

PUBLIC ART 20 PLAN 30

City of Sarasota, Florida

The City of Sarasota's public art program strengthens our city's sense of place, celebrates our community's character, and fosters collaboration.

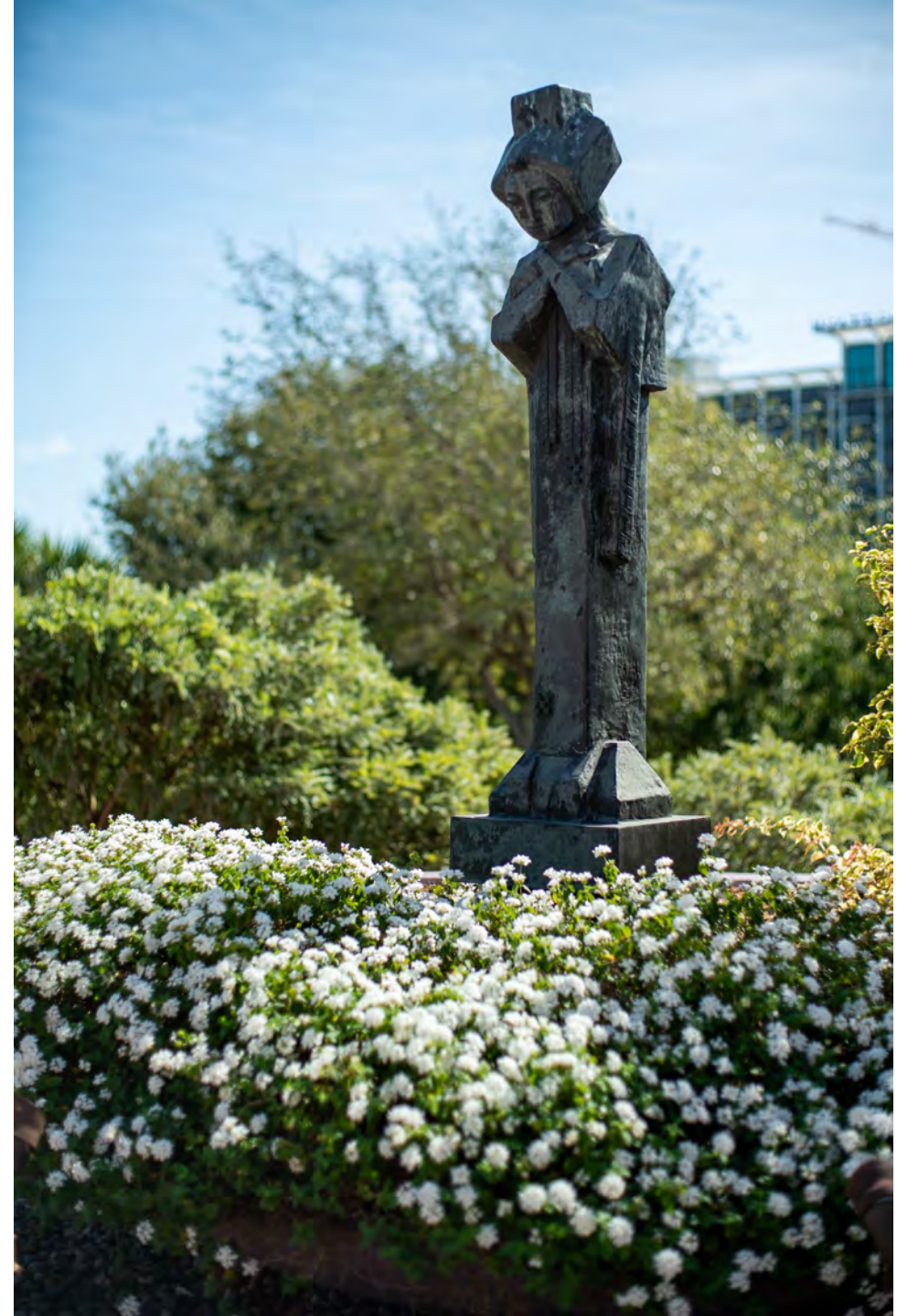
This includes supporting Sarasota's working artists, nonprofit organizations, and for-profit art industries.

Presented By:
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City of Sarasota

Design: Ciera Coleman
Research: Rebecca Webster

Intent of this Presentation

- Describe the progression of the public art genre
- Frame the public art program within the larger cultural narrative in Sarasota
- Present Public Art Plan highlights and primary elements
- Obtain approval of the Plan's 7-year strategy



Public Art Facts

- Created for the general public through a public process.
- It is a specific art genre with its own professional and critical discourse.
- Public art seeks to embody universal concepts rather than commercial, partisan, or personal interests.
- 340+ Public Art Programs in US oldest - Philadelphia (1959)
- 66 Programs in FL Oldest – Miami (1976)
- Over 4,000 works of art in FL

Courtesy of Americans for the Arts, Florida Association of Public Art Professionals

PAD PUBLIC ART DIALOGUE



Americans for the Arts



Office for the Arts at Harvard

Sarasota Knows How to Put the Arts First

- Established within the Downtown CRA in 1986, creation of Public Art Committee soon followed.
- Public art collection now amasses nearly 100 works.
- Recently, the Commission voted to expand the Public Art Program to include entire city of Sarasota.
- The Public Art Committee and City Leadership supported the master planning initiative.



Article VII -DIVISION 7. – PUBLIC ART

Sec. VII – 701. – Public Art Required

It is the intent and purpose of this division to further the commitment of the city to the aesthetic enrichment of the community through the private and public acquisition of works of art so that citizens and visitors to the city will be afforded an opportunity to enjoy and appreciate works of art.

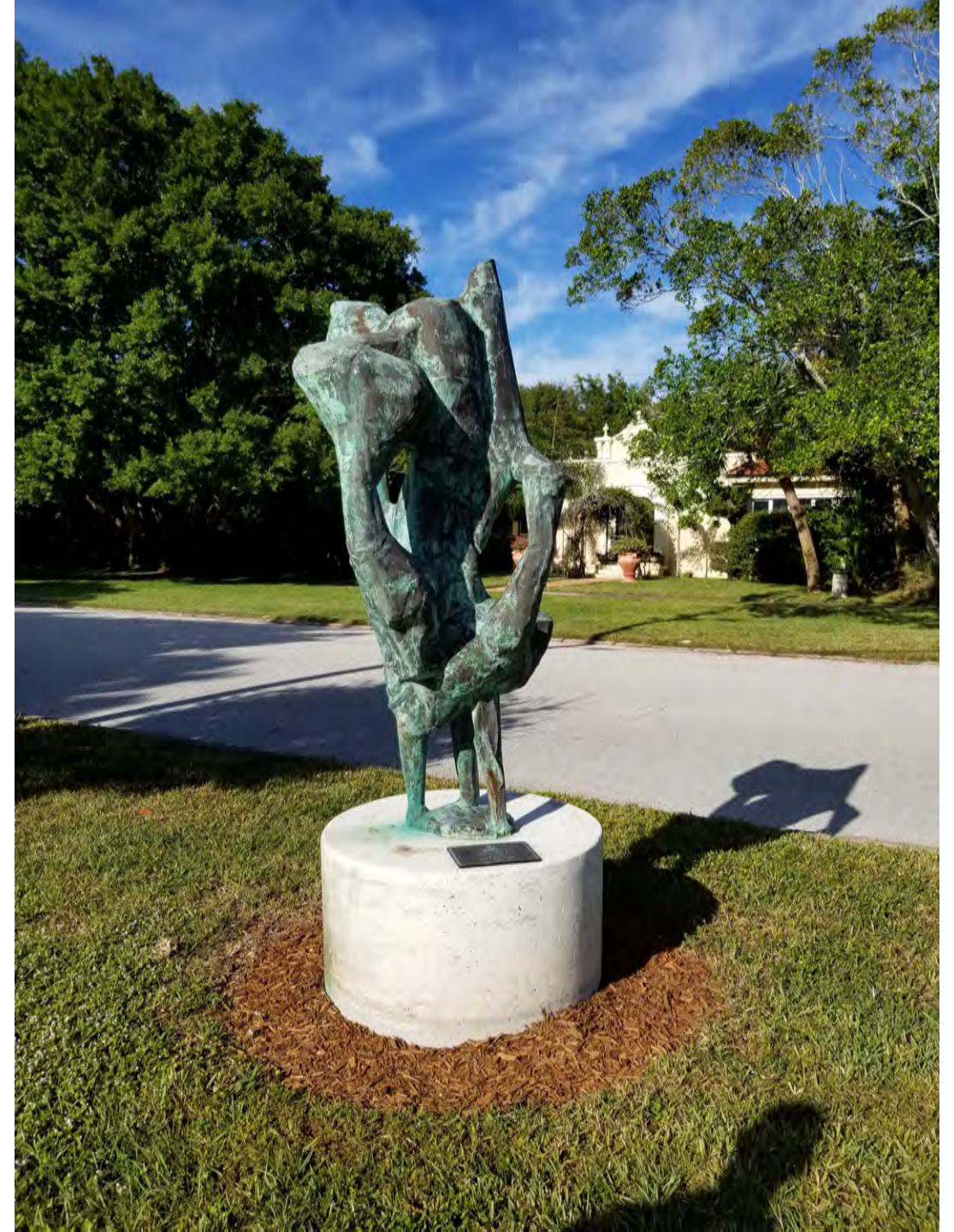
The requirements of this division shall be construed to promote the aesthetic values of the entire community, to encourage the preservation and protection of public art.

Aesthetic Enrichment Master Plan

The City of Sarasota

Public Art Requirements

- Any development or renovation with a construction value of over \$1M must contribute $\frac{1}{2}$ of 1% of cost of construction into the Public Art Fund.
- Includes commercial, mixed-use and multi-family.
- Developer options include:
 - Pay cash into the Fund
 - Install on developer property
 - Install on other public land
 - Combining funds is permitted



Intangible Goals and Vision Cultural Planning



Tangible / Intangible Signals Creative Economy



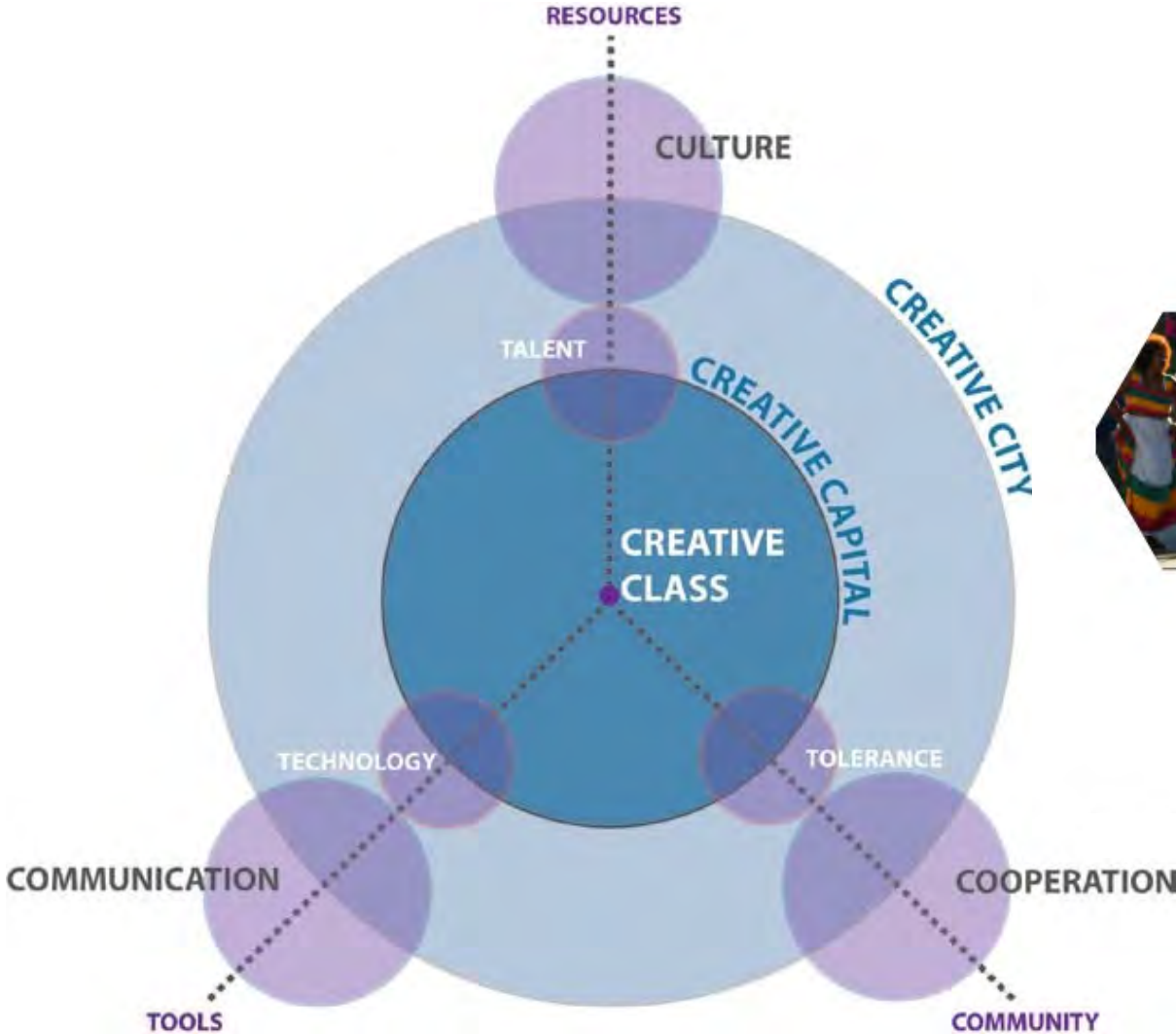
Tangible / Intangible Outcomes Public Art

- Sense of Community
- Art and Cultural Amenities
- Placemaking / Placekeeping
- Cultural Heritage
- Economic Vitality
- Recognizing and Indexing
- Identifying Cultural Events
- Creative Class / Businesses
- Retaining Talent
- Cultural Relevance

- Museums
- Performing Arts
- Art Studies
- Historic Places and Things
- Architecture
- Circus Culture
- Festivals
- Public Art Exhibitions
- Educational Events
- Artist Studios and Galleries
- Art as Business
- Economic Development / Creative Economy - Workers

- Sculpture
- Murals
- Collaborations
- Asphalt Art
- Temporary Art
- Measurable Outcomes
- Connectivity
- Community Pride
- Cultural Heritage
- A Sense of Place

Creative Capital



A man with grey hair and glasses, wearing a blue suit, is seen from the side, holding a smartphone to take a photo of a painting in a gallery. The painting is in a gold frame and depicts a figure. The background shows other art pieces on the wall.

How Can the Public Art Program Support the Cultural Economy?

Public Art Plan

This plan provides a framework supporting the city's future cultural and economic growth while offering public art programming free of charge to Sarasota's residents and visitors.



Planning Timeline

2021

Project outline and presentation of ideas to internal stakeholders.

Public engagement, community meetings, analysis, writing

Draft plan was revealed in December of 2022.

2022

2023

Design and production, more outreach, meetings, and engagement

First Public Art Work Plan and Matrix Items.

Workshop is recommended.

2024

SURVEY AND ENGAGEMENT SUMMARY



4

Community
Workshops



175

One-on-One
Discussions



3,000+

Visitors to the City's
Public Art Website



10

Local Media
Interviews



768

Community Survey
Participants

The survey and public engagement process revealed the following key findings:

- Sarasota citizens and visitors view the city as a unique coastal community which provides an elevated and quality experience in the arts and culture, natural amenities, and strong neighborhoods.
- Many participants agreed the Public Art Program is in need of a restructure and expressed excitement to be a part of the process with many offering to volunteer.
- There is a desire for more learning opportunities about the public art process for the public, advisory board members, and elected officials.
- Surveyed artists expressed interest in participating in various types of public art projects, educational events, and generally being more visible in the community and in the Public Art Program.
- Surveyed neighborhood groups support the city-wide expansion of the Public Art Program and prefer an individualistic approach to each neighborhood as it applies to site-specific public art.
- Survey respondents preferred public art that is reflective of local history, the built and natural environment, and the cultural diversity of Sarasota.
- Survey respondents preferred more art be placed in tourist destinations, commercial corridors, and transit facilities.
- Many survey respondents placed an emphasis on engaging more local artists in the program's expansion.
- Of those surveyed, many in the development community support a deeper engagement process when provided options for paying into the fund. Once informed, many developers complete the process with a sense of investment in the community and a better understanding of the overall goals of the City.
- Surveyed Sarasota businesses expressed support of and interest in integrating more public art into capital and private development projects.
- City departments are collaborative and support expanded efforts to integrate public art projects into capital projects and internal programs as policy and processes are created.

SAVE THE DATES

Save the dates for three
Public Art community
engagement workshops:

January 20, 2022
Artist Roundtable

February 15, 2022
Business Owners
Meeting

March 10, 2022
General Public
Meeting

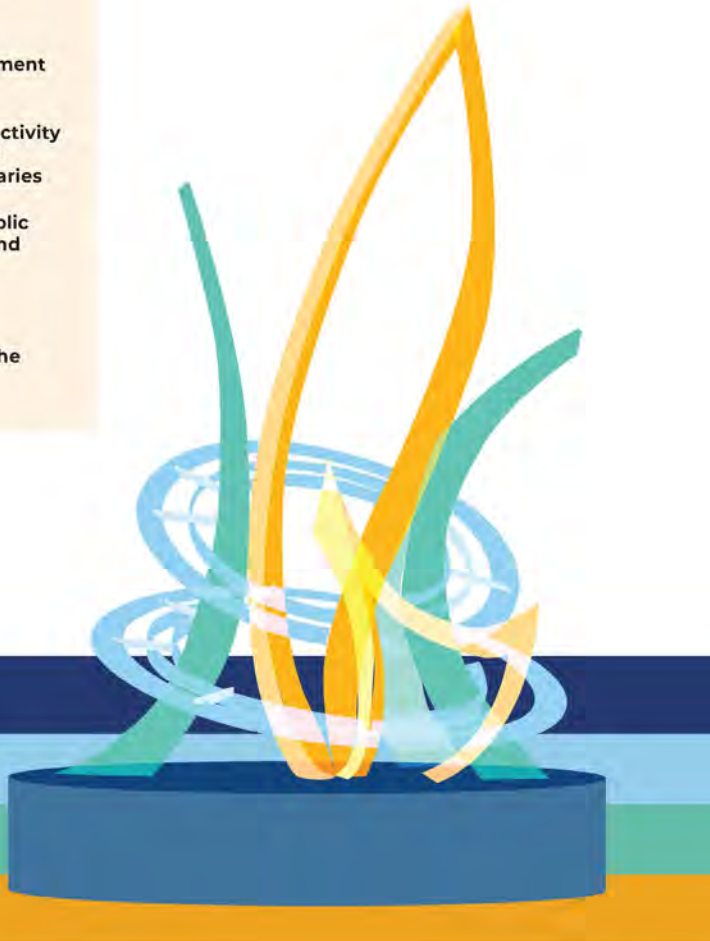


GUIDING PRINCIPLES

Five guiding principles for the Public Art Program were realized through an 18-month engagement, discussion, and listening process with various arts leaders, citizens, peers, artists, and advisors and are reflected through the creative direction presented by the Plan's goals and strategies.

This plan responds to the diverse perspectives gained regarding individual interpretations of public art, the purpose and future of the program, and specific community input. These principles should be utilized in all aspects of planning and visioning as the program continues to advance.

1. **Promote the enjoyment of Sarasota's natural beauty and resources**
2. **Encourage healthy civic discourse through engagement and a shared vision**
3. **Utilize public art for connectivity and connectedness across ethnic and cultural boundaries**
4. **Recognize the value of public art as it applies to urban and economic development**
5. **Foster intersectoral collaboration towards a common goal to support the arts in Sarasota**



- Promote the enjoyment of Sarasota's natural beauty and resources
- Encourage healthy civic discourse through engagement and a shared vision
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GOALS & STRATEGIES



Goal 5



Emphasize Sarasota's Cultural and Ethnic Identity to Enhance Community Pride and Civic Engagement

Although a primary foundation for Sarasota's legacy, the narrative of how Sarasota became a prosperous and flourishing place to live and visit is built upon acts of courage, vision, and opportunity. As a program within the local government, it is fitting that this story be fostered by the Public Art Program as an educational and informational element of what makes the city unique.

The citizens of Sarasota take pride in the city's historic, cultural, and constructed character, with heavy involvement in the preservation of the many historical and architecturally relevant structures, artifacts, and locations which have gained local or national designation.

For example, the Newtown community heritage, along with its many residents and supporters, shines brightly through collaborative partnerships with the city's cultural organizations, government programs, and impassioned community advocates. Similarly, Sarasota is energized by the many organizations supporting and advancing the circus arts which promote educational, outreach, and recognition of excellence in the field on a national and international level.

There are many other examples of Sarasota's cultural heritage for which public art can become a tool for community pride and enhanced civic engagement.

STRATEGIES

- Include civic and cultural groups and organizations in the public art dialogue to ensure a more unified public art vision of diversity and inclusion.
- Encourage civic participation through community advocacy and representation on advisory boards and neighborhood groups.
- Promote cultural equity by providing more opportunities for local artists of diverse cultural backgrounds to participate in the Public Art Program.
- Partner with representative organizations to include minority and underserved communities when planning public art projects.
- Promote socially engaged artistic and cultural programming which embodies the rich cultural and ethnic fabric of Sarasota.

1. Position Sarasota as a Leading City for Public Art Experiences

2. Build on Sarasota's Strong Partnerships to Serve the Community Through the Arts

3. Provide Opportunities for Public Art Engagement, Education, and Collaboration through the Creation of Supportive Learning Environments

4. Establish a Deeper Connection with the Development Community to Further the Program's Vision for Sarasota

5. Emphasize Sarasota's Cultural and Ethnic Identity to Enhance Community Pride and Civic Engagement

Goal 2



Build on Sarasota's Strong Partnerships to Serve the Community Through the Arts

Utilizing these partnerships to discover creative ways to bring public art to a wider audience is not only a benefit to the organizations involved, but to the community overall. Partnership opportunities to foster awareness for such issues as sustainability, health, and civic engagement should be considered as work plans are composed each year and collective resources are available.

The partnership goal is broad and includes opportunities for external and internal cooperation to achieve shared goals and visions for the city. Annual work plans submitted by the Public Art Committee for Commission support will provide a structural element to the decision-making process as the program advances.

STRATEGIES

- Include community organizations in public art planning and invite potential funding partners to attend update meetings and planning discussions.
- Schedule regular meetings with City-affiliated groups, committees, and organizations to talk about upcoming public art projects and partnership opportunities.
- Seek out new organizations, small businesses, and learning institutions to garner fresh perspectives for ways to create public art opportunities citywide.
- Cultivate a relationship with Sarasota's corporate partners to advance and sustain the Public Art Program.
- Enter a shared work plan with City departments to ensure public art projects are implemented in an efficient, transparent, and collaborative way.

Goal 8



Integrate Public Art into Urban Design Projects to Promote Cultural Tourism, Creative Placemaking, and an Enhanced Quality of Life

When planning for urban improvements, it is recommended that a creative approach be taken to ensure design elements and cultural experiences are included as part of the planning process. The integration of such elements early in the visioning process provides an opportunity for meaningful discussion around the broad goals and objectives such as the promotion of cultural tourism and destination experiences, creative placemaking, and an enhanced quality of life.

Including creative staff when discussing the City's improvement projects, urban design goals, and processes will ensure the public art and placemaking opportunities are considered when budgeting and prioritizing new improvement projects.

STRATEGIES

- Include artists and artist groups in urban design submittals to provide unique solutions through the integration of public art and design elements.
- Include City staff serving in a creative capacity in the oversight of urban infrastructure and design projects to provide creative insight and representation.
- Inform architects and landscape architects of the importance of public engagement and thoughtful design when partnering with the City on improvement projects. Advance the City's emphasis on high quality design outcomes to align with City values and goals.
- Integrate public art and urban design expectations into design guidelines and evaluations such as the Engineering Design Criteria Manual, Development Review Committee documents, and other internal review protocols.
- Promote a heightened expectation for quality design with City departments, consultants, and stakeholders.

- 6.** Promote Public Art as a Vehicle for Public Health and Enhanced Community-Building
- 7.** Identify Sustainable Funding Sources and Systems for Supporting and Maintaining the Public art program
- 8.** Integrate Public Art into Urban Design Projects to Promote Cultural Tourism, Creative Placemaking, and an Enhanced Quality of Life
- 9.** Provide Sufficient Programmatic Infrastructure to Advance and Maintain the Public Art Collection
- 10.** Implement Public Art Policy which Informs, Includes, and Streamlines Public Art Projects for a More Efficient and Impactful Program

Recommendations

Policies and procedures are vital when establishing expectations and outcomes for a new public art approach. This approach includes applying standards to actions such as project planning, maintenance, funding, and outreach. It also suggests a more sustainable and dependable process when implementation strategies are established as it pertains to artist selection, commissioning artwork, exhibitions, and managing future growth of the program.

The recommendations and expectations below align with and support the ten foundational Goals and Strategies of the Public Art Program:

- Measurable Outcomes
- Public Art and Project Planning
- Program Development
- Education and Outreach
- Cultural Amenities
- Maintaining the Collection
- Public Art In Private Development
- Funding Strategy
- Public Art Advocacy Through Accessibility
- Communications Plan
- Implementation



We moved here to enjoy the weather, to slow down, and to take the time to invest in the arts. Sarasota was at the top of our list because we knew the city placed value on the arts; and now we are part of the community we admired so much from afar.

-Sarasota Resident



- Measurable Outcomes
- Public Art and Project Planning
- Program Development
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Funding Strategy

The Percent for Art Program

Nearly forty years after the formalization of a public art vision, the Public Art Program is expanding the impacts of public art citywide. This expansion, if managed through prioritization and planning, can thrive on a small yet impactful change - to become a fully operating Percent for Art program.

When the program expanded citywide, minimal adjustments were made to prioritize permit fees into the public art fund. This action served as a trial-run for whether the program could exist on a half-percent program while casting a wider net. Although the Art in the Roundabouts program has thrived, it has also committed a large portion of the proceeds to installing large sculptures in the City's roundabouts.

The current funding model for the Public Art Fund, as a largely fee-based model, has an opportunity to expand coincidentally as staffing and opportunities present themselves. This situation is unique whereas the Fund, currently operating with encumbered dollars and pipelined projects, does not support the opportunity for expansion.

Fund balances have vacillated over the decades, but were managed conservatively, rarely running low or without a short-term plan. Early members of the Public Art Committee made responsible and modest purchases indicative of a time when the citizen advisory board appointed to execute good art for Sarasota's citizens became the City's public art pioneers.

This stewardship is represented within the collection through a number of small and medium-sized sculptures which adorn the various locations in the city's downtown and surrounding neighborhoods.

Through the actions proposed in this plan, the focus will shift to project planning for iconic works with budgets higher than the average purchase costs of the past. Planning for increased projects with budgets exceeding the current fund balance will ensure the Public Art Program implements excellent and quality art, is competitive, and will contribute to Sarasota's visibility as a city with a noteworthy and elevated collection.

Foundational Support

While developing the Public Art Program, the City may enjoy its largest success through community collaborations. These collaborations, whether with the City as the prime or subsidiary source of funding, provide the ability to apply for various funding opportunities available to government entities.

Many of these opportunities encourage or require community collaboration with an established 501C3 arts organization or other civic group to ensure community values are considered. Creating project collectives, citizen groups, and community organizations specifically focused on the success of the Public Art Program will expedite the City's program goals and strategies. Establishing and maintaining a connection with the philanthropic community will also ensure the vision for the city's success is unified and that all are working towards the same goals.

Frequently, cities are faced with the challenges of sporadic funding opportunities with little to no planning strategy when presented. Many times, funds become available because of a last-minute grant broadcast that appears to be too good to refuse; however, the 'grant grab' actions can become injurious to the program's overall goals, pushing planned actions behind, and forcing the program to rush into a new project or initiative prematurely.

To remedy this condition, it is recommended that the Public Art Program create an annual Funding Opportunities Matrix to identify upcoming arts funding opportunities for the year. This matrix will be included in the annual Public Art Work Plan document to be presented by the Public Art Committee for City Commission approval at the beginning of each fiscal cycle.

The Public Art Manager will be responsible for monitoring potential funding opportunities throughout the year, assessing workload capabilities, community need and impacts, and will advise the PAC and Commission as to these opportunities as they arise. Creating such an approach will not only keep all informed on the potential long-term opportunities for the program as it grows, but it will also serve as an indicator as to how staffing, budget management, and project planning can be balanced to ensure the goals and objectives of this plan are realized.

Recommendations

The following policies and actions are recommended to be brought forth as part of the renewed Percent for Art protocol for the Public Art Program:

- Initiate 1% for Art Program
- Expanded Definitions
- Percent for Art Special Districts and Exemptions
- Percent for Art Annual Work Plan Template

Appendix 5: City Comparisons

Appendix 5: City Comparison Report

| FL Cities | Private Dev. Percent | CIP Percent | Maximum | Threshold | Notes | In-Lieu (Y/N) |
|------------------|---|-------------|-----------|--|--|---|
| Bonita Springs | | 1% | \$100,000 | | Total construction budget for original construction or major renovation of a city building where public employees work on a regular basis or that the general public uses. (Excludes bond funds for capital improvements projects) | N |
| Boynton Beach | 1% | | | \$250,000 | All development, redevelopment, reconstruction, or remodeling projects with a construction value of \$250,000 or greater pay the public art fee. 0.3% collected at Building Permit issuance; 0.7% collected as a condition of issuance of the CO. | Y; reimburse-ment up to 70% for in-lieu artwork |
| Clearwater | 1% | 1% | \$200,000 | \$500,000 (for CIPs) | | Y |
| Coconut Creek | Y | Y | | Developments greater than 12,500 sq ft. | Provide artwork equal to \$0.50 per sq ft of estimated gross floor area for development, or \$0.25 per sq ft of estimated gross floor area for remodeling OR Pay to fund at \$0.40 per sq ft of estimated gross floor area as art fee to public art fund, or \$0.20 per sq ft of estimated gross floor area for remodeling | Y |
| Coral Gables | 1% | 1.5% | | \$1,000,000 (for non-municipal) | 1% aggregate project value transferred into Historic Public Art Fund | Y-private only |
| Coral Springs | Y | Y | | Developments greater than 12,500 sq ft or mixed-use/multi-family districts >1 acre | Provide artwork equal to \$0.50 per sq ft of estimated gross floor area for development, or \$0.25 per sq ft of estimated gross floor area for remodeling OR Pay to fund at \$0.40 per sq ft of estimated gross floor area as art fee to public art fund, or \$0.20 per sq ft of estimated gross floor area for remodeling | Y |
| Dania Beach | 0.5% | 0.5% | \$250,000 | \$5,000 minimum payment | Placement of art on-site with a value of 0.25% cost of the development combined with 0.25% in-lieu public art fee | Y |
| Davie | 1% | 1% | | | 1-story height bonus for each 1% of total construction cost dedicated to public art. | N |
| Deerfield Beach | | | | | CIPs when such projects have a public art component as approved by the city commission; CBA Public Art Program | N |
| Delray Beach | | 1.5% | | \$200,000 | Any eligible CIP projects; projects less than \$200,000 optional fee | N |
| Doral | 1.25% - artwork on-site 1% - artwork off-site OR public art fund fee | 1.5% | | \$250,000 OR \$750,000 - single residential unit | Government projects that do not include buildings are exempt | Y-private only |
| Dunedin | 0.5% | 0.5% | \$500,000 | | Developments subject to the City Commission Design Review and all CIP budgets with vertical construction | Y |
| Fortandina Beach | | | | | | |

Program Development

To date, the City of Sarasota Public Art Program has funded the installation of sculptural works, murals, and mosaics throughout the downtown core as part of the one-half-of-one percent requirement. By comparison, Sarasota has an exceptional - if not superior - number of works in the public art collection, which speaks to the City's value of the arts to its overall success as a city regularly voted best place to live, retire, and visit.

Throughout the planning and engagement process, it was clear that Sarasota's residents and visitors supported the expansion of the City's public art programming to include other forms of public art, education, and partnerships. Survey respondents shared thoughts on how public art could enhance Sarasota's parks, neighborhoods, and greenways. Many suggested partnering with local schools and businesses. Some even offered to volunteer their time to support these new and innovative ideas.

Through this plan, multiple opportunities are presented to elevate the Public Art Program through various projects and types. Currently, the City of Sarasota Zoning Code Public Art Section VII reads:

It is the intent and purpose of this division to further the commitment of the city to the aesthetic enrichment of the community through the private and public acquisition of works of art so that citizens and visitors to the city will be afforded an opportunity to enjoy and appreciate works of art. The requirements of this division shall be construed to promote the aesthetic values of the entire community, to encourage the preservation and protection of public art.



City of Sarasota Public Art Plan - DRAFT - 8/21/2023

Administrative Expectations

The following administrative expectations are recommended for providing optimal support for the growth and success of the Public Art Program. The following descriptions are specific to the Program, and it is encouraged that the below roles be implemented into other strategic documents such as the Public Art Committee Section V of the Land Development Code as well as any other guiding plans for the City if applicable.

City Commission and Charter Officials

Current provisions within Article VII, Division 7, Section VII of the Land Development Code require all expenditures from the Public Art Fund be approved by City Commission. This provision would not change; however, Public Art Program fund requests should coincide with fiscal year budget approval timelines.

Public art project updates and associated documentation will be shared in an efficient and concise manner. It is anticipated that once the Program begins to gain momentum, quarterly updates should be provided to the City Manager. It may be deemed necessary to also present project updates to City Commission on a regular basis. The following actions are recommended to improve efficiencies of the fiscal actions of the Public Art Program under the guidance of the City's Elected and Charter Officials:

- The City Manager will review and approve the following:
 - The Public Art Annual Work Plan prior to recommendation to the City Commission
 - Project Plan documents
 - Project concepts, artist selections, acquisitions, loans proposals, and donations with the option to present to City Commission

It will be important for the Public Art Manager to establish a reoccurring informational protocol with all elected and Charter officials as it pertains to public art. As the program accomplishes early goals, many projects may involve various community arts organizations, governing bodies, foundations, and other pivotal organizations. A unified and cohesive flow of information and approvals will be vital to the success of each project and the overall success of the Public Art Program.

Public Art Committee (Continued)

The following points of interest should be considered when exploring an expansion of roles for the Public Art Committee:

- Advocacy
- Program Growth and Evolution
- Education
- Local and Regional Artist Support
- Local Arts Organization Representation
- Commissioner Outreach
- Community Outreach
- Event Organization

While the current expectations apply to actions during scheduled public meetings, the Public Art Committee possesses a unique ability to perform outreach and advocacy for the arts community at large. As a City Commission appointed advisory board, it will be important to emphasize the responsibilities of this committee as an advisory board first and community advocacy group second.

The above points of interest should be considered when compiling the Public Art Committee Annual Work Plan. Tasks such as attending a community arts meeting as a member of the PAC or bringing updates to the quarterly meetings about an organization assigned to them would be considered a minimal time commitment but would serve a very important role in the development and positioning of the City's Public Art Program.

The Public Art Committee should consider empowering the Chair and Vice-Chair positions as enhanced leadership roles within the Committee, community, and City government. Further education and training may be needed to inform citizens of the expectations for these positions and can act accordingly with committee member's time commitment, interest, and skills.



Leadership and Support

Civic entities with established public art programs follow a staffing infrastructure which is compatible with best practices for arts organizations nationwide.

The following roles should be considered as the program grows in funding, scope, and impact. Installing and maintaining professionally qualified staff ensures the Public Art Program will achieve the goals and objectives within this plan. As discussed earlier, the City of Sarasota, in assuming a valued civic leadership position, has an opportunity to establish a significant presence in the arts within the city, region, and nation. With the organization of public art staff and leadership, the City can plan for future funding actions to integrate new support positions as appropriate and directed by the Mayor and City Commission.

Currently, the Public Art Program operates within the Planning Department and has filled the position of Senior Planner as the lead administrator of the Public Art Program; however, it is recommended that an immediate step be taken to transition this position to an industry leadership role. This pivotal step will provide much-needed clarity to the program, advance the leadership capabilities of the current role, and will begin to provide structural integrity to the Public Art Program to establish itself as a competitive member of the vast national network of municipal public art programs.

Public Art in Private Development

The development community, in large part, is the primary contributor to the Public Art Program. The Percent for Art program is connected to the City's permitting process and payments into the Public Art Fund are restricted and are to be spent exclusively on public art. Currently, developers are provided several primary options to submit the public art fee:

- Pay directly into the Public Art Fund
- Place public art on the Development Site
- Place public art off the Development Site

There are also opportunities to combine fee dollars with other contributors within a particular location, or with other developer projects.

By selecting options in which to engage, the developer is agreeing to partner with the City of Sarasota to create lasting and thoughtful art installations which will exist permanently as part of the City's public art collection. When installing public art on private property, the developer is agreeing to maintain the work in perpetuity.

Upon assessment, the option to install public art on a private property yielded a mixed outcome. Several gaps were identified in the current developer-initiated process. Namely, the collection of developer-installed art is difficult to maintain, and several artworks in the collection appear neglected. Some artwork has been removed and cannot be located. In many situations, the original developer is no longer an owner, and new owners are unaware of the maintenance requirements of the art they inherited or refuse to dedicate the funding necessary to maintain the work.

An important objective of this plan is to renew the partnerships with the development community to create art that all parties – as well as the community can be proud of.

The development community, when surveyed on the current and proposed percent for art policy, responded favorably to expanding the current program requirements to include the following overarching concepts:



Developer Agreements

When a large fee is required and the developer does not have the capacity to install public art on their development site but would like to be involved in the implementation of public art near the development site, a developer partnership agreement may be created between the City and the developer to install artwork within the development area as identified by the Public Art Program. This way, the developer is no longer tasked with presenting public art on site but works closely with public art staff to create a lasting effect with the public art fee.

New locations and opportunities will be presented for possible public art upon the acceptance of the goals and projects within this plan, to be presented in the annual Public Art Work Plan. As the program expands and grows, more opportunities for partnerships with developers should remain part of the Public Art Work Plan documents throughout the development of the program.

Developer-Sponsored Community Programs

When the public art fee exceeds a particular threshold, it becomes possible to implement a short or long-term community Public Art Program. The Public Art Program, under the discretion of the Public Art Manager, can provide information to the developer as to whether there are current opportunities for partnership through the creation of a community program.

Examples of developer-sponsored community programs include:

- Neighborhood artist residency
- Adopt a Park public art sponsorship
- School or neighborhood crosswalk painting sponsorship
- Community mural initiative
- Public art grants to local artists

Other targeted partnerships may be identified in the Annual Public Art Work Plans and vetted through the appropriate community and stakeholder actions prior to making the options available.

Enhanced Maintenance Expectations

Maintenance and upkeep of a public art project is a current concern within the Public Art Program. Maintenance and liability expectations should be communicated to the developer as part of the pre-application process, outlining the understanding that the artwork is expected to be maintained on an annual basis and should be covered under the owner's risk policy. To avoid years of mismanagement, it is recommended that a maintenance and preservation agreement be provided upon the approval of a developer-initiated public art project. The agreement will be crucial for the tracking and upholding the expectations of quality artwork in the community. Failure to maintain the developer installed art will result in confiscation or deaccession by the City Public Art Program.

Recommendations

It is recommended that all elements within the public art ordinance Article VII, Division 7 of the Land Development Code be evaluated and amended to encourage full collaboration between the City and the development community to ensure a quality outcome. This recommendation may require the ordinance be amended to include more focused options for the developer, or it may suggest that some options be removed to distribute the responsibilities more broadly for installing public art. Educational materials and outreach to the development community informing of the roles and responsibilities of developer-initiated art should be implemented as a short-term goal to ensure public art of highest quality is immediately provided through the Percent for Art Program.

The following policies and deliverables are recommended to be brought forth as part of the developer options for the Public Art Program:

- Developer Partnership Agreement
- Developer Maintenance and Preservation Policy
- Developer Deaccession Policy
- Developer Special Project Policy and Guidelines

Project Implementation

Project Intensity

The proposed actions within this plan should be prioritized through a low, mid, and high intensity rating system. Public art projects are typically classified as short- or long-term opportunities but do not always take the project's difficulty rating into consideration. The intensity rating is a method for gauging a project's impact on such criteria as:

| |
|---|
| Funding |
| Available funding for project |
| Project Priority |
| Achieves overall public art goals and strategies |
| Opportunity |
| Opportunities such as neighborhood support, community partners available, capital improvement project underway, funding available, requested by Public Art Committee/Commission |
| Community Impact |
| Project has local or wide community impacts |
| Project Planning Impact |
| Project planning complexity and difficulty level |
| City Resources |
| Existing City resources for project coordination and support |

Presenting a project's intensity when in the planning phase will be important when prioritizing the Public Art Program's annual project lineup for approval. The projects presented within the Annual Work Plan will be added to an established rolling projects list. The work plan will contain all projects in process, in the pipeline, and proposed projects which are of an intensity for which staff and relevant participants are able to complete without affecting other projects within the plan, including budgetarily.

Balancing community impacts with project viability will be key for the Public Art Manager and staff as the program continues to advance.

Internal Coordination

All public art project planning will take place in collaboration with affected City departments and will include a project work plan and a project implementation plan. Public art projects will be led by public art staff and key staff members from the Parks and Recreation, Public Works, Utilities, and Planning teams as appropriate. The goal for implementing public art projects citywide is to establish a project protocol of notification and consideration within the planning and forecasting process as capital projects are identified.

It is proposed that the capital projects planning approach contain a standard percent value which would be dedicated to public art projects should it pose a positive and reasonable impact to the project.

All projects will be implemented in alignment with current plans for street and travel way design, greenways, trails, sidewalks, utilities, and multi-modal corridors. Public art projects should be incorporated during the design development phase of any construction project and any intent to integrate public art should be communicated to the design team when identifying the project scope of work.

Budgets established early in the process will be considered for cross-funding by multiple sources including the public art fund, general fund, capital improvements project fund, Community Redevelopment Agency, St. Armands Business Improvement District, or Downtown Improvement District funds as appropriate. If a project is identified to be consistent with the goals of any affected city fund, group, or plan, including private support from neighborhood groups, the overall budget and the parts herein must be approved by the City Commission.



Public Art Project Life Cycle

The Public Art Program will coordinate with the City Engineer on all actions regarding the placement of public art along public right-of-way and will confirm compliance with the Engineering Design Criteria Manual (EDCM). Because final site approval is made by the City Commission, it is recommended that the Planning Department incorporate appropriate policy elements of the Public Art Plan as it pertains to capital projects into the city's EDCM and Land Development Code.



Artist and Artwork Selection

Currently, there is no established protocol for artist and artwork selection within the Public Art Program. While there are dedicated solicitation protocols, artist and artwork selection was a primary deficiency when assessing the overall operations of the program. It is recommended that a selection protocol be developed in collaboration with the Public Art Committee to determine an equitable and transparent process. Multiple options should be presented to the Public Art Committee to inform and to garner feedback on best practices.

Procedures for commissioning artwork and selecting artists for individual projects will be presented to the Public Art Committee as soon as possible. Currently, the Public Art Program issues Requests for Qualifications (RFQ) or Requests for Proposals (RFP) to solicit artists for large-scale sculptural works frequently associated with the Art in the Roundabouts program.

Once the project spectrum expands, a schedule of artist selection and artwork commission options will be established. Staff will then be responsible for providing project ideas and commissioning protocols when presenting the Annual Public Art Work Plan.

Artist Selection

When assessing new project opportunities, it will be important to evaluate staffing and workload capacities before determining which selection method will be the most effective for the project and for execution. An overload of in-process and upcoming projects will affect the project management and ultimately the project outcome. Possible methods include competitive solicitations, artist interviews, artist roster finalists, and on rare occasions, the direct selection of a preferred artist.

Once selection methods are approved, the City Land Development Code should be updated to reflect artist selection processes and criteria, with an explanation of opportunities for Public Art Committee and staff recommendation.

Artwork Commissioning Process

Similarly, artwork commissioning will likely involve an artist selected to produce a site-specific artwork; however, there will be opportunities for the Public Art Program to acquire pre-formed sculptures available for purchase by the artist or gallery. Methods for commissioning artwork should follow industry standard practice as it pertains to artist qualifications and materials assessment for longevity and structural integrity. Methods similar to the artist selection process will be considered when selecting an artwork for the permanent collection. It is highly recommended that a professional assessment of the pre-formed work be conducted prior to City ownership. The Sarasota Land Development Code should be updated to reflect these commissioning criteria which will range from competitive to direct-selection.

Voting and Consensus

The decision-making process, as granted to all City advisory boards and committees, takes place in the form of a majority vote. When a majority of the Public Art Committee prefer one outcome to another, it is recorded as such and can be used when making a formal recommendation to the City Commission. Art and artist selection, unless otherwise determined, remains one of several exclusive roles of the Public Art Committee. When a decision is brought to the PAC, it will be important for all members and staff to understand the various modes of voting as it pertains to the issue at hand. Similarly, there should be community art selection guidelines to be shared and considered when City support or assets are involved.

Recommendations

The following policies and actions are recommended to be brought forth as part of the renewed Percent for Art protocol for the Public Art Program:

- Standard Public Art Commissioning Process
- Public Art Committee Decision-Making Guidelines
- Temporary Art Program Guidelines
- Permanent Collection Guidelines

External Engagement Process

External Coordination

When a project is identified through a Public Art Work Plan or from an external request, all opportunities will be vetted through the affected neighborhoods and city departments.

Public art projects will most likely be installed on public land; however, the location of public right-of-way and parkland may exist on quiet neighborhood streets or in low-visibility areas. Proper siting of art opportunities will be identified by professional staff and will then be provided in a series of engagement events to receive community feedback. Visioning exercises with neighborhood groups are recommended prior to any public art implementation, and it will be a goal for public art staff to establish a regular protocol for dialogue with city neighborhoods on their desire for public art, their vision for the future, concerns, and critiques.

The Public Art Program may also serve as a conduit to addressing larger needs of the community and will extend engagement services such as visioning and community workshops to encourage a unified expectation for the look and feel of city neighborhoods. The Public Art Program should work closely with other planning divisions such as Neighborhood Services, Sustainability, and Historic Preservation when planning a new public art project.

- 1. Identify Stakeholder Groups**
Community-initiated project stakeholders and primary contact identified.
- 2. Initial Community Outreach**
Initial Community outreach includes meeting with community groups to identify project concept and funding methodology.
- 3. Artist Selection Process**
Determine selection process and stakeholder coordination.
- 4. Community Outreach - Ideas**
Community meeting to discuss final group ideas and receive consensus approvals.
- 5. Review Artist Concept**
Review artist concepts submitted by commissioned artist or through a call for artists.
- 6. Public Art Committee Meeting**
Submit artist concepts for Public Art Committee approval ONLY if on public building or receiving public art funding.
- 7. Community Outreach - Final Concept**
Community-wide meeting to present final artist concept and discuss implementation.
- 8. Artist Engagement and Final Plan**
Artist engages with community to discuss community needs or vision for final artwork.
- 9. Implementation**
Artwork installment and community celebration.



Arts Organization Coordination

It is essential that the City Public Art Program staff coordinate closely with city arts organizations to not only spread the word on new City initiatives, calls, and projects, but to present a unified front on citywide public art projects. It is recommended that the City Public Art Program hold joint workshops with the Arts and Cultural Alliance of Sarasota County to disseminate information, receive community and artist feedback, and engage local artists in the planning and implementation of public art policy and process.

During the research phase of this plan, it was noted on a number of occasions that the arts organizations within the city would benefit from a unified connection between the City and the local arts council. Creating an annual joint public art action plan is one way to establish a short-term, effective approach towards a more unified and cohesive approach.

City of Sarasota Public Art Program CALLS AND EVENTS

The Program is broadcasting two Calls and hosting a meeting for local mural artists.

Call for Walls - Calling all property owners with walls in good order to be a part of the Public Art Program's mural initiatives.

Call for Artist Roster - Calling all artists and artist teams interested to become part of the Public Art Program's Artist Roster.

Muralist Meet Up - On **August 30 at 3 pm** the Public Art Program invites local muralists, visual artists, and all who are interested to learn more about the City's mural initiatives to a special information and networking session.

For more information visit sarasotafl.gov/publicart



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PROGRAM DIRECTION

Program Direction

This plan, in addition to providing overarching principles for operation and implementation, is a guide for the execution of public art projects in Sarasota over the next seven years. The following projects and opportunities suggested within this plan are overarching; however, the successful program will allow flexibility for projects that will be the outcome of community discussions and dialogue as outreach and educational efforts become more widespread.

These tools will provide the Public Art Committee, under guidance from the Public Art Manager, an ability to create a diverse and dynamic public art schedule which will then be included when discussing other City plans, strategies, and future actions. In alignment with other City planning documents and discussion with public art contributors, team members, and advisors, the following concentrations are presented for public art projects:

- City Activity Centers
- Parks, Greenways and Trails
- Neighborhoods
- Iconic Works
- Public Improvement Projects
- Cultural Heritage Projects

As the plan is implemented, focus may change to adapt to funding opportunities, project priorities, economic indicators, and other factors which may improve or delay progress. Each year, when submitting the Public Art Work Plan, it will be important to approach the project goals for the year as it pertains to the criteria within this guide.

Projects funded by the Public Art Program will follow the following project principles:

- The project is ethically considered.
- The project is safe and accessible.
- The project supports the community in which it will reside.
- The project considers the site and environment in which it will exist.
- The project will incite curiosity, engagement, and thought.
- The project will serve to educate the community, its citizens, and visitors.

When identifying project possibilities, it is important that the Public Art Committee conduct a situational analysis of strengths, weaknesses, opportunities, and threats (SWOT) as it pertains to the community, site, and potential art medium. This exercise is beneficial when addressing the potential constraints of a project during the planning process and should be conducted at the beginning of the fiscal cycle as the work plans are compiled. Understanding what weaknesses and threats may present themselves during a high-stakes project will allow project managers on all sides to better prepare for these challenges.

Public art opportunities will require public art staff to first identify the available public space as it pertains to the categories within this section. Once this has been determined, a thorough analysis of the site and overall location should be conducted considering the following:

- Pedestrian Access
- Traffic and Transit Considerations
- Parking Opportunities
- Future Improvement Plans
- Utilities
- Safety
- ADA Accessibility
- Community Participation and Need
- Alignment with City Vision and Planning
- Maintenance Requirements

“Seeing all the options we have for growing the Public Art Program is the most exciting thing. I can't wait to see how our city is transformed by even more collaborations. We have such a great canvas to work with.”

- Sarasota Resident

Activity Centers

Originally part of the Downtown Community Redevelopment Agency, the Public Art Program flourished in the primary areas most likely to be affected by new development. Now that the program includes development and implementation city-wide, there are several Business Activity Centers recognized for public art impact. These centers are identified as existing or potential destinations for commerce, connectivity, and tourism.

As with the Park Activity Centers, these areas receive high visitation to the following areas and districts:

- St. Armands Circle
- Downtown Business District
- Rosemary District
- The Bay Park Canal District
- Southside Village
- Bayfront Park Bars and Restaurants
- Westfield Siesta Key / S. Tamiami Trail / Siesta Drive / Sarasota Art Museum
- North Tamiami Trail / Ringling Art Museum

It is recommended that a comprehensive Activity Center Report be compiled, in collaboration with the Economic Development division, as part of the Public Art Program opportunities assessment. The report can be useful in identifying areas for potential activation through streetscape improvement projects, traffic calming or crosswalk implementation, trails and greenway networks, or other connectivity plans throughout the city.

Additional identification of local points of interest and connectivity should be coordinated with the Transportation and Park planning team as low to mid intensity improvements are presented throughout the city. The Activity Center Report can also be useful to encourage pivotal public-private partnership opportunities for public art and transformative placemaking efforts.



Activity Centers:

Existing or potential destinations for commerce, connectivity and tourism.

- St. Armands Circle
- Downtown Business District
- Rosemary District
- The Future Bay Park Canal District
- Southside Village
- Bayfront Park Bars and Restaurants
- Westfield Siesta Key / S. Tamiami Tr.
- North Tamiami Trail / Ringling Art Museum

Art in the Parks, Greenways, and Trails



Public parkland is a valued commodity for municipalities across the nation and the world. Recent global events have placed renewed emphasis on parks and open space as contributing to the overall health and wellness of a community. While the entire region continues to experience robust development, the preservation of these spaces is a primary objective for the municipality and its citizens.

Sarasota enjoys a wide selection of parks and facilities and a rapidly expanding network of trails, blueways, and greenways. The Legacy Trail, a Sarasota County endeavor, provides an elevated recreational experience for citizens and visitors county-wide, connecting Sarasota neighborhoods and communities to the downtown and the future Gulf Coast Trail. The development of The Bay Park, a 53-acre public park in the heart of Sarasota, promises to provide free, accessible community programming for all.

The City of Sarasota is also working to provide more points of access and improvements to the Whittaker Bayou targeted by citizens as a priority for beautification and preservation. With amenities such as these elevating the city's recreational opportunities, the expansion of the Public Art Program becomes a necessary and valued consideration.

When developing public art projects for community activation, parkland is rarely matched in terms of overall impact and accessibility.

Parks are exceptional gathering spaces and artwork within these spaces should be thoughtfully planned. Advanced projects such as site-integrated architecture and landscape architecture, painted recreational surfaces, playgrounds and play spaces, and specialized exhibitions can become memorable placemaking elements and will be equitably distributed throughout the city. Staff may also present a selection of current works within the collection to be relocated within a certain park or open space.

It will be a long-term goal to install public art in every park in the city. Parks without public art should be considered priority and should be seen as prime opportunities for learning and experiencing art and culture. Parks are natural 'rooms' where neighbors and visitors should feel a sense of safety, learning, and pride.

The Public Art Committee should make formal recommendations to the Parks and Recreation Department to pursue key public art projects as opportunities for improvement and funding present themselves. It will also be important to establish regular coordination between advisory boards and other affected advisory committees to discuss new improvement projects and opportunities for collaboration. Once the Annual Work Plan is presented to the City Manager and City Commission for approval, it will be important to have met with various members of staff, citizen groups, and representative advisory boards.



Neighborhood and Community Public Art

Most city neighborhoods contain at least one significant public space or are within close access. These spaces are prime locations for public art and can be used to celebrate a uniqueness within a community, increase activity, create a gathering space, or provide connectivity to surrounding amenities.

The Public Art Program should establish a level of service approach for art as with any public service. The City's parks and open space level of service is comparable to other cities of similar size, and it would be beneficial to use existing data for identifying gaps in cultural impacts throughout the city.

While analyzing potential opportunity zones for this plan, it was noted that many neighborhoods contain common areas for which public art and placemaking elements could transform into meaningful spaces for community enjoyment and identity.

Projects such as artist residencies and site-specific installations focusing on celebrating the legacies and citizens of Sarasota's neighborhoods contributes to the overall value, reduces crime, and instills a sense of ownership and pride.

Resident participation and engagement will play an important role in the public process as the program initiates new outreach strategies. These strategies should include regular coordination with neighborhood organizations, community stakeholders, and business partners who may wish to collaborate to support a unique neighborhood project.

Grassroots initiatives by community groups should be presented to the Public Art Program for consideration and to ensure efforts are made to support ideas brought forth by the community. As annual work plans are composed, collaboration with neighborhoods and community groups to identify possible projects, receive feedback, and involve arts stakeholders in the process, will yield a more succinct and equitable distribution of public art projects.



Iconic Works



As discussed throughout this plan, the City of Sarasota is positioned to grow the public art collection through the implementation of large-scale works by notable artists. The investment in iconic public art will elevate the collection in value and will garner national and international recognition. Iconic public art projects are city-wide collaborations and should be approached as a capital campaign towards funding such works. These works can also be subsidized through large developer fees paid into the public art fund; however, a capital campaign funding strategy will likely be necessary.

Many well-known iconic public art projects across the nation, such as *Cloud Gate* by Indian-born sculptor Anish Kapoor, were underwritten by foundations, or public-private partnerships using civic dollars and funds raised by private donors. This model is a common and successful approach for implementing large-scale works which, as with *Cloud Gate*, established itself as a significant economic draw to Chicago as well as a desired work to be visited by those who wish to see the great work by a world-renowned artist. These iconic works surpass the desires of a site-specific public art; they are grand and are frequently synonymous with a city's identity.

Exploration to establish a supporting public art organization is recommended to ensure iconic sculptures remain part of the overall goals and strategies of the program. Various funding models such as conservancies and nonprofits with missions to exclusively serve a public program are common and have supported various large-scale projects across the nation. Public art supporting nonprofits, such as the Office for Public Art in Pittsburgh, Pennsylvania, are designed to support local artists and to fill the gaps within government public art programs. These gaps were successfully resolved through focused program initiatives, consistent foundational support, and planning and outreach strategies in collaboration with local arts organizations.

Iconic public art projects within the annual Public Art Work Plan should be identified as high-intensity opportunities. The City Public Art Program should engage in low-to-mid-intensity sculpture projects within the first three years of the project timeline, with the long-term plan to begin organizing a high-intensity iconic capital public art project before the Plan is ready for an update.



Public Improvement Projects

The collaboration of art and urban design remains the utmost importance when designing city spaces. Cities are placing increasing emphasis on the integration of public art and unique design elements within civic projects, creating one-of-a-kind experiences for residents and visitors. Many cities across the nation and world view the integration of public art into capital projects as a revitalization tool to restore safety and encourage citizen engagement.

Integrated art and design should be acknowledged by City staff and leadership as an important placemaking element when planning any public improvement project. If an improvement project is anticipated, public art staff should be included in the early stages to ensure creative elements are considered during the budgeting and design development phase of the project.

Improvement projects with design components such as paving, lighting, water features, benches and signage, or art interventions through the creative use of natural materials such as stone, concrete, or glass can transform the aesthetic of space into a community's visual identity.



When planning an urban design or capital project, the public art scope of work should be part of the design development and outreach phase, to include feedback from community stakeholders. This is an ideal opportunity for the community to be more involved in civic design projects and to take part in the creative process. The Public Art Manager is responsible for including the identified projects for the year within the Public Art Work Plan, obtain the necessary approvals, and proceed with the project management timeline coincidentally when working on projects with a large budget and project team.

Cultural Heritage

Sarasota's cultural and ethnic heritage is gaining notoriety through new and upcoming initiatives. The future Sarasota African-American Cultural Center in the historic Newtown neighborhood will gain regional recognition. The Gilbert Mural Initiative has installed several notable murals in the Rosemary District, formerly known as Overtown, Sarasota's first Black neighborhood.

The City of Sarasota recently launched a rotating exhibit in City Hall to celebrate Sarasota's cultural heritage; however, public art as a vehicle for cultural education and storytelling is largely underutilized and should take a top priority for the Public Art Program.

The celebration of cultural and ethnic heritage in a city is a pillar of cultural and arts programs across the nation. Understanding and communicating a city's cultural origins through public art is not only a key element to a community's sense of place, but also its sense of belonging.



The Public Art Program is positioned to advance the cultural legacy of Sarasota through the implementation of historically significant installations which support the communities in which they reside, and to take on a more centralized leadership to foster the city's cultural heritage. A citywide cultural plan is also needed and should be addressed in collaboration with the city's cultural arts organizations.



Focus Projects and Initiatives

The specialty projects identified within this plan are intended to be updated and expanded, as with the sites, opportunity zones, and projects herein. As a dynamic document, the ideas within the Public Art Plan serve as a directional pivot-point for the program with an intent to initiate conversation internally and within the community. Building excitement and creating opportunities for incorporating public art citywide is a collaborative effort, intended to inspire and connect.

As the plan is more widely distributed and discussed, items within the document will be updated, adjusted, expanded, and customized to fit the needs of the community and the City's renewed values as it pertains to placemaking and public art. The summaries ahead are examples of the vast span of public art projects and interventions. The annual Public Art Committee visioning session – resulting in the Annual Public Art Work Plan – should strive to include cultural community stakeholders, City staff and leadership. The public should also participate as the program grows to share thoughts, ideas, and potential opportunities for collaborations.



The arts is a place where everyone is welcome. Sarasota takes pride in an inclusive and diverse arts community and we look forward to inviting our citizens and visitors to the special place that is our city.

- Sarasota Arts Leader



City of Sarasota Public Art Plan - DRAFT - 8/21/2023

Attainable Housing Public Art

The City's Public Art Ordinance exempts attainable housing projects from paying into the Public Art Program; however, this also exempts public art from being a part of attainable housing projects.

The Public Art Program has received Public Art Committee approval to form an Attainable Housing Public Art Fund which will be used to provide public art on attainable housing project sites. The Public Art Program will work with the Sarasota Housing Authority to identify projects for public art projects. Funding may also be amplified through community support vehicles such as grants, private funds, or community arts collaborations.



Light as Art



Projected light and lighted art installations create a heightened sense of safety and community. Projection art projects are prolific throughout national public art programs with many cities creating annual light shows and exhibitions.

City-owned facilities, recreation centers, and new buildings constructed by the City should be considered for lighted sculptures and other projected light exhibits. The Public Art Program should prioritize lighted exhibits as permanent, temporary, or developer-initiated opportunities and should consider partnering with community arts programs and individual artists to initiate seasonal or temporary art installations with individual property owners or on City – owned buildings.



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Alley Activation

Alleys create a unique condition for public art and placemaking. When organized to jointly accommodate the utility needs such as trash collection and back-of-house activities, alleys can become special spaces for urban activity.

Many successful alley beautification projects integrate creative paving, landscaping, and color to create spaces for dining, events, and social interaction. Alley activation can take place at a low-high intensity depending on the actions needed to prepare the site. Alleys in Sarasota are in various conditions, and many may require capital upgrades before they can be utilized by the public.

Affordable upgrades include asphalt art, suspended sculptures, and murals. It is recommended that the City Public Art Program identify a few low-impact options for activation in collaboration with city business partners and utility providers. Further investigation may be needed before a programmatic approach to alleys can be taken by the Public Art Program.



City of Sarasota Public Art Program

CALL FOR WALLS



The City of Sarasota Public Art Program is seeking property owners in the city of Sarasota to dedicate space for original art.

Murals will be funded by the Public Art Program and will reflect the artistic vision of property owners and the surrounding community.

If you are a property owner* and would like to dedicate a blank wall of your building for consideration, please email publicart@sarasotafl.gov for more information.

*Commercial, mixed use, and multi-family only



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Artist Residencies

An artist's involvement in a public art project is the nexus of the process. Artists provide essential project insight, creative direction, and can enliven and inspire a community. When an artist is commissioned, typically the creator produces the artwork off site and then arrives to 'assemble' the piece in situ, shortening the time the artist spends with the community in which their artwork will reside.

Artist residencies offer a prolonged glimpse into an artist's creative process. They also provide opportunities for the community to engage on a deeper level with the artist and therefore with the outcome. Artists can spend necessary time listening and understanding the needs and desires of a community, oftentimes offering a community a means to tell their stories for the first time. This outreach is an important process for not just the artist, but the community. Cities with successful artist residency programs tend to see heightened civic engagement from participating communities.

The City Public Art Program should engage in artist residencies as often as possible. It is recommended that the Public Art Program take steps to establish an artist residency program within the first three years of this plan timeline. Establishment of the program can happen at the low-mid intensity level based on available funding and expected outcomes. High-intensity residencies should be a goal of the program within the next five to seven years, with an emphasis on community arts collaborations with organizations such as The Arts and Cultural Alliance of Sarasota County, The Hermitage Artist Retreat in Sarasota County, and other community arts initiatives.



Murals and Asphalt Art



Murals are a popular form of public art, and the genre is gaining notoriety as a fine art form. Many cities have embraced murals as an effective means for conveying the stories of their local and regional cultural heritage. Murals are in high demand, are considered major vehicles for economic development and tourism, and are great examples of community support of public art and placemaking. Murals can also take the form of asphalt art applied to crosswalks, sidewalks, and intersections.

Sarasota has seen a resurgence of mural interest in the last decade. Grassroots arts initiatives are responsible for many of the city's murals, with several appearing as part of annual arts celebrations by local art and cultural groups. There are several murals as part of the City's public art collection; however, during collection assessments, the medium has proven to be less than a lifetime contribution.

Murals and asphalt art satisfy many of the guiding principles within this plan and several of the ten goals and actions for community connectedness, diversity, cultural representation, placemaking, economic development, and intersectoral collaboration. Murals support local artists and can contribute to the vibrancy of an urban or rural community.

It is recommended that the Public Art Program continue to develop meaningful mural projects and programs which reflect the community's appreciation for the visual arts. Currently, the Public Art Program is collaborating to provide high-quality thematic murals in support of Florida's legacy artists and in celebration of the regional Legacy Trail. Sidewalk and crosswalk murals are in the current Work Plan, and a future crosswalk and intersection art program is in process.

Mural projects of low to mid intensity should be regularly programmed into the annual Public Art Work Plan and in collaboration with the Transportation Planning team when opportunities exist to calm traffic or increase safety measures; high-intensity mural projects should be explored over the next 5 years to include collaborations and residencies with nationally and internationally recognized artists and artist groups.



Temporary Art

Communities across the nation create destinations for temporary public art. Annual exhibitions, portable collections, and commissioned shows make up a large percentage of successful public art programs. These programs, much like galleries and museums, identify exhibition space dedicated to temporary shows and provide support programming such as event opening night celebrations, educational lectures, tours, and art on loan opportunities.

The Public Art Program will create a temporary art program which will activate outdoor cultural experiences for citizens and visitors within the next two years. These efforts are classified in the Project Prioritization Matrix (Appendix 1) as "temporary art".

Open air exhibitions are exceptional opportunities to connect citizens with art in a unique setting. It is encouraged that the Program form collaborations with area arts and cultural organizations to execute temporary art locations and exhibitions. Temporary outdoor sculpture exhibition programs typically feature a juried component, offering awards and frequently resulting in private purchases and loan agreements. Temporary public art is also a way to support art as a business by providing artist recognition and rotating opportunities for artists to circulate current work for sale and loan.

Collaborations with private donors and foundational entities will impact more community stakeholders and participants. A temporary sculpture exhibition should be considered for waterside spaces such as the previously utilized Bayfront Trail on US41 and other waterside locations. Additionally, parkland and neighborhood open space should be considered for temporary shows and educational exhibits for use by schools and institutions.



The Urban Experience

This plan is intended to provide inspiration and direction for the first seven years of the improved Public Art Program on a citywide scale; however, it should not forget the value of the canvas that is the downtown. While a myriad of experiences is necessary for success, urban, walkable spaces support integrated interruptions of cultural and artistic form.

The addition of a variety of public art installations into the downtown is essential to the elevation and dissemination of the Public Art Program. Identifying opportunities for growth and expansion within the downtown core will be a primary consideration for the next two to four years. Downtown spaces, when utilized to their fullest potential, create cultural activity centers that elevate surrounding businesses, residences, and community spaces. The downtown core is an opportunity for curated pedestrian experiences such as temporary exhibitions, incidental art installations, series art, and interventions through public improvement projects.

It is recommended that the Public Art Program create a Downtown Strategic Cultural Plan within the next five years. This strategic plan will identify opportunities for public art as well as urban design and placemaking. This includes the installation of sidewalk art, crosswalks, lighted art, vinyl murals, incidental art, and other ideas presented in this plan.

Collaborative urban community art projects and artist residencies should be considered over the next three years, as well as integrating public art within upcoming streetscape improvement projects. Partnering with various downtown stakeholder groups will be important as the strategic cultural plan is created.



Art and Play

The measurable outcomes of a vibrant public art program include signals such as increased civic participation, health, and quality of life. This is no better represented than through immersive and interactive public art.

The genre of interactive art is quickly gaining notoriety as a distinctive element to a city's cultural landscape. Interactive art, immersive art, and play-art include work which not only incites whimsy and wonder but encourages the participant to interact with their surroundings.

Public art should encourage joy and meaningful dialogue and to do so, the Public Art Program must provide unique and memorable opportunities for discovery and personal expression. Locations throughout the city will be identified for interactive and immersive art with consideration for all ages and abilities.

Installations focusing on sensory and auditory experiences provide opportunities for individuals with disabilities to engage with public art and should be included in project planning discussions with the design team, as well as children and young adults.

The current public art collection, although distinctive in style and placement, lacks interactive and immersive art. The Public Art Program should work to integrate this genre as imminent and future sculptural works are commissioned. Immersive experiences can be low to high intensity projects, ranging from painted play courts to custom-designed playgrounds and interactive, kinetic sculptures.



Community Planning

Criteria for Public Art Zones

It is vital for the preservation, longevity, and advancement of the Public Art Program that public art projects occur citywide. Community planning for public art projects will involve assessing opportunity sites for implementation that is intentional, and community driven. This plan identifies sample Public Art Zones which represent potential locations throughout the city and possess a focused or wide-reaching impact through the installation of public art.

Criteria for public art opportunities:

- The location is public and accessible, complying with the Americans with Disabilities Act
- The artwork will not obstruct normal mobility circulation
- The artwork will enhance and/or activate the pedestrian or streetscape experience
- The artwork will function as a community asset
- There is a need for public art in this location
- Funding is available for public art at this location
- A public engagement process for surrounding communities is followed that establishes:
 - Art design ideas
 - Input from citizens
 - Potential partnerships
 - Project stakeholders



The idea of creating new places to enjoy art in our city is exciting. The public art program is in a great position to activate our public spaces with new experiences for our neighbors and visitors.

-Sarasota Artist



Public Art Zones

As part of the planning process, public art staff divided the City into six distinct areas based on the unique geographic characteristics and identity of each zone. Public art zones will serve as a guide when providing equitable coverage of public art experiences. Ideally, each part of the city will contain a variety of art installations and experiences.

Each zone was evaluated for potential example opportunity sites using the criteria listed on the previous page. Based on these criteria, two to three example opportunity sites for each zone are outlined below. These opportunity sites are for conceptual purposes only and not for implementation.

Sample Conceptual Sites

Appendix 5 presents six public art zones in Sarasota in more detail. For each zone, staff will perform an inventory of local parks, neighborhood associations, overlay districts, schools, and any other points of interest. Assessing potential public art sites in relation to other community facilities is integral to the public engagement process and implementation of public art.

Goals for Community Activation through Public Art

- To provide meaningful art interventions in neighborhoods and business districts
- To create space for interaction, fellowship, and enlightenment
- To provide placemaking opportunities within underutilized common areas and parks
- Increase civic pride and participation through interactive and exciting projects

The public art zones provide a framework for evaluating, and prioritizing potential sites that can be identified prior to City improvement projects, development, or through the annual Public Art Work Plan. The zones are based on geographical, and aesthetic considerations as articulated by community members and city staff.

Each area includes several specifically identified public sites, with boundaries for each zone loosely defined.

Public art staff will present an implementation plan through an extensive method of approvals and feedback from city leaders, neighborhood organizations citizen stakeholders, and surveys. The intent is to provide a transparent process which will include not only the citizens who will be impacted by the art, but the community as a whole.

City of Sarasota Public Art Zones



Appendix 1: Project Prioritization Matrix

An overarching project goal prioritization matrix provides a framework for public art ideas and project brainstorming during annual planning meetings. Community members and stakeholders will also gain a clearer understanding of how public art projects are selected and the processes associated with each type. This matrix is a guide to identify how many and what type of projects are possible with a fully staffed Public Art Program. Staffing and funding availability may modify this approach.

This table outlines a priority chronology while incorporating project intensity and short- and long-term goals for optimal program growth and prioritization. Revisiting this matrix yearly for adjustments due to fiscal or other considerations is recommended.

| Goal # | Project, Action, Or Initiative | Intensity / Time Goal |
|-------------|---|-----------------------|
| 1, 4, 7, 10 | <p>Adopt Public Art Plan and 1% for Art Program</p> <p>Present Plan and programs to community through series of presentations and discussions with arts organizations, stakeholders, citizens, and partners to launch new Public Art Program elements. Form regular informational vehicles such as newsletter, website, and other communications tools to foster engagement and field input.</p> | High / Short-Term |
| 3, 5, 6, 8 | <p>Launch Short-Term Public Art Projects</p> <p>Begin assessment of citywide public art opportunity areas in preparation for submittal of low-intensity project ideas for Public Art Work Plan and Public Art Committee consideration. Project ideas will be assessed through determined criteria. Create Project Timeline Database and tracking mechanism. Examples include: mural, sculpture purchase (under \$35K), asphalt art, corporate collaboration.</p> | Low / Short-Term |
| 3, 6, 8 | <p>Assess Neighborhood Arts Initiatives</p> <p>Begin deeper assessment of public art opportunity areas in preparation for submittal of ideas for Public Art Work Plan for Public Art Committee consideration. Work with neighborhoods to solicit ideas, questions, and expectations for public art. Begin to align public art goals with individual communities. Consider assigning a community arts liaison for each participating neighborhood. Examples include: artist residency program, neighborhood arts sponsorship, outreach and education.</p> | Medium / Mid-Term |
| 6, 7, 9, 10 | <p>Expand Maintenance and Accessibility Protocols for Public Art Collection</p> <p>Consider including a professional arts conservator to initialize ongoing conservation best management practices (BMPs) for public art collection. Create guidelines for assessment, maintenance, and criteria for deaccession. Explore sculpture relocation planning. Create public art accessibility plan outline.</p> | Medium / Long Term |

Appendix 1: Project Prioritization Matrix

| Goal # | Project, Action, Or Initiative | Intensity / Time Goal |
|-------------------|--|-----------------------|
| 2, 3, 5, 6, 8, 10 | <p>Create Art in Parks Preliminary Plan</p> <p>Work with Public Art Committee and Parks Recreation and Environmental Protection (PREP) Board to establish a public art approach for city parkland. Parks are an integral vehicle for public art. Consider joint meeting between PAC and PREP Boards to visualize a successful Art in the Parks program. Examples include: performances, neighborhood cultural events, collaborations with city arts organizations, artist residencies, school events.</p> | Medium / Mid-Term |
| 2, 5, 6, 8 | <p>Work with Newtown Community Redevelopment Agency (CRA)</p> <p>Begin immediate work with Newtown Community Redevelopment Agency (CRA) to address and realize plans for cultural and placemaking goals reflected in the CRA Redevelopment Plan. Work with community members, associated staff, and the Public Art Committee to create unique public art experiences.</p> | Medium / Long-Term |
| 1, 2, 3, 4, 7, 8 | <p>Continue Iconic Works Planning</p> <p>Planning is in process for an iconic work in Art Zone East. Create iconic works standard approval process utilizing the implementation processes within this plan. This protocol may apply to other large installation projects such as: art in the roundabouts, large installations in parks and rights-of-way, and site-specific installations.</p> | Medium / Mid-Term |
| 3, 9, 10 | <p>Create Public Art Communications Plan</p> <p>Create a communications protocol for internal and external information-sharing. In addition to traditional modes, consider experiential methods such as the Otocast audio tour and visual elements in the community to share information and ideas about the Public Art Program. Include City departments such as the Marketing and Outreach Coordinator, the Communications Manager in the protocol review process.</p> | Low / Short-Term |
| 1, 2, 3, 4, 10 | <p>Launch Developer Public Art Options</p> <p>Create developer tools and information packet to inform and educate the development community on the new options for contributing to the Public Art Program. Establish meaningful outreach and coordination with community partners such as architects, builders, contractors, landscape architects, and design consultants.</p> | Low / Short-Term |

Contacts:

Planning Board

Neighborhood Associations

Downtown Improvement District

Business Improvement District (St. Armands)

Parks Recreation Environmental Protection Board

Public Art Committee Workshop

City Commission

Public Art Program

Public Art Plan Outreach

1:1 Discussions

- City Commissioners
 - Commissioner Erik Arroyo
 - Commissioner Kyle Battie
 - Commissioner Liz Alpert
 - Commissioner Jen Ahearn-Koch
 - Commissioner Debbie Trice

Group Discussions and Presentations

- Media/Press
 - News and Observer
 - National Public Radio
 - Sarasota Magazine
 - Talk Radio WSLR
 - Suncoast View
 - Tampa WFLA
 - SNN
- American Planning Association Arts and Planning Division
- Architecture Sarasota
- Argus Group
- Art Center Sarasota
- Art in Public Spaces
- Art Ovation Hotel
- Arts Advocates
- Burns Court Neighborhood Association
- CCNA Meeting
- Circus Arts Conservatory
- Circus Museum Staff
- Circus Ring of Fame Foundation
- City of Bradenton Public Art
- City of St. Petersburg Cultural Affairs
- City of Sarasota Parks, Recreation and Environmental Protection Board (PREP)
- City of Tampa Public Art
- Creative Liberties
- Developers (10)
- Downtown Sarasota Businesses (20)
- DreamLarge
- DSCA Meeting
- Florida Association of Public Art Professionals Info Session
- Florida Studio Theatre Staff
- Friends of the Legacy Trail
- Gillespie Park Neighborhood Citizens and Leaders
- Gulf Coast Community Foundation
- Halo Arts
- Have a Heart Homes, Inc.
- Indian Beach /Sapphire Shores Neighborhood Meeting
- Key West Arts Council
- Limelight District Leaders
- Mural Arts Philadelphia
- National Podcast
- New College Students
- OLLI (Osher Lifelong Learning Institute)
- Origami Air Studio
- Overtown Mural Initiative
- Plymouth Harbor Leadership
- Project Pride
- Ringling College
- Ringling Museum of Art
- Rosemary Art and Design District
- Sarasota Chalk Festival

- City Manager Marlon Brown
- Planning Staff
- Transportation Planning Team
- City Engineer / Public Works
- Development Services Team
- Parks and Recreation Staff
- PREP Board Chair
- Public Art Committee Members
- Public Art Artists (35)
- Private Citizens (85)

**Thank you,
Commissioners,
Community,
Colleagues**

