

THE PERCENT FOR ART PROGRAM POLICY

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THE PERCENT FOR ART PROGRAM

The City of Philadelphia (the "**City**") was the first city in the United States to adopt programs for acquiring and commissioning works of contemporary public art for new development. The Philadelphia Redevelopment Authority (the "**Authority**") pioneered the Percent for Art Program (the "**Program**") in March 1959, becoming the *first program in the United States* to make the commissioning of public art an integral part of any publicly funded development. The City of Philadelphia followed in December of 1959 with its own Percent for Art Ordinance, an obligation for public capital projects distinct from the Authority's program. In the first half century since the inception of the Authority's Program, over three hundred and fifty works of public art have been installed in all areas of the city. The stewards of the Program seek to further the pioneering spirit of the Program by supporting new and interesting applications for public art that reflect the diversity of the city. The stewards of the Program are committed to equitable processes of engagement and artist selection that encourage the full participation of our community.

The Program encourages developers to preserve and enhance this important collection of public art, and to create work that engages the public and challenges them to think about their surroundings in new and exciting ways. To this end, the Authority created the following Program Policies and Procedures to guide developers through the public art selection process.

THE PERCENT FOR ART PROGRAM POLICY

THE PHILADELPHIA REDEVELOPMENT AUTHORITY PUBLIC ART COMMITTEE

The Board of Directors of the Authority ("**Authority Board**") appoints a standing Public Art Committee (hereinafter referred to as the "**Committee**"). Individuals sensitive to and knowledgeable about issues of public art and the urban renewal process shall thus be invited to serve on the Committee. The Committee shall consist of twelve (12) members and shall be comprised of the following:

- Authority Board Appointments (2) (One member of the Authority Board and one discretionary appointment)
- Artists (2)
- Arts Professionals (Art historian, Art Administrator, Collector, Curator, Museum Director, etc.) (4)
- Registered Architect (1)
- Registered Landscape Architect (1)
- Certified Urban Planner (1)
- Building trade professional (construction manager, developer, engineer, etc.)(1)

All Committee members must be residents of the City. The appointments to the Committee shall be made by the Authority Board upon the recommendation of the Executive Director and the Program staff ("**Program Staff**"). The Chair of the Authority Board shall appoint the Chairperson of the Committee. Authority Board members shall serve on the Committee concurrent with his/her Authority Board appointment. Other members shall serve for terms of three (3) years. The members may continue to serve until their replacements have been formally appointed to the Committee. A majority of the members shall constitute a quorum at any meeting; and a quorum shall be necessary to conduct a meeting. The Committee shall convene at least once a month at a regularly scheduled meeting and shall hold additional meetings, at such other times, as is deemed necessary by the Program Staff.

Role of the Committee

The Committee is responsible for the review of all public arts proposals at the various stages of design and shall make appropriate recommendations to the Program Staff and Authority Board. The Committee shall also be responsible for the prior review and approval of artists, consultants and all others involved in the art selection process. The Committee shall guide the developer and architect with the formulation of the art selection process, concepts and

proposals. The Committee shall further provide site analysis and shall determine appropriate medium and scale for the art project. The Committee shall also be responsible for the on-going review of the Program Policy. The Program Staff shall initiate, guide and monitor the art selection process from inception to completion.

The Committee should ensure that the proposed work of art meets the highest artistic standards and is compatible with its specific site and general environment. Members of the Committee shall not participate in any proposal before the Committee in which they have a financial or other interest, either direct or indirect, and must immediately disclose any conflict of interest.

I. THE PERCENT FOR ART PROGRAM POLICY AND PROCEDURES

A. The Percent for Art Requirement

The Percent for Art obligation ("**Obligation**") is included in the applicable Redevelopment/Development Agreements.

Under the Obligation selected developer is required to dedicate an amount equal to not less than one percent (1%) of the total construction cost budget for work(s) of fine art ("**Contribution**"). The Obligation shall apply to all projects with a construction budget of \$100,000 or more. Developments with construction costs between \$100,000 and \$1,000,000 are required to contribute their Program Contribution to the Fund for Art and Civic Engagement (the "**Fund**") (Part II, Section B). For developments with construction costs that exceed \$1,000,000, the Contribution is to be expended by the developer in accordance with this Policy or contributed to the Fund at settlement. If at any time subsequent to settlement the developer wishes to contribute the unspent portion of their Contribution with the Fund, they may do so upon obtaining written consent from the Authority.

The only projects that are exempt from the Obligation are (i) affordable housing construction projects serving households at or below 120% of Area Median Income ("**AMI**") and that have an income restriction through a declaration of restrictive covenants or other similar instrument, (ii) the construction of one (1) single family residence, unless the construction budget is \$1,000,000 or more, (iii) side yards, and (iv) community gardens. If a project includes a mix of income-restricted affordable housing and market-rate housing or other uses, then the construction cost of the prorated square footage of the market-rate portion shall be used to calculate the amount of the Obligation.

For projects where the Obligations are applicable, an "Ownership and Maintenance Memorandum of Understanding" may be required to be executed by the developer simultaneously with any Redevelopment/Development Agreement wherein, among other things, (i) developer shall acknowledge that developer is obligated to comply with the Policy and Program, and (ii) any additional project specific requirements shall be set forth. Such "Ownership and Maintenance Memorandum of Understanding" shall be recorded along with the Redevelopment/Development Agreement prior to the recordation of any deed transferring title to the project property, and shall run with the title on the property in perpetuity, or until such time that the Committee issues its express consent for it to be sold, relocated, altered, disposed, or withdrawn. If the Committee formally de-accessions, permits the relocation or sale of a protected Artwork then this Memorandum of Understanding may be satisfied and removed from title. **Please note**, an "Ownership and Maintenance Memorandum of Understanding" may not be required for all projects – the Program requirements/obligations set forth in this Policy are still applicable and

enforceable in all respects in the absence of any such "Ownership and Maintenance Memorandum of Understanding."

B. The Total Construction Cost Budget

The developer is required to expend an amount equal to at least one percent (1%) of the total construction cost budget for work(s) of public art. The total construction cost shall be based on total "hard costs" being borne by the developer, including sitework, general conditions, and fit-out. Costs that are not part of the developer's scope may be excluded. Developer must submit, and Program Staff must approve, a Construction Cost Estimate form ("**Estimate Form**") (See Appendix B).

After construction is complete, the developer is to submit a notarized Affidavit of Redeveloper's Construction Costs ("**Affidavit**") (See Appendix A). The purpose of the Affidavit is to certify that the construction costs shown in the Estimate Form were met or exceeded. If construction costs came in below what was shown on the Estimate Form, there shall be no change to the Obligation. If construction costs exceeded what was shown on the Estimate Form, then one percent of any additional construction costs are to be contributed by the developer to the Fund.

C. Administrative Fee and Costs

Five percent (5%) of the Contribution for each project shall be paid to the Authority at settlement as an Administrative Fee.

The Authority is to receive 5% of payments to the Fund. Such monies shall be deposited by the Authority into an administrative fund to be used solely for administrative costs/fees related to the Program including, but not limited to, payment of staff time related to the Program.

In the event the administrative costs/fees related to the Program exceed the amounts received through Administrative Fees, the Authority is authorized cover/pay those additional costs/fees with proceeds from the Fund.

D. The Aesthetic Standards

The proposed artist(s) under consideration for a Program commission must be a practicing professional artist(s) who is acceptable to the Committee. A practicing professional artist is one who is generally considered by critics and peers as a professional of serious intent with recognized ability and a body of good-quality past projects. No artist under consideration for a Program commission may have a familial relationship to the developer or have financial interest in the development project.

E. Educational Programming

The Program is committed to ensuring that all works of public art are successfully integrated into the development and surrounding community. To that end, the

Program requires that art projects with budgets that exceed \$50,000 dedicate five percent (5%) of the art contribution to project-specific educational programming.

Educational programming is to be conceived of by the project's artist and implemented by the artist or acceptable organization. The educational programming requirement is an opportunity for the artist to actively engage with the public. The goal for the educational programming is meaningful interventions that invite members of the community to participate in the Program—with a focus on engaging a diverse constituency. By fostering community engagement, the Program may enhance neighborhood vitality, support community empowerment, build community capacity, further a community's awareness of public art, etc.

When submitting a final proposal for a Program project, the artist must consider possible educational programs to ensure that community engagement is properly integrated into concept and budget of a Program project. Consideration of educational programming at conception of Program project proposals is a crucial step in supporting cohesion between the artist, developer and community. When appropriate, the artist may build partnerships with interested community members and groups to support the execution of educational programming with the surrounding community.

The educational programming is to take place at or near the Program project site. Alternative locations may be considered by the Committee but must be relevant to the Program project and beneficial to the surrounding community. Educational programming is to be offered free of charge and is to be publicized throughout the community with the assistance of the developer.

II. FULFILLING THE PERCENT FOR ART REQUIREMENT

The Program Obligation must be completed in a timely manner. It is critical that the art selection process starts at the very beginning of the development process in order to allow for the greatest opportunities for integrating the artwork into the development. The developer must attend one or more scheduled meetings with the Committee. The developer must receive the express consent from the Committee for the Program project before engaging any artist or expending any funds on expenses associated with the Program project.

A. Commission an Original Public Art Project

A developer may fulfill its Program obligation by commissioning one or more works of permanent or time-limited artwork that is visual, sculptural, performative, auditory, conceptual, or experimental. The artwork must bear a substantial relationship to the physical, spatial, social, civic, or cultural environment of the development site.

All Program projects must be created and developed by professional artists. Developers may either work directly with an artist or with an experienced creative partner, such as an art consultant, curator or non-profit arts organization. In the case that the developer works with a third party, see additional information below relating to Consultants.

The Program Staff and the Committee are available to advise a developer at all stages of the Program project. Any Program project must be procured through an open and competitive process, and any call for artists, request for proposals ("RFP") or request for qualifications ("RFQ") should be issued by the Authority and not by the developer. Program staff and the Committee will work with developers to determine the most appropriate process.

B. Contribute to the Fund for Art and Civic Engagement

The Authority maintains the Fund which is used periodically to organize and sponsor original works of public art. As detailed above, developers with construction budgets of less than \$1,000,000 are required to contribute to the Fund. Developers of projects with larger construction budgets may also elect to contribute all or a portion of the Contribution to the Fund at settlement. If a Program project is commissioned by the developer and the costs of such Program project are less than the required Contribution, the balance of the Contribution shall be contributed to the Fund at settlement. If at any time subsequent to settlement the developer wishes to contribute the unspent portion of their Contribution with the Fund, they may do so upon obtaining written consent from the Authority. This one percent (1%) contribution to the Fund shall fulfill the developer's Program requirement.

The Fund exists solely for the purpose of commissioning original works of art that further the Program's mission of commissioning innovative and thoughtful works of art that inspire people to consider their surroundings in new ways and for the payment of administrative costs related thereto. Program projects commissioned through the Fund must be complete, original works of public art, and be selected via an open RFQ or RFP process. The Program Staff and Committee will develop, and present to the Executive Director for approval, project-specific guidelines related to each disbursement from the Fund.

C. The Role of The Consultant

The developer may engage a third party to assist them with the Obligation, including an arts organization, curator, or other independent consultant. If any portion of the Contribution is intended to be used to pay for such consultant, the developer may only engage such consultant with the express written consent of the Program Staff. To obtain consent from Program Staff, the Developer must provide for approval of Program Staff (i) the scope of work of such consultant, (ii) the relevant experience of such consultant, (iii) an explanation as to why such consultant is necessary for the successful completion of the Obligation, (iv) an itemized project budget showing the proposed percentage of the contribution going toward any consultant fee, and (v)

assurance that, after sufficient investigation, the developer is not aware of any actual, potential, or appearance of conflict of interest in the selection of such consultant. The consultant must maintain a conflict-free commitment to the ethical standards, goals and best interests of the Authority, the Program and the developer.

D. The Project Proposal

Before the developer may expend any amount of the Contribution, the developer must submit to Program staff a Program project proposal (the "**Proposal**") that includes a description of the Program project, and a breakout of all proposed expenses and fees (including fees to the artist(s), consultant(s), materials/supplies, and educational programming). Program Staff must provide written authorization to proceed after reviewing the Proposal with the Committee.

E. The Certification of the Project

Upon satisfactory installation and approval of the Program project, the developer shall submit to the Program Staff a signed and notarized copy of the Affidavit of Redeveloper's Construction Costs (Appendix B) and a Project Expense Report of all actual project costs. The correct and accurate submission of these documents may be required for the developer to obtain a Certificate of Completion or other final approvals on their development project.

F. Special Policies

1. Multiple Building Development

In multiple building developments there need not be a one-to-one ratio between buildings and works of art. The Authority encourages the developer to "pool" funds with the Authority, thus enabling the commissioning of more significant art projects.

2. Historic Buildings

Developers of existing historic buildings which are in a National Register or Philadelphia Register Historic District may petition the Committee for approval to apply the public art contribution towards architectural preservation and/or restoration. This can be accomplished through the preservation and/or restoration of significant decorative architectural features or details. The proposed concept must be reviewed and approved by the Committee and the work itself must be executed by an approved fine artist or conservator.

3. Advertising and Corporate Art

The Program Policy will not permit artwork which will function or be perceived as an institutional, corporate or commercial symbol or logo.

III. THE MAINTENANCE, CONSERVATION AND PRESERVATION OF THE WORK OF ART

A. An Introduction to an Owner's Responsibility Toward Percent for Art Projects

The acquisition and commission of permanent works of public art, realized under the Program, entails a commitment on the part of the developer or owner to preserve, protect and permanently display the work of art in its original condition and at its original location as at the time of installation. Works of permanent public art shall remain permanently in place, intact, and shall be, for all purposes, a part of the real estate. The routine maintenance, conservation and preservation of said work shall be the responsibility of the developer or owner. Developers and subsequent property owners are to maintain, conserve and preserve the work of art in its originally intended condition for perpetuity, or until such time that the Committee issues its express consent for it to be sold, relocated, altered, disposed, or withdrawn.

The original conceptual intent of the artist, in creating the work of art, must be respected and maintained in all matters relating to the sale, relocation, alteration or disposal of the work of art. The projected sale, relocation, alteration, disposal, withdrawal (even temporarily), must be presented to the Committee for review and approval. Failure to maintain the work or display it publicly in its original location means that the developer/owner is not in compliance with the terms of the Authority's Redevelopment/Development Agreement.

B. Special Maintenance Instructions

The artist and/or the Authority may have special maintenance obligations relating to the care and conservation of specific pieces of artwork. These obligations shall be included in the "Ownership and Maintenance Memorandum of Understanding" and, as stated above, shall run with the title on the property in perpetuity, or until such time that the Committee issues its express consent for it to be sold, relocated, altered, disposed, or withdrawn.

The developer/owner and their respective successors or assigns will be required to adhere to the following Program "Policies and Procedures," as they relate to "The Sale, Relocation, Alteration, Disposal or Withdrawal of Existing Works of Public Art" and "The Maintenance, Conservation and Preservation of the Work of Art."

C. The Sale, Relocation, Alteration, Disposal or Withdrawal of Existing Works of Public Art

The projected sale, relocation, alteration, disposal or withdrawal (even temporarily) of a work of public art protected under this Policy shall not be considered unless the appropriate conditions no longer prevail for its optimum display. The projected disposition of a work of art shall be given consideration only after a very careful and thorough process of review and evaluation has been made by the Committee. The Committee shall not entertain the projected disposition of a work of art to satisfy changing taste and style. A specific set of guidelines have been established to ensure

that all requests to sell, relocate, alter, dispose of, or withdraw (even temporarily) a work of art are given only the most careful consideration.

Should, at any time, a work of art be relocated, altered or removed without the express written approval of the Program Staff and Committee, obtained through the process outlined below, the developer/owner will be required to either return the work to its original location, repair the work to the satisfaction of the Committee, or refund to the artist or their estate the appraised value of the piece at the time of its disposal. If the artist is no longer living or no estate has assumed responsibility for the artist's works, the funds are to be made payable to the Fund. All expenses incurred by sale, relocation, alteration, disposal or withdrawal efforts are to be paid by the developer/owner and submitted to the Program Staff for approval.

1. Criteria for the Initiation of a Request

The Program has established the following review for the initiation of a request to sell, relocate, alter, dispose of, or withdraw (even temporarily) an existing work of art. The work of art:

- Represents a clear danger to the safety of the public.
- Has been found to possess faulty characteristics of design, material and/or craftsmanship.
- Requires unreasonable maintenance and/or conservation.
- Has been badly vandalized or damaged and the repair of such a work of art is neither reasonable nor feasible.
- Is located within a site which has significantly changed in use, character and/or design and the relationship of the work of art to the site is no longer possible, suitable or valid.

2. Relocation of a Work of Art

The relocation of a work of art from the site for which it was originally commissioned, purchased or donated, shall only be considered when the appropriate conditions no longer prevail for its optimum display. The Committee will determine if the request meets one of the criteria set forth in, "Criteria for Request." The Committee shall require one, or a combination, of the following methods:

- All costs relating to the relocation of the work of art shall be assumed by the petitioning party.
- The work of art shall be given professional conservation before its relocation, if deemed necessary by the Committee. All construction costs involved in re-siting the work of art shall be assumed by the petitioning party.
- In the event that the City or Authority reaches an agreement with the petitioning party wherein the work of art is to be dedicated to the City or Authority, and all required approvals for such dedication are obtained by the petitioning party, the petitioning party shall also establish a fund which shall be deposited with the City or Authority, as applicable, to be used for the future maintenance and conservation of the work of art. The amount of any such

fund shall be determined by the City based on estimates provided by approved conservators.

- In addition to the above-listed requirements, the petitioning party may also be required to provide replacement art satisfactory to the Committee with all costs assumed by the petitioning party. If replacement art is found to be inappropriate, then the petitioning party shall be required to donate an appropriate sum to the Fund as agreed to by the Committee.

3. Alteration of a Work of Art

The alteration of a work of art is not permitted. The original intent of the artist in creating and siting the work of art shall be respected at all times.

If the artist is alive and can be contacted, the petitioning party shall consult with him/her to discuss the proposal to alter the work. This should be accomplished before submitting a formal request for such alteration to the Committee. If the artist is available, then a written recommendation shall be submitted by the artist to the Committee. In some instances, the Committee may request that the artist be present at the review.

If the existing site where the work of art is located, or is integral to, is to be altered or destroyed, the work of art shall be removed and relocated to another appropriate site. If this cannot be accomplished without affecting the integrity of the work of art, then the Committee shall appoint a panel of arts experts, or a special consultant, to evaluate the matter and make recommendations. When a minor alteration to the work of art is required, the same procedure outlined above shall also be followed.

4. Sale of a Work of Art

The projected permanent removal of a work of art from display for the purpose of sale shall be given consideration only if the Committee determines that it is not feasible or possible to relocate the work of art to another suitable public location. However, if the Committee does grant approval to the sale of a work of art, such sale shall be accomplished through one of the following methods and shall be subject to the prior approval of the Committee:

- The artist or the artist's estate shall be given the right of first refusal if possible. The sale price shall be based upon the current appraised value of the work of art, or upon a contractual requirement between the developer and artist made at the time of acquisition.
- The work of art shall be publicly advertised for sale at the current appraised value. The sale may be accomplished through direct sale, public auction or gallery resale.
- The work of art shall be advertised for sale at the current appraised value through invited direct competitive bids.

The developer/owner shall be required, if the Committee deems it appropriate, to acquire a replacement work of art for the site. The replacement work of art shall be

equal in value to the proceeds realized by the sale, after transaction-related expenses have been deducted. The acquisition of the replacement work of art shall be guided by the current Program Policy.

If there is an unauthorized sale of a Program work of art by the developer/owner and the Committee, the developer/owner shall be required to deposit the proceeds realized by the sale into the Fund. The proceeds shall be used for the acquisition of new works of art.

5. The Withdrawal and/or Disposal of a Work of Art

The projected permanent withdrawal and/or disposal of a work of art shall be considered by the Committee only if one or more of the items exist which are set forth in "Criteria for the Initiation of a Request," Part III, Section A,1. The petitioning party must present proof to the Committee that the work of art cannot be relocated to an appropriate site (preferred approach) or sold. If approval is given to withdraw and/or dispose of the work permanently, the artist shall be given the first opportunity to acquire the work of art. If the artist refuses the work of art, the work will be offered as a gift to a public non-profit institution or will be stored, if feasible, for disposition at a future time. All costs incurred shall be the responsibility of the petitioning party.

The projected temporary withdrawal of a work of art for conservation or restoration purposes shall also be reviewed by the Committee and shall be subject in part to the request set forth in the "Method of Request" Item 6.

6. The Method of Request

The petitioning party shall present a formal written request to the Program Staff and the Authority, which shall include the following information:

- The reason for the request to sell, dispose, relocate, alter or remove (even temporarily) a work of art.
- An estimate of the current value of the work of art, which shall include a written appraisal by a professional recognized expert. The Committee reserves the right to request additional professional appraisals. All costs shall be assumed by the petitioning party.
- An evaluation of the current condition of the work of art, which shall be prepared by a recognized professional conservator. All costs shall be assumed by the petitioning party.
- Substantiation of proper notice to the artist conveying the intent of the petitioning party. The artist response shall be taken into consideration in the final decision, if the Committee deems it possible.
- The Program Staff shall prepare a full written report for presentation to the Committee. The report shall include: the history of the acquisition, the original intent of all concerned parties and all other pertinent information. The necessary visual information shall also be presented.
- A written opinion of the Authority's Legal Department concerning the request,

when deemed appropriate.

IV. AMENDMENTS TO THE POLICY

The Authority has the discretion to amend this Policy from time to time. All amendments shall be discussed with the Committee. A notice of any amendment to the Policy shall be publicly posted on the Authority's website for at least 30 days. For those projects that have an executed "Ownership and Maintenance Memorandum of Understanding," any subsequent amendment to this Policy will not be applicable and will not amend or modify the terms of such "Ownership and Maintenance Memorandum of Understanding."

V. PERCENT FOR ART POLICY APPENDIX:

APPENDIX A

TOTAL CONSTRUCTION COST BUDGET

The developer is required to expend an amount equal to one-percent of the total construction budget for work(s) of public art. The total construction cost budget shall be based on the following and shall be submitted to the Program Staff:

- a) Total construction budget for general, structural, mechanical and all related interior improvements to the development.
- b) The cost of all on-site improvements.

AFFIDAVIT OF DEVELOPER'S CONSTRUCTION COSTS

I HEREBY DECLARE AND AFFIRM that I am of the _____
(title) and duly authorized representative of _____
(firm name), whose address is _____

I hereby certify as follows:

- 1) The construction cost of the redevelopment of _____

Located at _____
_____ was as set forth in the Project budget, a copy of which is attached hereto and made a part hereof as Exhibit A.
- 2) The total cost of the Public Art project or contribution is _____.
- 3) The total sum of construction costs related directly to Public Art, as is set forth in "Total Construction Cost Budget," was _____.
Proof of payment of construction costs related to Public Art is attached hereto and made a part hereof as Exhibit B.
- 4) If the Public Art requirement is met with a contribution, the Redeveloper's check should be made payable to the "Philadelphia Redevelopment Authority / Fund for Art and Civic Engagement" and sent with accompanying information as described above to Percent for Art Program Staff, Philadelphia Redevelopment Authority, 1234 Market Street, 16th floor, Philadelphia, Pennsylvania, 19107.

I do solemnly declare and affirm that the contents of the foregoing document are true and correct, and that I am authorized, on behalf of the above firm, to make this affidavit.

_____ (Affiant)

_____ (Date)

On this _____ day of _____, 2016, before me,

The undersigned officer, personally appeared _____,

Known to me to be the person described in the foregoing Affidavit and acknowledged that he / she executed the same in the capacity therein state and for the purposes therein contained.

In witness thereof, I hereunto set my hand and official seal.

_____ (Notary Public)

My Commission expires: _____

APPENDIX B

CONSTRUCTION COST ESTIMATING FORM

The following form may be used by the Redeveloper for estimating the construction costs that count toward the Percent for Art requirement.

Division #	Description	Total
1	General Requirements: Including	
	Mobilization	
	Temporary Facilities	
	Equipment	
	Division 1 Total:	

2	Sitework: Including	
	Demolition	
	Earthwork	
	Site Utilities	
	Site Improvements	
	Area Paving	
	Walks & Curbs	
	Landscaping	
	Division 2 Total:	

3	Concrete: Including	
	Foundation	
	Cast-in-Place	
	Pre-cast	
	Sidewalks/Yards	
	Steps/Footings	
	Basement	
	Division 3 Total:	

4	Masonry: Including	
	Block	
	Brick Veneer	

	Restoration/Cleaning	
	Stucco	
	Division 4 Total:	

5	Metals: Including	
	Structural	
	Ornamental/Guards	
	Railings	
	Division 5 Total:	

6	Carpentry: Including	
	Joist	
	Sheathing	
	Window/Door Frames	
	Trim/Shelves	
	Underlayment	
	Partitions/Ceilings	
	Wood	
	Metal	
	Division 6 Total:	

7	Moisture Protection: Including	
	Roofing	
	Siding	
	Insulation	
	Waterproofing	
	Division 7 Total:	

8	Windows and Doors: Including	
	Windows	
	Storm Windows	
	Exterior Doors	
	Interior Doors	
	Division 8 Total:	

9	Finishes: Including	
	Plaster Repair	

9 con't	Drywall	
	A) Hang	
	B)	
	C) Finish	
	Ceramic tile work	
	Suspended Ceilings	
	Flooring	
	A) Carpet	
	B) Hardwood	
	Painting & Decorating	
	A) Interior	
	B) Exterior	
	VC Tile	
Division 9 Total:		

10	Specialties: Including	
	Mailbox	
	Bath Accessories	
	Public Areas	
	Division 10 Total:	

11	Equipment: Including	
	Appliances	
	Division 11 Total:	

12	Furnishings: Including	
	Kitchen Cabinets	
	Bath Vanities	
	Window Treatments	
	Division 12 Total:	

13	Special Construction: Including	
	Trash Compactor	
	Recreation Equipment	
	Division 13 Total:	

14	Conveying: Including	
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	Elevator	
	Escalator	
	Division 14 Total:	

15A	Plumbing: Including	
	Sewage System	
	Water System	
	Gas Service	
	Rough Drains	
	Interior Plumbing	
	A) Rough	
	B) Finish	
	Fire Protection	
	A) Sprinklers	
	B) Pumps and Controls	
		Division 15A Total:

15B	Heating, Ventilation: Including	
	Rough	
	Vents	
	Fans/Ducts	
	Heaters	
	Finish	
	Division 15B Total:	

16	Electrical: Including	
	Primary Service	
	Distribution System & Panels	
	Rough Wiring	
	Systems (Alarms, Intercoms, Security)	
	Finish (Devices, Fixtures)	
	Division 16 Total:	

TOTAL	DIVISIONS 1-16:	
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