

EVENT CONTENT / URBAN IMPACT / EVENT STRUCTURE

EVENT

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DOCUMENTA

EVENT STRUCTURE

KEY PLAYERS

- Arnold Bode – original founder of Documenta in 1955
- Arnold Bode and associates create business entity to run Documenta (a limited liability company – LCC) in 1959
- City of Kassel and State of Hesse set-up own non-profit as co-contributor (the mayor of Kassel is board chairman)
- Documenta (LLC) and gov't non-profit Museum Fridericianum Event GmbH co-organize and help fund each event
- Artistic Director (re:Curator) is chosen each Documenta by an invited panel of artists and curators to run each event

MONEY

- 50% of funds are derived from the sale of tickets, catalogs and marketing materials
- 50% of funds are derived from the local and state government who financially support the Documenta via its own funds as well as financial support given by federal government

GOVERNMENT

Government provides approx 50% of funding, little involvement beyond financial support

PARTICIPATION

- Large mixed group is brought to Kassel, Germany every Document (650,000 visitors in 2007)
- Most are German, but almost a third come from international destinations
- Demographics include a diverse age range from kids to senior citizens

ECONOMY

Large economic impact to local region, especially the city of Kassel.
City has grown in *direct response* to Documenta.

PERMANENT EFFECT

Sustainable arts culture within Kassel: supply and demand
Urban infrastructure: Exhibition venues, universities, hotels, restaurants, transit networks and parks

EVENT EFFECTIVENESS

People, culture, education and economy have all been introduced to Kassel due to Documenta.

DOCUMENTA

CONTENT



ARTIST/GROUP: Joseph Beuys
 NAME: 7000 Oaks
 TYPE: Installation / Rehabilitation
 LOCATION: Kassel, Germany
 TIME: 1982-1987 to present
 DESCRIPTION: Trees were planted in urban voids in an attempt to effect environmental and social change. The work is interdisciplinary and participatory.



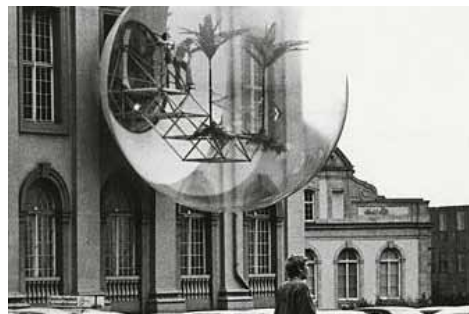
ARTIST/GROUP: Ai Weiwei
 NAME: Fairytales: 1001 Chinese Visitors
 TYPE: Installation / Happening
 LOCATION: Kassel, Germany
 TIME: 2007, June-July
 COST: \$4.3 million
 DESCRIPTION: 1001 Chinese tourists visited Kassel.



TYPE: Archive
 LOCATION: Kassel
 TIME: 1954-present
 DESCRIPTION: Documenta builds, restores, and preserves structures around Kassel including the Orangerie, New Gallery, and Documenta Halle. The growth of the event and the city are explicitly linked together.



ARTIST/GROUP: Ferran Adria
 NAME:
 TYPE: Happening
 LOCATION: Kassel and Catalonia, Spain
 TIME: 2007
 DESCRIPTION: Two visitors a day are selected and flown to Adria's restaurant El Bulli in Spain.



ARTIST/GROUP: Haus-Rucker
 NAME: Oasis no.7
 TYPE: Installation
 LOCATION: Kassel
 TIME: 1975
 DESCRIPTION: Steel structure cantilevered out from existing building and enclosed with an 8 meter vinyl bubble, creating an artificial environment neither inside nor outside.



NAME: Inhabiting the World
 TYPE: Education initiative
 LOCATION: Kassel
 TIME: 2007
 DESCRIPTION: Education initiative. School children lead tours of the work in Kassel.

DOCUMENTA

URBAN IMPACT



EVENT: Documenta XI (2002)
LOCATION: Kassel, Germany
AREA/VENUE: Binding Brewery
IMPACT: Nigerian curator Okwui Enwezor identified the abandoned Binding Brewery in a post-industrial area of the city as the main venue for Documenta XI. The idea of designating a new event venue from an existing, underused building has become ritual in Documenta's continually revolving exhibition spaces.



EVENT: Documenta
LOCATION: Kassel, Germany
AREA/VENUE: city of Kassel
IMPACT: Each Documenta, the artists are invited to work outside the building venues and use the city landscape as locations for their art. After the conclusion of the exhibition, the city identifies the more successful art pieces and purchases them as permanent art works to be incorporated into the city fabric, blurring the line between temporary installation and permanent art.



EVENT: Documenta
LOCATION: Kassel, Germany
AREA/VENUE: city of Kassel
IMPACT: Exhibition venues, universities, hotels, restaurants, transit networks and parks all have been incorporated into the city fabric as a result of the demand the contemporary art fair places on the city's infrastructure.



EVENT: Documenta XII (2007)
LOCATION: Kassel, Germany
AREA/VENUE: Kulturzentrum
IMPACT: In 2007, Documenta adopted an existing cultural facility- the Kulturzentrum- as a venue for both the display for contemporary art as well as workshops and education programs directed towards the local community. By incorporating a facility already familiar and accessible to Kassel citizens, local participation in the event doubled.



EVENT: Documenta VII (1982) : "7000 Oaks"
LOCATION: Kassel, Germany
AREA/VENUE: city of Kassel
IMPACT: Artist Joseph Beuys's environmental art piece "7000 Oaks" encouraged the planting of 7000 trees in the cityscape of Kassel as an ecological intervention. The planting occurred over a span of five years with each tree receiving a basalt stone as an identifier. This art work was intended to alter the living space of the city and still functions today as an adopted piece of the city landscape.



EVENT: Documenta
LOCATION: Kassel, Germany
AREA/VENUE: city of Kassel
IMPACT: Venues for the event have grown over the 50 year history of Documenta to include abandoned historical buildings, new construction as well as existing museums and parks. This constant cycle of adoption and creation brings a fresh perspective to the event every five years and activates different areas of the city during the event. The majority of venues are used by the city after the conclusion of the art fair for exhibition or archival purposes.

EUROPEAN CAPITAL OF CULTURE

EVENT STRUCTURE

KEY PLAYERS

Local government
European Commission

MONEY

Lille:
35% City
25% Nation
20% Sponsors
15% Region
5% EU

GOVERNMENT

100% involvement. They apply for the designation, organize the program and facilitate the events throughout the year.

PARTICIPATION

Typically much larger than the local population.
Tourists visitation can be anywhere from 200,000 to 15,000,000
Artist participation is on average 1/2 local, 1/3 national and 1/6 international.

ECONOMY

Tourism
Investment
New Jobs

PERMANENT EFFECT

New urban infrastructure

EVENT EFFECTIVENESS

Increases visibility of city, local confidence, and urban regeneration

EUROPEAN CAPITAL OF CULTURE

CONTENT



ARCHITECT: Peter Cook, Colin Fournier
 NAME: Kunsthal
 TYPE: Museum
 LOCATION: Graz, Austria
 TIME: 2003
 COST: \$40.8 Million
 DESCRIPTION: Contemporary art museum. The building stands out in the shape and material composition, and it includes the facade of the building circa 1847.



ARTIST: Vito Acconci
 NAME: Island in the Mur
 TYPE: Bridge / Theater / Cafe
 LOCATION: Graz, Austria
 TIME: 2003
 COST: \$6 Million
 DESCRIPTION: Acconci implanted an "artificial joint" linking nature and city, which forces visitors to adopt new perspectives.



ARCHITECT: Lars Spuybroek
 NAME: La Maison Folie de Wazemmes
 TYPE: Building
 LOCATION: Lille, France
 TIME: 2004
 DESCRIPTION: An old textile mill transformed into a performance space: theater, studios, workshops, exhibition spaces, dining hall.



ARTIST: La Machine
 NAME: La Princesse
 TYPE: Installation / Performance
 LOCATION: Liverpool, England
 TIME: 2008
 DESCRIPTION: Giant mechanical spider operated by 12 performers.



ARCHITECT: Treusch Architecture
 NAME: Ars Electronica Center
 TYPE: Building
 LOCATION: Linz, Austria
 TIME: 2009
 DESCRIPTION: Exhibition space. Building covered with a dynamic, changing LED skin.

EUROPEAN CAPITAL OF CULTURE

URBAN IMPACT



EVENT: European Capital of Culture 2003
LOCATION: Graz
AREA/VENUE: spb.bildende.diskurs.film.rock
IMPACT: During a five-week period, young artists from Saint Petersburg presented works from different disciplines - graphic arts, sculpture, music, literature and cinema. The latest trends in Russian graphic art were presented in different places in the city of Graz, this activation of public space for art altered the city's environment and helped fuel the social and cultural urban environment.



EVENT: European Capital of Culture 2004
LOCATION: Lille
AREA/VENUE: Parc de la Deûle
IMPACT: The year 2004 witnessed the completion of the first stages of a vast regeneration programme of the length of the river Deûle, a plan that was originally outlined in 1968. This natural park is imagined as the green lungs of the Lille metropolitan area. Overseen by the Espace Naturel Métropolitain, the Parc de la Deûle was officially opened in Spring 2004. The whole 650 hectares will continue to be developed until the end of the decade.



EVENT: European Capital of Culture 2007
LOCATION: Luxembourg
AREA/VENUE: Halle des Soufflantes
IMPACT: Looking more specifically at the investments made by the ECOC in Luxembourg, we see that the refurbished former industrial premises continue to operate as cultural facilities, a key example is Halle des Soufflantes, an iron and steel factory used as an exhibition space of ALL WE NEED; its future is the subject of discussion between the Ministry of Culture, the Ministry of Education and Research and le Fonds Belval, but through this revitalization it creates a urban renewal of outdated and unused buildings back into the city's infrastructure.



EVENT: European Capital Of Culture 2008
LOCATION: Liverpool
AREA/VENUE: King's Waterfront
IMPACT: Kings Waterfront covers 14.6 hectares, and for some time was the largest undeveloped site in the City Centre. The award to Liverpool of European Capital of Culture 2008 provided an impetus for unparalleled levels of investment in the retail led development of the Paradise Street area, the business district centred on Old Hall Street, and the Ropewalks, Baltic and Hope Street areas. Today, King's dock is home to the ACC Convention Center, The Jury's Inn Hotel, the Dukes Dock pedestrian bridge, and a sizeable apartment complex.



EVENT: European Capital of Culture 2009
LOCATION: Linz
AREA/VENUE: Pöstlingbergbahn Expansion
IMPACT: Starting in 2008, the Rail underwent a 14-month suspension for reconstruction and fleet replacement. The track was completely rebuilt, and extended to the Hauptplatz, or "main square" of Linz. These changes have caused the Pöstlingbergbahn to be more closely integrated into the urban transit system, also allowing tourists to travel by rail from the boat docks.



EVENT: European Capital Of Culture 2010
LOCATION: Essen RUHR
AREA/VENUE: EMSCHERKUNST
IMPACT: A large art project on the island of Emscher that activated locks, former industrial sites and otherwise urban wastelands, ultimately producing eight exhibition rooms displaying works from 40 different individuals over the course of 100 days.

MANIFESTA

EVENT STRUCTURE

KEY PLAYERS

Hedwig Fijen, Director of Manifesta Foundation

Viktor Misiano, Chair of The Board

Curators change each edition of Manifesta

MONEY

Local government.

GOVERNMENT

The local government funds and helps organize the event.

PARTICIPATION

Local and international participation.

ECONOMY

\$5.8 million in indirect economic activity from Manifesta 7 (2008)

PERMANENT EFFECT

Re-use of old city infrastructure, buildings, sites

EVENT EFFECTIVENESS

Increased art education, awareness, and urban renewal.

MANIFESTA

CONTENT



ARTIST/GROUP: Adam Budak, Anselm Franke/
Hila Peleg, Raqs Media Collective
NAME: Scenarios
TYPE: Installation
LOCATION: Fortezza Castle, Italy
SCALE: Local
COST:
DESCRIPTION: The spaces of the castle are used for projections, audio recordings, texts and scripted spaces. *"Scenarios is a critical reflection of the role that scenarios occupy in our society and the individual or collective imaginary."*



ARTIST/GROUP: Sal Randolf
NAME: Free Manifesta
TYPE: Installation / action
LOCATION: Frankfurt, Germany
SCALE: Local → International
COST: \$15,099
DESCRIPTION: A physical location was purchased thru eBay and opened to amateur artists to engage with the space and exhibit their work. Over 225 artists participated.



ARTIST: Jeremy Deller
NAME: A Social Parade
TYPE: Rehabilitation
LOCATION: Donostia-San Sebastian, Spain
TIME: 2004
SCALE: Local → Urban
IMPACT: Challenging the use of public space
DESCRIPTION: Jeremy Deller organized a parade along Donostia's central boulevard. Including a cross-section of residents, the spectacle made visible the city's rich social and cultural fabric.



GROUP: Education Department of Manifesta 7
NAME: Family Sundays
TYPE: Education Program
LOCATION: Trentino and South Tyrol, Italia
TIME: 2008
SCALE: Regional
DESCRIPTION: Four Family Sundays, with many activities for children and adults to explore together for an encounter with contemporary art.



GROUP: Manifesta Foundation
NAME: Art Mediators
TYPE: Education Program
LOCATION: Trentino and South Tyrol, Italia
TIME: 2008
SCALE: Regional
DESCRIPTION: Two third of the team of 20 motivated art mediators was selected from candidates from the region. These art mediators, formed through a series of didactic workshops, were then employed, after the closure of Manifesta 7, by local institutions, museums and galleries keeping in the region the know-how developed during the event.



ARTIST/GROUP: The Fifth Venue
NAME: The Fifth Venue
TYPE: Public TV program
LOCATION: Slovenia, Ljubljana
TIME: 1982-1987 to present
SCALE: National
IMPACT: An outlet for contemporary visual arts. Remained on the air as a segment of Terminal, a monthly show dedicated to screening the best artworks from all over the world.
DESCRIPTION: Manifesta 3, strongly emphasizing a television project of RTV Slovenia, organized a public TV program as an outlet for contemporary visual arts. The project sought to address the tension between media arts and Traditional visual arts.

MANIFESTA

URBAN IMPACT



EVENT: Manifesta 5 (2004)

LOCATION: Donostia-San Sebastian, Spain

AREA/VENUE: ship-building warehouse

IMPACT: Manifesta 5, located in a region of Spain with a tense social-political background, sought to requalify cultural and political identity through both public discourse as well as urban renewal. The Rotterdam-based Berlage Institute collaborated with the event organizers to identify underused city infrastructure and transform industrial buildings such as defunct ship-building warehouses into exhibition spaces and event facilities.



EVENT: Manifesta 7 (2008)

LOCATION: Trentino, Italy

AREA/VENUE: Trentino-South Tryol region

IMPACT: This Manifesta spanned a regional area involving four cities versus focusing on one city as its host. The area was selected for its historical heritage as well as its industrial archaeology buildings which showcase the progressive industrialization of the territory. Many of these buildings were chosen as event facilities or given over to artists to be redefined or repurposed. Manifesta 7 allowed the cultural initiative to find new uses for outdated buildings as well as quicken the restoration of existing monuments in showcasing the region's history.



EVENT: Manifesta 6 (2006)

LOCATION: Nicosia, Cyprus

AREA/VENUE: city of Nicosia

IMPACT: Manifesta 6 intended to locate a post-graduate art education center in a buffer zone located between north and south Cyprus representing Turk and Greek Cypriots respectively. The event itself as well as the art education center were cancelled before their inception due to a lack of cooperation from the local government. The incorporation of a new educational facility to mend a city's cultural and political strife was ambitious, but ultimately never realized.

WORLD EXPOSITIONS

EVENT STRUCTURE

KEY PLAYERS

Jean-Pierre Lafon, president of The Bureau International des Expositions (BIE)

MONEY

+/- \$5 billion in publicly funded expo site development
Pavilions funded by countries gov't and corporate sponsors.

GOVERNMENT

Very involved: Funding, land donation, organization, development.

PARTICIPATION

International

ECONOMY

Expos require an investment in new infrastructure.
Successful post-Expo sites become integrated into local infrastructure and economy.

PERMANENT EFFECT

Expansion of local infrastructure
Increased tourism

EVENT EFFECTIVENESS

Increased global awareness of host city
Short term economic boost: tourism
Long term economic growth: tourism, infrastructure, global business exposure

WORLD EXPOSITIONS

CONTENT



NAME: Philips Pavilion
 ARCHITECT: Le Corbusier
 TYPE: Pavilion
 LOCATION: Brussels

TIME: 1958
 DESCRIPTION: The pavilion is a cluster of hyperbolic paraboloids, which combine to create contours out of prestressed concrete.



NAME: Seed Cathedral / British Pavilion
 ARCHITECT: Heatherwick Studio
 TYPE: Pavilion
 LOCATION: Shanghai

TIME: 2010
 DESCRIPTION: 60,000 transparent optical strands each hold a single seed. The strands allow light inside the space. The pavilion provides significant public open space for visitors to relax.



NAME: Chinese Pavilion
 ARCHITECT: He Jingtang
 TYPE: Pavilion
 LOCATION: Shanghai

TIME: 2010
 DESCRIPTION: The pavilion is an exploration of the traditional dougong brackets used in Chinese architecture. It is one of only four pavilions which will remain after the expo. After the expo it will become a museum of national history.



NAME: Atomium
 ARCHITECT: Andre Waterkeyn
 TYPE: Pavilion
 LOCATION: Brussels, Belgium

TIME: 1958
 DESCRIPTION: 335 ft tall model of an iron crystal magnified 165 billion times.



NAME: Space Needle
 Architect: Edward E. Carlson and John Graham
 TYPE: Tower
 LOCATION: Seattle, Washington

TIME: 1962
 DESCRIPTION: A 605 ft tall spire constructed as the centerpiece of the expo.

WORLD EXPOSITIONS

URBAN IMPACT



EVENT: Expo '92

LOCATION: Seville, Spain

IMPACT: The country's high speed rail line was extended to Seville from Madrid, connecting the two cities in only 3 hours. 5 new bridges were constructed to connect the city with the expo site located just outside its historic center. The improvements rehabilitated the city's image so that it was able to host the America's Cup and the UEFA Cup following the successful expo.



EVENT: Expo '62

LOCATION: Seattle, Washington

AREA/VENUE: Seattle Center

IMPACT: The site of the 1962 expo is now known as the Seattle Center and is the cultural hub of the city. The Alweg Monorail, constructed for the expo, connects the site with the downtown area. Today the site houses the Pacific Science Center, the Space Needle, Key Arena and the Experience Music Project.



EVENT: Expo '00

LOCATION: Hanover, Germany

DESCRIPTION: For the 2000 expo the city of Hannover utilized their existing fairgrounds for the expo site. The improvements made to the fairgrounds allowed Hannover to begin hosting additional fairs and expos, including two of the largest technology expos in the world every year. Even though the 2000 expo ended up losing over \$1 billion the city has earned that investment back through the tourism brought in by their improved fairgrounds.



EVENT: Expo '10

LOCATION: Expo 2010 Site, Shanghai, China

DESCRIPTION: The Shanghai expo is on the largest site of any modern expo, 1,304 acres. Following the expo the site will be demolished and redeveloped. Although the expo will have a lasting impact on the site, little evidence of the expo will remain after its close.



EVENT: Expo '84

LOCATION: New Orleans, Louisiana

DESCRIPTION: The 1984 expo in New Orleans had to declare bankruptcy before it was even scheduled to end. Despite this fact, the city of New Orleans still considers the event a success. The construction of the convention center for the expo was the beginning of a new industry for the area. New Orleans is now one of the most popular choices for conventions in the country.

BIENNIALS

EVENT STRUCTURE: LIVERPOOL 2008

KEY PLAYERS

Paula Ridley (Chairman), Ex Chair V & A Museum and Tate Liverpool, Ex Trustee Tate and National Gallery
Alistair Sunderland, Senior Partner Austin: Smith Lord, Liverpool
Michael Cox, Partner Grant Thornton UK LLP
Jane Wentworth, Independent Brand Consultant
Roger Goddard, Retired Director of Finance & Internal Services of Arts Council (Manchester)
Lesley Chalmers, Committee Member at European Institute for Urban Affairs, Owner at Lesley Chalmers Photography
Jim Gill, Chief Executive Liverpool Vision
Simon MacKinnon, Honorary Director, the Liverpool Shanghai Partnership
Tony Wilson, Senior Partner Hill Dickinson
Gerald Pillay, Professor Rector and Chief Executive Liverpool Hope University
John Shield, Partner JST Lawyers
Ryan Gander, Artist

MONEY

\$2,850,000 total funds (2010):

USD\$950K from European Regional Development Fund (ERDF)
USD\$950K from Northwest Regional Development Agency (NWDA)
USD\$950K from charity/private fund raising

GOVERNMENT

Yes. The city of Liverpool is involved in the event

PARTICIPATION

45% local residents
46% from UK (outside Liverpool)
9% from Oversea

ECONOMY

Liverpool generated USD\$40 million in indirect revenue
(events were free, no ticket sales)

PERMANENT EFFECT

Filling/fixing/developing "urban voids" are focused on (in Liverpool)

EVENT EFFECTIVENESS

The Liverpool Biennial is gaining recognition. Organizers have higher hopes for the participation and economic gain for the 2010 event.

BIENNIALS

CONTENT



ARTIST: Richard Wilson
 NAME: Turnign the Place Over
 TYPE: Intervention
 LOCATION: Liverpool Biennial
 TIME: 2008
 SCALE: Local
 COST:
 DESCRIPTION: A circle 26 feet in diameter is cut from the building and attached to a machine that rotates it in 3 dimensions. *"... its appeal is that you don't have to be an art lover to be interested in it and delighted by it."*



ARTIST: Gonzalo Lebrija
 NAME: Between Life and Death
 TYPE: Sculpture
 LOCATION: Biennial of the Americas, Denver, CO
 TIME:
 SCALE: Local
 DESCRIPTION: A car is set vertically over a reflecting pond.



ARTIST: Yoca Muta
 NAME: Two People
 TYPE: Sculpture
 LOCATION: Liverpool Biennial
 TIME:
 SCALE: Local
 DESCRIPTION: Two small figures, man and woman, white and black.



ARTIST: Swoon (and friends)
 NAME: Swimming Cities
 TYPE: Sculpture / Event / Installation
 LOCATION: Venice Biennale
 TIME: 2009
 SCALE: International → Local
 COST: \$150,000
 DESCRIPTION: Boats built from NYC trash, shipped to Slovenia, and floated to Venice. Freedom through radical self-reliance. Never received an invitation to the biennale, they just went for it.



ARTIST: Karlos Andrei Ibarra
 NAME: Vivo En America
 TYPE: Sculpture
 LOCATION: Biennial of the Americas, Denver, CO
 TIME:
 SCALE: Local
 DESCRIPTION: Solar-powered neon sign addressing immigration, nationality, and personal identity.



ARTIST: Dan Graham
 NAME: Cafe Bravo
 TYPE: Pavilion
 LOCATION: KW Institute for Contemporary Art, Berlin
 TIME: 1999
 SCALE: Local
 DESCRIPTION: Functioning cafe. Refraction, reflection, and transparency shift perception of the surrounding courtyard and buildings.

BIENNIALS

URBAN IMPACT



EVENT: Liverpool Biennial (2010)
LOCATION: Liverpool, United Kingdom
AREA/VENUE: city voids
IMPACT: Each Liverpool biennial, the city identifies urban voids located between physical infrastructure to exploit as an artist's site. Artists are invited from around the world to redefine the identity of these spaces and create contemporary art which temporarily transform the city to a cultural destination.



EVENT: Berlin Biennial for Contemporary Art (2008)
LOCATION: Berlin, Germany
AREA/VENUE: Berlin-Mitte district
IMPACT: Augustrasse, a street of roughly one kilometer in length, has seen all walks of life in Berlin's history which most recently has become the backbone of the city's art community. The curators of the 4th Berlin Biennial in 2006 came across a previous exhibition using the street to combine public and private spaces to display art. The curators decided to reinvent the exhibition across 15 different venues ranging from private apartments to bomb shelter basements to local churches. The Augustrasse exhibition shows how a city's existing private/public spaces can be used to display art outside the "white-box" gallery.



EVENT: Venice Biennale (2009)
LOCATION: Venice, Italy
AREA/VENUE: city of Venice
IMPACT: The most historic and monumental of the biennials, the Venice Biennale is also the densest. Over 100 buildings including museums, warehouses and pavilions are used during the event that occupies only six square miles (five times the size of Central Park in New York City). The event has gradually grown in size and density with an ingrained flexibility required to adapt to the city's aging infrastructure.



EVENT: Biennial of the Americas (2010)
LOCATION: Denver, Colorado, United States
AREA/VENUE: McNichols Building
IMPACT: The local government gutted a previously administrative-only building in the downtown Civic Center, the McNichols Building, to serve as the main stage and venue for art exhibitions during the Biennial of the Americas. The renovated public building will serve the city beyond the length of the event as a venue for the city incorporating both exhibition and workshop facilities.

ART BASEL / ART BASEL MIAMI

EVENT STRUCTURE

KEY PLAYERS

Ernest Baylor, founder

MCH Group- "a leading international group of companies specialised in live marketing."

Local Art Collectors

MONEY

Privately funded: Corporate sponsors. Galleries pay \$35,000-\$75,000 to be involved

GOVERNMENT

Minimal to no direct involvement.

PARTICIPATION

300 international galleries (1,000 apply)

Satellite fairs

30+ events citywide

ECONOMY

6% Sales tax on all artwork sold = \$30,000,000 tax revenue (Miami)

7.6% Sales tax = \$38,000,000 tax revenue (Basel)

PERMANENT EFFECT

Increased activity and expansion of the Arts District (Miami)

+ 50% increase in property value around the Arts District (Miami)

EVENT EFFECTIVENESS

Increased tourism.

ART BASEL / ART BASEL MIAMI BEACH

CONTENT



ARTIST/GROUP: Primary Flight and Art Center South Florida
NAME: Primary Flight
TYPE: Street Art/Murals
LOCATION: Miami, Florida
TIME: 2007-present
SCALE: Urban
IMPACT: Since 2007, over 100 street murals have been installed.
DESCRIPTION: The world's largest site-specific street level mural installation. Commissioned works from some of the most influential street artist in the world to install their work in the Wynwood Arts District of Miami.



NAME: Art Basel Conversations
TYPE: Discussions
LOCATION: Basel and Miami Beach, FL
TIME: June and December each year for Art Basel Weekend
SCALE: Local [global in content]
DESCRIPTION: Conversations held between a moderator and leading members within the cultural world. After the discussion between the parties on stage, the floor is open to the audience. The conversations are focused on the production, collection, and exhibition of art. Art Basel conversations are typically held at the beginning of the day(s).



ARTIST/GROUP: Art Basel with Creative Time and Pae White
NAME: Oceanfront
TYPE: Installation
LOCATION: Miami Beach, Florida
TIME: Dec 3-6th 2009
SCALE: Local: 1 city block
DESCRIPTION: The "social space" of the Art Basel weekend. The installation by Pae White hosts the discussion panel of the Art Basel Conversations series every morning, and every night during Art Basel Miami Beach, the Oceanfront features a different event: Art Loves Music concerts on the beach, Art Perform, and Art Video.



ARTIST/GROUP: Paul McCarthy
NAME: Pig Island
TYPE: Various Media / Installation
LOCATION: Basel, Switzerland
TIME: June 15th-19th 2010
SCALE: Local
DESCRIPTION: Large body of work examining the American Dream from multiple critical views. A sprawling multi-room 100+ piece installation.



ARTIST/GROUP: Louise Bourgeois
NAME: Les Fleurs
TYPE: Painting
LOCATION: Basel, Switzerland
TIME: June 15th-19th 2010
IMPACT:
DESCRIPTION: Sold by Cheim and Reid Gallery of NY at Art Basel Switzerland for \$1.5 million.



ARTIST: Cerith Wyn Evans
NAME: Wayward Landscape
TYPE: Installation
LOCATION: Basel, Switzerland
TIME: 2010
SCALE: Local
DESCRIPTION: A firework display on a floating platform in the Rhine, adjacent to the oldest bridge in Basel. Wyn Evans' firework pieces are wooden structures that spell out quotes burning over a specified period of time.

ART BASEL / ART BASEL MIAMI BEACH

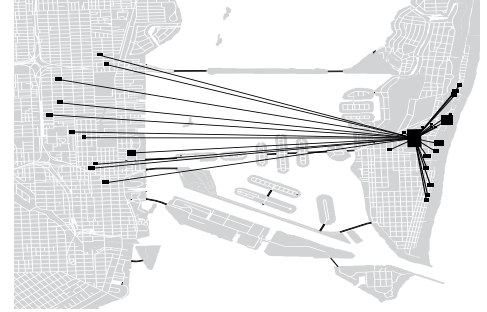
URBAN IMPACT



EVENT: Art Basel Miami Beach
LOCATION: Miami, Florida, United States
AREA/VENUE: Wynwood Arts District
IMPACT: Art Basel Miami has helped establish and expand the city's newly designated Arts District to create a "SoHo effect" of the city's existing infrastructure. In 2006, established art galleries moved into the area increasing the existing amount locations by more than 100%. This redevelopment had residual effects as property values increased in the area by at least 50%.



EVENT: Art Basel Miami Beach
LOCATION: Miami Beach, Florida, United States
AREA/VENUE: Oceanfront Miami Beach
IMPACT: In 2009 Art Basel Miami Beach paired with Creative Time and artist Pae White to create the Oceanfront village. This part of Art Basel is free and open to the public and host event every night during the Art Basel Weekend. This activation of public space alters the city environment and helps fuel the social and party scene that Art Basel Miami Beach is known for.



EVENT: Art Basel Miami Beach
LOCATION: Miami, Florida, United States
AREA/VENUE: city of Miami
IMPACT: Smaller satellite fairs piggyback on the hype of Art Basel Miami Beach and supply the city with a total of 800 exhibitors throughout the three day event. This along with public commissioned art throughout the city and the parties and events taking place as a result of the fair create the critical mass necessary for a successful event to take place. The influx of people and events to the Miami Beach area during each fair encourages activity and spending in both Miami Beach and Miami city itself creating massive, albeit temporary, economic revenue for local businesses.

U.S. NON-PROFIT ORGANIZATIONS

EVENT STRUCTURE:
PUBLIC ART FUND

KEY PLAYERS

Susan K. Freedman, President
Nicholas Baume, Director and Chief Curator
plus a Board of Directors

MONEY

Distribution of funds on a project-by-project basis:

- Private donations
- National Endowment for the Arts
- New York City Department of Cultural Affairs
- New York State Council on the Arts (a SAA)
- Corporate sponsors

PAF operates as a 501(c)(3) non-profit organization

GOVERNMENT

Yes. PAF works with government agencies to organize and execute some of its major events (Olafur Eliasson's Waterfalls)

PARTICIPATION

Local and international, depending on project scale. Tourism is an important element.

ECONOMY

Yes. Waterfalls generated +\$69 million in economic activity for New York City.

PERMANENT EFFECT

A build-up of public arts projects that help sustain arts participation in the city and maintain it's international image.

EVENT EFFECTIVENESS

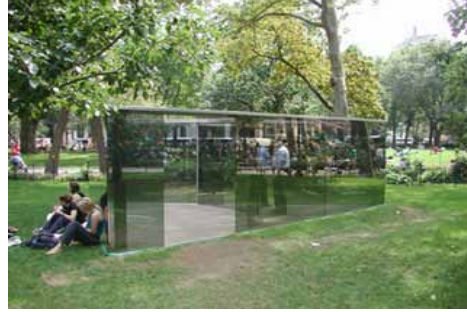
Good. PAF promotes art events at multiple scales all over NYC

U.S. NON-PROFIT ORGANIZATIONS

CONTENT



NPO: Public Art Fund
 ARTIST/GROUP: Olafur Eliasson
 NAME: New York City Waterfalls
 TYPE: Installation
 LOCATION: New York City
 IMPACT: +\$69 Million in economic activity, +1.4 million visitors in 3 months
 DESCRIPTION: 4 artificial waterfalls around New York City's East River.



NPO: Public Art Fund
 ARTIST/GROUP: Dan Graham
 NAME: Bisected Triangle, Interior Curve
 TYPE: Installation
 LOCATION: Madison Square Park, New York City
 TIME: 2002
 DESCRIPTION: Two-room pavilion made from tinted, transparent, and reflective glass. Changing relationships between reflections and views out into the park.



NPO: Public Art Fund
 NAME: In The Public Realm
 TYPE: Program / Initiative
 LOCATION: New York City
 TIME: 1995-present
 IMPACT: \$1,000 each for ten artists selected to develop a proposal for a public artwork. \$15,000 commission and \$2,500 artist fee for up to three artists to realize their artwork
 DESCRIPTION: Program designed to promote and realize projects by emerging New York artists.



NPO: Creative Time
 NAME: Louisville Public Art Master Plan
 TYPE: Urbanism
 LOCATION: Louisville, KY
 TIME: 2007
 DESCRIPTION: Proposal and implementation of a flexible, phased, short- and long-term Public Art master plan for the city.



NPO: Creative Time
 ARTIST/GROUP: Artists Julian LaVerdiere and Paul Myoda, architects John Bennett and Gustavo Bonevardi of PROUN Space Studio, architect Richard Nash Gould, and lighting designer Paul Marantz
 NAME: Tribute in Light
 TYPE: Installation
 LOCATION: World Trade Center, New York City
 TIME: 2002-present (annual memorial)
 DESCRIPTION: Two beams of light memorialize the site of the 9/11 terrorist attack.



NPO: Creative Time
 ARTIST: Doug Aitken
 NAME: Sleepwalkers
 TYPE: Video Projection
 LOCATION: New York City
 TIME: 2007
 DESCRIPTION: Film projections are superimposed on and integrated with buildings in the city. Multiple stories are shown over numerous projections.

U.S. NON-PROFIT ORGANIZATIONS

URBAN IMPACT



EVENT: Waterfalls by Olafur Eliasson (2007)
LOCATION: New York, New York
AREA/VENUE: East River
IMPACT: Public Art Fund helped organize four artificial waterfalls to be installed in various locations in New York City's East River which typically incorporated the city's existing physical infrastructure as site. This art piece is an example of engaging the physical and spatial infrastructure of the city versus the actual buildings themselves.



EVENT: public art works
LOCATION: New York, New York
AREA/VENUE: New York City
IMPACT: Non-profit organizations, including the active Public Art Fund and CreativeTime organizations, continue to commission both temporary and permanent art projects by various artists to saturate New York City. These initiatives along with public engagement continue to reinvent public art practice and fuse art work with city landscape.



EVENT: Louisville Public Art Master Plan
LOCATION: Louisville, Kentucky, United States
AREA/VENUE: city of Louisville
IMPACT: CreativeTime, a New York City based NPO, was involved in a proposal for the implementation of a public art master plan for the city of Louisville involving both short-term and long-term solutions. The involvement of CreativeTime showcases how NPO participation is critical in incorporating art in city environments without the help of active government support in the planning and funding process.



EVENT: "Tribute in Light" installation (2002-present)
LOCATION: New York, New York
AREA/VENUE: Ground Zero (WTC site)
IMPACT: The "Tribute in Light" installation by a collaborative group of artists and designers was a public art project curated in association with CreativeTime to commemorate the 9/11 attacks of the World Trade Center. The work shows art's ability to use light, memory and a city's context to invoke a powerful, albeit temporary, memorial.