



CITY OF PALO ALTO
PUBLIC ART MASTER PLAN

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TABLE OF CONTENTS

EXECUTIVE SUMMARY

1.1	PLANNING FOR THE PRESENT AND FUTURE	1
1.2	MISSION STATEMENT	2
1.3	VISION STATEMENT	2
1.4	NEED FOR CULTURAL PLANNING	2

INTRODUCTION

2.1	THE COMMUNITY	5
2.2	HOW THE PUBLIC ART MASTER PLAN CAME ABOUT	5
2.3	THE INFORMATION GATHERING PROCESS	8
2.4	INTERNAL STAKEHOLDERS	9
2.5	EXTERNAL STAKEHOLDERS	10

GUIDING PRINCIPLES AND THEMES

3.1	THE COMMUNITY	13
3.2	THEMES	13

GOALS AND RECOMMENDATIONS

4.1	GOALS	15
4.2	RECOMMENDATIONS	15
4.3	IN BUSINESS DISTRICTS	18
4.4	IN NEIGHBORHOODS	23
4.5	ENVIRONMENTAL PROJECTS	26
4.6	EMPOWERING HIGH QUALITY PROJECTS USING DEVELOPMENT FEES	28
4.7	EDUCATIONAL INITIATIVES	31
4.8	EMBEDDING ARTISTS IN THE WORK OF THE CITY	33



TABLE OF CONTENTS

PUBLIC ART POLICY AND PROGRAM ADMINISTRATION

5.1	COLLECTION MANAGEMENT	34
5.2	BEST PRACTICES: POLICY, MUNI CODE, AND GUIDELINES	35
5.3	PROGRAM ADMINISTRATION	36

APPENDICES

APPENDIX 1: List of Meeting Participants	-
APPENDIX 2: List of Proposed Public Artwork Locations	-
APPENDIX 3: Analysis of Mobile Arts Platform (MAP)	-
APPENDIX 4: Public Art Collection Assessment	-
APPENDIX 5: Implementation Grid	-

EXECUTIVE SUMMARY

1.1 **PLANNING FOR THE PRESENT AND THE FUTURE**

The City of Palo Alto is in the process of updating its comprehensive plan, looking at the work of all of its City departments and engaging the community in this process. The development of this Public Art Master Plan is particularly appropriate now because the Public Art Program transitioned from volunteer to professionally-led in 2013 and there is accumulated funding available for public art through the City's Capital Improvement Program and a Private Percent for Art ordinance that was approved by City Council in January 2014.

In early 2015, the Public Art Program engaged public art planners Barbara Goldstein and Gail M. Goldman to lead the process in creating a Public Art Master Plan. The team conducted extensive outreach and research and developed a plan working in collaboration with City staff, the Public Art Commission and a Public Art Advisory Committee.

Throughout the course of research and community engagement for the Public Art Master Plan, two overarching goals emerged. The first is the intense motivation to embrace ambitious, bold, forward-thinking projects that take a serious amount of time to thoughtfully plan and implement. These are the Big-Picture ideas and ideals for which the community aspires that will put Palo Alto on the map as an innovative and notable city whose identity is defined by its public art.

The second goal is fundamental to the success of the first. There is a compelling interest and recognized need to create temporary artwork and interactive art experiences for residents and visitors that can be commissioned within the first year. These are short-term projects that can be accomplished easily and efficiently, that can be temporary or permanent in nature, and that have funds readily available to allow immediate implementation.



Brad Oldham, *Whimsy & Wise*, 2013

1.1 (cont.)

These two goals—summarizing the ideas and sentiments that the consultants heard from stakeholders and gathered from planning documents—form the basis of this Public Art Master Plan document. Each goal is supported by an exploration of a hierarchy of questions:

- Where is the City of Palo Alto Public Art Program now?
- Where does it want to be?
- How does it get there?
- How is the progress measured?

In turn, these questions are addressed through a series of themes, objectives, and measurable, recommended actions. Each step is generated in direct response to the Public Art Program Mission and Vision, which are stated below.

1.2 **MISSION STATEMENT**

The Palo Alto Public Art Program promotes the highest caliber of artwork, commissioning memorable public artworks and experiences that stimulate discussion and thoughtful reflection, celebrating Palo Alto's character and enhancing civic pride and sense of place.

1.3 **VISION STATEMENT**

Public art reflects Palo Alto's people, diverse neighborhoods, the innovative and global character of its businesses and academic institutions, and the beauty of its natural environment.

1.4 **NEED FOR CULTURAL PLANNING**

Aside from the ideas articulated for Public Art, there is strong community demand for support of broader arts offerings and activities. These ideas will be incorporated in the City's future Cultural Plan, but are not within the scope of the Public Art Master Plan. While Public Art is one of several Programs of the Division of Arts and Sciences in the Community Services Department, the

1.4 (cont.)

Division also includes two museums, three theatres, an artist studio program and a teen-run “maker” program. Each program area has or will have a plan that will become an element of the Division’s cultural plan, estimated to be completed within three years. Many of the ideas voiced during the Public Art planning process pointed to Palo Alto’s need to create a plan that will assess the breadth of Palo Alto’s arts and cultural facilities and offerings and recommend how to enhance these to serve the community in the future.

Some of the ideas that emerged for a cultural plan during the Public Art planning process included:

- Create art-focused central gathering places at areas suggested by the community: the linear park/pathway adjacent to Caltrain, the area surrounding City Hall, and Cubberley Community Center.
- Focus on engagement, interaction and participation that involve teens in collaboration with artists for the design of spaces where they can gather and spend time; and create opportunities for community art-making events that build pride and connection to residents and local businesses. Many people suggested increasing opportunities for teens to participate in creative activities to boost well-being, self-esteem, and identifying places for youth to gather after school and weekend to socialize without tech devices.
- Build on current activities and programs at Cubberley Community Center. Already home to several performing arts organizations, artists’ studios, the ArtLab, and MakeX Studio, Cubberley Community Center offers a myriad of opportunities to program classrooms and outdoor spaces for arts education, activities, festivals, performances and temporary interactive public artwork. CSD could easily build on this by engaging artists and young people in creating additional arts-centric gathering areas. This could be a useful strategy for the City and PAUSD as they explore the future of Cubberley.
- Include additional studio, exhibition, rehearsal and performance spaces in the renovation of Cubberley Community Center to meet the needs of the local artist community. In developing Cubberley as an arts and culture destination, reconfigure spaces to include more spaces for artists to develop their work and share it with the community at large. Continue to include local artists and arts groups in the planning of Cubberley’s future.

Public art reflects Palo Alto's **people, diverse neighborhoods,** the **innovative** and **global character** of its businesses and academic institutions, and the beauty of its natural environment.

INTRODUCTION

2.1 THE COMMUNITY

Palo Alto is a city with several distinct identities: it is a residential community with walkable neighborhoods, high quality of life, award-winning schools, tree-lined streets and established cultural institutions. It is the home of Stanford University and the innovative technology and venture capital businesses it has attracted. The city is notable for a residential population of 66,000 and a daytime population of nearly twice that number. One-third of its land is dedicated park land, and, with its highly educated and deeply engaged population, it is a city that takes its politics and community involvement seriously.

To its long-time residents, Palo Alto is characterized by its charming, walkable neighborhoods, parks, and distinctive small-scale shopping districts. Some remember the days when it was an affordable, middle class small town, with strong company connections to Hewlett Packard and Stanford University. To the approximate 60,000 daily commuters, Palo Alto is an important location for start-up businesses with good restaurants. To new residents, it's an exciting gateway to the world of high tech and a great education for the kids. To the wider world, Palo Alto is the heart of Silicon Valley's technological revolutions.

While not everyone shares the identical vision of Palo Alto, all of them view it as a place that values excellence, hard work, and a high quality of life. And, although Palo Alto is best known as a center for technological innovation, its residents also place great value on its arts and cultural offerings.

2.2 HOW THE PUBLIC ART MASTER PLAN CAME ABOUT

The arts have long been important to Palo Alto, from the Palo Alto Art Center (PAAC) and Children's Theatre to the Pacific Art League and the community-based Palo Alto Philharmonic, and West Bay Opera, the Cubberley Artist Studio Program (CASP) to the many arts programs offered at the Cantor Art Center and Stanford Lively Arts. Public art, as one element of the arts landscape, has had a growing presence starting with the creation of the Public Art Commission in 1975, the passage of its municipal percent for art ordinance in 2005, and the Public Art Program's transition from volunteer-led to professionally-staffed in 2013.



2.2 (cont.)

The City acquired its first piece of public art in 1976 and the collection has grown to 344 artworks valued at nearly \$2 million, including 44 permanently sited sculptures, 38 murals, and 262 portable works in its permanent collection. These are displayed throughout City facilities, on publicly-accessible walls and on public property.

Public Art, a Program of the Division of Arts and Sciences in the Community Services Department, is responsible for commissioning and placing art on public property and for administration of the private percent for art program which requires developers to commission an artwork on site or pay an In Lieu fee. A percent for art program in public construction was initiated in 2005 and was expanded to include a percent for art requirement for private development in January 2014.

With the influx of funds anticipated from the public art in private development ordinance, staff and the Commission desired an implementable plan to guide how those funds are used and help provide direction to private developers commissioning art on site to ensure a cohesive look and feel to the new artwork being commissioned throughout the city. Additionally, the current priority to update the City's 2007 Comprehensive Plan and the present development of the Parks and Recreation Master Plan presented an opportunity to develop the Public Art Master Plan in parallel with the other plans and allow for sufficient integration between documents and priorities.

In late 2014, the Community Services Department and the Public Art Commission initiated a call for consultants to create a 10-year public art master plan whose purpose was "to set a vision and develop a plan that will provide a clear vision for the future of public art in Palo Alto." The plan was intended to:

- Outline goals for public art in Palo Alto;
- Identify relevant themes and priorities for the art program;
- Identify strategic partnerships and possible sources of alternative funding; and
- Provide direction for ongoing program development and management.

In late February 2015, after a formal RFP process, the City hired consultant Barbara Goldstein & Associates with Gail M. Goldman Associates to lead the process of creating the Public Art Master Plan.



2.3

THE INFORMATION GATHERING PROCESS

Since February 2015, the public art master plan consultants have completed extensive outreach and research to understand the values and aspirations of the community, the resources available and the opportunities for future placement of public art. A list of meeting participants is attached to this report as Appendix 1 and a list of proposed public artwork locations suggested by community members is attached to this report as Appendix 2.

The consultants conducted:

- 30 meetings and/or interviews with internal and external stakeholders including City department heads and representatives, former and current Public Art Commissioners, business owners, developers and political leaders;
- 20 Focus Groups including neighborhood groups, business leaders, educators, youth, environmentalists, community activists and artists;
- One “Boot Camp” to educate various City Commissioners and Department staff about the process of commissioning and maintaining public art;
- Three Public Art Commission meetings;
- Three Public Art Advisory Committee meetings comprised of a cross-section of Palo Alto leaders;
- One Public Art Commission retreat;
- Two Public Community Forums that were advertised broadly and held at two different times of the day for maximum accessibility;
- One Public Art Workshop where Public Art Commissioners and community members were invited to comment on emerging themes and identify potential artwork locations;
- One City Council Study Session; and
- One Historic Resources Board meeting.

PAMP consultants conducting a focus group with community artists.

2.3 (cont.)

In addition, the Public Art Program commissioned artists Chris Treggiari and Peter Foucault to bring their Mobile Art Platform (MAP) “What’s the Big Idea” project to 18 different locations to solicit community members’ ideas about how art and artists can transform Palo Alto. The MAP was a means of reaching populations who have an important stake in Palo Alto and are unlikely to attend public meetings – commuters, students, neighborhood residents and the elderly. A list of MAP event locations and community observations is attached to this report as Appendix 3. Overall, the findings from all of the community outreach initiative were consistent with a number of the same values, ideas and themes expressed by each group surveyed.

2.4

INTERNAL STAKEHOLDERS

During the course of the research, the consultants spoke to many City Department heads and representatives about how their work intersects with the Public Art Program. In general, City representatives were very supportive of the value public art can add to their work. Many cited a workshop, sponsored by the City Manager’s Office, with Peter Kageyama entitled “For the Love of Cities” that showcased examples of art enhancing place. Staff sees the value of integrating public art into the work of their departments.

Some specific opportunities emerged from the consultants’ conversations with City representatives, such as including artists on the design teams of new public facilities, pooling funds to create more impactful artworks, and commissioning unique artworks to complement construction. City stakeholders also suggested ideas that were more relevant to the development of the cultural plan that will be created by the Arts and Science Division. These included promoting opportunities for youth and teens to create temporary artworks and performances through the Palo Alto Art Center and the Children’s Theater, and exploring partnership opportunities with the City Library to help promote and present the public art collection and artists to the public.

The Public Art Program actively works with many departments throughout the City, and especially in partnership with the other programs within the Division, including:

- The Junior Museum and Zoo;
- The Children’s Theatre;
- Cubberley Artist Studio Program (CASP); and
- Palo Alto Art Center (PAAC).

2.4 (cont.)

For example, the Public Art Program:

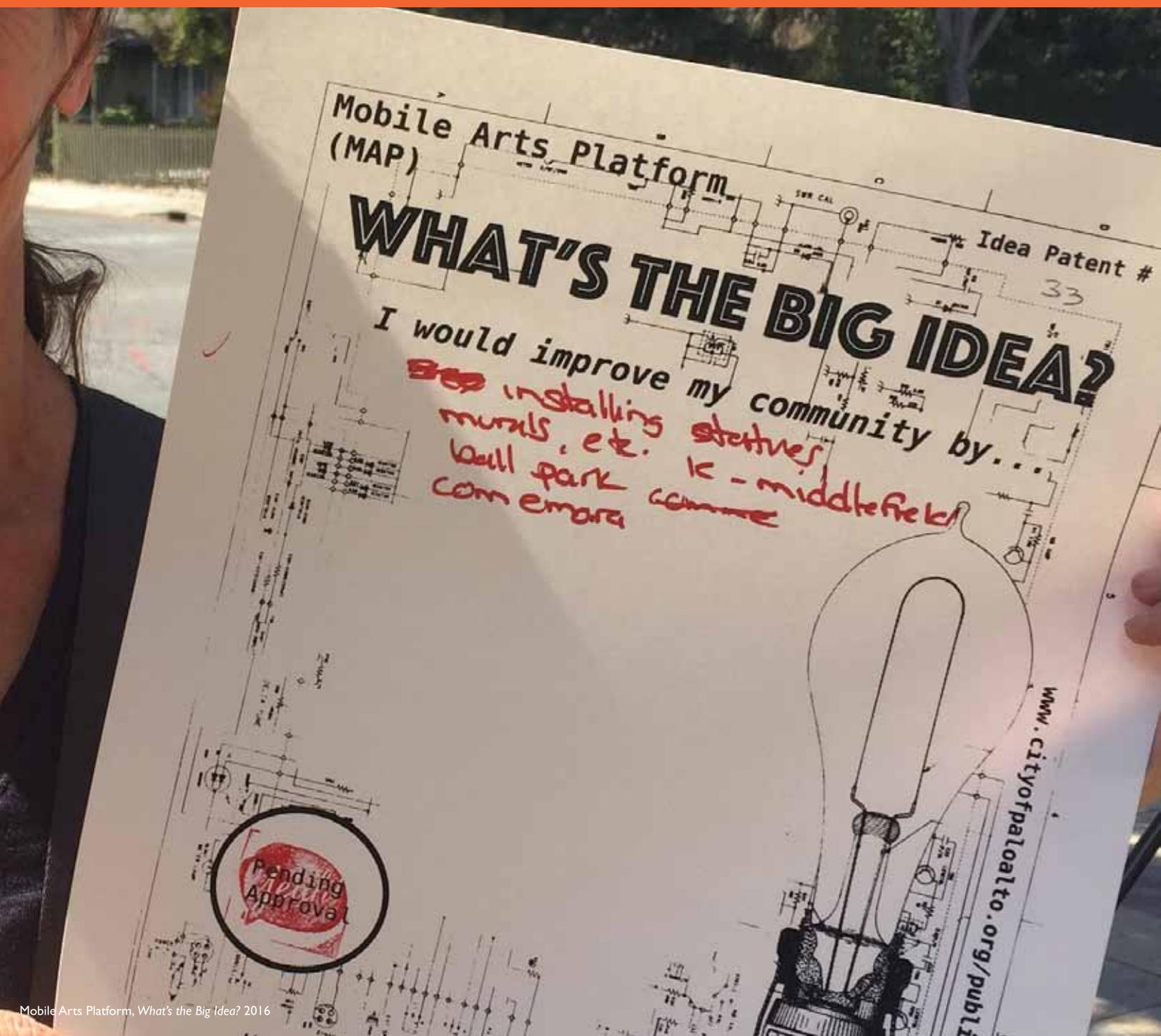
- Collaborated with the PAAC on four temporary public art works installed while the Art Center was closed for renovation in 2011;
- Collaborated with the PAAC and Library Department selecting the artist team who created the six-piece artwork, entitled “Brilliance”; and
- Works with the CASP artists on their required donations to the portable artworks collection.

While the Palo Alto Art Center (PAAC) and Public Art Program have some areas of overlap, they are distinct and complementary programs. PAAC is known for its youth and adult classes, its public programs and its high quality exhibitions. Since 2011 it has developed temporary projects and artist residencies outside its walls, most recently the Creative Ecology residency in collaboration with the Junior Museum and Zoo. The Public Art Program has focused primarily on permanently sited projects and has also initiated temporary projects. Temporary projects are an area where PAAC and the Public Art Program can continue to share responsibility for curation, fundraising and project management.

2.5

EXTERNAL STAKEHOLDERS

Different opportunities and concerns emerged in conversations with neighborhood residents, artists, developers, Stanford faculty, business people and commuters. In general, there were many comments about the need to improve the quality of public artworks that the City commissions. The emphasis was on the opportunities to employ art as a means of enhancing the physical landscape, addressing urban design challenges and bringing people together. Stakeholders viewed public art as a means of creating stronger identities for Palo Alto’s shopping districts, stimulating a connection between people with differing backgrounds, enlivening pedestrian and bicycle routes and creating opportunities for employees to enjoy Palo Alto outside of office hours. Interviewees defined public art broadly, including high quality temporary and permanent artwork installations and frequently emphasized the value of interactive artworks.



2.5 (cont.)

The Mobile Arts Platform (MAP) “What’s the Big Idea” project reached almost 350 people who hailed from a wide range of demographics. MAP was located in areas that attracted substantially different populations and each of these populations had a slightly different perspective on the types of public art that most appealed to them. In general, we found that older participants valued public art as a means of connecting people and building community; younger participants were interested in the potential of creating spontaneous street art and representing the voice of their generation.

Private Developers are willing partners in the private percent for art program and see it as a way of enhancing their projects. They stated their need for a better understanding of the total public art fee and the process involved in determining whether to commission on-site artworks or pay the In Lieu fee. Developers have concerns regarding potential delays associated with the public art commissioning process and review procedures yet, all things considered, to date prefer to commission on-site art for large scale projects.

GUIDING PRINCIPLES AND THEMES

3.1 GUIDING PRINCIPLES

Interviews and focus groups revealed both overlapping and differing perspectives from various stakeholder groups. However, there were a number of recurring themes that arose in most meetings. Based on that input, the consultants developed a number of guiding principles.

Palo Alto's public art will:

- Be distributed citywide, focusing on areas where people gather and in unexpected places that encourage exploration;
- Represent a broad variety of artistic media and forms of expression;
- Enhance City infrastructure, transportation corridors and districts;
- Include both permanent and temporary artworks;
- Strive for artistic excellence; and
- Be maintained for people to enjoy.

3.2 THEMES

Increase accessibility to public artwork and experiences while reinforcing community and neighborhood identity.

Palo Alto stakeholders support the distribution of artwork and art experiences throughout all areas of the city, noting the importance of including south Palo Alto and the University Avenue and California Avenue downtown areas. Community members see public art as a catalyst for welcoming and orienting people to neighborhoods, creating destinations and gathering places, enlivening the pedestrian and bicycling experience and reinforcing a sense of community pride, identity and connection to local history and culture.

Provide meaningful arts opportunities for youth and families.

Stakeholders consistently advocated for publicly accessible public art activities and events that engage parents and their children.

Employ art to promote environmental stewardship.

Palo Alto residents value the natural environment more than almost any other characteristic of their city. Stakeholders frequently expressed their love of local parks and open space, the Bay Trail and the creeks. These places can be enhanced and celebrated through environmental and interpretive artworks.



Linda Gass, *Where the Bay Shoreline Once Was, Cooley Landing*, 2015. Image by Joel Bartlett; Linda Gass, *Life in Water*, 2015. Image by Don Tuttle

3.2 (cont.)

Engage partners to build support for public art.

Collaborating with Palo Alto’s community organizations, businesses and citizen groups on public art projects and other special initiatives will leverage financial and staff resources to deliver greater quality, value and a broader range of public art experiences than would otherwise be possible. These partnerships are important because they can stretch the resources for public art in Palo Alto, open up a wider range of artistic opportunities, and broaden public art’s impact in the city.

Make art integral to the City’s planning efforts.

Incorporating artists’ ideas into the fundamental aspects of planning elevates the quality of the urban environment and promotes a cohesive vision for the character of public places and neighborhoods. Including public art considerations in Comprehensive and General Plan updates, Strategic Plans, and Master Plans redefines the relationship of art to urban space as an integral part of the urban infrastructure and the natural environment.

Support local and regional artists.

Artists participated actively in the Public Art master planning process, attending focus groups, community meetings and Mobile Art Platform “What’s the Big Idea” events. Many of the artists who participated expressed feeling isolated and under-recognized. Studio space in Palo Alto is expensive and there are few places for artists to display their work or to meet one another. While Cubberley Artist Studio Program provides studio space for approximately 25 artists, there is a growing need for more affordable space and venues for artists to work and spend time together.

Increase public awareness of the program and collection.

Bringing people together to learn and connect around ideas, questions and concepts related to public art is a critical investment in the success of the Public Art Program. This includes raising awareness of existing and upcoming artwork installations, temporary artwork programming, and community engagement and outreach initiatives.

GOALS AND RECOMMENDATIONS

4.1 GOALS

- Plan for and commission long-term, ambitious, bold, projects that will reflect Palo Alto's reputation as an innovative global city. These projects should be carefully planned and thoughtfully implemented over time.
- Commission short-term, temporary artwork and interactive art experiences for residents and visitors that can be implemented within the next year.

4.2 RECOMMENDATIONS

4.2.1 EXPLANATION OF RECOMMENDATIONS

The following recommendations are described as Short Term (within one year); Mid-Term (two to five years) and Long-Term (six to ten years), providing a menu of options for the staff and Public Art Commission to consider when creating their annual work plan. The annual Public Art work plan is an important tool in charting current and future public art projects, determining resources and funding priorities, and informing the policy-makers, City staff, and the public about the activities and opportunities available through the Public Art Program.

Existing Municipal percent for art projects already in progress will have to be considered when creating these work plans and selecting which recommendations to implement. It is also important to consider that these recommendations are created in 2016, and there may be unanticipated changes in funding opportunities, projects and priorities that may affect the timing, priority, or viability of implementing these recommendations. Each requires careful planning, assembling an appropriate team of stakeholders and partners, and adequate funding to proceed. Short-term, temporary artwork projects provide the opportunity to increase the current level of engagement of the curatorial and artist resources of the Palo Alto Art Center and the Cubberley Artist Studio Program for artist selection panels and to assist with artist outreach.

Each recommendation includes potential funding sources, internal and external partners. Each relies on the assistance of community organizations and the Public Art Commission to build funding partnerships, relationships, and to seek private sponsorship from individuals or businesses. Each recommendation is intended to insure the highest quality of artistic outcome.



4.2.2 COMMUNITY PROCESS

Implementation of recommendations requires community engagement, and this should be a managed process. The role of community members should be well defined so it is understood in advance where and when their input will be sought. It also is important for city staff to make progress reports to key community groups at specified points in the process, using all available channels of communications, including social media, to keep diverse segments of the community up to date on the project. In addition, all Public Art Commission meetings are open to the public and are a valuable resource for information and discussions about public art projects.

The community at large can be involved at these key junctures:

- Visioning of the project prior to the artist selection;
- Representation on artist selection panels;
- Interaction with the artist finalists prior to development of an artwork proposal;
- Initial introduction of the selected artist to the community, through presentations at schools, community group meetings, libraries and other venues;
- Guided tours and visits to the project site;
- Providing public comments on artist proposals at Public Art Commission meetings.

A strong and open relationship between City staff, the artist and the community will result in a project that is embraced and cared for by the public it serves.

Implementation of recommendations will also have an impact on Public Art Program staff's workload. Therefore, the Public Art Program and Public Art Commission will need to determine which recommendations to implement first and which projects may require the support of contracted art consultants. Ideally, City-funded projects, whether supported by CIP Percent for Art or In Lieu Percent for Art funds, should be managed by Public Art Program staff with approved art consultants employed only if necessary. Private developers can be encouraged to employ pre-approved public art consultants to manage private percent for art projects. Projects that are dependent on private fundraising may require engaging staff with fundraising expertise.

An implementation grid providing a summary list of each objective, recommendation, and general cost estimates is attached to this report as Appendix 5. It should be noted that staff will continue to explore potential grant opportunities to support public art initiatives.

4.3 IN BUSINESS DISTRICTS

There are a variety of opportunities to integrate art into the design of Downtown and California Avenue business districts. Each will require participation from businesses and business associations. Timing and budgets will therefore depend on the ability of the Public Art Program and Public Art Commission to build support for these projects.

OBJECTIVE 1: Locate art in unexpected places, such as alleys, to provide an element of surprise and whimsy to everyday life.

Businesses, community members and commuters encouraged art that enlivens the pedestrian experience along sidewalks, alleys, parking garage interiors and other centers of activity that tend to be overlooked.

Short Term Recommendation: Identify a total of six key alleys total in downtown University Avenue and downtown California Avenue and engage artists to create proposals for individual temporary artworks. This is an opportunity to engage recognized street artists, muralists or installation artists. Consider commissioning Stanford University MFA students.

- **Potential Funding Sources:** In Lieu Percent for Art funds, match from business associations, Palo Alto Zero Waste;
- **External Partnership Opportunities:** Palo Alto Downtown, California Avenue Business Association, business sponsorship;
- **Internal Partners:** Public Art Commission, Cubberley Artist Studio Program, Palo Alto Zero Waste.

Short Term Recommendation: Commission an artist/artist team to create one unique design for new benches planned for the University Avenue downtown shopping district.

- **Potential Funding Sources:** In Lieu Percent for Art, match from business associations, CIP Percent for Art adding value to Department of Public Works CIP;
- **External Partnership Opportunities:** Palo Alto Downtown, local business sponsorship;
- **Internal Partners:** Public Art Commission, Department of Public Works.



Primitivo Suarez-Wolfe, *Domestic Seating*, San Francisco, CA, 2014, Image courtesy of San Francisco Arts Commission



Mark Aeling / Catherine Woods, *Tired Hydrant*, Bradenton, FL, 2011, Image courtesy of Realize Bradenton

Businesses, community members and commuters encouraged art that **enlivens the pedestrian experience** along sidewalks, alleys, parking garage interiors and other centers of activity that tend to be overlooked.



Bill Fitzgibbons, *Light Channels*, San Antonio, TX, 2007, Image by Bryan Rindfuss

4.3 (cont.)

Mid-Term Recommendation: Commission temporary artwork at the University Avenue Caltrain Tunnel that creates a strong visual bridge among the City of Palo Alto, its residents, businesses and the Stanford University community. Establish a programmatic framework to replace the artwork annually and develop collateral programming that engages commuters in arts related conversations and activities. For example, commission an artist to develop a crowd-sourced patterned mural throughout the length of the tunnel, or commission community members to submit poems that can be painted on the tunnel walls, or commission applied patterns to the tunnel floors that reflect themes submitted by commuters.

- **Potential Funding Sources:** In Lieu Percent for Art, Palo Alto Downtown, private business sponsorship;
- **External Partnership Opportunities:** Palo Alto Downtown, private businesses, Stanford University;
- **Internal Partnerships:** Public Art Commission, Cubberley Artist Studio Program, Transportation Division

Mid- Term Recommendation: Showcase the work of regional and national artists and Stanford graduate students in a program of changing, playful, interactive projects on Caltrain track fencing, Caltrain platforms, tunnels, walkways and ground floor office windows. Work with local business associations and neighborhood groups to identify two to four (2-4) opportunities annually.

- **Potential Funding Sources:** In Lieu Percent for Art, business sponsorship;
- **External Partnership Opportunities:** Caltrain, California Avenue Business Association, private businesses, neighborhood associations;
- **Internal Partnerships:** Public Art Commission, Cubberley Artist Studio Program, Transportation Division.

Mid-Term Recommendation: Employ an artist/historian team to capture the unique music history of the California Avenue downtown district through temporary public art in alleys, building lobbies and windows.



Jaume Plensa, *Wonderland*, Calgary, AB, Canada, 2012, Image courtesy of Jaume Plensa

4.3 (cont.)

- **Potential Funding Sources:** In Lieu Percent for Art fund, private sponsorship;
- **External Partnership Opportunities:** California Avenue Business Association, private businesses;
- **Internal Partners:** Public Art Commission, Cubberley Artist Studio Program, Palo Alto Art Center.

OBJECTIVE 2: Integrate impactful, permanently-sited public art project in business areas.

Long Term Recommendation (In- Progress): Employ an artist to be on the design team for upcoming downtown garages and the new Public Safety Facility and Garage adjacent to California Avenue to address facades and directional elements.

- **Potential Funding Sources:** CIP Percent for Art, In Lieu Percent for Art;
- **External Partnership Opportunities:** Palo Alto Downtown, local business sponsorship;
- **Internal Partnerships:** Public Art Commission, Department of Public Works, Public Safety Department.

Long Term Recommendation: Commission artist-designed gateways on University Avenue at Alma and Middlefield. Select one artist to create impactful gateway sculptures that visually announce the downtown.

- **Potential Funding Sources:** CIP Percent for Art, In Lieu Percent for Art, business sponsorship;
- **External Partnership Opportunities:** private businesses;
- **Internal Partnerships:** Public Art Commission, Department of Public Works.



Jennifer Dixon, *FlipBooks*, Seattle, WA, 2008, Image by Jim Tillman; William Wareham, *Love Spoken Here*, 1999

4.4 IN NEIGHBORHOODS

Creating artworks in neighborhood settings is dependent on building partnerships with individuals and community organizations. These partnerships are important because they can stretch the resources for public art in Palo Alto, open up a wider range of artistic opportunities, and broaden public art's impact in the city.

OBJECTIVE 3: Install public art in neighborhoods for residents to enjoy on a daily basis.

- Employ art to reflect community diversity and knit together Palo Alto's 37 neighborhoods.
- Rotate temporary art among neighborhoods to refresh the landscape, build excitement and anticipation for what's coming next, and engender cooperation among neighborhood groups.
- Present temporary art that changes over time and builds interest for repeat visits. Identify locations along routes, such as traffic circles, rest areas or cul-de-sacs, where changing artworks will enhance the walking or biking experience and encourage conversation.
- Commission pedestrian and bike-friendly art on trails and bridges. Locate permanent and temporary artworks that enhance the design of bridges and trails, assist with navigation and reinforce the unique characteristics of place.

Short Term Recommendation: Select four neighborhoods in diverse areas of the City to pilot creation of temporary artworks in right-of-ways, bulb-outs or traffic circles, and plan to rotate these artworks among the neighborhoods.

- **Potential Funding Sources:** CIP Percent for Art;
- **External Partnership Opportunities:** Neighborhood organizations and private individuals;
- **Internal Partners:** Transportation Division to integrate footings into pedestrian/bike areas recommended by Alta Design as part of Transportation element of Comprehensive Plan.



4.4 (cont.)

Mid Term Recommendation: Commission serial art experiences such as Greg Brown’s iconic downtown murals in other pedestrian-oriented areas, like Midtown, the shopping center adjacent to Cubberley Community Center and pedestrian and bicycle routes. Identify locations that enable artists to tell a story over a period of time and in multiple places.

- **Potential Funding Sources:** In Lieu Percent for Art and private donations;
- **External Partnership Opportunities:** Neighborhood Councils, Silicon Valley Bicycle Coalition, private individuals;
- **Internal Partners:** Cubberley Artist Studio Program.

Mid Term Recommendation: Commission artist-designed directional and informational elements and seating areas at City shuttle stops and bike corridors. Integrate these into the planning of new shuttle routes.

- **Potential Funding Sources:** CIP Percent for Art for design; Transportation Division CIP funds for implementation;
- **External Partnership Opportunities:** Neighborhood Councils, private individuals;
- **Internal Partners:** Public Art Commission, Transportation Division.

Long-Term Recommendation: Commission and install art that invites climbing and physical interaction. Place these in public parks, school grounds, walking and bike paths to encourage engagement and stimulate physical activity by youth and families. Work with the Parks Division of the CSD to identify three to six (3-6) parks in diverse geographic areas of the City and engage an artist with a landscape design firm for the design of a playground.

- **Potential Funding Sources:** CIP Percent for Art adding value to CIP;
- **External Partnership Opportunities:** Private donors;
- **Internal Partners:** Parks Division to identify location opportunity and budget.

Long-Term Recommendation: Integrate art into Rinconada and Byxbee Parks. Identify locations and commission permanent, impactful artworks that integrated with the designs of these major parks.

- **Potential Funding Sources:** CIP Percent for Art;
- **External Partnership Opportunities:** Private donors;
- **Internal Partners:** Parks Division to identify location opportunity and budget.

4.5 ENVIRONMENTAL PROJECTS

A focus on the natural environment and sustainability is a priority in Palo Alto. Public art is an important tool that can incorporate sustainable strategies, demonstrate green processes and utilize green design, materials, theories and techniques.

OBJECTIVE 4: Use art to promote environmental stewardship and sustainability. Create partnerships with Environmental Services and local regional agencies to integrate public art into environmental projects.

Short-Term Recommendation: Embed an artist in the Environmental Services Division of the Public Works Department. As the City updates its interpretive programs, it can embed more artists for initiatives such as the recent Creative Ecology Art Center initiative that provide opportunities for young people from different communities to collaborate on art projects.

- **Potential Funding Sources:** CIP Percent for Art, Environmental Services;
- **Internal Partners:** Public Art Commission, Palo Alto Art Center, Cubberley Artist Studio Program.



Stacy Levy, *Spiral Wetland*, Fayetteville, AR, 2013, Image by Stacy Levy



Bruce Beasley, *Rondo 1*, 2013

4.6 EMPOWERING HIGH QUALITY PROJECTS USING DEVELOPMENT FEES

The public art in private development ordinance offers developers the opportunity to create on-site publicly accessible artworks or contribute to the In Lieu fund. In reviewing the opportunities created by the private percent for art, the consultants see two paths the City can take to employ the percent for art requirement to enhance its neighborhoods, shopping districts and transportation corridors. Both approaches will provide developers with clear direction and yield artworks that are of a relevant scale, location and medium to enhance their developments and their surroundings.

One path is to continue to implement each new development as a separate project, stimulating high quality artworks by providing developers with clear guidelines. These guidelines should articulate the appropriate locations for project types, the appropriate media, the need for public art consultants so that their on-site project reach a high standard and meet the City's design aspirations.

Another path is for the Public Art Program to commission a series of area-specific art plans throughout the city that would identify locations, types of art, and media appropriate for the area that would help reinforce the distinct character of these districts and make them more desirable destinations. Developers could review the plan relevant to the area in which they are building and choose to pay the In Lieu fee toward the realization of the artwork identified in the plan. Staff would then be responsible for implementing these plans.

4.6 (cont.)

OBJECTIVE 5: Commission artists or artist/design teams to create specific public art plans for areas of Palo Alto where development is taking place.

The distinct areas that could benefit from a comprehensive approach to public art planning are downtown California Avenue, including adjacent alleys, from the train station to El Camino; downtown University Avenue, including adjacent alleys, from Middlefield to Alma; Stanford Research Park; El Camino Real corridor from San Antonio to Sand Hill Road; the Embarcadero Corridor east of 101; and the Charleston Arastradero corridor from Middlefield to Gunn High School.

Short Term Recommendation: Solicit detailed public art plans for the Embarcadero Corridor, downtown University Avenue and Stanford Research Park.

- **Potential Funding Sources:** In Lieu Percent for Art;
- **External Partnership Opportunities:** Palo Alto Downtown, Stanford Research Park;
- **Internal Partners:** Planning & Community Environment, Development Services.

Mid-Term Recommendation: Solicit detailed public art plans for El Camino Real, California Avenue downtown and the Charleston Arastradero Corridor.

- **Potential Funding Sources:** In Lieu Percent for Art;
- **External Partnership Opportunities:** California Avenue Business Association, Gunn High School, private businesses and individuals;
- **Internal Partners:** Planning & Community Environment, Development Services.

Mid-Term Recommendation: Provide developers with the option to contribute In Lieu toward the realization of an artwork included in the completed public art plan specific to the area in which the development is located.

- **Total Cost:** None;
- **External Partnership Opportunities:** California Avenue and Palo Alto Downtown, Stanford Research Park, Private Developers;
- **Internal Partners:** Planning & Community Environment, Development Services.

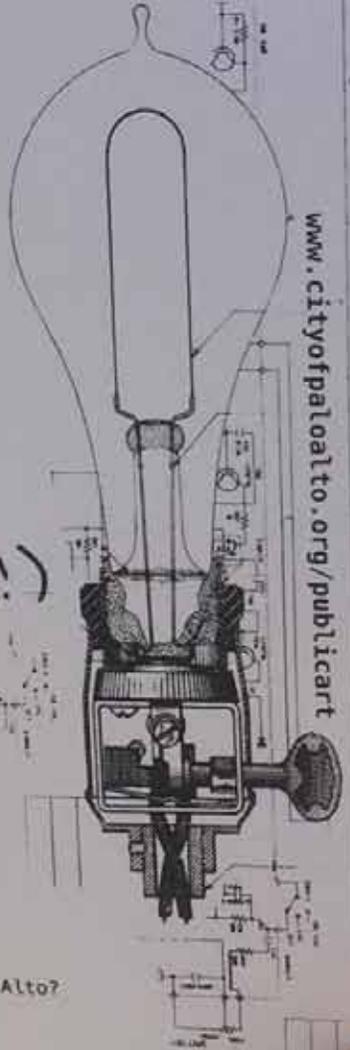
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WHAT'S THE BIG IDEA?

I would improve my community by...

MURALS ON
WALLS OF
BUILDINGS,
SIDEWALK
PAINTINGS,
PLANT ART
(MORE GARDENS!)

Pending
Approval



www.cityofpaloalto.org/publicart

Help Plan the Future of Art
in Palo Alto!

Where would you like to see art in Palo Alto?

How can artists make Palo Alto a more livable city?

Long-Term Recommendation: Commission specific artworks identified in the public art development district plans as funding accumulates. Oversight of artist and artwork selection and project management are the responsibility of Public Art Program staff in accordance with established practices and procedures.

- **Funding Source: In Lieu Percent for Art;**
- **External Partnership Opportunities:** California Avenue and Palo Alto Downtown, Stanford Research Park;
- **Internal Partners:** Planning & Community Environment, Development Services.

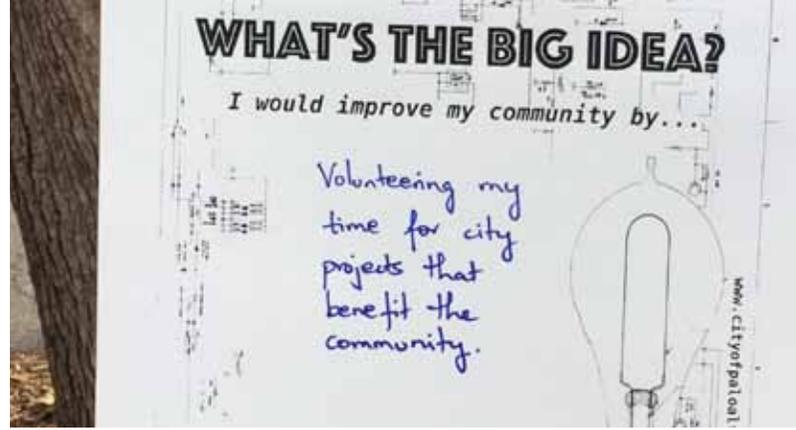
4.7 EDUCATIONAL INITIATIVES

Collaborating with other City Department as well as Palo Alto's community organizations, Stanford University businesses and citizen groups on public art educational initiatives will leverage financial and staff resources to deliver greater quality, value and a broader range of public art experiences than would otherwise be possible. Building support and momentum for a high quality public art program is dependent on engaging community members and all partners in the value of public art.

Educational programming will help accomplish this objective. The implementation of the following objectives will be accomplished by Public Art Program staff in partnership with the entities listed and therefore no funding has been assigned to these initiatives. Stanford University is an essential and valued partner for the Program's educational initiatives as its visual arts programs, faculty and students are a resource that can add both depth and breadth to the public art conversation.

OBJECTIVE 6: Use available tools to engage the public in the Public Art Program.

Short-Term Recommendation: Increase use of mobile platforms and social media as a means of promoting the Public Art Program. Begin by including interactive elements for the Public Art Program's Facebook page such as quizzes and virtual scavenger hunts to stimulate a two-way conversation such as the programs developed by Association for Public Art in Philadelphia and Rose Kennedy Greenway in Boston.



Participants engage at the Mobile Art Platform "Whats the Big Idea" project.

4.7 (cont.)

Short-Term Recommendation: Refine the standard public art presentation to be used in a range of community settings. Train Public Art Commissioners to deliver presentations to community members, students and business people.

Short-Term Recommendation: Create 'fun facts' about public art for display on Palo Alto's shuttles, for Palo Alto Online and for inclusion in the recent public art project media installation in the lobby of City Hall.

OBJECTIVE 7: Engage partners in educational initiatives.

Short-Term Recommendation: Strengthen the connection between the Public Art Program and other Community Services Department programs and initiatives. Expand synergy between the work of the Palo Alto Art Center, CASP and the Public Art Program by initiating an exploratory meeting among those divisions. Expanded partnerships can take the form of coordinated marketing and cross-division programming such as tours, lectures and social media.

Mid-Term Recommendation: Engage cyclists and walkers with public art by creating tours and maps that showcase public art on their routes. Include public art in Palo Alto's trail brochure so that cyclists and walkers can enjoy the City's art collection. Include public art tours during Bicycle Week.

Mid-Term Recommendation: Build stronger connections with Stanford University by encouraging the university to host lectures by nationally acclaimed artists creating public art in the City and by creating volunteer opportunities for students to participate as docents.

Mid-Term Recommendation: Host Public Art Program presentations and events at the Institute for the Future and other business locations.

Long-Term Recommendation: Explore the Library's role in supporting and promoting public art. Partner with the Library to develop a standard, museum-type authority file that includes background on the individual public artworks, the artists who created them, and a bibliography of those artists' work. Consider the possibility of establishing a lending library of portable works that the public could borrow, using the programs at Oberlin and Williams College as examples.



Andrew Leicester, *Gold Line Bridge*, Sierra Madre Villa, CA, 2013, Image by Douglas Hill Photography

4.8 EMBEDDING ARTISTS IN THE WORK OF THE CITY

Artists can contribute to the look, feel and operations of the City if they are actively engaged in thinking about the work of City Departments and Commissions. The following strategies can be staff-initiated and have been successfully employed by cities throughout the United States.

OBJECTIVE 8: Employ the skills of regional and national artists to enhance the work of the City.

Short Term Recommendation: Promote inclusion of artists in the City's planning processes such as City boards and commissions. Artists bring important leadership to the planning process. By sitting on boards and commissions, artists bring creativity and excellence in design, helping to advocate for the importance of distinctive and site-specific design.

Mid-Term Recommendation: Provide public art training to local artists. The Public Art Program can join with other regional public art programs to initiate a series of Bay Area training sessions providing artists with professional development opportunities and information about available commissions.

Mid-Term Recommendation. Embed artists in City Departments, starting with the Transportation Division and Environmental Services Division of Public Works to enhance the quality of design and reinforce the importance of work done by the departments.

- **Funding Source:** In Lieu Percent for Art;
- **Internal Partners:** Transportation Division, Environmental Services, Public Works.

PUBLIC ART POLICY AND PROGRAM ADMINISTRATION

5.1 COLLECTION MANAGEMENT

The image and value of the City's public art collection depends on the work being in good condition, which requires careful documentation, monitoring, and maintenance. The City currently owns over 300 artworks of uneven quality and has new projects underway. It has recently commissioned condition assessments of key works by ARG conservators. In addition, a collection assessment prepared as part of the public art master planning process is attached to this report as Appendix 4.

OBJECTIVE 9: Ensure that artwork maintenance, conservation, and collection review occur with regularity.

Short term Recommendation: Refine and update the Deaccession of Artwork Policy for the removal and disposition of artwork on City-owned land and in City-owned facilities for review and acceptance or rejection by the Public Art Commission.

It is important for the City to retain the right to remove any artwork in the public art collection that, among other considerations, requires excessive maintenance, poses public safety risks, is damaged beyond repair, or is adversely affected by changes in the site. It is critical that considerations of removal and relocation of an artwork are governed by careful, standardized procedures that represent best professional practices in the field of public art and serve to insulate the deaccessioning process from fluctuations in personal taste.

Mid Term Recommendation: Provide ongoing financial and staffing support for public art collection management and conservation.

It is essential that there are adequate resources for staff to oversee inventory, cataloguing, and assessment of all artwork on a regular basis in order to retain the value and success of the Public Art Program.

5.2 **BEST PRACTICES: POLICIES, ORDINANCES, AND GUIDELINES**

As the national profile of the Palo Alto Public Art Program continues to rise, it's important that the policies and procedures related to public art are updated to meet best practices in the field of public art. If an ordinance or policy is vague, it is open to interpretation, which is likely to result in inconsistencies in implementation and misunderstanding about its purpose. Therefore, providing the clearest definitions to accurately represent the specific objectives inherent to the public art ordinances and policies are critical to the success of the program.

OBJECTIVE 10: Apply national standards and best practices in the field of public art for added transparency and accountability.

Short Term Recommendation: Adopt new policies and update existing policies, ordinances, and guidelines to reflect best practices in the public art field.

To bring Palo Alto's ordinances and policies to current national standards and best practices in the field of public art and to provide adequate information on the purpose, requirements and procedures necessary to implement it, the City should adopt and from time to time amend policies (in addition to the Deaccession of Artwork Policy noted above) as follows:

- Gifts Policy
- Murals Policy and Guidelines
- Temporary Artwork Policy

The Public Art Program administrative practices regarding artist and artwork selection and community engagement can be enhanced by refining their standards and guidelines. In addition to guiding City department staff, they serve to inform the general public in understanding the goals, policies, and procedures of the Public Art Program. The City should refine guidelines on the selection of artists.

5.3 PROGRAM ADMINISTRATION

Public Art Program staff's role has expanded significantly since the two full-time positions were established in 2013-14, with additional supervision by the Assistant Director overseeing the Arts and Sciences. With changes to the public percent for art and introduction of the private percent for art, staff is tasked with management of the public art collection as well as administration of a public art process that involves multiple departments and review bodies. In addition, the increasing volume of projects, focus on partnerships, new program initiatives and policy changes recommended in this Public Art Master Plan require a sufficient workforce of experienced and dedicated staff to achieve success.

There must be a dependable funding source for permanent staff that adequately supports administrative and project management expenses for costs associated with the administrative coordination of private on-site projects and for artist selection and project management of publicly-funded projects, collection management, community outreach and education.

OBJECTIVE 11: Ensure ongoing staff support for successful administration of the public art program.

Short Term Recommendation: Periodically review the percentage of In Lieu funds allowable for Administration to determine if they are adequate to cover costs of Public Art Program staff and consultants needed to successfully implement public art project workload.

Review the In Lieu procedures to ensure funds are being used for appropriate project purposes such as:

- Pay for Public Art Program staff project management;
- Hire artists to create artworks and participate in planning efforts;
- Fabricate and install artworks;
- Maintain artworks created through In Lieu funds; and
- Hire consultants to manage municipal public art projects if Public Art Program staff needs additional staff support.

5.3 (cont.)

Short Term Recommendation: Continue to include Public Art Program staff at the earliest levels of inter-departmental planning initiatives.

- Public Art Program staff can provide professional expertise to identify future opportunities for public art projects and to:
- Define public art goals, guidelines and opportunities that include the examination of character, connections, history and land uses;
- Outline criteria for placement of public art, including appropriate material and scale;
- Classify high visibility placement opportunities;
- Describe programming ideas for temporary public art installations and performances; and
- Recognize City departments that can collaborate with the Public Art Program for the successful implementation of each public art project initiative.

Short Term Recommendation: Consider a periodic review of funding structures and project management scope of work for public art in private development projects to ensure that the Public Art Program is following best practices in the field of public art and serving the needs of the City and developers.

APPENDICES

- 5.1 Appendix 1:
List of Meeting Participants
- Appendix 2:
List of Proposed Public Artwork Locations
- Appendix 3:
Analysis of Mobile Arts Platform (MAP)
- Appendix 4:
Public Art Collection Assessment
- Appendix 5:
Implementation Grid

