

Analysis of Murals as an Arts and Economic Revitalization Strategy

National, New Jersey and Dunellen Perspectives

Analysis: presented by Bloustein School for Planning and Public Policy Studio

Visual Frame: presented by Mason Gross School of the Arts Studio



Rutgers, The State University of New Jersey

Mural Studio 2021-'22

Edward J. Bloustein School
of Planning and Public Policy

With Collaboration from Mason Gross School
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*A Special Thank You to the Borough of Dunellen,
Especially to Borough of Dunellen Mayor Jason Cilento
and
Dunellen Community Representative and Survey Coordinator Julie Grof*

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Dunellen Municipal Council Resolution on Rutgers Study (July 6, 2021)

BE IT RESOLVED BY THE GOVERNING BODY OF THE BOROUGH OF DUNELLEN, NEW JERSEY, THAT:

WHEREAS, it is acknowledged that the arts are an important strategy for not only cultural purposes but also fostering in tandem community revitalization and economic development; and

WHEREAS, in 2019, the Edward J. Bloustein School of Planning and Public Policy conducted a successful studio for the Borough of Dunellen on Business Improvement Districts; and

WHEREAS, the Edward J. Bloustein School of Planning and Public Policy has developed a course titled: "Graduate Planning Studio-Redevelopment-970:510:05, "Analysis of Murals as an Arts and Economic Revitalization Strategy: National, New Jersey and Dunellen Perspectives;" and


WHEREAS, the Bloustein School, in conjunction with the Mason Gross School of Arts, proposes to bring together students and faculty from both schools; and

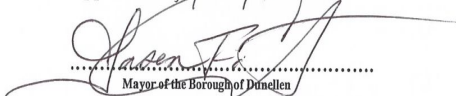
WHEREAS, the students from the Bloustein School will work on murals' planning issues (e.g., zoning, sign regulations and relationship to master plan elements) and the Mason Gross students will work on potential mural designs; and

WHEREAS, such a collaborative effort has the promise of transforming the Dunellen Downtown Business District, to the benefit of our residents, shoppers and visitors.

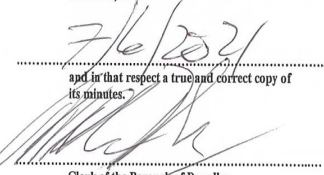
NOW, THEREFORE, BE IT RESOLVED, by the Mayor and Council of the Borough of Dunellen, that this murals project sponsored by the Edward J. Bloustein School of Plannin and Public Policy is heartily endorsed.




Clerk of the Borough of Dunellen

Approved 7/6/2021

Mayor of the Borough of Dunellen

I certify the foregoing to be a true and correct abstract of a resolution regularly passed at a meeting of the Common Council of the Borough of Dunellen, held

7/6/2021
and in that respect a true and correct copy of its minutes.

Clerk of the Borough of Dunellen

Executive Summary & Recommendations

Executive Summary

Context

In the Fall of 2021, Rutgers' Bloustein School of Planning and Public Policy and Mason Gross School of the Arts came together to investigate interest by Mayor Jason Cilento and representatives from the community of Dunellen, NJ in the benefits, legal frameworks, and logistical implementation of murals for artistic and cultural revitalization in their town.

Process

Responses from a 2021 community-representative distributed survey about mural implementation in Dunellen, as well as from prior community surveys were collected. In an ongoing community charette process with Dunellen, NJ, Rutgers compiled these results for this report along with data on the benefits of public art, case studies and interviews with other communities with murals, and the varied legal frameworks and logistics with which murals can be implemented.

In 2021, Dunellen Community Representative Julie Grof surveyed local residents about implementing murals:

*-More than half of the survey respondents were in **favor** of mural implementation*

*-The most popular suggested **locations** included: Under the railroad bridges and In the immediate downtown areas.*

*-The top **themes** that Dunellen respondents would like a potential mural to reflect are: History, Diversity and Inclusion, and Community Unity*

Bloustein Planners Studio Team

- Present the benefits of the arts and culture for community and economic revitalization.
- Present case studies and examples of murals in other communities:
 - Arts organizations/councils involved in the implementation of public arts initiatives
 - Municipal codes/permits for murals
 - Funding strategies
 - Impacts, economic and social
- Present potential preferred local Dunellen mural locations with projected image examples.
- Recommend possible mural organizational strategies including arts councils, municipal ordinances, possible permits, and funding strategies.

Mason Gross Arts Studio Team

- Create a '*concept and design mural*' to help envision Dunellen, NJ: past, present and future, with the mission of helping advance the arts and cultural footprint of Dunellen, NJ.
- Provide knowledge of the artistic processes of how to plan and execute a mural relevant to the community.

This studio report finds:

- The communities researched cite that the arts serve as vital part of their communities' economic, cultural and social advancement.
 - Case studies and interviews show the benefits of murals as visible art and effective representations of local culture in these communities.
 - The case studies suggest a correlation between the implementation of public art and increased interest in their towns and communities, thus supporting economic and community growth.
- There is a 'grey area' of different legal paths to mural implementation for municipalities. The most common formats include:
 - Arts Councils and approval processes for murals
 - Municipal codes which detail specific mural ordinances
 - Legal protections for property owners, artists and artwork.
- Funding for murals comes from different sources and can be in partnership with other organizations

Recommendations for Mural Implementation:

Arts nonprofit establishment:

- Form a Local Arts Agency (LAA) or other nonprofit agency eligible for grants.
 - Arts council
 - Arts commission, cultural commission, or heritage commission
 - Cultural affairs department or Cultural alliance

(Americans for the Arts, 2016)

Codify the process:

- Set up an accessible codified approval process in the municipal code specifying the process of application and approval for murals.
 - Design approval:
 - community arts council
 - non-profit local arts organization
 - Location approval:
 - private business owner(s)
 - Municipal clerk
 - City planner

Recommendations continued

Financing:

- Research existing grants through public and private entities earmarked for Arts initiatives
 - Federal, state or county arts grants
 - Private foundations for arts funds
- Solicit private donations, crowdsourcing, or fundraising events
- Form funding partnerships with other nonprofit organizations, arts organizations or corporate sponsorships
- Earmark monies for artist fees, insurance, supplies, and maintenance schedule fees.

Recommendations continued

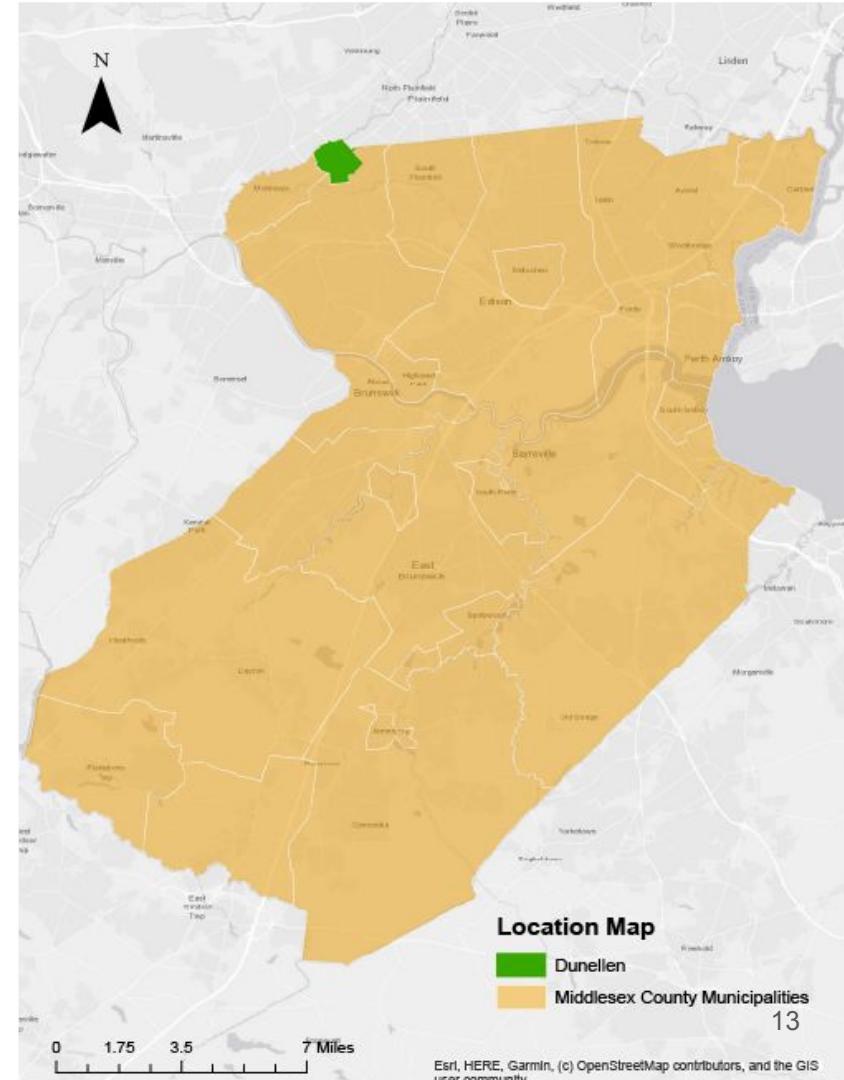
Community involvement and mural initiatives:

- Use collective strategies
 - Form partnerships with elected, business, and other community leaders, schools and faith-based organizations (Americans for the Arts, 2016)
- Give businesses/building owners the opportunity to show interest in putting up murals on their properties funded solely by the Arts organization.
- Host meetings at community organizations and meet with local business owners to ask for input and mural narrative behind the community and its residents.
- Involve community or youth organizations and local artists to help with painting and/or unveiling of murals. Use local personal or historically relevant community mural theme.

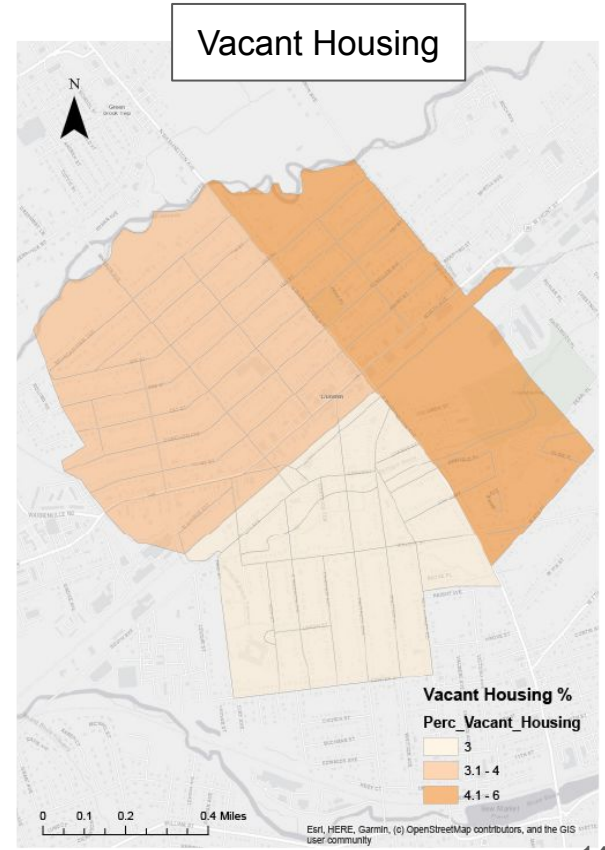
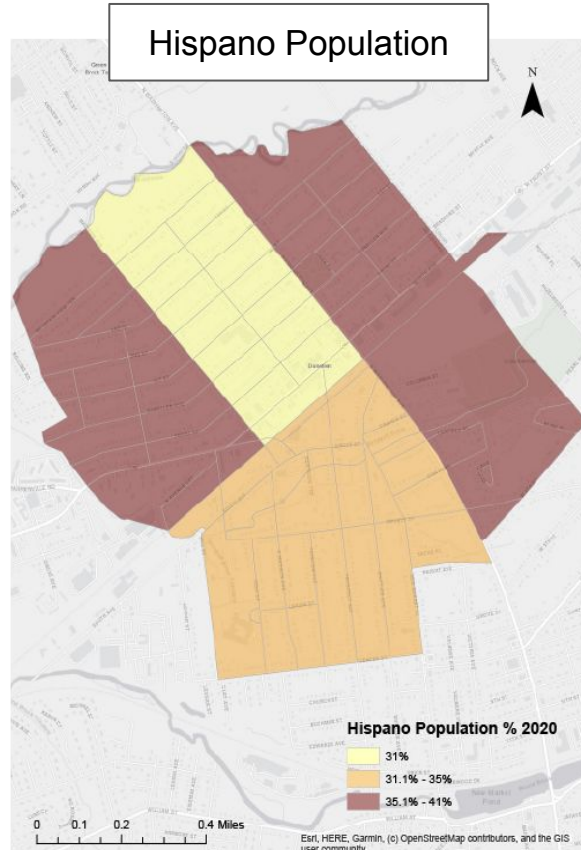
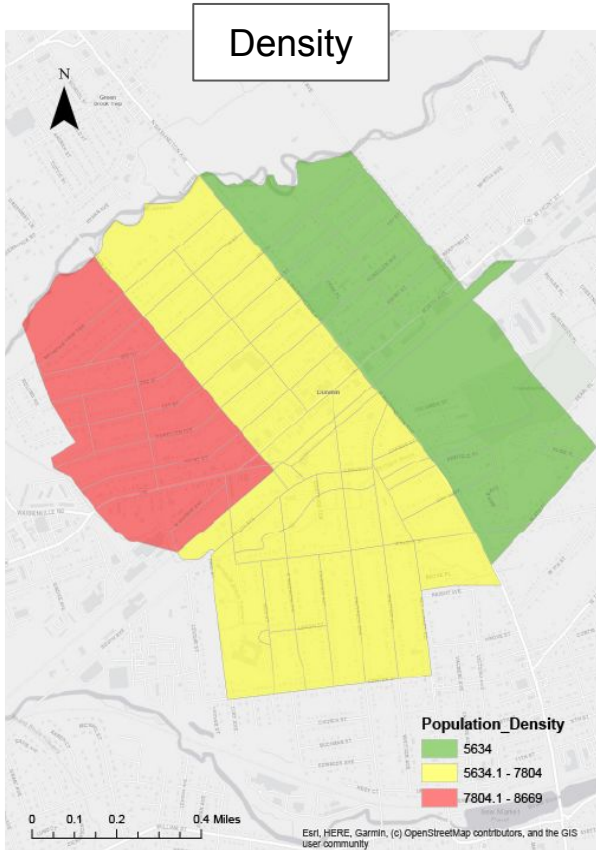
Borough of Dunellen, NJ

Studio Community Context

- Dunellen is in Middlesex County located between New York and Philadelphia
- It is home to a diverse population of about 7,200 people
- It is an historic “Railroad Town” with a train station on the New Jersey Transit Raritan Valley line



Dunellen Spatial Patterns - Census 2020




Arts & Culture:
Community Engagement
and
Economic Revitalization Strategy

The Arts for Community:

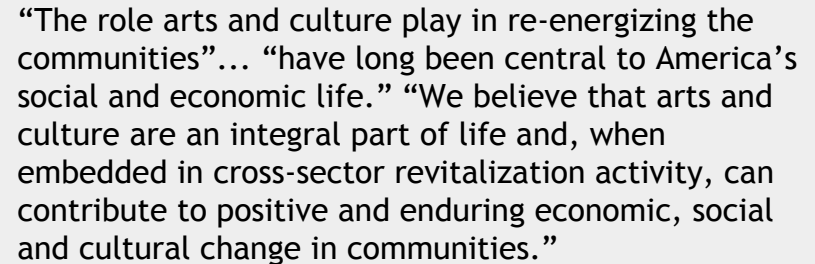
“87% of Americans believe arts and culture are important to quality of life” -Americans for the Arts, 2019

- The arts help create a sense of belonging and strengthen bonds between people over diverse backgrounds and ages. This helps make urban, suburban and rural areas sustainable places to live by reflecting history as well as adapting to a changing environment.
- Community access to artistic expression can provide benefits for public safety, increasing the use of pedestrian areas, as well as providing a more beautiful environment that improves the quality of life, health and well-being of residents and visitors.



“With collaborative support from public, private, non-profit and community sectors, a community’s access to its artistic output is essential for the rejuvenation of streetscapes, structures, and community- building toolkit.” .

A White Paper for The Mayors’ Institute on City Design, Ann Markusen Markusen Economic Research Services
Anne Gadwa Metris Arts Consulting, 2010



“The role arts and culture play in re-energizing the communities”... “have long been central to America’s social and economic life.” “We believe that arts and culture are an integral part of life and, when embedded in cross-sector revitalization activity, can contribute to positive and enduring economic, social and cultural change in communities.”

Kresge Foundation

The Arts for Economic Revitalization:

“82% of Americans believe arts & culture are important to local businesses and the economy”

-Americans for the Arts 2016 survey

*“According to the U.S. Bureau of Economic Analysis, **arts and culture** contributed \$919.7 billion to the nation’s economy in 2019. This represents 4.3% of the GDP—a larger share of the economy than transportation, agriculture, and construction.”*


-Americans for the Arts, 2019

In local communities:

- The arts have been shown to stimulate economic growth as residents and visitors who are attracted to art use public spaces and patronize local businesses, raising local revenues.
(Americans for the Arts)
- Artistic innovation leads to entrepreneurship and can provide individualistic creativity and design for businesses, ever more important in today’s competitive market.
(National Endowment for the Arts)

Art and culture serve not only as **economic engines** for specific artistic endeavours and industries themselves, they also **fuel the growth of other business** which must become creative and innovative to be successful in the new global economy.

(National Governors Association)



“The creative industry, as recognized by the American for the Arts, is one of the fastest growing sectors of the U.S. economy.”

Creative Placemaking:

“In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities.”

A White Paper for The Mayors’ Institute on City Design, Ann Markusen, Markusen Economic Research Services
Anne Gadwa Metris Arts Consulting, 2010

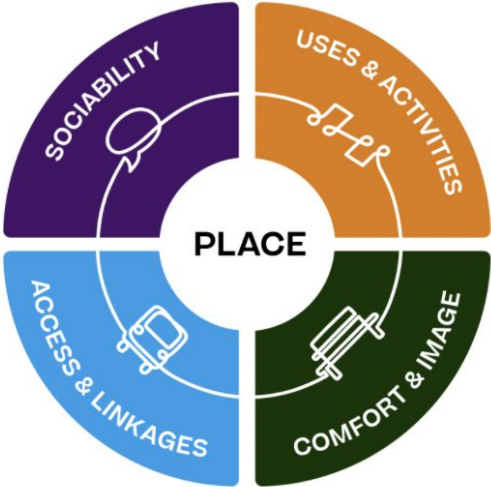
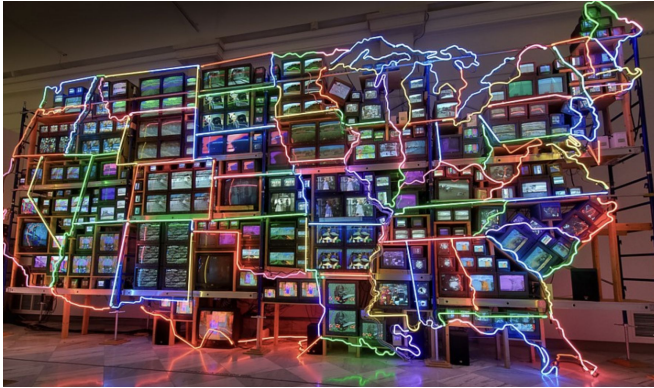


Image courtesy of: Project for Public Spaces

Nam June Paik, Electronic Superhighway



"**Mayors** understand the connection between the arts industry and city revenues. Arts activity creates thousands of direct and indirect jobs and generates billions in government and business revenues. The arts also make our cities destinations for tourists, help attract and retain businesses, and play an important role in the economic revitalization of cities and the vibrancy of our neighborhoods."

- Oklahoma City Mayor Mick Cornett,
President, The United States Conference of Mayors (Source: Americans for the Arts)

A town can market its murals...one mayor's experience



Mural of the Williams Mill on the Vermillion River, designed by FranCisco Vargas in his trademark postage stamp style at the corner of Mill and Water St.

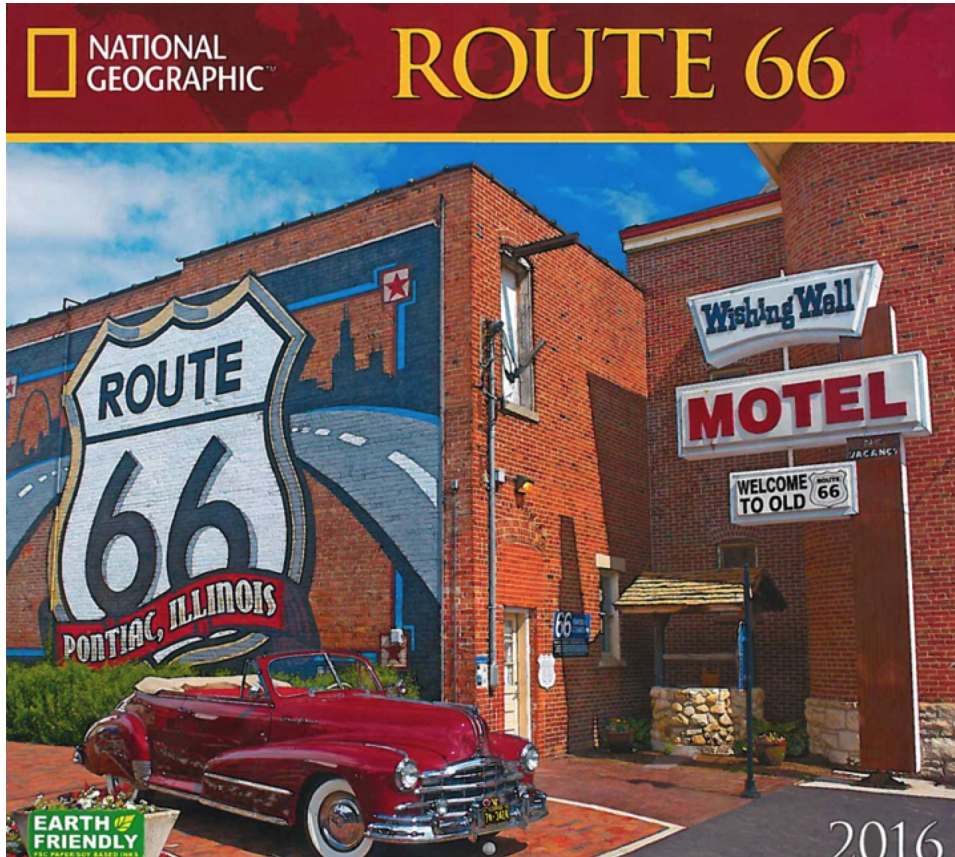
Pontiac, Illinois' four-day event.

In 2009, the Walldogs visited Pontiac and transformed it.

The four day 'Chief City Runs with the Dogs' Festival, during which 150 artists painted at 18 different sites, coincided with other in-town events, such as Heritage Days, the Mighty Vermilion Duck Race and the Pontiac Woman's Club Garden Walk (Rutgers 2010, 96-104).

Mayor Bob Russell said: "When I walked around on that Sunday evening at the end of the event, and looked at all the murals, I still couldn't believe what I had just seen happen... A long-time city resident came up to me and said, 'This city hasn't looked this good in 40 years' " (Swormstedt).

And its murals can market the town.



The murals continue to attract attention...

The Pontiac Route 66 Shield was featured on the Cover of the National Geographic 2016 Calendar (Warnick 2015).

In a 2021 interview, former mayor Bob Russell said “We’ve been in about every magazine you can think of.” To which Bob Karls, City Administrator added, “Including the Sports Illustrated Swimsuit Issue.” (Russell and Karls 2021).

This coverage continues to bring tourists to town...

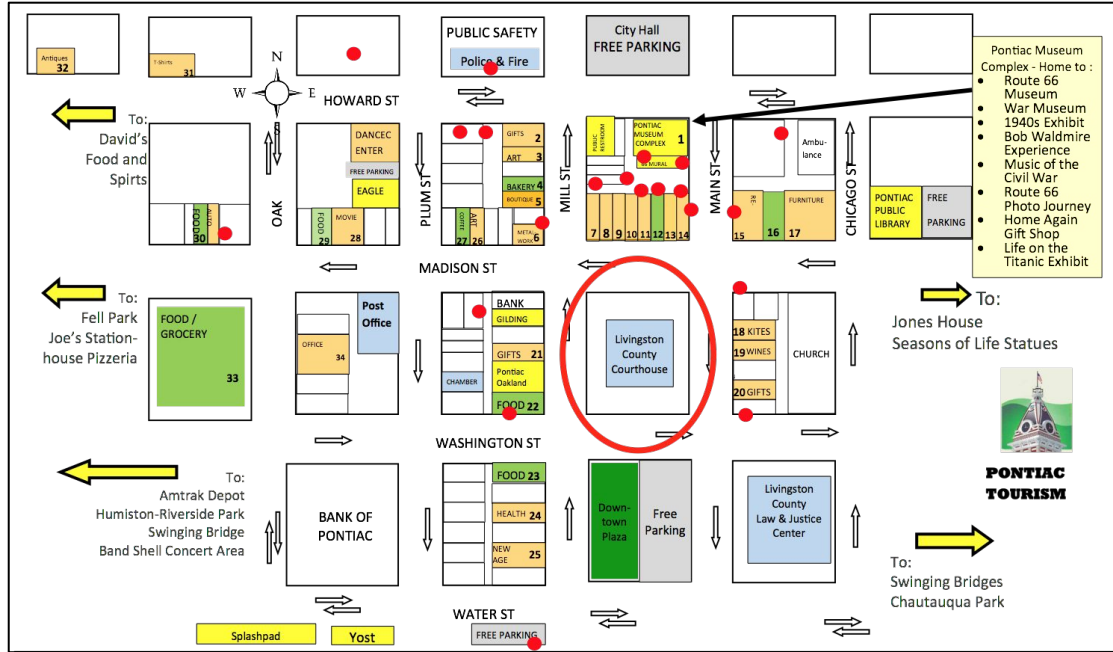


Who are warmly greeted...

In a tradition started by Bob Russell, who served as mayor of Pontiac for more than ten years, arriving busloads of Route 66 tourists are personally greeted.

This earned him the enduring honorary, if unofficial, title of “Mayor of Route 66” (Warnick 2019).

Mayor Bob Russell greeting car club members at the Livingston County Courthouse



Map of Pontiac's attractions, including the 23 murals, indicated by red dots

And purposefully directed on a mural tour that creates a meaningful experience.

The murals, which now number 23, are signified on the map by red dots.

Red painted footprints on the downtown sidewalks guide visitors through a walking tour of all of the murals.

QR codes located under or next to many of the murals to guide them from one to the next and tell them about their design and significance (visitpontiac).

Murals

Definition, History, and International, National, and New Jersey Examples

Mural Definition:

- “A large picture painted or affixed directly on a wall or ceiling or a greatly enlarged photograph attached to a wall.”
- **Intention:** “to paint a picture of society, created from stories, values, dreams, change.” -Angie Kordic, “Mural- The History and the Meaning”

Significant Time Periods (Examples):

- Prehistoric Cave Painting- abstract and symbolic
- Mexican Muralism- 1920’s post Mexican Revolution- political and social message tool- influenced future movements
 - Major Players: Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros.
- Public Works of Art Program- (PWAP) 1930- goal of “creating a permanent record of the aspirations and achievements of American people.”
- Chicago Art Movement- 1960’s- influenced by Mexican muralism
- Community Based Participation- 1960’s and 1970’s-shift in American muralism where artists create works of art based on community interest.

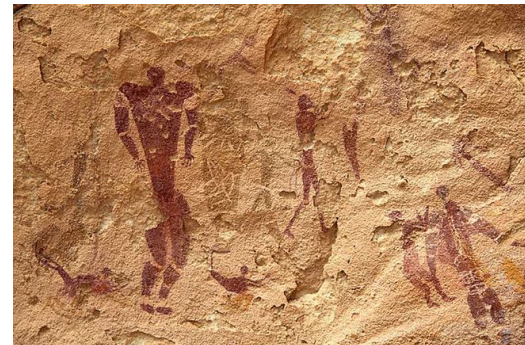
Prehistoric Cave Paintings



Magura Cave in Bulgaria contains paintings that were made between 8,000 and 10,000 years ago.



Lascaux Cave in Southwest France painted 17,000 years ago



Cave of Swimmers located in the Sahara Desert in Egypt

Mexican Muralism



"La historia de México," Diego Rivera, 1929-1945 (above), El hombre En llamas," José Clemente Orozco, 1938-1939 (below)



"Detroit Industry Murals," Diego Rivera, 1932-1933



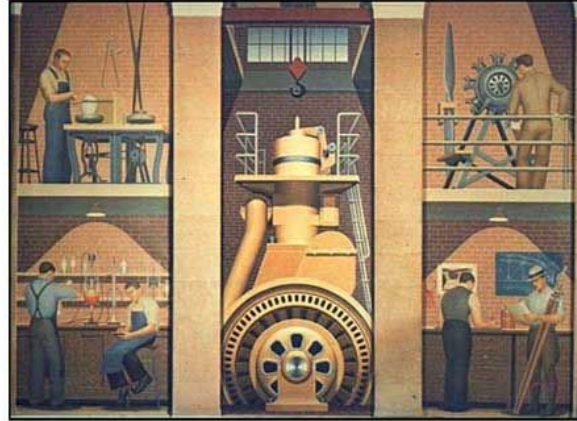
"Polyforum Cultural Siqueiros," David Alfaro Siqueiros, 1965-1971

Public Works of Art Program (PWAP)- Example Murals



California Life (or, City Life), a mural on Coit Tower, 1933–34; in San Francisco.

Carol M. Highsmith Archive/Library of Congress, Washington, D.C. (reproduction no. LC-DIG-highsm-13276)



New Deal Agencies: National Youth Administration (NYA), Public Works of Art Project (PWAP), Works Progress Administration (WPA)

Started: 1934

Completed: 1936

Artists: Grant Wood

"Other Arts Follow" Engineering Panel



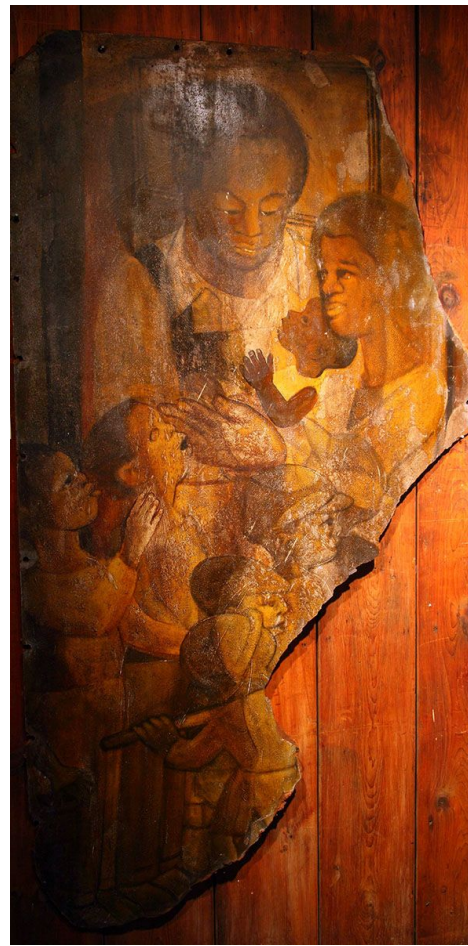
From 1933-34, Shahn was enrolled with the Public Works of Art project, for which he completed eight tempera paintings on the prohibition era.

"Parade for Repeal". 1933.

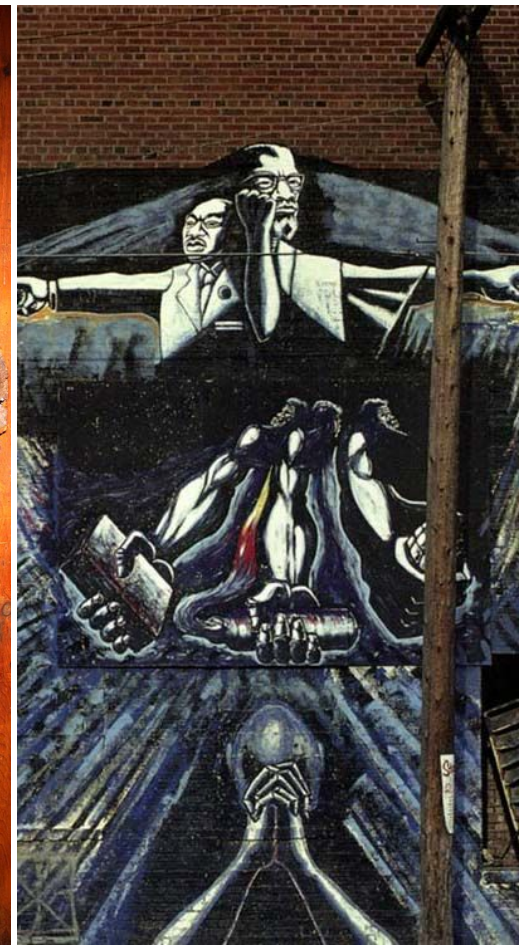
Chicago Art Movement- Example Murals



Mark Rogovin painted Break the Grip of the Absentee Landlord in 1973 (above) and Mario Castillo worked with students on The Wall of Brotherhood (below), one of the first Chicano murals in Chicago, painted in 1969



William Walker painted the Wall of Love in 1971



Wall of Meditation By Eugene "Eda" Wade painted on the back wall of the Olivet United Presbyterian Church in 1970

Multiple Mural Mediums throughout History:

- *Iron oxides, manganese dioxides, charcoal* (cave paintings)
- *Fresco Paintings*- ground dry powder pigments in water applied to fresh plaster.
- *Tempera*-ground pigments with a binding and adhesive vehicle
- *Oil*-particles of pigment suspended in a drying oil (vegetable).
- *Acrylic*-fast drying paint containing pigment suspension in acrylic polymer emulsion
- *Digital*- made using software, computers, or other electronic devices (including photography)

Fresco Paintings



Sistine Chapel- Michelangelo
July of 1508 to October of 1512

"Bull-leaping Fresco" (ca. 1600 – 1450 BC) (Photo: Ministry of Culture and Sports via Wikimedia Commons Public Domain)



Tempera Paintings



SANDRO BOTTICELLI (1445-1510)
'Idealized Portrait of a Lady', 1480
(egg tempera on a poplar panel)



DUCCIO DI BUONINSEGNA
(1445-1510)
Detail from 'The Virgin and Child with
Saints Dominic and Aurea', 1312-15 (egg
tempera on a poplar panel)

Oil Paintings



David Hockney
My Parents 1977



Joseph Mallord William Turner
Snow Storm - Steam-Boat off a Harbour's Mouth exhibited 1842

Acrylic Murals

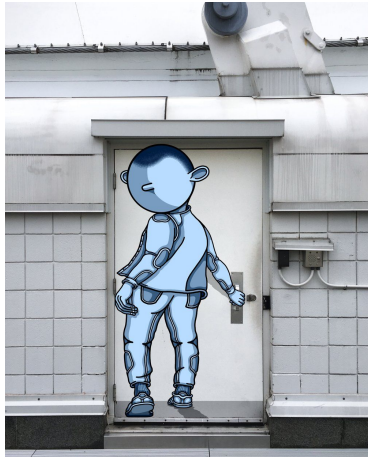


El Mac (Mike Mac MacGregor) *The Voice of Reason* (CC) Background by Retna,
Spraypaint and acrylic on street, Los Angeles, USA 2006



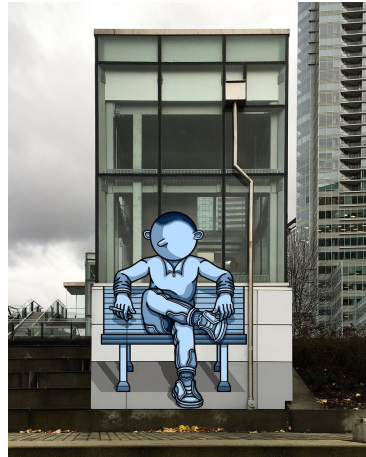
El Mac (Mike Mac MacGregor) *Un Regiomontano en Dublin*, aerosol on brick,
Dublin, Ireland 2010

Digital Images



Artist:
Andrew Tavukciyan

Location:
Vancouver



Benefits of Murals

Encourage Community Values and Establish Communal Bonds:

- Through coordination and research
- Bonding and Interaction through art education
- Exposure to marketable skills by participating youth
- Establish social capital & political capital by producing artwork important to community

Fosters Creative Placemaking and Enhances Public Safety:

Themes in community projects that contribute to public safety:

- Activate underused spaces
- Temporary placemaking-temporary interaction to create space for continued community engagement and permanent placemaking
- Create a sense of play
- Turn boundaries into bridges
- Build skills
- Build collective efficacy- planning solutions together, working together, investing together
- Build resilience
- Rethink institutions

Realizes Economic Benefits:

- Create area of interest to tourists
 - U.S. tourism industry comprised about \$1.1 trillion in 2020 according to Statista.
- Increase pedestrian traffic to area
- Increase social media presence
- Reduce maintenance on walls
 - Deter graffiti/vandalism



Illustrative Murals: International



Top & Bottom murals: Locations: Singapore



- These are just a few of thousands of murals worldwide.
- Murals can be interactive and draw people and tourists to the area with economic benefits to local businesses.



Mural Location Unknown; Artist: Nikolaj Arndt

Illustrative Murals: National



Top mural: Aniekan Udofia in Washington D.C., Bottom image: Mr. Brainwash in Los Angeles, CA



- Murals can be representative of history, different voices, and as an homage to great icons.



Mural: Carl Willis Humphrey in Philadelphia, PA

Illustrative Murals: New Jersey



NJ communities have transformed unused city canvases into meaningful works of art that reach out to society and draw them into local conversations.

“Portraits”, a series of murals 1.39 miles long runs along the Amtrak retention wall below the train tracks in Newark, NJ.

(NJ Monthly, Jan 18 2017)

Top murals: (left) Akintola Hanif, (right) Tatyana Fazlalizadeh, Newark, NJ



Bottom murals: (left) Leslie Worth Thomas, (center) Porkchop, Asbury Park, NJ (right) Case Ma'Claim Jersey City, NJ



Mural Case Studies

Cuba, Missouri: “Route 66 Mural City”

Metuchen, NJ

New Brunswick, NJ

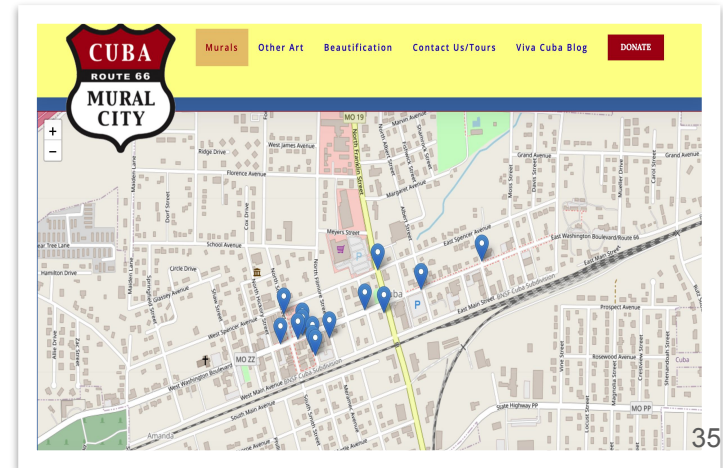
Atlantic City, NJ

Somerville, NJ

Jersey City, NJ

Cuba, Missouri

- Cuba seeks to reinvent itself economically after factory closures and highway changes (interstate supersedes Route 66, the latter Cuba's main street).
- 14 murals painted from 2001 to 2007. Arts enhanced, tourism doubles and retail sales substantially increase.
- Cuba brands itself as Route 66 Mural City.
- Revenues fund community marketing and promotion including Visitor's Center
- Murals and Arts catalyzed community revival and additional grants were secured for beautification projects (90 new trees planted in 2019 and 2020).



Cuba Mural Timeline

- In 2001, a local bank commissioned the creation of a mural to celebrate 100 years of business. This initial mural served as the catalyst for the mural initiatives in the city.
- From 2001-2007, Viva Cuba, the city beautification organization, led the charge in creating 12 more murals around Cuba- all by various National and International artists.
 - Mural themes reflect local culture and history and encourage dialogue
- Viva Cuba created the “Mural City” logo to help brand the projects and attract more tourists.
- Community members say the murals:
 - Provide color
 - Attract business
 - Tell a story
 - Build a community
- Mural trolley tours at annual Cuba Fest help the community embrace the mural culture



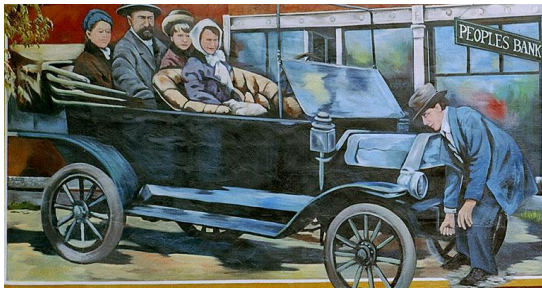
Illustrative Cuba Murals



Gold Star Boys and the "Blue Bonnet"
Artist: Michelle Loughery of Canada



The Millworks
Artist: Julie Nixon Krovicka of Cuba, MO



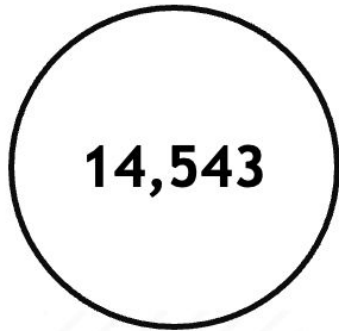
People's Bank
Artist: Michelle Loughery of Canada



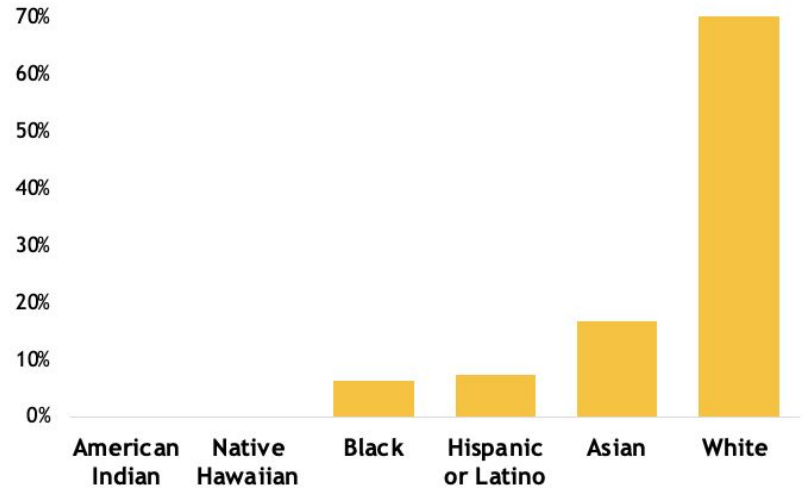
Mayor Al West Mural
Artist: The Whitesitt Group of St. Louis

Metuchen, NJ has embraced arts and culture, including murals, to revitalize its downtown

Population



Race and Hispanic origin



Metuchen is an interesting case of study for revitalization strategies



As in other communities nationwide and in NJ, Metuchen has worked to revitalize its downtown through an area-improvement effort called the Metuchen Downtown Alliance (MDA) that included mural implementation.

Established in 2015, the MDA is a **volunteer-based** nonprofit downtown management corporation. Metuchen provides funds for general operating support of the MDA, with additional funding from sponsorships and grants. The MDA has adopted the National Trust for Historic Preservation’s “Main Street” approach, which combines downtown revitalization and historic preservation ([Click for more information](#))

The Metuchen revitalization strategy has been successful because the design was developed incrementally and with local input



Source: Metuchen Downtown Alliance

The MDA has implemented various downtown revitalization strategies:

- Encourage murals, with 6 completed to date
- Enhanced downtown landscaping and amenities (e.g., added trees, flowers, benches, and improved sidewalks)

Metuchen Downtown Alliance Funding Sources

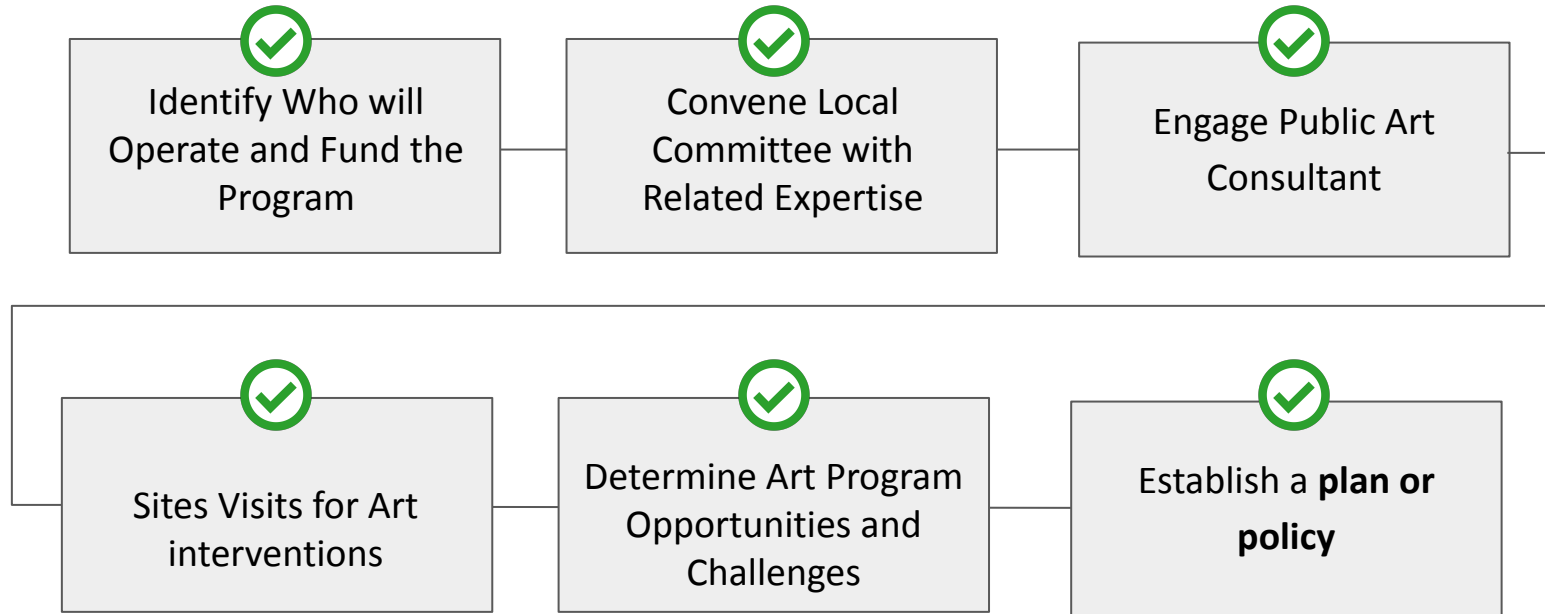
REVENUE	2016	2017	2018	2019	2020
SID Contribution	\$ -	\$ 108,137	\$ 165,200	NA	\$ 225,000
Borough Contribution	\$ 150,000	\$ 150,000	\$ 125,000	NA	\$ 75,000
Contributions	\$ 250	\$ 4,770	\$ 14,162	NA	\$ 59,253
Grants	\$ -	\$ 23,365	\$ 7,186	NA	\$ 695,828

Over time the MDA has become self-sustaining

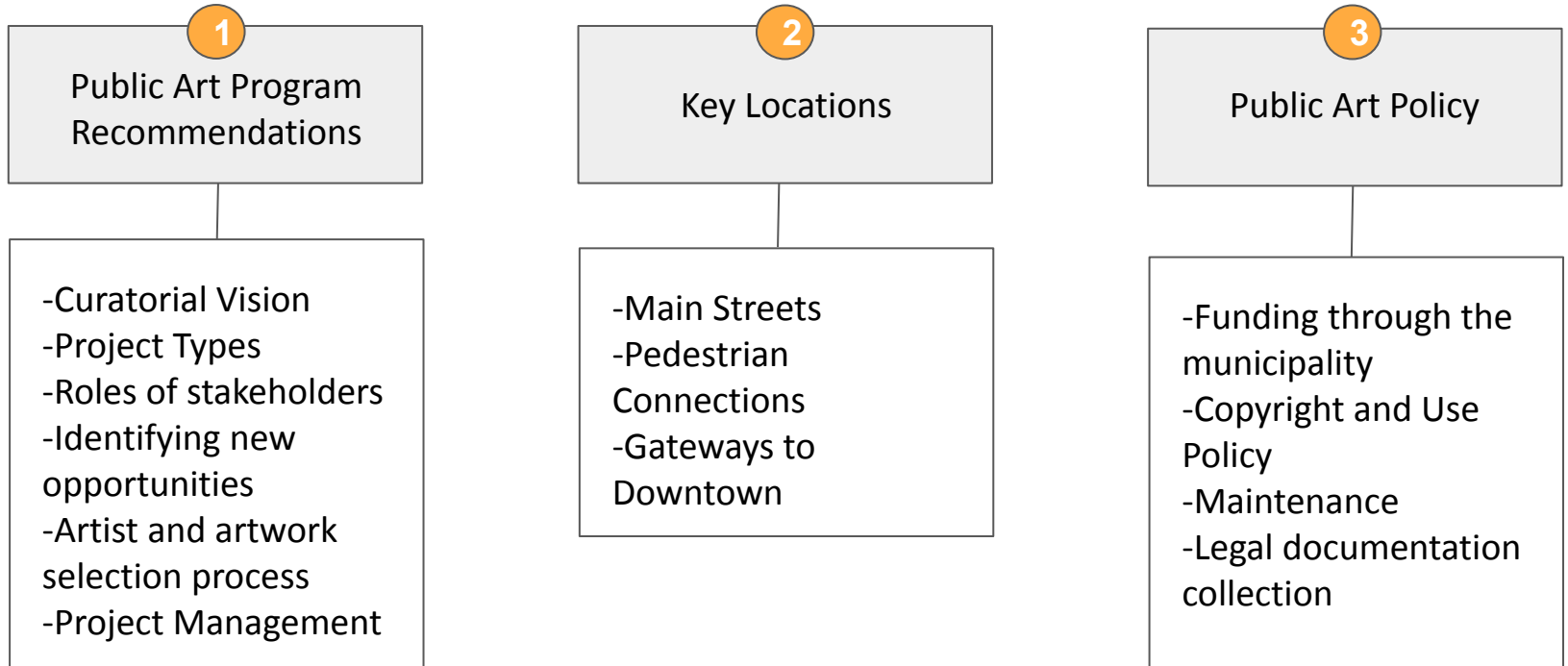


Source: Metuchen Downtown Alliance - Annual Reports

The Steps to form a Public Art Program in Metuchen



Public Art Policy Components in Metuchen



Mural strategy Implementation in Metuchen, NJ



Oct. 2017

Metuchen Station
Bridge

Sep. 2018

15 Station Place
(Artist: Ariel Rutland)

Oct. 2018

401 Main Street
(Artist: Stephen Powers)



Mural strategy Implementation in Metuchen, NJ



Nov. 2018

Jun. 2020

Present - 2022

15 New Street
(Artist: Stephanie Powers)

551 Middlesex Ave
(Artist: Jonathan Horowitz)

Angie's Cafe
(Artist: Raúl Ayala)



Community Engagement Good Practice



Bob McHugh playing piano decorated by Olga Muzic



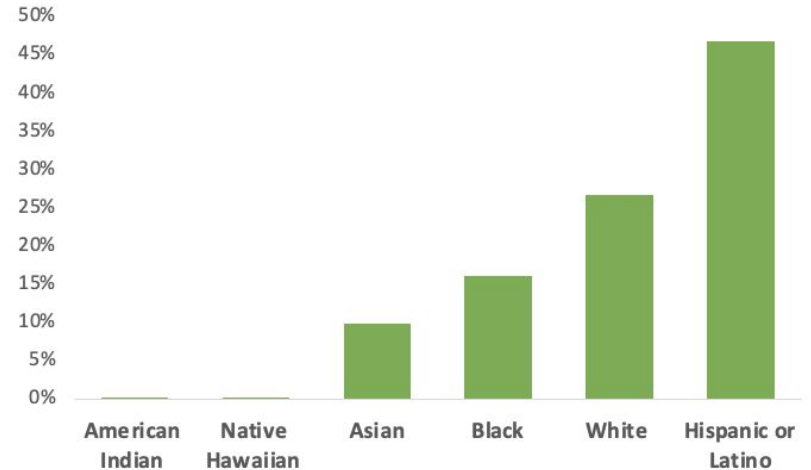
The Piano Project

New Brunswick, NJ is another good example of how to embrace arts and culture to revitalize the city

Population



Race and Hispanic origin



New Brunswick, NJ



New Brunswick has embraced murals with the goal of “making its outdoor space into an outdoor art gallery”.

This effort started decades ago with a Community Arts Mural Program initiated by the Civic League of New Brunswick.

Today, New Brunswick has many murals in its diverse neighborhoods.

These murals often involve a collaboration with coLAB Arts- which uses public art to anchor larger community and neighborhood conversations related to place-based identity, community development, and social justice.

Art Group in New Brunswick, NJ



The key thing to finish good murals is to find partners and find more money to support them, government just not grant, that's why partnering with COLAB.

COLAB are less than 10 years, which engaged in social activism and the arts, murals are just one thing of them.

COLAB Arts' vision is to create more livable, sustainable, and exciting environments through art.

COLAB Arts' mission engages artists, social advocates, and communities to create transformative new work.

COLAB Arts facilitates creative conversation through innovative programs and artist infrastructure, connects artists with community partners and mentors, and executes productions that challenge perceptions and inspire action.

NEW BRUNSWICK MURALS—HAS INVOLVED MULTIPLE COMMUNITY PARTNERS, CREATED by MULTIPLE LOCAL and OTHER ARTISTS

City of New Brunswick

New Brunswick Tomorrow (NBT)—Esperanza Neighborhood Project (effort to enhance this multi-ethnic neighborhood)

Civic League of Greater New Brunswick

New Brunswick Area NAACP

New Brunswick Schools—Paul Robeson Community School for the Arts, McKinley Community School

New Brunswick churches (e. g., Mount Zion and A. M. E Church)

New Brunswick Cultural Center

Rutgers University

American Hungarian Foundation

Elijah's Promise

Brodsky Center

Lower Raritan Watershed Partnership

Local Businesses (e. g., Loui Pizza City and Don Giovanni Records)

Illustrative artists (both local and beyond) include: Lenny Corea, RH Doaz, Tobiah Horton, Ingrid Morales, Marissa Paternoster, Duda Penteado, and Leon Rainbow

Example Murals in New Brunswick, NJ- Convergence Point / Punto de Convergencia

Location: Deiner Park

Artist: Ingrid Morales

Community Partners: Rutgers University Student Affairs

Project Purpose: Rutgers 250th Anniversary Celebration in response to President Barack Obama's 2016 commencement address "America converges here"

"Convergence Point illustrates the ways in which

American history and culture reflect world history. America is a country of immigrants and Rutgers University is a celebration of that cosmopolitan identity. The 100-foot mural in Deiner Park is composed of five panels that create one continuous image.

The two left panels illustrate the last 250 years of Rutgers' and New Brunswick's history, while the right two panels illustrate the last 250 years of international history and conflict.

The center panel articulates the point in which the two converge in the present, where Rutgers University's scholarship and engagement prepares its students to become the global leaders of the future"

- Dan Swern



Ubicación: Deiner Park

Artista: Ingrid Morales

Socios Comunitarios: Rutgers University Student Affairs

Propósito del Proyecto: Celebración del 250 Aniversario de la universidad Rutgers como respuesta al discurso de graduación del presidente Barack Obama en 2016.

"Punto de Convergencia ilustra las maneras en las que la historia y cultura Americana reflejan la historia del mundo. Estados Unidos es una nación de inmigrantes y La Universidad Rutgers es una celebración de esa identidad cosmopolita. El mural de 100 pies en el parque Deiner está compuesto de cinco paneles los cuales crean una imagen continua.

Los dos paneles a la izquierda ilustran los últimos 250 años de la historia de Rutgers y New Brunswick, mientras que los dos paneles a la derecha ilustran los últimos 250 años de historia y conflicto internacional.

El panel del centro articula el punto en el que los dos convergen en el presente, donde la erudición y el compromiso de Rutgers prepara a sus estudiantes para convertirse en los líderes globales del futuro.

-Dan Swern

Example Murals in New Brunswick, NJ- As Birds On Pinions Free / Pájaros En Piñones Libres

Location: 297 Somerset Street at Maple Street

Artist: RH Doaz

Community Partners: New Brunswick Tomorrow, American Hungarian Foundation, Sacred Heart Parish, Loui Pizza City

Project Purpose: Cross-cultural mural between the Oaxacan, Hungarian, and Polish communities in New Brunswick. Looking at both the past and present immigrant identities of the Esperanza Neighborhood.

“I grew up in New Brunswick’s 5th ward neighborhood in the 1960s-1970s when it was filled with Hungarian and Polish immigrants. My childhood was filled with fond memories of that thriving immigrant community. Over the years, it has intrigued me to see the neighborhood transition to an immigrant community of Mexican and Central Americans. The mural on the corner of Somerset and Maple Streets, “As Birds on Pinions Free,” exemplifies how the City has always welcomed new immigrant groups, illustrates that immigrant groups often share ‘commonalities’ such as birds, and beautifully conveys how each immigrant group has left its mark and memories on neighborhood such as New Brunswick’s 5th ward.”

- Elizabeth “Liz” Hance



Ubicación: 297 Somerset Street en la Maple Street

Artista: RH Doaz (Bob Ahrens)

Socios Comunitarios: New Brunswick Tomorrow, American Hungarian Foundation, Parroquia Sacred Heart, Loui Pizza City

Propósito del Proyecto: Mural cross-cultural entre las comunidades Latinx, Húngara, y Polaca “Yo crecí en el quinto barrio de New Brunswick en las décadas de 1960 y 1970, cuando estaba lleno de inmigrantes húngaros y polacos. Mi infancia estuvo llena de buenos recuerdos de esa próspera comunidad de inmigrantes. Con los años, me ha intrigado ver la transición del vecindario a una comunidad inmigrante de mexicanos y centroamericanos. El mural en la esquina de las calles Somerset y Maple, “Como Pajaros en Piñones Libres”, ejemplifica cómo la Ciudad siempre ha acogido a nuevos grupos de inmigrantes, ilustra que los grupos de inmigrantes a menudo comparten ‘puntos en común’ como las aves, y transmite bellamente cómo cada grupo de inmigrantes ha dejado su huella y recuerdos en el vecindario, como en el quinto barrio de New Brunswick.” - Elizabeth “Liz” Hance

Example Murals in New Brunswick - Untitled Mural / Sin título

Location: Plum Street Parking Deck
(10 Plum Street) at Somerset Street

Artist: Marissa Paternoster

Community Partners: Don Giovanni
Records

Project Purpose: “For the People of
New Brunswick”

“Supporting community art and music has
always come first for Don Giovanni
Records and we are proud to present this
mural by one of our favorite New
Brunswick artists, Marissa Paternoster. We
first dreamed up the idea of her doing a
New Brunswick mural almost five years
ago and we couldn’t be more excited to
help make it a reality”
- Joe Steinhardt



Ubicación: Plum Street Parking Deck
(10 Plum Street) en la Somerset Street

Artista: Marissa Paternoster

Socios Comunitarios: Don Giovanni
Records

Propósito del Proyecto: “Para la gente
de New Brunswick”

“Apoyar arte y música de la comunidad
siempre ha sido prioridad para Don
Giovanni Records y estamos orgullosos
de presentar este mural hecho por una
de nuestras artistas favoritas de New
Brunswick, Marissa Paternoster. Hace
casi cinco años (en el 2009) que
soñamos esta idea de que ella hiciera
este mural en New Brunswick por
primera vez y
no podríamos estar más exaltados de
hacerlo una realidad.”

- Joe Steinhardt

Map of Multiple New Brunswick Murals



Atlantic City, NJ Arts Foundation Interview: Kate O'Malley, Operations Manager

501(c)3 Independent Arts Non-Profit

Arts projects:

- “48 Blocks Atlantic City is the flagship program of the Atlantic City Arts Foundation, which includes a city-wide art & cultural celebration and Atlantic City’s largest mural arts program.”
- “ARTeriors :Local artists transform a vacant property in a neighborhood in transition into a pop-up art installation, highlighting the rebirth of Atlantic City.”
-

Financing: Money from community: municipality, grants and partnerships

- Mural commissioned by **Avanzar** (social justice agency for women’s issues)
- Partnership with **Boys and Girls Club STEAM program** (science, technology, engineering, arts and math)
- Partnership with **Chelsea Economic Development Corp.** as part of a 10 yr neighborhood plans allotment for beautification
- Partnership with **Ducktown Community Development Corp.**
- Partnership with **CRDA** (Casino Reinvestment Development Authority)

Murals in Atlantic City

Impact:

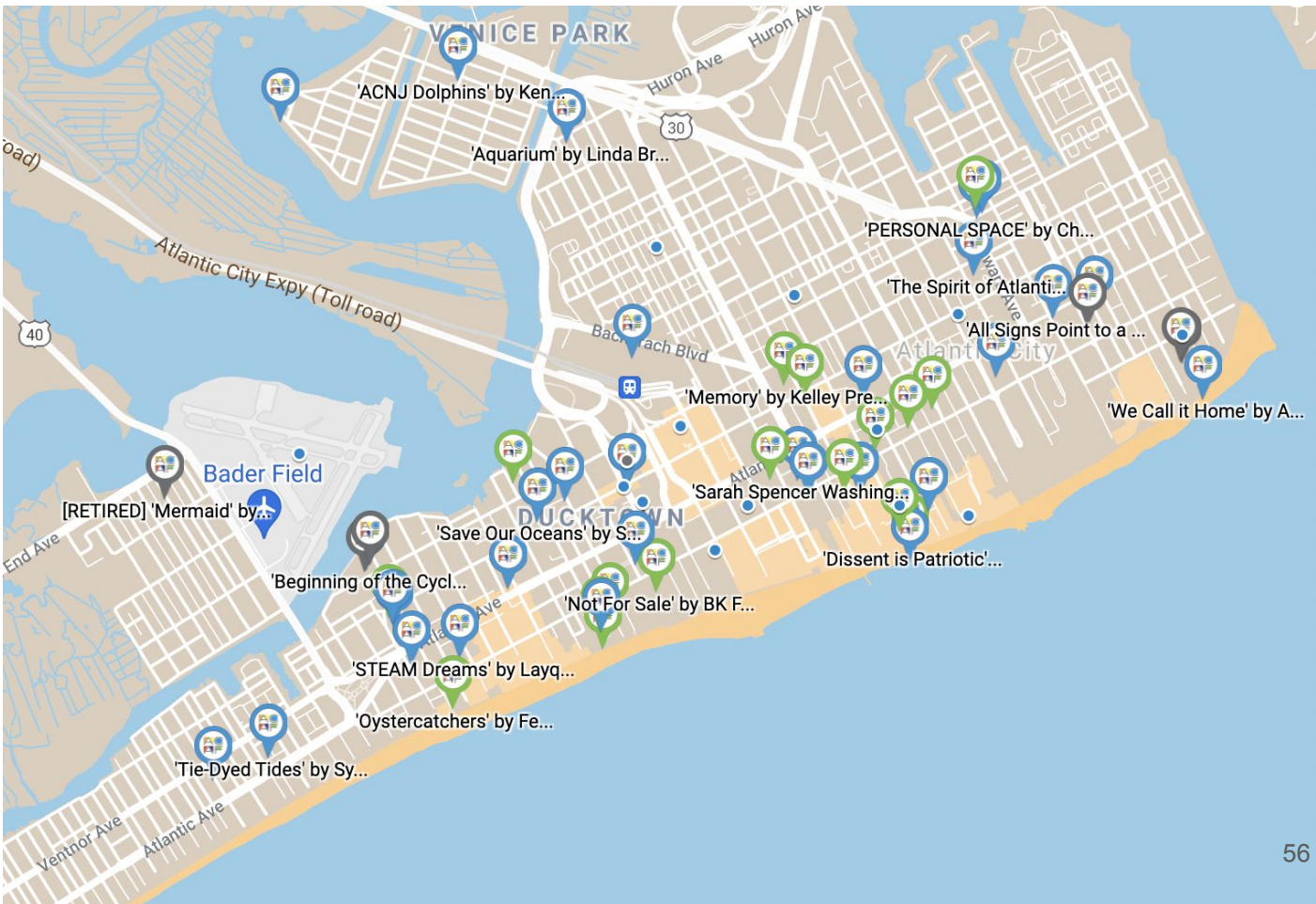
- Rely on positive feedback from property owners, residential owners, and small and large businesses
- Proactive strategy of murals throughout the city and the creation of a mural walking map
- Mural locations show visible signs of revitalization as instrument to attract attention to an area
 - Brings in developers willing to work with and fund arts initiatives
 - Brings people into the areas thought to be abandoned or in disinvested
- Invites local and regional artist participation
- Provides free murals on businesses
- Gives publicity to small businesses e.g., small Vietnamese restaurant mural

Systems for Mural Implementation:

- Contact wall owner and sign a contract
- Must keep artwork up for at least one year
- Provide stipend for artist and materials
- No cost to the property owner
- Full artistic liberty for the artist
- Approval of the location and design for the mural is not affected by city ordinances unless on a government building
- No logos
- Provide graffiti-proof coating and maintenance

Mural Examples in Atlantic City

Mural Map: 48
Blocks Mural Arts
Program, Atlantic
City Arts Foundation



Mural Shari Tobias



Mural: Kelsey Montague



Atlantic City, NJ



Upper mural: Denton Burrows Lower mural: Layqa Nuna Yawar

Mural: Glenn Taylor



Mural: Sarah Painter and Cosby Hayes



Somerville, NJ Arts on Division Interview:

Susan Antin, Vice President

501(c)3 Independent Arts Organization, all volunteer established 2006

Arts Projects:

- Public art projects, arts festivals, sculpture projects, murals

Strategies:

- Timing of public art in development plays a big part in bringing people
- Division St. was a normal driving street and became a pedestrian walkway due to pressure from community: Creates a place for arts events
- Access to train large draw for Somerville

Impacts:

- Art turns out people that are more interested in art and opportunities that come with art
- Murals create more positive pedestrian traffic as people gather to look at the mural
- Murals are in the downtown center and easy to see
- Has engaged businesses to make more murals
- In the past, business community did not understand long term effects but now they are getting interested as they see more people come to town
- Qualitative analysis: community really supportive
- Creative placemaking brought people in interested in the art and the story behind the artwork
- Downtown Somerville Alliance wants to get involved
- Arts on Division received an 'Arts in Excellence' award Dec. 2021 from the Somerset County Cultural and Heritage Commission
- Shows recognition that the arts organization has a stake in the improvement of the community

Arts/Murals in Somerville, NJ

Feedback:

- Because of COVID, there was no public unveiling of the murals; people have sent supportive reactions through social media, emails, verbal support.

Systems and procedure for implementation:

- Board decides on a placement for the mural
- Obtains consent of the owner
- Formulation of a plan to submit through town government channels
- For independent arts organizations to implement art, they need municipal support to get projects executed
- Organization provided supplies and insurance for the mural
- Organization assists in mural maintenance

Financing and community involvement:

- Used Go Fund Me page and held fundraising activities
- People in the community gave donations and painted

Mural Story:

- Murals tell a story about the town and the person: In memoriam: dedicated to local Somerville artists Jerome Gonzalez and Ray Brown
- Murals were painted by artists personally connected to the dedicatees
- Provide a personal story, history of the town, as well as improvement of the area.

Example Murals in Somerville, NJ



Mural: Doug Hoekzema in honor of Jerome Gonzalez



Depicts Paul Robeson who grew up in Somerville
Mural James J Kelewae



Depicts Lee Van Cleaf
Somerville native
Mural James J Kelewae



Mural: Leon Rainbow
In honor of Ray Brown

Example Murals in Jersey City, NJ



Upper mural: Victor Ving
Lower mural: Gaia



Mural: Zosen with Mina Hamada



Mural: Shepard Fairey



Mural: Blair Urban



Dunellen Mural Community Survey Final Results

Dunellen has done an important job of reaching out to the community through surveys

1 Dunellen Community Survey - 2017

502 responses

2 Transit Hub Study - 2019

437 responses

3 Downtown Visual Preference Survey -2020

240 responses

4 Mural Community Survey -2021

180 responses

Some Past Survey Insights

2017

>50% of respondents wish for funds to be invested in Festivals and Communities events

2019

48% of the respondents considered the beautification of the Downtown should receive top priority

2020

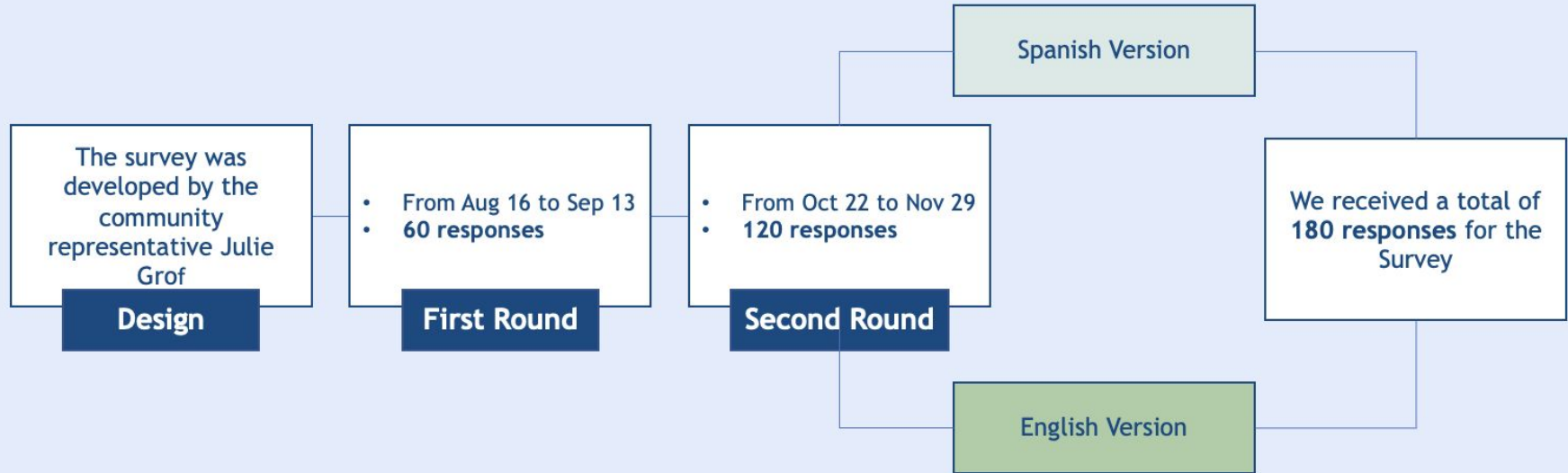
>87% of responders do not use public transit

2020

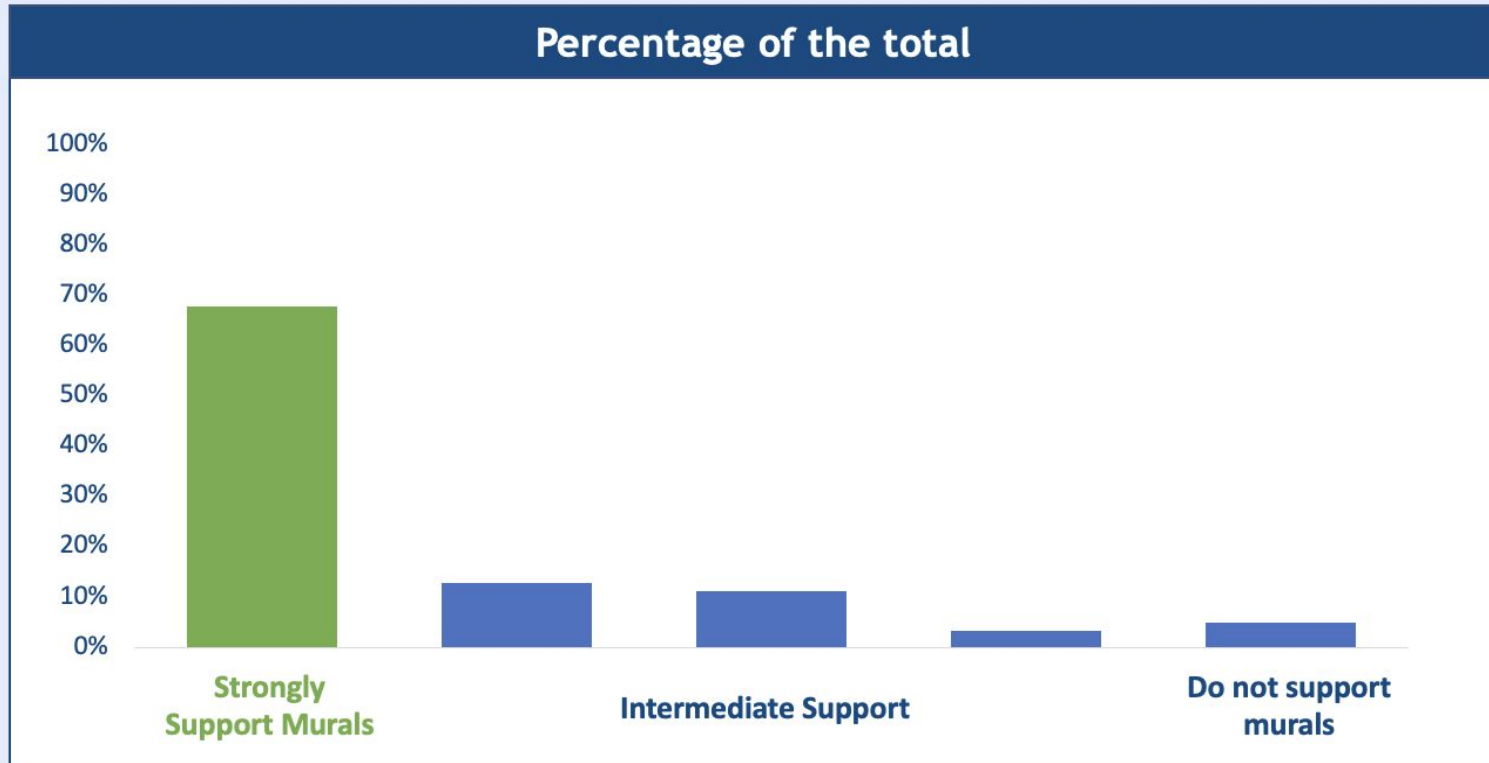
30% of the respondents would like to engage in Art & Culture experiences when go to Downtown Dunellen



2021 Dunellen Mural Community Survey, Overview and Results



Mural's support: 67% of the respondents strongly support murals



Preferred Mural Locations



83%

Under
Railroad
Bridges



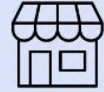
69%

Downtown



38%

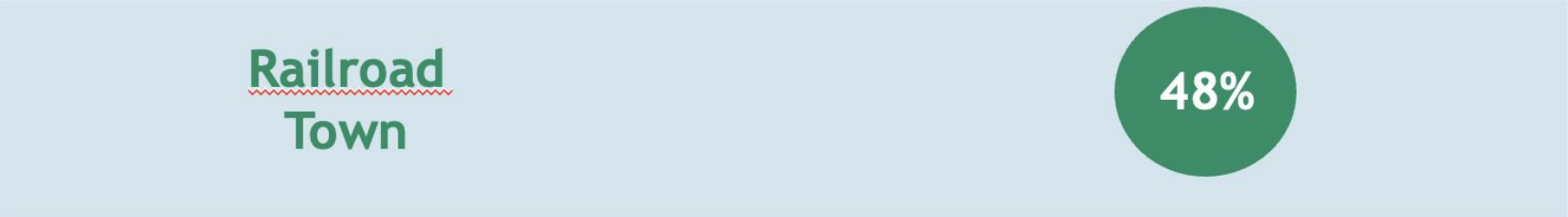
Street
Intersections



36%

Vacant
Storefront

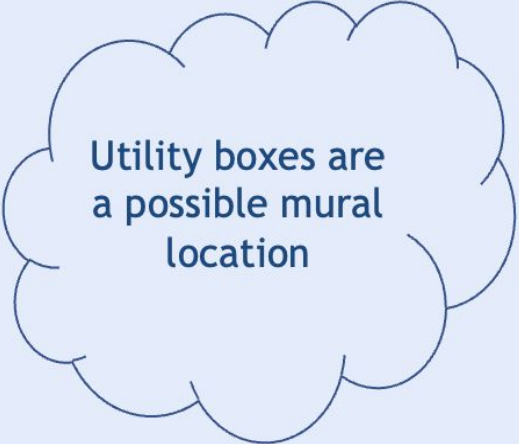
Preferred Mural Themes




Additional Mural Themes

Other Themes	%
Inspirational message	41%
Dunellen culture	37%
Flowers	32%
Patriotic	31%
Landscape	26%
Art made with kids	25%
Environmentalism	23%
Mosaic	23%
Historic figures	16%
Abstract shapes	16%
Bright colors	15%
Celebrate a Dunellen person	12%
Gratitude	12%
Collage	12%
Rainbows	9%


Community Survey Feedback Examples



Utility boxes are
a possible mural
location



Some of the
respondents feel it is
better to not make
the mural political in
content or theme



Some of the
respondents
would like to
volunteer

Preliminary Dunellen Mural Concepts

Prospective themes, locations, and design concepts based on
Dunellen Community Survey Results.

Presented at Dunellen community charrette on October 28, 2021.

Themes

Diversity, Inclusion and Community Unity Theme: mural example



Artist: Amanda Hill Somerville, MA

Train Mural Theme: mural example



Mural completed by Curtis Goldstein Hilliard, OH

Locations

Prospect Avenue - Train Underpass

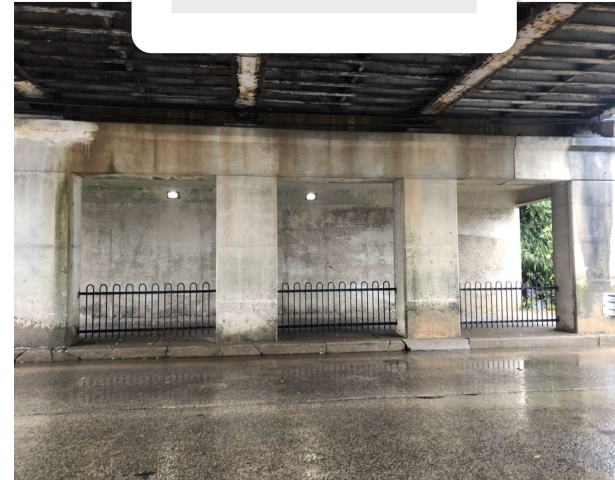
Possible Dunellen mural theme and location (Suggested by Dunellen Community Survey)

After



Artist: Emily Noelle Lambert

Before



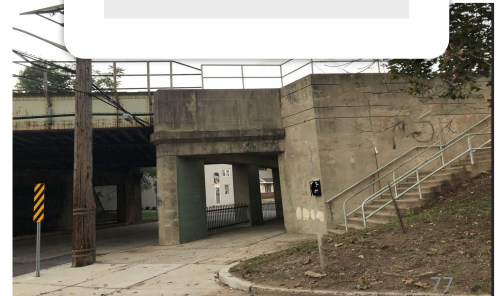
Prospect Avenue Side of Train Tracks

Possible Dunellen mural theme and location (Suggested by Dunellen Community Survey)

After



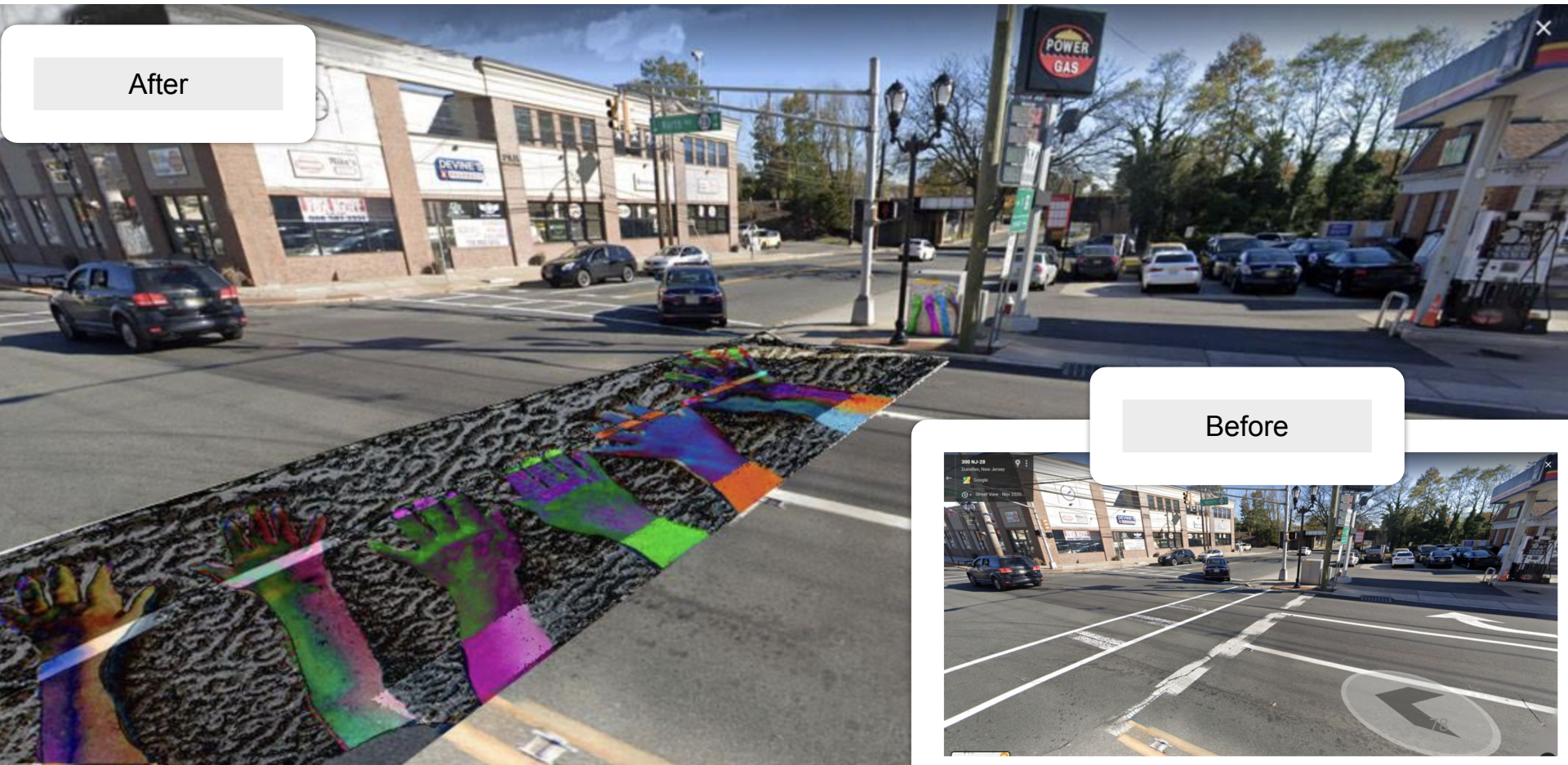
Before



North Avenue - Crosswalk

Possible Dunellen mural theme and location (Suggested by Dunellen Community Survey)

After



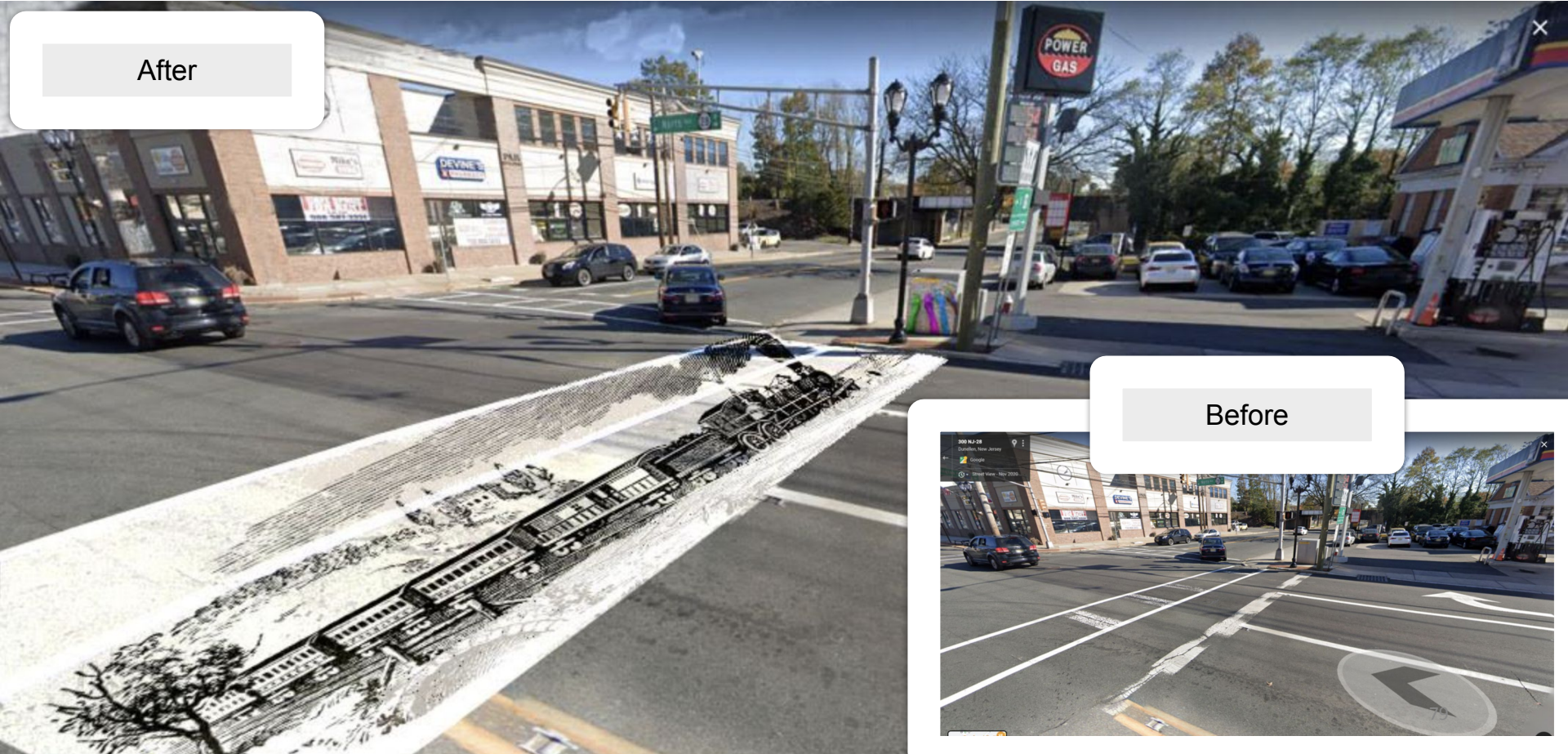
Before



North Avenue - Crosswalk

Possible Dunellen mural theme and location (Suggested by Dunellen Community Survey)

After



Before



Design Concept

Design concept created by Rutgers Mason Gross student studio team.
This mural includes themes of Dunellen history, culture, and community in a welcoming gateway perspective.



Dunellen Community Charette Feedback (Oct. 28, 2021):

Mural Location, Content and Implementation

Location:

- A good place for the mural would be the *crosswalk* to the school- advantageous for pedestrian safety
- Good idea on the *utility boxes*- very dull, would make things lively
- Mural should be by the *train station*, but in a way that people on the train would see it.
- *Dunellen theater* is a community treasure might be a good place to put mural
- Mayor likes idea near train station- Regional manager of *NJ Transit*- email and be in touch.
- *Government building* mural location was suggested.
- *Under the tracks*- more lasting under the tracks- maybe NJ transit doesn't own this location?
- Worried about impermanence of a mural because of *new developments*.
- Near train station but lead into *downtown area*.
- Like the idea of *mural on the pavement*- however, worried about NJDOT or county permits.

Content:

- Murals need to tell visual *story*
- *Hlstory of Dunellen*: recent dual Olympian *Sydney McLaughlin* should be included.
- Owner of local Art Gallery-a good place for the mural is at First Aid Squad back of building depicting Dunellen as *Scrabble board* with different business names in it.
- Consider more *natural landscapes* and the *train*
- How does the Mason Gross concept mural embrace diversity?
- *Generational history* is deep and important to capture.

Community Charrette Feedback continued

Who is involved and how?

- Show *businesses* why murals would be important in a short and simple way.
- Who will do the mural and ensure the *community* is more specifically involved in the mural?
- Art teacher at *Dunellen school* created murals at school- should engage them
- “Kids focus on the future”- *community engagement* in producing the image
- Suggested not having one big, long mural, but cutting into *different sections*.
- *Private property* probably easiest, but need to get permission from owner, need to put out a poll.
- *Dunellen Public Works*- could maintain something of more simple design
- *Budgetary* concerns
- *Maintenance* concerns
- Concern with all the *ordinance issues- city and transit*.

Mural Implementation:

Regulatory and Legal Considerations, and Cost and Funding

New Jersey Mural Legal Considerations:

- New Jersey municipalities have considerably varied local regulatory and administrative frameworks concerning murals. NJ Arts Organizations describe the regulatory process as a “grey area” and “fluid.”
- Some New Jersey municipalities have adopted stand-alone mural ordinances.
- Often, local mural oversight is through a City Arts Council, with interaction with other municipal entities such as the City Clerk.
- Unless a mural involves overt advertising or logos, it is typically not regulated by a local sign ordinance.
- Murals are typically not regulated by police power zoning, except in special areas (e. g. historic districts).
- Depending on location, mural implementation in NJ may require approval from other entities, private business owners, and special permissions if necessary from NJ Transit for murals near this agency’s properties/right of way.
- There are further overarching legal considerations involving murals and artists’ rights such as First Amendment free speech and federal Visual Arts Rights Act (VARA).

Varied Regulatory and Administrative Frameworks: a 'grey area'

Asbury Park		Municipal Code: Murals by application to the City Clerk and approval of Asbury Park Public Art Commission. Stipulates that Mural becomes property of property owner.
Atlantic City		Municipal code: Designates Arts Commission to make recommendations on public projects. No other restrictions.
Jersey City		Municipal code: By application to Jersey City Mural arts Program. Murals that advance or promote a business product shall be subject to municipal commercial signage regulation.
New Brunswick		Municipal code: By review of community Arts Council; not to have any relationship to a business or considered a sign.
Somerville		Municipal Code: Obtain permit for mural through Municipal Clerk for murals on private property. Murals content having a relationship to a business shall be considered a sign.

Examples of NJ Ordinances and Permits for Murals:

Jersey City: Requires application and review by Jersey City Mural Arts Program

“Murals that advance or promote a business product and/or activity contained within the building to which it is adhered, or the primary purpose of which is to advertise any product and/or business activity, shall be subject to municipal commercial signage regulation under Section 345-68.” “Murals proposed to be adhered to buildings or structures located within a designated Historic District, or designated as a municipal, state and/or national landmark shall be referred to the Jersey City Historic Preservation Commission for review and recommendation prior to installation.” Jersey City, NJ § 345-60. - Supplementary zoning regulations.



Perth Amboy: “Any person, firm, corporation or association desiring to place on any property an inscription, figure, artwork or mark of any type shall first obtain a permit through the Arts Council of Perth Amboy.”

Designates Arts Council as sole authority to accept or reject mural applications.

City of Perth Amboy, NJ / Part II: General Legislation / Graffiti Article IV Murals 250-16-20

Asbury Park: “Mural approval upon review from the Asbury Park Public Arts Commission.”

Process: “Pick up the Asbury Park Public Art Application from City Clerk. Secure a letter from the Property Owner providing permission for use of their space and acknowledging responsibilities. Secure a list of all property owners within 200 feet from the proposed public art location from Tax Assessor. Prepare a letter to all property owners on the list explaining that you are applying for approval from the Asbury Park Public Arts Commission to create public art at the specified location. “ City of Asbury Park, NJ Municipal Code Ord. No. 2914 § 4-13.1

Requires permit from City Clerk & Approval of Asbury Public Arts Commission



Somerville: “A permit shall be applied for through the office of the Municipal Clerk. Said application shall include but not be limited to: the name(s), addresses and additional contact information of the artists and participants of the project; the owner's written authorization and a sketch of the mural; a time table for completion of the project; listing of materials to be used and equipment to be used; identification of storage areas; dimensions and method for attachment, if applicable; and insurance requirements that indemnify the Borough of Somerville before a permit is issued.” **Requires permit from Municipal Clerk**

“The mural content having a relationship to a business shall be considered a sign and shall meet all the requirements of a sign as established by ordinance.” Borough of Somerville Municipal Code Chap.

111-3 municipal code

Commercial murals under sign ordinance.

Additional Special Permissions: NJ Transit Application



Philip D. Murphy, Governor
Sheila Y. Oliver, Lieutenant Governor
Diane Gutierrez-Scaccetti, Commissioner
Kevin S. Corbett, President & CEO

NJ TRANSIT
One Penn Plaza East
Newark, NJ 07105-2246
973-491-7000

Request for Mural Installation on NJ TRANSIT Property

Requestor (must be an entity, municipality, etc.): _____

Requestor's Address: _____

Requestor's Phone Number: _____

Requestor's E-mail: _____

Location(s) (please attach an aerial)*: _____

Design Concept (please attach draft design)*: _____

Desired Start Date: _____

Mural Size Dimensions: _____

Funding/Grant Entity: _____

Is the location apart of the historic preservation list? (Y) (N)

Is the location less than 20 feet right an active rail right-of-way? (Y) (N)

Does the location currently have a mural or prior artwork on it? (Y) (N)

Please note NJ TRANSIT shall approve all proposed locations for mural installations. Not all locations will be feasible. Any agreement between NJ TRANSIT and the requestor shall contain, among other provisions, requirements regarding compliance with certain hold harmless, insurance, and indemnification provisions, including those related to environmental matters.

Please attach hereto a written description of the installation method, including the use of any scaffolding or cranes, along with drawings, concept plans and/or photographs to NJ TRANSIT for review and approval, which shall be at NJ TRANSIT's sole and absolute discretion.

Mural Guidelines:

Active Right-Of-Way: If the mural location is on a trestle or bridge under an active rail line, the entity shall submit their proposed design plan with dimensions and calculations for the connection to the bridge that are signed and sealed by a New Jersey licensed professional engineer.

- Once document submitted, NJ Transit conducts full review of the application.
 - Review of location, design, materials, proof of insurance
- NJ Transit requires proof of insurance by means of a certificate of insurance (COI) for any party who plans to conduct work of any kind on NJ Transit property.

Please attach hereto a written description of the installation method, including the use of any scaffolding or cranes, along with drawings, concept plans and/or photographs to NJ TRANSIT for review and approval, which shall be at NJ TRANSIT's sole and absolute discretion.

Additional Special Permissions: NJ Transit Application

Catalog cuts shall be submitted showing all appropriate product information and criteria that was used in the calculations.

Murals may not be directly painted onto NJ TRANSIT right-of-way property unless approved by rail operations. The mural must be painted on a canvas and installed onto the property (examples can be provided if needed). It can be installed with Z-Clips or Panel Hanger Clips.

A masonry screw such as the Titen by Simpson Strong Tie Anchor Systems should be used for attachments to the bridge. All fasteners shall be galvanized, stainless steel or coated to inhibit corrosion. The maximum embedment into concrete recommended by the manufacturer for the required screw diameter or as required by design calculations shall be used. The clip and mural panel should not cross over the vertical construction joints of the abutments. No screws shall be attached at least 6 inches from the construction joints. No attachment shall be made to any coping at the upper most section of the abutment wall. The mural should be at least 1 foot above the top of sidewalk and not infringe on any weep holes in the wall. The mural shall be as flush to the wall as possible.

Maintenance: The entity must agree to maintain the mural and may have to remove the mural for inspection, maintenance and/or repair of the structure if necessary. NJ TRANSIT shall not be responsible for the repair/or replacement of the mural due to vandalism or other mishaps. Any expenses associated with maintenance and removal shall be the responsibility of the entity.

Requestor/Entity Signature:

Name: _____

Signature: _____

Murals may not be directly painted onto NJ TRANSIT right-of-way property unless approved by rail operations. The mural must be painted on a canvas and installed onto the property (examples can be provided if needed). It can be installed with Z-Clips or Panel Hanger Clips.

Further Mural Legal/Regulatory Considerations: First Amendment and Visual Arts Rights Act (VARA)

First Amendment

Rights Protected:

- Religion
- Expression
- Assembly
- Right to Petition

VARA: Visual Arts Rights Act

(1990 Federal Law passed by Congress, addition to the Copyright Law)

Rights Protected:

- Right to Attribution
- Right to Integrity

Duration:

- End of the year of the death of the Artist

Work Covered:

- Paintings, sculptures, drawings, prints, exhibition photographs

Works Excluded:

- Works for hire, mass productions, vandalism

Common Goal

Seek to further the public interest through creation and dissemination of speech, expression, and works.



Symphony 1 by Jan Martin- first case won by an artist under VARA. Destroyed by City of Indianapolis in 1995.

Resources:

VARA: <https://www.govinfo.gov/app/details/USCODE-2011-title17/USCODE-2011-title17-chap1-sec106A/context>

First Amendment: <https://constitutioncenter.org/interactive-constitution/amendment/amendment-i>

Funding for Murals

Mural Funding Secured from Multiple Sources- private contributions and fundraising, state, county, local and other public support, grants, private foundation or corporate support, and partnerships with other arts organizations or non-profits entities.

Fundraising

- Monetary donations allow for opportunities to request donation amounts in return for a privilege, such as the donor's name incorporated into the mural for a minimum amount. This is just one example of encouraging donations.
- Site and/or supply donations

Grant Money

- Grant money usually comes from Arts and Cultural Councils or State/Federal funding grants.
- New Jersey State Council on the Arts (NJSCA) is one such entity that provides such funding. They have worked with Monmouth Arts, another entity available for artistic funding.
- Middlesex Commission of the Arts and HIstory is another funder, along with the Arts and Cultural Trust Fund. (Regional Cultural Plan)

Public Sources & Leveled Participation

- Boston Mural Crew (BMC) provides supplies, scaffolding, and other technical needs to mural artists. This is funded by the Parks and Recreation Department and sites are donated by property owners. All artists are paid for their time, even youth muralists. BMC requires that mural artists are from Boston.
- Massachusetts Cultural Council has only funded commissioned murals.

Examples

Cities	Number of Murals	Programs	Funding
Jersey City	~200	Jersey City Mural Arts Program	New Jersey State Clean Communities Grant in Jersey City
Atlantic City	~70	Atlantic City Arts Foundation	City funds as it deems necessary
Somerville	~2	New Jersey Arts on Division	Public Contributions (volunteer)
Asbury Park	~30	Wooden Walls	Private Funding

Rutgers Bloustein Studio Student Biographies

Master of City and Regional Planning Program (MCRP)

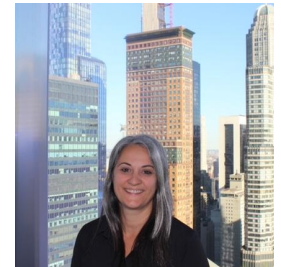
James Kenah completed his undergraduate studies in Business Management at Montclair State University. He worked several years as an Industrial Real Estate broker in Northern/Central NJ before joining the US Army in 2017. After spending 4 years as a Field Artillery Officer, he finished his studies at Bloustein in the MCRP program with a housing concentration in December 2021.



Liliana Ordóñez is a Colombian economist and human geographer. Currently, she is a second-year MCRP student concentrating in International Development. She worked as senior economist for the urban land titling program at the Ministry of Housing, City and Territory of Colombia. Liliana is convinced that space matters, and for that reason emphasizes the importance of closely examining how space is manifesting.



Elizabeth Thorne is from upstate New York. She moved around the country until landing back in NYC to pursue her Bachelor of Science in Architectural Technology. Since graduating, she moved on from her longtime career as a waitress to working for General Contractors and Real Estate Developers in the New York City metropolitan area. She is currently attending Rutgers Bloustein School for a Masters in City and Regional Planning.



Alisa Wyrick is from New York City and is a professional classical violinist. Alisa has a Bachelor's of Liberal Arts in Sociology from Oberlin College and a Bachelor's of Fine Arts in Violin Performance from Oberlin Conservatory. She is currently in the Masters in City and Regional Planning program at Rutgers Bloustein School. She hopes to work towards a more sustainable future for arts and culture in the planning of our cities and communities.



Xuedi Yan is an international student from China. She earned her B.A. in 2020, from Zhejiang University of Water Resources and Electric Power in Engineering Management. She is a current second-year student in the MCRP program concentrating in redevelopment at Rutgers University. Her research interests include preservation of the Forbidden City in Beijing, China.



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