



## CITY OF PALO ALTO PUBLIC ART MASTER PLAN

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## EXECUTIVE SUMMARY

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### 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.



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## INTRODUCTION

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### 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.





Patrick Dougherty, *Whiplash*, 2016. Image by Keay Edwards



## 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

PAMP consultants conducting a focus group with community artists.

### 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.

### 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.

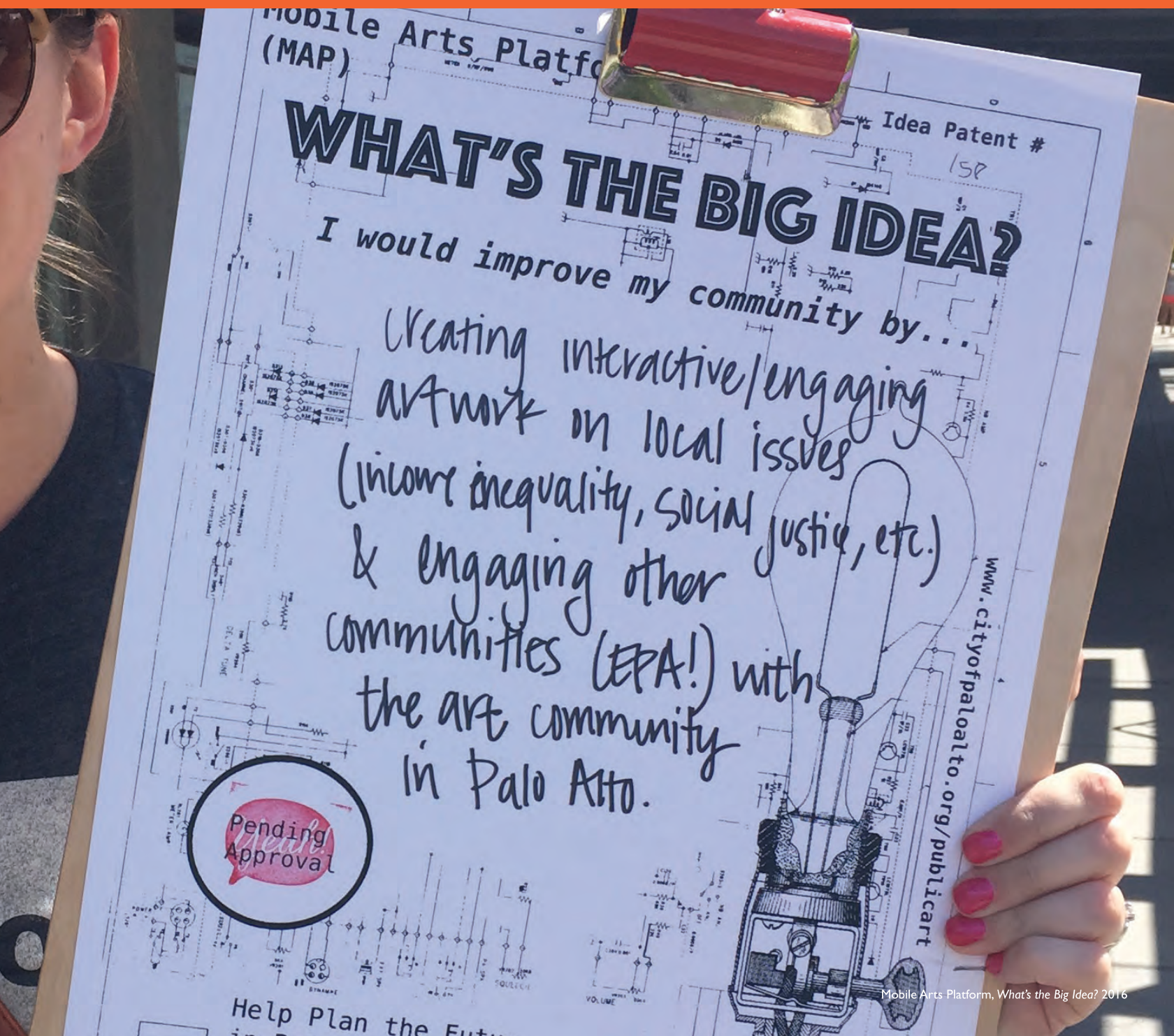
While the Palo Alto Art Center (PAAC) and Public Art Program have some areas of overlap, they are distinct and complementary programs. PAAC is known for its youth and adult classes, its public programs and its high quality exhibitions. Since 2011 it has developed temporary projects and artist residencies 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.





Mobile Arts Platform  
(MAP)

Idea Patent #

158

# WHAT'S THE BIG IDEA?

I would improve my community by...

Creating interactive/engaging  
artwork on local issues  
(income inequality, social justice, etc.)  
& engaging other  
communities (EPA!) with  
the art community  
in Palo Alto.

Pending  
Approval

www.cityofpaloalto.org/publicart

Help Plan the Future



**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.

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## GUIDING PRINCIPLES AND THEMES

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### 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.

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## GOALS AND RECOMMENDATIONS

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### 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.





Dan Gottwald & Scott Watkins, *Chime*, 2016



#### 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 I*, 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.

**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.



# WHAT'S THE BIG IDEA?

I would improve my community by...

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

Pending  
Approval

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?

www.cityofpaloalto.org/publicart

**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.

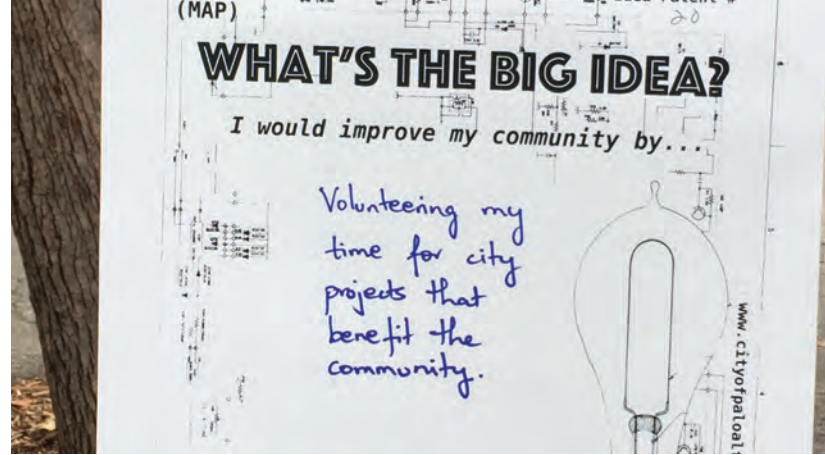
#### **OBJECTIVE 6: Use available tools to engage the public in the Public Art Program.**

**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.



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## PUBLIC ART POLICY AND PROGRAM ADMINISTRATION

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### 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.

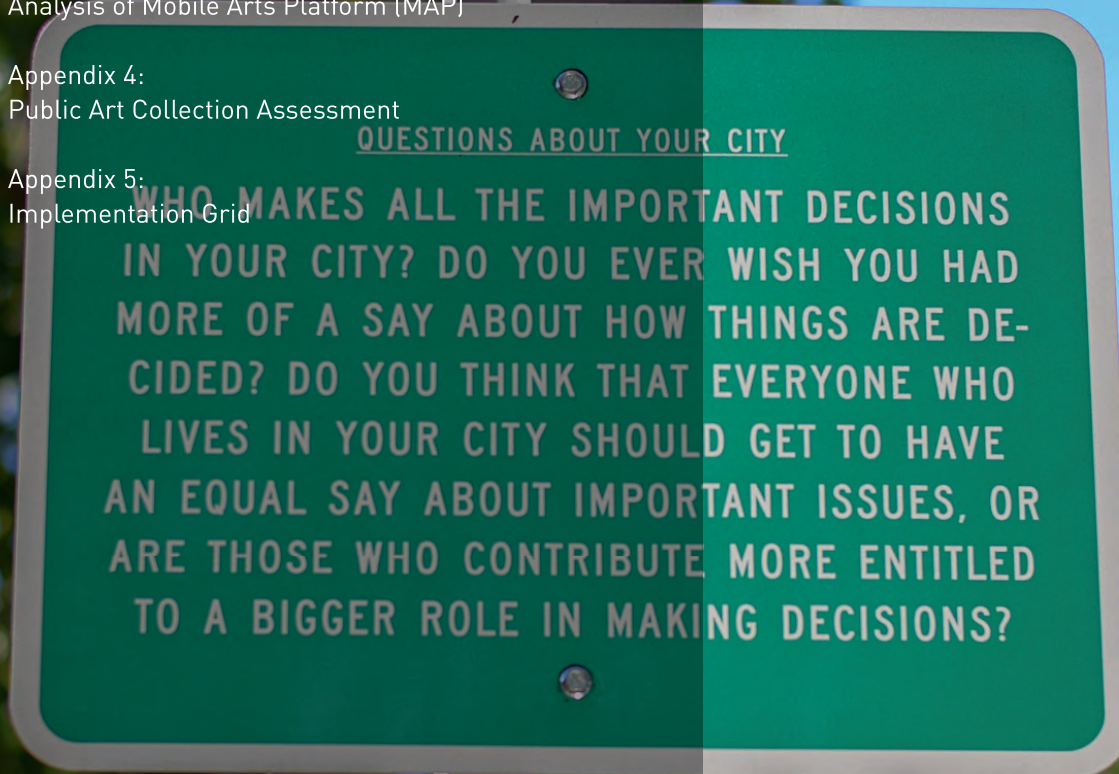


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## APPENDICES

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- 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



<b>Date</b>	<b>Person</b>	<b>Affiliation</b>	<b>Type</b>
2/13/2015	Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
2/23/2015	Rhyena Halpern	Community Services Department	Meeting: Internal Stakeholder
2/23/2015	Rhyena Halpern, Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
2/23/2015	Rob De Geus	Community Services Department	Meeting: Internal Stakeholder
2/24/2015	Amy French	Planning & Community Environment Department	Meeting: Internal Stakeholder
2/24/2015	Mike Sartor, Brad Eggleston	Public Works Department	Meeting: Internal Stakeholder
3/13/2015	Ben Miyaji	Public Art Commission	Meeting: External Stakeholder
3/13/2015	Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
3/27/2015	Matthew Tiews	Stanford University	Meeting: External Stakeholder
3/27/2015	John Aikin	Junior Museum and Zoo	Meeting: Internal Stakeholder
3/30/2015	Oleg Lobykin, Marianne Lettieri, Paloma Lucas, Mel Day, Barbara Boissevain, Daniele Archambault, Jonathan Fisher, Dony Cesera, Bette Kiernan, Judy Gittelsohn	Artist Focus Group	Focus Group: External Stakeholder
3/30/2015	Annette Glanckopf	Midtown Resident	Meeting: External Stakeholder
3/30/2015	Judge Lucky, Lane Pianta	Palo Alto Children's Theatre	Meeting: Internal Stakeholder
4/1/2015	Karen Kienzle, Lisa Ellsworth, Fanny Retsek	Palo Alto Art Center	Focus Group: Internal Stakeholder
4/8/2015	Downtown Business and Professional Improvement Association	Downtown Business and Professional Improvement Association	Focus Group: External Stakeholder
4/8/2015	Daren Anderson	Parks	Meeting: Internal Stakeholder
4/8/2015	Rhyena Halpern, Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
4/14/2015	Emily LaCroix, Amal Aziz, Lacey Kortsen, MarchlaRina Davis	Community Services Department	Focus Group: Internal Stakeholder
4/22/2015	Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
5/7/2015	Rhyena Halpern, Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder



5/14/2015	Jessica Roth, Mora Oomen, Elena Silverman	California Avenue Business Representatives	Focus Group: External Stakeholder
5/14/2015	Bob Bonilla, Catherine Capriles, Geoffrey Blackshire	Police and Fire Departments	Focus Group: Internal Stakeholder
5/14/2015	Chop Keenan	Developer	Meeting: External Stakeholder
5/14/2015	Dina Cheyette	Veterans Administration	Meeting: External Stakeholder
5/14/2015	David Harris, Maurina Gorbis	Institute for the Future	Meeting: External Stakeholder
5/14/2015	Amanda Ross, Ben Miyaji, David Harris, Judy Kleinberg, Linda Gass, Matthew Tiews, Meera Saxena, Paula Kirkeby, Rachelle Doorley, Shagorica Basu, Steve Ferrera, Yoriko Kishimoto, Joelle Dong Heller, Sophie Swezey, Deanna Messinger	Public Art Advisory Committee	Public Art Advisory Committee Mtg.
5/15/2015	Russ Cohen, Barbara Gross, Travis Nichols	Downtown Business and Professional Improvement Association	Focus Group: External Stakeholder
5/15/2015	Leslyn Leong	Leadership Palo Alto	Meeting: External Stakeholder
5/15/2015	Walter Rossman, Eric Bilamoria	Budget: City Managers Office	Meeting: Internal Stakeholder
5/15/2015	Molly Stump	City Attorney	Meeting: Internal Stakeholder
5/15/2015	Claudia Keith	Economic Development/Our Palo Alto	Meeting: Internal Stakeholder
5/20/2015	Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
6/3/2015	Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
6/17/2015	Rhyena Halpern	Community Services Department	Meeting: Internal Stakeholder
6/22/2015	Leslyn Leong, Terry McMahon, Bobby Fox, Camelia Sutorious, Nancy Lewis, Stephen McGraw, Erin Tajime Castelon	Neighborhood Focus Group	Focus Group: External Stakeholder
6/22/2015	Peter Ruddock , Tricia Mulvey, Jerry Hearn, Bruce Hodge	Environmental Group	Focus Group: External Stakeholder

6/22/2015	Amy French, Sarah Seyed, Jonathan Lait	Planning & Community Environment Department	Focus Group: Internal Stakeholder
6/22/2015	Hillary Gitelman	Planning & Community Environment Department	Meeting: Internal Stakeholder
6/23/2015	Jennifer Hetterly, Lucy Larson, Peter Jensen, Stacey Ashland, Alexander Lew, Alex Lew, Tina Keegan, Kyu Kim, Ben Miyaji	Public Art Boot Camp	Boot Camp: Internal Stakeholders
6/23/2015	Paula Kirkeby, Karen Frankel, Eric Filseth, Judith Wasserman	Former Commissioners	Focus Group: External Stakeholder
6/23/2015	Tommy Fehrenbach	Economic Development	Meeting: Internal Stakeholder
6/24/2015	Jackson Kienitz, Jason Pollak	Teens	Focus Group: External Stakeholder
6/24/2015	Ewa Nowicka, Lauren Baines, Julie Jigour	Performing artists	Focus Group: External Stakeholder
6/24/2015	Tiffany Griego, Whitney McNair	Stanford Real Estate	Meeting: External Stakeholder
7/1/2015	MJ Elmore	Advisory Committee Member	Meeting: External Stakeholder
7/7/2015	Robin Weiss, David Harris, Alessandro Voto, Julian Renard, Karin Lubeck, Andrew Covett- Booro, Daniel Burnen, Daria Lamb	Palo Alto Commuters	Focus Group: External Stakeholder
7/7/2015	Jill Stanfield, Meimei Pan, Kimberly Wong, Nalon Ng, Annie Yamashita, Robert Yamashita	Neighborhood Focus Group	Focus Group: External Stakeholder
7/13/2015	Trish Mulvey, Jerry Hearn, Len Meterman	Environmental Group	Focus Group: External Stakeholder
7/13/2015	Beth Mostovoy, Susie Peyton, Betsy Halaby, Pearl Kruss, Mary Holzer, Roger Stoller, Trina Wilson, Rob Browne, Sheila Cepero, Mel Day	Artist Focus Group	Focus Group: External Stakeholder
7/13/2015	Meera Saxena	Advisory Committee Member	Meeting: External Stakeholder
7/13/2015	Carolyn Tucher	Leadership Palo Alto	Meeting: External Stakeholder



7/14/2015	Steve Ferrera, Esther Tokihiro, Deanna Messinger	PAUSD Art Teachers	Focus Group: External Stakeholder
7/14/2015	Shagurica Basu	Advisory Committee Member	Meeting: External Stakeholder
7/14/2015	Trish Mulvey, Jan Schachter, Ellen Uhrbrock, Kenneth Hou, Stephanie Grossman, David Harvey, Sandra Slater, Phil Faroudja, Barbara Jacobs	Public Outreach Meeting	Public Meeting
7/20/2015	Rhyena Halpern, Amanda Ross, Elise DeMarzo, Claudia Keith, Ben Miyaji	Artist Selection: Artist Led Outreach Project	Artist Selection Panel: Internal Stakeholder
8/3/2015	Elise DeMarzo, Peter Foucault, Chris Treggiari	Artist-Led Outreach	Meeting: Artists
8/3/2015	Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
8/12/2015	Elise DeMarzo	Community Services Department	Meeting: Internal Stakeholder
9/2/2015	Michael Smit	Artist, Former PAC Commissioner	Meeting: External Stakeholder
9/8/2015	Michael Smit, Anja Ulfeldt, Kathryn Dunlevie, Mitchell Johnson, Jon Schachter, Loren Gordon, Alyssa Levitan	Artist Focus Group	Focus Group: External Stakeholder
9/8/2015	Elise DeMarzo, Rhyena Halpern	Community Services Department	Meeting: Internal Stakeholder
9/9/2015	Matthew Tiews, Peggy Phelan, Ali Gass, Phillipe Cohen, David Lenox, John Barton, Branislav Jakovljevic	Stanford University	Focus Group: External Stakeholder
9/9/2015	Mike Anderson	Art Collector/Developer	Meeting: External Stakeholder
9/9/2015	Monique le Conge Ziesenhenné,	Library Department	Meeting: Internal Stakeholder
9/9/2015	Amanda Ross, Ben Miyaji, David Harris, Judy Kleinberg, Linda Gass, Matthew Tiews, MJ Elmore, Sid Espinosa, Steve Ferrera, Ewa Nowicka, Deanna Messinger	Public Art Advisory Committee	Public Art Advisory Committee Mtg.
9/10/2015	Sid Espinosa	Microsoft	Meeting: External Stakeholder
9/10/2015	Peter Pirnejad	Development Services	Meeting: Internal Stakeholder

9/10/2015	Mila Zelkha, Oleg Lobykin, Raj Bhargava, Rashmi Bhargava, Elizabeth Lada, Mary Holzer	Public Outreach Meeting	Public Meeting
9/24/2015	David Bower, Beth Bunnenberg, Patricia Di Cicco, Roger Kohler, Michael Makinen, Margaret Wimmer	Historic Resources Board	Historic Resources Board: Internal Stakeholder
10/5/2015	Marc Berman, Patrick Burt, Tom DuBois, Eric Filseth, Karen Holman, Liz Kniss, Greg Scharff, Greg Schmid, Cory Wolbach	City Council Study Session	City Council Study Session: Internal Stakeholder
10/14/2015	Jim Keene	City Manager	Meeting: Internal Stakeholder
1/28/2016	Ben Miyaji, David Harris, Matthew Tiews, MJ Elmore, Yoriko Kishimoto, Deanna Messinger, Steve Ferrera	Public Art Advisory Committee	Focus Group: External Stakeholder



## **APPENDIX 2: City of Palo Alto Public Art Master Plan**

### **Proposed Artwork Locations**

These artwork locations were identified in focus groups, community meetings, Mobile Art Platform (M.A.P.) project and interviews with City department representatives and external stakeholders. The list is intended to be a resource for consideration by the Public Art Program and Commission in the context of developing annual work plans.

#### **Bike Trails/Wayfinding:**

- Junipero Serra from Stanford loop to Arastradero
- Charleston/Arastradero Corridor between Gunn High School and Middlefield Rd.
- Park Blvd Bike Blvd (W of Alma)
- Bryant Street Bike Blvd
- Along Bike Alley from JLS to East Charleston
- Artist designed benches Downtown (University Ave.)
- Friendship Bridge connecting East Palo Alto to Palo Alto

#### **Shopping Districts**

- Downtown alleys, streetscape and gateways at El Camino and Middlefield
- California Avenue alleys, streetscape between Caltrain Station and El Camino Real
- Midtown shopping center
- Town and Country

#### **Transportation Corridors**

- Palo Alto shuttle stops
- Embarcadero east of 101 to Baylands
- El Camino Real between San Antonio and Sand Hill Rd.
- University Avenue Tunnels
- California Avenue Tunnel
- Arastradero/Charleston
- Palo Alto Shuttle stops

#### **Parks and Recreation**

- All City parks (inventory and ensure distribution of public art). The following parks and/or park areas were specifically mentioned:
  - Byxbee Park
  - Baylands at Airport
  - Timothy Hopkins Creekside Park
  - Rinconada Park

- SE Waverly corner in front of Gamble Gardens
- Pardee Park where live oak fell (a lot of E Palo Alto families have kids parties here)
- NE corner of Greer Park
- Scott Meadow
- Herbert Hoover Park
- Heritage Park
- Middlefield Ballpark
- Robles Park
- Bol Park
- Juana Briones Park
- Duck Pond
- Cubberley Community Center redevelopment
- Golf Course

**Temporary Artwork Locations**

- King Plaza
- Lytton Plaza
- University Avenue Caltrain Tunnel
- Cubberley Community Center

**Other**

- Gunn High School
- Parking Garage at University and High
- Rinconada Pool
- Linear path from Churchill to University along Urban Lane W. of Alma

**Secured Municipal Infrastructure Sites for Future Projects:**

- Public Safety Building on Sherman
- Hamilton and Waverly parking structure
- Highway 101 Pedestrian Bridge
- Newell/Woodland Bridge

**APPENDIX 3: City of Palo Alto Public Art Master Plan**  
**Mobile Art Platform – What’s the Big Idea? Report**  
**One month long interactive public art work, integrated into the**  
**Public Art Master Plan Process**  
**September through October 8, 2015**  
**Number of Participants: 350**

**Locations and Meeting Dates**

Thursday September 10<sup>th</sup>:

- Midtown Shopping Center @ Walgreens
- King Plaza / City Hall

Saturday September 12<sup>th</sup>:

- Rinconada Park

Sunday September 13<sup>th</sup>:

- California Avenue Farmers Market
- Hoover Park

Thursday September 17<sup>th</sup>:

- Gunn High School
- Mitchell Park Community Center

Friday September 18, 2015:

- Palo Alto Art Center

Thursday September 24, 2015:

- Town & Country Village
- Antonio’s Nut House

Friday September 25, 2015<sup>h</sup>:

- Baylands Athletic Center

Saturday September 26, 2015:

- Cubberley Community Center
- Mitchell Park Library

Thursday October 1, 2015:

- Magical Bridge Playground
- Lytton Plaza

Saturday, October 3, 2015:

- Stanford Shopping Center



Thursday October 8, 2015<sup>h</sup>:

- Cogswell Plaza / Avenidas
- Meet the Street Event, Downtown Palo Alto

### **Ideas for Locations and Artwork Types:**

#### **California Ave:**

- Connect to the history and character of the neighborhood. Current public art does not “fit in” with the neighborhood.
- Place art inside of some of the vacant storefronts.
- Sponsor more day/night events on California Avenue including visual art and music.

#### **Downtown:**

- Place more murals on the buildings, especially closer to University Ave. Younger participants favored urban/graffiti art and older residents respond to the established murals of Greg Brown.
- Sponsor more day/night events on California Avenue including visual art and music.
- Create nighttime projections on buildings in the downtown area.
- Create “street art zones” -- designated walls where artists can create street art. Make this a rotating program featuring different artists and events.

#### **Parks:**

- Commission more sculptures that people can touch, climb on and interact with. Create engaging public artworks that address the history of this area.
- Commission public art that engages children and youth. Build them in safe, touchable, durable materials

#### **General comments:**

- Integrate technology and digital media into the public art, reflecting Silicon Valley as the technology capital of the world.
- Include more diversity in the selection of public artists and commission artworks that reflect diversity in their content and aesthetics.
- Engage local artists.

#### **Quotes:**

*“Integrating tech into the public art. How can we utilize the technology.”*

*“Art in unexpected places...especially downtown.”*

*“Making art more interactive! I want to be able to touch it, sit on it, feel it.”*

*“Walking/bike tours of public art in Palo Alto.”*

**MAP Palo Alto Grant Synopsis, “What’s the Big Idea?”:  
By Peter Foucault and Chris Treggiari**

From September to early October 2015, Mobile Arts Platform (MAP) artists Peter Foucault and Chris Treggiari completed “What’s the Big Idea?” - an interactive pop-up art project that asked residents of Palo Alto what they would like to see the future of art in Palo Alto to look like. For this project MAP designed two custom-built bicycles that pulled mobile trailer units, which could arrive on-site and pop-up into a portable art-making and idea-generating space. The goal of the project was to directly engage residents in a creative and fun way and gather their thoughts on how artists might make Palo Alto a more vibrant or livable city. All components of this project were powered by two rechargeable electric generators so it required no outside power source and left no carbon footprint.

Throughout the project MAP received more than 250 written responses and over 300 photographs documented in the field. Over the course of the project we engaged over 350 participants through conversations about public art and its future in Palo Alto. In general everyone was extremely interested in talking to us and at least discussing how they would improve their neighborhoods and the current and future state of Public Art.

**Project Description**

MAP created an interactive, hand-screen-printed poster that was designed as an “Idea Patent” referencing a technical blueprint schematic complete with an image of the Edison lightbulb. The posters had write-in dialog spaces that asked participants three questions. The first question – “I would improve my community by\_\_\_\_\_” – served as a lead-in question to begin their thought process and respond to a more general and broad topic.

From here people were invited to dive in deeper and respond to the questions: “Where would you like to see art in Palo Alto?” and “How can artists make Palo Alto a more livable city?” Once the idea patent was filled out they were approved by hand stamping a “Yeah!” rubber stamp in a designated space on the poster. Participants were then invited to hold up their “Idea Patent” and have a photo taken of their response on an iPhone. Once the photo was taken a perforated bottom portion of the poster paper was folded and torn off.

This bottom portion contained questions #2 and 3, which was collected and given to the Palo Alto Public Art staff to process. The rest of the poster was given to participants as a free take away from the interaction. The photos were printed in real time via a small wireless printer and included in a photo archive display that was mounted on one of the trailers and grew over the course of the project. People really enjoyed looking through these photos to see what others’ responses were and it served to spark further

conversation on these topics. The posters included a web address where people could get further information on the project and access a list of upcoming set up locations.

In addition to the photo montage, two LCD ticker boards were installed on the sides of the mobile carts. MAP displayed responses to the three questions and scrolled them across the screens to further share content from the project back with the community. These were particularly successful when set up at night and served as a visual lure to invite people to see the project from a distance and come in closer to investigate. MAP also installed battery powered LCD light cords to further illuminate the installation when set up at night.

As a further interactive component MAP designed to allow the bikes and trailers to be activated while in transit between locations where two “Honk if You Like Public Art” signs that were installed in prominent and easy to read locations above the awning spaces on the trailers. Commuters in cars really seemed to get a kick out of this and we got around 30 “Honks” as responses.

### **Artist/Community Interactions**

MAP set up this project at 19 different locations across the city that were selected to allow the greatest reach in terms of demographics of participants and geographic areas in the city. The most successful locations were the larger events we engaged with, including the California Ave Farmers Market, The Moonlight Run, the Mayor’s “Meet the Street” event downtown, and our lunchtime set up at Gunn High School. We really enjoyed these locations because of the large number of participants and overall interest from the audience we received. In these cases it was important to be embedded in the event, which made people more open to approach the project and less suspicious of our agenda in asking questions and collecting information. Another great location was the Avenidas Senior Center because we were able to interact with an older demographic that had a rich collective knowledge of local public artworks around the city.

Some less successful locations were in front of City Hall and near the Magical Bridge Playground. In both cases we were trying to catch participants who were in transit from point A to B. While set up at City Hall, people were on their way home and had no time to stop and engage. In the case of the Magical Bridge Playground it was hard to get parents to invest time in the project because their kids were rushing off into the playground. Transitory spaces can be challenging but not impossible, it often just takes engaging at the right time and being positioned in a location that has a steady flow of pedestrian traffic. Even being set back from a pedestrian corridor by a short distance can detour people from coming up and being curious. In many of the downtown locations we found that around 5-6 PM was most successful in terms of getting the most participation, a time when people were off of work and out on the town for dinner and entertainment. In the end however we really enjoyed all of the locations we popped-up in, providing us unique experiences and audiences with each spot.



The Palo Alto Public Art Commission was very helpful in implementing these installations and was on hand at 10 different locations to help interact with participants and directly engage community members. This was particularly helpful in answering specific questions the public had about artworks in Palo Alto, the history of public art in the City, and details about the current and future Public Art Master Plan. The commissioners and the staff were also of great assistance in giving us a hand when we had a large amount of participants interacting with the project. In the end they were important for the success and quality of the engagements we had with the community.

### **Analysis of Community Interactions**

Some trends we discovered were people's interest in more free public events in the form of film screenings, music events, pop-up art shows, and street festivals. There was interest in more murals on underutilized buildings using street art techniques and styles. Participants also talked about the idea of having more Public Art that directly addresses the history of Palo Alto, Silicon Valley and the Bay Area. Some criticisms we received voiced concerns that some of the public art currently installed around the city does not resonate with the culture and mindset of Palo Alto residents. We also received responses that asked for more support of local artists so they can sustain their practice in such an expensive economic climate, and showcasing the diversity in the arts and artists in the area. In the end, people were excited to participate in the project but sometimes were not as informed about local public arts, or have the time to get involved on a deeper level.

### **Conclusion**

MAP really enjoyed our month-long engagement with the diverse residents and locations in Palo Alto. We were embraced and encouraged by our participants, the Public Art staff, and the Art Commission which allowed us to create and operate a successful platform. A project like this takes time to invest in a community and the month-long timeframe was a great start. As with all community engagement projects momentum is good for the visibility and sustainability. It was great to create a buzz where we could begin to see people we recognized around the City (through previous participation) in multiple locations and have many of our upcoming locations be spread through word of mouth bringing along their friends and family to take part. It began to create a feeling of family and acceptance in a community where we were transplants, and where we were able to create an impact for a period of time. Through these interactive tactics the public can further their perspective of the parameters public art can manifest in. We hope the Commission will continue supporting this type of work in the community. From what we experienced from this project over the course of the month, the public was supportive and interested!

## **APPENDIX 4: City of Palo Alto Public Art Master Plan Public Art Collection Assessment Report**

The City of Palo Alto owns a permanently-sited public art collection that dates back to 1976, excluding any historical artworks that may not be in the Public Art database. There are 44 permanently-sited artworks listed in the database, 38 murals and 262 portable artworks, totaling a value of more than \$2Million. The artworks were acquired in a variety of ways: as commissions through public funding, as gifts of art and as public/private acquisitions.

The permanently-sited artworks in the collection fall into several categories:

- Free-standing sculpture
- Site-integrated artworks
- Functional artworks
- Murals

The small-scale “portable” artworks in the collection include both two- and three-dimensional works and are located in a variety of City venues. These artworks are in generally good condition. In addition to the permanently-sited and portable artworks, the Program has commissioned temporary artworks which are being documented for historical purposes.

The condition of the permanently-sited artworks in the collection is generally good with a few notable exceptions. These should be evaluated by a qualified conservator and considered for either conservation or deaccession. These include artworks that were made of materials that are not suitable for outdoor display and artworks that are not structurally sound. Based on the conservator’s recommendation, these works should be repaired in place, repaired and relocated to a more suitable location, or deaccessioned.

### **Vulnerable Artworks**

ARG has conducted a thorough conservation assessment for a selected group of artworks in the collection. The assessment includes conservation recommendations and costs for these artworks. The following is an assessment of artworks observed by the Public Art Master Plan consultants with recommendations regarding their disposition.

- *California Avenue, California Native*: This environmental artwork has been severely compromised by retrofits to the streetscape that have taken place since its original 1997 installation. Because the work is subject to the Visual Artists Rights Act, it is imperative that the City of Palo Alto continue to discuss the status of the artwork with the artist and determine whether it should be removed. The Public Art Program should consider commissioning the artist to create a new artwork that repurposes the elements of this artwork in a more suitable location on a trail or adjacent to a creek.

- *Digital DNA*: This artwork, constructed on a fiberglass base, is damaged and may be structurally unstable. It is covered with small, flat computer components that were screwed into the fiberglass shell. The coatings have peeled off and the existing boards are faded and some are breaking. Some of these have been pried off or are in danger of being removed. ARG has assessed it and recommended suitable repairs. However, the artwork is not suitable for outdoor display due to the nature of the materials and, if relocated to an indoor venue, will require substantial repair. Deaccession is recommended unless repairs are completed and a suitable indoor location can be found.
- *Environmental Works at Byxbee Park*: These environmental artworks are not listed in the City's Public Art Database because they were originally integrated into the design of the park which is a land art installation. Many of the artist-designed mounds have deteriorated and been removed and the oyster shell pathways have not been maintained. While there are certain elements of the land art that remain relevant (the poles) the City does not intend to restore other elements of the composition. The Public Art Program should create signage at the site explaining the original land art design and the changes at the site that led to its removal.
- *From Sea to Shining Sea*: This artwork appears to be fabricated in concrete and inset in a sloping lawn where it has been vulnerable to damage by lawnmowers, weather and vandalism. It should be assessed by a conservator with a view toward deaccession.
- *Go Mama*: This artwork is a figure balanced on one foot. Artworks of this type should not be displayed in an outdoor location because of their structural vulnerability. This specific artwork is top-heavy and balanced on one point on a low pedestal. Therefore, any physical pressure (e.g. someone climbing on it) and some natural wind loads can put the artwork at risk of falling. This work is already unstable and poses a public safety hazard. Its condition has been assessed by ARG, which has proposed conservation and fencing surrounding the sculpture. Because fencing the sculpture will compromise both the streetscape and the work; and because the artwork is poorly fabricated, it should be considered for deaccession.
- *Nude in Steel*: This artwork, typical for its time period, appears to have been brush painted as a means of preventing rust. ARG has completed an assessment and the work can be restored. Once repairs have completed the artwork should be moved to a suitable indoor location such as the auditorium at Cubberley Community Center.
- *Rrrun*: While this artwork is similarly top-heavy like *Go Mama*, it appears to be more structurally stable. ARG has assessed it and recommended conservation treatment. Because the artwork is fabricated from fiberglass which is not intended to be a long-lasting outdoor material its condition should be periodically reassessed and it should be considered for relocation to an indoor location or deaccessioned if a suitable location cannot be found.



- *Student Mural*: This ceramic artwork adjacent to the entrance of the Palo Alto Art Center auditorium appears to have been vandalized in the past. A conservator should assess its condition and recommend conservation or deaccession.
- *Skyhook Boca Raton*: This artwork is in fairly stable condition however the enamel steel elements are beginning to show signs of deterioration. ARG has assessed it and recommended appropriate repairs.

All of the artworks in the collection should be regularly maintained. Fortunately, it appears that most of the artworks are in stable condition, that most required maintenance is routine in nature, and that maintenance can be conducted by properly-trained City staff.

A maintenance manual for the entire permanent collection should be created that includes maintenance instructions created by the original artist, fabricator, or instructions created by a conservator where instructions do not exist. Instructions should include detailed information about the materials used in the artworks, methods of fastening, how the artwork is anchored, specifications for paint and/or other surface treatment, and cleaning instructions. The artist should also provide the City with scale drawings of the artwork, if available and, in the case of artworks that include lettering or images, the artist should provide the City with digital files.

#### **Aesthetics:**

The artworks in the collection are uneven in quality. This can be attributed to the way that they were acquired. Up until the last several years the Public Art Program was led by a changing group of Public Art Commissioners with the support of the Community Service Department staff. Because there was no clear vision for the collection, and because the program was being managed by volunteers, the collection lacks a consistent esthetic character and uniform vision. Variety is a strong point in a collection, just as it is in a library with books of certain character. That said, in the future it is worth considering a few specific points:

- **Diversity**: The public art collection includes multiple works by the same artists and multiple works in the same material. While this can be strength if the goal is to establish a specific esthetic character, it is also a weakness because it inhibits diverse voices.

**Recommendation:** Except in the case of works that are specifically meant to be serial in nature, such as Greg Brown's downtown murals, the City should strive to include a more diverse range of artists and avoid collecting additional works by artists who are already well represented by more than three permanently-sited artworks in the collection. It should also place a moratorium on artworks constructed in Cor-ten steel which is difficult to maintain and already well represented in the collection.

- **Materials**: Certain materials are more durable than others. Steel is more durable than wood; bronze is more durable than fiberglass. Artworks constructed of materials, such as fiber glass, that have a short life when exposed to the elements, should be commissioned as temporary artworks and the contracts written for them should specify

the lifespan. Two artworks in the collection that currently fall into this category are *Digital DNA* and *Rrun*. Murals (see bullet point 4) also fall into this category.

**Recommendation:** Contract with a qualified conservator to evaluate all artworks in the collection that are constructed of volatile materials and request that an appropriate lifespan be determined. Consider relocation of smaller scale, volatile works to sheltered or indoor locations.

- **Construction methods:** Permanently-sited, free-standing sculptural works can be prone to structural failure if poorly constructed or installed. While most of the sculpture in the collection appears to be stable, a conservation assessment will assess the safety of existing works, starting with the ones named in this report.

**Recommendation:** Hire a conservator to assess free-standing artworks in the collection and recommend stabilization or deaccession. Require all artists commissioned who create permanent free-standing or site-integrated artworks to work with a certified engineer who can sign off on the safety of the artwork construction and installation.

## Murals

The murals range in age starting with work created in 1976. None of the outdoor murals, with the possible exception of the Victor Arnautoff frescoes in the Roth Building, in the City's collection are mosaic which indicates that all are likely to fade and deteriorate over time. Three main factors affect the condition of painted murals like those in the City collection: the direction the wall faces, the condition of the wall, and the paint used to create the work. All of the murals in the collection require assessment by a conservator to determine their condition based upon these factors.

Another concern with murals is the likelihood that the buildings they occupy may be demolished or other buildings may be constructed that block the work. This is of particular concern with the much-beloved Greg Brown murals in the downtown area.

**Recommendation:** Create high resolution photo documentation of all the murals in the City's collection so they can be reproduced on portable materials such as canvas or vinyl if the buildings they occupy are demolished. Review all artists' contracts to determine the legal status of the murals and prepare to contact muralists or their estates to determine the lifespan and eventual disposition of these artworks. Have a conservator evaluate and make recommendations regarding the condition and long term care for the 1920's Victor Arnautoff frescoes at the Roth Building and ensure that they are protected during the upcoming construction.

## Portable Works

The City's portable artworks collection consists of purchases, gifts and student works. The collection consists of professional artists who have a connection to Palo Alto or have

exhibited at the Palo Alto Art Center. Professional artists are defined in Municipal Code Section 2.25.010 (2). Not all of the works are of a uniform quality and their method of acquisition is not always clear. Resources are needed in order to respectfully collect and maintain a portable artwork collection: storage space, workspace to repair and reframe artworks, staff to manage installation, de-installation and record keeping.

**Recommendation:** Adopt the proposed policy for the acquisition of artworks and estimate the cost of managing a portable collection. Consider a moratorium on acquisition of new portable artworks until such a policy and budget are developed.



## APPENDIX 5: City of Palo Alto Public Art Master Plan Implementation Grid

**ST** = Short Term (within one year)      **MT** = Mid Term (two to five years)      **LT** = Long Term (six to ten years)

- The cost estimates are minimal cost estimates for the implementation of projects in 2016 dollars. Amounts are not inflation adjusted.

	OBJECTIVE	ST	MT	LT	RECOMMENDATION	TOTAL EST. COST	POTENTIAL FUNDING SOURCE
1	Locate art in unexpected places.				Identify a total of six (6) alleys in downtown University Avenue and downtown California Avenue and solicit proposals for individual temporary artworks.	\$45,000 - \$75,000	In Lieu Percent for Art Funds Palo Alto Zero Waste Business associations
					Commission an artist/artist team to create one unique design for new benches planned for the University Avenue downtown shopping district.	\$12,500	In Lieu Percent for Art Funds Department of Public Works CIP Palo Alto Downtown
					Commission temporary artwork at University Avenue Caltrain Tunnel.	\$55,000-\$150,000	In Lieu Percent for Art Fund Palo Alto Downtown Private business sponsorship
					Showcase the work of artists and university MFA students on Caltrain fencing, platforms, tunnels, walkways, etc. on a changing basis.	\$15,000-\$55,000 annually	Caltrain California Avenue Business Association Private business sponsorship Neighborhood associations
					Commission an artist/historian team to celebrate the unique music history of California Avenue with temporary art.	\$7,500-\$12,500 per artwork	In Lieu Percent for Art Funds Private business sponsorship
2	Integrate impactful, permanently-sited public art in business areas.				Employ an artist to be on the design team in upcoming downtown garages and the new Public Safety Facility and Garage.	\$100,000-\$200,000	CIP Percent for Art In Lieu Percent for Art Funds <i>*In Progress – subject to Municipal Percent for Art</i>
					Commission artist-designed gateways on University Avenue at Alma and Middlefield.	\$120,000-\$520,000	CIP Percent for Art In Lieu Percent for Art Funds Private business sponsorship
3	Install public art in neighborhoods.				Select four (4) neighborhoods to pilot the creation of temporary, rotating artworks in right-of-ways, bulb-outs, and traffic circles.	\$5,000 per artwork plus footings and lighting	CIP Percent for Art

				Commission serial art experiences in pedestrian-oriented areas.	\$5,000-\$10,000 per artwork	In Lieu Percent for Art Funds Private donations
				Commission artist-designed directional and informational elements and seating areas at City shuttle stops and bike corridors that can be easily manufactured.	\$10,000	CIP Percent for Art Transportation Division CIP
				Integrate art into the design of the Junior Museum and Zoo.	\$100,000-\$160,000	CIP Percent for Art In Lieu Percent for Art <i>*In Progress- Subject to Municipal Percent for Art</i>
				Commission art that invites climbing and physical interaction for placement in public parks, school grounds, and walking and bike paths.	\$60,000 – 150,000 per artwork	CIP Percent for Art
				Integrate art into Rinconada and Byxbee Parks.	\$120,00-\$200,000 per artwork	CIP Percent for Art
4	Use art to promote environmental stewardship and sustainability.			Embed an artist in the Environmental Services Division of the Public Works Department.	\$20,000 per residency	CIP Percent for Art Environmental Services
				Integrate art into future development of the San Francisquito Creek environmental projects.	\$15,000-\$40,000	CIP Percent for Art Environmental Services San Francisquito Creek Joint Powers Authority <i>*In Progress- Subject to Municipal Percent for Art</i>
				Employ an artist to participate on the design team for the new Highway 101 Pedestrian-Bike Bridge.	\$80,000	CIP Percent for Art <i>*In Progress-Subject to Municipal Percent for Art</i>
5	Commission specific public art plans for areas of Palo Alto where intense development is taking place.			Solicit detailed public art plans for the Embarcadero Corridor, downtown University Avenue, and Stanford Research Park.	\$15,000 per plan for a total of \$45,000 for all three.	In Lieu Percent for Art
				Solicit detailed public art plans for El Camino Real, California Avenue downtown and the Charleston Arastradero Corridor.	\$15,000 per plan for a total of \$45,000 for all three.	In Lieu Percent for Art

					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.	None	NA
					Commission specific artworks identified in the public art development district plans as funding accumulates.	TBD	In Lieu Percent for Art
6	Use available tools to engage the public in the Public Art Program.				Increase use of mobile platforms and social media as a means of promoting the Public Art Program.	None	NA
					Refine the standard public art presentation to be used in a range of community settings.	None	NA
					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.	None	NA
7	Engage partners in educational initiatives.				Strengthen the connection between the Public Art Program and other Community Services Department programs and initiatives.	None	NA
					Engage cyclists and walkers with public art by creating tours and maps that showcase public art on their routes.	None	NA
					Build stronger connections with Stanford University.	None	NA
					Partner with Stanford University to create volunteer opportunities for students.	None	NA
					Host Public Art Program presentations and events at Institute for the Future and other business locations.	None	NA
					Explore the Library’s role in supporting and promoting public art.	None	NA



8	<b>Employ the skills of regional and national artists to enhance the work of the City.</b>				Promote inclusion of artists in the City's planning processes such as City boards and commissions.	None	NA
					Provide public art training to local artists.		
					Embed artists in City Departments, starting with the Transportation Division and Environmental Services Division.	\$15,000-\$30,000 per residency	In Lieu Percent for Art
9	<b>Ensure that artwork maintenance, conservation, and collection review occur with regularity.</b>				Refine and update Deaccession of Artwork Policy for the removal and disposition of artwork.	None	NA
					Provide ongoing financial and staffing support for public art collection management and conservation.	None	NA
10	<b>Apply national standards and best practices in the field of public art for added transparency and accountability.</b>				Adopt new policies and update existing policies, ordinances, and guidelines to reflect best practices in the public art field.	None	NA
11	<b>Ensure ongoing staff support for successful administration of the public art program.</b>				Periodically review the percentage of in-lieu funds allowable for administration to cover the costs of program staff and consultants.	None	NA
					Continue to include public art program staff at the earliest levels of inter-departmental planning initiatives.	None	NA
					Periodically review funding structures and project management scope of work for public art in private development projects to ensure that the program is following best practices in the field and best serving the needs of the City and developers.	None	NA