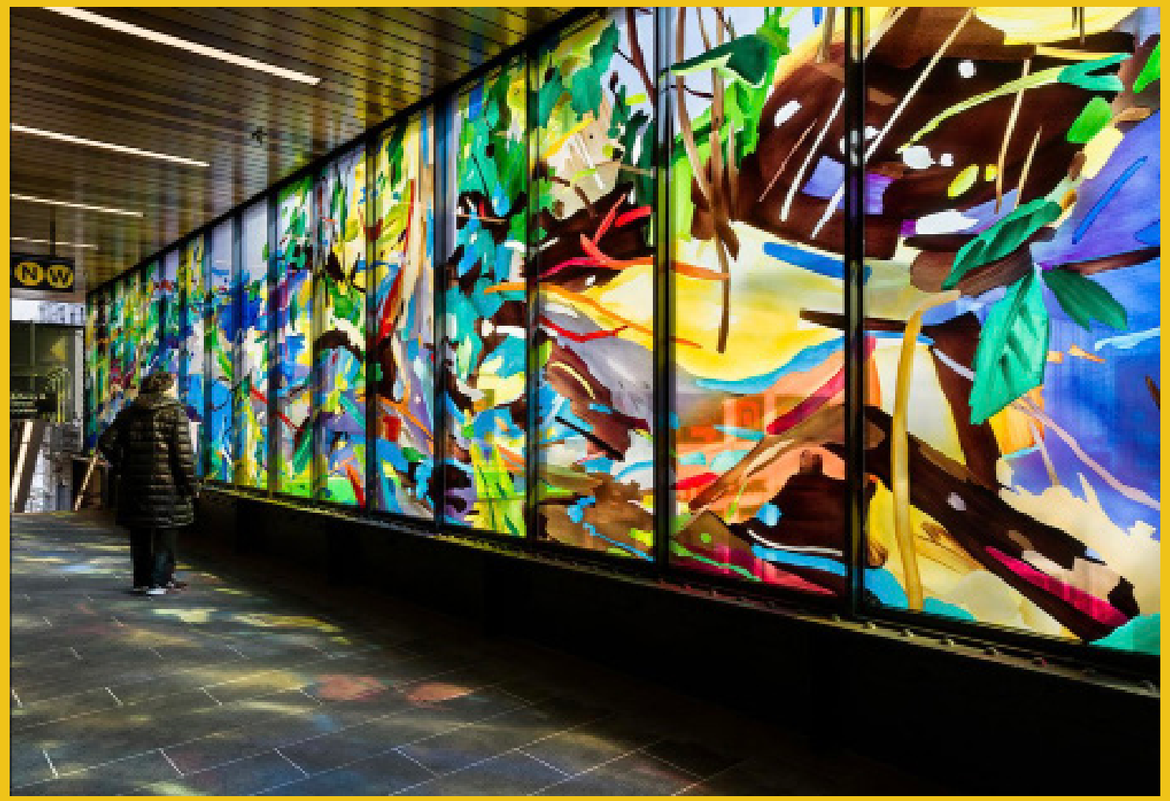


“Public art humanizes the built environment and invigorates public spaces. It provides an intersection between past, present, and future, between disciplines and between ideas.”

Americans for the Arts, *Why Public Art Matters*, 2018

Sol LeWitt, *Thirteen Geometric Figures*, 1984
Wood Street Station Upper Platform
Photographed by Jereme Guidas

PHOTOGRAPH CREDIT



Diane Carr, *Outlook*, 2018, NYC Broadway Station
Photographed by Etienne Frossard
Copyright: Diane Carr and MTA Art & Design

EXECUTIVE SUMMARY

The Public Art Action Plan for Pittsburgh Regional Transit (PRT) provides a roadmap for integrating public art into the transit system and is designed to enhance rider experience, foster community engagement, and celebrate Pittsburgh's cultural identity. Since the collection's inception in the mid-1980s, PRT's public art initiatives have expanded to include murals, sculptures, installations and temporary works that support wayfinding, placemaking, and community storytelling, all contributing to a more vibrant, welcoming, and meaningful transit experience.

Recognizing the need for a structured approach, PRT established formal policies in 2021 to guide the development of a sustainable Art Program. The plan that follows builds on best practices, as well as guidelines used by peer agencies. Included are strategies to establish long-term funding, conservation standards, and create meaningful community engagement opportunities.

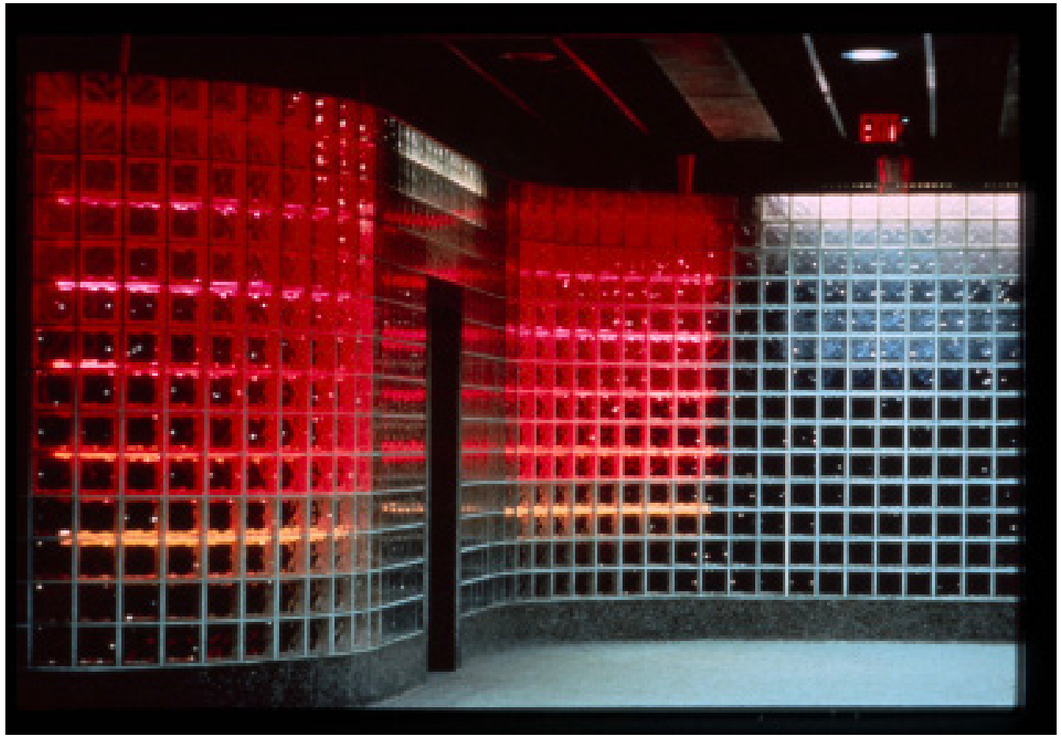
The plan is centered around three core goals:

1. Developing a strong program foundation;
2. Engaging riders through community-centered art; and
3. Advancing artist participation and expanding opportunities.

Key initiatives include establishing a dedicated funding stream through a combination of grants, sponsorships, revenue-generating opportunities, and internal policy support. The plan also calls for the development and implementation of a comprehensive conservation and maintenance policy to preserve both existing and future works. To extend the program's reach, PRT will enhance its digital presence and outreach efforts.

In parallel, the agency will deepen community engagement by hosting listening sessions, town halls, participatory art projects and other rider-centered programming to ensure voices from across the region are represented. A priority is to ensure that opportunities are accessible to artists working in a wide range of disciplines and mediums, reinforcing the program's commitment to inclusion and ensuring the representation of the various voices in our region.

Looking forward, PRT's Art Program aims to broaden its impact by engaging artists across various disciplines, prioritizing accessibility through multilingual resources and signage, and fostering sustainability through collaborative partnerships with artists, community members, and key stakeholders. By institutionalizing these efforts, PRT can create a transit system where art is not only an aesthetic enhancement, but also an environment that drives meaningful connection as well as community pride.



Jane Haskell, *Rivers of Light*, 1984, Steel Plaza Station Platform Level
Photograph Credit: Jane Haskell Papers and Photographs MSS 1046, Rauh Jewish Archives, Detre Library and Archives, Senator John Heinz History Center

BACKGROUND

PRT's art collection was established in the mid 1980s during the construction of the downtown Light Rail System. In the public comment period, art advocates suggested that art be included in the new station designs. The initial artworks of the collection were secured through state and federal grants as well as public and private donations and were foundational for PRT's collection and program development efforts. Over time the collection has grown to encompass both permanent and temporary works, including murals, sculptures, and installations by both local and internationally recognized artists. In 2021, PRT established policy formalizing its commitment to advance the art program.

After a slowdown during COVID-19, efforts resumed in 2022 with a benchmarking study and policy evaluation. The study examined how transit agencies nationwide have successfully integrated art and art programming into their operations. Agencies were selected based on their longevity and demonstrated success in art programming.

The research methodology explored multiple dimensions of transit art programs, including:

- Administration and structural organization
- Funding models
- Procurement processes
- Conservation strategies
- Community engagement practices
- Accessibility measures
- Program formats and implementation models

AGENCIES IN BENCHMARKING STUDY

Bay Area Transit Authority (BART)	San Francisco, CA
Central Puget Sound Regional Transit Authority (Sound Transit)	Seattle, WA
Greater Cleveland Regional Transit Authority (RTA)	Cleveland, OH
Los Angeles County Metropolitan Transportation Authority (LACMTA)	Los Angeles, CA
Metro Transit	Minneapolis & St. Paul, MN
Metropolitan Atlanta Rapid Transit Authority (MARTA)	Atlanta, GA
Metropolitan Saint Louis Transit Agency (Metro Transit)	St. Louis, MO
Metropolitan Transit Authority (MTA)	New York, NY
Southern Pennsylvania Transportation Authority (SEPTA)	Philadelphia, PA
Washington Metropolitan Area Transit Authority (WMATA)	Washington, D.C.

In addition to reviewing publicly available materials, interviews were conducted with transit art managers and administrators to gain insights beyond policy and operations. The methodology also drew from national guidelines and best practices provided by:

- Americans for the Arts
- American Public Transportation Association
- National Assembly of State Arts Agencies
- National Endowment for the Arts
- Public Art Network
- Smart Growth America
- Other relevant agencies

The Value of Public Art in Transit:

Findings from this research reinforce a growing understanding across the transit sector that public art is not merely ornamental, it is a strategic asset. Transit agencies as reported by the American Public Transportation Association in published researched entitled "Why Design Matters for Transit" [2] and "Best Practices for Integrating Art into Capital Campaigns" [3] reports that effectively integrated art in transit systems report numerous benefits, including but not limited to:

- Encourages ridership, especially new and choice riders
- Improves public perception of transit and customer experience
- Fosters community livability
- Deters vandalism in and around stations
- Promotes customer care
- Enhances the sense of safety, in and around stations with art
- Cultivates economic development in communities

Public art also reinforces the importance of shared civic spaces and leaves a lasting impression on riders and surrounding communities. It supports both livability and economic vitality by transforming transit environments into spaces that inspire pride, curiosity, and connection.

Design, Permanence, and Rider Connection

Building on these benefits, the design and integration of public art plays a key role in shaping how people experience transit environments. Whether part of new construction or renovation, thoughtfully integrated artworks:

2. "Why Design Matters for Transit," Apta.com, American Public Transportation Association, March 26, 2013, https://todresources.org/wp-content/uploads/2016/06/why-design-matters.pdf.

3. "Best Practices for Integrating Art into Capital Projects," Apta.com, American Public Transportation Association, June 28, 2013, https://www.apta.com/wp-content/uploads/APTA-SUDS-UD-RP-007-13_R1.pdf.

- Fosters a sense of belonging and ownership for communities through projects [4]
- Reduces barriers in stations and supports inclusive wayfinding [5]
- Promotes community connectedness and cross-cultural understanding [6]
- Encourages economic growth in communities [7]
- Supports placekeeping as well as placemaking [8]
- Highlights the importance of artist and creative solutions in transit [9]

Collectively, these benefits help create transit spaces and communities that are more engaging, culturally rich, and vibrant places to live, work, and travel. To realize these outcomes, PRT has developed a forward-looking plan to invest in and advance its Public Art Program.



Albert Paley, *Ornamental Frames*, 1984
Wood Street Station, Platform Level
Photographed by Pittsburgh Regional Transit

4. "Arts, Culture and Transportation, A Creative Placemaking Field Scan," t4america.org, Smart Growth America/ArtPlace America, September 2017, https://www.smartgrowthamerica.org/knowledge-hub/resources/arts-culture-transportation-creative-placemaking-field-scan/.

5. "Arts + Social Impact Explorer Fact Sheet, Arts + Transportation," ww2.americansforthearts.org, Americans for the Arts, 2025, https://ww2.americansforthearts.org/sites/default/files/2022-05/AFTA%20fact_Arts%2BTransportation_ADA.pdf.

6. "Why Public Art Matters 2018," americansforthearts.org, Americans for the Arts, 2018, https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/why-public-art-matters-2018.

7. Ibid

8. "Creative Placemaking in Rail Transit Corridors," transportation.art, American Planning Association, 2021, https://transportation.art/wp-content/uploads/2021/07/Creative-Placemaking-in-Rail-Transit-Corridors.pdf.

9. "Why Public Art Matters 2018."



Romare Bearden, *Pittsburgh Recollections*, 1984
Gateway Center Station, Platform Level
Photographed by Jereme Guidas

INTRODUCTION AND GOALS

The steps suggested in this action plan will connect the transit system with the greater Pittsburgh region by creating shared experiences through collaborative projects, interactive installations, and culturally reflective works. The plan's recommendations and goals are built on a foundation of long-term resilience, meaningful rider engagement, and investment in local and regional artists.

The goals are listed in order of priority, with numbering indicating the recommended sequence of action. This structure is intended to guide phased implementation while allowing flexibility based on available resources and emerging needs.

By establishing a strong infrastructure, rooted in diverse funding sources, conservation efforts and strategic partnerships, PRT will ensure the program's resilience and capacity for growth. The plan is designed to be adaptable and responsive to new artistic practices, community needs, and emerging opportunities.

PRT is in the unique position of holding a significant art collection prior to formally developing an art program or adopting guiding policy. This presents both an opportunity and a responsibility, enabling the agency to shape its program with an established collection at its core. While the Public Art Action Plan builds the programming and processes to guide future initiatives, it also prioritizes the urgent need to conserve the existing collection before commissioning new permanent works.

GOAL 1:

Developing a Strong Program Foundation

To develop a resilient infrastructure for PRT's art program, a multifaceted approach is essential. Establishing a funding structure composed of various funding avenues ensures long-term financial stability. Conservation efforts require a comprehensive maintenance policy, including an inventory of artworks, care guidelines, and emergency protocols. Expanding broadcasting avenues through a dedicated website, social media outlets, newsletters, and events fosters community engagement. Collaborating with community stakeholders, art organizations, and transit riders enriches programming, while analytics and feedback mechanisms help refine outreach efforts and maintain relevance.

Strategy A - Create a Resilient Funding Structure

To create a funding structure for the art program, PRT needs to take a multi-pronged approach by first developing a "percent for art policy" and actively seeking support from foundations, government agencies, and corporate sponsors. Once programming and administration are in place, PRT could also explore revenue-generating initiatives to strengthen the program's long-term financial stability. Additionally, developing a formal financial plan will be essential to guide the allocation of funds for projects, conservation, and future commissions.

i. Build institutional funding capacity.

a. Dedicated funding stream. Establishing a percent for art policy is a critical component that aligns with best practices and guidelines from other agencies who have an art program. Art Policies range from allocating .05% to 2% from capital projects that would directly fund art commissions and programmatic needs. (See appendix F)

b. Foundation and government support. PRT can continue to apply for grants from arts-focused foundations, such as the National Endowment for the Arts, or local Pittsburgh cultural organizations.

c. Corporate sponsorship. Pittsburgh has many local businesses who already support the arts. As such, PRT could partner with local businesses to sponsor specific art initiatives or commissions in or around their properties.

d. Internal management. A dedicated arts manager is needed to manage the program, build out opportunities, create necessary policies, and advocate for the program internally and externally.

ii. Develop community-based revenue opportunities.

a. Art themed merchandising. Develop art themed transit merchandise (e.g., prints, tote bags, post cards) for sale to promote the art program and enhance its public visibility.

b. Naming rights and sponsorship opportunities. Offer naming rights for specific art in stallations and/or programming in exchange for financial support. Sponsorship packages could include one-time contribution, annual commitments, or multi-year partnerships, that align with corporate or philanthropic interests.

Strategy B - Adopt a Conservation Maintenance Policy

PRT currently holds 13 artworks in its collection, a number expected to grow considerably in the coming years. As part of the agency's strategy, PRT is creating a centralized system to organize conservation, material, and maintenance information for each artwork. PRT should also implement task-based maintenance guidelines and adopt a formal conservation policy to define roles, funding strategies, and emergency protocols. Regular review of both the policy and guidelines will ensure alignment with best practices and the evolving needs of the Art Program.

i. Collection inventory and internal database. PRT has completed a comprehensive inventory and condition assessment of all artworks under its care, as well as a catalog the collection. To support long-term management and preservation, the agency will need to develop a centralized internal database to store conservation notes, fabrication methods, material specifications, maintenance history, costs, contracts, and other essential records. This system will ensure consistent documentation, streamline staff and contractor reference, support public research inquiries, and strengthen administrative oversight and long-term stewardship.

ii. Maintenance guidelines. Establish clear, task-based instructions for the routine care of PRT's art collection to support preservation and long-term sustainability. Guidelines should address cleaning methods, a defined care schedule, preventative vandalism strategies, and regular inspections. They should also include protocols for documentation (e.g., annual condition reports, incident response), environmental monitoring, and art handling procedure. These guidelines will be used by facilities staff, art handlers, and contractors to ensure consistent and effective maintenance across all artworks.

iii. Conservation and maintenance policy. Develop a policy that outlines PRT's core philosophy and ethical commitment to the long-term stewardship of its art collection. The policy should define roles and responsibilities, establish criteria for conservation decisions, and address funding strategies for preservation efforts, emergency preparedness, and integration into project planning and acquisitions. Intended for use by leadership, administrators, and funding partners, it provides a strategic framework for consistent, transparent, and responsible collection care.

iv. Policy and guideline updates Every few years, PRT should review and update its conservation and maintenance policy, as well as its associated maintenance guidelines to ensure both remain aligned with industry best practices and responsive to the evolving needs of the Art Program. Routine evaluation and revision will help ensure these documents remain relevant, effective, and adaptable, providing clear direction or day-to-day care, long term stewardship, and emergency response within a dynamic transit environment.

Strategy C - Develop an Art Integration Framework

A foundational objective of the Art Program is to ensure that art is integrated into the design process from the outset, rather than added as an afterthought. To support this, applicable upcoming capital projects can be added to an internal list of potential art opportunities, enabling early coordination, proactive planning, and alignment with project timelines.

i. Integrating art into project planning. Establish a formal protocol to ensure the Art Program Manager is consistently informed of upcoming capital projects and other initiatives with potential art integration. This process will reduce siloed communication and provide lead time necessary to collaborate with relevant departments on identifying and developing art opportunities.

ii. Involve artists early in the design process. Establish a process for engaging artists at the earliest project stages to ensure their work is meaningfully integrated into the overall project vision and coordinated with broader design elements. Early involvement supports collaboration and results in more cohesive, site-responsive artworks.

Strategy D - Expand Outreach and Engagement

To promote the Art Program and deepen community connection, PRT should invest in a comprehensive outreach and communications strategy supported by a cohesive visual identity. This will increase public awareness, ensure accessibility, and build long-term relevance across the region.

i. Art program website. PRT has developed an initial art program webpage and must continue to expand the website as the program and collection grows. The site will serve as a central hub for public engagement and include: a digital collection gallery, corresponding artists profiles, an interactive map, program calendar, current art calls, a dedicated email address for the program and the Art Program Policy, all serving as foundational elements for the program's digital presence.

ii. Social media channels. Launch dedicated art accounts on platforms such as Instagram, X, and Facebook to share project updates, artist stories, behind-the-scenes content, live event coverage, and opportunities for public involvement. These channels will help PRT engage a broader audience. As the program grows, partnerships with local artists and organizations can amplify reach and foster cross-promotion.

iii. Outreach and programming. Engagement initiatives like quarterly newsletters, public unveilings, and artist talks help foster excitement and community connection. Tours (virtual and in-person), workshops, panel discussions, and student field trips offer opportunities for education and exploration. Pop-up activations in high-traffic transit locations can also create dynamic, interactive rider experiences and increase program visibility.

iv. Measuring impact. Monitor website traffic, social media engagement, and event attendance to assess the reach and effectiveness of the Art Program. These analytics provide valuable insight into which initiatives resonate most with the community and highlight areas for improvement. Collecting direct feedback through both physical and digital channels ensures that programming remains relevant responsive and aligned with rider interests.

GOAL 2:

Engaging Riders Through Community-Centered Art

Public art is a powerful tool for connecting PRT riders and fostering community engagement. To grow beyond its current collection, PRT should not only work towards acquiring new works, but also consider hosting events, workshops, and participatory art opportunities that reflect the breadth of Pittsburgh's communities and ridership. Accessibility must remain central, addressing physical, digital, geographic, and linguistic inclusion to ensure meaningful engagement for all riders. Community input, gathered through surveys, listening sessions, and partnerships with local organizations, will guide future programming and support equitable resource distribution across the transit network.

Strategy A - Expanding and Determining Program Offerings Through Community Involvement

Although PRT currently owns 13 works of art in its collection, the agency plans to expand its offerings by acquiring new works and creating more opportunities for public participation in the art-making process and related events. These efforts aim to engage riders and strengthen the program's presence in the community. Measuring engagement through surveys will help assess how riders respond to program offerings and guide the development of future initiatives.

i. Community engagement sessions to determine new art opportunities. Community engagement is the backbone of public facing programming. As such, PRT can deepen community connections by hosting listening sessions, town halls, and focus groups across neighborhoods served to gather input on potential art sites, art themes, and mediums. It will also be key to collaborate with community leaders, advocacy groups, and transit users to help ensure diverse perspectives are represented and heard.

ii. Participatory art projects. PRT can further strengthen community engagement by developing programs that invite riders and residents to contribute to both temporary and permanent artworks. These projects can create meaningful opportunities for artists to collaborate with the public throughout the creative process. Participation may include shaping artistic concepts, providing input on proposals, suggestion future art sites, or directly contributing to the creation an artwork.

iii. Rider-centric programming. Understanding the demographics and needs of PRT riders is essential to developing relevant and inclusive programming. This could include youth-focused projects, initiatives that celebrate the contributions of seniors, or art experiences aligned with commuter patterns, such as events scheduled during peak evening hours. Tailoring programming in this way ensures broader participation and deeper connections with the communities PRT serves.

Art Rooted in Community

St. Louis' *Art in Motion* program (launched in 1996) is a strong example of community-centered public art. Highlighting local events and celebrations, the program invites community members to participate in painting directly onto buses, within artist-designed compositions. This hands-on process fosters pride, connection, and a sense of shared ownership. As fully operational vehicles, the painted buses become moving canvases, highly visible platforms that reflect the many hands behind the creation. *Art in Motion* illustrates how transit agencies can transform their unique assets into opportunities to engage riders, amplify community voices, and enrich the everyday transit experience.



Art in Motion, *Cardinals Bus*, 2019
Copyright and Photographed by:
Arts in Transit, Inc. & Metro Transit

iv. Regular surveys. Ongoing feedback is essential to the success of any public-facing program. PRT can engage riders by conducting surveys, both on-line and in-person to gather input on existing artworks, programming, and ideas for future initiatives. Survey results can help shape new offerings, identify areas for improvement, and guide pilot projects that further assess public interest and engagement. This approach ensures the art program remains responsive to community needs and aligned with rider expectations.

Strategy B - Prioritizing Art Access

Ensuring that all PRT riders can engage with and benefit from the art program is essential. To achieve this, accessibility will require a multi-pronged approach that addresses physical accessibility, digital access, welcoming programming, geographic parity, and representation of various voices. By prioritizing accessibility, PRT can create a more welcoming and engaging transit environment for all.

i. Physical accessibility. Just as PRT ensures that stations, shelters, and vehicle are aligned with best ADA standards for accessible design, the Art Program must strive to do the same. While many riders rely on these standards to navigate the transit system, the Art Program should also ensure that art is enjoyable and accessible to all. This includes incorporating braille descriptions at artwork sites on labels and providing audio guides for artworks whenever possible.

ii. Digital access. The art program website should be fully compatible with screen readers and mobile-reader friendly. It is also important to support keyboard navigation, ensuring all content and interactive elements, such as menus, forms and buttons, can be accessed without a mouse. All images should include descriptive alternative text so screen readers can convey visual content to users with visual impairments. Additionally, the website should use legible fonts and allows users to scale text sizes without disrupting the layout. Accessibility can be further strengthened by incorporating multilingual support to ensure all residents of Allegheny County can fully engage with the program.

iii. Geographic parity. Moving forward, artworks must be distributed proportionately across geographic areas to address long- standing disparities in historically underserved communities. While capital projects may not allow evenly distributed placement, standalone projects can be developed and prioritized in these areas. This underscores the importance of a comprehensive plan to ensure equitable access to high-quality art across all neighborhoods. Such an approach also reinforces and celebrates the unique histories and cultural values of the communities served.

iv. Free programming. To ensure broad access and participation, PRT should offer free art-related events, such as public talks highlighting the collection, guided tours of existing artworks, and unveiling events tied to commissioned works. Such offerings create a wide range of opportunities for riders to engage with the collection, regardless of income, while supporting varied forms of art interactions and community connection.

v. Reflecting community voices. Prioritize broad representation as a guiding principle in PRT's art acquisitions and commissions. Actively commission work from artists who reflect the region's rich cultural and demographic makeup, including historically underrepresented groups such as people of color, women, LGBTQ+ individuals, people with disabilities, and other marginalized communities.

Designing Transit Spaces Around Art



This site-specific installation entitled "Landings" by Nobuho Nagasawa, demonstrates how artists and architects can collaborate to create transit spaces that resonate with local riders. Located at Boyle Heights Station within LACMTA, the work features thematic bird imagery throughout the plaza, escalator walls, and mezzanine, symbolizing migration, travel, and home. Integrated maps and text highlight the neighborhood's geography and destinations, reinforcing a sense of place and belonging.

Nobuho Nagasawa, *Landings*, 2009, Soto Station
Copyright & Photographed by: Nobuho Nagasawa and Los Angeles County Metropolitan Transportation Authority, Metro Art

GOAL 3:

Advancing Artist Participation and Expanding Opportunities

Increasing financial transparency and access is essential to fostering equitable artist engagement. Establishing a dedicated internal team to support ongoing outreach and relationship building with artists will further strengthen participation. While the initial focus should be on engaging local and regional artists, the strategies outlined below can be scaled over time to include national and international artists, expanding the program's reach and impact.

Strategy A - Develop Multi-Faceted Program Offerings

i. Build opportunities across artistic mediums. To develop a robust and inclusive program that reflects the breadth of artistic practices, PRT can offer opportunities across a wide range of disciplines. Specialized programming could include:

- Bus shelter designs
- Graphic design initiatives
- Digital animation
- Poetry in Motion features
- Photography lightbox series
- Pop-up performances
- Art integrated construction banners to enhance the visual experience during transit infrastructure projects.

These efforts align with successful practices from peer agencies and expand avenues for artist participation and innovation within the transit environment.

ii. Host open calls and competitions. To broaden artistic engagement in the first years of the program, PRT can host open calls for specific sites that would benefit from artistic enhancement, inviting artists to apply for both temporary and permanent projects. These opportunities support the inclusion of artists from varied background and ensure accessibility across disciplines and experience levels. In addition, such initiatives would raise the program's visibility within the artist community, help familiarize participants with its goals and processes, and establish a strong foundation for future growth.

Expanding Mediums, Expanding Impact



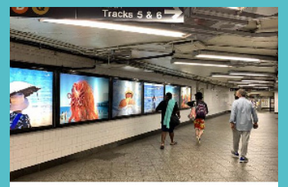
Permanent Art

More than 350 artworks in mosaic, glass, metal, and more installed throughout the MTA system



Digital Art

New media artworks commissioned for the 52-channel network at Fulton Center in lower Manhattan and the digital network system-wide



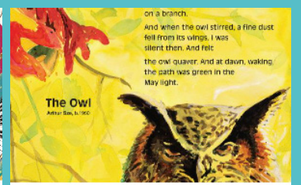
Photography

Photography exhibitions curated for lightboxes in five MTA stations



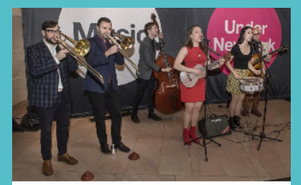
Poster

Transit-related illustrations commissioned annually for posters in subway stations and cars



Poetry

Collaboration with the Poetry Society of America that marries poems with Arts & Design permanent art projects



Music

350+ performers bring joyous and engaging music to the commuting public

MTA Website Snapshot

The Metropolitan Transportation Authority's Art & Design programs exemplify a successful and multifaceted public art program. MTA's Arts & Design program is structured into six specific programmatic areas that support long-term viability and ensure meaningful artist engagement across a range of mediums. The program fosters connections between transit stations, surrounding neighborhoods, and New York's diverse ridership through a broad spectrum of artistic activities. These include permanent public art installations, digital art, photography, posters, the renowned Poetry in Motion initiative, and live musical performances.

Image Copyright: Metropolitan Transportation Authority Art & Design

Strategy B - Prioritize Artist Accessibility

The principle of accessibility must extend to how PRT engages and collaborates with artists. Making opportunities more accessible not only ensures fairness but also supports artists at various career stages.

i. Simplify application processes. Streamlining the application process is an important step towards making the program more accessible to a wider range of artists. This includes establishing a consistent and transparent method for publishing and disseminating calls, providing clear instructions and templates for applicants, and disclosing project budgets in RFQs. Additionally, PRT should use user-friendly submission platforms and clearly disclose deadlines, project timelines, payment schedules, and Q&A session dates.

ii. Offer fair and transparent compensation. To promote broad participation and align with industry-best practices, PRT should implement a compensation structure that fairly acknowledges artists' time, labor, and creative contributions. This includes providing proposal stipends to shortlisted artists, covering transit fares for site visits, and reimbursing reasonable project-related expenses to reduce financial barriers to participation. Payments should follow a phased schedule tied to contractual milestones, helping to ease financial strain during the production process.

iii. Create accessible resources. To ensure artists have the tools and information needed to successfully engage with PRT's Art Program, the agency can develop accessible resources that clearly outline protocols for applying. This can include hosting informational workshops on how to apply and publishing an online artist toolkit that addresses frequently asked questions. Each RFQ should be accompanied by clear guidelines, project goals, and budget information, evaluation criteria, and a detailed schedule of key milestones and completion dates. Making this information publicly available, both in the call and on the public art website, will improve transparency and support informed participation. Additionally, contracts must reinforce these details to ensure alignment and clarity between PRT and artist.

Jane Haskell, *Rivers of Light*, 1984
Steel Plaza Station, Platform Level
Photographed by Jereme Guidas

RECOMMENDATIONS

The recommendations that follow outline a strategic framework to develop and expand PRT's public art initiatives, ensuring long-term financial sustainability, community collaboration, accessibility, and artist engagement. Ultimately, these recommendations are aligned with the three overarching goals outlined in the previous sections. By implementing these recommendations in both the short-term and long-term, PRT can create a vibrant and sustainable public art program that enriches the transit system, strengthens community identity, and positions Pittsburgh as a leader in transit-integrated arts.

GOAL 1: **Developing a Strong Program Foundation**

		Action Detail	Metrics	Timeframe
Strategy A - Create a Resilient Funding Structure	Action i.a Dedicated funding stream	Develop a Percent for Art Policy that would allocate .05% to 2% from applicable capital projects that would directly fund art commissions and programmatic needs.	• Percent of eligible capital projects allocating funds; total money committed annually	year 1
	Action i.b Foundation and government support	Develop a plan for applying for grants at the local and federal level to build out the art program and cover conservational care.	• Percent of art program budget supported by grants	year 1
	Action i.c Corporate sponsorship	Create corporate sponsorship opportunities, to diversify funding sources and allow the community to have a hand in the development of the art program.	• Number of sponsorship packages/ opportunities created and marketed annually • Number of corporate sponsors engaged each year • Percent of total program budget supported by sponsorships	years 1 - 2
	Action i.d Internal management	Establish a centralized leadership through a dedicated internal team, anchored by a full-time Art Program Manager.	• Number of permanent, temporary, and conservation projects completed annually • Number of new tools, policies, or resources created annually	years 1

Strategy A - Create a Resilient Funding Structure	Action ii.a Art themed merchandise	Develop a plan to create and sell art-themed merchandise that will both promote the art collection and generate alternative income for the program.	• Percent of overall program budget supported by merchandise revenue • Total annual revenue from merchandise sales	years 2 - 3
	Action ii.b Naming rights and sponsorship opportunities	Establish naming rights for art installations and program elements to attract corporate and philanthropic sponsorship, offering one-time, annual, or multi-year partnerships that provide visibility for sponsors and diversify program revenue.	• Number of sponsorships secured annually • Percentage of overall program budget supported by sponsorships • Retention of sponsors across multi-year commitments • Diversity of sponsor portfolio	years 1 - 2
Strategy B - Adopt a Conservation Maintenance Policy	Action i. Collection inventory and internal database	Continue to build out and maintain a centralized database to ensure consistent documentation, support staff and contractors, and establish a reliable foundation for long-term collection management. The database will include documentation, such as contracts, conservation treatments, receipts, condition reports, project records, etc.	• Average time required to source information from the database compared to previous methods • Percentage of required documentation consolidated in the database for each artwork	years 1 - 2
	Action ii. Maintenance guidelines	Establish task-based protocols for the routine care of PRT's art collection to ensure preservation and long-term stewardship, including documentation, cleaning, care schedules, environmental monitoring, vandalism prevention, public safety checks, regular inspections, and emergency response measures.	• Percentage of maintenance guideline components fully drafted, reviewed, and formally adopted within the first year of implementation.	year 1
	Action iii. Conservation and Maintenance Policy	Construct and adopt a policy that articulate the core philosophy and guiding principles for the long-term stewardship of PRT's art collection. This policy will outline the ethical commitment to preservation, define roles and responsibilities in conservation related decision making, and establish criteria for evaluating conservation needs and treatment approaches.	• Policy drafted, reviewed, and formally adopted within year 1. • Percentage of applicable staff trained on policy guidelines within six months of adoption.	year 1
	Action iv. Policy and guideline updates	Plan to regularly review and update the conservation and maintenance policy, along with associated guidelines, to ensure the documents remain relevant, effective, and aligned with best practices in the field and the evolving needs of the collection.	• Percent of policies reviewed, updated, and re-approved within the established time frame.	years 3 - 5

Strategy C - Develop an Art Integration Framework	Action i. Integrating art into project planning	Establish a protocol to reduce siloed communication and ensure early coordination with relevant departments, enabling the art team to integrate art opportunities into project timelines and design phases so that art is intentionally embedded, rather than treated as an afterthought, within station design and infrastructure improvements.	• Percent of relevant departments formally adopting the protocol • Average lead time art team receives before project milestones • Percent of eligible projects that incorporate art into the final design	year 1
	Action ii. Involve artists early in the design process	Establish a process to engage selected artists at the earliest stages of projects, ensuring their works are meaningfully integrated into overall planning and design.	• Percent of projects where artists are brought in before schematic design • Average number of artist-design team meetings held during early phases	years 1 - 2
Strategy D - Expand Outreach and Engagement	Action i. Art program website	Continue building out PRT's website to strengthen the program's digital presence, including a program calendar, art calls, newsletters, subscription page, and integrated social media links.	• Percent of planned features launched • Number of newsletter subscribers and percent growth per year • Percent increase in website visits year over year	years 2 - 3
	Action ii. Social media channels	Create and launch dedicated social media channels (e.g., Instagram, Facebook) to expand program visibility, share project updates, artist stories, and behind-the-scenes content. These platforms will highlight unveilings, new commissions, and pop-up art experiences across the transit system, fostering ongoing community connection.	• Percent increase in followers across platforms annually • Number of posts per month highlighting updates, artist stories, and behind-the-scenes content • Percent of followers reporting greater awareness of PRT's art programing annual survey	years 2 - 3
	Action iii. Outreach and programming	Develop engagement initiatives including guided tours, school and community programs, newsletters, public unveilings, artist talks, workshops, panel discussions, and pop-up activations to build familiarity with and connection to the art collection.	• Number of neighborhoods and community groups represented in engagement activities • Percent of participants reporting greater familiarity or connection with the art collection	years 1 - 2
	Action iv. Measuring and reporting impact	Compose and publish an annual impact report to strengthen transparency and accountability, tracking progress in accessibility, community engagement, funding, and geographic reach, while incorporating feedback to continuously refine programming and strategies.	• Percent of strategic goals with measurable progress reported. • Number of community members reached through programs and events annually.	years 1 - 2

GOAL 2: **Engaging Riders Through Community-Centered Art**

		Action Detail	Metrics	Timeframe
Strategy A - Expanding and Determining Program	Action i. Community engagement sessions to determine new art opportunities	Host community listening sessions, town halls, and focus groups to gather input on potential art sites, themes, and mediums. Feedback will help PRT prioritize impactful projects, transform underutilized spaces, capture opportunities outside capital projects, and develop a list of feasible permanent, temporary, and pilot projects.	• Total number of community members engaged • Percent of community-sourced ideas included in PRT's list of feasible projects • Percent of permanent, temporary, or pilot projects directly informed by community feedback	year 1
	Action ii. Participatory projects	Develop community-driven participatory art projects that engage riders and residents in creating temporary and permanent artworks, creating meaningful opportunities for artists to collaborate with the public through the creative process and strengthen community engagement.	• Number of community-driven participatory art projects implemented annually • Total number of riders and residents actively contributing to projects	years 2 - 3
	Action iii. Rider-centric programming	Engage the community to identify potential art sites that improve the rider experience and address pain points, while applying demographic insights to shape relevant and meaningful programming.	• Number of community engagement activities held annually • Total number of riders and residents providing feedback • Percent of participants reflecting PRT's rider demographics	ongoing
	Action iv. Regular surveys	Gather feedback through digital surveys, suggestion boxes around artwork, and direct engagement at art events will help ensure the program remains responsive to public interests. Insights gained can be used to refine strategies and guide future programming.	• Number of feedback methods actively used • Percent of people engaged who provide feedback	years 1 - 2
Strategy B - Prioritize Art Access	Action i. Physical accessibility	(a) Design inclusive signage that ensures all riders can meaningfully engage with the art collection and adhere to ADA standards. (b) Incorporate braille descriptions, multilingual translations, and QR codes for digital or audio content.	• Average time from artwork installation to accessible signage installation • Number of riders accessing supplemental QR codes or audio content	(a) ongoing (b) years 3 - 4
	Action ii. Digital access	(a) Continue to build out the art website with screen reader compatibility, mobile-friendly design, keyboard navigation, descriptive alt text, and scalable fonts. (b) Expand accessibility with multilingual support, virtual tours, and audio guides.	• (a) Percent of website features meeting WCAG/ADA standards • (b) Percent of users accessing virtual tours and audio guides	(a) ongoing (b) years 3 - 4
	Action iii. Geographic parity	Develop a plan to strategically place artworks in communities underserved by public art, prioritizing standalone projects where capital projects cannot achieve balance.	• Percent of new artworks sited in communities underserved by art • Ratio of projects in underserved vs. historically well-served areas	year 1

	Action iv. Free programming	Host free workshops, talks, tours, and unveiling events to engage riders of all income levels and strengthen community connections.	• Number of workshops, talks, tours, and unveiling events hosted annually	years 2 - 3
	Action v. Reflecting community voices	Prioritize broad representation by commissioning artists who reflect the region's cultural and demographic makeup, with emphasis on historically underrepresented groups, including people of color, women, LGBTQ+ individuals, people with disabilities, and other marginalized communities.	• Percent of new commissions awarded to artists from historically underrepresented groups	ongoing

GOAL 3: **Advancing Artist Participation and Expanding Opportunities**

		Action Detail	Metrics	Timeframe
Strategy A - Develop Multi-Faceted Program Offerings	Action i. Build opportunities across artistic mediums	Expand programming to engage diverse creative practitioners through initiatives such as bus shelter design, graphic design, digital animation, *Poetry in Motion*, photography, pop-up performances, and art-integrated construction banners.	• Number of distinct artistic disciplines engaged annually • Percent of projects delivered across varied mediums	year 1
	Action ii. Host open calls and competitions	In the early years of the program, host open calls for temporary and permanent art at sites that would benefit from artistic engagement, welcoming artists from diverse backgrounds and disciplines to broaden participation, increase visibility, and build a strong foundation for future growth.	• Number of open calls released annually • Number of temporary and permanent projects implemented through open calls	years 1 - 5
Strategy B - Prioritize Art Accessibility	Action i. Simplify application processes	Enhance accessibility for artists by simplifying the application process through the program website, providing clear instructions, templates, user-friendly submission platforms, and transparent RFQs/RFPs that outline project timelines, budget details, and phased payment plans to ensure broad participation.	• Percent of artists reporting the application process was clear and user-friendly • Percentage of applicants using templates and guidelines successfully	year 1
	Action ii. Offer fair and transparent compensation	Prioritize fair and timely compensation for artists through proposal stipends, transit fare coverage, reimbursed for reasonable project expenses, and phased milestone payments, that value artists' time and contributions.	• Average proposal stipend amount compared to peer agency averages • Percent of project expenses reimbursed at rates consistent with peer agency practices	year 1
	Action iii. Create accessible resources	(a) Develop accessible online resources, including an application toolkit, FAQ page, and project goals, budget, and timelines. (b) Host informational workshops to further support artist navigating the application process per project.	• Percent of artists able to find answers independently through the website • Percent of artist reporting improved understanding of application process after attending informational workshop	(a) year 1 (b) years 2 - 3



Artist Albert Paley standing in front of his work
"Ornamental Frames," 1984, Wood Street Station, Platform Level
Photographed by Pittsburgh Regional Transit

CONCLUSION

Public art holds the power to make transit more inviting and accessible, encouraging ridership while fostering a deeper sense of community pride and belonging. As such, the PRT Public Art Action Plan is intended to be more than an aesthetic enhancement; rather, it is a transformative initiative that will redefine how riders experience public transit by creating an environment that fosters connection, inspires creativity, and strengthens the cultural fabric of Allegheny County.

Through sustainable infrastructure, community-driven engagement, and the active recruitment of local/regional and national/international artists, this program will not only enrich the region's visual landscape but also generate economic opportunities and cultural exchange. Through PRT's support of local and regional artists with diverse voices and its embrace of innovative art practices, PRT can shape a transit system that reflects the identity and vibrancy of the Pittsburgh community and represents national and international talent.

Given the dynamic nature of the art initiative and Public Art Action Plan, as the program evolves, so will its impact, eventually positioning Pittsburgh as a leader in transit-centered public art. At its core, this program initiative is about transforming everyday journeys into meaningful experiences and ensuring that public transit is not only a means of movement but also a space for inspiration, expression, and shared cultural storytelling.

APPENDICES

Appendix A: Glossary of Terms

Appendix B: Permanent Art Process Overview

Appendix C: Temporary Art Process Overview

Appendix D: Art Committee Overview

Appendix E: Art Program Management

Appendix F: Funding Frameworks for Transit Art Programs



Jane Haskell, *Rivers of Light*, 1984
Steel Plaza Station, Platform Level
Photographed by Jereme Guidas

GLOSSARY OF TERMS

Arts Professional - A trained professional with expertise in the arts and artistic processes.

Best Practices - Methodologies developed and generally accepted by experienced professionals in a given field.

Percent for Art Policy - A policy adopted by municipalities, organizations, and transit agencies that designates a percentage of capital improvement project (CIP) budgets to fund the integration of public art. These funds are set aside for the commissioning, purchase, fabrication, and installation of artwork within capital projects, ensuring art is a permanent and intentional part of the built environment.

Placekeeping – The active care and maintenance of a place, its social fabric, and its cultural heritage by the people who live and work there.

Placemaking – An approach that deeply engages the arts, culture, and creativity, especially from underrepresented communities, in planning and designing projects so that the results better reflect and celebrate local culture, heritage and values.

Public Art - Works of art in any media, created by an artist and planned and executed with the specific intention of being publicly accessible and in the physical public domain.

Public Art Policy - A formal policy adopted by a transit agency that provides a clear framework for planning, funding, commissioning, and maintaining public art across its facilities and property. It outlines the goals, principles, procedures that guide how art is integrated into the transit system.

Transit Art Professional - A trained professional with expertise in the arts and artistic process as well as the practicalities of transit and transit construction.

PERMANENT ART PROCESS OVERVIEW

The Permanent Art Program at Pittsburgh Regional Transit (PRT) is designed to integrate long-term, high-quality artworks into the transit system to enhance the rider experience, strengthen community identity, and beautify public spaces. These artworks—installed for periods exceeding one year—are site-specific and selected to reflect the cultural, historical, and visual character of the surrounding neighborhoods. By embedding art into stations, vehicles, and other transit environments, the program promotes creativity, accessibility, and public engagement across the region.

Permanent artworks are acquired exclusively through PRT-initiated projects that follow a public, competitive solicitation process that complies with legal and procurement requirements. Each solicitation outlines project goals, evaluation criteria, and desired outcomes, inviting proposals from qualified artists or artist teams. In rare cases, alternative selection processes may be used. Once selected, artists enter into formal agreements transferring ownership of the artwork to PRT and granting a royalty-free, perpetual license for its use, display, and reproduction. Artists are credited at the site of the artwork and in all related publications.

All proposals for permanent art are reviewed by the PRT Arts Committee, an advisory body composed of internal staff and external art professionals. The committee evaluates submissions based on artistic merit, technical feasibility, safety, site appropriateness, and alignment with PRT's policies and goals. Final approval rests with PRT's Chief Executive Officer. Selected artworks must comply with permanent art guidelines and the agency's advertising policy, ensuring that all content remains safe, inclusive, and viewpoint neutral.

Through the Permanent Art Program, PRT ensures that public art becomes a lasting and meaningful component of its transit system—transforming everyday travel into an experience enriched by culture, creativity, and community connection.

TEMPORARY ART PROCESS OVERVIEW

The Temporary Art Program at Pittsburgh Regional Transit is designed to support short-term public art installations that enhance the rider experience, activate transit spaces, and reflect the identities of the communities PRT serves. The program invites artists and organizations to propose visual art projects that are installed for less than one year in PRT's Designated Art Spaces. These temporary installations aim to create engaging and accessible cultural experiences while maintaining the safety, functionality, and welcoming nature of the transit system.

All temporary artwork proposals must be fully funded by the applicant unless otherwise specified by PRT. Artists retain credit for their work, but PRT maintains ownership and full licensing rights to the artwork throughout its display period. A key requirement of the program is documented community engagement. Applicants must secure letters of support from the local municipality and a recognized neighborhood or community group to demonstrate that the project aligns with community interests and values.

The application process consists of three phases: staff review, Arts Committee review, and final agreement. In the first phase, applicants meet with PRT's designated staff member to assess eligibility, site feasibility, and completeness of materials. In the second phase, the Arts Committee evaluates qualified proposals based on artistic quality, site compatibility, safety, durability, content, maintenance plans, and community support. If approved, the project enters the final phase, during which a formal agreement is executed outlining installation, display, and removal terms.

All artwork must comply with PRT's Art Policy and Advertising Policy, ensuring content is safe, inclusive, and viewpoint neutral. Installations must not interfere with transit operations, revenue-generating advertisements, wayfinding, or accessibility. Projects must be environmentally and structurally appropriate for their sites, with clearly defined plans for ongoing maintenance. By facilitating creative, temporary artworks, the program fosters collaboration between artists and communities and brings dynamic cultural expression into the public transit environment.

ART COMMITTEE OVERVIEW

The Arts Committee at Pittsburgh Regional Transit (PRT) serves as an advisory body that provides expert guidance on the selection, integration, and management of public art throughout the transit system. The committee plays a vital role in supporting both the Permanent and Temporary Art Programs by reviewing proposals, identifying opportunities for art placement, and ensuring that all artwork aligns with PRT's goals of enhancing the rider experience, engaging communities, and maintaining a safe and welcoming transit environment.

The committee is composed of five internal PRT staff members representing key departments—Arts Program administration, Communications, Development, and Operations—and up to three external art and design professionals from the Allegheny County region, recommended by the Greater Pittsburgh Arts Council. Members serve staggered three-year terms and may be reappointed with approval from PRT's Chief Executive Officer. The staff member overseeing PRT's Arts Program serves as a non-voting ex officio member and facilitates committee operations.

The Arts Committee is responsible for evaluating both permanent and temporary art proposals, providing recommendations to the Chief Executive Officer, and offering input on artist selection, project development, conservation, deaccession, and program growth. While the committee has no authority to make final decisions or commit funds, its recommendations are essential in ensuring that public art projects meet high standards of artistic excellence, community relevance, feasibility, and policy compliance.

In addition to its evaluative role, the Arts Committee advises on best practices in public art, potential sites for integration, maintenance planning, and fundraising strategies. To maintain transparency and integrity, members must disclose any conflicts of interest and are prohibited from applying to PRT-initiated art opportunities during their term and for one year afterward. Community input may also be included in the review process at PRT's discretion, with the committee helping to assess the extent and effectiveness of such engagement.

Through its work, the Arts Committee helps ensure that public art at PRT is thoughtfully selected, responsibly managed, and meaningful to the communities it serves—contributing to a more vibrant, inclusive, and engaging transit system.

ART PROGRAM MANAGEMENT

According to the American Public Transportation Association (APTA), transit agencies that regularly undertake major capital projects or operate large fixed-guideway systems should employ a full-time Transit Art Program Manager. Public art requires continuous maintenance and public engagement rather than a one-time installation. A dedicated manager oversees conservation, promotes public awareness, preserves institutional knowledge, and serves as a liaison between agency staff, artists, and the arts community.

TRANSIT AGENCIES WITH FULL-TIME ART LEADERSHIP

	YES	NO
Bay Area Transit Authority (BART)	✓	
Central Puget Sound Regional Transit Authority (Sound Transit)	✓	
Greater Cleveland Regional Transit Authority (RTA)	✓	
Los Angeles County Metropolitan Transportation Authority (LACMTA)	✓	
Metro Transit	✓	
Metropolitan Atlanta Rapid Transit Authority (MARTA)	✓	
Metropolitan Saint Louis Transit Agency (Metro Transit)		○*
Metropolitan Transit Authority (MTA)	✓	
Southern Pennsylvania Transportation Authority (SEPTA)		○*
Washington Metropolitan Area Transit Authority (WMATA)	✓	

* Metropolitan Saint Louis Transit Authority's (Metro Transit) Art Program is managed by Arts in Transit, Inc. (AIT), a separate nonprofit organization.

* Southern Pennsylvania Transportation Authority's (SEPTA) Art Program is managed through a partnership between the agency and the Philadelphia's arts community.

FUNDING FRAMEWORKS FOR TRANSIT ART PROGRAMS

Evolution of Federal Transit Funding for Art (Past 12 Years)[10]

- **Prior to 2013:**
Federal transit law authorized the use of Federal Transit Administration (FTA) grant funds for art in public transportation projects, identifying art as a type of "transit enhancement," and transit agencies were required to allocate a portion of their formula funding to such enhancements.

- **2013 – *Moving Ahead for Progress in the 21st Century Act (MAP-21) P.L 112-141:***
MAP-21 removed art as an eligible project expense. FTA guidance allowed funding only if artistic elements were integrally related to a facility or served a functional transit purpose (e.g., design integration, wayfinding).

- **2016 – *Fixing America's Surface Transportation Act (FAST Act) P.L 114-94:***
The Fast Act expanded prior restrictions by barring the use of FTA funds for added expenses related to art or purely aesthetic landscaping, including costs associated with artist-led design team costs. This effectively eliminated federal funding support for standalone or decorative public art in transit.

A Funding Example Breakdown:
San Francisco Bay Area Rapid Transit District Art in Transit Policy

"1. Capital Funds. Allocate a share of the construction cost of capital projects for the integration of art, consistent with the requirements of individual fund sources.

a. 2% of construction cost of capital improvements to stations and areas adjacent to stations (in cluding parking and transit intermodal facilities) that have a visual impact to riders or communities.
b. 0.25% of construction cost of capital improvements for at- and above-grade guideways; shops and yards; above-grade vent structures; substations either avobe-grade or that require closures of previously publicly accessible areas; and other locations with passenger, community, or employee visibility.
c. 0.25% of new train car procurement.
d. Omite capital projects related to life safety, system critical (e.g., train control), ADA-required compliance, or are lacking public visibility (e.g., tubes and tunnels).
e. Pooling Funds: Where the funding source allows, funds allocated for art may be pooled for use at a future project. An annual art plan will be developed to determine the redistribution of the pooled funds based on the areas of greatest need or impact per the Art Policy and Art Master Plan.

10. "Art and Non-Functional Landscaping in Federally Funded Public Transit Projects Frequently Asked Questions" transit.dot.gov, Federal Transit Administration, February 2020, https://www.transit.dot.gov/funding/grants/grant-programs/art-and-non-functional-landscaping-federally-funded-public-transit.

2. Operating Funds. Provide a minimum of $200,000 annual allocation from the Operating Budget, with approximately $100,000 prioritized for temporary and performance arts; and the balance for art conservation and maintenance, and collection management, and curated programming. Additional funding, if necessary, will be considered as part of the budget process.

3. Partnerships. Develop a partnership program with annual funding targets to engage partner agencies and organizations to maximize funding opportunities from outside sources including community, private, government, and foundations.

4. TOD. Require BART TOD in cities with existing private percent for art requirements to retain those funds onsite to enhance the TOD or adjacent BART station in accord with city's policy. For cities without a private percent for art requirement, 1% of TOD construction cost is required to implement public art or art amenities onsite or in the adjacent BART station." [11]

TRANSIT AGENCIES WITH DEDICATED ART FUNDING POLICIES

	YES	NO
Bay Area Transit Authority (BART)	✓	
Central Puget Sound Regional Transit Authority (Sound Transit)	✓	
Greater Cleveland Regional Transit Authority (RTA)	✓	
Los Angeles County Metropolitan Transportation Authority (LACMTA)	✓	
Metro Transit	✓	
Metropolitan Atlanta Rapid Transit Authority (MARTA)	✓	
Metropolitan Saint Louis Transit Agency (Metro Transit)	✓	
Metropolitan Transit Authority (MTA)	✓	
Southern Pennsylvania Transportation Authority (SEPTA)	✓	
Washington Metropolitan Area Transit Authority (WMATA)	✓	

11. "San Francisco Bay Area Rapid Transit District Art in Transit Policy," bart.gov, San Francisco Bay Area Transit, June 2018, https://www.bart.gov/sites/default/files/2024-01/Art%20Policy%20Revised%20Final.pdf.

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PHOTOGRAPH CREDIT



Stephen Obisanya, *The Changing Landscape*, 2018, NYC Bowling Green Station
Photographed by Stephen Obisanya
Copyright: Stephen Obisanya and MTA Art & Design
Example of *Art in Transit* Lightboxes to Display Photography in MTA system

Pittsburgh Regional Transit

PUBLIC ART ACTION PLAN

2025