



WEST PALM BEACH PUBLIC ART MASTER PLAN 2016-2021

FEBRUARY 2016



City of West Palm Beach

401 Clematis Street, West Palm Beach, Florida 33401

www.wpb.org

Geraldine Muoio, Mayor

Sylvia Moffett, District 1 Commissioner

Cory Neering, District 2 Commissioner

Paula Ryan, District 3 Commissioner

Keith A. James, District 4 Commissioner

Shanon Materio, District 5 Commissioner, AiPP Committee Liaison

Leah Rockwell, Parks and Recreation Director

Mary Pinak, Community Events Manager

Sybillie Welter, AiPP Coordinator

AiPP Committee

Angela Biagi, Chairperson

Current Members: Philip Growick, Robert St. Croix, Marisa Pascucci,
Laura Bessinger-Morse, Rand Hoch, Mia Widmar, Edward Golson

IBI Staff

Patricia Frexes Ramudo, Principal

Bankim Kalra, Architect/ Urban Planner

Sarfaraz Momin, Urban Design Consultant

Astha Malhotra, Architect/ Urban Planner

Glenn Weiss, Public Art Planner

Surale Phillips, Community Outreach Coordinator



Chapter 1: Introduction	5
Overview	6
Why Public Art?	6
What is the Public Art Master Plan?	7
Art in Public Places (AiPP) Program	8
<i>Vision</i>	8
<i>Mission</i>	8
<i>Five- Year Goals</i>	9
Planning Process.....	10
Chapter 2: Public Art Master Plan Framework.....	12
Overview	13
I. Identify Public Art Categories	14
<i>Art Categories</i>	15
<i>Public Art Criteria</i>	17
II. Establish Five Public Art Districts.....	18
<i>West District</i>	19
<i>Central District</i>	20
<i>Waterfront District</i>	21
<i>North District</i>	22
<i>South District</i>	23
III. Support the Arts Community: Art Programming And Capacity Building.....	24
IV. Celebrate Our Heritage	25
V. Partner with the Private Sector to Promote Public Art.....	26
Chapter 3: Implementation Program.....	27
Overview	28
Program Management Roles and Responsibilities.....	29
<i>City Commission</i>	29
<i>Staffing</i>	29
<i>AiPP Committee</i>	30
Establish Partnerships.....	31
Community Engagement	32
Artist and Artwork Selection	32
Maintenance	33
Funding	33
Action Plan.....	34
Appendix A: Community Outreach Research	36
Appendix B: Additional Resources	44
Appendix C: Existing Art.....	55
Appendix D: Art Categories.....	63
Appendix E: Glossary.....	79

Chapter 1

Introduction

OVERVIEW

Art, culture and creativity are vital building blocks of West Palm Beach's urban landscape. Antique Row galleries along South Dixie Highway to murals on walls dotting the streets of Downtown, artworks continue to attract residents and visitors to West Palm Beach. The City's Art in Public Places (AiPP) Program brings creative expression to the streets, parks and other public spaces, reflecting its continuing cultural renaissance. To provide a focused sense of direction in promoting arts in diverse forms, the City has embarked upon preparing its first comprehensive public art plan.

WHY PUBLIC ART?

The presence of public art visually enlivens a City and creates a positive interaction. Public art has the power to foster economic development, illuminate a City's history, diversity and culture.

For the purposes of this plan, "public art" includes any visual or multi-disciplinary art that is displayed in a space exposed to public view. Public art in West Palm Beach, through its various forms and expressions, offers the potential to:

- **Beautify and energize** the City through relevant and meaningful sculptures, murals, historical elements, land art and performances;
- Act as a tool for implementing **effective "placemaking" initiatives** that enrich the quality, character and experience of the places and infrastructure that are built by the public and private sector;
- Develop **unique identities** for the City and its diverse neighborhoods;
- Establish West Palm Beach as an **international cultural destination** while celebrating the City's cultural **heritage**;
- Stimulate the **local economy** through destination promotion and job creation as development strategies.

"Placemaking" is a term used to describe a collaborative community planning process, focused on creating quality public spaces that function as vibrant social gathering destinations in a city."

SOURCE: PROJECT FOR PUBLIC SPACES ([HTTP://WWW.PPS.ORG/REFERENCE/WHAT_IS_PLACEMAKING/](http://www.pps.org/reference/what_is_placemaking/))

WHAT IS THE PUBLIC ART MASTER PLAN?

The Public Art Master Plan is the first comprehensive effort in the City to strengthen its public art policy and identify priorities that are consistent with the vision, mission and goals of the West Palm Beach AiPP Program. The adoption of the City's Art in Public Places (AiPP) Ordinance in 2014 provided the impetus for the preparation of this Public Art Master Plan. The Public Art Master Plan intends to:

- Develop the **vision, mission and goals** for the AiPP Program.
- Identify **locations for public art**.
- Establish streamlined procedures for **promoting public art in private sector** development.
- Bring the **community and stakeholders together** to encourage information exchange and buy-in for the AiPP goals.
- Identify the **financial resources** available and needed to foster and maintain public art.
- Formulate the **organizational framework** needed for administering the AiPP Program and implementing the Public Art Master Plan.
- Identify opportunities to **establish partnerships with relevant agencies** in the City.
- Create a public art **implementation plan**.

The intent of the Public Art Master Plan is to serve as a living guiding document for the City, that is flexible and not prescriptive in nature. The Master Plan supports a process that will engage multiple partnerships and stakeholders, and is open to flexible development of public arts in the future. Modifications to the AiPP Ordinance are not a part of this Master Plan and will go through a separate updating process, building upon the guidance provided by this Master Plan.

ART IN PUBLIC PLACES (AiPP) PROGRAM

The Art in Public Places (AiPP) Program strives to contribute to the City's creative life by generating engaging experiences and dynamic public spaces that celebrate the diversity and vitality of its communities. It recognizes the importance and significance of a well-rounded public art program.

Founded in 1987, AiPP strives to bring creative expression to the streets, parks and public spaces of West Palm Beach. Legally enforced through the AiPP Ordinance (2014), the implementation of the program is guided by the following vision, mission and goals:

VISION

The West Palm Beach Art in Public Places (AiPP) Program seeks to create public art that **encourages artistic exploration, infuses creativity** into the City's diverse neighborhoods, **celebrates the City's historical richness and embraces art as an integral part of everyday life**, transforming the City into a **local, national and international destination**.

MISSION

The mission of the West Palm Beach Art in Public Places (AiPP) Program is to foster public artworks that inspire creativity, promote city pride, engage local artists, attract and entertain tourists, and reflect the City's diverse culture and communities.

FIVE-YEAR GOALS

The AiPP Program through this Public Art Master Plan envisions to fulfill the following goals in the next five years:

PROGRAM GOALS (PG)

The AiPP Program should:

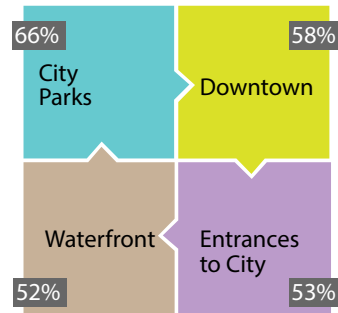
1. Ensure equitable distribution of artwork in the City's five Public Art Districts;
2. Support high-quality public art projects that foster community engagement and collaboration with diverse stakeholders;
3. Commission, purchase, and support artworks by local, national and international artists;
4. Develop opportunities for creative expression including visual, performing, digital, interactive artworks in both permanent and temporary settings;
5. Inspire creative design interventions in developing public realm projects such as plazas, parks, open spaces, and streetscape elements.

OPERATIONAL GOALS (OG)

The AiPP Program should:

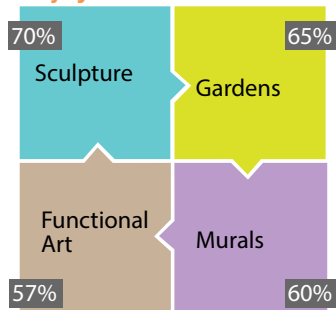
1. Formulate clear criteria and processes for the selection of artworks;
2. Provide flexible options and a streamlined review process for private sector investment in creating high-quality public art;
3. Support local artists and citizens through training and education opportunities in public art;
4. Implement a maintenance plan for existing and future public artwork in the City;
5. Promote public art through a comprehensive marketing and outreach program;
6. Dedicate adequate resources- financial and technical- to achieve the vision;
7. Strengthen partnerships to enrich AiPP Program to support funding, administrative, technical assistance, training, and marketing efforts;
8. Devise innovative funding mechanisms to ensure economic viability for future projects.

Where would you LIKE TO SEE ART in West Palm Beach?



51% City residents were aware of the Art in Public Places program

What TYPES OF ART would you most enjoy?



PLANNING PROCESS

The Public Art Master Plan followed a participatory planning process involving City staff, community organizations, local artists, residents, and other stakeholders to build support for a new approach to public art that resonates with the City. The following activities were undertaken in preparation of the plan:

- Conduct various public open house community meetings to discuss the potential public art types and locations—as well as to understand the issues, concerns and desires for public art within the City.
- Create a dedicated page on the electronic medium- website (IbiARTwestpalm.wordpress.com), twitter (@IbiARTwestpalm), and facebook (facebook.com/IbiARTwestpalm) to:
 - o Alert the public about the plan status;
 - o Catalog the existing artwork within the City by uploading an image with location and name;
 - o Propose ideas related to new artwork or location to reflect the City's many cultures and neighborhoods.
- Review current community plans, institutional framework and financing mechanisms to provide an understanding of key components needed to create an implementable Public Art Master Plan.
- Gather opinion from residents, as well as non-residents, through surveys and questionnaires to understand the potential roles that public art can play in the City.

Expanding on the ideas gathered through the planning process, vision and goals were established for the West Palm Beach Public Art Master Plan.



Chapter 2

Public Art Master Plan Framework

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

SOURCE: AMERICANS FOR THE ARTS

OVERVIEW

The West Palm Beach Public Art Master Plan intends to define the role of art in the City’s public space. It also aims to explore effective ways to integrate it as an essential component of the City’s beautification and urban design efforts. The descriptive narrative of this Plan, presented in the following sections, provides guidance in implementing and enforcing the City’s Art in Public Places (AiPP) Program Ordinance (2014). Based on the citizen and stakeholder engagement, **five key strategic priorities** are identified to meet the AiPP Program’s vision and mission.

STRATEGIC PRIORITIES

1. Identify Public Art Categories
2. Establish Five Public Art Districts
3. Support the Arts Community
4. Partner with the Private Sector
5. Celebrate Our Heritage

I. IDENTIFY PUBLIC ART CATEGORIES

Based on community and stakeholder engagement, the Public Art Master Plan identifies public art categories, classified broadly under the following two artwork types:

1. Signature Art

Artwork that remains in the City's public art inventory for more than 2 years and is generally site specific. These type of artworks include sculptures, murals or wayfinding.

2. Temporary Art

Temporary artwork is short term in nature and is part of the art inventory for less than 2 years. These works of art are non-permanent in application such as pop-up exhibitions or performance and art events.

Categories

The following distinctive categories of public art were identified through the community engagement process:

1. Gateways and Markers
2. Signature Art
3. Temporary Pop-Up Exhibitions
4. Interactive Art
5. Environmental Art
6. Murals
7. Performance Art
8. Digital Art
9. Functional Art
10. Historical Elements
11. Streetscapes
12. Social Practice Art

ART CATEGORIES

Gateways

This refers to sculptural or painted artworks that function as a gateway, providing indication of entering a unique place. Gateways function as welcoming features and may be developed in themes appropriate to the place.



Council Bluffs, Iowa; Artist: Ed Carpenter; Source: <http://www.publicartarchive.org/node/61542>

Interactive Art

Interactive art is a form of art that requires to involve the spectator to achieve its purpose. Many interactive art installations achieve this by encouraging the visitor to “walk-in”, touch, push, or pull components of the artwork.



Prismatica, Montreal; Artist: RAW Design; Source: <http://mtlunescodesign.com/en/projet/2014-Installations-for-public-spaces>
CHAPTER-2 PUBLIC ART MASTER PLAN FRAMEWORK

Signature Art

Signature artworks comprise mainly of sculptural or furniture elements that are constructed of durable, easy to maintain material. They are sometimes integrated with the design and landscaping of places and sites.



Fred Hutchinson Cancer Research Center, Seattle; Artist: Ed Carpenter; Source: <http://www.4culture.org/publicart/consulting/profile.aspx?projectid=66&cat1=Consulting&cat2=Project&cat3=A-J&cat3b=node/61542>

Environmental Art

Environmental Art consists of creative art expressions that generate awareness or stimulate a dialogue about ecologically sensitive issues. They are intended to influence a change in human behavior towards consumption of natural resources, treatment of other species, and impact of human practices on the ecosystem.



“Freight and Barrel”, Pittsburgh; Artist: Steven Siegel; Source: <http://recyclenation.com/2011/01/monolithic-sculptures-recycled-junk>

Temporary Pop-Up Exhibitions

Temporary art is becoming more and more popular as the artwork has the ability to “activate” spaces cost-effectively in a shorter time period. Temporary artworks are used to reflect seasonal or festive trends or convey specific messages.



Sydney Festival, Australia; Artist: Unknown; Source: <http://christineknight.me/wp-content/uploads/2015/01/sydney-festival-13.jpg>

Murals

A mural is painted or applied directly on a wall, ceiling or other large permanent surface. Murals add color and life to dead walls, and have been used extensively in neighborhood revitalization efforts.



Mural, West Palm Beach; Artist: Eduardo Mendieta; Source: IBI Group

ART CATEGORIES (CONTD.)

Performance Art

A place that invites performing artists to display their art contributes to the appeal and vibrancy of the public realm. A large clear performing area at a location that encounters many passers-by is an ideal spot to invite artists to perform and entertain crowds.



Street Entertainers, Rome, Italy; Source: http://wn.com/rome_artists

Digital Art

Digital art uses technology as an essential component of the creative or presentation process. Digital art presentations may include videos playing on large screens, projection of images or videos on a surface, holograms, and other similar technologies.



Projection Mapping, Grand Rapids; Source: <http://christinalongart.com/tag/festival/>

Functional Art

Functional art refers to aesthetically designed objects that serve utilitarian purposes. Functional art includes all furniture and public realm features that are unique to the place.



'La Grande Cantine', La Defense, Paris, Artist: Talking Things and Jean Baptiste Hardoin; Source: <http://christinalongart.com/tag/festival/>

Historic Elements

Historic elements reflect the history of the city or the character of the surrounding neighborhood. Restoring older sculptural and painted works is a popular method of reliving the art of the periods in which the pieces were originally made.



Green-Wood Cemetery, Brooklyn; Source: <http://www.green-wood.com/>

Streetscapes

This category combines art and function, incorporating traffic calming features, such as traffic circles/roundabouts with landmark marker, sculpture, lighting or other art features.



Graffiti Alley, Toronto; Artist: Unknown; Source: https://localwiki.org/toronto/Graffiti_Alley

Social Practice Art

Art installations that encourage interaction and commentary on city systems and functions.



Downtown Mankato, Minneapolis; Artist: Damon Faber; Source: <http://damonfarber.com/projects/parks-open-space/mankato-riverfront-park/>

Public Art Criteria (ORDINANCE NO. 4504-14; Section 78-130)

The Art in Public Places committee shall consider the following criteria in recommending approval or disapproval of a work or art or historic or cultural element. In specific cases, the committee may recommend approval of a work of art that the committee considers exceptional, but does not meet all of the criteria.

- a. The proposed art conforms to the definition of art contained in this article and will be created by an artist as defined in this article;
- b. The proposed historic element is historically important, reflects the history of the city or the character of the surrounding neighborhood;
- c. The proposed element is culturally significant and reflects the aesthetic and cultural traditions and diversity of the city or the surrounding neighborhood.
- d. The proposed art and/or element(s) meet or exceed the valuation requirements of this article.
- e. The proposed art/element will be readily visible to the public and meet the location requirements of this article.
- f. The proposed art/element is of exceptional quality and enduring value;
- g. The proposed art/element is of appropriate scale to the development site;
- h. The proposed art/element is compatible with the neighborhood;
- i. The proposed art/element is not detrimental to the public welfare;
- j. The proposed art/element will not constitute a safety hazard;
- k. The proposed art/element will not require extraordinary maintenance.

II. ESTABLISH FIVE PUBLIC ART DISTRICTS

The West Palm Beach Public Art Master Plan recommends creating the following 5 distinct Art Districts. The core area of Downtown is identified as an anchor Art District within the Public Art Master Plan. The Waterfront along the entire length of the Intracoastal Waterways is seen to be a unique district in itself made of linear parks, promenades, and people friendly destinations. This new district could impart a strong waterfront presence to the City of West Palm Beach. The districts to the West, North and South of the Downtown District have their own identity and presence within the larger City context.

Within the Public Art Master Plan, the following 5 'Art Districts' shall help organize and identify existing art assets and also provide unique and contextual recommendation for each district:

- 1. West District**
- 2. Central District**
- 3. Waterfront District**
- 4. North District**
- 5. South District**

The intent of creating these districts is to provide public art strategies based on the individual identities for each district. The collective impact of creating these districts shall provide a rich and vibrant experience for the residents and visitors alike. The Public Master Art Plan identifies unique features specific to every district along with strategies that build on the existing assets like history, culture, geology, and existing artwork within the City.

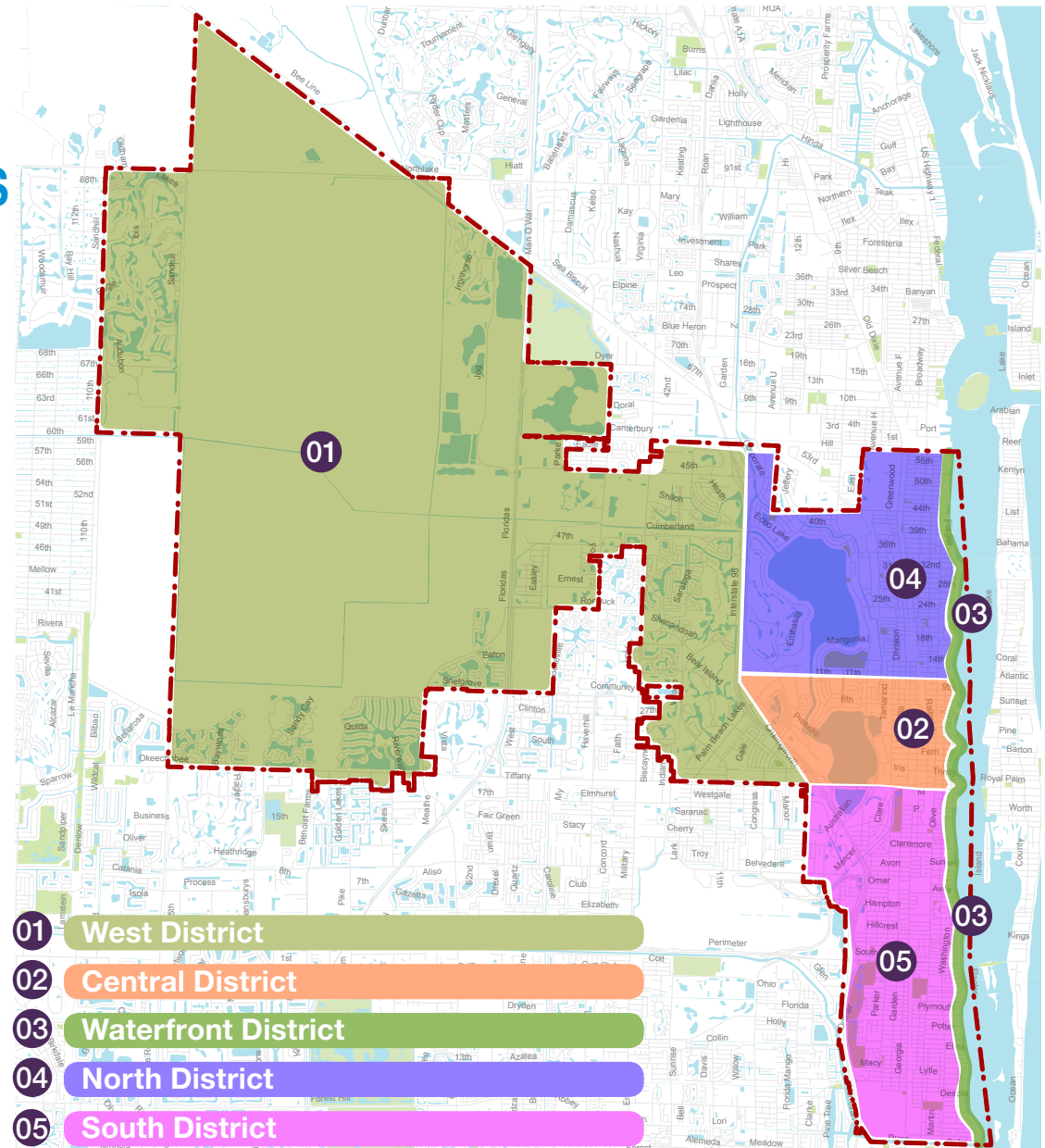


Figure 1: Map of the City of West Palm Beach indicating the proposed "Public Art Districts"

1. West District

EXTENT

The West District consists mainly of 23 square miles of Grassy Waters Preserve along with the surrounding residential areas. The district is located to the west of the City and serves as a major water catchment area for the City of West Palm Beach and neighboring counties. The surrounding neighborhoods to the west of Mangonia Lake and Clear Lake share a similar topography.

PROPOSED LOCATIONS:

Northlake Boulevard

Haverhill Road

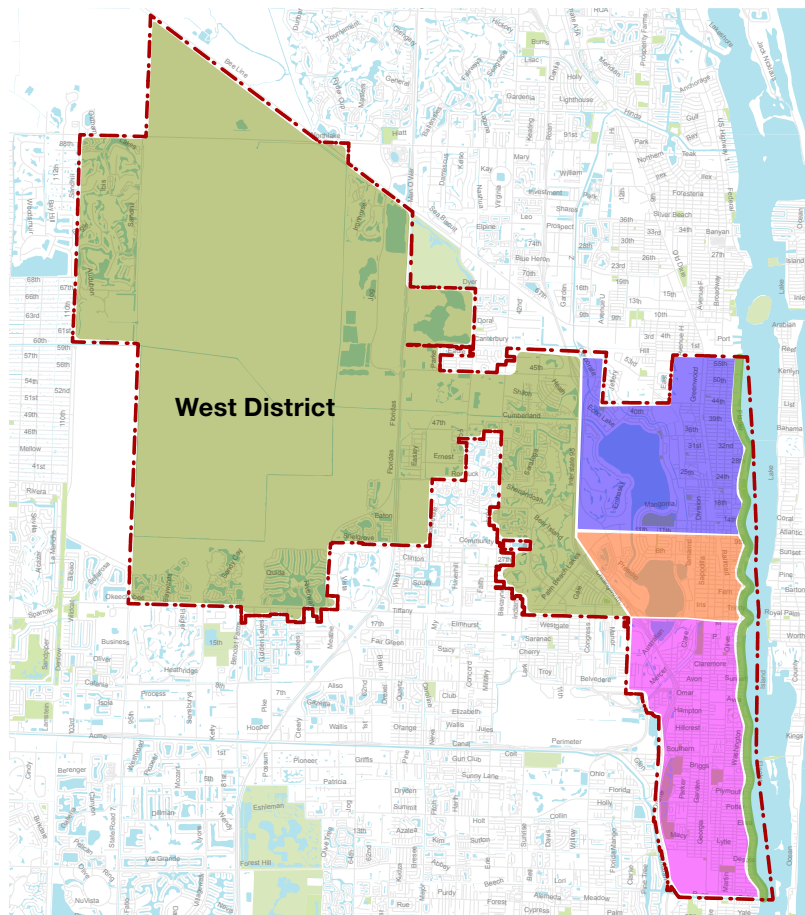



Figure 2: Map of West District



Figure 3: Map of West District indicating recommended artwork locations

Legend

 Recommended Locations

Note:

Recommended locations are subject to change

2. Central District

Extent

The extent of the Central District is bound by the Clear Lake to the west and the Waterfront District to the east. The Central District includes the area of downtown between Palm Beach Lakes Boulevard to the north and Okeechobee Boulevard to the south. Palm Beach County Convention Center is also included within the Central District.

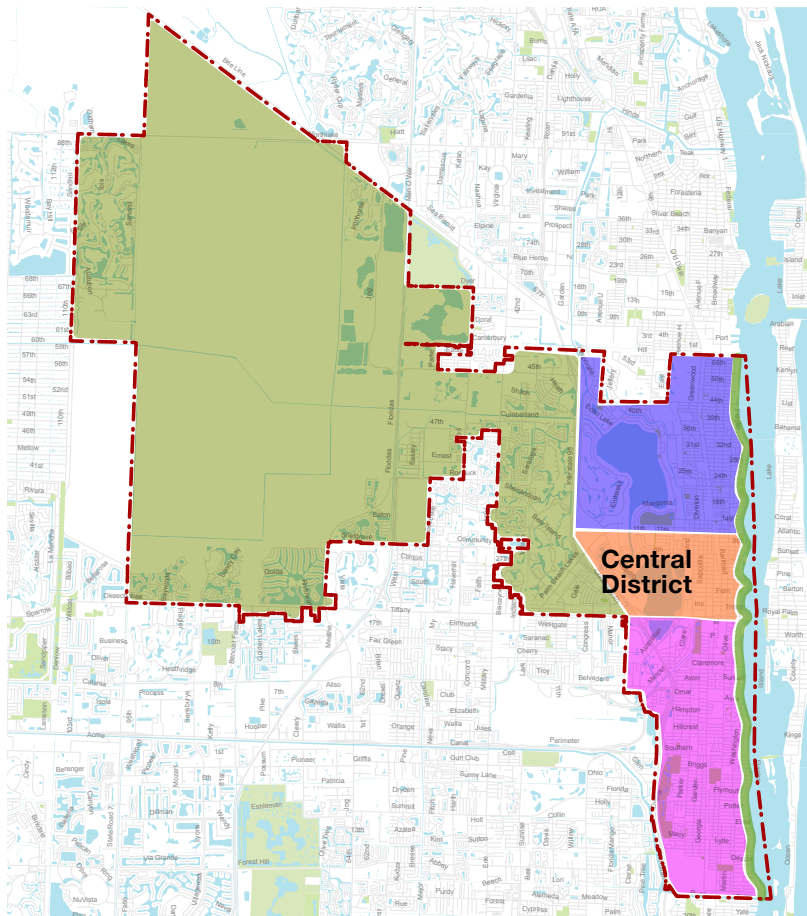


Figure 4: Map of Central District




Figure 5: Map of Central District indicating recommended artwork locations

PROPOSED LOCATIONS:

N Tamarind Avenue
S Tamarind Avenue
N Rosemary Avenue
S Quadrille Boulevard
S Olive Avenue
Okeechobee Blvd
N Congress Avenue

Legend

 Recommended Locations

Note:

Recommended locations are subject to change

3. Waterfront District

Extent

The Waterfront District is along the eastern coast of the City. This allows the City to create and foster a rich, cohesive and vibrant waterfront experience that binds various districts of the City together. The District shall include all waterfront parks, promenades and open spaces including and abutting Flagler Drive.

PROPOSED LOCATIONS:

40th St
23rd St
Palm Beach Lakes Blvd
9th St
Banyan Blvd
S Clematis St
Lakeview Ave
Okeechobe Blvd

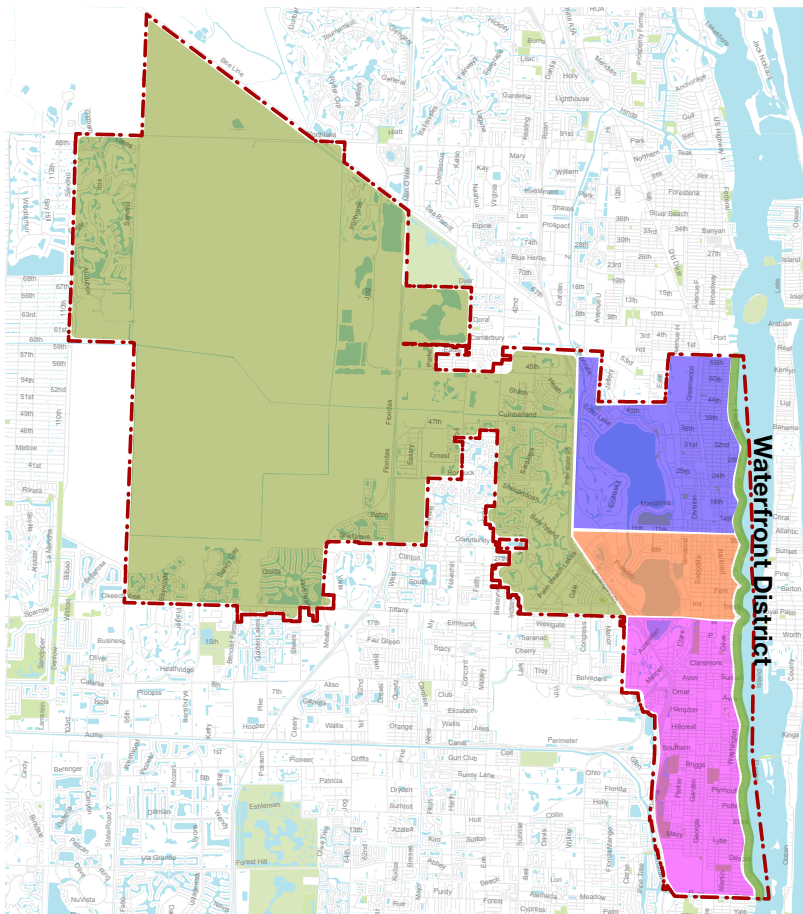


Figure 6: Map of Waterfront District

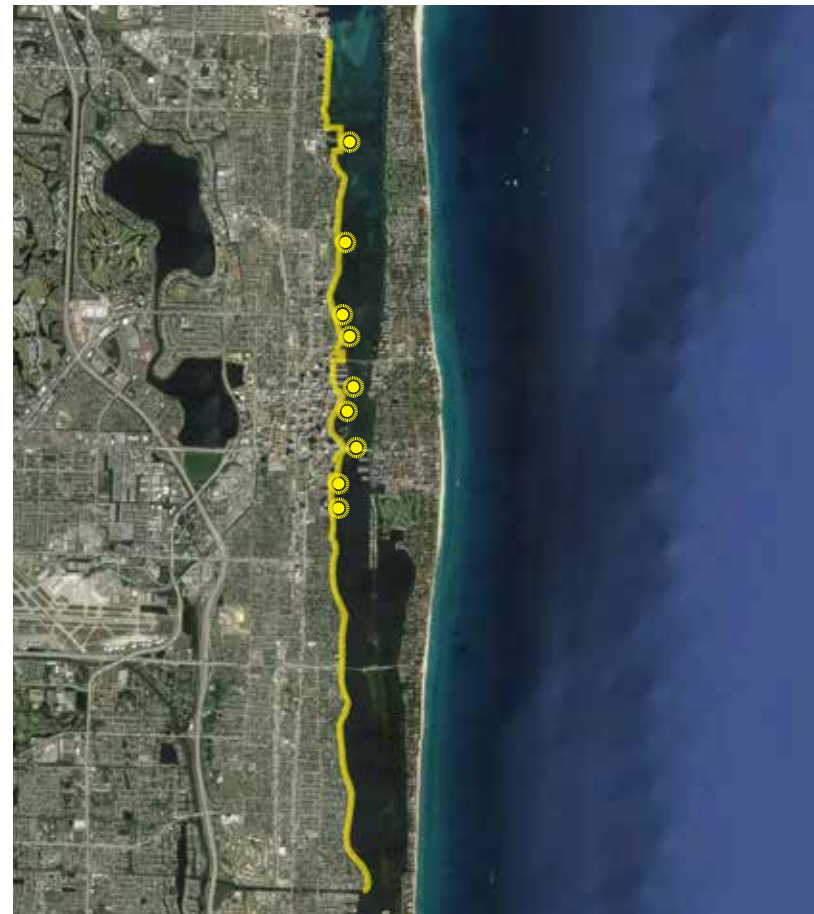



Figure 7: Map of Waterfront District indicating recommended artwork locations

Legend

 Recommended Locations

Note:

Recommended locations are subject to change

4. North District

Extent

The North District is bounded between the Intracoastal Waterway to the east and I-95 to the west. The northern and southern borders are between the end of the City limits to the north and Palm Beach Lakes Boulevard to the south.

PROPOSED LOCATIONS:

40th St
Echo Lake Dr
45th St
36th St
25th St
Northwood Rd

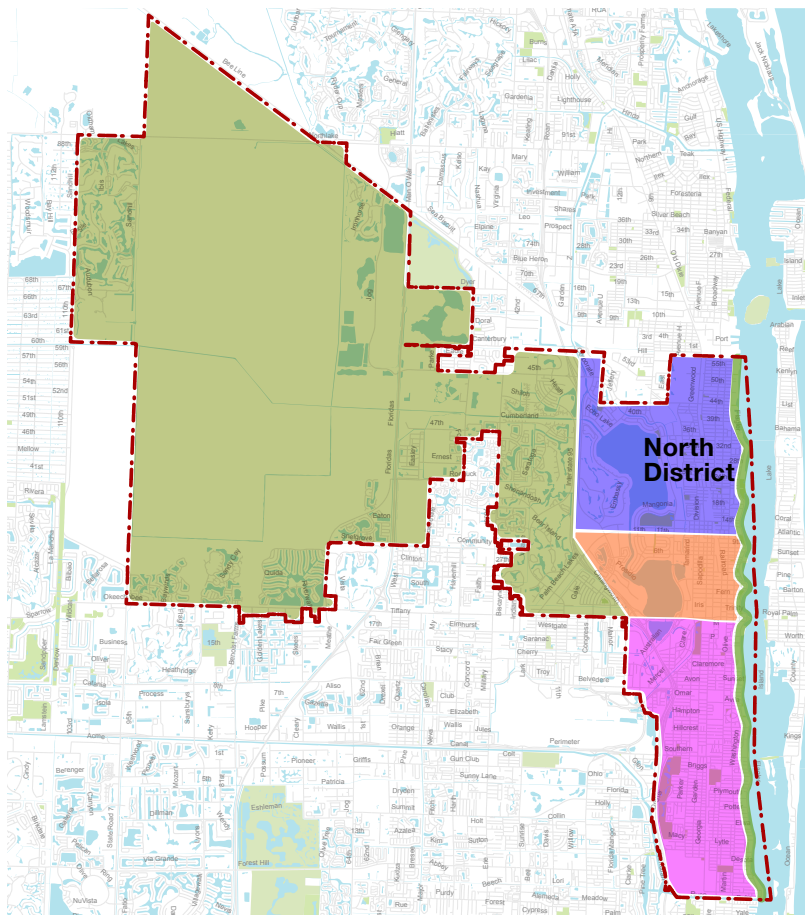



Figure 8: Map of North District



Figure 9: Map of North District indicating recommended artwork locations

Legend

 Recommended Locations

Note:

Recommended locations are subject to change

5. South District

Extent

The South District is bound within the City limits south of Okeechobee Boulevard and the Intracoastal Waterway to the east.

PROPOSED LOCATIONS:

Royal Park Bridge	S Dixie Hwy
Lakeview Ave	Nottingham Blvd
Jefferson Rd	Summit Blvd
Belvedere Rd	Lake Ave
Southern Blvd	Georgia Ave
Monroe Dr	

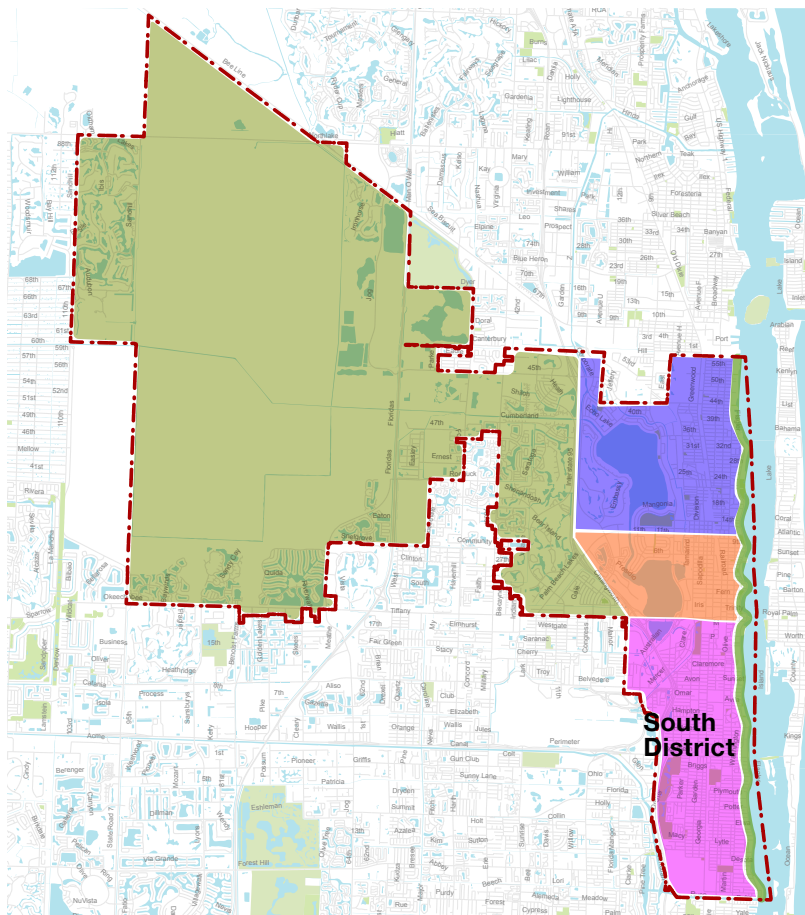



Figure 10: Map of South District



Figure 11: Map of South District indicating recommended artwork locations

Legend

-  Recommended Locations

Note:

Recommended locations are subject to change

III. SUPPORT THE ARTS COMMUNITY: ART PROGRAMMING AND CAPACITY BUILDING

West Palm Beach has a rich legacy of community-based arts and cultural activity. This includes not only visual arts but other forms of art related pursuits including: theater, music, dance, arts education, electronic media, and literary arts. City residents and visitors experience these forms through cultural programs such as the planned Summer Arts Program, events, festivals and activities of local art training institutions in the community. A.W. Dreyfoos School of the Arts in City Place and the Armory Art Center in the now restored historic Art Deco Armory Building are a few of the notable examples of arts related educational institutions in the City. The intent of the Public Art Master Plan is to strengthen the existing arts community and build capacities of local artists through exposure to national and international public art experts

Objective

Cultivate a creative environment by establishing policies that support a healthy mix of local, national and international artists.

Recommendations

- Facilitate opportunities for West Palm Beach artists and fabricators to expand their competitiveness for public art commissions.
- Continue working with Development Services to support the implementation of arts related policies identified in the Comprehensive Plan and Downtown Art Master Plan.
- Utilize government owned facilities (including school buildings) to expand current inventory of art spaces, activities and programs on a shared basis.
- Coordinate with transit agency to utilize transportation facilities including transit stops, buses and trains.
- Promote pop-up art events in collaboration with other agencies and City sponsored cultural events.

IV. CELEBRATE OUR HERITAGE

The City of West Palm Beach is rooted in the diverse cultures and heritage of its residents. The AiPP Program's activities aim to celebrate the multiple cultures and countries represented in the City.

The settlement of West Palm Beach occurred between 1884 and 1902. The first settler to file a homestead claim in what is now West Palm Beach is believed to be Irving R. Henry, who filed a claim for 131 acres in 1880. During these early years, only a few cabins dotted the western shores of Lake Worth, the first of which was reportedly built by the Reverend Elbridge Gale. Railroad developer Henry Flagler visited the Palm Beach area in 1892 while investigating a route for the expansion of his Florida East Coast (FEC) Railroad south from St. Augustine. Impressed with the beauty of the area, he decided to create the Town of Palm Beach as an exclusive seaside resort community for wealthy northern industrialists. In 1893, Flagler purchased property on the west shore of Lake Worth from O. S. Porter and Louis Hillhouse in order to establish the Town of West Palm Beach as a separate commercial center apart from the Palm Beach resort community. The land was surveyed and a plat was filed for "Westpalmbeach." The streets were named for native plants and laid out in alphabetical order. The streets were arranged in a grid pattern, except for two short diagonal streets at the east end of Clematis Street. They defined a V-shaped public space on the lake front. This space became "City Park" (later known as Flagler Park). A bandstand was erected, merchants held impromptu baseball games here, and a free "reading room" was established in 1896.

Objective

Recognize the importance of preserving the diversity that exists in the City by enhancing opportunities for its varying communities to present artworks including historic elements.

Recommendations

Encourage the exploration of opportunities with local business and cultural organizations including, but not limited to the Hispanic and Black Chamber of Commerce for Palm Beach to promote and advocate the presentation of local artists work through affordable spaces and granting opportunities.

V. PARTNER WITH THE PRIVATE SECTOR TO PROMOTE PUBLIC ARTS

The City of West Palm Beach is committed to becoming a recognized national and international destination through its Public Art Program. As part of this commitment, the City passed an ordinance in 2014 that included Art in Private Development. The Ordinance requires that private developments contribute to public art by commissioning artwork on their site, or contributing to the Public Art Fund, with the understanding that by doing so they contribute to the vitality and desirability of the City of West Palm Beach.

The Ordinance allows for a broad spectrum of artworks, which creates a multitude of opportunities for developers to contribute to a diverse and engaging community. The choice of a visual artist, medium and style belongs to the developer(s) and must follow the Ordinance. The proposed artworks and location will be reviewed by the AiPP Committee for recommendation to the City Commission for final approval.

Objective

Encourage an aesthetically built environment in all public and private developments with a goal to increase private sector participation in support for public art.

Recommendations

- Create a streamlined process to commission public art as an incentive to increase the role of private sector in City beautification and promoting local arts and culture.
- Encourage installation of a diversity of public art types in private development.
- Work with Development Services to explore ways to further develop incentives.



Art Precedents

1. School of Fish, B Jan Cowie, Raffles Place, Singapore
2. "Shift", Carl Tacon, One St. Thomas Condominium, Toronto

Chapter 3

Implementation Program

OVERVIEW

The Mayor and City Commission with the AiPP Committee will be the leaders of the Art in Public Places Program and assume this role with enthusiasm and a commitment to the City's on-going innovative art programming. City leaders and staff will continue to support the Program's activities in order for the Program to move forward and achieve a high level of success.

The AiPP Public Art Master Plan and Framework are the City's plan and guidelines; not just the activities and policies for the AiPP Committee and dedicated staff. Therefore, implementation of the Public Art Master Plan will require the coordinated efforts of the AiPP Committee, City departments and other private/non-governmental agencies.

A framework for success throughout the next five years will hinge upon:

- **The AiPP Committee** will continue to serve as stewards of the City's Art in Public Places (AiPP) program;
- Seek **new resources and partnerships** for implementation;
- Elevate West Palm Beach's standing as an **international arts destination**;
- Create a **focused Action Plan** and identify diverse funding sources to implement the recommendations;
- Provide a **platform to showcase public art** in its diverse forms and cultural representations.

PROGRAM MANAGEMENT

Successful program implementation requires strong and determined leadership that hinges upon close cooperation and coordination between private and public groups and agencies. The Mayor and City Commission's support in instituting the Art in Public Places Committee and the Public Arts Fund is a positive step in strengthening the role of public art in the City. To further provide direction to efficiently manage the program, the Master Plan recommends the following organizational structure.

ROLES & RESPONSIBILITIES

Clear delineation of responsibilities is essential for successful implementation. The key to implementing the diverse activities outlined in the Public Art Master Plan rests with the cooperative efforts of the AiPP Committee, staff and other City agencies. It is critical to establish lines of communication between all sectors and facets of the community. The planning process has initiated important conversations related to the Public Art Program between key players, but has yet to fully develop roles and responsibilities. The City and AiPP Committee will develop the organizational framework and institutional relationships to facilitate effective implementation. The following outlines the roles and responsibilities of key agencies in the City as related to the AiPP Program.

CITY COMMISSION

The Mayor and City Commission together with the AiPP Committee will be responsible for the following:

- Provide commitment of public policy and resources through the Parks and Recreation Department for the AiPP program.
- Commit to making the necessary capital improvements identified in the Master Plan.
- Provide necessary staffing and administrative support to properly implement the Public Art Master Plan.
- Ensure maintenance for existing public art projects and release funds available for other capital improvement proposals contained in the plan.

STAFFING

Parks and Recreation will administer the Art in Public Places (AiPP) Program. It will be the responsibility of the City Commission to ensure that the program be adequately staffed to implement and manage the Public Art Master Plan.

AiPP COMMITTEE

The Art in Public Places Committee shall:

1. Advise the City Commission on the adoption of policies and procedures to acquire, commission and maintain works of art in public places.
2. Advise the City Commission regarding applications for the installation of art as part of a private development pursuant to this article.
3. Sponsor public information and advocacy efforts on behalf of art in public places.
4. Advocate the enactment of public laws relating to art in public places.
5. Identify sites in accordance with the AiPP master plan .
6. Identify sources of funding for art in public places exhibitions.
7. Sponsor or endorse exhibitions of art in public places in any of the following ways:
 - a. Identify loaned or contributed works of art for publicly owned or readily visible sites.
 - b. Identify appropriate commissioned works of art for publicly owned or readily visible sites.
 - c. Identify an artist or work of art for publicly owned or readily visible sites.
 - d. Identify a work of art from several proposals submitted by an approved artist for a publicly owned or readily visible sites.
 - e. Endorse an approved work of art for publicly owned or readily visible sites.
8. Retain consultants to prepare and from time to time recommend to the City Commission, a Public Art Master Plan that identifies proposed locations and criteria for public artwork, art selection and placement criteria, recommendations regarding administration of the art in public places funds, and other program recommendations. It is the intent that such master plan be updated every five years.
9. Provide recommendations and guidance in implementation of AiPP master plan.
10. Report to the City Commission, on an annual basis, the status of the AiPP program, the application of the master plan, the use of art in public places funds and the fund balance.

ESTABLISH PARTNERSHIPS

The AiPP Committee and staff should establish partnerships with various governmental and non-governmental agencies to further support the development of public art. These partnerships could take the form of:

- **Technical support from architects, planners, and professional artists**

Suggested Partners: National Endowment for Arts, Palm Beach County Arts Program, City departments, galleries, Armory Art Center, A.W. Dreyfoos School of the Arts.

- **Financial assistance through contribution to Public Art Fund, grants, private donations and philanthropy**

Suggested Partners: Palm Beach County Art in Public Places (AiPP) Program, Chamber of Commerce, West Palm Beach CRAs, DDA, National Endowment for Arts, Palm Beach County Tourist Development Council, Community Foundation of Palm Beach and Martin Counties, private developers, local business owners, corporations, individuals, non-profit organizations, and tourism agencies.

- **Integrate artworks in new institutional building projects and transportation infrastructure projects**

Suggested Partners: School Board, faith-based institutions, City departments, educational institutions including private campuses.

- **Impart public art related training programs**

Suggested Partners: Palm Beach County Arts Program, Palm Beach Cultural Council, Armory Art Center, A.W. Dreyfoos School of the Arts, National Endowment for the Arts.

- **Supporting art and creativity in the workplace**

Suggested Partners: Armory Art Center, corporations, local businesses, City departments, private developers.

- **Outreach and marketing to promote AiPP program**

Suggested Partners: Palm Beach County Cultural Council, Chamber of Commerce, local media partners, radio stations, tourism agencies.

- **Strengthen institutional partnerships**

Suggested Partners: Norton Museum of Art, Armory Art Center, A.W. Dreyfoos School of the Arts, area schools.

COMMUNITY ENGAGEMENT

Engaging the residents, employees, business owners and visitors in West Palm Beach is a primary effort when selecting the site for artwork, developing the purpose of the artwork and evaluating the artwork proposal. Whenever possible, local or area artists will be engaged and possibly commissioned.

Continual public education about public art in West Palm Beach and promotion of the images are an essential part of the program success over ten years.

ARTIST AND ARTWORK SELECTION

The Public Art Master Plan recommends establishing standards and guidelines that follow international best practices for the acquisition and selection of its public art collection. Public art can be acquired through the following processes:

- Request for Qualifications (RFQ)/ Proposals for Artists (RFP): The difference between these artist selection process is important to distinguish. The former is a best practice within public art commissions.
 - RFQ is a best practice within Public Art Commissions. RFQs are a pre-qualifying process that requests images, resume, and sometimes a preliminary description of the type of work that the artist proposes. This process operates under the premise that the artist's background work qualifies him/her for round two finalist selection.
 - RFPs require a full project proposal. An artist will need to research the commission, (perform a site visit whenever possible), then submit a specific idea, including a full budget and information re: subcontractors, fabricators, insurance, etc. This process is best served when there are a limited number of invited applicants.

MAINTENANCE

Developing a maintenance program will be vital to ensure the preservation and protection of the City's public art and its value. The maintenance program will include the following components:

- Digital catalog/inventory of all public artwork updated regularly;
- Dedicated percentage of project budgets to be earmarked for maintenance and conservation of the public art collection;
- Prepare maintenance procedures for each work in consultation with relevant City agencies and artist(s);
- Implement guidelines to impart responsibilities and methods of care of public art collections, including protocol to address vandalism issues;
- On site plaques will be installed for each artwork that includes at a minimum the artist, title, year, "City of West Palm Beach Art in Public Places Program" and an image of the artwork. Whenever possible, framed similar information will be installed at the closest City buildings.

FUNDING

Identifying diverse funding alternatives to maintain a steady funding stream for public art will be crucial in ensuring a successful realization of the Public Art Master Plan. It is important to devise a long-term financing and revenue generating strategy to develop a dynamic process that confronts and resolves issues proactively rather than reacting to changing conditions. Possible funding alternatives may include:

- **Direct City Budget Allocations**

For the management and staffing of the AiPP Program

- **Appropriation from CRA Tax Increment Financing Funds**

Public artworks could be associated with streetscape improvements and beautification projects in Downtown West Palm Beach and Northwood/Pleasant City CRAs.

- **Philanthropy and Private Donations**

Public art funding can be increased by adopting policies to accept contributions from individuals, corporations, and foundations as endowment to pay for art selection, commissioning and maintenance.

- **Naming Rights Sponsorship**

Several cities have used the naming rights for new public artwork or cultural buildings for expenses associated with capital costs.

- **Grants**

Grant to tap into multiple sources including those from National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH).

ACTION PLAN

	IMPLEMENTATION STRATEGIES	ACTIONS	ROLES & RESPONSIBILITIES	TIMELINE			
A.	ADMINISTRATION AND MANAGEMENT			1- Year	1-2 Years	3-5 Years	Ongoing
A.1	Adopt the West Palm Beach Public Art Master Plan (PG 1-5)	Adopt AiPP Vision, Mission and Goals; Allocate budget for Master Plan Implementation.	Mayor, City Commission	X			
A.2	Establish selection procedure for AiPP Committee members (PG 1)	Update Ordinance to modify existing selection procedure for AiPP Committee.	Mayor	X			
A.3	Implement the Public Art Master Plan (OG 1-5)	Ensure that adequate funding is allocated for staffing to implement the Public Art Program.	Mayor, City Staff, AiPP Committee				X
A.4	Finalize artist selection criteria and process (OG 1&2)	Update Ordinance to adopt recommended artist selection criteria and process including acceptance of donations.	Mayor, City Commission, City Staff, AiPP Committee	X			
A.5	Prepare detailed budget for Public Art Program (OG 6&8)	Adopt an annual AiPP budget identifying administrative, maintenance and operational costs for existing artworks; Develop estimate of current year AiPP surplus with the current fiscal year's contribution from private development and estimated appropriations from city construction projects.	Mayor, City Staff				X
A.6	Develop annual AiPP Plan (OG 1-6)	Per Ordinance Sec.78-129 (10): Report to the City Commission on an annual basis the status of the AiPP Program, the application of the Public Art Master Plan, the use of Art in Public Places Funds and the fund balance.	Mayor, City Staff, AiPP Committee				X

(PG: Program Goal, OG: Operational Goal. Please refer to five-year goals on Pg- 9)

	IMPLEMENTATION STRATEGIES	ACTIONS	ROLES & RESPONSIBILITIES	TIMELINE			
B.	PLANNING AND PROGRAM DEVELOPMENT			1- Year	1-2 Years	3-5 Years	Ongoing
B.1	Integrate identified Art Districts in Master Plan with other City initiatives and plans (PG 1&5, OG 5)	Share the Public Art Master Plan with CRA, DDA, and neighborhood associations.	Mayor, City Staff, AiPP Committee	x			
B.2	Implement Annual Summer Art Program (PG 3, OG 3&5)	Selection and implementation of artist(s)/ project.	Mayor, City Commission, City Staff, AiPP Committee				x
B.3	Create a maintenance program for existing artwork (OG 4)	Develop a catalog for all existing artwork and their status with respect to conditions and need for maintenance.	Mayor, City Staff				x
B.4	Select locations for public artworks (PG 1-5)	Conduct field surveys to validate potential artworks in the area.	Mayor, City Staff, AiPP Committee		x		
B.5	Facilitate opportunities for artists (OG 3)	To provide professional development opportunities and technical assistance	Mayor, City Staff				x
B.6	Coordinate Open Call to local artists (OG3)	Annual basis	City Staff, AiPP Committee				x
B.7	Attend Annual Professional Conference(s) and/or workshops in Public Art field	Annual basis	City Staff				x
C.	MARKETING AND OUTREACH			1- Year	1-2 Years	3-5 Years	Ongoing
C.1	Organize community workshops in the Art Districts established in the Plan (PG 1, OG 5)	Communicate the Public Art Master Plan in collaboration with the Development Services to the community	City Staff, AiPP Committee				x
C.2	Forge partnerships with governmental and non-governmental agencies (OG 5&8)	Initiate meetings with potential partners at the national, state, county and local level to gauge their interest in supporting the City's AiPP program	Mayor, City Staff, AiPP Committee				x

(PG: Program Goal, OG: Operational Goal. Please refer to five-year goals on Pg- 9)

Appendix A

Community Outreach Research

LIST OF PUBLIC AND PRIVATE MEETINGS AND INTERVIEWS

Think Tank (Private)	
12/11/2014	Key Stakeholder Think Tank (20) @ City Hall
Community Dialogue Sessions (Public)	
2/2/2015	Downtown Stakeholders (6) @ City Hall
2/2/2015	Tourism Stakeholders (7) @ City Hall
2/3/2015	Artists (12) @ Armory Art Center
2/3/2015	Western Community Members (7) @ PBC Library, Okeechobee Branch
2/5/2015	South End Community Members (6) @ Armory Art Center
2/5/2015	North End Community Members (5) @ WPB Fire Station #3
4/22/2015	General Community Meeting (50) @ PBC Library, Main Branch
5/5/2015	Continuum WPB Art Group @ WPB City Hall

Individual Interviews and Other Meetings (Private)	
11/3/2014	Shanon Materio, District 5 Commissioner
12/3/2014	Jon Ward, Executive Director, CRA of West Palm Beach
12/4/2014	Keith A. James, District 4 Commissioner
12/4/2014	Isaac Robinson, Jr. Former District 2 Commissioner
12/5/2014	Judith Mitchell, CEO, Kravis Center for the Performing Arts
12/9/2014	Jacqueline Smith, President, Westfield Neighborhood Association
12/15/2014	Geraldine, Muoio, Mayor of West Palm Beach
12/15/2014	Terry Rybovich, Artist
1/5/2015	Dennis Grady, Executive Director, West Palm Beach Chamber of Commerce
1/15/2015	Robert Hamon, CEO, Center for Creative Education
1/16/2015	Rena Blades, President & CEO, Cultural Council of Palm Beach County
12/4/2015	Sylvia Moffett, District 1 Commissioner

SUMMARY OF SURVEY

The citizens of West Palm Beach expect the AiPP program to beautify the City through colorful, beautiful, timeless, and meaningful sculptures, gardens, murals, and functional art in parks, entrances to the City on blank walls and in vacant lots throughout the City. Ninety-four percent (94%) of survey respondents consider public art to be an important element in any community, more than half rated the current public art in West Palm Beach as “adequate” or “fair.” Just over half of the respondents point out West Palm Beach public art to out-of-town guests or visitors. Respondents support the City’s investment into permanent iconic works of international acclaim in tandem with rotating, environmental, and social practice artworks throughout the City.

Opinions were collected from both residents and non-residents through intercept and online surveys conducted between December 2014 and February 2015. The surveys were designed to assist in understanding the potential roles public art can play in a city, as well as to elicit residents’ opinions and ideas concerning the plan. The survey was promoted utilizing communications to residents and City employees, the ibiARTwestpalm website, Facebook ads, postcards distributed at coffee shops, restaurants, libraries, the downtown greenmarket, community centers and by homeowners’ associations.

A total of 689 people took the survey, sixty three percent (63%) of whom were residents. Forty percent (40%) work in West Palm Beach and the remaining respondents live in nearby communities. Respondents included people living in Downtown, as well as, Flamingo Park, Pineapple Park, Forest Ridge Park, Sunshine Park, Old Northwood, Northwood Shores, Northwood Harbour, El Cid, The Villages, SoSo, Ibis, Grandview Heights, City Place, Greenacres, Lake Clarke Shores, Riviera Beach, Lake Worth, Delray Beach, Palm Beach, Jupiter, Palm Beach Gardens, and the Acreage. Responses from residents and non-residents were nearly identical on all questions. Half of the residents were aware of the Art in Public Places program. While close to sixty percent (60%) said they “enjoy the arts,” thirty three percent (33%) said they “can’t live without the arts.”

For the City’s spirit, future artworks should inspire creativity, bring delight to everyday spaces, support local artists, promote pride, attract and entertain visitors, and reflect the City’s many cultures, communities and lifestyles.

Fun and color can be achieved through functional art such as benches, bus shelters, street art, mosaics and interactive art. Words chosen most often to describe the type artwork the City should purchase included: colorful, beautiful, timeless, meaningful, functional, multicultural, durable, local, world class, contemporary, and interactive.

The AiPP Committee should consider improving the City’s parks, downtown, waterfront, entrances, blank walls, vacant lots and plazas.

Respondents were less interested in art in storefronts, bridges, roadways and schools and expressed little interest in traditional and digital art. While specific places with changing artworks were perceived favorably but temporary works at festivals or in storefronts received little attention. Respondents specifically mentioned they do not want to see anything boring or “seen before.” Random abstract sculptures and cliqued scenes were also not favored. The new works should tie to a story about something or someone unique to the City and should not be political.

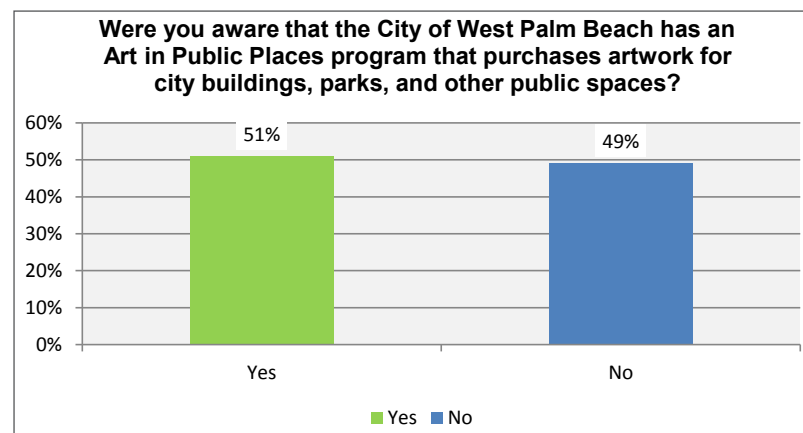
Specific ideas mentioned more than once by residents included indigenous people, prominent historical and cultural figures – both male and female. Specific mentions included Henry Flagler, Ann Norton, Alex Dreyfoos, and Cracker Johnson, and Marjorie Stoneham Douglas.

Note: Survey participants were self-selected and therefore may not accurately reflect the views of all WPB residents and employees. IBI Group utilizes the survey to prioritize program attributes among people that generally support the arts. The survey results should not be used to dismiss ideas entirely or to endorse a minority of concepts. Other aspects of the planning research such as leadership interviews and community dialogue sessions will be used to complement and enrich these findings as they relate to planning recommendations.

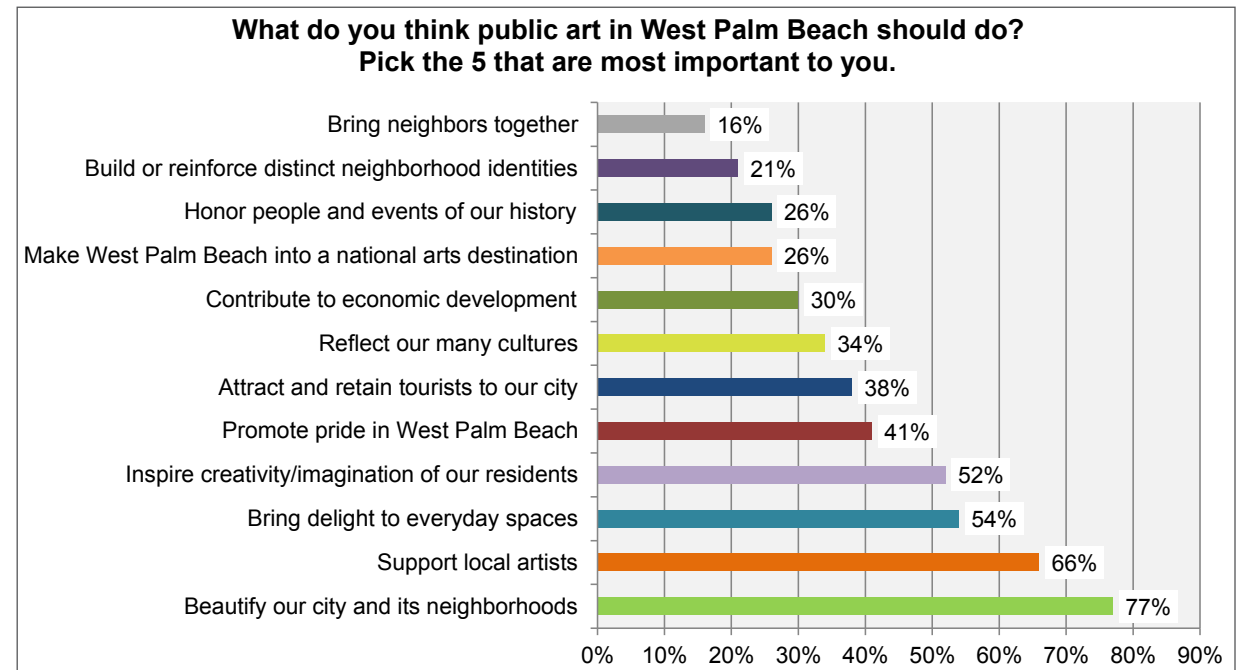
Supporting Details

The following charts summarize the results from city residents as reflected above. Open-ended comments were read with the general themes incorporated into the summary narrative.

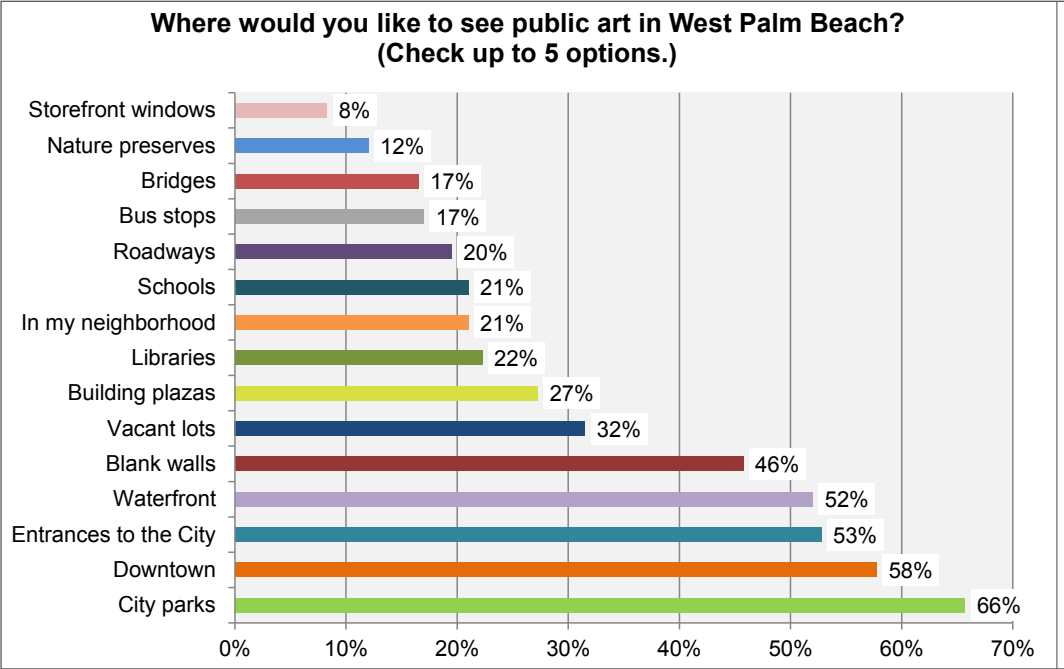
Question 1



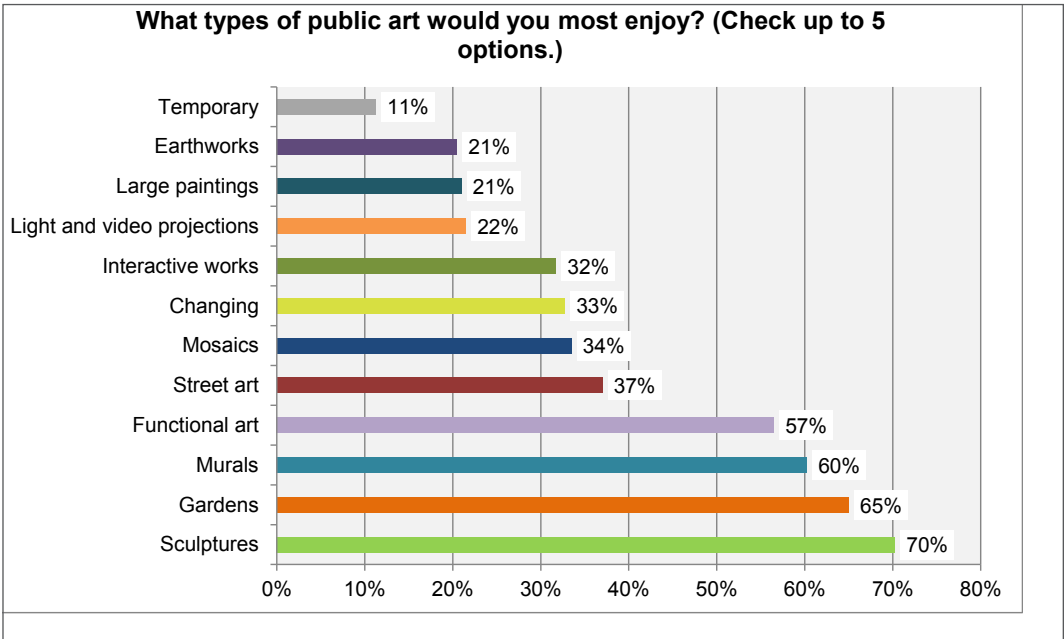
Question 2



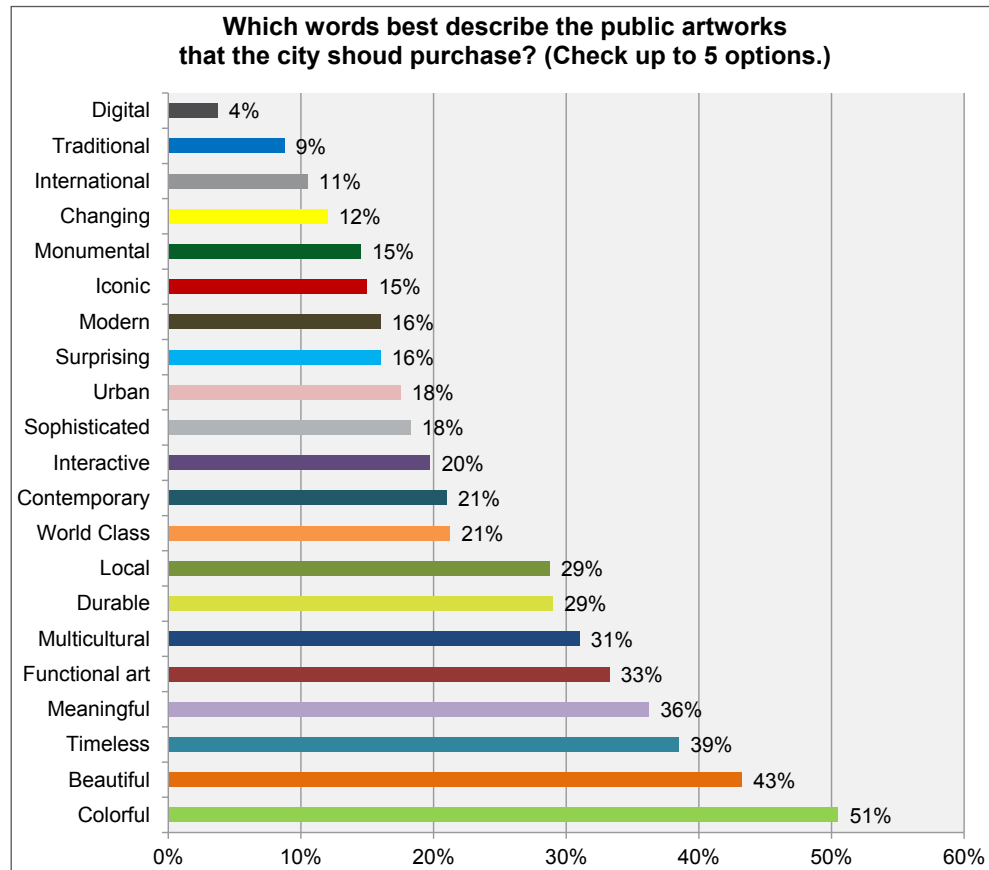
Question 3



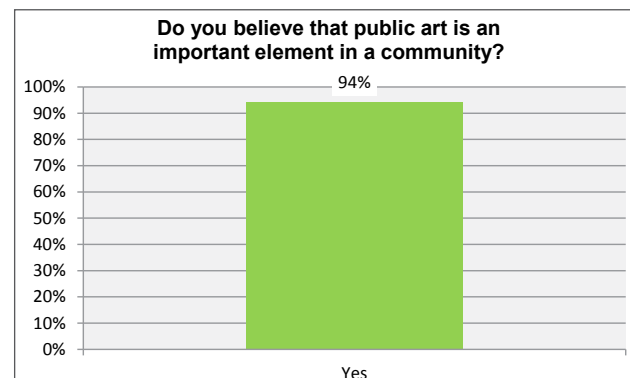
Question 4



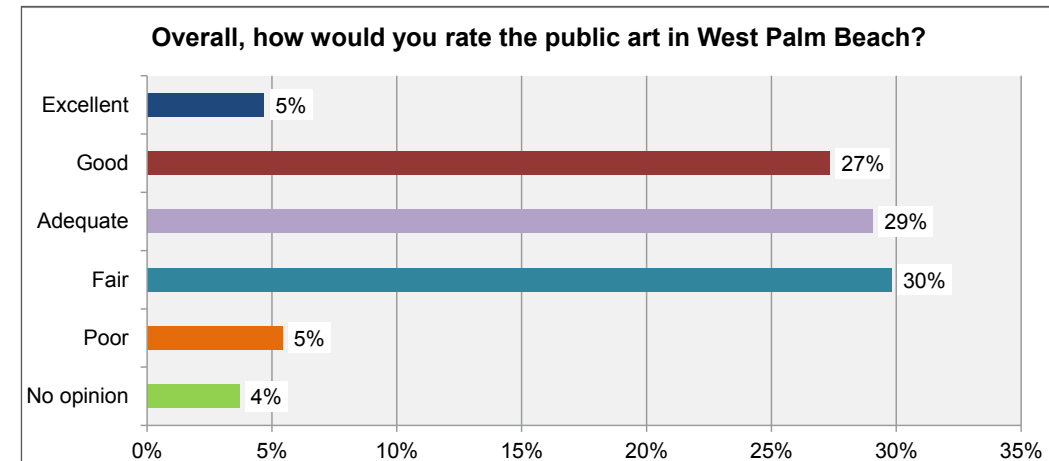
Question 5



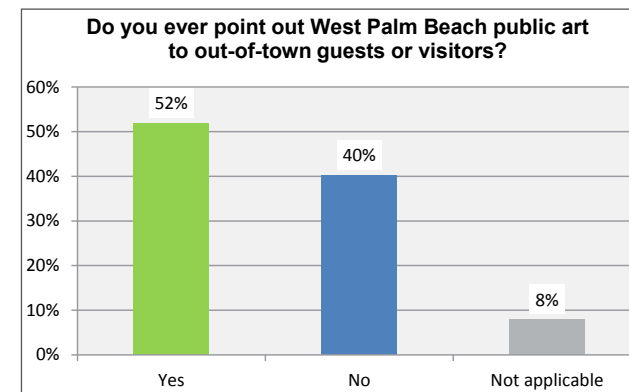
Question 6



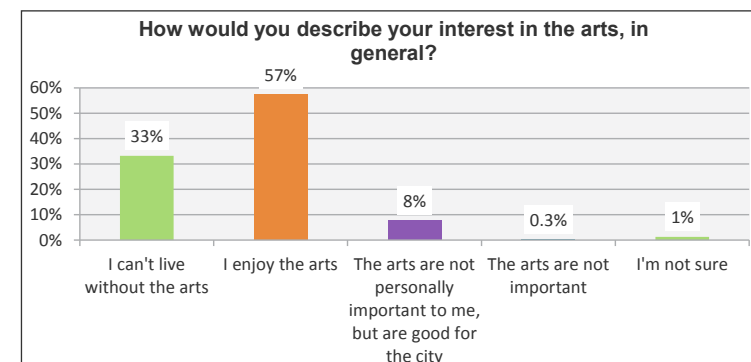
Question 7



Question 8



Question 9



Survey Questions

Introduction: This survey should take you no more than 4 minutes.

Your voice will shape locations, purposes and kinds of public artworks purchased by the City of West Palm Beach in the next ten years. Public art takes many different forms such as murals, sculptures, artist-designed public spaces, light projections, and historic site restorations. It can also be permanent, temporary, or functional.

Your response will help us understand what matters to you about our public art, where it can have a strong impact for West Palm Beach and how it can enhance our sense of community and pride in our city.

The IBI Group – Florida is gathering the opinions of the residents, employees and business owners to incorporate into the Art in Public Places (AiPP) Master Plan for West Palm Beach. The plan will be completed in June 2015 and will be a vital document for guiding the City's investments in public art through Municipal Code Ordinance Article V. ART IN PUBLIC LACES, Sec. 78-121. The plan will outline a vision and goals for art in the City of West Palm Beach, identify priorities for projects, and define procedures for decision-making and oversight.

This survey is one way to join the discussion. For more information about public art in the city and the master plan, please visit ibiARTwestpalm.wordpress.com
Thank you!

SURVEY

1. Were you aware that the City of West Palm Beach has an Art in Public Places program that purchase artworks for city buildings, parks and other public spaces?

Yes No

2. What do you think public art in West Palm Beach should do? (Check all that apply). (Random Order)

- ☐ Beautify our city and its neighborhoods
- ☐ Contribute to economic development
- ☐ Inspire creativity/imagination of our residents
- ☐ Build or reinforce distinct neighborhood identities
- ☐ Attract and entertain tourists to our city
- ☐ Reflect our many cultures and communities
- ☐ Promote pride in West Palm Beach
- ☐ Make West Palm Beach into a national arts destination
- ☐ Support local artists
- ☐ Bring neighbors together

- ☐ Bring delight to everyday spaces
- ☐ Honor the people and events of our history

3. NOW only pick the three (3) that are the most important to you? (Check only 3). (Random Order)

- ☐ Beautify our city and its neighborhoods
- ☐ Contribute to economic development
- ☐ Inspire creativity/imagination of our residents
- ☐ Build or reinforce distinct neighborhood identities
- ☐ Attract and entertain tourists to our city
- ☐ Reflect our many cultures and communities
- ☐ Promote pride in West Palm Beach
- ☐ Make West Palm Beach into a national arts destination
- ☐ Support local artists
- ☐ Bring neighbors together
- ☐ Bring delight to everyday spaces
- ☐ Honor the people and events of our history

4. Where would you like to see public art in West Palm Beach? (Check up to 5 boxes). Please add your own ideas in the space provided. (Check up to 5 boxes). (Random Order)

- ☐ City parks
- ☐ Downtown
- ☐ Waterfront
- ☐ Entrances to City
- ☐ Roadways
- ☐ Bridges
- ☐ In my neighborhood
- ☐ Bus stops
- ☐ Vacant lots
- ☐ Schools
- ☐ Storefront windows
- ☐ Blank walls
- ☐ Libraries
- ☐ Nature preserves
- ☐ Building plazas

Other: _____

- ☐ What types of public art would you most enjoy? (Check up to 5 boxes). Please add your own ideas in the space provided. (Random Order) Murals
- ☐ Mosaics
- ☐ Sculptures
- ☐ Interactive works
- ☐ Large Paintings
- ☐ Earthworks
- ☐ Light & Video Projections
- ☐ Street art
- ☐ Gardens
- ☐ Functional art (benches, bike racks, etc.)
- ☐ Temporary (for at festival)
- ☐ Changing (new art in the same place)

Other: _____

5. Where are particular places, buildings, parks or neighborhoods in the city that should have a new work of art?

Location: _____

6. What person or event should be celebrated through public art in the city? For example the city has a memorial to Dr. Martin Luther King, Jr. and Civil Rights in Currie Park and to Jose Marti and Cuban Independence.

Person or Event: _____

7. Which words best describe the public art works that the city should purchase? (Check up to 5 boxes). (Random Order)

- | | |
|--|---|
| <input type="checkbox"/> Fun | <input type="checkbox"/> Multi-cultural |
| <input type="checkbox"/> Iconic | <input type="checkbox"/> Surprising |
| <input type="checkbox"/> Monumental | <input type="checkbox"/> Digital |
| <input type="checkbox"/> World Class | <input type="checkbox"/> Changing |
| <input type="checkbox"/> International | <input type="checkbox"/> Colorful |
| <input type="checkbox"/> Local | <input type="checkbox"/> Durable |
| <input type="checkbox"/> Participatory | <input type="checkbox"/> Timeless |
| <input type="checkbox"/> Traditional | <input type="checkbox"/> Modern |
| <input type="checkbox"/> Beautiful | <input type="checkbox"/> Contemporary |
| <input type="checkbox"/> Urban | Other: _____ |
| <input type="checkbox"/> Sophisticated | |

8. Now the opposite. Please write the words that describe artworks that the city SHOULD NOT purchase. For example: Boring. List as many as you like.

Words: _____

9. Do you believe that public art is an important element in a community?

Yes No Not sure

10. Overall, how would you rate the public art in West Palm Beach?

Excellent Good Adequate Fair Poor No Opinion

11. Do you ever point out our City's public art to out of town guests or visitors?

Yes No Not a resident or employee in West Palm Beach

12. How would you describe your interest in the arts?

- ☐ Can't live without the arts.
- ☐ Enjoy the arts.
- ☐ Personally, the arts are not very important, but the arts are good for the city.
- ☐ Not interesting to me.

13. Do you...? (Please check below.)

- ☐ Live in the City of West Palm Beach (either full-time or part-time)
- ☐ Work in the City of West Palm Beach (either full-time or part-time)
- ☐ Live or Work in south Florida, but not West Palm Beach
- ☐ Tourist or Visitor

14. In what neighborhood do you live? (Put City if not from West Palm Beach.)

15. (Optional) Enter your email address if you would like us to keep you informed about West Palm Beach Art in Public Places Master Plan.

Email: _____

@ _____

THANK YOU PAGE

Thank you for contributing your thoughts for the AiPP Master Plan.

Visit www.ibiARTwestpalm.wordpress.com

Appendix B

Additional Resources

ASSESSMENT APPLICATION



ART IN PUBLIC PLACES APPLICATION

Sybille Welter
A.i.P.P. Coordinator
401 Clematis Street, 3rd Floor
West Palm Beach, Florida 33401
(561) 822-1521

Chapter 78, Article V of the City Code of Ordinances establishes an Art in Public Places assessment on certain new development and construction to be used for art in public places. Specifically, this assessment applies to all new private development, new construction, renovation or remodeling, where total vertical construction costs are equal to or greater than \$500,000.00.

This application must be filled out and submitted to the cashier in Development Services on the first floor of City Hall with (if applicable) the art assessment amount within ninety (90) days of the issuance of the first building permit for any portion of the development.

PROJECT LOCATION _____

DEVELOPER _____

CONTACT PERSON _____

TELEPHONE _____

MAILING ADDRESS _____

PERMIT NUMBER _____

PERMIT ISSUANCE DATE _____

TOTAL VERTICAL CONSTRUCTION COSTS: \$ _____

Total vertical construction costs means the total project construction costs, excluding engineering and design, demolition costs, real property acquisition costs and soil remediation costs.

(Note: Exempted developments include single-family residences not developed as a planned development; ordinary property maintenance; repairs and restoration resulting from fire, flood, windstorm or other natural disaster, as determined by the building official.)

ARE TOTAL VERTICAL CONSTRUCTION COSTS EQUAL TO OR GREATER THAN \$500,000.00?

NO _____ (No election of Option #1 or #2 required, skip to signature and affidavit completion shown below option boxes)

YES _____ (SELECT OPTION #1 or #2 below)

Option #1 _____	Provide work(s) of art or element of historical or cultural significance. In compliance with Sections 78-121 through 78-131: A. Submit documentation evidencing the escrow of funds for a work of art or historic or cultural elements valued in an amount of one percent (1%) of the total vertical construction costs, ; AND B. Submit an application for approval of the work of art or historic or cultural elements to the AiPP Coordinator.
Option #2 _____	Make deposit to Art in Public Places fund. Contribute an amount equal to one percent (1%) of the total vertical construction costs for deposit to the art in public places fund.

Developer understands that this AiPP application, building permit applications, petitions, attachments and fees become part of the official records of the Development Services Department and are not returnable. Developer also understands that completion of Affidavit below is required to process AiPP application.

SIGNATURE _____

REPRESENTING _____

DATE _____

Application Accepted by:
(Name of Cashier) _____

FOR CITY OF WEST PALM BEACH ACCOUNTING PURPOSES ONLY:
#2650 /316.070100.000.363300

ART IN PUBLIC PLACES CHECKLIST INITIAL REVIEW

AFFIDAVIT

_____, (the Developer)
hereby submit to the City of West Palm Beach, Florida, its election of options with respect to City Code Section 78-122, Art in Public Places art assessment. Developer affirms and certifies that the ordinances, rules, policies and regulations of the City of West Palm Beach will be observed.

It is further certified that the statements, exhibits or plans, and project cost data and affidavits submitted with respect to the Project and the art assessment are true and accurate to the best of the knowledge and belief of the Developer.

The undersigned hereby swears or affirms that the matters contained herein are true and correct to the best knowledge of the Developer. The undersigned hereby swears or affirms that he/she is duly authorized by Developer to make this Affidavit, and understands that s/he may be subject to penalty for perjury.

Signature

PRINT NAME

Title

STATE OF _____ }
COUNTY OF _____ } SS:

I HEREBY CERTIFY that on this day before me, a Notary Public duly authorized in the State and County named above to take acknowledgements, personally appeared _____, as _____ of _____ (Developer).

_____, in and who executed the foregoing instrument, S/he acknowledged before me that s/he executed the foregoing Affidavit; and that the foregoing instrument is the act of the Developer organization. S/he did take an oath.

Witness my hand and seal this _____ day of _____, 20____.

Notary Public [Seal]
State of _____
Print Name: _____
Commission No. _____

AiPP Art Assessment Form 081315



Art in Public Places Initial Review Art on Site

Applicants must meet with the AiPP Coordinator prior to submitting application materials for initial review to the AiPP Committee. The Art in Public Places Committee meets the first Wednesday of every month at 4pm in City Hall. Applicants must submit the following materials electronically one week prior to the AiPP meeting: Sybille Welter scwelter@wpb.org.

1. A PDF of the Power Point presentation, which will be given by the developer, owner, artist and/or art consultant at the AiPP meeting. The following should be included in the presentation:
 - a. A written narrative of the project including the artist and/or artist team, and the artist selection methodology.
 - b. Resume, bio and current professional portfolio of the artist(s)
 - c. Rendering of proposed art work/project to scale (size, color, medium, shape, etc.)
 - d. Site plan reflecting location of proposed art work
 - e. An itemized budget; demonstrating direct cost association. **NOTE:** The Artist(s) working on the project is required to submit the budget to ensure that funds are being utilized only towards the art component as required and defined in the Ordinance
 - f. If existing art works owned by the developer/owner are being presented then include a professional appraisal(s).
 - g. A copy of the maintenance plan agreement submitted by the artist to the owner
 - h. A copy of the contract between the developer and artist(s) or seller(s).
 - i. * If Historic or Cultural elements are to be incorporated then make a preliminary proposal for a positive response from the Historic Preservation Committee
 - ii. Images of historic and/or cultural elements proposed with documented date(s)
 - iii. A written narrative describing how the work(s) or element relates to the history and/or culture of West Palm Beach
 - iv. Evaluation and/or appraisal of the historic and cultural element

What you can expect: These items will be distributed to the AiPP Committee in advance of the meeting. You will have 15 minutes to present your project. The Committee will then have the opportunity to ask questions and/or make recommendations regarding the placement of artworks, and/or type of artworks. This initial review is not an action item for approval, but an opportunity to get input from the Committee. The AiPP recommends whether or not your project may move forward to Commission for final approval.

Next Steps: If the AiPP Committee recommends that your project move forward, the AiPP Coordinator will add your project to the Commission Agenda for final approval. This process takes approximately 2 months. It is highly recommended that the key contact person for your project stay in contact with the AiPP Coordinator during this phase of the process.

Questions:

Sybille Welter, Art in Public Places, Coordinator 561.822.1521 scwelter@wpb.org

Call to Artists Outline

NAME: Art Project Name
 LOCATION: Physical Address
 DUE DATE OF APPLICATION: Date
 TOTAL BUDGET: \$XX,XXX for existing or site specific work.
 ONE SENTENCE DESCRIPTION: The West Palm Beach Art in Public Places Program is seeking to purchase or commission a public artwork for the XXXXX located in XXXX in XXX.

SUMMARY AND NOTICE FOR POSTING ON WEBSITES

The City of West Palm Beach, Florida, seeks an artist or team to create an artwork xxxxxxxx. The artwork will reflect the spirit of xxxxxx and succeed artistically at both day and night next xxxxxxxx. Based on recent work and experience, up to xxx artists will be selected and paid \$xxxxx to develop and present a design proposal in xxmonthxx. The winning artist will be awarded a \$xxxxx contract and must be available to start work in xxx, year. Applications are due on xxxxx and open to all professional artists in xxxxx with experience xxxxxxxx. More information at wpb.org. Click on “Departments” and then “Public Art”.

ARTWORK DESCRIPTION, SCHEDULE AND BUDGET

Artwork Description

Purpose or Theme?
 Specific artwork type, if appropriate: sculpture, mural, landscape, etc
 Speed: Appreciated by car or foot?
 Specific locations of the building or site?
 Collaborations if appropriate: City staff, community groups
 Unique opportunity: work with scientist, architect, community

Artist Services

The following artist services will be required:
 Community Engagement
 Proposal Development
 Coordination with Architect, General Contractor, Community, etc. (as needed)
 Fabrication and Installation
 Photographic Documentation

Anticipated Art Project Schedule

Deadline for Submittals*: 11:59 PM MST, Day, Date (uploaded to callforentry.org)
 Shortlisting for Design Proposals: Date
 Notification: By Date
 Design Proposals Due: Date
 Interviews if Required: Date
 Notice of Award: Date
 Start of Work: Month, Year
 Installation of Artwork: Month, Year

*Incomplete project submissions will not be reviewed.

Art Project Budget

The total budget established for the project is \$X,XXX. The budget includes all costs to the artist(s): i.e., artwork proposals, artwork itself, mounting materials, installation, shipping, insurance, travel and sales tax.

AiPP Guidelines and Contract

Artwork purchased or commissioned through this Call to Artists will be subject to the West Palm Beach Public Art Guidelines. The City’s commitment to the artwork’s lifespan is STANDARD. Some items that are included in the typical contracts are to hold the City of West Palm Beach harmless, to secure liability and other insurance and to register the copyright with US Government.

SITE

Site Description

1. General Description of the Site: Acres, general purpose, special attributes, surrounding neighborhood.
2. Specific Description of the Building or Art Location: Building height, square feet, materials, size, special design features.
3. Attach drawings and/or images of buildings or site.

Partner Agency(s): Name (If appropriate)

Paragraph about the agency or partner(s)

Building Project Schedule (If associated with a construction project)

The schematic design phase will be complete MONTH YEAR. The project is expected to be bid in MONTH YEAR, with a construction time period of 12 - 18 months. The building will be open in MONTH YEAR.

Architects (If associated with a construction project)

Name, City

ARTIST ELIGIBILITY

The project is open to (limitations, if any) visual artist with experience implementing their ideas and work in the public realm and with public agencies. If appropriate: preferences or priorities.

APPLICATION PROCESS

The application process is managed by the City of West Palm Beach staff in the Parks and Recreation Department. The AiPP Committee will select the artist(s) with the assistance City staff. All submitted complete applications will be reviewed. (Three to five artists will be awarded a \$xxx fee to develop an artwork proposal and present it to the AiPP Committee.) AiPP Committee will recommend the final contract based on materials submitted and evaluated by the criteria in AiPP Guidelines and this Call to Artists. Any artwork over the value of \$xx,xxx must be reviewed and approved the City Commission.

The City reserves the right to not award the commission if the submissions are deemed unsatisfactory.

Selection Criteria

The AiPP Committee shall consider the following criteria: (change as appropriate)

1. The appropriateness of the work to the site, permanence of the work relative to environmental conditions, maintenance requirements and costs, and the enduring nature of the artistic statement.
2. The sensitivity of the work to the aesthetic and cultural traditions and the history of West Palm Beach, Florida and also to the surrounding neighborhood's character.
3. The artist's biography and resume, examples of existing works, technical competency, similarity to existing works of art and the following basics: form, texture, color, clarity, line and medium.

Online Submission

All application shall be made through the CaFE online application system on Westaf.com. The application is FREE. No Charge. www.callforentry.org After log-in, click on "Apply to Calls" and find "xxx project title xxx".

Deadline: 11:59 PM, MST, xxxxday, Month Day, Year

Application Requirements

1. Statement. must illustrate the relationship between the work submitted in slides and the specific project.
2. Resume. A current and professional resume, emphasizing public art experience and public commissions (if any).
3. Past Work. xxx images of completed artworks or projects. The works shall have been completed during the last ten years.

Deadline:

TIME, DATE

Questions:

Contact: xxxxxx

Phone: xxxxx

E-mail: xxxxxx

Website for AiPP Program:

Other Selection Issues

1. Florida "Sunshine Laws": All meetings of the AiPP Committee are open to the public, will have public notice and have minutes recorded.
2. Conflict of Interests: For direct conflicts of interests (immediate family and business associations), selection committee members and advisors will withdraw from discussion and voting on the application. A selection committee member may choose to withdraw for an apparent conflict of interest.
3. AiPP Contact: Artist applicants should not contact members of AiPP Committee between the release of the Call to Artists and the completion of the selection process. Contact xxxxxx for all questions and information.

AIPP COMMITTEE MEMBERS

Angela Biagi, Chairperson, Karen Gonzalez, Philip Growick, Robert St. Croix, Susanne Alexander

WEST PALM BEACH ART IN PUBLIC PLACES PROGRAM

The program was established in 1985 and has completed xx projects. More information at www.wpb.org. Click on "xxxx" and then "Public Art".

Artist Proposal Outline

Project Name

Artist

Date of Proposal

In order to approve your final artwork proposal, the AiPP Committee recommends the following information. The questions are also a checklist of issues. This is not a request for an essay - outlining, bullets or sentence fragments are acceptable.

1. GENERAL DESCRIPTION OF ARTWORK: Text with attached drawings, images and/or samples (Include important dimensions, materials, colors, fabrication method, etc.)

2. GENERAL DESCRIPTION OF HOW THE ARTWORK SATISFIES THE PROJECT CRITERIA AND SCOPE OF WORK. (Please note any issues that have arisen during your research.)

3. BUDGET

Direct Artist Costs

1. Design Fee
2. Studio Fabrication
3. Shipping
4. Installation
5. Travel
6. Insurance
7. Other

Other Artist Costs for Project

1. Design Fees by Architect and/or Engineers
2. Constructed Elements Provided by General Contractor
3. Other Subcontractor to the Artist
4. Other

Contingency

4. DESIGN COORDINATION REQUIREMENTS

(Concepts, designs, materials, lighting and utilities recommended or required in the design of the facility by other professionals)

5. CONSTRUCTION COORDINATION REQUIREMENTS

(Sequencing and requirements of artist regarding on-site construction or installation. If subcontractors, please name.)

6. MAINTENANCE PLAN

- a) On-going maintenance of artwork. (Activity and frequency.)
- b) If applicable, cost of anticipated replacement parts and average lifetime.
- c) Date and type of anticipated major maintenance such as but not limited to, re-painting

7. MAINTENANCE PLAN FOR THE SITE

(How is the artwork base designed for typical site maintenance such as lawn mowers, weedwackers, window washers or vacuum cleaners? Do the site maintenance crews need to use any special methods - or avoid any typical methods - in order to not damage the artwork?)

8. REQUIREMENTS REGARDING THE SITE

(Examples include how much clear space around the work, landscaping, lighting, furniture placement, tree trimming, openness, air movement for mobiles, etc. Include drawings if helpful. What things do you NOT want to happen at the site?)

9. EXTENT OF SITE THAT IS PART OF THE ARTWORK

(Some artwork has elements of the building or site that are part of the artwork concept. In other words, if this aspect of the building or site is changed, then the artwork would be damaged. At this stage, the artist would require the removal of his/her name from the work. If the issue is only a strong preference, then include it as "requirements of site" in #8 above, not here.)

Artwork Maintenance Plan

Original Project Name

Location of Artwork

Year Installed

Site Specific Issues?? Yes/No

Artwork

Title

Artist

One Sentence Description

Artist Phone

Artist Email

Site

Facility Name (overall)

Street Address

Cross Street

City

Specific Building and/or Space

Description of Location (Northwall, Etc)

Contacts During Design and Construction

(Name, Phone, Email)

City Staff to Public Art

Owner or Client Agency

Architect or Engineer

Construction Manager

Contacts for Property Management

(Name, Phone, Email)

Owner or Client Agency

On-Site Contact

Property Management

Artwork Maintenance Requirements

Annual

Special Non-Annual

Next Special Date

Site Maintenance Requirements

Exterior Landscaping

Lighting

Interior Furnishings

Other

ALERT ON SITE SPECIFIC

Description of Site Specific

Example: Wall behind sculpture should remain white and without vines

Record of Inspection and Maintenance

Date & Issue & Resolution

Date & Issue & Resolution

Date & Issue & Resolution

Date & Issue & Resolution

Artwork Catalog Form

Original Project Title

Location of Artwork

Inventory Number

Artist Contact Information

Artist Name

Business Name (if Different)

Address #1

Address #2

City

State

Zip Code

Business Phone

Business FAX

E-Mail #1

E-Mail #2

Website

Artist Resume Information

Artist Name for Publication (if Different)

Date of Birth

Place of Birth

Biographical Paragraph

Total Work of Art

Title of Artwork (Entire Work)

Year of Completion

General Description of Artwork

Site Attributes of Artwork (If Any)

Description of Operational Parameters (If Any)

Public Art Committee Agenda Outline

Project Title

Location of Meeting

Time, Date

Welcome and Introductions

Clarify Voting Members and Non-Voting Members

Declaration of Conflict of Interest

Any family or business relationship with any applicant

Declarations of Sunshine Law Discussions or Contacts with Applicants

Declare any discussion outside of AiPP meeting regarding the applicants

Declare any contacts with applicants

Review the Call to Artists

Type

Location(s)

Scale

Existing or new artwork?

Theme or Functional Artworks

Review of Site

Review of Process for Voting

Slide Review and Selection

Draft Motions

The AiPP Committee recommends artists _____, _____ and _____ to the City Commission as finalists for the new artwork at the _____ (Project Title).

Comments and Information Request for Finalists

All comments and information requests should be recorded and transmitted to the finalists.

Artist Statement regarding the Artwork

Statement	
-----------	--

Artwork Components or Individual Works

Title or Five Word Identifier	
Materials	
Height	
Width	
Length	
Frame or Base Description	

Title or Five Word Identifier	
Materials	
Height	
Width	
Length	
Frame or Base Description	
(Repeat as necessary)	

Electronic Components of ArtWork(If Any)

Name of Item	
Manufacturer Name, City, State, Phone	
Supplier Name, City, State, Phone	
(Repeat as necessary)	

Fabrication

Listing of Materials	
Description of Finishes	
PMS Color Numbers for Industrial Finishes	
Fabricator #1 Name, City, State, Phone	
Fabricator #1 Name, City, State, Phone	
Fabrication Method (Attach Dwgs)	

Installation

Installer Name, City, State, Phone	
Installation Method (Attach Dwgs)	
Date of Installation	

External Factors ***

Description of Physical Position on Site	
Description of Environmental Factors. Example: Tree Trimming	
Description of Site Specific Elements	

Maintenance ****

Short Term Needs with Future Dates	
Long Term Needs with Future Dates	
Note on Appearance of Artwork	
Schedule of Replaceable Parts (light bulbs, etc)	

Digital Copies for Future Repair (list & attach)

Description of attached audio files	
Description of attached graphic files	

FREE ADVERTISING FOR CALLS TO ARTIST

As of May, 2015, the following free advertisements exist for public art projects.

South Florida

Broward County Cultural Affairs Opportunities	Jody Horne-Leshinsky, jleshinsky@broward.org
Miami-Dade Cultural Affairs	Brandi Reddick, brandi@miamidade.gov
Martin County Arts	http://www.martinarts.org/resources/calls_to_artists.html
Palm Beach County Cultural Council	Nichole Hickey, nhickey@palmbeachculture.com
Florida Keys Arts	http://www.keysarts.com/grants_more/calls.html
Facebook	https://www.facebook.com/groups/SouthFloridaCallsToArtists/

Florida

State of Florida Cultural Division	http://dos.myflorida.com/cultural/info-and-opportunities/jobs-and-opportunities/submit-an-opportunity/
Florida State Universities	http://news.art.fsu.edu/opportunities/submit-an-opportunity/
Florida Assoc. of Public Art Professionals Monthly Newsletter	http://www.floridapublicart.org/news-submissions/
Tampa Bay Arts	http://tampaarts.com/category/calls-opportunities/

National

PublicArtist.org	http://www.publicartist.org/index-administrator.cfm
Artist Register	https://artistsregister.com/submit-opp.phtml (Westaf)
Public Art Network Listserve (Must be a member or know a member)	http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network
International Sculpture Center “Artist Opportunity” blog	russ@rubert.com (Submit anytime)
Americans for the Arts	http://www.americansforthearts.org
Art Career Cafe	http://www.artcarrercafe.com

Appendix C

Existing Art

EXISTING ART

PERMANENT ARTWORK (SCULPTURE)

Today in West Palm Beach, there are several examples of inspiring public artworks that express the community's values. The following section presents a glimpse into

some of the City's existing artworks that will need to be maintained and budgeted as part of the AiPP program.



Eclipse

*Location: Narcissus and Evernia
Artist: Molly Mason*



Infinity

*Location: Phillips Point, Downtown West Palm Beach
Artist: Luis Montaya, 1988*



The Forum

*Location: Palm Beach Lakes Blvd
Artist: Alexander Liberman, 1985*



The Wave

*Location: Palm Beach County Convention Center, 650
Okeechobee Blvd
Artist: Barbara Grygutis*



The Greeters

*Location: 100 Block Of Clematis and Narcissus
Artist: Charlotte Lees, 1998*

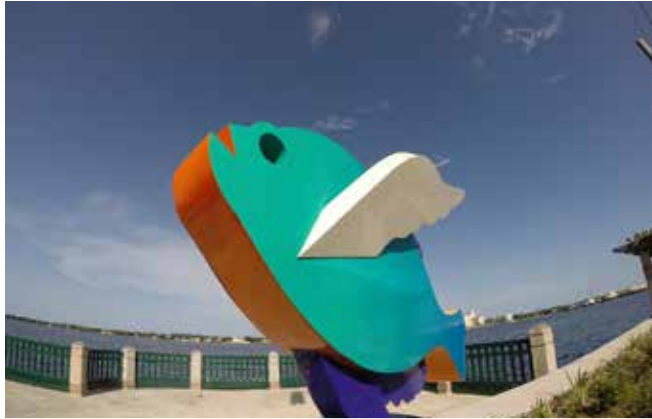


Art 4

*Location: Corner of Fern Street and Quadrille Blvd 441 Fern
Street.*

EXISTING ART (CONTD.)

PERMANENT ARTWORK (SCULPTURE)



Fish Out of Water

Location: North Flagler
Artist: Mark Fuller, 1993



The Gateway

Location: Northeast corner of Australian Avenue and
Okeechobee Blvd, available at 1025 Blvd
Artist: Ulrich Parker



Year of the Child

Location: Joel Daves Park
Artist: Mehri Danielpour



The Kravis

Location: Entrance to the Kravis Center for the performing
arts, 701 Okeechobee Blvd.



Girl with Shawl

Location: Flamingo park ,1751 South Dixie Highway



The Hiker

Location: Howard Park 1302 Parker Avenue, corner of
Okeechobee Blvd and Parker Avenue.

EXISTING ART (CONTD.)

PERMANENT ARTWORK (SCULPTURE)



Phil O' Connell

Location: 401 North Dixie Highway, Outside the steps



Martin Luther King

Location: Currie Park

Artist: Steve Dickey



Jose Marti Memorial

Location: 351 North Flagler Drive

Artist: Tony Lopez



Reading Together

Location: City Hall Plaza ,401 Clematis Street

Artist: Judith Peck



Officer and Child

Location: West Palm Beach Police Head Quarters,600 Banyan Blvd

Artist: Abbey Godwin



Henry Rolfs

Location: East median of Okeechobee Blvd and Parker Avenue

Artist: Marsha Montoya Meyer

EXISTING ART (CONTD.)

PERMANENT ARTWORK (SCULPTURE)



Location: Darth Vader Building



Location: 610 Clematis Street



Location: Palm Beach Courthouse, 205 North Dixie Hwy.



*Location: Palm Beach Courthouse, 205 North Dixie Hwy
Artist: Michael Singer*

EXISTING ART (CONTD.)

MURALS



Ruben Ubiera

Location: Bier Garten City Place - 2013



Police Station Murals

*Location: West Palm Beach Police Head Quarters, 600
Banyan Blvd
Artist: Andrew Reid*



Ashley Kujan

Location: Police Athletic League— 2012



Pleasant City Mural

Location: Youth Empowerment Center

EXISTING ART (CONTD.)

PARKS



Elder's Cove

Location: J. Brookner & A. Ciotti - Dreher Park - 2004



Waterfront

Location: Michael Singer – Intracoastal - 2010



Garden

Location: Michael Singer – Commons - 2010



Coleman Park Ariel View

Location: Coleman Park

Artist: Shauna Gillies-Smith of Ground, Inc., 2005



When Only the Ball was White

Location: Coleman Park

Artist: Shauna Gillies-Smith of Ground, Inc., 2005



School of Fish

Location: Linda Emerson– Currie Park

EXISTING ART (CONTD.)

WELCOME SIGNAGE



Entry Summit West
Location: Forest Hills Blvd to the east of I-95



Welcome Sign
Location: Australian north of Belvedere from the Airport



Entry Forest Hill West
Location: Dreher and WBP Sign at Summit Blvd to the east of I-95



Welcome Sign
Location: Australian to the south of N. 45th and Mangonia Park

GATEWAY



Woodlawn Entrance
Location: Woodlawn Entrance

Appendix D

Art Categories

ART CATEGORIES

Gateways and Markers

The marker sites are strategically located on main access roads enroute to West Palm Beach Downtown and the City of West Palm Beach. The markers and gateways can serve as landmarks, memorials, overall design of space and include a signature sculpture which will serve to identify a place during day and night activities.

Art Precedents for Gateways and Markers

1. *"Blossoms of Hope Bus Shelter,"* Marjorie Pitz, Minneapolis, MN
2. *"No Limits,"* Alexandre Arrechea, Park Avenue, New York City, NY
3. *"Mesaflora,"* Ed Carpenter, Mesa, Arizona



Source: <http://inhabitat.com/duo-gards-blossoms-of-hope-bus-shelter-sprouts-in-minneapolis/>



Source: <http://ny.curbed.com/tags/alexandre-arrechea>



Source: <http://www.edcarpenter.net/portfolio/mesaflora/>

Art Precedents for Gateways and Markers

4. *"Paper Chase,"* Alice Aycock, Park Avenue, New York City, NY
5. *"Craigieburn Bypass,"* Robert Owen, Melbourne, Australia
6. *"Silent Lights,"* Urban Matter Inc., Brooklyn, NY
7. *"Light Channels,"* Bill FitzGibbons, San Antonio, TX



Source: <http://art-nerd.com/newyork/alice-aycock-paper-chase/>



Source: <http://www.archdaily.com/425426/craigieburn-bypass-tonkin-zulaikha-greer-taylor-cullity-lethlean>



Source: <http://blog.archpaper.com/tag/bqe/#.VnkRpPI97IU>



Source: <http://www.billfitzgibbons.com/myportfolio/light-channels/>

Temporary Art

Temporary Artworks could include but not limited to temporary works, exploratory projects, performances and events.

Art Precedents for Temporary Art:

1. "Picnurbia", Loose Affiliates, Vancouver, Canada
2. "Magic Carpet," Candy Coated, The Oval, Philadelphia, PA
3. "Desire Lines," Tatiana Trouve, Central Park, NY
4. "Google Garage", Boxman Studios, Long Beach, CA



Source: <http://www.interiorarchitects.com/blog/workplace-in-2015-pop-ups-change-the-office/>



Source: http://ny.curbed.com/archives/2015/05/19/the_22_best_new_public_art_pieces_to_see_in_nyc_this_summer.php



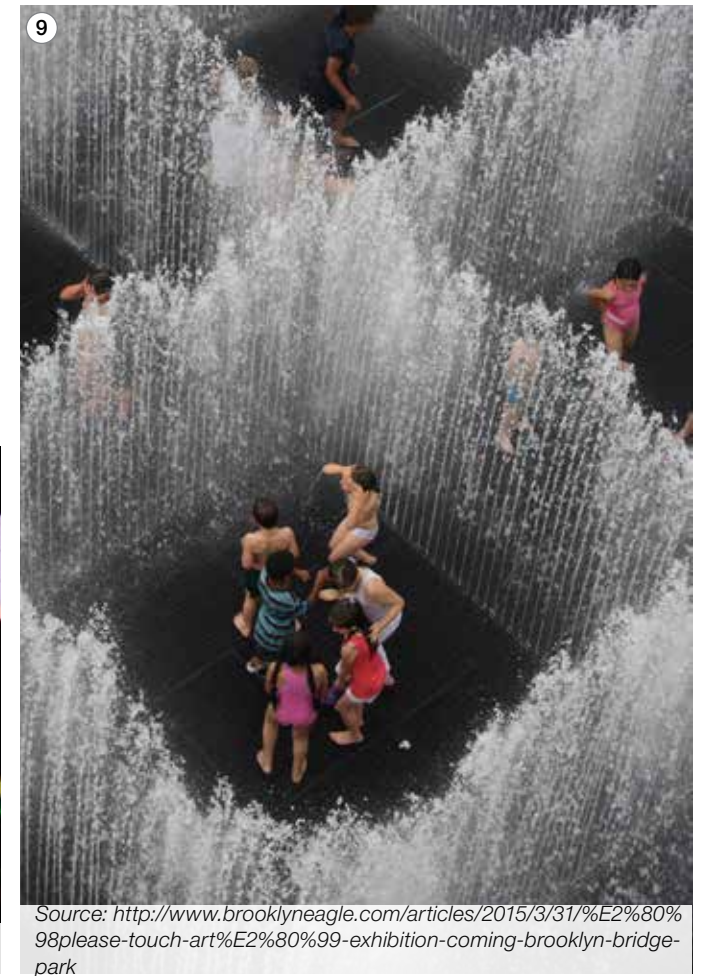
Source: <http://blog.americansforthearts.org/2015/06/03/placemaking-is-a-verb>



Source: <http://boxmanstudios.com/what-collaboration-means-for-your-shipping-container-popup-event/>

Art Precedents for Temporary Art

5. "Kolonihavehus," Tom Fruin, Brooklyn Bridge Park, NY
6. "As If It Were Already Here," Janet Echelman, Boston, MA
7. "Teddy Bear Sculpture," Urs Fischer, Seagrams Plaza, NY
8. "MIMMI Cloud Display," Urbain DRC & INVIVIA, Minneapolis, MN
9. "Please Touch the Art Brooklyn," Jeppe Hein, Brooklyn Bridge Park, NY



10. "Peritoneum," Roosevelt Row, Phoenix, AZ
11. "The Pool," Jen Lewin, West Palm Beach Waterfront, FL
12. "Sun Salutation," Nikola Basic, Croatia
13. 'Mi Casa, Your Casa', Héctor Esrawe and Ignacio Cadena, Woodruff Arts Center, Atlanta, GA



Source: <http://www.lacarmina.com/blog/2013/01/downtown-phoenix-roosevelt-row-art-galleries-murals-arizona-cultural-arts-district/>



Source: <http://featured.blog.palmbeachpost.com/2015/06/09/5-cool-things-to-do-at-the-pool-downtown-west-palms-art-installation/>



Source: <http://travel.nationalgeographic.com/travel/365-photos/zadar-croatia-greeting-the-sun/>



Source: <http://designtaxi.com/news/367845/Designers-Creat-An-Interactive-Installation-With-Hammocks-For-Arts-Center/>

Environmental Art

The Public Art Master Plan recommends use of ecologically responsive artwork to create awareness about our sensitive ecology of the West District. Environmental Art could be made of recycled and natural materials while also utilizing technology set within the landscape that inspires a greener future.

Art Precedents for Environmental Art

1. "Droppings and the Dam," Arun Kumar, Denmark
2. "Freight and Barrel," Steven Siegel, Pittsburgh, PA
3. "Stonefridge," Adam Jonas Horowitz, Santa Fe, NM
4. "Trash People," Ha Schult, Piazza del Popolo, Rome, Italy



Source: <http://placepic.ru/99252-neobychnaya-skulptura-iz-kryshek-ot-butylok.html>



Source: <http://recyclenation.com/2011/01/monolithic-sculptures-recycled-junk>



Source: <http://archinect.com/urbaindrc/project/mimmi>



Source: <http://www.digital-images.net/Gallery/Scenic/Southwest/NewMexico/Taos/taos.html>

Art Precedents for Environmental Art

5. "Wayfinding: 100 NYC Public Sculptures", Bundith Phunsombatlert, NY
6. "Two of 'em," Steven Siegel, Reading, PA
7. "Sunflowers: An Electric Garden," Harries and Heder, Austin, TX
8. "Weeman," Paul Bonomini, Eden Project, UK



Source: http://walk21vienna.com/?dg_voting_submission=wayfinding-100-nyc-public-sculptures



Source: <http://recyclenation.com/2011/01/monolithic-sculptures-recycled-junk>



Source: http://media.npr.org/assets/img/2015/02/12/mueller-19_custom-90f98b73791b06b9882596e39cb4bd9276c299c9-s900-c85.jpg



Source: <http://flickrhivemind.net/Tags/edenproject,waste>

Murals

The Public Art Master Plan acknowledges the history and culture of the City. Strategically placed murals could potentially convert urban decay into vibrant colourful spaces within the Districts. Murals incorporate color, figurative stories, history, culture and architectural highlights, providing neighborhood history and identity.

Art Precedents for Murals

1. *"Personal Melody,"* How and Nosm, Philadelphia, PA
2. *"Wall of Hope,"* Southside Chicago, IL
3. *"The Conductor,"* El Mac, Miami, FL



Source: <http://www.muralarts.org/node/2209>



Source: <https://madaboutthemural.wordpress.com/author/madaboutthemural/page/4/>



Source: http://www.brooklynstreetart.com/theblog/2011/02/07/hallelujah-visions-of-retna-appearing-in-nyc/#.VnITQ_I97IU

Art Precedents for Murals

4. "The Butterfly Effect: Dreams Take Flight", Dave Loewenstein, Joplin, MO
5. "We the Youth," Keith Haring, Philadelphia, PA
6. "Big Yang and the Yang Bangers," Ron English, Los Angeles, CA



Source: <http://www.missourilife.com/blogs/mo/the-butterfly-people-of-joplin/>



Source: <http://www.ucartsleague.org/community/community-partners/>



Source: <https://www.tenlegs.com/blog/2011/11/l-a-street-art/>

Performance Art

Performance Art provides opportunities for artists to engage with the community through temporary participatory theatrical, musical and dance performances. Following are some of the successful performance arts in other cities.

Art Precedents for Performance Art

1. *"You Wear What I Wear,"* Jimmy Kuehnle, Houston, TX
2. *"Fallen Blossoms,"* Cai Guo-Qiang Philadelphia, PA
3. *"Park(ing) Day,"* Rebar Art and Design Studio, San Francisco, CA



Source: <http://www.jimmykuehnle.com/artblog/houston-inflatable-suit-performance/>



Source: <http://www.thisiscolossal.com/2015/08/explosion-bursts-museum-into-flower-blossom-cloud/>



Source: <http://www.arquitectosdeconcepcion.cl/2014/11/03/ideas-para-este-parking-day-2014/>

Signature Work

Signature Work can be interactive, colorful and functional, have a day and night time presence, become a meeting place that encourages sociability or become a visible landmark representing the City.

Art Precedents for Signature Work

1. *"I See What You Mean"*, Lawrence Argent, Denver Art Center, Denver, CO
2. *"Aloft,"* Ed Carpenter, Wichita, KS
3. *"Love Sculpture,"* Robert Indiana, New York City, NY
4. *"Big Chair with Horse,"* Donald Lipski, Denver, CO



Source: <http://artsandvenuesdenver.com/public-art/public-art-tours>



Source: <http://www.edcarpenter.net/portfolio/aloft/>



Source: <https://snapshotsbymrspaprazzi.wordpress.com/tag/love-sculpture/>



Source: <http://artsandvenuesdenver.com/public-art/public-art-tours>

Art Precedents for Signature Work

5. *"Dancers of the Wind,"* Lina & Gus Ocamposilva, Manhattan, NY
6. *"Gracehoper,"* Tony Smith, Louisville, KY
7. *"Digital Orca,"* Douglas Coupland, Vancouver, Canada



Source: <http://www.nycgovparks.org/art/art361>



Source: <http://www.voca.network/blog/2012/08/31/the-power-of-public-art/>



Source: <https://bluenosetraveler.wordpress.com/2013/06/18/vancouver-public-art/>

Functional Art

Samples of functional art include benches to encourage socialability, bike racks to encourage healthy activity, bus shelters as visible landmarks and paving details to encourage wayfinding.

Art Precedents for Functional Art

1. "Obvious Bus Stop," Mmmm..., Baltimore, MD
2. "Gigantic Comb Bike Rack," The Knowhow Shop, Roanoke, VA
3. "Wavelength," Kevin Berry, Scottsdale, AZ
4. "Shadow Play," Meejin Yoon, Phoenix, AZ
5. "Dialogue of Benches," Mexico City, Mexico



Parks

The City is home to many parks such as the Phipps Park, Flamingo Park, Dreher Park and South Olive Park. The Public Art Master Plan recommends use of strategically located artwork within the parks that will engage the local communities, including pocket parks and gathering/ resting places. Following are some of the precedents across the USA where artwork within parks has been successful.

Art Precedents for Park

1. *"Riverfront Park,"* Damon Farber, Mankato, MN
2. *"Conjoined,"* Roxy Paine, Madison Square Park, NY
3. *"Please Touch the Art,"* Jeppe Hein, Brooklyn Bridge Park, NY

①



Source: <http://damonfarber.com/projects/parks-open-space/mankato-riverfront-park/>



③



Source: <http://www.nycgovparks.org/art/art456>

Appendix E

Glossary

The following section includes a glossary of public art terms commonly used by national institutions such as the Americans for the Arts, Forecasnet Public Art and MoMA. (Source: <http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/americans-for-the-arts-publications>; http://www.moma.org/learn/moma_learning/glossary; <http://forecastpublicart.org/toolkit/glossary3.html>)

A

Aesthetic: a philosophic term developed in the 18th and 19th centuries attributing the value of beauty or that which is pleasing to a material object or experience. It may refer to academic or scientific study of beauty and taste in art.

Architecture: the art or practice of designing and constructing buildings and other physical structures primarily to provide shelter. A wider definition often includes the design of the total built environment, from the macro level of how a building integrates with its surrounding landscape. As a term it has broadened to encapsulate a wider practice and concerns, and it can also refer to the building, work or space that an artist is making such as in installation art and certain site-specific practices.

Art, artwork or works of art: means works in a variety of media produced by professional artists; works may be permanent, temporary or functional, may be stand-alone or integrated into the architecture or landscaping, if such are designed by an artist as defined above, and should encompass the broadest range of expression, media and materials.

Art Districts: An art district is a demarcated urban area, intended to create a 'critical mass' of places of cultural consumption - such as art galleries, signature artworks, temporary pop-up artworks, theatres, art cinemas, music venues, and public squares for

performances. Such an area is usually encouraged by public policy-making and planning, but sometimes occurs spontaneously.

Artist: means a professional who has created a recognized body of original works of art within an artistic discipline and is pursuing this work as a means of livelihood an individual who creates or performs, on an ongoing basis, works of art within an artistic discipline (dance, folk arts, interdisciplinary, literature, media arts, music, theatre, or visual arts), and is pursuing it as a means of livelihood or for the highest level of professional recognition. An artist does not include beginning/amateur artists such as beginning students who are not yet seriously committed to the discipline or life-long-learners who are taking art classes.

Audience: the people who participate in, experience or encounter a work of art, literature, theatre, music, etc. Audience members participate in different ways in different kinds of art contexts and their generic behaviors tend to be highly ritualised.

B

Biennial: A major contemporary art festival, usually featuring international artists, presented every two years. Several Biennials held around the world feature public art, outdoor installations, or new media projects. Among the better known are Venice, Liverpool, Shanghai, and New Orleans.

Built Environment: This is a broad term to describe

the world created by humans, as opposed to nature. It most often pertains to the constructed or altered natural features of our daily lives, such as buildings, plazas, roadways, bridges, groomed parkland, rain gardens and other altered or pre-designed areas for everyday activity.

C

Choreography: the notation of dancing, or the art of arranging or composing dancing. Choreography can be used in any sort of performance which requires organised movement.

Cinematography: the art of photographing and lighting films. Cinematography can also refer to the style or genre of a movie or motion picture, such as black-and-white cinematography or documentary cinematography.

Collaboration: The studio art tradition is full of creative individuals producing works in solitude. To a great extent, public art relies on the joint efforts of two or more individuals to fulfill a creative vision. Collaboration also refers to the give and take process that any combination of artists, administrators, community members, public agencies, funders, and others engage in to achieve consensus to meet the needs of a public art project.

Commission: A commissioned work of art usually refers to any artwork created at the request of an entity—a public agency, corporation or individual—in which the funds to design and produce the art are provided by that entity (or an affiliated agency). Most

permanent public artworks in the US have been commissioned.

Composition: the arrangement of an artwork's formal elements.

Conservation: While most of the effort and funding goes into creating and installing public artworks, the ravages of weather and unfriendly humans can damage or degrade the work. More attention is now being paid to issues of long-term maintenance and conservation of permanent works of public art.

Contemporary art: can be defined as art produced in this present time or since World War II. As a loose term it tends not to be defined by a succession of periods, schools, or styles but rather by diverse and pluralistic practices.

Content: the subject matter, concept, material, scale and form associated with a work of art. A work's content is shaped by the artist's intentions, the context of its presentation, and by the experiences, thoughts, and reactions of the viewer/listener/audience.

Context: the location, information, or time-frame that informs how a work of art is viewed and what it means. Works of art often respond to a particular space or cultural climate. If the context for a work of art is changed or re-contextualised, the way in which the work is understood may change as well.

Copyright: is a form of intellectual property which gives the creator of an original work exclusive rights for a certain time period in relation to that work, including its publication, distribution and adaptation; after which

time the work is said to enter the public domain.

Copyright applies to any expressible form of an idea or information that is substantive and discrete. Some jurisdictions also recognise "moral rights" of the creator of a work, such as the right to be credited for the work.

Criteria: a standard, rule, or test on which a judgment or decision can be based.

Culture: broadly it is a system of practices, values, beliefs and customs that form and inform one's life. A culture which involves a select portion of a population and which is organised around a particular interest (such as cars, graffiti, or music) is known as a subculture.

Curator: is a person who is responsible for the collection, care, research, and exhibition of art and artifacts. The term curator also refers to a new form of practice that developed around contemporary art in the late 1980's and often involves a conceptual approaches to exhibition making , art projects and programs, along with the facilitation of and collaboration with artist, academic and practical research and writing.

D

Dialogue: is a conversation between people. Artistically it can take the form of two or more parties engaging in a discussion/conversation.

Digital Art: uses technology as an essential component of the creative or presentation process. Digital art presentations may include videos playing on large screens, projection of images or videos on a

surface, holograms, and other similar technologies.

Documentation: provides evidence of and captures the material, processes and occurrence of an art project most commonly in the form of photographic images, essays, film or audio representation.

E

Ecology: is concerned with the relationship between people and nature. It is the scientific study of the distribution and abundance of life and the interactions between organisms and their natural

Environmental Art: consists of creative art expressions that generate awareness or stimulate a dialogue about ecologically sensitive issues. They are intended to influence a change in human behavior towards consumption of natural resources, treatment of other species, and impact of human practices on the ecosystem.

F

Functional Art: refers to aesthetically designed objects that serve utilitarian purposes. Functional art includes all furniture and public realm features that are unique to the place.

G

Gateways: refers to sculptural or painted artworks that function as a gateway, providing indication of entering a unique place. Gateways function as welcoming features and may be developed in themes appropriate to the place.

I

Identity: refers to personal perceptions and how a society as a whole defines individuals. Identity maybe reflected in one's ethnicity, gender, age, sexual orientation, class, education, economic status and life experience.

Installation Art: is not confined to gallery or other designated art spaces and can be in any material intervention in everyday public or private spaces. Installations tend to be site-specific designed to exist in the space for which they were created. Materials used range from everyday and natural materials to video, sound, performance in physical spaces as well as in virtual realities and the web.

Interactive Art: is a form of art that requires to involve the spectator to achieve its purpose. Many interactive art installations achieve this by encouraging the visitor to “walk-in”, touch, push, or pull.

M

Murals: painted or applied directly on a wall, ceiling or other large permanent surface. Murals add color and life to dead walls, and have been used extensively in neighborhood revitalization efforts.

N

New Media: A general term used to describe new directions in art utilizing technology, video, projection computers, the Internet, geo-locational devices, and other recently developed tools and technology, typically of an electronic nature. New media public art often involves interactive technology and audience-activated artwork.

O

Open Competition: A process in which a public art opportunity is promoted broadly within a region or nationally. A selection process is used to determine an artist to commission. This method can employ an RFP or RFQ process, however RFPs are no longer considered ethical by most artists.

P

Performance art: Performance art is created by people with a visual arts education and relates more to the history of painting and sculpture than to theatre or dance. In performance art, usually one or more people perform in front of an audience. In contrast to the traditional performing arts, performance art is unconventional. Performance artists often challenge the audience to think in new and unconventional ways about theater and performing, break conventions of traditional performing arts, and break down conventional ideas about what art is.

Placemaking: A term used to describe the design and development of common spaces, shared environments and civic places created for communities, often in urban settings. Artists' involvement in placemaking is considered a best practice by urban planners, landscape architects and city builders.

Photojournalism: the profession or practice of recording and reporting real or ‘newsworthy’ events using photography. It can also refer to a stylistic approach to making photographic images.

Place: a geographic or imaginary location, landscape, origin, or relation in space. Artists are influenced by their surroundings and their works are often in response to a

site or historical situation and

Policy: this typically describes an agreed plan of action to guide decisions.

Pop Art: usually draws its subject matter or appearance from mass media and consumer culture. Transforming “low” culture such as advertisements, comics, and tabloid photographs into the “high” culture of painting and sculpture, Pop artists of the 1950s and 60s reached a wide audience with their cool, detached depiction of contemporary times.

Popular culture: literature, broadcasting, music, dance, theatre, sports, and other cultural aspects of social life distinguished by their broad-based presence and popularity across ethnic, social, and regional groups.

Practice: is about establishing or repeating an action or process to acquire or refine a skill, or to improve one's abilities. Artistic practice is concerned with how the artist works, the ideas and theories underpinning their work and the processes, materials and media involved in its making/production. Artists' practices over the years have been greatly influenced by the theories of art and cultural movements as well as their social, cultural and historical context.

Public: refers to the people who are the constituents of a community, state, or nation. Also means not private, to be accessible to all.

Public art: Public art is a multifaceted field of inquiry; it encompasses a wide variety of creative expressions in the public realm. From historical memorials and monuments to contemporary installations and performance events, the menu of possibilities is endless.

Public Art Program (or Art in Public Places Program):

Public art programs are charged with administering the development and management of public art in their communities. The methods used to build a public art program include—but are not limited to—commissioning artwork for permanent display, commissioning artwork for temporary installation, purchasing existing artwork for permanent or temporary display, placing artists on project design teams, and creating artist-in-residence opportunities. In addition to creating new work, public art programs often are charged with maintaining their public art collection, developing educational programming, creating public art resources including printed materials and websites, seeking out partnerships and opportunities with public and private organizations, and acting as a source for public art information.

Public Art Ordinance: A public art ordinance is the legislation establishing a public art program within a unit of government. Generally, a public art ordinance establishes the financial mechanism that funds the public art program, identifies the unit of government or private contractor that will manage the public art program, and establishes a basis for the development of public art policies and/or guidelines.

Public place: means any place, public or private, exposed to public view, including, but not limited to, buildings, parks, right-of-way medians and open spaces.

Public space: refers to an area or place that is open and accessible to all citizens. Shopping centres and privately developed city or rural areas are examples of 'private space' with the appearance of being 'public space'.

Public-Private Partnership (PPP): is a business arrangement struck between public and private interests. It usually refers to the provision of a capital development or a service funded and operated through a partnership with government and one or more private sector companies. It can take the form of revenue relief, land, and other physical resources. The two common examples would be the use of brown field land for private and public housing or where capital investment is made by the private sector on the strength of a contract with government to provide agreed services.

R

Request for Proposal (RFP): A term used for competitive projects, in which applicants must submit a description of their idea for consideration. This process is no longer considered ethical by most professionals in the public art field as it requires work performed on behalf of the project without any pay.

Request for Qualification (RFQ): This process, more commonly accepted than RFPs, involves the submission of work samples, resumes and letters of interest to determine a small group of finalists. Once finalists are selected, they are usually paid to develop proposals, followed by the selection of an artist or team to be commissioned.

S

Scale: the comparative size of a thing in relation to another like thing or its "normal" or "expected" size. Scale can refer to an entire work of art or to elements within it.

Signature Art: comprise mainly of sculptural or furniture elements that are constructed of durable, easy to maintain material. They are sometimes integrated with the design and landscaping of places and sites.

Site-specific: works of art that are tied to a unique place, site-specific art can be permanent or temporary and in any art form discipline.

Social Practice Art: Art installations that encourage interaction and commentary on city systems and functions.

Streetscapes: This category combines art and function, incorporating traffic calming features, such as traffic circles/roundabouts with landmark marker, sculpture, lighting or other art features.

T

Temporary Pop-Up Exhibitions: Temporary pop-up art is becoming more and more popular as the artwork has the ability to "activate" spaces cost-effectively in a shorter time period. Temporary artworks are used to reflect seasonal or festive trends or convey specific messages.

