

CITY OF CLEARWATER, FLORIDA
PUBLIC ART AND DESIGN
MASTER PLAN



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Special thanks to the consulting team of Todd Bressi of *Brown and Keener Bressi (BKB)*, Philadelphia, PA, and Meridith McKinley of *Via Partnership*, St. Louis, MO, for their hard work and development of the Clearwater Public Art and Design Program Master Plan.

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EXECUTIVE SUMMARY



Public art at Beach Access Areas (A1) and Clearwater Beach (A2) will enhance the beachfront identity and create new landmarks.



EXECUTIVE SUMMARY

In 2005, the City of Clearwater City Council approved Ordinance NO. 7489-05 establishing the Public Art and Design Program. This Ordinance requires that eligible City capital improvement projects (CIP) and eligible private development projects participate in the public art program. The Ordinance also calls for the development of a Public Art and Design Master Plan, subject to City Council approval, which will establish criteria, policies, and priorities for the Public Art and Design Program. This plan has been commissioned by the City to fulfill this requirement and to set a strong direction for the future of the public art program.

A Vision for Public Art

Public art in Clearwater will add to the visual identity of the City, creating memorable images of the City for visitors and residents alike. Public art will reinforce Clearwater's role as an emerging regional leader in culture, recreation and environmental management, and it will support the City's development as a wonderful place to live, learn, work and play.

Shaping the City: The Clearwater Approach

Public art can contribute to Clearwater's visual identity in three basic ways. Some projects will shape Clearwater's CITY IMAGE as perceived by outsiders, reinforcing the city's role as a destination. Some projects will strengthen CIVIC CONNECTIVITY among Clearwater's neighborhoods or serve residents from throughout the city. And some projects will support individual NEIGHBORHOOD IDENTITY by creating local points of pride.

Operating Guidelines

The City of Clearwater Public Art and Design Program will accomplish this by:

- Commissioning projects of all three types – those that impact the CITY IMAGE, those that strengthen CIVIC CONNECTIVITY, and those that support NEIGHBORHOOD IDENTITY.
- Commissioning public art that enables people to engage Clearwater's unique landscape and climate – particularly its connection to water and sunlight.
- Commissioning “Special Initiative” art projects as well as those that are related to the City’s Capital Improvement Program.
- Commissioning projects that “retrofit” into existing public facilities as well as those that are related to new capital projects.
- Leveraging the impact of public art by clustering projects in key locations.
- Commissioning projects that are appropriate to the site in terms of scale, media and artistic approach.
- Creating opportunities for people to connect with public art through public education or community-based design approaches.
- Providing guidance that shows private developers how they can commission artwork that helps achieve the vision and outcomes for public art that the City has established.

- Working with the Pinellas County Public Art and Design program and other public agencies on projects of mutual significance.
- Creating an arts-friendly environment to ensure city codes and policies support the City's vision for public art.
- Involving the community in appropriate ways throughout the commissioning process.

Project Opportunities

The Project Opportunities identified in this plan are based on their potential to contribute to the City's vision for public art, their visual impact on the city, and their compatibility with the operating guidelines outlined above. The top priority is to commission projects that shape the CITY IMAGE. The second priority is to commission projects that impact the City by strengthening CIVIC CONNECTIVITY. The third priority is to commission public art to support NEIGHBORHOOD IDENTITY.

Many of the public art project opportunities will be funded through the City's one percent-for-art requirement on City capital improvement projects (CIP). The City is also developing a Discretionary Fund with revenues collected from contributions from private developers who opt to make a direct contribution in lieu of commissioning artwork. This fund can be used to commission artwork that is not associated with CIP projects and to supplement public art budgets of CIP projects.

Over time, Clearwater's public art program will collect hundreds of thousands of dollars from private developers. These funds should be used not only to supplement key CIP projects whose art budgets are too low, but also to "retrofit" important existing facilities (such as the Main Library) with public art, and to commission "Special Initiative" projects in critical locations where there is no immediate CIP project (such as Clearwater Beach).

Projects that shape the CITY IMAGE.

These projects add to the iconography of Clearwater and contribute to the image of the City that is projected to the rest of the world. These projects are located in places that are easily accessible, highly visible and in a certain sense "owned" by the entire community. These places include Clearwater's business and government center (downtown), recreational and cultural destinations (Clearwater Beach, major sporting venues such as the Joe DiMaggio Sports Complex/Bright House Networks Field/trails area, Ruth Eckerd Hall), and major gateways (Courtney Campbell Causeway). Public art can be commissioned in conjunction with CIP projects or as Special Initiative projects, including retrofits of existing locations.

Projects that strengthen CIVIC CONNECTIVITY.

These projects create a visual language that helps make the places that connect Clearwater neighborhoods identifiable and unique. These places could be considered “common grounds” for Clearwater’s residents; places where neighborhoods come together through recreation and social activities, or which literally provide threads that enable people to move from one neighborhood to the next. These places include infrastructure systems that link different parts of the City (trails, stream corridors), or facilities that touch and knit together multiple neighborhoods (special parks and recreation facilities). Public art can be commissioned in conjunction with CIP projects or as Special Initiative projects, including retrofits of existing locations.

Projects that support NEIGHBORHOOD IDENTITY.

These projects create points of pride within individual neighborhoods in Clearwater. Generally, they will be commissioned in conjunction with neighborhood-focused projects such as libraries, local public safety facilities, and neighborhood parks. These projects could include a much stronger level of community involvement than those in other categories. These projects will generally be CIP projects only. Projects should be focused on new construction, expansions or major renovations; retrofits of existing facilities are not generally recommended.

Private Development

Clearwater is one of the increasing number of cities in Florida and elsewhere that has adopted policies for incorporating public art into private development. So far, it has established two mechanisms for accomplishing this: Percent-for-art and considering public art as an amenity that developers can exchange for a Zoning Bonus. A third opportunity may be to include public art as a requirement when the City issues Request for Proposals to private developers.

Through large-scale redevelopment and the use of Zoning Bonuses, there may be times when private development projects will design and build elements of the public realm. This plan identifies several private development projects of this type, and identifies how the City and the Public Art and Design program may wish to have a stronger role in identifying or shaping the public art opportunity.

Prioritizing Projects

The Public Art and Design Program must prioritize projects in terms of both the allocation of financial resources (specifically, the Discretionary Fund) and the allocation of staff time. The budget and timeline for some projects will be dictated by the budget and timing of related capital projects. Special Initiative and retrofit projects may have more flexibility in terms of timing and require that choices be made. And other opportunities, unforeseen during the development of this plan, may emerge and take priority.

As a general principle, City CIP projects with a percent-for-art allocation should always include public art. Some CIP projects should receive supplemental funding if the percent-for-art allocation is too small to accomplish the goals for the project. This supplemental funding will come from the Discretionary Fund, private fundraising or partnerships. Special Initiative Projects (those not linked to CIP projects) should be funded entirely from the Discretionary Fund, private fundraising or partnerships.

When determining how Discretionary Funds should be allocated, the following principles should be observed. CITY IMAGE projects should be the top priority for Discretionary Funds. After that, CIVIC CONNECTION projects are the next priority for Discretionary Funds. NEIGHBORHOOD IDENTITY projects should not be funded entirely by the Discretionary Fund, but, in some cases, their budgets might be supplemented with allocations from the Discretionary Fund. Private development projects will not receive funding from the Discretionary Fund.

Action Plan

The Clearwater Public Art and Design program's action plan will be driven by the availability of resources and the timing of CIP projects. In the coming years, the program will be able to commission a small but steady flow of public art projects related to the city's CIP investments. However, the program will be able to pursue Special Initiative projects only when the Public Art Fund receives cash contributions from developers.

- 2007 and 2008 - Start-up Actions // Do it Now!
The Public Art and Design Program should aim for some quick wins – art projects that are at the same time simple to execute but dramatic in the statement they can make about the City's commitment to public art. It should first start by commissioning art with the Capital Improvement Program projects that are currently funded. And it should take the first discretionary funding it receives and use it to commission the high impact Special Initiative projects.
- 2009 and 2010 - Short-Term Actions // Do it Next!
The next tier of projects relates to longer-term Capital Improvement Program projects and more complex Special Initiative projects.
- 2011 through 2020 - Long-Term Actions // Do it When the Time is Right // Penny 3
The final tier of projects includes Capital Improvement Program projects anticipated through the Penny 3 program, as well as longer-term Special Initiative projects. The schedule for these projects will be driven by timeline decisions in the Capital Improvement Program and contributions to the Discretionary Fund.

Programmatic and Policy Recommendations

In addition to the identified project opportunities, the following programmatic and policy recommendations serve to support the overall vision and goals for the Public Art and Design Program.

Community-Initiated Projects

- If a community-initiated project is managed by the Public Art and Design program staff according to the program guidelines, then the project can be accepted into the City's collection.
- The program should not allocate its Discretionary Funds to community-initiated projects.
- The Public Art and Design Program can further support community-initiated art projects by establishing a partnership with the Clearwater Development and Neighborhood Services Department.

Penny for Pinellas Funding

- When Penny funding is allocated to generic categories of CIP projects, such as Youth Sports Facilities, for which there will be multiple small projects that have not yet been determined, the percent-for-art funding for these project types can be pooled and spent in conjunction with any project in this project category.
- When Penny funding is allocated to projects, such as road widenings, that are not themselves priorities for public art expenditures, art opportunities should be identified close to the site of the project and the public art funds should be spent accordingly.

Multi-year Projects

- When capital projects are funded over multiple years, the percent-for-art funds generated in the early phase(s) of the project should be utilized for the design phase of the public art project to allow for the artist to work with the selected architectural team.

Grant and Bond Funding

- When a city agency seeks funding for a capital project through grant or bond funding, the agency shall write into the provisions of that grant or bond language the requirement that the City's percent-for-art ordinance be followed, to the extent that the funding source allows.

INTRODUCTION



Public art projects such as the Beach Interpretative Project (A4) will help to document and preserve elements of Clearwater's past.



INTRODUCTION

In recognition of the importance of the arts to the future of Clearwater, in 2002 the City and the Clearwater Arts Foundation commissioned the Cultural Plan. This plan outlined several high priority goals for the City, one of which was to develop a Public Art and Design Program.

Through the subsequent efforts of City and civic leaders, in October of 2005 the City of Clearwater City Council passed Ordinance NO. 7489-05 establishing the Public Art and Design Program for “the purpose of enhancing Clearwater for those who live and visit here and contribute to a legacy for generations to come.” This Ordinance requires that eligible City capital improvement projects (CIP) equal to or greater than \$500,000 and private development projects with an aggregate job value of at least \$5 million participate in the public art program. City CIP projects must allocate 1 percent of construction costs for on-site public art. Private developers must either contribute the same amount for on-site art, or contribute 0.75 percent of construction costs to the City Public Art and Design Fund, up to a maximum of \$200,000.

The Ordinance also calls for the establishment of a Council-appointed Public Art and Design Board to establish policy and administer the public art program, and for the development of a Public Art and Design Master Plan, subject to City Council approval, which will establish criteria, policies, and priorities for the Public Art and Design Program. This plan has been commissioned by the City to fulfill this requirement and to set a strong direction for the future of the public art program.

The Master Planning Process

The consulting team of Brown and Keener Bressi and Via Partnership was hired in the fall of 2006 to work with the City and the Public Art and Design Board to develop the Public Art and Design Master Plan.

To develop the recommendations in the plan, the consultant team built upon the work conducted by Parks and Recreation Department staff leading up to the passing of the public art ordinance, which included a considerable amount of public consultation. The consultant team met with many members of the City staff and civic leadership to obtain information about specific City and private development projects and to learn about the City’s vision and aspirations for its future, and how public art can help the City realize this vision. The team also facilitated two “Imagine Art Here” workshops in December of 2006. More than 30 participants helped to articulate and prioritize specific desired outcomes for the public art and design program, discussed and ranked various program directions, and brainstormed ideas for specific projects. The interviews, “Imagine Art Here” workshops as well as site investigations, review of city planning and budget documents, and research of public art practices helped to inform this plan.

A Vision for Public Art

Public art in Clearwater will add to the visual and cultural identity of the City, creating memorable images of the City for visitors and residents alike. Public art will highlight Clearwater's role as an emerging regional leader in culture, recreation and environmental management, and it will support the City's development as a wonderful place to live, learn, work and play.

Shaping the City: The Clearwater Approach

Public art can contribute to Clearwater's visual and cultural identity in many ways. The City of Clearwater's Public Art and Design program should focus its efforts on commissioning artwork that impacts the City at multiple scales:

- Projects that shape the overall CITY IMAGE, reinforcing the City's role as a destination.
- Projects that strengthen CIVIC CONNECTIVITY by enhancing citywide infrastructure or places that serve residents from throughout the City.
- Projects that support individual NEIGHBORHOOD IDENTITY by creating local points of pride.

Operating Guidelines

The City of Clearwater Public Art and Design Program will accomplish this by:

- *Commissioning projects of all three types – those that impact the CITY IMAGE, those that strengthen CIVIC CONNECTIVITY, and those that support NEIGHBORHOOD IDENTITY.* Recommended projects and criteria for prioritizing and identifying future projects are described below.
- *Commissioning public art that enables people to engage with Clearwater's unique landscape and climate – particularly its connection to water and sunlight.* Places where people can connect to Clearwater's natural features are some of the City's most popular and charged places. These can include vistas, bridges, beaches, docks, promenades, piers, lakes and streams, trails. Artists can create work that responds to the environment and engages people in experiencing these places with all of their senses.
- *Commissioning “Special Initiative” art projects as well as those that are related to the City’s Capital Improvement Program. Commissioning projects that “retrofit” into existing public facilities as well as those that are related to new CIP projects.* Over time, Clearwater's public art program will collect hundreds of thousands of dollars from private developers. These funds should be used not only to supplement key CIP projects whose art budgets are too low, but also to “retrofit” important existing facilities (such as the Main Library) with public art, and to commission “Special Initiative” projects in critical locations where there is no immediate CIP project (such as Clearwater Beach).

- *Leveraging the impact of public art by clustering projects in key locations.* Some areas, such as downtown or the beaches, or some systems, such as the trail system, may benefit from the clustering of several projects within a geographic space. As a result, viewers will be able to encounter a variety of art experiences in one area, creating the sense of a “critical mass” of art activity.
- *Commissioning projects that are appropriate to the site in terms of scale, media and artistic approach.* Public art will exist in many contexts and scales in Clearwater, from the iconic gateway element recommended for the Courtney Campbell Causeway, to artist-designed elements incorporated into trails, to community-based projects at places like libraries. To create the desired visual impact, the Public Art and Design Program must plan projects carefully, allocate resources appropriately, and select artists whose interests and capabilities are right for the project.
- *Creating opportunities for people to connect with public art through public education or community-based design approaches.* By engaging people with artists and works of art, the Public Art and Design Program can provide meaningful, artful experiences. This can be accomplished through commissioning projects where artists employ a community-based approach to the design and/or implementation of their artwork, as well as marketing and community programming that spurs awareness and appreciation of the collection.
- *Providing guidance that shows private developers how they can commission artwork that helps achieve the vision and outcomes for public art that the City has established.* Most of the private development projects that will be required to have public art will be downtown or at the beaches, and those projects should support the overall visual goals for those areas. The Public Art and Design Program can provide guidance on the types of projects that best meet the community’s expectations for how public art can impact the visual environment.
- *Working with the Pinellas County Public Art and Design Program and other agencies on projects of mutual significance.* Some projects will be in locations that are important to both the City and the County because of their visibility (the proposed Courtney Campbell Causeway gateway) or their use (the PSTA transit center downtown). In these situations, the City’s Public Art and Design Program should work collaboratively with others, through creative arrangements to ensure that art projects satisfy the City’s objectives.
- *Creating an arts-friendly environment to ensure city codes and policies support the City’s vision for public art.* The Public Art and Design Program seeks to support the overall vision and mission of City government, and the goals of individual departments. Likewise, the Public Art and Design Program will rely on cooperation from other areas of City government to ensure successful implementation of the Public Art Master Plan.

- *Involving the community in appropriate ways throughout the commissioning process.* The people who live, work and recreate at public art project sites can provide valuable insight into the project goals and even inspiration to the artist. The Public Art and Design Program should engage neighbors and user groups early in the commissioning process in imagining what the possibilities for public art can be, and involve community representation in the artist selection and review of concept design.

PROJECT OPPORTUNITIES



Public art will help to activate and make connections to important destinations such as Coachman Park (A6) and the Downtown Boat Slips (A7).



PROJECT OPPORTUNITIES

This chapter outlines public art projects that the City of Clearwater Public Art and Design Program could commission directly. Opportunities were identified based on their potential to contribute to the City's vision for public art, their visual impact, and their compatibility with the operating guidelines outlined above.

Many of the projects described in this chapter, and the goals for those projects, were identified through study of the City's CIP and other planning documents, meetings with City and civic leadership, community feedback from the Imagine Art Here! workshops, and a study of the City's development pattern and urban form.

The public art approaches, budget ranges and timeframes recommended in this plan are based on the consultants' experience in commissioning similar works and research into comparable projects from other communities. The proposed project budgets represent an estimate of the resources needed to commission a work of art that meets the project goals. As projects move into the Annual Work Plan, Public Art and Design Program staff should review the project scope, reviewing capital project plans and schedules as needed, and conduct further research to assure that the budget allocated is appropriate for the project.

Many of the public art project opportunities will be funded through the City's one percent-for-art requirement on City capital improvement projects (CIP). The City is also developing a Discretionary Fund with revenues collected from contributions from private developers who opt to make a direct contribution in lieu of commissioning artwork. This fund can be used to commission artwork that is not associated with CIP projects and to supplement public art budgets of CIP projects.

Over time, Clearwater's public art program will collect hundreds of thousands of dollars from private developers. These funds should be used not only to supplement key CIP projects whose art budgets are too low, but also to "retrofit" important existing facilities (such as the Main Library) with public art, and to commission "Special Initiative" projects in critical locations where there is no immediate CIP project (such as Clearwater Beach).

Projects that contribute to the CITY IMAGE.

These projects add to the iconography of Clearwater and contribute to the image of the city that is projected to the rest of the world. Public art can be commissioned in conjunction with CIP projects or as Special Initiative projects, including retrofits of existing locations.

PROJECT OPPORTUNITIES (2007-2020)

Beach

- A1. Beach Access Areas
- A2. Clearwater Beach
- A3. Beach Parking Garage
- A4. Beach Interpretative Project
- A5. Memorial Causeway Trail

Downtown

- A6. Coachman Park
- A7. Downtown Boat Slips
- A8. Downtown Library
- A9. Walking Streets - Temporary Projects
- A10. New City Hall
- A11. Downtown Parking
- A12. North and South Downtown Gateways
- A13. City Office Buildings
- A14. Cleveland Street Medians
- A15. Entry Arterials - Court, Chestnut and Gulf to Bay
- A16. Gulf to Bay Entry Element/ Crest Lake Park

Recreational and Cultural

- A17. Joe DiMaggio Sports Complex Renovation
- A18. Ruth Eckerd Hall
- A19. Courtney Campbell Causeway

A1. Beach Access Areas

Beach access points are one of the unique features of Clearwater's public realm, and a strong consideration as a location for public art. There are 27 Beach Access Areas in the City of Clearwater: 21 on Clearwater Beach and 8 on Sand Key. Three are adjacent to City or County parks that have large parking areas and wide sightlines to the beach, water and horizon. The rest are pedestrian paths that lead from the street through narrow, vegetated passages to the beach, and which provide little view of the beach or water until one passes through the dune zone. When the paths reach the entrance to the beach, there are sometimes a few amenities, such as signage, seating, landscaping, showers or restrooms. Most access points have a walkway that crosses through the environmentally sensitive dunes at the beach. Pinellas County Environmental Services is partnering with municipalities to upgrade these crossings with boardwalks to protect dunes and vegetation.

a. Goals

- Help people identify the access area from both the street side and the beach side
- Enhance the unique experience of transitioning from road to parking to dune crossing to beach
- Create a recognizable, distinctive visual vocabulary throughout the City for beach infrastructure
- Add a sense of color, texture and identity to each area
- Highlight the qualities of the natural environment, but do not dominate it.

b. Public Art Approach

Commission an artist to address the entire beach access environment, perhaps creating a series of works with similar elements for each beach access area. Alternatively, a platform could be created that would enable the program to commission several artists to execute artwork at each area.

The Pinellas County Public Art and Design Program is considering commissioning similar projects throughout the County, and may organize a planning charrette to create general design guidelines for incorporating art into beach access projects. The City should pursue a partnership with Pinellas County to develop these guidelines and be a site for a demonstration project or projects.

c. Budget Range

The budget for individual beach access areas will depend on the approach, however an average of \$10,000 should be allocated per access area. Funding could come from the Discretionary Fund. Between 2007 and 2010, the Public Art

and Design Program should plan on art projects at 5 access areas and over that period of time should allocate \$50,000 for these projects. Funding partnerships with Pinellas County Public Art and Design may also be possible.

d. Timeframe

Begin conversations with the Pinellas County Public Art and Design Program regarding participation in the planning charrette immediately.

A2. Clearwater Beach

Clearwater Beach is the City's signature destination; perhaps one of the top destinations along Florida's Gulf Coast. The mix of hotels, restaurants, shops and pedestrian activity add a special liveliness to this district.

Public art along Clearwater Beach should be inspired first and foremost by the environmental qualities – the sun, sand, wind and water – that bring thousands of people there every year and make it a breathtaking place. The scale, scope and intensity of the central area of Clearwater Beach create an unusual canvas for a collection of engaging, playful and memorable projects that are unique to the region.

a. Goals

- Reflect the fun, dynamic nature of the beachfront; capture the spirit of Clearwater's playful atmosphere; speak to the diverse audiences that come to the beach
- Respond to the sensory qualities of the beach environment, but do not dominate the environment
- Define landmarks, gathering places and meeting places
- Orient artworks so that they are clearly public

b. Public Art Approach

Consider the beach area and all of its elements – from sand walls to lifeguard chairs to shower poles and sand equipment to the pier and concession structures – as a canvas for a unique collection of signature projects. Invite artists to explore sites and ideas and create site-specific proposals that reflect their experience of the place. Works of art could be functional or site-specific; they could vary in scale, media and material; and they could consider interactive approaches that react to the environment or encourage user interaction.

c. Budget Range and Funding Source

Projects can range in size, depending on the scale and scope of the project. Funds can come from the percent-for-art generated from improvements to Pier 60 or from the Discretionary Fund. Between 2007 and 2020, the Public Art and Design Program should allocate a total of \$250,000 for 3 to 5 beach projects.

d. Timeframe

These public art opportunities are not tied to capital projects, therefore they can be commissioned at any time funds are available. This is a **high priority** for Discretionary Funds.

A3. Beach Parking Garage

Location TBD

The City anticipates constructing one or more new garages to provide structured parking for Clearwater Beach, the City's Marina and beach businesses. These projects may be public-private partnerships and may be developed in conjunction with other private developments. Like any parking garage, these structures will present challenging design issues in a place that is meant to be oriented towards pedestrian movement.

a. Goals

- Enhance the beach area and relate to the overall visual character of the beach area
- Provide a distinctive transition between the auto experience and the pedestrian experience
- Assist with visual orientation in the beach area
- Be visible day and night

b. Public Art Approach

Commission an artist to create a site-specific artwork for the facility that meets the goals for the beach area and the specific project. The artist should be commissioned early in the design process so that their work can be fully integrated into the space.

c. Budget Range and Funding Source.

The budget for this project should be a minimum of \$125,000, funded through the percent-for-art on the capital project. If necessary, funds from the privately sponsored portion of the project should also be set aside for public art.

d. Timeframe

Commence artist selection immediately upon selection of the firm to design the garage.

A4. Beach Interpretive Project

The beach areas in Clearwater are currently undergoing a significant economic and architectural transformation. Older “mom and pop” motels, restaurants and stores are being replaced by high-rise condos and hotels. The “old” Clearwater, much of which dates back to the boom days of the 1920’s and the postwar era, is fading. There is a desire to document the past visual and social character of this part of the city and to use that documentation as a stimulus for public reflection on the changing nature of Clearwater.

a. Goals

- Preserve images, artifacts and/or stories of Clearwater’s social, cultural and/or natural history
- Create opportunities for the public to experience the layers of Clearwater’s past

b. Public Art Approach

Commission an artist or artist team to create a public art project or a series of projects for the beach area that document and reveal elements of Clearwater’s history. The selected artist will develop a methodology that engages Clearwater residents about their memories, as well as utilizing other methods of research and investigation to inform their work. The call to artists should be open as to the location and type of artwork. Finalists should present proposals regarding their methodology, the location for their artwork, and the media.

c. Budget and Funding Source

The budget for this project could range from \$25,000 to \$60,000. Funding would come from the Discretionary Fund or private fundraising. Seek partnerships with organizations interested in preserving Clearwater history.

d. Timeframe

Commission this project as soon as funds become available.

A5. Memorial Causeway Trail

Clearwater's city trail system includes a link to Clearwater Beach. A bicycle and pedestrian path was incorporated into the recently completed Memorial Bridge that links the Memorial Causeway to the main peninsula. A short trail segment – along a bridge over an inlet at the west end of the causeway – remains to be completed. The construction of this segment, which will include a new bridge for the trail, is a good opportunity for thinking about the integration of public art along the causeway trail.

a. Goals

- Make visual connections between the beach and downtown
- Create linkages to adjacent areas

b. Public Art Approach

Commission an artist to work with the designers to create unique bridge elements, such as railings or markers. Consider expanding the scope of work to include art elements along the entire causeway and bridge trail – either functional elements or site specific works – or commissioning an artist to create an enhanced trailhead area at the western end of the trail.

c. Budget Range and Funding Source

The artwork budget for the trail bridge should be a minimum of \$75,000. The budget for trailhead artwork should be a minimum of \$15,000. If the artist is designing a functional element, the baseline budget for that functional element should be credited to the art budget. Percent-for-art funds from this capital project should be used to fund the public art. If necessary, additional funds should come from the Discretionary Fund.

d. Timeframe

Public Art and Design staff should monitor this project with Public Works and, at the appropriate time, develop a scope for the artist or artists.

A6. Coachman Park
301 Drew Street

Coachman Park is a key destination on the western edge of downtown and Clearwater Harbor. It is adjacent to the Bayfront Tennis Complex, Clearwater Main Library, Harborview Center and the planned new municipal Downtown Boat Slips and promenade. The park is a popular location for festivals such as *Clearwater Jazz Holiday*, *Clearwater Celebrates America Fourth of July Festival* and the *Christmas Under the Oaks Arts Festival*. The park consists largely of 20 acres of open space and the Charles Wharton Johnson Pavilion, an open-air theatre.

The City of Clearwater anticipates redeveloping Coachman Park within the coming decade. The proposed project provides for the expansion of Coachman Park to include the Drew Street extension, under the new Memorial Causeway Bridge, the Harborview parking lot and Cleveland Street west of Osceola Avenue. The Harborview Center, Bayfront Tennis Courts, the Bayfront Memorial Park and the waterfront area are included in the project scope. Any redevelopment of Coachman Park will require approval by Clearwater residents through a referendum process.

- b. Goals
 - Make visual and pedestrian connections within the park and between the park, downtown, and the Intracoastal Waterway
 - Create a sense of destination year-round, draw people of all ages and cultures into the park and adjacent downtown area
 - Integrate art into the overall design of the park
 - Compliment the event-oriented nature of the space
 - Reflect the importance of Coachman Park as one of the City's most important public gathering places

- c. Public Art Approach
 - Plan for public art early on the process; select an experienced design team artist or artist team to be a member of the interdisciplinary team that will be hired to redesign the park. During the concept and planning phase, identify and explore ideas for integrating artwork into the landscape, collaborating on the design of park elements, and site-specific commissions. The artist or artist team that works on the concept plan can be invited to submit proposals for projects, or other artists could be solicited.

- d. Budget Range and Funding Source
 - Coachman Park will be a CIP project and will generate percent-for-art funding. The current allocation in Penny 3 will generate \$50,000. Other funds will also be

sought for the renovation, but the total overall budget for the renovation, and therefore for the public art component, is still unknown.

Because of the importance of Coachman Park, the total public art budget for this project should be a minimum of \$350,000 for concept planning, conceptual design, final design, fabrication and installation. A minimum of 10 percent of that budget should be allocated for concept planning and conceptual design. This may require that additional funds, in addition to percent-for-art funds, be sought for this project.

e. Timeframe

Begin selection process for design team artist(s) at the same time as the selection of the concept plan consultant team.

A7. Downtown Boat Slips

Drew Street, north and south of the Memorial Causeway

A new marina with approximately 129 public boat slips is planned for construction on the downtown waterfront. This project will also include renovations to the Drew Street Pier building, parking improvements, landscaping and a landing for ferry service to the beach and commercial pickup/drop-off. Along with Coachman Park, this will create a new area of activity along the downtown bayfront. The funding for the project was approved by voters in a referendum in March, 2007.

a. Goals

- Create a strong visual presence when viewed from Coachman Park and Cleveland Street
- Encourage non-boat owners to come and experience the water
- Enhance the multi-sensory experience of interacting with the water and the waterfront
- Welcome people to the downtown waterfront

b. Public Art Approach

Select an artist to work in collaboration with the interdisciplinary team that will be designing the boat slips and adjacent amenities. This artist can participate and influence the design of the public spaces and/or create a site-specific work of art that will meet the goals of the project. Consider integrating the art into the infrastructure of the slip, creating a stand-alone sculpture on a platform in the water, or kinetic art that incorporates tidal movement.

c. Budget Range and Funding Source

The total recommended budget for this project is \$150,000. If the boat slip funding sources allow for percent-for-art, about \$110,000 would come from that source. Additional funding from the Discretionary Fund should be allocated to increase the total public art budget.

d. Timeframe

Begin selection process for artist(s) at the same time as the selection of the design team for the overall project.

A8. Downtown Library
112 N. Osceola Avenue

Clearwater's new Main Library opened in the spring of 2004, just to the east and up the hill from Coachman Park. This handsome new facility, designed by Robert A. M. Stern, is a high-profile location for public art because of its distinctive architecture, high public use and importance as a gathering place, but none was included in the initial project. Temporary exhibitions have been held in the library lobby and gallery.

- a. Goals
 - Create a strong visual dynamic with the building architecture
 - Enhance connections to downtown along Drew Street and to Coachman Park
 - Create a marker that conveys a sense of arrival downtown
 - Engage and surprise library viewers
- b. Public Art Approach

Invite an artist to propose a site-specific public artwork that meets the goals of the project.
- c. Budget Range and Funding Source

A minimum of \$150,000 from the Discretionary Fund or private fundraising should be allocated for public artwork.
- d. Timeframe

The timeframe for this project is flexible because it is an existing facility. Planning for the project could begin before funding is entirely in hand.

A9. Walking Streets – Temporary Projects

Cleveland between Myrtle and the Bayfront, Osceola between Drew and Court, and Ft. Harrison, Garden and East Avenues north and south of Cleveland

As the downtown area redevelops, it will develop a focus on restaurants, the arts, and more residences. It will also become more oriented towards pedestrians: downtown residents, workers and visitors will be encouraged to leave their cars behind and walk to an increasing number of restaurants, shops and other destinations. Temporary public art projects throughout downtown walking streets can become part of the pedestrian experience and add to the reasons that people feel it is desirable to walk downtown.

a. Goals

- Motivate people to walk and explore
- Create a sense of surprise and excitement
- Create a sense of pedestrian scale, even on blocks with large developments or little streetfront activity
- Reinforce key pedestrian linkages
- Showcase regional and emerging artists

b. Public Art Approach

There are two approaches to commissioning temporary works of art on downtown walking streets. The first is an ad hoc approach that would be based on partnerships to generate projects. For example, the City could partner with Pinellas Suncoast Transit Authority (PSTA) to do projects at bus shelters or bus stops or with civic organizations or schools to do street paintings or bench projects. Construction projects could have artist-created construction fence murals or other interesting artwork to visually mitigate the eyesore. The downtown wayfinding system could be expanded to include platforms for displaying temporary artworks. Property owners could be encouraged to install two-dimensional works of art on their buildings, do temporary projections, or other projects.

The second approach would be to organize an annual, curated temporary art exhibition downtown. For example, five to ten artists could be commissioned to create temporary works for a period of time throughout downtown. This could be modeled after projects such as “Avenue of the Arts” in Kansas City, Missouri; “The Cambridge River Festival” in Cambridge, Massachusetts; or “The Three Rivers Festival” in Pittsburgh, Pennsylvania. The exhibition could be housed within the Public Art and Design Program or with a partnering organization, so long as the Public Art and Design Program provides expertise in commissioning the artwork.

c. Budget Range and Funding Source

Budgets for the ad-hoc approach would depend on the type of project and how long it would be in place. Individual project budgets could range from \$5000 upwards. A curated temporary art exhibition would require funding for the projects as well as for administration, marketing, and documentation. A minimum budget for an annual exhibition would be \$50,000. Funding and support could come from civic and/or private project partners.

d. Timeframe

Begin immediately to seek support for partnering on projects on an ad-hoc basis or as part of a larger exhibition.

A10. New City Hall and Parking Garage

Location TBD

The city has begun early planning for a new, signature City Hall, which might include a parking garage for employees or the public. The specific location has not been determined. The City is also in discussions with Pinellas County and the Pinellas Suncoast Transit Authority (PSTA) to create a joint facility or civic campus downtown. If the project expands to include a new County Courthouse and/or PSTA bus terminal, then the public art program for the full site should be coordinated and each partner should contribute financially to the artwork.

a. Goals

- Create a strong visual destination downtown
- Reflect City Hall's civic importance
- Welcome visitors
- Reinforce newly created public gathering places
- Create visual connections to adjacent uses

b. Public Art Approach

Public art can be planned for early on in the design of the new City Hall, including any anticipated new public spaces. During master planning, the Public Art and Design Program should work with the master plan team to identify art opportunities for integrating site-specific works of art in the buildings and public spaces. Once opportunities have been identified, commission an artist or team of artists to develop site-specific project concepts.

c. Budget Range and Funding Source

Allocate a minimum of \$250,000 for one or more artworks commissioned in relation to this project, which will comprise one of the City's most important civic spaces. This budget may exceed the percent-for-art allocation for the building. Therefore, Discretionary Fund resources and possibly funds from private fundraising should be committed to this project to make up the difference.

d. Timeframe

The City has not set a specific time-frame for master planning. The Public Art and Design Program should coordinate efforts at the senior management level.

A11. Downtown Parking

Location TBD

The City has allocated funding to address future downtown parking needs, potentially by building a new garage. The specific location or locations for additional parking, the type of structure or facility, and the potential for public-private partnerships have not been finalized. No matter what size, shape or location, parking facilities can have a strong visual presence and can benefit through the inclusion of public art.

a. Goals

- Enhance downtown skyline and relate to the overall visual character of the downtown area
- Provide a distinctive transition between the auto experience and the pedestrian experience
- Assist with visual orientation
- Be visible day and night

b. Public Art Approach

If a parking structure is constructed, an artist can be commissioned to create work that would alter or be integrated into an element of the garage design such as the façade, grille-work, or entries.

c. Budget Range and Funding Source

Allocate a minimum budget of \$62,500 for this project, funded through the percent-for-art on the capital project.

d. Timeframe

Select an artist early in the design process so their work can be integrated into the design.

A12. Downtown North and South Gateways

Myrtle Avenue at the intersection of the Pinellas Trail (Palm Bluff intersection)

Fort Harrison at the intersection of the Pinellas Trail (between D and E Streets)

Myrtle Avenue and Fort Harrison Avenue/Old Alternate 19 are important entries to downtown Clearwater from the north and south. They also intersect with the Pinellas Trail at key points that also mark the transition into the downtown area. Though there are no CIP projects planned for these areas, there is a strong desire to create art projects that mark the gateways to downtown.

a. Goals

- Mark passage into downtown and reinforce these locations as important places in the City's visual structure
- Identify the downtown as a place where art and culture are part of the built environment
- Draw attention to access the Pinellas Trail
- Provide an oasis for trail users and pedestrians

b. Public Art Approach

Commission an artist or artists to work within the footprint of the triangle-shaped parcels of land where the road and trail intersect. The artist/s could create an environment using sculpture and landscape, providing an amenity for pedestrians and trail users and an organic and/or playful work which marks the entry to downtown. Different artists could be commissioned for each site, or a single artist could create a pair of complimentary works. The projects could be commissioned simultaneously or in sequence, allowing the projects to influence each other in different ways.

c. Budget Range and Funding Source

Allocate a minimum of \$75,000 for each site. This project would be funded through the Discretionary Fund.

d. Timeframe

This timing for this project would be determined by available funding. Should the Pinellas Trail or the streetscape be redeveloped at these sites, the Public Art and Design Program should consider doing this project in conjunction with these improvements in order to leverage resources.

A13. City Office Buildings

City Hall, 112 S. Osceola Avenue

Municipal Services Building, 100. South Myrtle Avenue

Fire Station No. 45, 610 Franklin Street

Police Headquarters, 645 Pierce Street

Downtown is home to City Hall, the Municipal Services Building, Fire Station No. 45 and the Police Headquarters. Many of these facilities are at prominent locations and are frequently visited by citizens. Some of these facilities could be renovated, replaced or relocated in the next decade. All of the facilities – existing or new – are possible locations for public art.

a. Goals

- Enhance the “curb appeal” of the facility
- Welcome visitors and create a marker that lets visitors know that they have arrived downtown
- Reinforce the civic importance of these places
- Show that Clearwater values the arts

b. Public Art Approach

Buildings slated for redevelopment, demolition or decommissioning as public facilities should only be provided with artwork that is temporary or portable. When major renovations or new facilities are being planned, artists should be invited to submit proposals for site-specific works.

c. Budget Range and Funding Source

Commission art for renovation projects only if they generate percent-for-art funds; these projects are a low priority for the Discretionary Fund. Budgets for art in renovation and new construction projects will depend on the scale, siting and permanence of the artworks.

d. Timeframe

For permanent, site-specific artworks, the artist selection process should begin early in the planning process for renovation or new construction.

A14. Cleveland Street Medians

Cleveland Street between Myrtle and the waterfront

Clearwater is currently rebuilding Cleveland Street, its traditional downtown main street, between Myrtle Avenue and the bayfront, with a special focus on pedestrian amenities and promoting retail and dining. Three locations for public art have been identified for the redesigned segment of Cleveland Street. These constitute pedestals that are positioned in the pedestrian oases at pedestrian crossings midway through each of the three blocks of the project.

a. Goals

- Install memorable, distinctive artwork that creates a sense of destination and enhances the city's identity
- Commission artwork that is of an appropriate scale to the space and structure

b. Public Art Approach

Invite an artist to propose site-specific public artworks for all three sites.

c. Budget Range and Funding Source

Depending on the scale and materials, approximately \$35,000 to \$50,000 should be budgeted for each site, for a total of \$105,000 to \$150,000. The Discretionary Fund, philanthropic or private development partners should be sought to support this project.

d. Timeframe

Begin artist selection when full funding becomes available for the project. Begin consulting potential partners and stakeholders immediately. Because public art has been identified as a contributing factor in enhancing the overall downtown experience, high priority should be given to this project. The streetscape is scheduled to be completed by late 2007.

A15. Entry Arterials

Court, Chestnut, Cleveland and Gulf to Bay between Myrtle Avenue and Highland

Penny 3 will include funding for many streetscape enhancements in the downtown area, including several of the arterials between Myrtle and Highland. Should Gulf to Bay/Cleveland, Court Street and Chestnut Street be upgraded, they would be appropriate streets for the involvement of an artist.

a. Goals

- Enhance the look and feel of these important civic corridors into Downtown
- Create a visual progression, letting people know they are heading in the right direction to get downtown and to the beaches

b. Public Art Approach

Hire an artist or artist team to be a part of the streetscape design team. Based on their work as part of the team, these artists can create unique streetscape elements or site-specific works to be located along the street, or the team may identify platforms for temporary artwork.

c. Budget Range and Funding Source

Pay each member of the artist or artist team \$5,000-\$15,000 to participate on the design team, depending on the scope of the project and the scope of work (approximately \$75-100/hour). Allocate additional funds for design, fabrication and installation of work not created as part of the baseline streetscape project. Funds for hiring the design team artist or artists should come from the percent-for-art funds generated by the streetscape improvements. Public art funds – whether from percent-for-art or the Discretionary Fund – should pay for the difference in cost between the basic streetscape improvements and the enhanced public art improvements.

d. Timeframe

Select the artist in time to begin work with the rest of the streetscape design team.

A16. Gulf-to-Bay Gateway Element/Crest Lake Park
201 Glenwood Ave.

Many visitors to Clearwater's downtown and beaches travel along Gulf-to-Bay Boulevard. Drivers traveling west encounter a fork in the road at Highland, with Court Street being the most direct route to the beach, and Gulf-to-Bay Boulevard/Cleveland Street being the most direct route to downtown. This place marks the beginning of the greater downtown district, and Crest Lake Park, which is adjacent to the intersection, has been identified as a potential location for a downtown gateway marker.

- a. Goals
 - Create a sense of arrival downtown and communicate that downtown is a dynamic destination
 - Create a visual cue that you have arrived in the downtown area and reinforce this location as important places in the City's visual structure
 - Set the tone that you are entering into a special district
 - Be of an appropriate scale that creates an impression and is able to compete with the visual clutter of the highway environment
- b. Public Art Approach

The key opportunity site for an artwork at this location is the edge of Crest Lake Park, on the north side of Gulf to Bay, east of Highland. Because of the prevalence of highway-style directional signs in the area, as well as signs that are part of the City's wayfinding system, vertical gateway elements might be lost in the visual clutter. Instead, a long, linear project might have greater impact. The entire edge of Crest Lake Park might be considered as the location of the artwork. Use a competitive artist selection process to select an artist to create a work of art that meets the project goals.
- c. Budget Range and Funding Source

Allocate a minimum budget of \$350,000 for this project. Fund this project through the Discretionary Fund and/or philanthropic sources.
- d. Timeframe

Monitor plans for streetscape improvements on Gulf to Bay or enhancements to Crest Lake Park. Should one of these enhancements be scheduled as a CIP project during the next 10 years, the public art project should be implemented in conjunction with that project. Otherwise, artist selection should begin as funding becomes available through the Discretionary Fund.

A17. Joe DiMaggio Sports Complex Renovation
2450 Drew Street

The City intends to undertake a complete renovation of the Joe DiMaggio Sports Complex. The renovation may include eight new soccer fields and one major league baseball field, restrooms, concession building, press box, parking and other park amenities. The DiMaggio Complex is adjacent to Bright House Networks Field, Carpenter Field, the Progress Energy Trail, and the Ream Wilson Clearwater Trail with easy access from US 19. The project may be developed in partnership with a private entity that might provide additional recreational facilities.

The DiMaggio Complex, considered in a broader setting that includes important trail connections and the nearby baseball fields, provides the most significant opportunity identified in this plan to create public art that celebrates Clearwater's love of outdoor recreation. Expectations for the level of artist involvement, approach to the artwork, and budget for the project should be set accordingly.

- a. Goals
 - Welcome people of all ages
 - Celebrate Clearwater's culture of outdoor recreation and leisure
 - Reflect the energy, activity and fun taking place in the facility
 - Create or enhance gathering places and meeting places
 - Enhance connections to adjacent recreational facilities, such as the trail and baseball stadium.
- b. Public Art Approach
 - Include an artist or artists early in the design process for this facility. Encourage artists to focus their intervention on the connective and public features of the complex – such as entryways, walkways, shared facilities – to highlight its civic, shared nature. Explore the possibility of expanding the scope of the project to include the adjacent trail and sports facilities, so that art can serve as a focal or connective feature for this entire area.
- c. Budget Range and Funding Source
 - The budget for this project will depend on the final scope of the overall facility. It should not be less than \$150,000 for the entire facility. Should the percent-for-art not total this amount, the Discretionary Fund and/or privately raised funds should be used.

d. Timeframe

The City has not finalized its timeframe for this project. Coordinate efforts with Parks and Recreation to establish a timeline and a detailed artist scope of work. When conceptual design of the facility begins, commission an artist to work with the design plan team to develop a project concept.

A18. Ruth Eckerd Hall
1111 McMullen Booth Road

Ruth Eckerd Hall is an important regional destination where people come to see world-class performances, and one of the more distinctive works of architecture in Pinellas County, as its design was completed by architects trained under Frank Lloyd Wright. A planned expansion of the Marcia P. Hoffman Performing Arts Institute, which is part of the Ruth Eckerd Hall facility, will provide additional space for classes and activities. This capital project provides an opportunity to commission a work of public art for the facility. This is the most significant project related to a cultural arts facility that has been identified in this plan.

- a. Goals
 - Enhance the overall experience of visiting Ruth Eckerd Hall
 - Compliment the architecture of the facility
- b. Public Art Approach

Invite an artist to propose a site-specific artwork for the site.
- c. Budget Range and Funding Source

A minimum budget for an artwork at this facility should be \$80,000. The CIP project will generate \$40,000 for public art through percent-for-art. An additional \$40,000 should be raised for the project through private fundraising or the Discretionary Fund.
- d. Timeframe

Begin artist selection when the design of the capital project begins.

A19. Courtney Campbell Causeway

The Courtney Campbell Causeway is one of the most important entry points to Clearwater and Pinellas County. It is a dramatic route, a straight long roadway that is enclosed by low mangrove and palm stands on one side and lined by a beach on the other, with Tampa Bay and the open sky a constant presence. As the most direct route for tourists and visitors who arrive at Tampa International Airport and want to head to the beach, the combination of its length and landscape provide remarkable transition from urban Tampa into Clearwater. It is also heavily used by commuters.

In addition to being a major thoroughfare, the Causeway is an important recreation area, particularly for water-related activities. The City is beginning a study of how the recreation area can be upgraded into a recreational trail, and what the possibilities are of linking the trail to Hillsborough County via a bridge over the main channel.

a. Goals

- Create a signature landmark that welcomes people to the City and enhances the entry experience.
- Engage viewers at multiple scales — both vehicular traffic and people using the recreation area and trail.

b. Public Art Approach

Key opportunities are the western end of the causeway, where it meets the peninsula, recreation areas, infrastructure elements (lighting, railings) that border the causeway, and any new bridge structure. The artwork should take into account the weather conditions that may impact the site. Given these opportunities and conditions, artist might be asked to consider a long, linear, landscape-based approach to the art project as well. A specific scope of work should be prepared for artist involvement and an artist should be invited to develop a project concept, and fabricate and install a project or projects for the site.

c. Budget Range and Funding Source

For a project of this scale and importance, allocate a minimum of \$250,000. Seek a funding partnership with the Pinellas County Public Art and Design Program; this project is being recommended as a priority in the County's public art master plan. Percent-for-art funds may be available if the City proceeds with the upgrades to the recreation area and trail. Otherwise, Discretionary Funds should be used.

d. Timeframe

Develop a specific scope of work for involving an artist in conjunction with the recreational trail study.

Projects that support CIVIC CONNECTIVITY

These projects create a visual language that helps make the places that connect Clearwater neighborhoods identifiable and unique. These places could be considered “common grounds” for Clearwater’s residents; places where neighborhoods come together through recreation and social activities, and places that literally provide threads that enable people to move from one neighborhood to the next. These places include infrastructure systems that link different parts of the City (trails, stream corridors), or places that touch and knit together multiple neighborhoods (special parks and recreation facilities). Public art can be commissioned in conjunction with CIP projects or as Special Initiative projects, including retrofits of existing facilities.

PROJECT OPPORTUNITIES (2007-2020)

- B1. Stream/Stormwater Corridors
 - Cooper’s Point Nature Park
- B2. City Trails
- B3. Recreation Facilities
 - Morningside Recreation Center
 - Countryside Family Aquatics
 - Senior Facility
- B4. Reverse Osmosis Plant

B1. Stream/Stormwater Corridors

Cooper's Point Park will be the next of a series of parks built along stormwater corridors that serve to provide a regional recreational amenity as well as to provide an ecologically responsible method of stormwater management. Ultimately, these parks will create a “necklace” of communitywide destinations along three of Clearwater’s main stream corridors: Alligator Creek, Allen’s Creek and Stevenson Creek. These parks, with their connectivity to each other and to the creek system, as well as their natural beauty, make them attractive and important places for public art.

a. Goals

- Highlight the City’s natural assets and richness
- Showcase Clearwater’s environmental leadership and innovation
- Promote education around environmental challenges
- Build a new connective tissue that links Clearwater’s neighborhoods

b. Public Art Approach

Artists can be involved developing site-specific works of art for stormwater management parks that enhance appreciation of the waterways and/or make visible the stormwater management processes for educational purposes.

c. Budget Range

The budget range for public art at Cooper’s Point Park should be \$50,000 – \$80,000. The Public Art and Design program should investigate if the capital project is eligible for percent-for-art funding, based on the restrictions of the bond issue that will fund the project. Otherwise, the Discretionary Fund should be used.

d. Timeframe

Include an artist on the design team for this project when that team is selected.

B2. City Trails

The City of Clearwater has an expanding trail system, connecting with the Pinellas County trail system and trails in adjacent municipalities. As it is completed, it will become an increasingly important way for people to get around, allowing residents and visitors to bike (and walk or run) throughout the City for recreation or to travel from neighborhood to neighborhood and to downtown and the beaches. The trail system will be completed with Penny 3 funds as well as other State and Federal grant funds.

Public art can enhance the experience of using the trail system in many ways. Artworks could range from artist-designed infrastructure to site-specific works in key locations. Artwork along trails will have the most impact at “nodes” - places where the trail intersects with important destinations or environmental or cultural features. These “nodes” may be at places where this plan is already recommending a public art project. Or, these nodes may be at other places in the City that support the public art program’s goals to contribute to the CITY IMAGE, to strengthen CIVIC CONNECTIVITY, or to support NEIGHBORHOOD IDENTITY.

CITY IMAGE

Potential locations related to project opportunities listed in the master plan:

- A5. Memorial Causeway Trail
- A2. Pier 60 Park
- A6. Coachman Park
- A10. New City Hall
- A13. Police Station
- A14. Cleveland Street
- A15. Entry Arterials
- A12. North and South Gateways
- A17. Joe DiMaggio Sports Complex
- A19. Courtney Campbell Causeway

Other potential locations:

- Downtown Post Office
- East Avenue/Pinellas Trail
- PSTA Terminal
- Bright House Networks Field
- Bayfront Tennis Complex

CIVIC CONNECTIVITY

Potential locations related to project opportunities listed in the master plan:

- B1. Cooper's Point Nature Park
- B1. Glen Oaks Park
- B1. Alligator Creek Corridor (Cliff Stephens Park)

Other potential locations:

- Countryside Sports Complex
- Carpenter Field
- McMullen Tennis Complex
- Long Center
- Eddie Moore Recreation Complex
- Clearwater High School

NEIGHBORHOOD IDENTITY:

Potential locations related to project opportunities listed in the master plan:

- C2. NE Coachman Park
- C2. Cliff Stephens Park
- C2. Countryside Community Park
- C2. Countryside Sports Complex

Other potential locations:

- Ed Wright Park
- Kapok Park
- Moccasin Lake Nature Park
- Wood Valley Park
- Coachman Ridge Park
- Del Oro Park
- Eisenhower Elementary School

a. Goals

- Enhance the experience of moving along the trail
- Call attention to places and phenomena of interest along the trail
- Call attention to the trail from adjacent areas
- Create a recognizable, city-wide infrastructure that defines the trail system

b. Public Art Approach

The approach to commissioning artwork for the City trail system depends on both the availability of public art funding and the schedule for building the trails.

Work with Parks and Recreation Department planners to create a work plan for public art on trails so that art projects can be commissioned in a strategic way. The workplan should be based on an analysis of upcoming trail construction schedules, as well as planned CIP projects adjacent to the trail system that might generate trail-related artwork. When possible, top priority should be given to projects at CITY IMAGE nodes, followed by CIVIC CONNECTIVITY nodes and then NEIGHBORHOOD IDENTITY nodes.

A variety of types of art projects could be commissioned, depending on the needs of the site and the available budget. Artists could be involved in designing trail infrastructure elements, such as bridges, trailhead areas, and furnishings. Artists could be commissioned to create site-specific artworks that reflect and draw attention to areas through which the trail is passing. Artists could identify a series of public art projects throughout the trail system that relate to one another and that can be implemented over time, such as a series of kiosks, trail markers, shade structures, bridge railings or another group of serial works designed by artists.

c. Budget Range and Funding Source

Individual project budgets will vary depending on the scope of the project.

Funding for trail projects should come from the percent-for-art on trail construction projects in the CIP; these funds should be pooled so that they can be spent anywhere along the trail system, not just on the segment being built. The current CIP identifies \$33,600 for public art from construction of recreation trails (Penny 2). There will be an additional \$30,000 percent-for-art for recreation trails generated by Penny 3. Where trails pass by the locations of other CIP projects, the budgets for these projects could be combined.

Allocate at least \$20,000 annually to trails projects. Funds could be used to commission single works of art annually, or could be accumulated over multiple years to commission larger-scale works of art or works at multiple sites simultaneously. Funds could also be used in combination with public art funds at “nodes” where the trail intersects with another priority public art opportunity. When percent-for-art funds are not available, the Discretionary Fund should be used.

d. Timeframe

Project timing will depend on availability of funds and the level of integration into the capital project.

B3. Recreation Facilities

The City's recreation facilities are important and popular destinations and places where residents meet and socialize, in addition to participating in recreational activities. As the City renovates or builds new facilities, it is moving towards a model of having each facility specialize in a function or activity that serves a wide range of neighborhoods or the City as a whole (such as aquatic centers or skate parks). There is an opportunity to include public art as part of the recreation experience. The following recreation facilities are tentatively planned for renovation or construction.

- Morningside Recreation Center
- Countryside Family Aquatics
- Senior Facility

a. Goals

- Create memorable experiences and encourage repeat visits
- Create a sense of connection among neighborhoods by addressing the shared, civic aspect of these facilities
- Create opportunities for community involvement
- Create the opportunity for artistic experiences as part of the overall recreation experience

b. Public Art Approach

An artist or artists should be brought on early in the design process for these facilities. Artists should be encouraged to create work that is integrated into the facility design. Artists should especially consider possibilities for incorporating art into the civic elements of the facilities, such as entryways, gathering places and circulation areas, so that the art can be experienced by all who visit the facility.

c. Budget Range and Funding Source

Budgets for recreation facilities should be in a range of \$25,000 - \$50,000. Funding should come from percent-for-art funds generated by the CIP projects.

d. Timeframe

Artist selection should coincide with design of the facility.

B4. Reverse Osmosis Plant

Location TBD

The City of Clearwater Public Utilities obtains its water supply, in part, by pumping groundwater and purifying it. The City will be building two additional reservoirs for the Reverse Osmosis Plant in order to increase its production capacity.

a. Goals

- Support the mission of Public Utilities to educate the public about water resources
- Make elements the City's water infrastructure visible and/or understood

b. Public Art Approach

Explore a public art project that would address the environmental and engineering issues around water resources and the City's stewardship of the water supply. Because the plants themselves will not be highly visible, consider alternative locations that are connected to the water system but of higher visibility than the plants.

c. Budget Range and Funding Source

Funding for the Reverse Osmosis Plant is a CIP project and is bond funded. The percent-for-art budget is \$200,000.

d. Timeframe

The timeframe will depend on whether the funds can be spent off-site. If so, the planning for this project can begin as soon as funds become available.

Projects that support NEIGHBORHOOD IDENTITY

These projects create points of pride within individual neighborhoods in Clearwater. These projects could include a much stronger level of community involvement than those in other categories. These projects will generally be CIP projects only. Projects should be focused on new construction, expansions or major renovations; retrofits of existing facilities are generally not recommended.

PROJECT OPPORTUNITIES (2007-2020)

C1. Neighborhood Fire Stations

- Fire Station No. 48
- Clearwater Beach Fire Station
- Lakeview Fire Station
- Countryside Fire Station

C2. Neighborhood Parks and Youth Sports Fields

C3. Libraries

- Countryside Branch Library
- East Branch Library

C1. Neighborhood Fire Stations

Fire Station No. 48

Clearwater Beach Fire Station

Lakeview Fire Station

Countryside Fire Station

Clearwater is renovating and expanding several of its fire stations. Each project will provide an opportunity for a neighborhood-scaled art project.

a. Goals

- Be welcoming to the firefighters and visitors to the facilities
- Be visually attractive and an asset to the neighborhoods in which the facilities are located
- Make each station unique and distinguish it from other stations

b. Public Art Approach

Encourage artists to create work that is integrated into the facility design.

c. Budget Range and Funding Source

Allocate a public art budget in the range of \$18,000 - \$45,000 for projects at each of these facilities. Funding should come from the percent-for-art generated from the capital project.

d. Timeframe

Commission an artist early in the design process for these facilities so that art projects can be integrated into the design and the construction drawings, if necessary.

C2. Neighborhood Parks and Youth Sports Fields

The Parks and Recreation department has 40 neighborhood-scale parks, which vary in size from .5 acres to 10 acres, and several Youth Sports Fields that Clearwater residents use for baseball, softball, soccer, and other sports activities. These parks and fields are generally used by residents from adjacent neighborhoods and have a combination of active and passive uses. There are two new neighborhood parks being planned (Sals Lake and State Street) for 2010-2020 and many park renovations (preliminary plans indicate Northeast Coachman, Woodgate, Valencia, Cliff Stephens, Charles, and Overbrood). There are also plans for the renovation of existing sports fields and the construction of new sports facilities (preliminary plans call for renovations of Sid Lickton Park, Countryside Community Park, Frank Tack Park and Countryside Sports Complex as well as new facilities for North Clearwater).

a. Goals:

- Reflect and celebrate the local neighborhood
- Help create a unique identity for the park
- When possible, integrate artwork into the design so that the parks or trails themselves are works of art

b. Public Art Approach

To the extent possible, percent-for-art funds generated by Neighborhood Park and Youth Sports Field projects should be pooled and spent on one or two projects. Priority should be given to projects that link Neighborhood Parks and Sports Fields to the City trail system.

c. Budget Range and Funding Source

Penny 3 funds will generate \$50,000 for public art from Neighborhood Parks and \$70,000 from Youth Sports Fields. These funds should be spent on two to four projects. The Highland Avenue widening project funded by Penny 3 may also generate up to \$25,000, which should be spent on a public art project in a nearby Neighborhood Park, Sports Field or other neighborhood gathering places.

Should additional funding become available through the Discretionary Fund, priority should remain with projects that link neighborhood parks to the City trail system.

d. Timeframe

Commission an artist early in the design process for these facilities so that art projects can be integrated into the design and the construction drawings, if necessary.

C3. Neighborhood Libraries

*Countryside Branch Library
East Branch Library*

The City of Clearwater has four neighborhood libraries in addition to the Downtown library. Two of them, the Countryside Branch Library and the East Branch Library, are scheduled for replacement as Penny 3 projects. It is proposed that the current buildings will be demolished and new libraries will be reconstructed on the same sites, providing a two-story facility and doubling the amount of space.

a. Goals

- Delight the visitor
- Encourage people to spend time, to linger
- Reflect the neighborhood in which the library is sited

b. Public Art Approach

Commission an artist or artists early in the design process for each facility.
Encourage artists to create work that is integrated into the design of the facility.

c. Budget Range and Funding Source

The budget range for neighborhood library projects should be \$50,000-\$65,000.
Funding should come from the percent-for-art generated from the capital project.

d. Timeframe

Commission an artist early in the design process for these facilities so that art projects can be integrated into the design and the construction drawings, if necessary.

PRIVATE DEVELOPMENT: KEY OPPORTUNITIES ON PRIVATE PROPERTY



Permanent public art projects, such as the Cleveland Street Medians (A14) and temporary projects, such as Walking Streets (A9) can help to enliven downtown streets and enhance the pedestrian experience.



PRIVATE DEVELOPMENT: KEY OPPORTUNITIES ON PRIVATE PROPERTY

Clearwater is one of the increasing number of cities in Florida and elsewhere that has adopted policies for incorporating public art into private development. So far, the City has developed two mechanisms for accomplishing this:

- Percent-for-art – City of Clearwater Ordinance No. 7489-05 requires that private development projects with an aggregate job value of at least \$5 million allocate 1 percent of construction costs for on-site public art or contribute 0.75 percent to the City Public Art and Design Fund.
- Zoning Bonus – In certain areas of the City, developers can obtain density credits for including certain amenities as part of their development. The eligible amenities include public art.

A third opportunity is on the horizon. When the City issues a Request for Proposals (RFP) to developers for a specific development project, as it may do for the Harborview or the old City Hall sites, the City may include a special requirement in the RFP that the developer has to meet. One of these requirements could be a public art requirement above and beyond the normal requirements. This may be desirable in large-scale projects for which the City has determined that the \$200,000 cap on the percent-for-art requirement for private development would not result the scale or type of project appropriate for the site.

The following are a select list of potential development projects that would benefit from the inclusion of public art either on-site or as part of the improvements to the public realm that will be occurring as part of the project. These projects are singled out because they may involve a stronger role of the City and the Public Art and Design program either through planning, defining the opportunity, or setting the level of funding.

D1. Beach Promenade Areas

Gulf Boulevard, Beach Drive and Mandalay Boulevard are the streets closest to the beach. These more ‘urban’ streets are places where tourists and beach visitors walk to shop, eat, get to and from the beach, and to take in the scene. There is a large amount of redevelopment going on in this area, and projects are of the scale that the developers will have sizable public art requirements.

a. Goals

- Create pedestrian scale works appropriate to the promenade nature of the area
- Connect the beach to the rest of the Clearwater community – emotionally, physically and historically
- Create memorable walking experiences throughout the district

b. Public Art Approach

As much as possible, artists should be invited in to explore sites and ideas and create site-specific proposals that reflect their experience of the place. Works of art could be functional or site-specific.

c. Budget Range and Funding Source

Projects can range in size, depending on the scale and scope of the project. These projects will be completed as part of the developer’s public art requirement.

d. Timeline

Artist should be commissioned in time to integrate their work into the overall design of the development and the adjacent public realm.

D2. Marina District

The Marina District is the area to the east of Poinsettia Avenue, north of Causeway Boulevard and south of the Clearwater Beach Recreation Complex. The current district is mixed-use residential, motel and limited commercial. The City is creating incentives to intensify development in this area, transforming it to a destination waterfront neighborhood with restaurants, retail, hotels and denser residential development. The area will also have streetscape upgrades and a developer-financed boardwalk along the bay.

a. Goals

- Integrate artwork into the public spaces of the development
- Create an attractive skyline or visual interest from the downtown and causeway
- Create memorable walking experiences throughout the district

b. Public Art Approach

An artist should be part of the team that designs the boardwalk and other public infrastructure for the district. Sections of the boardwalk and streetscape improvements may be implemented by developers, and should be done so at their own cost, not as part of their percent-for-art obligation. Private developers should also be encouraged to commission artwork that meets the goals of the public art program for the beach area.

a. Budget Range and Funding Source

For the design team project, the artist should be compensated for their time to work on 2-3 charrettes with the design consultant, at \$75-\$100/hour. Individual projects can range in size, depending on the scale and scope of the project. These projects will be completed as part of the developer's public art requirement.

b. Timeline

The design team artist should be hired at the same time as the design consultant for the overall development. For other projects, the artist should be commissioned in time to integrate their work into the overall design of the development.

D3. Harborview Center
300 Cleveland Street

Harborview Center is a city-owned meeting facility downtown, adjacent to Coachman Park. The City anticipates issuing an RFP for redeveloping this site in the coming years.

c. Goals

- Enhance the visual and physical connections to Coachman Park, the downtown boat slips, the library, Cleveland Street and Osceola Street
- Support the economic uses of the site

d. Public Art Approach

The Harborview Center developer should be encouraged to work with a consultant early in the planning phase of this project to identify art opportunities and select the appropriate artists for the project. Artwork should be integrated into the buildings and public spaces.

e. Budget Range and Funding Source

The Public Art and Design Program should explore with City Planners whether the public art requirement for this project should exceed the one percent-for-art requirement.

f. Timeline

Artist should be commissioned in time to integrate their work into the overall design of the development.

D4. Station Square Park
620 Cleveland Street

Station Square is a new private development on Cleveland Street just east of Garden Avenue. The project includes the redevelopment of Station Square Park, a .5-acre urban plaza adjacent to the private development. The design for Station Square Park includes a formal gateway, trellises, a performance space, seating and connections to buildings and streets to the rear.

The park will be will be constructed by the developer. No public art is currently included in the design because the project was approved and permitted prior to the enactment of the ordinance that requires private developers participate in the public art program. However, the developer should be encouraged to include public art elements.

g. Goals

- Draw people into the park
- Create an interactive environment
- Create a distinctive downtown open space
- Compliment programmed arts activities

h. Public Art Approach

If public art is required for the overall development project, focus the art component on Station Square Park and commission an artist to design elements within the plaza, such as the entry marker, the trellis, and/or the stage area.

i. Budget Range and Funding Source

If the project becomes subject to the public art requirement, the public art budget should total one percent of the overall development budget, up to \$200,000, as per the City's ordinance.

j. Timeline

This project is subject to the timing of the Station Square development.

PROJECT PRIORITIES



PROJECT PRIORITIES

Each year, the Public Art and Design Program will develop a work plan of projects that it will commission in the coming year. As part of the budget process, the work plan is approved by the City Council and becomes the annual budget for the program.

The projects in the work plan should largely be chosen from the projects in this master plan. The work plan will include a combination of CIP-related projects, whose timing will be driven by CIP schedules, and Special Initiative projects (including retrofits), whose timing may have more flexibility.

To develop the part of the work plan that relates to Special Initiative projects, the Public Art and Design Board will need to evaluate the resources available (primarily, money in the Discretionary Fund and staff time) and allocate those resources to the projects of the highest priority. The Public Art and Design Board will also have to consider allocating resources to other opportunities, unforeseen during the development of this plan, that may emerge and take priority.

The following sections set out principles and priorities that the Public Art and Design Board can use to determine which Special Initiative projects should be included in the annual work plan.

General Principles for Funding

- City CIP projects with a percent-for-art allocation should always include public art when the site is appropriate.
- Some CIP projects should receive supplemental funding if the percent-for-art allocation is too small to accomplish the goals for the project. This supplemental funding will come from the Discretionary Fund, or from private fundraising or partnerships. The Public Art and Design Program will have to manage its cash flow so that there is sufficient money available for CIP projects that require supplemental funding when those projects are scheduled to begin.
- Special Initiative Projects (those not generated by CIP projects) will be funded entirely from the Discretionary Fund, private fundraising or partnerships.
- There may be times when, because of the lack of money in the Discretionary Fund, there will be insufficient funding available for a project. In these cases, the Public Art and Design Program should evaluate whether the project can be delayed in order to wait for additional contributions to the Discretionary Fund, or if the project scope can be changed to accommodate a smaller budget. In general, if the project is integrated into the design, then an altered scope of work should be considered. If the work is a stand-alone piece and does not have to be installed in conjunction with a capital project, then waiting for additional funds should be considered.

General Principles for Use of the Discretionary Fund

- CITY IMAGE projects are the top priority for Discretionary Funds.
- After that, CIVIC CONNECTION projects are the next priority for Discretionary Funds.
- NEIGHBORHOOD IDENTITY projects should not be funded entirely by the Discretionary Fund. In some cases, the funding for these projects can be supplemented with the Discretionary Fund.
- Private development projects will not receive funding from the Discretionary Fund.

Prioritizing Projects

The project opportunities presented in this plan are all considered important projects based on their potential to contribute to the City's vision for public art, their visual impact on the City, and their compatibility with the operating guidelines. However, the resources that are available to the Public Art and Design Program are likely to be extremely limited. The Public Art and Design Board and program staff will have to make very careful choices about where to commission projects, and what types of project to commission, so that public art has the strongest possible impact on the city.

When establishing the annual work plan, the Public Art and Design Board should evaluate the options for allocating Discretionary Fund and staff resources to projects by using the following criteria:

Criteria for CITY IMAGE projects:

- CITY IMAGE projects should be in highly visible, highly used locations. The more visible a location is, and the more uses that are associated with it, the higher priority it is for public art.
- CITY IMAGE projects should enliven a destination of international, national or regional importance. These destinations include downtown, the beaches, the DiMaggio Sports Complex / Progress Energy Trail / East-West Trail, and Ruth Eckerd Hall. Projects in these areas are of higher priority than projects elsewhere.
- CITY IMAGE projects that are interactive and allow people to engage with the water or environment are of higher priority than projects that do not.
- CITY IMAGE projects that are clustered near other public art projects within a specific area are of higher priority than those that are not clustered near other public art.
- CITY IMAGE projects that can incorporate CIP funding or can leverage support from other public or private partners (within an appropriate time frame) are of higher priority than projects that rely solely on the Public Art Fund.

Criteria for CIVIC CONNECTIVITY projects:

- CIVIC CONNECTIVITY projects should be in locations used by residents from different parts of the City. These locations may include the Clearwater trails system, citywide recreational

facilities or parks, or projects related to the stormwater corridors. Projects in these areas are of higher priority than projects elsewhere.

- CIVIC CONNECTIVITY project that can result in a series or family of projects should take priority over those that cannot.
- CIVIC CONNECTIVITY projects that can incorporate CIP funding or can leverage support from other public or private partners (within an appropriate time frame) are of higher priority than projects that rely solely on the Discretionary Fund.

Criteria for NEIGHBORHOOD IDENTITY projects:

- NEIGHBORHOOD IDENTITY projects in areas with an active community interested in working with an artist should take a higher priority than projects elsewhere.
- NEIGHBORHOOD IDENTITY projects in areas that do not have public art should take a higher priority than projects elsewhere.
- NEIGHBORHOOD IDENTITY projects should have access to CIP or private funds. They should not rely solely on the Discretionary Fund.

Priority Projects 2007-2020

| | FIRST PRIORITY | P | C | I | O | SECOND PRIORITY | P | C | I | O | THIRD PRIORITY | P | C | I | O |
|-----------------------|----------------------------------|---|---|---|---|---|---|---|---|---|-------------------------------|---|---|---|---|
| CITY IMAGE | A6. Coachman Park | | X | X | | A7. Downtown Boat Slips | | X | X | | A12. North and South Gateways | | | X | |
| | A8. Downtown Library | | | X | X | A13. City Office Bldgs | | X | | | A11. Downtown Parking | | X | | |
| | A14. Cleveland St. Median | | | X | X | A16. Gulf to Bay Entry Element/ Crest Lake Park | | | X | | | | | | |
| | A10. New City Hall | | X | X | X | A15. Entry Arterials | | X | X | | | | | | |
| | A9. Walking Streets | | | X | | A12. Beach Access Points | | | X | | | | | | |
| | A4. Beach Interpretive Project | | | X | | A3. Beach Parking Garage | | X | | | | | | | |
| | A2. Clearwater Beach | | X | X | | | | | | | | | | | |
| | A5. Memorial Causeway Trail | | | X | X | | | | | | | | | | |
| | A17. Joe DiMaggio Sports Complex | | X | X | X | | | | | | | | | | |
| | A19. Courtney Campbell Causeway | | X | X | | | | | | | | | | | |
| | A18. Ruth Eckerd Hall | | X | X | X | | | | | | | | | | |
| CIVIC CONNECTIVITY | B2. Trails | | X | X | | B1. Stream/ Stormwater Corridors | | X | X | | | | | | |
| | B3. Recreation Centers | | X | | | B4. Reverse Osmosis | | X | | | | | | | |
| NEIGHBORHOOD IDENTITY | | | | | | C3. Libraries | | X | | | C2. Neighborhood Parks | | X | | |
| | | | | | | C1. Fire Stations | | X | | | | | | | |
| PRIVATE DEVELOPMENT | D3. Harborview | X | | | | D2. Marina District | X | | | | D4. Station Square | X | | | |
| | | | | | | D1. Beach Promenade | X | | | | | | | | |

P = PRIVATE FUNDING

C = CIP FUNDING

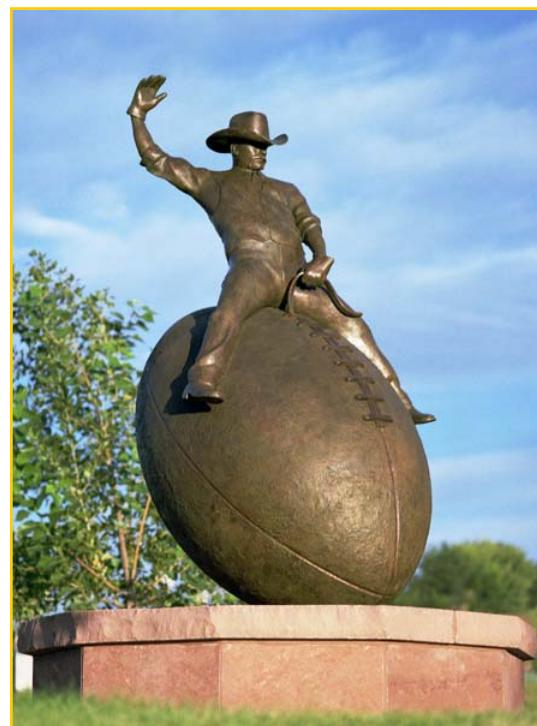
I = INITIATIVE PROJECT (Discretionary Fund)

O = PRIVATE FUNDRAISING OR PARTNERSHIP PROJECT

ACTION PLAN



Public art can serve as a landmark and gathering place at large sports centers such as the Joe DiMaggio Sports Complex (A17).



ACTION PLAN

Clearwater's Public Art and Design program should hit the ground running. The program should aim for some quick wins — art projects that are at the same time simple to execute but dramatic in the statement they can make about the City's commitment to public art.

This action plan outlines doable, impactful projects that can be commissioned and completed in the first few years of the plans, and suggests how the program can begin laying groundwork for longer-term projects.

FY 2007 and FY2008 - Start-up Actions // Do it Now!

The program should start by commissioning art with the following Capital Improvement Program projects, which are currently funded. And it should take the first discretionary funding it receives and use it to commission the initiatives described in this section.

CIP Projects

The following art projects can proceed in conjunction with the planning, design and construction of projects in the City's current CIP.

- A17. Joe DiMaggio Sports Complex. Continue discussion with Parks and Recreation about status of master plan and schedule for design, engineering and construction. Identify opportunities and develop Call for Artists.
- B3. Recreation Centers (Morningside). Initiate discussion with Parks and Recreation about the design, engineering and construction schedule for the replacement of the Morningside Recreation Center. Identify opportunities and develop Call for Artists.
- B2. City Trails. Initiate discussion with Parks and Public Works about the design, engineering and construction schedule for trail projects, and opportunities for developing one nodal project in FY 2008 in conjunction with the Druid Trail.
- C1. Fire Stations (Station 48 Renovation and Expansion). Initiate discussion with the Fire Department about the design, engineering and construction schedule for the replacement of the Station 48. Identify opportunities and develop Call for Artists.

Special Initiative Projects

While the Public Art Master Plan will be a first tool in describing to developers and funders the opportunities they can support through contributions to the Discretionary Fund, the Public Art and Design Program should also prepare a detailed prospectus or draft Call for Artists for each project that would be initiated immediately. This work would allow for staff to begin necessary coordination with project partners and for the Call to Artists to be issued as soon as funds are available.

In anticipation of receiving money for the Public Art Fund, initiate these projects:

- A14. Cleveland Street Medians. Identify external funding for the commissioning of new sculptures for medians. When funding is identified, issue Call for Artists and manage installation of project.
- A9. Walking Streets. Work with downtown stakeholders to generate interest in ad hoc or organized temporary sculpture exhibition. Develop a detailed prospectus or draft Call for Artists for FY 2008.
- A4. Beach Interpretive Project. Develop a detailed prospectus or draft Call for Artists.

FY 2009 and FY 2010 - Short-Term Actions // Do it Next!

CIP Projects

Several of the CIP projects below will be coming on-line in the near term, and whether or not they are developed within this timeframe, planning should begin soon.

- A7. Downtown Boat Slips. Initiate discussion with the Marina Department about the design, engineering and construction schedule for the downtown docks and boat slips. Identify opportunities and develop appropriate Call for Artists, or include an artist on the design team.
- A10. New City Hall. Request that forthcoming RFP for study of City-County complex include a component with public art recommendations. Recommend that the RFP call for the planning team to include an public art planning consultant, or that the scope of work involve consultation with Public Art and Design staff from the City and the County.
- A5. Memorial Causeway Trail. Monitor planning process. Identify opportunities and develop appropriate Call for Artists, or require that design team include an artist.
- B4. Reverse Osmosis Plant. Initiate conversation with Public Works about scope of project, agency mission, and planning-design-construction schedule.

Special Initiative Projects

The program's ability to commission these projects will depend on its ability to attract additional developer contributions to its Discretionary Fund, or other types of donations. Depending on the flow of discretionary funding, the Public Art and Design program should seek to initiate these projects in 2009 or 2010.

- A3. Downtown Library. Initiate discussion with appropriate stakeholders at the Library about the potential for locating public art within and adjacent to the building. Develop protocol for determining project opportunities.
- A13. Clearwater Beach. Develop Call for Artists first beach project.

FY 2011 to FY 2020 - Long-Term Actions // Do it When the Time is Right // Penny 3

CIP Projects

Long-term CIP projects are generally those that will be funded through Penny 3 and occur between 2011 and 2020. Public Art and Design staff should monitor the progress of these projects so that artists can be involved at the most appropriate time.

- A6. Coachman Park. Monitor planning process. Recommend consideration of public art opportunities at all phases of planning and design. Identify opportunities and develop appropriate Call for Artists, or include an artist on the design team.
- A13. City Office Buildings. Monitor planning for new City office buildings. Recommend consideration of public art opportunities at all phases of planning and design. Identify opportunities and develop appropriate Call for Artists, or include an artist on the design team.
- A11. Downtown Parking. Monitor planning for this project. Identify approach to public art that will meet the goals stated in the plan. Issue Call for Artists and manage installation of project.
- A15. Entry Arterials. Monitor planning for this project. When public works begins the process of developing scope of work for streetscape projects, develop the scope of work for the involvement of the design team artist. Issue Call for Artists in conjunction with process of selecting full design team.
- A19. Courtney Campbell Causeway Recreation Trail. Establish liaison with Pinellas County Public Art and Design program to budget for and schedule a gateway element that is developed independently or in conjunction with Causeway trail improvements.

- A18. Ruth Eckerd Hall. Monitor planning for expansion of the Marcia P. Hoffman Performing Arts Institute. Investigate potential funding partners. Identify opportunity and develop appropriate Call for Artists.
- B2. City Trails. Initiate discussion with Parks and Public Works about the design, engineering and construction schedule for trail projects, and opportunities for developing nodal and system element project.
- B1. Stream/Stormwater Corridors / Cooper's Point Nature Park. Monitor planning for joint stormwater-recreation space development at Coopers Point Park and in other stormwater corridors. Recommend consideration of public art opportunities at all phases of planning and design. Identify opportunities and develop appropriate Call for Artists, or include an artist on the design team.
- C3. Libraries. Monitor planning process. Identify opportunities and develop appropriate Call for Artists.

Special Initiative Projects

The program's ability to commission these projects will depend on its ability to attract additional developer contributions to its Discretionary Fund, or other types of donations. It will likely take several years for enough funds to accumulate to undertake this project.

- A16. Gulf-to-Bay Gateway Element/Crest Lake Park. Issue a Call for Artists for a gateway element in Crest Lake Park along Gulf-to-Bay Boulevard.

Private Development

The timing of these projects will depend on city decision-making about when to proceed with packaging publicly owned sites for private development.

- D3. Harborview. Monitor process for redevelopment. Recommend consideration of public art opportunities at all phases of planning and design. Recommend that RFP for redevelopment proposals require respondents to include an artist on the design team.
- D2. Marina District. Monitor process for redevelopment. Recommend consideration of public art opportunities at all phases of planning and design.
- D1. Beach Promenade. Monitor development proposals. Advise developers who wish to include public art in their projects on the goals for public art in this area of the City.

PROGRAMMATIC AND POLICY RECOMMENDATIONS



Civic Connectivity public art projects along the Trails (B2) will help to tie communities together and enrich the experience of using the trail.

PROGRAMMATIC AND POLICY RECOMMENDATIONS

Community-Initiated Projects

Generally, the Public Art and Design Program should provide technical assistance to groups or neighborhoods that wish to initiate art projects and can raise the funding to pay for those projects. If the community-initiated project is managed by Public Art and Design staff according to the program guidelines, then the project can be accepted into the City's collection. The program should not allocate its Discretionary Funds to community-initiated projects.

The Public Art and Design Program can further support community-initiated art projects by establishing a partnership with the Clearwater Development and Neighborhood Services Department awards and grant program. The Public Art and Design Program could supplement the CAN budget with public art funds generated by neighborhood-scale CIP projects that do not generate good art opportunities, such as traffic calming or sidewalk improvements projects.

Penny for Pinellas Funding

The City of Clearwater's policy is to require that the public art allocations for projects funded by Penny for Pinellas be spent directly in conjunction with the capital project that generates those funds. Some important clarifications of this policy should be noted.

Some Penny funding is allocated to generic categories of CIP projects, such as Youth Sports Facilities, for which there will be multiple small projects that have not yet been determined. The percent-for-art funding for these project types can be pooled and spent in conjunction with any project in this project category.

Some Penny funding is allocated to projects, such as road widenings, that are not themselves priorities for public art expenditures. To the extent possible, art opportunities should be identified close to the site of the project (for example, where the road intersects with a trail or provides access to a community facility) and the public art funds should be spent accordingly.

Multi-year Projects

When capital projects are funded over multiple years, the percent-for-art funds generated in the early phase(s) of the project should be utilized for the design phase of the public art project to allow for the artist to work with the selected architectural team.

Grant and Bond Funding

When a city agency seeks funding for a capital project through grant or bond funding, the agency shall write into the provisions of that grant or bond language the requirement that the city's percent-for-art ordinance be followed, to the extent that the funding source allows.

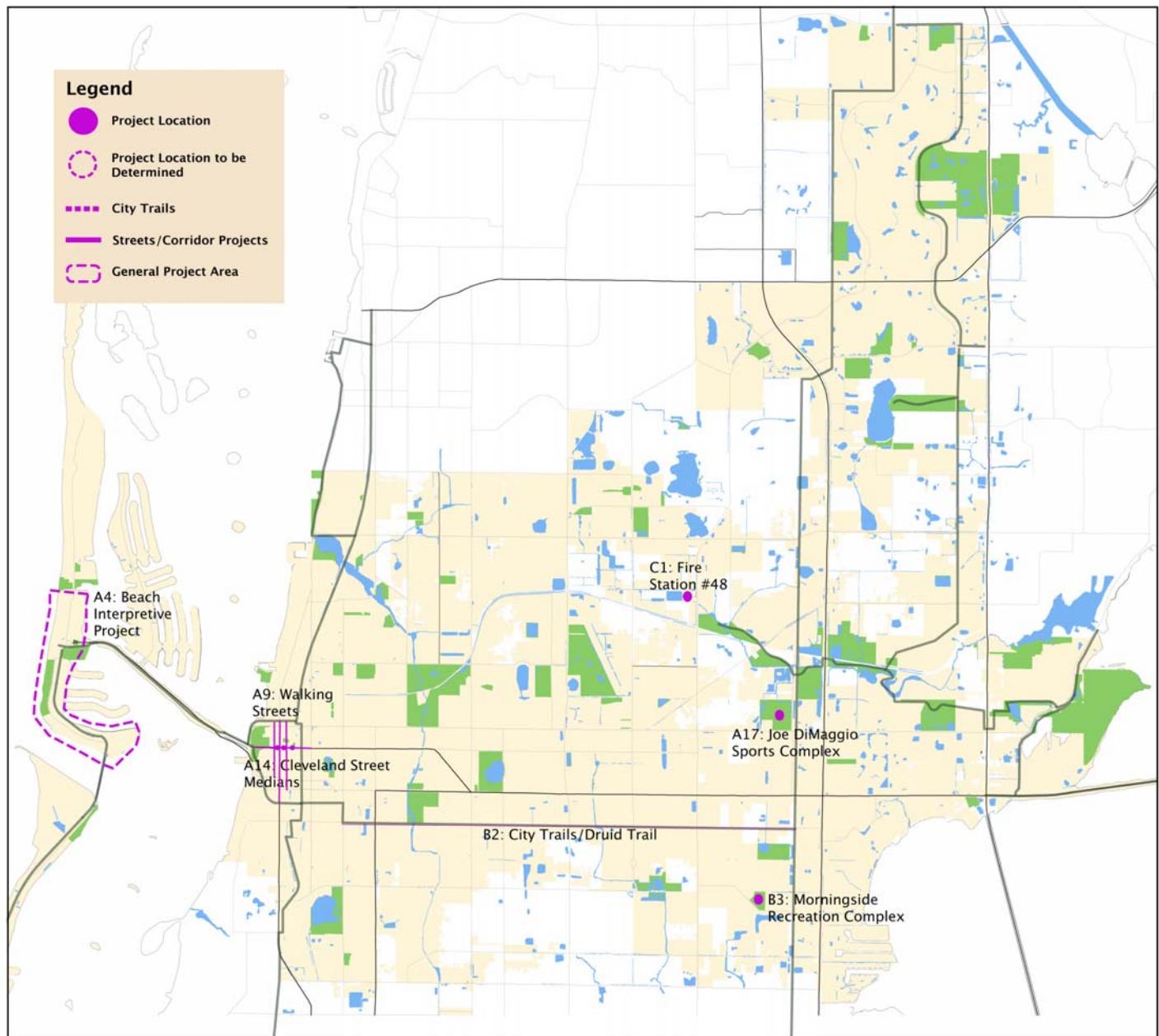
APPENDICES



Neighborhood Identity public art projects such as Fire Stations (C1) and Libraries (C3) will projects will enhance neighborhood identity and create points of pride.



APPENDIX A - MAPS

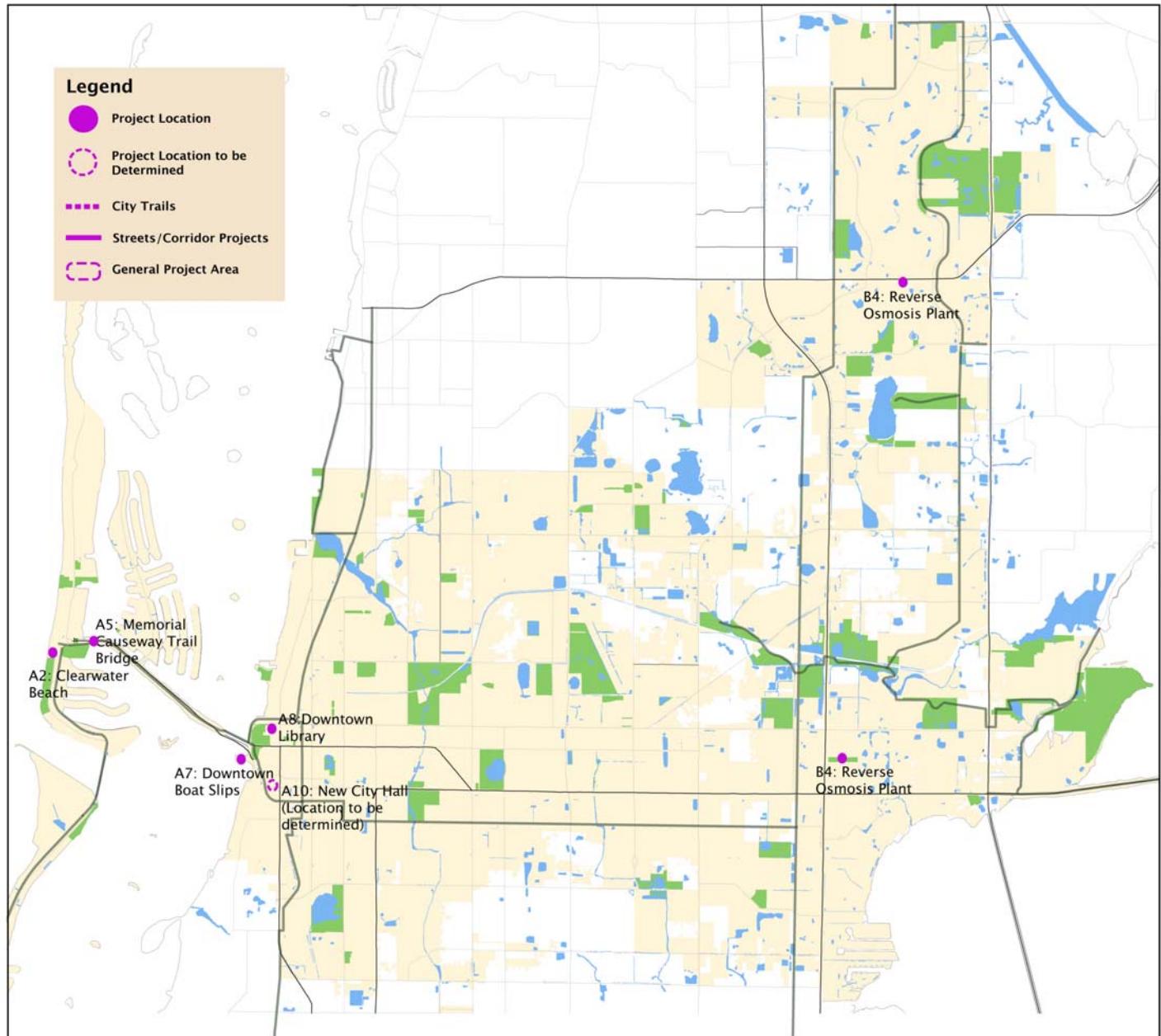


Clearwater Public Art Master Plan – Do it Now!

City of Clearwater Department of Parks and Recreation - Public Art and Design Program
March, 2007

VIA

BROWN &
KEENER
BRESSI

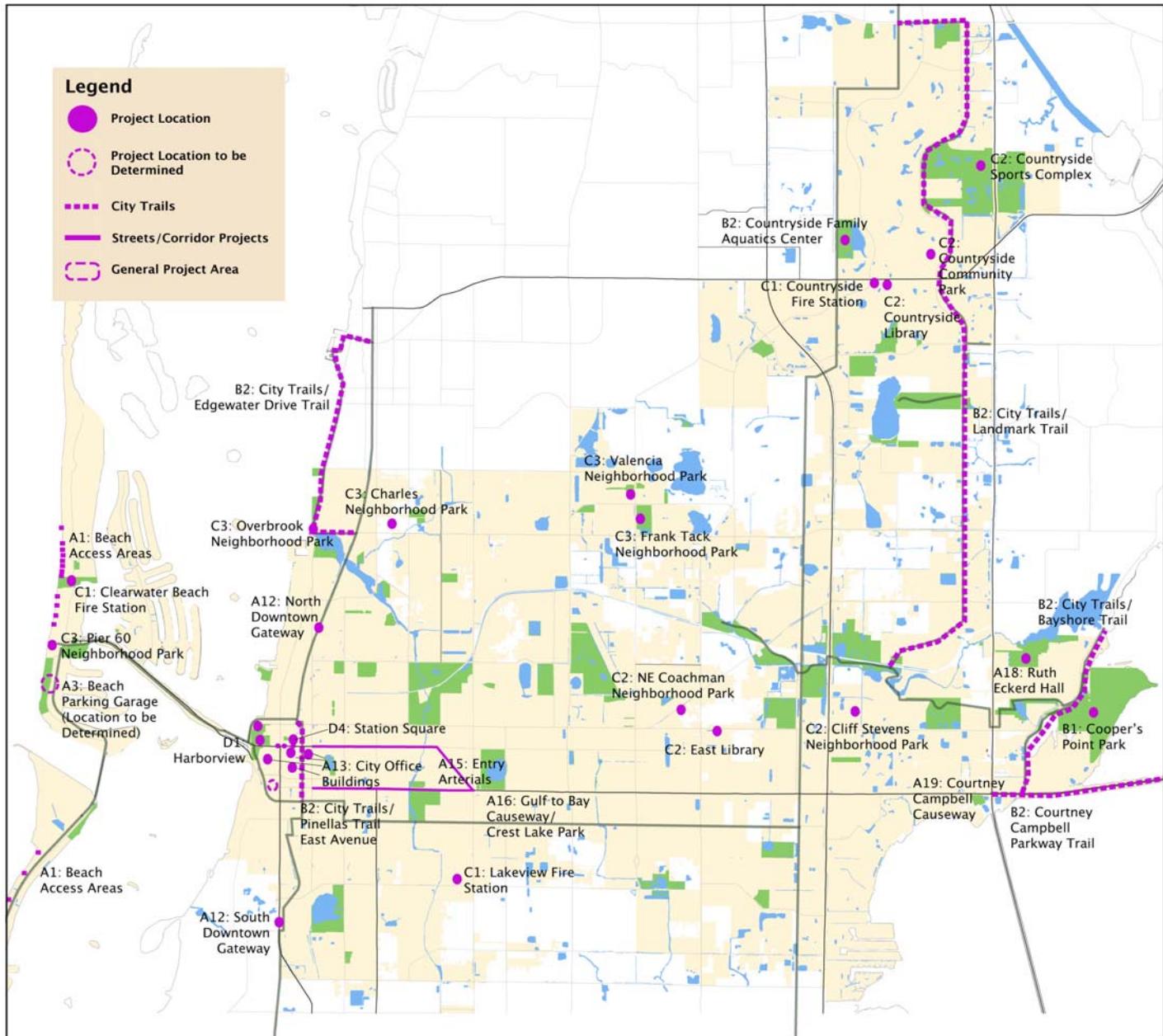


Clearwater Public Art Master Plan – Do it Next!

City of Clearwater Department of Parks and Recreation - Public Art and Design Program
March, 2007



BROWN &
KEENER
BRESSI



Clearwater Public Art Master Plan – Do it When the Time is Right
City of Clearwater Department of Parks and Recreation - Public Art and Design Program
March, 2007



BROWN &
KEENER
BRESSI

APPENDIX B - DEFINITIONS

Aggregate Job Value (AJV): The total of all construction costs associated with a particular site plan project, regardless of the number of permits associated with the project, or whether it is a phased project. Construction costs include all labor, structural materials, plumbing, electrical, mechanical, infrastructure and site work.

Capital Improvement Program (CIP) projects: Projects included in the approved Clearwater Capital Improvement Program, commencing with the City's Fiscal Year budget, for any new facility construction or renovation projects equal to or greater than \$500,000. These include, but are not limited to, buildings, greenways, roads, parking facilities, bridges or other above-ground projects. Specifically excluded from this definition are street resurfacing, major drainage, wastewater, below-grade utilities, annual repair and replacement projects where the funding source is restricted from being used for the purchase of public art.

CITY IMAGE: Projects that add to the iconography of Clearwater and contribute to the image of the city that is projected to the rest of the world. These projects are located in places that are easily accessible, highly visible and shared by the entire community.

CIVIC CONNECTIVITY: Projects that create a visual language that helps make the places that connect Clearwater neighborhoods identifiable and unique. These places are considered "common grounds" for Clearwater's residents; places where neighborhoods come together through recreation and social activities, and areas which provide threads that enable movement from one neighborhood to the next.

Clearwater Arts Foundation (CAF): A not-for-profit organization created in 1999 with the belief that the arts can celebrate cultural pluralism and broaden cultural understanding. The CAF lists as its mission to be: "...a catalyst that advocates, fosters and promotes cultural awareness and opportunities for all people in Clearwater."

Clearwater Cultural Plan: Drafted in 2002 by a number of participants and committees throughout the Tampa Bay area, the Clearwater Cultural Plan identified six goals for the cultural activities of the City of Clearwater: the stimulation of local cultural development; the creation of a Public Art and Design Program; the enhancement and cultivation of visual, literary and performing arts; the establishment of Clearwater as an artist-friendly city; the promotion of life-long learning for all citizens of Clearwater; and the recognition of the economic potential of culture in Clearwater.

Design team: The collaborative team that includes, but is not limited to, an artist and at least one other design professional, such as an architect, landscape architect, or engineer.

Discretionary Fund: A fund comprised of public art contributions that private developers make to the city in lieu of installing a work of art on their own property, as stipulated by city ordinance.

Imagine Art Here!: Public participation and information gathering workshops held on December 12 and 13, 2006 at the Clearwater Main Library.

Infrastructure elements: Hardware incorporated into civic infrastructure throughout the city. Elements include: lighting, manhole covers, railings, benches, water fountains, etc.

Interpretive project: A public art project designed for public interaction and education. Interpretive projects often feature components that invite an audience to participate by learning more about the artwork's subject matter.

Public Art Master Plan: A guiding document created to establish the criteria, policies and priorities of the Clearwater Public Art and Design Program. The master plan serves many purposes including the development of a process and criteria for prioritizing public art projects, and the identification of important sites for public art.

NEIGHBORHOOD IDENTITY: Projects that create points of pride within individual neighborhoods in Clearwater. These projects are generally commissioned in conjunction with neighborhood-focused projects such as libraries, local public safety facilities, and community parks.

Ordinance NO. 7489-05: The City of Clearwater Ordinance, contained within Division 24 of the Development Standards of the Community Development Code, that establishes the Public Art and Design Program.

Penny 3: Also known as the Penny for Pinellas III, the "Penny" program was established in 1989 and allows for a sales tax increase of one cent on purchases within Pinellas County. The Penny 3 is the second ten-year extension (2010-2020) of the Penny for Pinellas program, with the preceding programs running from 1990-2000 and 2000-2010 respectively. The Penny for Pinellas program is approved by registered voters in Pinellas County, with the Penny 3 approved in a March, 2007, vote.

Pinellas Suncoast Transit Authority (PSTA): The public transit provider for Pinellas County, the PSTA maintains 197 buses and trolleys that serve 43 countywide routes.

Private Development: Development and construction within Clearwater city limits that is funded by private and non-City partnership sources. The Public Art and Design Program works specifically with private development projects valued at \$5,000,000 and above.

Public Art and Design Board (PADB): The seven-member board appointed by the City Council to administer the Public Art and Design Program.

Public Art and Design Fund: A separate accounting of monies received for the Public Art and Design Program consisting of funds received from eligible City capital improvement projects; private development projects; funds donated to the City for public art; and other funds allocated by the City through the budgetary process.

Public Art and Design Program (PADP): The program created through Ordinance NO. 7489-05 requiring that 1 percent of the construction budget for eligible City capital improvement projects be allocated for public art. There is a similar requirement on the construction of private development projects.

Retrofit: Public art projects that are commissioned, outside of a CIP or other construction budget, for city facilities that were constructed at an earlier date and are already occupied. In the language of this plan, “retrofits” are considered a category of “Special Initiative” projects.

Site-Specific Works: Public art that has been designed specifically for installation at a particular site or building. Site-specific artwork can often influence the design of a structure and, when completed, creates a dialogue with the space in which it is displayed.

Special Initiative Project: Public art projects that are commissioned by the Public Art and Design Program but not linked to a City CIP project. These can include “retrofit” projects, and are funded in part or in whole by the Discretionary Fund.

Temporary Artwork: Projects that are not permanent installations at the site in which they are featured. Temporary projects can range from curated exhibitions to special, time restricted commissions to dance performances.

Trail Head: A location where the public can access a trail, especially the beginning or end of a trail.

Trail Nodes: Places where the trail intersects with important destinations or environmental or cultural features.

Zoning Bonus: A zoning strategy that encourages the inclusion of certain amenities into a private development project in exchange for extra development rights.

APPENDIX C - PROJECTS CHART

All Recommended Project Opportunities

| | Recommended Public Art Budget (2007-2020) | Percent-for-art Funding | CIP Funding Source | Deficit | Possible Sources |
|--|---|-------------------------|-------------------------------|---------|---|
| CITY IMAGE | | | | | |
| A1. Beach Access Areas 5 access areas at \$10,000/access areas | 50,000 | 12,500 | Penny 3 (Seawall Replacement) | 37,500 | Discretionary Fund |
| A2. Clearwater Beach 3-5 projects, individual project budgets will vary | 250,000 | - | | 250,000 | Discretionary Fund |
| A3. Beach Parking Garage <i>may expand with public/private partnership</i> | 125,000 | 125,000 | Penny 3 | - | |
| A4. Beach Interpretive Project | 60,000 | - | | 60,000 | Discretionary Fund |
| A5. Memorial Causeway Trail | 90,000 | - | | 90,000 | Discretionary Fund |
| A6. Coachman Park | 350,000 | 50,000 | Penny 3 | 300,000 | Discretionary Fund |
| A7. Downtown Boat Slips | 110,000 | 110,000 | Bonds, Grants, CRA DDB | | |
| A8. Downtown Library | 150,000 | - | | 150,000 | Discretionary Fund, Friends of Library |
| A9. Walking Streets/Temporary Projects <i>budget based on annual festival, beginning in 2008 at a cost of \$50,000/year</i> | 700,000 | - | | 700,000 | Clearwater Arts Foundation, Downtown Organizations, Businesses and Developers |

All Recommended Project Opportunities (cont.)

| | Recommended Public Art Budget (2007-2020) | Percent-for-art Funding | CIP Funding Source | Deficit | Possible Sources |
|--|---|-------------------------|--|---------|---|
| A10. New City Hall and Parking Garage | 250,000 | 250,000 | Penny 3 | | |
| A11. Downtown Parking | 62,500 | 62,500 | Penny 3 | - | |
| A12. North and South Downtown Gateways <i>two projects at \$75,000/each</i> | 150,000 | - | | 150,000 | Discretionary Fund |
| A13. City Office Buildings <i>no CIP projects identified at this time</i> | - | - | | - | |
| A14. Cleveland Street Medians | 150,000 | - | | 150,000 | Private Fundraising |
| A15. Entry Arterials - Court Street/Chestnut Street/Cleveland/Gulf to Bay | 125,000 | 125,000 | Penny 3 (Downtown Streetscape) | - | |
| A16. Gulf to Bay Gateway Element/Crest Lake Park | 350,000 | - | | 350,000 | Discretionary Fund |
| A17. Joe DiMaggio Sport Complex Renovation | 150,000 | 80,000 | Pinellas County, State of Florida, Federal Grants, other | 70,000 | Discretionary Fund, Private Fundraising |
| A18. Ruth Eckerd Hall | 80,000 | 40,000 | Penny 3 | 40,000 | Discretionary Fund, Private Fundraising |
| A19. Courtney Campbell Causeway | 250,000 | - | | 250,000 | Discretionary Fund |

All Recommended Project Opportunities (cont.)

| | Recommended Public Art Budget (2007-2020) | Percent-for-art Funding | CIP Funding Source | Deficit | Possible Sources |
|---|---|-------------------------|---|---------|--------------------|
| CIVIC CONNECTIVITY | | | | | |
| B1. Cooper's Point Park | 70,000 | 70,000 | Bond (if eligible) | - | |
| B2. City Trails <i>allocate average of \$20,000/year, individual project budgets will vary</i> | 280,000 | 88,600 | Penny 2 (Druid Road and Recreation Trails), Penny 3 (Recreation Trails and Bayshore Blvd Realignment) | 191,400 | Discretionary Fund |
| B3. Morningside Recreation Center | 46,000 | 46,000 | Penny 2 and grants | - | |
| B3. Senior Facility | 35,000 | 35,000 | Penny 3 | - | |
| B3. Countryside Family Aquatics | 25,000 | 25,000 | Penny 3 | - | |
| B4. Reverse Osmosis Plant <i>potentially offsite/multiple projects</i> | 200,000 | 200,000 | Future Bond Issue | - | |

All Recommended Project Opportunities (cont.)

| | Recommended Public Art Budget (2007-2020) | Percent-for-art Funding | CIP Funding Source | Deficit | Possible Sources |
|--|---|----------------------------|---|------------------|------------------|
| NEIGHBORHOOD IDENTITY | | | | | |
| C1. Clearwater Beach Fire Station | 41,479 | 41,479 | Penny 3 | - | |
| C1. Countryside Fire Station | 46,484 | 46,484 | Penny 3 | - | |
| C1. Fire Station No. 48 | 18,000 | 18,000 | Penny 2 | - | |
| C1. Lakeview Fire Station | 47,555 | 47,555 | Penny 3 | - | |
| C2. Neighborhood Parks and Youth Sports Fields | 145,000 | 145,000 | Penny 3 (Neighborhood Parks, Youth Sports Fields, Highland Avenue) | - | |
| C3. Countryside Branch Library | 62,500 | 62,500 | Penny 3 | - | |
| C3. East Branch Library | 62,500 | 62,500 | Penny 3 | - | |
| TOTAL | 4,532,018 | 1,743,118 | | 2,788,900 | |

Do it Now // Project Opportunities

| | Recommended Public Art Budget (FY2007 and FY2008) | Percent-for-art Funding | CIP Source | Deficit | Possible Sources |
|--|---|-------------------------|--|----------------|---|
| CIP PROJECTS | | | | | |
| A17. Joe DiMaggio Sports Complex Renovation <i>begin planning</i> | 150,000 | 80,000 | Pinellas County, State of Florida, Federal Grants, other | 70,000 | Discretionary Fund, Private Fundraising |
| B2. City Trails <i>allocate \$20,000 in both FY07 and FY08</i> | 40,000 | 33,600 | Penny 2 (Druid Road and Recreation Trails) | 6,400 | Discretionary Fund |
| B3. Morningside Recreation Center | 46,000 | 46,000 | Penny 2 and grants | - | |
| C1. Fire Station No. 48 | 18,000 | 18,000 | Penny 2 | - | |
| SPECIAL INITIATIVE PROJECTS | | | | | |
| A14. Cleveland Street Medians | 150,000 | - | | 150,000 | Private Fundraising |
| A9. Walking Streets/Temporary Projects <i>\$50,000 in FY08 for temporary art festival</i> | 50,000 | - | | 50,000 | Clearwater Arts Foundation, Downtown Organizations, Businesses and Developers |
| A4. Beach Interpretive Project | 60,000 | - | | 60,000 | Discretionary Fund |
| TOTAL | 514,000 | 177,600 | | 336,400 | |

Do it Next // Project Opportunities

| | Recommended Public Art Budget (FY 2009 and FY2010) | Percent-for-art Funding | CIP Source | Deficit | Possible Sources |
|--|--|-------------------------|--|----------------|---|
| CIP PROJECTS | | | | | |
| A7. Downtown Boat Slips | 110,000 | 110,000 | Bonds, Grants, CRA Downtown Development Board | | |
| A5. Memorial Causeway Trail | 90,000 | - | | 90,000 | Discretionary Fund |
| A10. New City Hall and Parking Garage | 250,000 | 250,000 | Penny 3 | | |
| B4. Reverse Osmosis Plant <i>potentially offsite/multiple projects</i> | 200,000 | 200,000 | Future Bond Issue | - | |
| SPECIAL INITIATIVE PROJECTS | | | | | |
| B2. City Trails <i>allocate \$20,000 in both FY09 and FY10</i> | 40,000 | - | | 40,000 | Discretionary Fund |
| A9. Walking Streets/Temporary Projects <i>\$50,000 in FY08 and FY09 for annual temporary art festival</i> | 100,000 | - | | 100,000 | Clearwater Arts Foundation, Downtown Organizations, Businesses and Developers |
| A8. Downtown Library | 150,000 | - | | 150,000 | Discretionary Fund, Friends of Library |
| A2. Clearwater Beach <i>one project</i> | 75,000 | - | | 75,000 | Discretionary Fund |
| TOTAL | 1,015,000 | 560,000 | | 455,000 | |

APPENDIX D – MEETING PARTICIPANTS

City of Clearwater Cultural Affairs Staff

Throughout the master planning process, Cultural Affairs staff have assisted the master plan consultants in a number of ways, ranging from gathering information, conducting interviews and conferences, scheduling meetings and providing input and guidance on master plan drafts.

Marsha Beall, Cultural Affairs Assistant

Christopher Hubbard, Public Art Specialist

Elizabeth Minor, Cultural Affairs Programmer

Margo Walbolt, Cultural Affairs Manager

Public Art and Design Board (PADB)

The consulting team of Brown and Keener Bressi (BKB) and Via Partnership has met with the members of the Clearwater Public Art and Design Board numerous times throughout the master planning process. Members of the PADP have provided input into the direction and language of the master plan and have supplied feedback and insight into the role of public art within the City of Clearwater. The board has recommended the approval of this plan.

Joshua Bomstein, Chair

Howard Warshawer, Vice-Chair

George Ann Bissett

Mark Flickinger

Davida Milne

Alex Plisko, Jr.

John Timberlake

Clearwater Arts Foundation, Inc. (CAF)

The members of the Clearwater Arts Foundation, with their commission of the 2002 Clearwater Cultural Plan, began the process that would lead to the creation of the Clearwater Public Art and Design Program. Numerous CAF members have participated in the development of the PADP through assistance in drafting the Public Art Ordinance to participating in the Imagine Art Here! workshop series in December, 2006.

Nancy Loehr, Chairman

Advisory non-voting members

Elizabeth Daniels, Vice-Chair

Kay Campbell

Marly McMillan, Treasurer

Robert A. Freedman

Joshua Magidson, Secretary

Margo Walbolt

Joshua Bomstein

Elizabeth Minor

Laurel Braswell

Marsha Beall

Maria P. Cantonis

Beth Coleman

Gary Gray

Jai Hinson

Peter Kageyama

Robin Popp

Sallie Parks

Jennifer Sloane

City of Clearwater Staff Participants

In order to gather information and educate city staff on the public art master planning process, the master planning consultants met with staff from over 10 city departments over the course of two days, September 27-28, 2006. In these conferences, representatives from each city department indicated how their staff would be involved with the public art process, from planning and funding to installation and maintenance. Participating departments included: Development & Neighborhood Services, Economic Development, Engineering, Finance/Budget, Parks & Recreation, Planning & Zoning, Public Works, Office of the City Attorney/Legal, Offices of the Assistant City Managers, Risk Management.

Mashid Aristeh, Public Works Administrator

Garry Brumback, Assistant City Manager

Keith Bush, Controller

Geri Campos, Director of Economic Development

Howie Carroll, Assistant Director of Economic Development

Gina Clayton, Assistant Director of Planning

Leroy Chin, Parks Planning and Projects Manager

Michael Delk, Director of Planning

Kevin Dunbar, Director of Parks and Recreation

Diane FitzGerald, Public Information Coordinator

Anne Fogarty, Economic Development Program Coordinator

Renee Frith, Landscape Maintenance Coordinator
Kevin Garriott, Building Official
Earl Gloster, Recreation Programming Superintendent
Rod Irwin, Assistant City Manager for Economic Development
Gary Johnson, Director of Public Services
Art Kader, Assistant Director for Projects, Planning and Administration
Jeff Kronschnabl, Director of Development and Neighborhood Services
Tim Kurtz, Landscape Architect
Laura Lipowski, Assistant City Attorney
Perry Lopez, Construction Manager
Jon Marcin, Risk Management Specialist
Mike Quillen, Director of Engineering
Cky Ready, Planner II
Margie Simmons, Director of Finance
Neil Thompson, Development Review Manager
Mary Jo Weaver, Sign Inspector
Tina Wilson, Director of Budget

Imagine Art Here! Participants (December 12-13, 2006)

During the Master Planning process the consulting team of Brown and Keener Bressi (BKB) and Via Partnership, in conjunction with Clearwater Cultural Affairs, conducted a series of public art workshops entitled “*Imagine Art Here!*” Over the course of two days, December 12th and 13th 2006, over 35 participants met at the Clearwater Main Library to discuss the direction and future for Clearwater’s public art program. Among the participants were city staff, members of local arts organizations, local artists, and citizens from throughout Clearwater and its neighboring municipalities.

Joshua Bomstein
Maria P. Cantonis
Leroy Chin
Thomas Coates
Beth Daniels
Bob Fernandez
Pat Fernandez
Diane FitzGerald
Mark Flickinger
Anne Fogarty
Elizabeth France
Danny France
Robert A. Freedman
Renee Frith
Denis Gaston

Susan Gehring
Earl Gloster
Barbara Kampe Hanson
Sandy Herman
Jai Hinson
Peter Kageyama
Ulli Kampelmann
Tim Kurtz
Nancy Loehr
Joshua Magidson
Marly McMillan
Elyse Nanfil
Jan Nickols
Chris Nodine
Robin Popp
Cky Ready
David Ring
Josh Riley
Bill Scott
Jennifer Sloane
Christopher Still
Steve Van Stone
Beth Warmath
Mary Jo Weaver

APPENDIX E - IMAGINE ART HERE

During the Master Planning process the consulting team of Brown and Keener Bressi (BKB) and Via Partnership, in conjunction with Clearwater Cultural Affairs, conducted a series of public art workshops entitled “*Imagine Art Here!*” Over the course of two days, December 12 and 13, 2006, more than 35 participants met at the Clearwater Main Library to discuss the direction and future for Clearwater’s public art program. Among the participants were city staff, members of local arts organizations, local artists, and citizens from throughout Clearwater and its neighboring municipalities.

During “*Imagine Art Here!*” the master plan consulting team presented a program that introduced participants to the field of public art, and expanded upon ideas of what forms, shapes and styles that public art projects can take. The presentation also included an explanation of Clearwater’s Public Art and Design Program and how it operates.

As an early segment of the workshop process, members of the master plan consulting team produced maps of Clearwater and instructed participants to use stickers to indicate areas in the city that fell within three criteria; these indicated areas: would benefit from public art; were the best places to take a visitor; represented the best of Clearwater. Areas indicated by participants included:

Public art locations:

- Clearwater Beach
- Downtown
- City parks
- Biking and pedestrian trails
- Courtney Campbell Causeway
- Natural areas

Best places to take a visitor:

- Clearwater Beach
- Downtown
- City parks
- Courtney Campbell Causeway
- Pinellas Trail
- Natural areas

Locations that represent the best of Clearwater:

- Clearwater Beach
- Downtown
- City Parks

- Natural areas
- Intracoastal waterway
- Biking and pedestrian trails

In the December 12 workshop, the consultant team led the group in a discussion of the areas indicated as focal points for public art projects. In addition to many areas that are within the City's Capital Improvement Project plan, participants called out a number of existing locations that would benefit from the addition of public art, known as "retrofit" locations. "Retrofit" locations of note include: the Clearwater Main Library, City Hall, Coachman Park, the Harborview Center and others.

Breakout Sessions

Participants of the December 13 workshop divided into breakout groups, designed to focus on a particular area of Clearwater that were targeted as key points of focus for future public art projects: Downtown and Clearwater Beach. Once divided into one of the two groups, participants received a set of directions and discussion prompts. Among these conversation starters were:

Review the maps that we have provided and allow participants to share what they know about the sites and future plans for the site. Discuss how the area and sites within are currently used. Some questions to consider:

- Which places are most used? The most visible? What are the gathering places?
- What are the dominant physical features now?
- Who is using these places? What are they doing? How are people using the space?

Discuss possible public art opportunities:

- Where could public art be located?
- What "types" of public art might be possible?
- What "outcomes" would that public art have?
- What is the priority for this idea?
- Who should be involved in the project? What is their role?

Participants in the breakout sessions indicated that both the Beach and Downtown locations represent a mixed use of traffic flow between pedestrians and other vehicular-based transit. Public art in the Beach and Downtown locations should respond to both types of traffic with artworks than can be enjoyed one-to-one on the pedestrian level and from afar by vehicular traffic.

Potential locations for public artwork in the Beach and Downtown locations range from Coachman Park and new City infrastructure buildings, to beach access areas and the phased-Beach Walk project, currently under construction. A main focus of public art within these

areas is that artwork should foster a sense of identity creating a citizens' dialogue of "Who are we, as Clearwater?" and providing landmark and wayfinding symbols to assist with residents and visitors in answering questions such as "Where are we?" and "Where should we go?"

Participants in both sessions indicated that public art should provide a message with its presence, allowing viewers to learn that through it's artwork, Clearwater is presenting itself as a progressive city, that "we're going someplace." Public artwork should create a positive experience of awe and enjoyment through "color, stimulation and motion" producing a feeling of "moving through a space." Additionally, public art should form connections to community, encouraging residents to take pride in their home and to entice visitors to return.

Feedback Sheets

Participants of both workshop sessions received a series of feedback worksheets ranging in topic from program priorities to program outcomes and directions. Based on input gathered from the worksheet completed by participants the following findings for each feedback type are:

Program Outcomes

Participants were polled on a number of desired outcomes for the Public Art and Design Program. Given the prompt "Public art in Clearwater will..." participants were directed to choose any number of 18 pre-set responses to the prompt; write-ins and personal additions were also accepted. During both feedback sessions, all participants were asked to provide verbal feedback to the program outcomes prompt. Answers to the prompts were recorded in the December 12 session and presented to participants of the December 13 session, following their own response to the prompts.

The verbal program outcome responses are, in ranking order, as follows:

Public Art in Clearwater will...

| | |
|--|----|
| ...communicate that Clearwater is a community which values the arts. | 11 |
| ...build an appreciation for art and the work of artists. | 10 |
| ...contribute to a legacy for generations to come. | 9 |
| ...promote tourism and the economic vitality of Clearwater. | 8 |
| ...enhance the quality of City built, public places. | 8 |

Of the written feedback sheet responses, the most popular were, in ranking order, as follows:

Public Art in Clearwater will...

| | |
|--|---|
| ...communicate that Clearwater is a community which values the arts. | 8 |
| ...promote tourism and the economic vitality of Clearwater. | 5 |
| ...tell the story of the history of the City and its people. | 5 |
| ...build an appreciation for art and the work of artists. | 5 |

Program Outcomes Feedback Sheet

Public Art in Clearwater will...

- | | | |
|----|--|---|
| A. | communicate that Clearwater is a community which values the arts | 8 |
| B. | foster a positive community identity | 3 |
| C. | enhance the quality of life for Clearwater residents | 4 |
| D. | promote tourism and the economic vitality of Clearwater | 5 |
| E. | emphasize the flavor and character of distinct parts of the City | 3 |
| F. | engage private enterprise in building quality places | 1 |
| G. | enhance the quality of City built, public places | 3 |
| H. | create contemplative places that inspire thought | 4 |
| I. | create new destinations | 3 |
| J. | highlight the unique and accessible natural environment | 2 |
| K. | bring people together socially and geographically | 3 |
| L. | tell the story of the history of the City and its people | 5 |
| M. | celebrate and reflect cultural diversity | 3 |
| N. | build an appreciation for art and the work of artists | 5 |
| O. | enhance the climate for cultural creativity | 4 |
| P. | contribute to a legacy for generations to come | 4 |
| Q. | increase opportunities for citizens and artists to participate in the design of the city | 3 |
| R. | create a visual, artistic transition from “old Clearwater” to “new Clearwater” | 0 |

Program Directions

A second level of feedback gathered from workshop participants was the indication of program directions and potential locations for future public art projects. Participants were guided to respond to statement prompts with possible artwork locations as well as desired outcomes for projects associated with indicated artwork sites. Workshop participants favored using public art to create iconic destinations and public gathering places throughout Clearwater, and both Downtown and the Beach were primary targets for future artwork sites.

Participant comments in the Program Directions section stated that public artwork throughout public gathering places should be used as a beacon to “draw people in” and “encourage them to return” and also that the artwork should be “fun” and “interactive” as “it attracts people.”

Participants also indicated that public art installations should serve further purposes, such as disguise or mask construction areas, or provide public education.

Program Directions Feedback Sheet

DOWNTOWN

1. Commission public art that serves as landmarks.

| | |
|---------------------------------------|---|
| City limit | 2 |
| Coachman Park | 2 |
| City Hall | 2 |
| Library | 2 |
| Wayfinding signage | 2 |
| Parking garages | |
| Historic buildings | |
| Beach | |
| Entries to downtown | |
| Highly visible, identifies Clearwater | |
| Takes a lot of thought | |

2. Commission public art that serves as gateways.

| | |
|--|---|
| DOWNTOWN | 2 |
| FL-60 & Court | |
| Court & Chestnut | |
| Cleveland Street | |
| Highland & FL-60 | |
| Memorial Causeway | |
| Cleveland & Myrtle | |
| Beach | |
| Top of the Bluff | |
| Library atrium | |
| Jones & Fort Harrison | |
| Turner & Fort Harrison | |
| Sense of prestige and intrigue | |
| Wayfinding | |
| Clearwater East Library | |
| Include portable works to exhibit in a variety of places (from Library to Tampa Airport) | |

3. Integrate artwork into the design of new buildings.

| | |
|-----------------------------|--|
| Also existing buildings | |
| Mediterranean Village Units | |
| Station Square Condos | |
| City Hall | |
| Downtown | |
| New City Hall | |
| City buildings | |
| North Beach / South Beach | |
| Schools | |

4. Commission interactive artwork that adds to the vitality of public places.

| | |
|---|---|
| Make it fun, it draws people | 2 |
| Coachman Park | 2 |
| Station Square Park | |
| Interactive fountain at Coachman Park | |
| Fountains to cool in the heat of summer | |

Vital! It brings folks downtown
Educational
Water play, like the Lowry Park Zoo in Tampa (interactive water fountain)
Focus on revenue for local businesses and not a play space

5. Involve artists in the design of pedestrian-scale streetscape elements
 - Station Square Park
 - Coachman Park
 - Main Library
 - City Hall
 - Need new downtown destination
 - Outdoor Parks
 - Brings sense of community
 6. Involve artists in the design of pedestrian-scale streetscape elements
 - Cleveland Street **3**
 - Streetscape
 - Wayfinding
 - Isn't this already done for downtown?
 7. Commission temporary or event-based artwork
 - Construction artwork (fences)* **2**
 - Art created during Jazz Fest
 - Special events
 - Holidays
 - Outdoor gallery
 - Fire on the water / lights on the water
 - Highlight Jazz Fest or other existing events

BEACH AREAS

8. Commission public art that serves as landmarks. **2**

 - Roundabout
 - The beach needs no landmark
 - Pier 60
 - Beach Walk
 - Photo opportunities for residents & visitors
 - Symbolic
 - Mile markers
 - Parking garages
 - Bridges
 - Spoil islands

9. Commission public art that serves as gateways and connectors **3**

 - Roundabout** **3**
 - Bridges** **3**
 - Entrance to beach, access **2**
 - North – South
 - Downtown to beach routes

10. Commission interactive artwork that adds to the vitality of public places

Pier 60 2

Sand Key Park

Adds fun

Beach, for tourists and kids

Weigh this carefully

Focal point for memories

11. Involve artist in the design of public gathering places.

Involve local & famous artists

To join diversity – music

Beach already gets a lot of attention, maybe downtown

Liked the “signing chairs” on beach

Beach Walk

12. Involve artists in the design of streetscape elements.

Beach Walk 3

Beach Walk is designed – this is good for future projects

Current street work

Manhole covers

Fire hydrants

Beautiful! This allows City to highlight history, diversity, etc.

Tree grates; incorporate coral reefs from objects, i.e. sunken plane

13. Commission temporary or event-based artwork.

Cover up empty lots, construction **3**

IronMan event

Pier 60 Park

Beach Walk art fest on promenade

14. Commission artwork that showcases the natural environment and highlights beach area ecological issues.

Educational 2

Along beachfront

Beach Walk

Teacher, student input

TRAILS, GREENWAYS AND BLUEWAYS

15. Involve artists in the overall design of new segments of the trail, greenway and blueway infrastructure

Art stops along the trail, add like historic stops on highway

Parallel of trail on right of way

Involvement at the beginning of a new project is ideal, artists in the design phase

Pre-construction

Beach Walk

Pinellas Trail

16. Involve artists in the design of functional elements along the trails, greenways and blueways.

As funds permit

Water faucets, rest areas, markers

17. Commission permanent, site-specific artwork along new trails.

And in old!

Not highly visible

18. Commission permanent, site-specific artwork along existing trails.

East/West Trail

19. Commission temporary artwork to draw attention to the trail, greenways and blueways.

Identifying trails throughout points of intersection with public places, creating interest

Event related

Avant-garde, performance pieces

20. Commission artwork that enhances connections to adjacent areas.

Funds permitting

Good for downtown, parks and beach

Already done

PARKS & RECREATION FACILITIES

21. Include artists on the design team for new facilities.

Worked for skateboard park (Ross Norton Recreation Center)

Most of Clearwater has just been renovated

Always good at the beginning of the project

Lithocrete on pool

I believe we do this now

22. Integrate works of art into new facilities.

Hanging sculpture in lobby of Municipal Services Building

Specific only to facility, i.e. type of sport

This will show we value the arts

25. Commission artwork that serves as gathering places.

Every park, beach, trail

Could help folks get together, share rides

Long Center

There is a lot of interest by artists to work with community and youth to co-create works for facilities and parks.

NEIGHBORHOOD FACILITIES

29. Initiate community based projects.

Community artists

30. Commission temporary public art projects

Special events

ADDITIONAL COMMENTS

"Next" would be too late in most cases as planning must be done early in order to incorporate the art.

We have a wonderful new bridge that could utilize flag poles or wind socks or temporary art and really be showcased.

An artist group should be involved at the outset of any project design, not after its completion.

Hang flags, long banners from the bridge...

Get a Jazz Holiday Hall of Fame!

Do It Now, Do It Next, Or Do It Never Feedback Sheet

The third portion of feedback information gathered from “Imagine Art Here!” participants was the prioritization of future public art projects. Projects were assigned to geographic focus areas within the City that correspond to the type of projects that would be undertaken in those areas. The geographic focus areas listed in the feedback list are: Downtown; Beach area; Trails, Greenways and Blueways; Parks & Recreation Facilities; Neighborhood Facilities. Participants were directed to rank potential projects and program directions through a rubric of three categories: Do it Now, Do it Next, and Do Not Do it/Do it Never.

| | Now | Next | Never |
|--|-----|------|-------|
| Downtown | | | |
| Commission public art that serves as landmarks | 26 | 7 | |
| Commission public art that serves as gateways | 22 | 9 | 2 |
| Integrate artwork into the design of new buildings | 28 | 4 | |
| Commission interactive artwork that adds to the vitality of public places | 23 | 10 | |
| Involve artists in the design of public gathering places | 28 | 4 | |
| Involve artists in the design of pedestrian scale streetscape elements | 18 | 10 | 1 |
| Commission temporary or event-based artwork | 12 | 18 | 3 |
| | | | |
| Beach areas | | | |
| Commission public art that serves as landmarks | 21 | 9 | 2 |
| Commission public art that serves as gateways and connectors | 22 | 7 | 4 |
| Commission interactive artwork that adds to the vitality of public places | 23 | 10 | |
| Involve artists in the design of public gathering places | 28 | 5 | |
| Involve artists in the design of streetscape elements | 24 | 6 | 2 |
| Commission temporary or event-based artwork | 12 | 16 | 3 |
| Commission artwork which showcases the natural environment and highlights beach area ecological issues | 17 | 10 | 4 |
| | | | |

| | Now | Next | Never |
|---|-----|------|-------|
| Trails, Greenways and Blueways | | | |
| Involve artists in the overall design of new segments of the trail, greenway and blueway infrastructure | 21 | 8 | 3 |
| Involve artists in the design of functional elements along the trails, greenways and blueways | 25 | 5 | 1 |
| Commission permanent, site-specific artwork along new trails | 14 | 17 | 1 |
| Commission permanent, site-specific artwork along existing trails | 15 | 13 | 2 |
| Commission temporary artwork to draw attention to the trail, greenways and blueways | 9 | 12 | 11 |
| Commission artwork that enhances connections to adjacent areas | 9 | 19 | 3 |
| Parks & Recreation Facilities | | | |
| Include artists on the design team for new facilities | 25 | 5 | 1 |
| Integrate works of art into new facilities | 27 | 4 | |
| Commission artwork that helps identify places within the facility | 10 | 18 | 2 |
| Commission a series of artworks that creates connectivity between different parts of the campus/city | 12 | 18 | 2 |
| Commission artwork that serves as gathering places | 24 | 9 | |
| | Now | Next | Never |
| Neighborhood Facilities | | | |
| Include artists on the design team for new facilities | 23 | 5 | 1 |
| Integrate works of art into new facilities | 23 | 7 | |
| Commission artwork which communicates the mission of the facility | 11 | 16 | 2 |
| Initiate community based projects | 19 | 11 | |
| Develop artist residency programs | 15 | 12 | 3 |
| Commission temporary public art projects | 13 | 15 | 3 |

APPENDIX F - GIFT POLICY

Gifts and loans to the Clearwater Public Art & Design Program (PADP) are an important part of the City's growing art collection. Proposed gifts or loans of public art shall undergo a review process to ensure that acceptance of such gifts or loans takes place in a fair and uniform manner and supports the purpose and goals of the PADP. Potential gifts to the PADP and City are evaluated as carefully as works that are purchased or commissioned and undergo a careful review process that evaluates the gift on acceptance criteria according to the purposes, guidelines, goals and selection process that guides the Public Art & Design Program as a whole. There can be no commitment to permanent display of gifts or loans, nor can the City of Clearwater be committed to retain ownership of such artworks in perpetuity.

Procedures for Gifts or Loans Valued Under \$5,000:

For gifts or loans that are valued less than \$5,000 the decision to accept the donation or loan will be made by the appropriate department director.

Procedures for Gifts Valued at or in Excess of \$5,000:

For each proposed gift of public art valued at or in excess of \$5,000 a written proposal or letter of intent must be submitted to the City's Cultural Affairs Manager. The proposal must include specifications of the proposed gift, including: artist, title, dimensions, materials, date, and proposed location (if appropriate). The Cultural Affairs Manager will refer the proposal to the Public Art and Design Board for review.

For existing objects the definite work of art will be presented for review, when feasible, in place of the first three items below.

Proposals for commissioned works shall include:

- Maquette(s) of a three-dimensional work or complete drawing of a two-dimensional work
- Drawings or photographs that demonstrate the relationship of the artwork to the site
- Material samples for the artwork and any relevant construction materials
- Professional appraisal of the artwork's value showing the minimum value to be not less than \$5,000
- Artist's resume
- Letter of authentication from the artist
- Artwork's exhibition history, if it is an existing work
- Approval for the installation and use of site by the appropriate city department(s)
- All associated building and construction permits, if necessary
- Description of routine maintenance and estimate of maintenance costs
- Durability and anticipated life span for the work
- Safety hazards and potential for vandalism
- Any terms or conditions imposed by the donor

Procedures for Loans Valued at or in Excess of \$5,000:

For each proposed loan of public art valued at or in excess of \$5,000 a written proposal or letter of intent must be submitted to the City's Cultural Affairs Manager. The proposal must include specifications of the proposed loan, including: artist, title, dimensions, materials, date, proposed location of display, the proposed duration of time that the artwork will be on City property, and the arrangements for its installation and removal.

Conflicts of Interest:

Gifts will be accepted by the City of Clearwater as a municipality rather than by individuals within the City. Consideration is given to the context in which the gift is offered in order to ensure that the gift is not being given to influence or reward the City of Clearwater or members, employees or elected officials of the City.

Gifts of Memorial Artwork Valued at or in Excess of \$5,000:

Memorials can be achieved through gifts of artwork and monetary donations. Monetary donations for a public art memorial may be contributed and combined towards a larger project, if necessary. All donors of monetary gifts of memorial will be acknowledged by means of a dedication plaque.

Memorial donations and gifts valued at or in excess of \$5,000 will be judged on the following criteria to determine appropriateness:

- If a person or event is being memorialized, they/it must be deemed significant enough to merit such an honor. The decision of the significance of a person or event is determined by City Council.
- The memorial represents broad community values and has timeless qualities that are meaningful to future generations.
- The location under consideration is an appropriate setting for such a memorial; in general, there should be some specific geographic justification for the memorial being located in a specific site.

Donors of memorials are asked to consider the primary uses of the public space or facility in their request for a suitable location for the memorial. While the City of Clearwater acknowledges that appropriate memorials enrich visitor experiences, public open space is a very precious commodity, and monuments, memorials and plaques will be carefully reviewed to balance these two public benefits to protect the greater good. It is recognized that a particular location may reach a saturation point for memorials, and therefore the Public Art and Design board may consider limitations or a moratorium of future memorial installations at that particular location or area.

Public Art and Design Board Review of Potential Gifts and Loans:

The Public Art and Design Board will review potential gifts and loans and recommend acceptance or rejection to the City Council. A recommendation to accept a gift or loan of public art will be delineated in an acceptance agreement between the City and the donor/lender. This agreement will describe the terms and conditions under which the art is to be accepted, including responsibilities for fabrication, installation, site preparation, insurance, ongoing maintenance, conservation, etc. In cases where a donor has specified a site for the proposed artwork, the artwork must have the endorsement and approval for installation from the City

department that oversees the site. Specific plans for site design, installation and maintenance will be submitted for all necessary approvals. Costs for engineering, inspections and approvals shall be borne by the donor. The artwork may not deviate from the proposal approved by the Public Art and Design Board unless the Board approves such change in writing. Works of art accepted on the basis of maquettes or drawings will be subject to a review process, including inspection by appropriate city officials during fabrication and installation.

Public Art and Design Board Composition:

As provided in Ordinance NO. 7489-05 the Public Art and Design Board consists of seven (7) members who shall be appointed by the City Council. Each member of the Board shall be appointed for a term of four (4) years, and no members shall serve more than two (2) consecutive terms. In 2006, four (4) members will be appointed to serve for a four (4) year term, and three (3) members for a three (3) year term. Whenever a vacancy shall occur, a successor shall be appointed in like manner to serve for the remainder of such term.

The Board is composed of the following members:

One (1) Clearwater Arts Foundation member;
One (1) Pinellas County Cultural Affairs Department staff, or designee;
One (1) architect, landscape architect, urban planner, or related design professional who is a City resident;
One (1) active professional artist who is a City resident;
Three (3) private citizens who are City residents and are knowledgeable in the field of public art, education, or community affairs.

Further information regarding the Public Art and Design Board administration and responsibilities is provided in Ordinance NO. 7489-05 and the Public Art & Design Program Guidelines, Section 5.4.

Review Criteria for Acceptance of Proposed Gifts or Loans:

The review process will ensure that:

- Gifts and loans maintain high artistic standards for artworks in the City's public art collection and are appropriate in relationship or historical relevance to the City;
- The site available is appropriate to the artwork's content, scale, and material. Factors to be considered in selecting an appropriate site include, relationship to architectural and natural features, visibility and public access, traffic patterns, future development plans for area, if known, and public use patterns of the site;
- Artworks must be one-of-a-kind or part of an original series. Reproductions of originals are not considered eligible for acceptance. Under certain circumstances the Public Art and Design Board may waive this requirement.
- Restrictions from the donor, if any, are clearly identified and acceptable to the City;
- Community groups who generate artwork proposals must show that the surrounding community has been involved and consulted in the process;
- Costs of installation and maintenance and repair over the expected life of the artwork are defined and dedicated;
- Electricity, plumbing, or other utility requirements over the expected life of the artwork are defined and dedicated;
- Artists will provide updated contact information in case of conservation, restoration or deaccession needs. More information on deaccession can be found within the City of Clearwater Deaccession Policy.

Exceptions to the Review Process:

- Proposed gifts or loans of artworks which have a current appraised value of less than \$5,000.
- Gifts of state presented to the City of Clearwater by foreign governments or by other political jurisdictions of the United States – municipal, state or national – which may be accepted by the City Councilmembers or the City administration on behalf of the City shall be reviewed as follows: Permanent placement of artworks shall be determined jointly by the appropriate City department and the Cultural Affairs Division, subject to the approval of the Public Art & Design Board. Appropriate recognition and publicity shall be the responsibility of the City department with jurisdiction over the site of permanent placement of the artwork(s). If not provided by the donor, maintenance of the artwork(s) shall be the responsibility of the City department with jurisdiction over the site, in consultation with the Cultural Affairs Division.
- Artwork(s) or exhibitions loaned for display on City-owned property for ten months or less shall not be subject to the standard review process. Review and approval shall be the responsibility of the City department with jurisdiction over the site of the display or exhibition. The Public Art and Design Board shall serve as an oversite resource to City department with jurisdiction over the site.

Appeal Policy:

All donors or artists who believe that the Public Art and Design Board's consideration of their proposal of a gift or loan was procedurally unfair, unreasonable or inadequate, may appeal the panel's recommendation of rejecting the proposed gift or loan. No appeals will be entertained on the grounds of the Board's aesthetic evaluation of an existing or proposed artwork.

Appeal Procedure:

Before pursuing a formal appeal, the donors and/or artist should seek an informal resolution by way of the following procedure:

- The donor and/or artist will first re-examine the Acceptance Guidelines, and the list of panels who have evaluated the proposal; and
- The donor and/or artist will then informally review the panel procedure with the Cultural Affairs Manager within three weeks of the date of written notification of the original Board decision on the proposed artwork.

Should no resolution be reached, the donor and/or artist may submit a formal appeal by way of a written request to the Public Art and Design Board, specifying the date on which an informal review of the original panel decision was completed, and the factual bases on which the donor claims that the procedures utilized by the panel in reaching its decision were unfair, unreasonable or inadequate.

The Public Art and Design Board will provide the donor, artist and each member of the Board notice, in writing, with at least fourteen days advance notice of the date, time and place of the appeal in order to enable each of the aforementioned individuals to file written submissions for consideration and to arrange to appear in order to give a verbal presentation, if desired. In addition, the Public Art and Design Board has the right to invite any individual whom it believes may contribute to the adjudication of the appeal, to appear before it. The deliberations of the Public Art and Design Board will be open and available to the public. Following the review and appeal process, all Public Art and Design Board decisions shall be final.

Donor Responsibilities and Associated Costs:

For commissioned gifts of art to the City of Clearwater the donor must underwrite the costs of fabrication and installation. If necessary to the project, the donor will also be responsible for engineering specifications, design and cost of pedestal, identification plaque, special lighting, electrical and water hookups, structural support meeting all building codes, and landscaping of site. The donor is responsible for acquiring all City, County, State or Federal permits necessary for the installation of the work, and for paying all costs associated with such permits.

The donor shall contribute five (5) percent of the gift's total commission cost to be deposited into a special maintenance fund to support the care of and maintenance of the City's public art collection. If the gift is an existing work of art, five (5) percent of the appraisal value shall be deposited into the maintenance fund. Under certain circumstances the Public Art and Design Board may waive this requirement. The donor is encouraged to work with an art conservator to develop a routine maintenance plan for the gift of artwork.

Maintenance:

The donor shall create, with the assistance of a professional conservator, a maintenance plan for care of the proposed gift. Exorbitant maintenance costs may be grounds for rejection of a gift or loan. Once the donation is installed and accepted by the City, the City shall be responsible for the inventory, operational expenses and maintenance requirements. Funding for the care and maintenance of the City's public art collection is provided through the contributions of donors to City's public art special maintenance fund, as outlined above in Donor Responsibilities and Associated Costs.

Acceptance of Gifts of Public Art

Once approved by the Public Art and Design Board gifts of works of art will be deemed accepted once the donor has supplied the City with the following:

- Written certification of the installation of the artwork;
- A written bill of sale conveying title of the work to the owner;
- A contribution of five (5) percent of the gift's total commission or appraisal value to the maintenance fund;
- Written instructions for the care, maintenance, preservation and handling of the artwork prepared with the assistance of a professional art conservator;
- A sworn statement of no liens, claims or other encumbrances associated with the artwork;
- A written assignment of any and all warranties for materials used or labor performed by subcontractors or other persons;
- A written assignment conveying all rights, including copyrights and waiver of all rights under the Visual Artist's Rights Act of 1990 and its amendments (Section 106A of the United States Copyright Act; Pub. L. No. 101-650).

Acceptance of Loans of Public Art

Once approved by the Public Art and Design Board, loans of works of art will be deemed accepted once the donor has supplied the City with the following:

- A fully executed Agreement for Display of Artwork between the lender and the City;
- A written plan for the transportation, installation and removal of the artwork as per the Agreement for Display of Artwork;
- Written instructions for the care, maintenance, preservation and handling of the artwork during the period of display on City property.

Title and Ownership:

Gifts of artwork to the City will become the property of the City of Clearwater once an Agreement for Acceptance of a Donation of a Work of Art has been fully executed and the Donor has delivered the Bill of Sale. At such time, all rights of title and ownership will be conveyed to the City and all future decisions regarding the use and continued ownership of the artwork will be under the sole discretion of the City of Clearwater. As owner of the work, the City may exercise any and all legal rights of ownership including, but not limited to, sale, relocation or removal of the artwork. Further information regarding the sale, removal or relocation of artwork can be found within the City's Public Art & Design Program Deaccession Policy.

For loans of artwork to the City, the City recognizes that the title to the artwork remains with the Owner, its successors and assigns. At no times does title pass to the City as a result of the loan, unless otherwise specified.

Removal, Relocation or Deaccession of an Artwork:

Artworks gifted or loaned to the City of Clearwater may be relocated, removed or deaccessioned from the City's public art collection if the artwork becomes a hazard or liability, or if the approved terms of acceptance are not fulfilled or for any other reason as determined by the Public Art and Design Board in its sole discretion. Should one or any of these options become necessary, the Public Art and Design Board shall remove, relocate or deaccession the works of art in its collection in accordance with its policies and procedures as described within the City's Public Art & Design Program Deaccession Policy.

**PROPOSED GIFT OF PUBLIC ART
TO THE
CITY OF CLEARWATER, FLORIDA**

Donor Profile:

Name of individual or organization donating proposed artwork/object. For organizations please state the contact person's name:

Name: _____

Address: _____

Phone/Fax: _____

E-mail/Website: _____

Description of group/organization:

Reason for donating artwork/object:

Tax implications, if any:

*Please describe the artwork and/or commemorative gift being proposed for donation.
Attach photographic and other documentation relevant to its aesthetic value or merit.
Please also attach any biographical information relating to the artist, or any published
material relevant to the artwork.*

Artist: _____

Title: _____

Medium: _____

Year: _____

Dimensions (height x width x depth): _____

Overall description of artwork/object:

Exhibition history of artwork or history of object (provenance):

How did you/your organization acquire the artwork/object?

Estimated value: \$ _____

Appraising agency: _____

Name of agent: _____

Address: _____

Phone / Fax: _____

Condition of artwork/object: Excellent Good Fair Poor

Installation requirements (methods of attachment, installation, lighting, amenity requirements, etc.)

Maintenance requirements (initial maintenance and continued conservation programs)

If you are proposing to install the artwork/object in a specific location, please describe why you feel that your chosen site is appropriate for the proposed donation.

Is the artwork/object a commemorative or memorial gift meant to acknowledge a person(s), place, or event that represents broad community values and has timeless qualities that are meaningful to future generations?

What stipulations, considerations, or modifications are to be placed on the acceptance of this proposed gift?

APPENDIX G - DE-ACCESSION POLICY

The term deaccession applies to the disposition or exchange of public artworks no longer appropriate for display and to the process by which title to the artwork is transferred from one institution or individual to another institution or individual, or otherwise disposed of. The City of Clearwater reserves the right to deaccession works of art in its public art collection in the best interest of the public and as a means of improving the overall quality of the City's public art collection. All meetings of the Public Art and Design Board, including meetings in which artworks are recommended for deaccession from the City's public art collection are open to public attendance.

Removing artwork from the City's public art collection by deaccession should be cautiously applied only after careful and impartial evaluation of the artwork as to avoid the influence or fluctuations of taste and the premature removal of a work from the collection. The procedures within this Deaccession Policy have been assembled with the intent of providing a manual of best practices to be adhered to by the Public Art and Design Board before, throughout and during the deaccession process.

All proceeds from the sale or auction of an artwork will be deposited in the Public Art Fund.

Criteria for Deaccession of Artworks:

While the intent of the City's acquisition of artwork is for a permanent or other lifespan, circumstances and/or conditions may arise that make it prudent for the Public Art and Design Board, on behalf of the public interest, to remove an artwork from public display. While in general, it shall be the policy of the Public Art and Design Board not to remove an artwork from display or relocate it prior to the artwork having been in place for at least five (5) years, unless public safety or other technical circumstances are involved, The Public Art and Design Board may remove artwork at any time as deemed necessary. Notwithstanding any other provision in this policy, if, in the judgment of a majority of the full City Council an artwork is deemed to be detrimental to the public interest due to content or controversy, it may be removed immediately from public display and deaccessioned as per the procedures within this policy.

In order for an artwork to be considered for permanent removal or deaccession one or more of the following conditions must apply:

- The artwork presents a threat to public safety;
- The condition or security of the artwork cannot be guaranteed, or the City cannot properly care for or store the artwork;
- The artwork requires excessive or unreasonable maintenance;
- The artwork has serious or dangerous faults in design or workmanship;

- The condition of the artwork requires restoration in excess of its monetary value or is in such a deteriorated state that restoration would prove either unfeasible, impractical or would render the work essentially false;
- The Artist or Artist's agent has breached a term of an agreement entered into for purposes of acceptance and/or display of the artwork;
- The artwork is of poor quality or is judged to have little aesthetic and/or historical or cultural value;
- No suitable site for the artwork is available;
- A similar but superior example exists in the collection;
- The artwork is a forgery;
- The site for the artwork has become inappropriate or is no longer accessible to the public, it is unsafe, or it is due to be demolished;
- Significant changes in the use, character, or actual design of the site require re-evaluation of the relationship of the artwork to the site;
- Significant, adverse public reaction is documented over an extended period of time;
- The work can be sold to finance, or can be traded for, a work of greater importance by the same artist;
- A written request from the artist has been received to remove the work from public display; or
- The work is not, or is rarely displayed.

Public Art and Design Board:

The Public Art and Design Board shall preside over meetings regarding the deaccession of artworks from the City's public art collection and make proper recommendations to the City Council regarding the Board's decision to remove an artwork from the City's collection.

As provided in Ordinance NO. 7489-05 the Public Art and Design Board consists of seven (7) members who shall be appointed by the City Council. Each member of the Board shall be appointed for a term of four (4) years, and no members shall serve more than two (2) consecutive terms. In 2006, four (4) members will be appointed to serve for a four (4) year term, and three (3) members for a three (3) year term. Whenever a vacancy shall occur, a successor shall be appointed in like manner to serve for the remainder of such term.

The Board is composed of the following members:

One (1) Clearwater Arts Foundation member;
 One (1) Pinellas County Cultural Affairs Department staff, or designee;
 One (1) architect, landscape architect, urban planner, or related design professional who is a City resident;
 One (1) active professional artist who is a City resident;
 Three (3) private citizens who are City residents and are knowledgeable in the field of public art, education, or community affairs.

Further information regarding the Public Art and Design Board administration and responsibilities is provided in Ordinance NO. 7489-05 and the Public Art & Design Program Guidelines, Section 5.4.

Review Process:

For any artwork being recommended for deaccession the Clearwater Cultural Affairs staff must follow these procedures:

1. Prepare a report which indicates:
 - Title, artist, medium, dimensions and present location of the artwork;
 - Acquisition method and purchase price;
 - Any restrictions that may apply to the specific work based on review of contract;
 - Origin;
 - Digital images, photographs or slides of the artwork;
 - Detailed report on the condition of the artwork;
 - Appraised value of the work by two independent consultants, if obtainable;
 - Copy of title and other ownership documents for the artwork;
 - Justification for deaccession, conforming to the terms and criteria of the Deaccession Policy;
 - Documentation of correspondence, press or other evidence of public debate documenting extended adverse public reaction;
 - Suggested methods of deaccession (sale, transfer, auction, disposal);
 - Alternatives to deaccession and costs of doing so.
2. Notify in writing the artist, or donor, the circumstances prompting the review for deaccession.
3. Discuss the circumstances of deaccession with the department which retains possession of the artwork and document that department's input on the decision.
4. Seek additional information regarding the artwork from the artist, art galleries, curators, appraisers or other professionals, if necessary.

The report produced in Step 1 shall then be presented to the Public Art and Design Board for action at a regular public meeting. Any recommendation to deaccession an artwork shall be made by the Public Art and Design Board and shall require a majority vote of the full membership of the Board.

The Board shall then advertise the vote on the motion for deaccession at the next regular meeting. An artist or donor whose artwork is being considered for deaccession shall be notified in advance of the meeting and shall be invited to speak on behalf of themselves and the artwork.

Methods of Deaccession:

The Public Art and Design Board may recommend any of the following courses of action as a result of the report of the Staff/Board Report and the discussion of deaccession at the Public Art and Design Board meeting. Final approval for deaccession of any artworks from the City's public art collection valued below \$25,000 will be the decision of the Public Art and Design Board with City Manager approval. Deaccession of artwork valued at \$25,000 or more shall be granted by City Council.

The Public Art and Design Board shall not be limited to these methods of deaccession but may suggest alternatives appropriate to meet particular circumstances as they arise. If sold, all proceeds from the sale of public artworks shall be deposited into the Public Art and Design Fund to be used solely for the acquisition of new artworks for the City's public art collection.

The preferred methods of deaccession are as follows:

- Relocation of the artwork; (This method should be given the highest priority)
- Removal of the artwork from public display and subsequent storage;
- Sale or exchange of the artwork through the following means:
 - Offer the artist the right of first refusal to buy back the artwork at the current appraised value, or at a price to be negotiated;
 - Obtain a professional appraisal of the artwork's value and advertise for sale by auction;
 - Seek competitive bids for the purchase of the artwork.
- Donate the artwork to another government or non-profit organization who will display the artwork within the City of Clearwater.
- Dispose of the artwork using City surplus property procedures.

Deaccession Procedures for Private Development Projects:

In certain instances a private developer or property owner that has commissioned site-specific artwork through the Public Art and Design Program may face a need to deaccession the artwork from their property. The property owner may request that the artwork be removed from the site due to hardship with the approval of the Public Art and Design Board. Based on the conditions reported by the property owner, the Public Art and Design Board will progress through the standard deaccession process as followed for deaccessioning artworks from the City's public art collection. In addition, in the event there is a condition that occurs outside the reasonable control of the owner, such as an Act of God, then this provision may be implemented with the approval of the Board.

Visual Artists Rights Act of 1990 (VARA):

The City of Clearwater Deaccession Policy takes into account the Federal regulations set forth in the Visual Artists Rights Act of 1990 and its amendments in its decisions to deaccession artworks from the City's public art collection. The Visual Artists Rights Act, or VARA, states that

“the significant or substantial distortion, mutilation, or other alteration to a pictorial, graphic, or sculptural work, which is publicly displayed, caused by an intentional act or by gross negligence, is a violation of the exclusive rights of the copyright owner where the author of the work is the copyright owner.” For further information regarding VARA, see United States Code Annotated, Title 17. Copyrights, Chapter 1 – Subject Matter and Scope of Copyright, Current through P.L. 105-153, approved 12-17-97.

APPENDIX H - IMAGES IN THIS REPORT

Cover

- *She Changes*, Janet Echelman, Porto and Matosinhos, Portugal, 2005
- *Hanging Discus*, George Baker, San Diego State University, San Diego, CA, 1978
- *Santa Monica Art Tool: "Walk on L.A."*, Carl Cheng, 1988 commissioned by the Santa Monica Cultural Affairs Division
- *Dark Star Park*, Nancy Holt, Arlington, VA, 1984

Executive Summary

- Clearwater Beach
- *Swimmer Solstice*, Robin Brailsford, San Diego, CA, \$12,000
- *Santa Monica Art Tool: "Walk on L.A."*, Carl Cheng, 1988 commissioned by the Santa Monica Cultural Affairs Division
- *Singing Beach Chairs*, Doug Hollis, Santa Monica, CA, 1986, commissioned by the Santa Monica Cultural Affairs Division, \$18,000

Introduction

- Clearwater Beach
- *Historic and Interpretive Signage*, Nancy Leigh Olmsted and Michael Manwaring, 1996 Embarcadero between Bay and King Streets, Commissioned by the San Francisco Arts Commission
- *Windows to the Past, Gateway to the Future* (detail), Stephen Farley, Tucson, AZ, 1999, commissioned by the City of Tucson Transportation Department, \$172,000 (4075 sq. ft.)

Project Opportunities

- Coachman Park
- *South Cove*, Mary Miss, 1984-87, Commissioned by the Battery Park City Authority, New York, NY, \$13,000,000
- *Pylons*, Martin Puryear, 1995, Commissioned by the Battery Park City Authority, New York, NY
- *Biotech Research Campus*, Scott Murase, Seattle, WA

Public Art in Private Development

- Cleveland Street
- *Mall B Installation*, Brian Tolle, Cleveland, OH, August 2004 – September 2006 (temporary), Commissioned by Cleveland Public Art,
- *You*, Aristotle Georgiades and Gail Simpson, 1997, Navy Pier, Chicago (temporary)

Project Priorities

- Crest Lake Park
- *Dark Star Park*, Nancy Holt, Arlington, VA, 1984
- *Red Horizontal*, Gisele Amantea, Vancouver, BC, \$89,000
- *Petroglyph Medallions*, Howard Sice, Juan and Patricia Navarrete, Douglas Wiegel, Phoenix, AZ, 1990

Action Plan

- Joe DiMaggio Field
- *Frisco Flier*, Larry Kirkland, Frisco, TX, 2006, Commissioned by the City of Frisco Public Art Program, \$350,000
- *Pigskin Variations* (detail - one of three sculptures), Ralph Helmick and Stuart Schechter, 2004, Commissioned by the Metropolitan Football Stadium District, Denver, CO, \$450,000

Programmatic and Policy Recommendations

- Ream Wilson Trail
- *Hike & Bikeway Bridge*, Kate Petley, 1997-99, City of Houston
- *Dreamboats of Eastlake*, Stuart Keeler and Michael Machnic with Linda Beaumont, Eastlake Neighborhood, Seattle, WA, 1997, Commissioned by the Seattle Arts Commission

Appendices

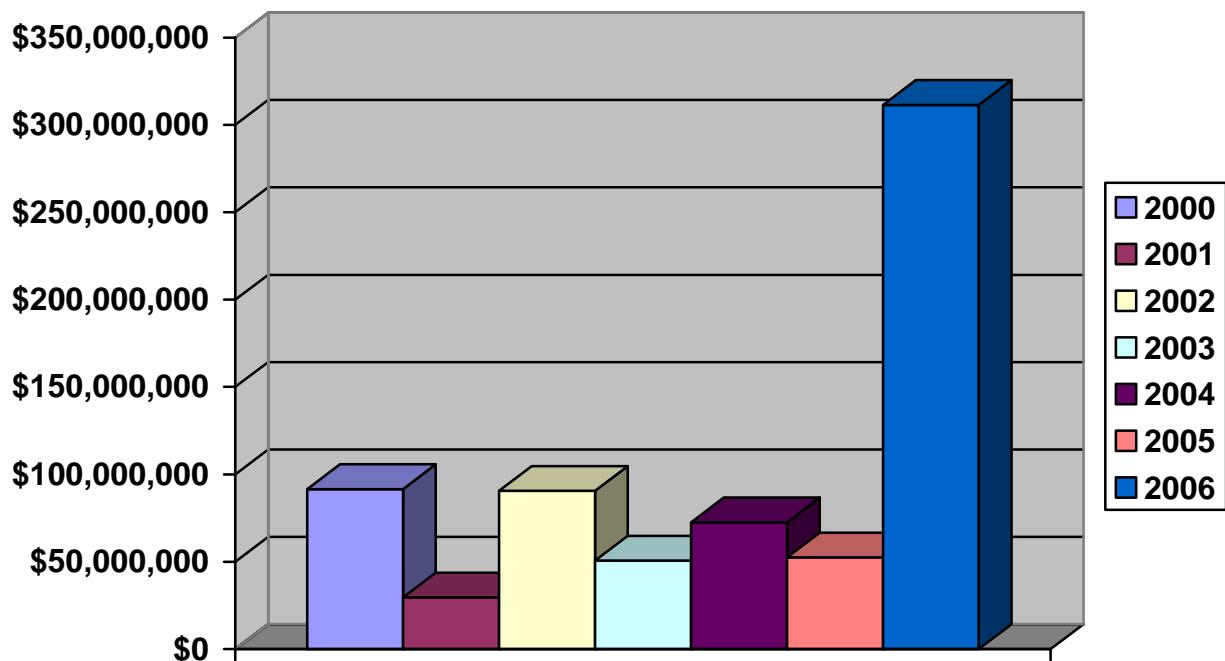
- Library
- *Fire Station 5*, Mario Miguel Echevarria and Chris McIntire, Frisco, TX, 2006, Commissioned by the City of Frisco Public Art Program, \$30,000
- *Jardines Del Cielo*, Mauricio Robalino, West Hill Community Center, Seattle, WA, 1998, Commissioned by King County Cultural Affairs
- *Spirit Gate*, Bill Gould and Glen Rogers, San Jose, CA, 2000

APPENDIX I – HISTORICAL DATA AND PRIVATE DEVELOPMENT FUND PROJECTIONS

The following charts were produced from records obtained from the Development and Neighborhood Services Department and represent historical data of private development projects valued at, and greater than, \$5 million during the years 2000-2006. Each year's chart features two data columns, a projection of both 1% for Art allocation and 0.75% In-lieu of Art, to provide a visual estimate of the impact of the Public Art and Design Program if it had existed in a historical context. Each column assumes 100-percent participation for each option and does not reflect a variance in the choices of private developers.

**Historical Data for Private Development Projects with Values Greater than \$5 million
(2000-2006)**

| Year | Number of Projects | Average Project Value | Total Value |
|------|--------------------|-----------------------|---------------|
| 2000 | 6 | \$15,254,250 | \$91,525,500 |
| 2001 | 3 | \$9,860,000 | \$29,580,000 |
| 2002 | 7 | \$12,930,714 | \$90,515,000 |
| 2003 | 6 | \$8,441,962 | \$50,651,775 |
| 2004 | 5 | \$14,498,820 | \$72,494,100 |
| 2005 | 5 | \$10,493,690 | \$52,468,450 |
| 2006 | 9 | \$34,600,222 | \$311,402,000 |



Historical Data for Estimated Public Art Contributions from Private Development Projects with Values Greater than \$5 million (Year 2000)

| Year | Project Value | 1% for Art Allocation | 0.75% In-lieu of Art |
|--------------|---------------------|-----------------------|----------------------|
| 2000 | \$14,000,000 | \$140,000 | \$105,000 |
| | \$11,500,000 | \$115,000 | \$86,250 |
| | \$27,494,000 | \$200,000 | \$200,000 |
| | \$12,000,000 | \$120,000 | \$90,000 |
| | \$17,800,000 | \$178,000 | \$133,500 |
| | \$8,731,500 | \$87,315 | \$65,486 |
| TOTAL | \$91,525,500 | \$915,255 | \$680,236 |

Historical Data for Estimated Public Art Contributions from Private Development Projects with Values Greater than \$5 million (Year 2001)

| Year | Project Value | 1% for Art Allocation | 0.75% In-lieu of Art |
|--------------|---------------------|-----------------------|----------------------|
| 2001 | \$14,800,000 | \$148,000 | \$111,000 |
| | \$5,380,000 | \$53,800 | \$40,350 |
| | \$9,400,000 | \$94,000 | \$70,500 |
| TOTAL | \$29,580,000 | \$295,800 | \$221,850 |

Historical Data for Estimated Public Art Contributions from Private Development Projects with Values Greater than \$5 million (Year 2002)

| Year | Project Value | 1% for Art Allocation | 0.75% In-lieu of Art |
|--------------|---------------------|-----------------------|----------------------|
| 2002 | \$13,800,000 | \$138,000 | \$103,500 |
| | \$5,900,000 | \$59,000 | \$44,250 |
| | \$14,500,000 | \$145,000 | \$108,750 |
| | \$22,000,000 | \$200,000 | \$165,000 |
| | \$22,750,000 | \$200,000 | \$170,625 |
| | \$5,565,000 | \$55,650 | \$41,737 |
| | \$6,000,000 | \$60,000 | \$45,000 |
| TOTAL | \$90,515,000 | \$905,150 | \$678,862 |

Historical Data for Estimated Public Art Contributions from Private Development Projects with Values Greater than \$5 million (Year 2003)

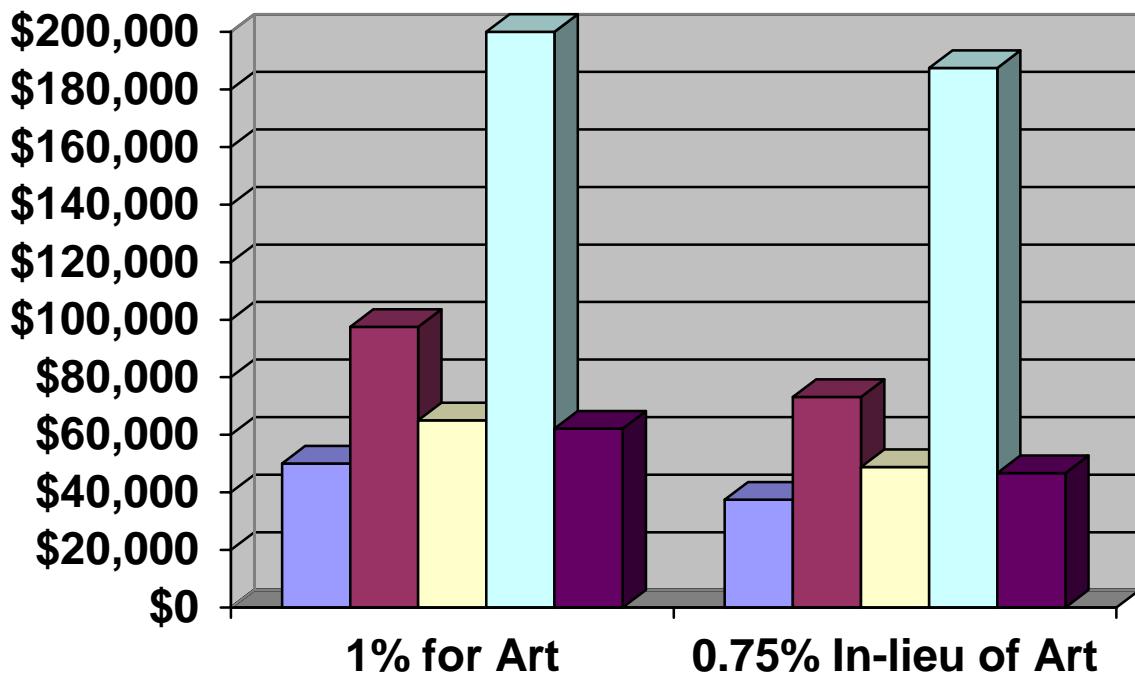
| Year | Project Value | 1% for Art Allocation | 0.75% In-lieu of Art |
|--------------|---------------------|-----------------------|----------------------|
| 2003 | \$8,000,000 | \$80,000 | \$60,000 |
| | \$6,281,000 | \$62,810 | \$47,107 |
| | \$6,247,000 | \$62,470 | \$46,852 |
| | \$17,623,775 | \$176,237 | \$132,178 |
| | \$7,500,000 | \$75,000 | \$56,250 |
| | \$5,000,000 | \$50,000 | \$37,500 |
| TOTAL | \$50,651,775 | \$506,517 | \$379,888 |

Historical Data for Estimated Public Art Contributions from Private Development Projects with Values Greater than \$5 million (Year 2004)

| Year | Project Value | 1% for Art Allocation | 0.75% In-lieu of Art |
|--------------|---------------------|-----------------------|----------------------|
| 2004 | \$18,402,100 | \$184,000 | \$138,015 |
| | \$6,842,000 | \$68,420 | \$51,315 |
| | \$12,000,000 | \$120,000 | \$90,000 |
| | \$5,250,000 | \$52,500 | \$39,375 |
| | \$30,000,000 | \$200,000 | \$200,000 |
| TOTAL | \$72,494,100 | \$624,941 | \$518,705 |

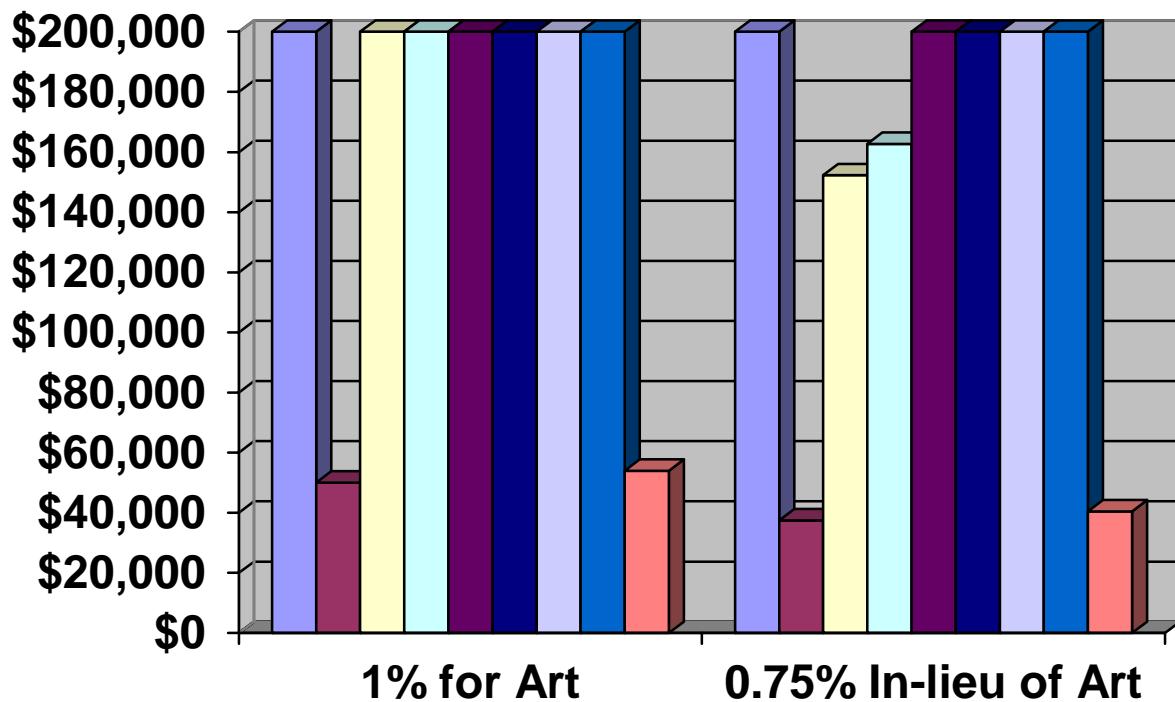
Historical Data for Estimated Public Art Contributions from Private Development Projects with Values Greater than \$5 million (Year 2005)

| Year | Project Value | 1% for Art Allocation | 0.75% In-lieu of Art |
|--------------|---------------------|-----------------------|----------------------|
| 2005 | \$5,000,000 | \$50,000 | \$37,500 |
| | \$9,750,000 | \$97,500 | \$73,125 |
| | \$6,500,000 | \$65,000 | \$48,750 |
| | \$25,000,000 | \$200,000 | \$187,500 |
| | \$6,218,450 | \$62,184 | \$46,638 |
| TOTAL | \$52,468,450 | \$474,684 | \$393,513 |



Historical Data for Estimated Public Art Contributions from Private Development Projects with Values Greater than \$5 million (Year 2006)

| Year | Project Value | 1% for Art Allocation | 0.75% In-lieu of Art |
|--------------|----------------------|-----------------------|----------------------|
| 2006 | \$48,500,000 | \$200,000 | \$200,000 |
| | \$5,000,000 | \$50,000 | \$37,500 |
| | \$20,300,000 | \$200,000 | \$152,250 |
| | \$21,700,000 | \$200,000 | \$162,750 |
| | \$33,740,000 | \$200,000 | \$200,000 |
| | \$29,764,000 | \$200,000 | \$200,000 |
| | \$70,000,000 | \$200,000 | \$200,000 |
| | \$77,000,000 | \$200,000 | \$200,000 |
| | \$5,398,000 | \$53,980 | \$40,485 |
| TOTAL | \$311,402,000 | \$1,503,980 | \$1,392,985 |



APPENDIX J – PUBLIC ART AND DESIGN ORDINANCE NO. 7489-05

ORDINANCE NO 7489-05

AN ORDINANCE OF THE CITY OF CLEARWATER, FLORIDA AMENDING THE COMMUNITY DEVELOPMENT CODE; CREATING ARTICLE 3, DIVISION 24, COMMUNITY DEVELOPMENT CODE, CONSISTING OF SECTIONS 3-2401 THROUGH 3-2407; ESTABLISHING A PUBLIC ART AND DESIGN PROGRAM; PROVIDING DEFINITIONS; ESTABLISHING THAT PUBLIC ART AND DESIGN FUNDS ARE TO BE USED FOR PUBLIC ART PURPOSES; AUTHORIZING THE ALLOCATION OF CERTAIN FUNDS IN THE CONSTRUCTION AND RENOVATION OF ELIGIBLE CITY BUILDING PROJECTS AND ELIGIBLE PRIVATE DEVELOPMENTS; PROVIDING FOR OWNERSHIP AND MAINTENANCE; CREATING ARTICLE 5, DIVISION 11, CONSISTING OF SECTIONS 5-1101 THROUGH 5-1105; ESTABLISHING A PUBLIC ART AND DESIGN BOARD TO ADMINISTER THE PROGRAM; PROVIDING AN EFFECTIVE DATE.

WHEREAS, over three hundred communities throughout the United States have implemented public art programs committing to the placement of public art in urban environments; and

WHEREAS, the City of Clearwater (“City”) recognizes that a superior and diverse aesthetic character of the City’s built environment is vital to the quality of the life of its citizens, the economic success of its businesses, an attraction for visitors and a benefit to tourism; and that a public art and design program would contribute to the aesthetic enhancement of the community; and

WHEREAS, the City shall create a public art and design program that reflects and enhances the City’s diversity, character and heritage through the artworks and designs by artists integrated in the architecture, infrastructure and landscape throughout Clearwater on public and private property; and

WHEREAS, the City’s public art & design program shall promote and unite the community through art; bring public art and art education to the entire community; create public arts community partnerships linking across lines of race, ethnicity, age, gender, profession, and economic levels; and

WHEREAS, the Community Development Board of the City of Clearwater has reviewed, and made a recommendation regarding adoption of this Ordinance, and the City Council of the City of Clearwater has held public hearings and deems it to be in the public’s interest to promote the welfare and advancement of the community through the creation of the Public Art and Design Program; and

WHEREAS, it is the purpose of the City of Clearwater to promote the health, safety, general welfare and quality of life in the City; to guide the orderly growth and development of the City; to establish rules of procedure for land development approvals; to enhance the character of the City and the preservation of neighborhoods; to make the beautification of the City a matter of the highest priority; to require that existing and future uses and structures in the City are attractive and well-maintained to the maximum extent permitted by law; and to enhance the quality of life of all residents and property owners of the City through the City’s Development Code and Comprehensive Plan; now, therefore,

BE IT ORDAINED BY THE CITY COUNCIL OF CLEARWATER, FLORIDA:

Section 1. Division 24, Community Development Code, consisting of Sections 3-2401 through 3-2407, is hereby created to read as follows:

Section 3-2401. Public Art and Design Program.

The City of Clearwater recognizes that providing for public art and enhancing the appearance of buildings and spaces provides benefits to the community by expanding the historical, cultural, and creative knowledge of citizens. In keeping with its concern for the arts and quality of its environment, not less of 1% of the Total Construction Budget of each eligible City capital project shall be allocated as the City Public Art Contribution for the incorporation of public works of art. Further, eligible private development projects shall also allocate not less than 1% of the Aggregate Job Value for on-site public art to enhance the visual appeal of the project and City. An in-lieu-of contribution to the City's Public Art and Design Program, provided for herein, will also satisfy this requirement.

Section 3-2402. Definitions. The following words, terms and phrases, when used in this Division, shall have the meanings ascribed to them in this Division, except where the context clearly indicates a different meaning:

AFFORDABLE HOUSING means housing development, which is supported in whole or part with funds from the Housing Division of the City's Economic Development and Housing Department.

AGGREGATE JOB VALUE means the total of all construction costs associated with a particular site plan project regardless of the number of permits associated with the project, or whether it is a phased project. Construction costs include all labor, structural materials, plumbing, electrical, mechanical, infrastructure, and site work.

ANNUAL PUBLIC ART AND DESIGN PLAN means an itemized and prioritized list of anticipated art projects including the objectives, design approach, budgets and scheduling for the upcoming year. The annual public art and design program shall be developed by the public art and design board in consultation with City staff and shall be presented to the City Council for approval during its annual budget review process.

ARTIST OR PROFESSIONAL ARTIST means a practicing fine artist, generally recognized by critics and peers as a professional of serious intent and ability. Indications of a person's status as a professional artist include, but are not limited to, income realized through the sole commission of artwork, frequent or consistent art exhibitions, placement of artwork in public institutions or museums, receipt of honors and awards, and training in the arts.

ARTWORK OR WORKS OF ART means tangible creations by artists exhibiting the highest quality of skill and aesthetic principles and includes all forms of visual art conceived in any medium, material, or combination thereof, including paintings, sculptures, statues, engravings, carvings, frescos, stained glass, mosaics, mobiles, tapestries, murals, photographs, video projections, digital images, bas-relief, high relief, fountains, kinetic, functional furnishings such as artist designed seating and pavers, architectural elements designed by an artist, and artist designed landforms or landscape elements.

ELIGIBLE CITY CAPITAL IMPROVEMENT PROJECTS means projects included in the approved Clearwater Capital Improvement Program, commencing with the City's Fiscal Year 2006/07

budget, for any new facility construction or renovation projects equal to or greater than \$500,000 including but not limited to buildings, greenways, roads, parking facilities, bridges or other above-ground projects. Specifically excluded from this definition are street resurfacing, major drainage, wastewater, below-grade utilities, annual repair and replacement projects and any other project where the funding source is restricted from being used for the purchase of public art.

PUBLICLY ACCESSIBLE means locations that are open to the general public during normal business hours and visible by the general public at all times.

PUBLIC ART AND DESIGN BOARD means the entity appointed by the City Council to establish policy and administer the Public Art and Design Program.

PUBLIC ART AND DESIGN MASTER PLAN means a master plan established by the Public Art and Design Board in cooperation with City staff. This plan will establish criteria, policies, and priorities for the Public Art and Design Program. The Public Art and Design Master Plan will be subject to City Council approval.

RENOVATION PROJECTS means those projects requiring a City building permit where 50% or more of the building footprint is being modified, rebuilt or improved by construction.

TOTAL CONSTRUCTION BUDGET means the final approved budget amount for all Eligible City Capital Improvement Projects as submitted and approved by the City Council in the City's annual Capital Improvement Program Budget.

Section 3-2403. Public Art and Design Funds.

1. The City shall maintain a separate accounting of monies received for the Public Art and Design Program which shall consist of the following:

- a. Allocations received from Eligible City Capital Improvement Projects;
- b. Allocations received from private development;
- c. All funds donated to the City for public art;
- d. Other funds allocated by the City through the budgetary process.

2. Public art and design monies shall be used solely for expenses associated with the selection, commissioning, acquisition, installation, maintenance, administration, removal and insurance of the works of art or public education in relation thereto. Such funds shall be administered by the City. Custody of the public art and design funds shall at all times remain with the City and all City policies and procedures shall be strictly adhered to regarding the oversight of such funds.

3. Programming of public art and design expenditures shall be included in the annual capital budget of the City as recommended by the Public Art and Design Board or as may otherwise be approved by the City Council.

4. Interest earned on funds for the Public Art and Design Program that was allocated from private development or donated from outside donors shall be deposited into the Public Art and Design Program accounts. Unless otherwise required by law, interest earned on funds received from or allocated by the City from Capital Improvement Projects or other funds shall be returned to the original funding source (Penny for Pinellas, general fund, etc.). All funds shall be used only as permitted by law.

5. Ten Percent (10%) of all non-restricted Public Art and Design Program funds which are applied to City-owned public art projects shall be deposited into a Public Art and Design

Program maintenance account. The maintenance account shall be administered as a Public Art and Design Program fund as set forth herein.

Section 3-2404. Appropriation of City Capital Improvement Project (CIP) Funds.

1. Commencing with City of Clearwater Fiscal Year 2006/07, all appropriations for Eligible City Capital Improvement Projects shall include a City Public Art Contribution of not less than one percent (1%) of the Total Construction Budget before the addition of the public art cost but not to exceed the sum of two hundred thousand dollars (\$200,000.00) per project, subject to the City budgeting and appropriating such funds. If the funding source for the project is not legally permitted to be used for artwork or specifically prohibits the use of the monies for designed elements exposed to public view, then for the purpose of calculating the amount of the City Public Art Contribution for the project only, the Total Construction Budget shall be reduced by that portion of the funding so restricted.

2. All appropriations for public art will be used solely for Public Art and Design.

3. Funds appropriated from the budget for one capital improvement project, but not deemed necessary or appropriate for that project, may be used for other areas in the City prioritized by the Public Art and Design Master Plan and as permitted by law and in accordance with restrictions on the original funding source.

4. The City Council shall review and approve a Public Art and Design Master Plan, and amendments thereto, to be prepared by City staff and the Public Art and Design Board, for the expenditure of funds appropriated and fees collected for Public Art. The annual Public Art and Design Program shall be developed by the Public Art and Design Board in consultation with City staff and shall be presented to the City Council for approval during its annual budget review process.

Section 3-2405. Public Art and Design Allocations for Private Construction Projects and Developments.

1. All projects and developments, as listed below, which are submitted for building permits must allocate not less than one percent (1%) of the Aggregate Job Value up to the sum of two hundred thousand dollars (\$200,000.00) per project for the provision of public art.

a. New construction of, or Renovation Projects related to commercial, industrial, mixed-use projects and developments, and residential projects and developments, any of which equal or exceed an Aggregate Job Value of \$5 million dollars (\$5,000,000). If renovations affect multiple structures on a project site, which may be permitted separately, the Aggregate Job Value is based on the construction valuation of all permits for the site.

2. When a project is subject to the requirement of a public art allocation, the developer shall have two options:

a. The developer may contract with a professional artist to create a permanent public artwork as part of the development project. Artworks must be located in

publicly accessible locations. If desired, support will be available from both City staff and the Public Art and Design Board to assist in the selection of an artist. Before contracting with the artist, the property owner will submit for approval by the Public Art and Design Board the artist qualifications, the artist's proposal, a statement of how the project satisfies the parameters of the Public Art and Design Program, and a budget reflecting that the allocation of funds required by the Program has been met. Such artwork may include amenities such as streetscapes, paving treatments, architecturally integrated water features as well as mosaics, murals, or sculpture, etc. The artwork must be completed or commissioned before a certificate of occupancy will be issued.

b. In lieu of an on-site project, a developer may contribute .75% of the Aggregate Job Value to the City's Public Art and Design Program. This in lieu fee must be paid prior to the issuance of building permit.

3. Excluded from this requirement shall be:
 - a. Projects with an Aggregate Job Value under \$5,000,000.
 - b. Residential developments of new construction for affordable housing.
 - c. Eligible Projects pending approval for a building permit that have submitted a complete application prior to October 1, 2006 provided that:
 1. The application is approved within six (6) months of the date of application.
 2. Construction begins within six (6) months of the issuance of such approval and is diligently pursued to completion.

Section 3-2406. Ownership and Maintenance.

1. Ownership of all works of art acquired on behalf of the City shall be vested in the City, which shall retain title to each work of art.
2. All contracts for artwork that will be acquired or accepted for ownership by the City must be reviewed and approved by the City's legal department.
3. Ownership of all works of art incorporated into private construction projects shall be vested in the property owner who shall retain title to each work of art. If the property is sold, the seller may either include restrictions in the deed that require maintenance of the artwork and prevent its removal from the property, transfer ownership of the artwork to the City of Clearwater to be maintained as a public artwork, or remove the artwork and make a contribution to the Public Art and Design Fund in an amount equal to .75% of the initial Aggregate Job Value. If the title is passed to a subsequent owner and, as a result, a deed restriction exists as to the artwork, the subsequent owner shall maintain the artwork in accordance with applicable law or other established guidelines. The artwork cannot be altered, modified, relocated or removed other than as provided herein without the prior approval of the Public Art and Design Board.
4. Property owners will be required to maintain the work of art in good condition in the approved location, required by law or other applicable

guidelines including but not limited to normal code enforcement rules, to ensure that proper maintenance is provided.

5. The owner may request that the artwork be removed from the site due to hardship with the approval of the Public Art and Design Board. In addition, in the event there is a condition that occurs outside the reasonable control of the owner such as an Act of God, then this provision may be implemented with the approval of the Board.

Section 2. Division 11, Community Development Code, consisting of Sections 5-1101 through 5-1105, is hereby created to read as follows:

DIVISION 11. Public Art and Design Board.

Section 5-1101. Creation. There is hereby created the Public Art and Design Board of the City of Clearwater.

Section 5-1102. Composition. The Public Art and Design Board shall consist of seven members; one member of the Clearwater Arts Foundation, one Pinellas County Arts Council member, or designee, one landscape architect, architect, urban planner, or related design professional, one active professional artist, and three private citizens who are knowledgeable in the field of public art, education, or community affairs. Representatives of the Clearwater Arts Foundation and the Pinellas County Arts Council shall be nominated by their respective organizations. Section 2.063, Code of Ordinances notwithstanding, the Clearwater Arts Foundation and the Pinellas County Arts Council representative shall not be required to reside within the City of Clearwater.

Section 5-1103. Powers and Duties. The Public Art and Design Board shall administer the Public Art and Design Program. The purpose, functions and responsibilities shall be as follows:

- a. Develops guidelines, selection procedures and organizational policies to facilitate this chapter.
- b. Prepares Public Art and Design Master Plan in concert with City staff to establish criteria, policies, and priorities for the Public Art and Design Program.
- c. Prepares an annual Public Art and Design Plan for the expenditure of the public and private monies in the Public Art Program for approval by the City Council during the annual budget review process.
- d. Related to City construction projects, in concert with City staff, is responsible for working with appropriate department in program planning; designating sites; determining project scope and budget; managing the artist selection process; commission artworks; approve design, execution and placement of artworks; and overseeing maintenance of the artworks and the process for removal of artworks from the City's public art collection. The Public Art and Design Board selects the artwork. Approvals for purchase are then guided by City purchasing requirements.
- e. Related to Private Development projects, assists the private developer, in concert with City staff, with the artist selection process if requested. The Board will approve the project to ensure that it meets the Public Art and Design Program guidelines.
- f. Recruits professionals in the visual arts and design fields to serve in the artist selection process in order to ensure works of highest quality.

- g. Ensures appropriate community participation in this process and public education activities as part of the public art projects.
- h. Coordinates, investigates, reviews and recommends to the City Council other means by which artworks may be obtained, including donations to the Public Art and Design Program, and grant applications for public art projects.
- i. Administers the City's donation policy for artwork.
- j. Encourages public art throughout the City and shall educate and stimulate the participation of all citizens in a joint public and private effort to promote art in public places.

Section 5-1104. Terms of Office of Members; Officers; Rules:

- a. Members of the Public Art and Design Committee shall be appointed by the City Council to serve for a term of four years, staggered such that not more than three terms shall expire in any calendar year. A member shall serve not more than two consecutive complete terms. Once a person has served two full and consecutive terms on the Board, that person shall not be eligible for reappointment to the Board for a length of time equal to one full term on the Board.
- b. The Board shall annually select a chair and such other officers as the Board may find necessary, from its membership
- c. The Board may adopt such rules of procedure as the Board finds necessary, which shall not be in conflict with state law or ordinances of the City.
- d. The Board shall meet at such times as the Board may find necessary but not less often than quarterly.
- e. Board members shall not be compensated.

Section 5-1105. Removal of members. The City Council shall have the power to remove any members of the Board for misconduct or neglect of duty. In addition, the City Manager shall have the power to remove any member because of the excessive absence of the member from the meetings of the Board as defined in Section 2.066.

Section 3. This ordinance shall take effect immediately upon adoption.

PASSED ON FIRST READING

September 15, 2005

PASSED ON SECOND AND FINAL
READING AND ADOPTED
AS AMENDED

October 6, 2005

Frank V. Hibbard
Mayor

Approved as to form:

Attest:

Laura Lipowski
Assistant City Attorney

Cynthia E. Goudeau
City Clerk

APPENDIX K - PUBLIC ART AND DESIGN PROGRAM GUIDELINES CITY OF CLEARWATER

These guidelines have been developed by the Public Art and Design Board in cooperation with the Cultural Affairs staff with the purpose of establishing procedures for the implementation of the Public Art and Design Program.

1.0 BACKGROUND

On October 6, 2005, the City of Clearwater passed Ordinance NO. 7489-05 establishing a public art requirement on eligible City capital improvement projects of \$500,000 or more and private development projects with an aggregate job value of at least \$5 million. Developers may either allocate 1 percent of their construction costs for an on-site public art project or they may contribute 0.75 percent to a City Public Art and Design Fund. There is a maximum required art expenditure of \$200,000. The ordinance becomes effective October 1, 2006.

2.0 PURPOSE

Public art contributes significantly to economic vitality by improving the quality of the environment and fostering a positive community identity. Artists can be valuable members of planning or design teams and resources in the revitalization of neighborhoods and redevelopment areas. The purpose of the Public Art and Design Program is to enhance Clearwater for those who live and visit here and contribute to a legacy for generations to come.

3.0 GOALS AND OBJECTIVES

The City of Clearwater's Public Art and Design Program is committed to the highest artistic standards and to the broadest involvement of artists and citizens. Specifically, the Public Art and Design Program seeks:

- 3.1 To encourage the creation of quality public works of art throughout Clearwater by locally, regionally, nationally, and internationally recognized artists;
- 3.2 To promote tourism and the economic vitality of the City through the enhancement of public spaces;
- 3.3 To integrate the work of artists into the design of eligible City and private development projects;
- 3.4 To increase opportunities for citizens and artists to participate in the design and appearance of our city;
- 3.5 To enhance the climate for artistic creativity in Clearwater.

4.0 DEFINITIONS

- 4.1 **Accession:** The procedure used to accept and record artwork as part of the City's public art collection.
- 4.2 **Acquisition:** The accession of an artwork into the City's public art collection, whether by commission, purchase, gift or other means.

- 4.3 Affordable Housing:** Housing development, which is supported in whole or part with funds from the Housing Division of the City's Economic Development and Housing Department.
- 4.4 Aggregate Job Value:** The total of all construction costs associated with a particular site plan project, regardless of the number of permits associated with the project, or whether it is a phased project. Construction costs include all labor, structural materials, plumbing, electrical, mechanical, infrastructure, and site work.
- 4.5 Annual Public Art and Design Plan:** A plan that outlines the expenditure of funds from the Public Art and Design Fund for the fiscal year. This Plan coincides with capital improvement project planning and budgeting and is submitted for City Council approval. The Plan identifies projects and recommends the public art process.
- 4.6 Artist:** A practicing fine artist, generally recognized by critics and peers as a professional of serious intent and ability. Indications of a person's status as a professional artist include, but are not limited to, income realized through the sole commission of artwork, frequent or consistent art exhibitions, placement of artwork in public institutions or museums, receipt of honors and awards, and training in the arts.
- 4.7 Artwork:** Tangible creations by artists exhibiting the highest quality of skill and aesthetic principles and includes all forms of visual art conceived in any medium, material, or combination thereof, including paintings, sculptures, statues, engravings, carvings, frescos, stained glass, mosaics, mobiles, tapestries, murals, photographs, video projections, digital images, bas-relief, high relief, fountains, kinetic, functional furnishings such as artist designed seating and pavers, architectural elements designed by an artist, and artist designed landforms or landscape elements.
- 4.8 Cultural Affairs Staff:** Employees assigned to the Cultural Affairs Division within Parks & Recreation Department.
- 4.9 Deaccession:** The procedure followed to remove an artwork from the public art collection.
- 4.10 Design Team:** The collaborative team that includes, but is not limited to, an artist and at least one other design professional, such as an architect, landscape architect, or engineer.
- 4.11 Design Professional:** A practicing design professional, such as an architect, landscape architect, or engineer, generally recognized by critics and peers as a professional of serious intent and ability.
- 4.12 Eligible City Capital Improvement Projects:** Projects included in the approved Clearwater Capital Improvement Program, commencing with the City's Fiscal Year budget, for any new facility construction or renovation projects equal to or greater than \$500,000, including but not limited to buildings, greenways, roads, parking facilities, bridges or other above-ground projects. Specifically excluded from this definition are street resurfacing, major drainage,

wastewater, below-grade utilities, annual repair and replacement projects and any other project where the funding source is restricted from being used for the purchase of public art.

- 4.13 **Maintenance Account:** An account created for the maintenance and repair of artworks within the City's public art collection. Ten percent of all non-restricted Public Art and Design Program funds that are applied to City owned public art projects are deposited into this account.
- 4.14 **Publicly Accessible:** Locations that are open to the general public during normal business hours (9-5 pm) and must be able to view the artwork 24 hours a day.
- 4.15 **Public Art:** Artwork that is accessible to the public and created through a public process that considers the social and physical context of the site and addresses the goals of the Public Art and Design Program.
- 4.16 **Public Art Collection:** Artwork acquired by the City through commission, purchase, gift, or other means.
- 4.17 **Public Art and Design Fund:** A separate accounting of monies received for the Public Art and Design Program consisting of funds received from eligible City capital improvement projects; private development; funds donated to the City for public art; and other funds allocated by the City through the budgetary process.
- 4.18 **Public Art and Design Board:** The seven-member board appointed by the City Council to administer the Public Art and Design Program.
- 4.19 **Public Art and Design Program:** The program created through Ordinance NO. 7849-05 requiring that 1 percent of the construction budget of eligible City capital improvement projects be allocated for public art. Private development projects with an aggregate job value of at least \$5 million must also participate. Developers may allocate 1 percent of their construction costs for an on-site public art project or they may contribute 0.75 percent to a Public Art and Design Fund. There is a maximum required art expenditure of \$200,000.
- 4.20 **Public Art and Design Master Plan:** A master plan established by the Public Art and Design Board in cooperation with City staff. This plan will establish criteria, policies, and priorities for the Public Art and Design Program. The Public Art and Design Master Plan is subject to City Council approval and shall be periodically reviewed.
- 4.21 **Public Art Selection Panel:** The individuals appointed by the Public Art and Design Board to recommend artists and propose artwork for a public art project. Generally includes artists, design professionals, arts administrators, and community or project stakeholders.
- 4.22 **Public Art Specialist:** A staff member of the Cultural Affairs Division within Parks & Recreation Department that administers the Public Art and Design Program.

4.23 **Renovation Projects:** Projects requiring a City building permit where 50% or more of the building footprint is being modified, rebuilt or improved by construction.

5.0 PROGRAM ADMINISTRATION AND RESPONSIBILITIES

5.1 The Clearwater City Council shall:

- 5.1.1 Appoint members to the Public Art and Design Board;
- 5.1.2 Approve agreement and contract forms for use in acquisition of artwork and design services;
- 5.1.3 Review and approve the Public Art and Design Master Plan;

Approve Annual Public Art and Design Plan and expenditures through the annual budget review process.

5.2 The Cultural Affairs Staff shall:

- 5.2.1 Administer or hire a consultant to administer the provisions relating to artwork acquisition and display;
- 5.2.2 Facilitate meetings and communication of the Public Art and Design Board and Public Art Selection panels;
- 5.2.3 Develop and maintain a list of potential Public Art Selection Panelists;
- 5.2.4 Develop and maintain a registry of artists;
- 5.2.5 Create and submit project summary for call to artists;
- 5.2.6 Negotiate and administrate contracts with artists with review by City Attorney's office;
- 5.2.7 Maintain records and documentation of work accessioned into the public art collection;
- 5.2.8 Oversee maintenance and conservation of artworks, including the development of regular surveys of the condition of the public art collection;
- 5.2.9 Coordinate community participation and public education aspects of the public art process;
- 5.2.10 Facilitate and provide collateral materials, marketing, and promotional aspects of projects;

5.2.11 Review proposed gifts or long-term loans of artwork, and when appropriate, submit proposals to the Public Art and Design Board for approval;

5.2.12 Oversee the process of deaccessioning artworks from the public art collection;

5.2.13 Facilitate a program evaluation process.

5.3 The City Department with an eligible capital improvement project shall:

5.3.1 Provide the Cultural Affairs Staff with information on the capital improvement program, budgets and schedules;

5.3.2 Designate a departmental representative to participate in the artist selection process, when appropriate;

5.3.3 Provide contact information on the project architect of a capital improvement project to the Public Art Specialist. When appropriate, the project architect may be invited to help review the development of a public art project scope and the selection of the project artist.

5.4 The Public Art and Design Board, as provided in the Ordinance shall:

5.4.1 Develop guidelines, selection procedures and organizational policies to facilitate the Public Art and Design Program;

5.4.2 Prepare the Public Art and Design Master Plan in concert with City staff to establish criteria, policies, and priorities for the Public Art and Design Program;

5.4.3 Prepare an annual Public Art and Design Plan in concert with City staff for the expenditure of public and private monies in the Public Art and Design Fund for approval by the City Council during the annual budget review process;

5.4.4 Related to City construction projects, in concert with City staff, is responsible for working with appropriate department in program planning to designate sites; determine project scope and budget; manage the artist selection process; commission artworks; approve design, execution and placement of artworks; and oversee maintenance of the artworks and the process of deaccessioning artworks from the City's collection;

5.4.5 Related to private development projects, assist the private developer, in concert with City staff, with the artist selection process if requested;

- 5.4.6 Review the project and its Public Art Plan to ensure that it meets the Public Art and Design Program requirements prior to issuance of occupational certificate;
- 5.4.7 Recruit professionals in the visual arts and design fields to serve in the artist selection process;
- 5.4.8 Approve the members of all Public Art Selection Panels;
- 5.4.9 Review and approve recommendations by the Public Art Selection Panel;
- 5.4.10 Reserve the right to reject the work recommended by the Public Art Selection Panel;
- 5.4.11 Review artworks for acceptance, prior to final payment to insure all requirements of the artist contract have been met;
- 5.4.12 Encourage appropriate community participation in this process and public education activities;
- 5.4.13 Coordinate, investigate, review and recommend to the City Council other means by which artworks may be obtained;
- 5.4.14 Develop and administer the City's Gift Policy for public artwork and the Deaccession Policy for public art;
- 5.4.15 May adopt such rules of procedure as the Board finds necessary, which shall not be in conflict with State law or ordinances of the City;
- 5.4.16 Periodically review ordinance, guidelines, and policies and if needed recommend changes to the City Council.

PUBLIC ART AND DESIGN BOARD COMPOSITION

As provided in Ordinance No. 7489-05, the public art and design board shall consist of seven (7) members who shall be appointed by the city council. Each member of the Public Art and Design Board shall be appointed for a term of four (4) years, and no members shall serve more than two (2) consecutive terms. In 2006, four (4) members will be appointed to serve for a four (4) year term, and three (3) members for a three (3) year term. Whenever a vacancy shall occur, a successor shall be appointed in like manner to serve for the remainder of such term.

The Board shall be composed of the following members:

- One (1) Clearwater Arts Foundation member;
- One (1) Pinellas County Arts Council staff, or designee;
- One (1) architect, landscape architect, urban planner, or related design professional who is a City resident;
- One (1) active professional artist who is a City resident;

Three (3) private citizens who are city residents and are knowledgeable in the field of public art, education, or community affairs.

5.5 The Public Art Selection Panel shall:

- 5.5.1 Be chaired by a Public Art and Design Board member;
- 5.5.2 Review the credentials, prior work, proposals and other materials submitted by artists for the project;
- 5.5.3 Approve all selections by a majority vote or consensus;
- 5.5.4 Reserve the option of making no selection from submitted applications and may reopen the competition or propose other methods of selection if no proposal is accepted.
- 5.5.5 Recommend to the Public Art and Design Board an artist or artists to be commissioned for the project, or who will be engaged to join the design team for the project, or whose existing work is to be purchased for the project;
- 5.5.6 Report Public Art Selection Panel recommendations to the Public Art and Design Board, outlining how the selection of the artist(s) was conducted and how the proposed artwork meets the criteria for the project;
- 5.5.7 Be sensitive to the public nature of the project, the values of the community, and the necessity for cultural diversity in the public art program.

PUBLIC ART SELECTION PANEL COMPOSITION

Each Public Art Selection Panel shall be appointed by the Public Art and Design Board, and shall serve for the duration of the selected project. The composition of each Public Art Selection Panel will depend on the nature of each project and site. However, the Public Art Selection Panel shall be composed of not less than five (5) voting members, including at least:

- One (1) member of the Public Art and Design Board;
- Two (2) artists or arts professionals (designer, curator, collector, public art administrator, etc.);
- One (1) representative from the City Department at which the project will be located;
- One (1) representative from the community.

The Public Art Selection Panel may also include one or more non-voting advisors deemed appropriate by the Public Art and Design Board or the Cultural Affairs Staff.

5.6 The Artist(s) shall:

- 5.6.1 Submit credentials, visuals, proposals and/or project materials as directed for consideration by the Public Art Selection Panel;
- 5.6.2 Conduct necessary research, including attending project orientations and touring project sites, when possible;
- 5.6.3 If selected, execute and complete the artwork or design work, or transfer title of an existing artwork, in a timely and professional manner;
- 5.6.4 Work closely with the project manager and/or other design professionals associated with the project;
- 5.6.5 Submit to the Public Art and Design Board, or to the Public Art Specialist, as appropriate, any significant changes in the scope of the project, color, material, siting or design of the approved work;
- 5.6.6 When appropriate (as defined within each project contract), make public presentations, conduct community education workshops, or do a residency at an appropriate time and forum in the community where the artwork will be placed.

5.7 Conflicts of Interest

- 5.7.1 Artists (or members of their immediate families) serving as members of the Cultural Affairs Staff or Public Art and Design Public Art and Design Board may not be commissioned under, or receive any direct financial benefit from any City public art project during the term of their tenure on the Public Art and Design Board or Public Art Selection Panel. This restriction shall extend for a period of one year following Public Art and Design Board membership and shall extend indefinitely for any specific projects that were reviewed or otherwise acted upon during the artist(s)'s membership on the Public Art and Design Board. An artist(s) serving on a Public Art Selection Panel may not be considered for that project, but may be eligible for other projects. Any participation in Clearwater's public art processes requires that staff, members of the Public Art and Design Board and their advisors and representatives, and panel must declare any direct or indirect benefit to themselves, or their respective employers, partners, families or associates which may arise from the City's acquisition or deaccession of any public artwork or related activities, and will be required to remove themselves from such processes.

5.7.2 Artist Restrictions:

Members of the project management, project architect or consulting firms, and employees of the City of Clearwater are ineligible for selection as the project artist(s). An artist is precluded from having his/her work considered for public art commission or project while serving on a Public Art Selection Panel or Public Art and Design Board.

6.0 SELECTION OF ARTISTS

Selecting the appropriate artists, whether to create a discreet artwork or to participate in a design collaboration, is the single most important decision in the public art process. Special care must be taken in all aspects of artist selection in order to ensure the best possible public art project, taking into account the goals of the project, the community served, the nature of the site, and the other members of the design team.

6.1 The Public Art and Design Board will review eligibility requirements for each project.

- 6.1.1 Artists will be selected on the basis of their qualifications as demonstrated by past work, appropriateness of the proposal to the particular project and its probability of successful completion.
- 6.1.2 Specifically excluded are artworks done by students under the supervision of art instructors or done to satisfy course requirements; artworks by the design architect (or other relevant professionals or members of the project design firm); artworks by City employees, and works by artists who are members of, or related to, staff or members of the Cultural Affairs Division, Public Art and Design Board, or the Public Art Selection Panel for the project.
- 6.1.3 In general, selection of artists will be without regard to race, gender, religion, ethnicity, or disability.
- 6.1.4 Typically, selections will involve commissioned work by living artists. In general, the purchase of existing works will not be considered, unless there are extraordinary circumstances that make this approach advisable for a particular project.

6.2 Methods for Selecting Artists

- 6.2.1 **Open Competition (Request for Qualifications or Request for Proposals):** An open competition is a “Call to Artists” for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to limitations established by the Public Art and Design Board.
- 6.2.2 **Limited Competition:** A limited number of artists shall be invited by the Public Art and Design Board or Public Art Selection Panel to submit credentials and/or proposals for a specific project. Artists shall be invited based on their past work and exhibited abilities to meet situations posed by particular project goals.
- 6.2.3 **Direct Selection:** At times, the Public Art and Design Board or Public Art Selection Panel may elect to make a direct selection in which they contact a specific artist for a particular project.

6.2.4 Mixed Process: A mixed process includes any combination of the above approaches, including a Design Team approach.

6.3 Criteria for Selection of Artworks

6.3.1 Eligible Artwork

Includes all forms of visual art conceived in any medium, material, or combination thereof:

- a. Sculpture: Freestanding, wall supported or suspended, statues, kinetic, electronic or mechanical in material or combination of materials;
- b. Murals or portable paintings: In any materials or variety of materials, with or without collage or the addition of nontraditional materials and means, including engravings, carvings, tapestries, and frescos murals;
- c. Earthworks, neon, glass, mosaics, photographs, prints, calligraphy, or any combination of forms of media, including sound, film, holographic, and video systems or projections, digital images, mobiles, hybrids of any media and new genres;
- d. Fixtures such as grates, street lights, signage, functional furnishings (ex. designed seating and pavers), fountains, landscape elements, architectural elements and other design enhancements as rendered by an artist(s) for unique or limited editions;
- e. Temporary¹ or permanent artworks;
- f. Similar amenities as determined by the Public Art and Design Board.

6.3.2 Ineligible Artwork

The following costs may not be expended for fulfilling public art requirements:

- a. Directional elements, except where these elements are integral parts of the original work of art, designed and/or executed by an artist(s);
- b. "Art objects" which are mass-produced of standard design such as playground equipment, fountains, or statuary objects;
- c. Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, printmaking or other media arts;

¹ Temporary artworks are not eligible fulfillments of the public art requirements for private developers, as per Ordinance 7498-05: "The developer may contract with a professional artist(s) to create a permanent public artwork as part of the development project."

- d. Decorative, ornamental, or functional elements that are designed by the project architect, landscape architects or their consultants;
- e. Landscape architecture and landscape gardening, except where the artist(s) designs these elements and/or are an integral part of the work of art by the artist.

6.4 Site and Artwork Selection Criteria

Projects and acquisitions of artwork should further the purpose and goals of the Public Art and Design Program.

6.4.1 Site Selection Criteria

Artwork sites for public projects are selected for aesthetic possibilities, maximum visibility and accessibility to the public and safety. Particular attention will be given to:

- a. prominent facades, major intersections, corridors and entrances to the City of Clearwater;
- b. complements to existing public artworks or public amenities in the local area, or fulfillment of a need identified in the community.

6.4.2 Selection criteria for Artists and Artwork

The Public Art Selection Panel will apply the following criteria when selecting artists and artwork:

- a. Artistic Merit: Excellence of craftsmanship, originality and strength of concept and design, and integrity of materials used.
- b. Artist's Relevant Experience: Experience and professional record of artist(s) should provide convincing evidence of ability to successfully complete the project as proposed, including:
 - i. Ability to execute and complete a project in a timely and professional manner.
 - ii. Manage all aspects of the project including budgets, boards, sub-contractors, installers and other construction and administrative logistics.
 - iii. Engage community representatives in a project;
 - iv. Flexibility and problem-solving skills;
 - v. Ability to work effectively in collaborative situations;
 - vi. Work with architectural drawings and construction documents;
 - vii. Communicate effectively and elicit the ideas of team members.

- c. Budget: Adequate to cover all costs for the design, fabrication, insurance, transportation, storage, and installation of the proposed artwork, plus reasonable unforeseen circumstances.
- d. Context: Compatible in scale, material, form, and content with its surroundings including: the architectural, historical, environmental, geographical and socio-cultural context of the community, as well as the way people may interact with the artwork.
- e. Diversity: Artwork should represent diversity in style, scale, media and geographic distribution throughout the City of Clearwater.
- f. Durability of Materials: For permanent works of art, consideration should be given to the structural and surface soundness, inherent resistance to theft, vandalism, weathering, and excessive operational, maintenance or repair costs.
- g. Feasibility: The proposal is appropriate to the particular project and its probability of successful completion.
- h. Maintenance: Artist(s) should include recommended method and schedule for maintenance. It will be the policy of the Public Art and Design Program to encourage the design of public art that will require limited maintenance.
- i. Public Safety: Work and worksite shall be evaluated to ensure that it does not present a hazard to public safety.
- j. Timeline: A project timeline should incorporate design review, fabrication, delivery and installation in accordance with project schedule.

7.0 COLLECTION MANAGEMENT, MAINTENANCE, AND CONSERVATION

7.1 Project Identification, Documentation & Registration

- 7.1.1 A plaque stating the artist's name and artwork title shall identify each artwork and the date it was dedicated. The plaque will be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.
- 7.1.2 All projects must be fully documented including artist, media, methods of construction and installation, along with project maintenance details, which will be registered in the City's Public Art Collection.

7.2 Maintenance and Conservation

- 7.2.1 Routine maintenance of public art located on City of Clearwater property will be the responsibility of the City Department that maintains the facility and/or site where the art is located. Suggested maintenance will be outlined in the artist's contractual agreement. The

City Department must notify the Public Art Specialist or Cultural Affairs Staff immediately if an artwork is damaged or stolen, or if the City Department plans to move the artwork or in any way alter its site.

7.2.2 Annually, a Cultural Affairs Staff member will survey the condition of all public art located on City property. A condition report with prioritized recommendations for the restoration or repair of artwork and estimated costs for conservation projects will be included in the Annual Public Art and Design Plan. The City shall retain the right to deaccession any work of art acquired by the City, regardless of the source of funding for the particular artwork through its deaccession policies and procedures.

7.2.3 Cultural Affairs Staff will contact the artist when possible for recommendations prior to engaging in conservation efforts. A professional art conservator or person(s) trained by a conservator may be consulted or hired to provide maintenance and conservation work for the public art collection.

7.3 Relocation of Works of Art

While it is the intent that site-specific works will remain in the site for which they were created, the Public Art and Design Board reserves the right to relocate pieces if circumstances dictate. Works of art that are part of a rotating collection may be relocated throughout City facilities at the discretion of the Public Art and Design Board.

8.0 DEACCESSION

The Public Art and Design Board as provided in Ordinance NO. 7489-05 Section 5-1103(d) shall oversee the process for removal of artwork from the City's public art collection. The Board will follow the process outlined in the City's Deaccession Policies and Procedures.

9.0 OWNERSHIP AND ACCEPTANCE

All contracts for artwork that will be acquired or accepted for ownership by the City must be reviewed by the City Attorney's Office. Ownership of all works of art acquired on behalf of the City shall be vested in the City, which shall retain title to each work of art.

10.0 PRIVATE DEVELOPMENT PROJECTS

10.1 It is the desire of the City of Clearwater that public art be incorporated into new development projects in accordance with the guidelines set forth in this section.

10.1.1 The following development projects are required to implement a publicly accessible art project:

10.1.2 New construction of, or Renovation Projects related to commercial, industrial, mixed-use projects and developments, and residential

projects and developments, any of which equal or exceed an Aggregate Job Value of at least \$5 million (\$5,000,000).

10.1.3 If renovations affect multiple structures on a project site, which may be permitted separately, the Aggregate Job Value is based on the construction valuation of all permits for that site.

10.2 The following projects are exempt from the publicly accessible art expenditure requirement:

10.2.2 Projects with an Aggregate Job Value under \$5 million;

10.2.3 Residential developments of new construction for affordable housing.

10.2.4 Eligible projects pending approval for a building permit that have submitted a complete application prior to October 1, 2006, provided that:

a. The application is approved within six (6) months of the date of application.

b. Construction begins within six (6) months of the issuance of such approval and is diligently pursued to completion.

10.3 When a project is subject to the requirement of a public art allocation, the developer shall have two options:

10.3.1 The developer may contract with a professional artist to create a permanent public artwork as part of the development project. Artworks must be located in publicly accessible locations.

a. If desired, support will be available from both City staff and the Public Art and Design Board to assist in the selection of an artist. A professional arts consultant may also be retained to assist in the selection of artists or to manage the project.

b. Before contracting with the artist, the property developer will submit for approval by the Public Art and Design Board a Public Art Plan that includes: the artist qualifications, the artist's proposal, a statement of how the project satisfies the parameters of the Public Art and Design Program, and a budget reflecting that the allocation of funds required by the Public Art and Design Program has been met.

- c. Eligible media and forms of public art may include amenities such as streetscapes, paving treatments, architecturally integrated water features as well as mosaics, murals, stained glass, sculpture, as well as traditional artwork.
- d. Eligible costs that may be charged against the required public art expenditure include:
 - i. Artist costs for design and/or fabrication including materials, insurance, permits, taxes, site preparation, etc;
 - ii. Pedestals, foundations or other structures to support the artwork;
 - iii. Delivery, and installation;
 - iv. Art consultant fees;
 - v. Acknowledgement/ identification plaque;
 - vi. Other appropriate costs as approved by the Public Art & Design Board
- e. Prior to the issuance of the building permit, the developer must remit 1% of the Aggregate Job Value of the project to the City to be held in escrow until the completion and acceptance of the public art project by the Public Art and Design Board.
- f. The artwork must be completed or commissioned before a certificate of occupancy will be issued.
- g. Unless extended by the Public Art and Design Board, the developer has six months following the issuance of certificate to install the artwork. If this deadline is missed, escrow account will be deposited in the City's Public Art and Design Fund for fulfillment of the public art requirement.

10.3.2 In lieu of an on-site project, a developer may contribute 0.75% of the Aggregate Job Value to the City's Public Art and Design Fund. This in lieu fee must be paid prior to the issuance of a building permit. The developer will have no responsibility to install artwork.

10.4 Guidelines for the Selection and Installation of Art in Private Development Projects

10.4.1 The developer may use any of the art selection methods listed in **6.2 Methods for Selecting Artists**.

- 10.4.2 The selected artist should be outside the normal project team (i.e. project architect, landscape architect, or engineer.)
- 10.4.3 Site-specific artwork is encouraged. Ideally, the artist should be involved in the development project at the conceptual stage.
- 10.4.4 The selection of a site is as important as the selection of the artist. Often, high quality artworks fail in public situations because they are of an improper scale for their assigned location, hidden by an architectural feature, situated in an unused site, or improperly lit. Developers are encouraged to consult artists in the selection of sites for their artwork and in arranging for proper lighting at the site.
- 10.4.5 Exterior sites are encouraged for maximum public access.
- 10.4.6 All installations of artwork should have a plaque of durable metal adjacent to the artwork listing: the title of the artwork, the artist's name, and the date completed.
- 10.4.7 All financial arrangements are negotiated between the developer and the artists.
- 10.4.8 It is recommended the applicants consider hiring a public art consultant to facilitate the process. The cost of the consultant is considered an eligible expense in the calculation of the required value (cost) for the public art project. An experienced public art consultant is the best assurance of implementing a successful public art project. The consultant should be available to: work with City staff, advise on artist resources, art and site compatibility, and on all technical aspects of the project such as contracts, copyright requirements, installation and maintenance.

11.0 ARTWORK OWNERSHIP AND MAINTENANCE

- 11.1 Upon installation, the property owner of the site or building maintains ownership and retains title to each work of art and is responsible for maintenance and conservation.
- 11.2 If the property is sold, the seller may:
 - 11.2.1 Either include restrictions in the deed that require maintenance of the artwork and prevent its removal from the property;
 - 11.2.2 Remove the artwork and make a contribution to the Public Art and Design Fund in an amount equal to 0.75% of the initial Aggregate Job Value.

- 11.3 If the title is passed to a subsequent owner, and, as a result, a deed restriction exists as to the artwork, the subsequent owner shall maintain the artwork in accordance with applicable law or other established guidelines.
- 11.4 The artwork cannot be altered, modified, relocated or removed other than as provided herein without the prior approval of the Public Art and Design Board.
- 11.5 Property owners should be aware of the Visual Rights Act (VARA), a section of the Federal Copyright Legislation. Among other provisions, this law forbids the willful destruction of a work of visual art. See United States Code Annotated, Title 17. Copyrights, Chapter 1 – Subject Matter and Scope of Copyright, Current through P.L. 105-153, approved 12-17-97.
- 11.6 Property owners will be required to maintain the work of art in good condition in the approved location, as required by law or other applicable guidelines, including, but not limited to normal code enforcement rules to ensure that proper maintenance is provided.
- 11.7 The owner may request that the artwork be removed from the site due to hardship with the approval of the Public Art and Design Board. In addition, in the event there is a condition that occurs outside the reasonable control of the owner such as an Act of God, then this provision may be implemented with the approval of the Public Art and Design Board.
- 11.8 The developer will receive formal recognition as a participant in the City's Public Art and Design Program, which can be used in promotions or marketing for the development project.

12. GIFTS, LOANS, MEMORIALS

As provided in Ordinance NO. 7489-05 Section 5-1103(h), the Public Art and Design Board will coordinates, investigates, reviews and recommends to the City Council other means by which artworks may be obtained, including donations to the Public Art and Design Program, and grant applications for public art projects. The Board will follow the process outlined in the City's Gift Policy.