Delray Beach Public Art Needs Assessment

Ocean City Mural by Anna Evans

City of Delray Beach
Public Art Implementation Committee

Final Draft for Distribution: November 1, 2003
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Veterans Park Memorial

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Tim Curtis, Untitled, ArtWalk

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Glenn Weiss of Delray Beach prepared this needs assessment under agreement with the public art implementation committee. Mr. Weiss has prepared public art plans for the City of Miami Beach, Broward County and King County (Seattle) and operational manuals for Martin County. He managed public art programs for Broward County, King County and the Washington State Convention and Trade Center. In Delray Beach, he coordinated Pineapple Grove ArtWalk and the Delray Beach Cultural Loop. In art and architecture fields, he has managed three visual arts non-profits that sponsored public art, has curated exhibitions of public art in NYC and Seattle, and is an award winning writer on architecture and art in the city.

Rian Kerrane, S.U.B. Curiosity, ArtWalk

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Introduction

Public Art is no longer just a bronze sculpture on a pedestal in front of city hall. Public art is a complex activity enhancing the physical qualities of a city by utilizing the skills, imagination and thoughtful consideration of artists. In today's world, these artists seek methods to satisfy a broad range of community needs through creative additions or transformations to a particular place.

This document, "Public Art Needs Assessment", demonstrates the existing high value and investment the city has placed in art, culture and heritage – the backbone of public art. It goes on to recommend areas of civic concern that have and can be addressed through the work of public artists. The author establishes a minimum service level of the quantity and quality of public art required by the Delray Beach's population size and geography and the requirement of design standards for public art on private and public development.

With the establishment of a public art program, a public art ordinance amending the Land Development Regulation implementation guidelines and master plan would be developed and adopted. The potential public art projects mentioned are a reflection of how public art can satisfy many needs in current city documents. Through a future master plan, the City Commission would determine priorities for actual projects

Jack Mackey, Dance Step, Seattle

Chapter 1

Arts and Culture: An Essential Part of Delray Beach

Howard Alan Arts Festival, Pineapple Grove, 2002

The arts have been a longstanding important element of the self-image of Delray Beach. Since the earliest days, musical bands, church choirs and parades have been an essential part of the community's quality of life. In 1919, an all Woman Band would play every Friday night at a bandshell on Atlantic and Fifth Ave East. WWI veteran Lonnie Cook was a member of the 1927 Drum and Bugle Corp that won First Place in the International Championship held in Paris, France. In the 1920-30s, the all black "Silas Green" shows would march through town playing New Orleans Jazz before setting up for three days of vaudeville at Sterling Field (now the Courthouse and Police Station on Atlantic Avenue).

In the 1930s, the writers and cartoonists discovered Delray Beach as a winter artist's colony. Icons of American literature like Zora Neale Hurston and Edna St. Vincent Millay visited and spent time in Delray. Permanent resident Theodore Pratt wrote more than 30 books including the famous "Barefoot Mailman". Cartoonists drawing Blondie, Toonertown Folks or Major Hoople were known to be working late into the night above the Tap Room on Atlantic Avenue. Walter Enright was the cartoonist for the National Democratic Party and the Miami Herald.

After WWII, the aesthetics set the tone for the City with the annual Gladiolas festival. (Today, the Joint Venture has a flower festival at Veteran's Park every season.) In the 1940s & 50s, Delray Beach was the largest grower of Gladiolas in the nation. The 4-H building located at today's city hall was the rehearsal hall for the community band. In 1948, the Delray Beach Playhouse produced its first play.

By the end of the 1960s, the arts began a role in community redevelopment and tourism. In 1966, the Delray Affair featuring fine artists and craftspeople started modestly and then grew into a huge event, attracting 200,000 visitors each spring. In 1977, the Roots Cultural Arts Festival began as an act of community pride and celebration in the African-American community.

After the economic downturn of the 1970s and 80s, Delray Beach utilized the arts, heritage and cultural, as a primary method to revitalize the community. In 1988, the City adopted a mission statement still in effect 15 years later –

> *The Mission of the City of Delray Beach is to create a renaissance that enhances*
> *the unique cultural, historical, and natural resources which make this an*
> *attractive community to a diverse and balanced population.*

The 1990-93 restoration of the Old School Square buildings into a cultural arts center is generally credited as the first step toward the renaissance of downtown Delray Beach that has attracted new residents, visitors, businesses and investors for 10 years. The Joint Venture was founded in 1993 and began the highly successful "Art & Jazz" nights. In 1994, Pineapple Grove Main Street was formed with a significant mission to be an arts district for the community. Murals were painted. The Palm Beach Photographic Centre and Miami City Ballet were attracted as art teaching institutions. In 2001, the Pineapple Grove Way streetscape may have been one of the only streetscapes in the nation to be designed with designated locations for temporary public art.

Today, the arts are part of the quality of life expected by the citizens of Delray Beach.   Arts festivals at Old School Square include: Roots, Soul of Delray, Cinco de Mayo and Caribbean festival celebrating thousands of Haitian residents.   The Library, City Hall and Cornell Museum have year round visual arts exhibitions. The Delray Beach Playhouse is expanding with a children's theater, and Crest Theater has regular traveling performances. The Morikami Museum has become an international destination of cultural tourism. The City has welcomed the addition of new non-profit cultural organizations such as Milagro Center, EPOCH / Spady Museum, Women in the Visual Arts, Pineapple Grove ArtWalk and Museum of Lifestyle and Fashion History. In addition to the Delray Affair, at least eight other visual arts festivals occur on closed streets or in City parks.

Pineapple Grove Way

Beautification

The sister of the arts – beautification – has been with the community of Delray Beach since the original settlers survived the pioneering days of the 1890s and 1900s. Founded in 1904, the Ladies Improvement Association found the money to create the first beautification project: a single sidewalk down the center of Atlantic Avenue. How fascinating it is to know a citizen, business or government planted every tree in the City of Delray Beach that is not a scrub pine or cabbage palm. For 100 years, the city has taken actions to improve the aesthetics of the city including at various times public infrastructure, landscaping, historic preservation, public art and design review / design requirements.

Beautification efforts of the 1950s – 1980s are especially visible in western Delray Beach. The subdivisions, condominiums and apartment developments planted vast numbers of trees and shrubs. Today, new flowers are planted each season, and new entrance signs show the continued social, visual and economic value of beautification.

For the renaissance of contemporary Delray Beach, beautification and an improved visual image of the city became a significant element of revitalization starting with the founding of the Community Redevelopment Agency in 1985. Over and over again during the next 18 years, community documents speak of aesthetics; in turn civic money was expended in the belief in social and economic value of aesthetics. The Decade of Excellence Bond in 1989 paid for

beautification and streetscape projects for Atlantic Avenue, Old School Square, Veterans Park / Marina and others throughout the City. The city spent $ 20 million. Consistently the City and CRA have spent millions of dollars to beautify neighborhoods and significant streets. The 1987 Utility Tax provided four million dollars for the beautification of major thoroughfares and arterial roadways.

These contemporary beautification efforts have included public art. Four public artworks were purchased by the city for Pineapple Grove in 1990. Later the CRA sponsored mural on buildings on West Atlantic and Pineapple Grove Way. In 2000, the first temporary outdoor sculptures were installed in the Old School Square parking lot by Pineapple Grove Main Street. Today 15-20 temporary sculptures are installed in Pineapple Grove with support from the CRA and City. Nationally prominent public artists have been hired by the CRA to design the streetscapes for 5th Avenue NW & SW and MLKing Jr. Drive.

Delray Elementary School 1913

Heritage and Historic Preservation

Heritage is the third aesthetic word the City consistently utilizes when speaking of characteristics that contribute to Delray's economic revival and social cohesion. Delray Beach, for a variety of reasons, did not suffer the large-scale destruction of its historic buildings so typical across the United States in 1960s and 1970s. When Delray Beach started searching for methods of revitalization in the late 1980s, its heritage was a logical beginning. The passed the Historic Preservation Ordinance in 1987 and designated four historic districts in 1988: Old School Square Historic Arts District, Del-Ida Park District, Nassau District and Marina District. The West Settlers Historic District followed in 1997.

The City and CRA has funded heritage through a variety of means. Old School Square (1990-93), SD Spady House Museum (2001-04) and Cason Cottage Museum (1988-2003) were renovated with public dollars. Historic Banker's Row parking lot and streetscape were completed in 1993 and led to substantial private investment in the historic homes. In 1994, the CRA acquired and moved two historic houses from West Palm Beach to infill Swinton Avenue, north of Atlantic. Façade grants, historic renovation grants and historic façade easements programs have been operating for a number of years.   In the 90s, the City adopted a program that allows properties applying for a voluntary historic designation to be partially exempt from local property tax increases after restoration.

Public art again has played a role in the historic character of the community. Three murals in Pineapple Grove were painted in the mid-1990s to show the early history of the community. Today, nearly every cultural and civic organization is participating in the Delray Beach Cultural Loop, a walking trail of history and art in downtown. In 2003-04, the Cultural Loop will sponsor 10-15 more public artworks on the streets. These artworks will respond to the culture of Delray Beach and provide public plaques telling the history of Delray Beach.

Urban Design of the Pedestrian City

R.F. Buckley, Sleep…., ArtWalk 2002

Ask any new downtown resident, new developer or new restaurant owner – why are you in Delray Beach – they will say because of the small town atmosphere with lots of urban things to do. They will say – "You can walk to everything."

Any urban designer will tell you a successful pedestrian city has a variety of attributes leading to the most important item: people on the street. People attract people. But to start the wave of strolling people, designers expect a consistency of shape and size of buildings, storefront activities and smaller things that give ambience, character and intimacy to the public street or space. Public art as sculpture, murals, landscape, street furniture, lighting, manhole covers, fountains, pavement patterns, decorated entrances, columns, balustrades and towers have been crucial to the character and intimacy.

Until the 1940s, the artistic attributes of the pedestrian street were a natural collaboration between artists, artisans, architects, builders and the imaginative citizen. In the 1950s, ideas of efficiency and factory production disrupted this essential spirit that constructed the pedestrian city. In the mid-1970s, public art was started by governments as one method to bring back these unique elements of public space and buildings. Now after 30 years, major cities like Philadelphia, Seattle and Phoenix and towns under 100,000 people, like Santa Monica, CA, Sarasota, FL, and Cambridge MA have a substantial number of artist-made elements that are an essential part of their overall pedestrian character and image.

Delray Beach has consistently required unique pedestrian details of its streets, public spaces and private development. Both the Site Plan Review and Appearance Board (SPRAB) and the Historic Preservation Board (HPB) review and enforce this quality design in private buildings and public infrastructure. Recommended building colors for several neighborhoods are part of designing and building in Delray Beach. Special lampposts, benches, planting areas, trees, brick pavers, banners and twinkle lights have been purchased and maintained by public agencies. Today, sculptures are part of significant streetscape projects and public spaces on Banker's Row, Pineapple Grove Way and Old School Square. Artist designed elements are now under-discussion for 5th Avenue NW/SW and MLKing Jr Drive.

A Multi-Cultural City

Henry Pelissier and Milagro Students, Cultural Loop

Without question during the last 15 years, the civic leaders have embraced Delray Beach as a multi-cultural, multi-ethnic and multi-racial community. Its All American City Awards of 1993 and 2001 highlighted the working together of all ethnic groups to solve problems and celebrate the city. Each civic plan and document speaks to issues facing a diverse ethnic and economic city and a desire to respect and to protect the ways of life of ALL citizens.

Delray Beach has utilized the arts and culture as the prime method to celebrate this diversity. Photographs of 1914 parades show Japanese floats were welcomed from the Yamato colony. In the last 30 years, Delray's Fourth of July parades have included floats, bands and marching groups from all ethnic backgrounds. Any Art & Jazz or Delray Affair includes artists from all backgrounds. Roots, Soul of Delray, Cinco de Mayo and the Caribbean festival dramatically celebrate Delray's ethnic pride at Old School Square. Milagro Center and the Spady Museum have been established. Old School Square and other cultural institutions have created programming representing all ethnic groups.

Public art has been a part of the multi-cultural city through temporary works. African, African-American and Hispanic-American artists have displayed work on the grounds of Old School Square and Pineapple Grove ArtWalk. A Japanese contemporary sculpture is displayed north of the Crest Theater.   The 5th Avenue streetscape is being imagined with the leadership of African-American artist Gary Moore. The Delray Beach Cultural Loop will include temporary works by African-American and Afro-Caribbean artists.

Village by the Sea: Promotion and Self-Image

George W. Lundeen, Field of Blue, OSS

Delray Beach has a special quality, and this quality is the attraction for residents, tourists and regional customers alike. Cities such as Orlando, Las Vegas or Washington, DC utilize "attractions" as fun as Disney World or as serious as the Lincoln Memorial for its image and promotion. For Delray Beach, the ambiance and character with restaurants, clubs, stores, beach

and culture are the attraction. The slogan, "Village by the Sea," has been adopted as the umbrella to promote this feeling of the city.

Village by the Sea has the spirit of small-scale activities and images. The campaign, now under implementation by the Downtown Development Authority, utilizes the comfort and intimacy of an Adirondack chair. The chair is placed throughout the city suggesting a seat from which to observe and enjoy the community qualities from I-95 to the beach.

Watching by sitting or strolling are also important elements of enjoying visual arts. From museums to sculpture gardens, people casually view and explore the place and the art. Public art, like the "Field of Blue" sculpture of a boy holding a flag at the Cornell Museum or the murals on the Sundy House gates on 1st Street SW, provide a reason to wander the village. These small art events become part of the memory of a place and can supply the visual images that promote the community.

This concept of village derives in part from the original winter artist colony. Delray was a village where artists could rent a very tiny cottage for a few dollars and make their work.   In the 1990s, this artist colony was transferred to Pineapple Grove Main Street starting with an arts district plan and more recently a sculpture walk.   And Pineapple Grove ArtWalk has always "been a place to stroll among the best contemporary art in a casual setting."

Chapter 2

I-95 Sound Wall in SW Delray Beach

Public Art Needs Assessment

The history of public art, in the United States and elsewhere, has shown that it contributes to a wide variety of community needs, while providing its basic tenet: free, daily access to high quality artworks. The discussion of public art needs is divided into two parts: (1.) community needs expressed through a variety of community plans adopted by the City of Delray Beach and (2.) cultural needs gained from the experience of 350 governments with public art programs.

Public Art Task Force and Implementation Committee

Through discussions held in 2002 and 2003, the City-appointed committees for public art identified a number of community needs for public art.

- Return to the earlier American Tradition of Artist-made Elements and Artworks as a normal part of the Public and Private Built-environment of the City
- Provide Frequent, Free Public Access to Historical and Contemporary Art
- Introduce the Public to the Diversity of Contemporary Art and Artists
- Assist in the Growth of a Creative Culture that is Vital to the Economic Success of the City and the Individual Citizens
- Create Cultural Links across Lines of Race, Ethnicity, Age, Gender, Profession, and Economic Levels
- Contribute to Art Education among the City's Youth
- Provide better Public Access to the History and Heritage of the City
- Support the Cultural Organizations and Other Organizations with Cultural Programming

Martha Schwartz, Miami-Dade Airport Soundwall

Palm Beach County Bus Shelter, Military Trail

Needs from City Documents

The following phrases describe a number of Delray Beach needs in which public art can contribute toward solutions. The appendix to this needs assessment includes a printout of a database that catalogues needs and their sources in various documents.

- Give Dignity and Public Presence to the City's Many Cultures
- Recognize and Celebrate the History of the City
- Reinforce the Ambiance and Character of the City
- Promote Delray Beach as a Tourist Destination
- Enhance and Encourage the Pedestrian Quality and Uses of the Streets
- Beautify the City
- Enhance Civic Involvement by Citizens and Reinforce A Sense of Ownership
- Promote Interaction and Cohesion Among Neighbors
- Balance Growth while Maintaining the Quality of Life
- Develop Unique Neighborhood Character
- Promote Community Facilities such as Tennis Center, Spady Museum, Old School Square, etc.
- Be a Culturally Stimulating Community with Urban Amenities in Small Town
- Increase Transit Ridership
- Incorporate Public Art along the Avenue as well as in Neighborhoods: Bus stop signs, plazas and pocket parks were identified as locations for public art. (Treasure Coast Downtown Master Plan)

Seattle Bus Shelter and Artists

Quantity and Quality of Artworks in the City

Any common needs within a city must be quantified. For example, how much water does each person need to drink a day, and what size system of pipes is necessary to get that amount of water to each household? But it is not that simple. The community may have required that at least 20% of people should be able to drink at once requiring pipe sizes larger and stronger than would be needed if only one glass of water was available at a time. So a system of standards has been created across the United States for a reasonable balance between required quantity and desired quality.

No national, state or municipal standard exists for public art in terms of quantity. What does exist are 350 state, county and city laws that specify that 0.50% to 2.00% of the construction budgets of various buildings, parks or infrastructure should be spent on public art.   These laws have generally been in place for up to 30 years.

After a minimum of 20 years, a few cities have reached the tipping point for public art, as it's known in socio-economic theory. At the tipping point, outsiders will recognize the importance of art to the community as a result of the public art. Prospective residents, businesses and visitors will learn and appreciate the art qualities of the community. Artworks will be part of the city's public relations image for tourism and business attraction. Art and artists will be regularly called upon to help provide solutions to non-art community needs. Artworks are included by private development to satisfy community standards and attract tenants or buyers.

Before the tipping point, as in Delray Beach today, the role of public art does not reflect the importance of art and culture in the community. When the festivals are over, only a minor number of art occurrences exist on the street. Art galleries struggle, and museum attendance is sporadic because the image of the city does not reflect the reality of art and culture activities.

Before the tipping point, as in Delray Beach today, the builders of the infrastructure, architecture and landscapes do not see a necessity to include artworks. They continue the 50 years of 20th century architecture of minimal building details. If details like window shutters or balcony railings are provided, they are still mass-produced, without the intimacy of handmade items or artworks that have helped to create the cities admired throughout the world.

In the last 30 years, other issues have gone from occasional practice to community standards. These include environmental quality, building design standards, tree canopy preservation, landscape watering, on-site water retention and others. Like these other standards, public art is instituted community by community on their own timetables.

<u>Creating the Standards</u>
In every service or facility provided by a community, priorities must exist. In public art, the standard method is to prioritize by quantity of people and quality of place. Like many things in public life, equality of access may bend the distribution and locations.

<u>Number of Viewers</u>
Regarding quantity, locations are prioritized that have a high level of daily use by either pedestrians or passengers in transit or automobiles. For pedestrians, higher-use places tend to be zoned commercial, mixed-use, multi-family or community facilities. An active downtown like Delray Beach with magnet attractors such as Old School Square has the highest pedestrian use. Other examples of high levels are the beach access points, hotels, schools, office buildings, City

Hall, sports facilities and libraries.   Bike trails and walking paths have proved to be excellent places to bring the public in contact with public art.   In non-rural areas, single-family neighborhoods and industrial zones have the lowest number of pedestrians.

For passengers, a hierarchy of roadways exists that relate to the number of cars per hour. Intersections effectively double the number of passengers.   In South Florida, gated residential communities create a higher load of cars at one point off a major arterial as opposed the open street grid of an older community.   Industrial areas tend to be in areas of high traffic in order to move products to and from the highways.

Quality of Place
Frequency does not determine every location. In the Parks Department, a location may be chosen for a new park that is not located in the highest traffic area because there is a desire for a quiet park focusing on nature appreciation. In other cases, the park is the only wetland, so that is where the wetland park is located. Some parks are located to serve a particular group of people rather than a mixed number of everybody.   Negative attributes are also considered such as the safety of surroundings.

The quality of the place equally affects public art. The art must be used and appreciated. The quality of place can distort its use or even eliminate it. Some types of art cannot be well appreciated in high use areas, since they require a more peaceful place. Other art thrives in the hustle and bustle of a street.   In some cases, public art will respond to the needs of a particular group of people, and its value might be lost by moving the work to some busy intersection. And like parks, potential vandalism or unintentional accidents that damage the art must be evaluated.

Thirty years of public art practices in the United States and most of world before the mid-20th century has shown that the artworks envisioned or designed at the same time as a building, landscape or other facility result in the most satisfactory place for art, the building and the community. Most American cities have policies to start the artist working at the same time as the architect or engineer. Others go farther, adding the artists to the design team of professionals for the building or place.

Public Art Standards
Based on quantity of access and quality of place, goals are established for a public art program implementation during a period of 30 to 50 years. This is a minimum time frame to achieve community-wide access. In some communities, public art is targeted at limited geographic areas that can meet the standards within 30 years. But no community has met those standards without the participation of the private sector, since the majority of the city is under private ownership.

The standards must be flexible as both the needs of the community and the type of art available changes with time. For example in the last few years, both artistic interests and affordable technology has made video artworks in public settings desirable and possible.

Three primary artwork types exist: pedestrian, automotive and monumental. In order to reach the tipping point for these artwork types, different quantities are required in each type of area.

High use tourism pedestrian areas	8 artworks per block
Medium use pedestrian areas	1 artwork per block and entrances to development
High use automotive arterials	1 artwork every three blocks, at each major intersections and entrances to subdivisions and commercial complexes

Medium use automotive roadways	1 artwork at the key entry points to districts and roads
Monuments	1 every square mile and significant entry points to the city

In addition to the artworks listed above, special locations of the public realm always emerge in the community. For example, the following locations for public art have been heard over time in Delray Beach: the quiet of Orchard View Park, a memorial to the people that settled Frog Alley and a pedestrian path under the Atlantic Avenue Bridge.

Statement of Assessment
Currently in Delray Beach 20 public and private artworks exist in the public realm – far below the number needed. Of these, 10 have automotive and pedestrian presence, and 10 are pedestrian oriented. Of the automotive works, six are located on major roads: Atlantic, Lake Ida and 10th Street SW. Of the pedestrian works, all but two are within a 300-yard radius of Old School Square. Neither monumental works exist nor do works at the entryways to the city, neighborhoods or developments. No works exist at key automotive intersections. Only on two blocks of Pineapple Grove Way, as a result of temporary artworks, does the number and quality approach the tipping point of public art reflecting the artistic spirit of the community.

Satisfy the Needs
The standard practice for public art, as with many community improvements, will be met over time as the community is rebuilt by both the public and private sectors. The costs of meeting the needs in an instant are unrealistic. Delray Beach's public art needs exceed hundreds of artworks and artist-designed elements. Like many other community characteristics, both the public and private sectors are required to participate to the meet the needs. The sooner Delray Beach starts to require public art throughout the city, the sooner the reality of its buildings, landscapes and streets will match the reality of the art, culture and heritage in the city.

Design Standards for Individual Buildings and Spaces

Design standards have been created to recognize the impact of any given building or site on the social welfare of the community. Consistent design qualities from structure to structure in any community have proven to enhance the community's economic viability. Frequently, this positive impact on the social welfare is incorporated into the community defined "quality of life." In a competitive civic environment such as southeast Florida, the positive visual image of the community contributes to the community's ability to attract new business, new residents and new visitors.

Design standards could be divided into two parts: building and site. Typical building attributes for standards across the USA include: building height, building width, modulation of the façade, materials, colors and decorative elements such as balconies, awning and trellises. Site elements are intended to enhance the public realm such as setbacks, sidewalks, lighting and landscaping. All of these elements are aesthetic preferences.

Quantity
To prepare this needs assessment, email questions were sent via a number of national and international web distribution systems including the largest: The Public Art Network of Americans for the Arts. Across the USA and United Kingdom, 1% of the construction costs has become the norm to create artworks in scale with the facility. The opinion of the experts was dollar value best reflects the scale of the building or site rather than some attempt to define the standard in square feet or other size definition. Most experts also believe 1% is frequently too low a percentage to achieve the goals of the community. Money also reflects the reality that a more expensive, but smaller artwork by a very talented artist can have more design impact than a larger artwork by an inexperienced artist. (See the appendix for quotes.)

Therefore, with the experience of hundreds of agencies and experts worldwide, the design quantity of the artwork to positively affect the building or site should be 1% of construction cost. This 1% is just for art and does not include project management costs, site preparation and long-term maintenance.

Quality
Artwork can completely fail if the quality does not match the specific design situation and community needs. The quality is essential to its success.

The determination of quality is extremely difficult as definitions change from community to community and even within a community. Again looking to the experience of the public art agencies, artwork selection or approval of artworks has been best decided by an educated group of people equally representing the arts and broader community. Thirty years of American experience has verified the success of the process. In regards to private buildings, arts consultants are frequently hired who understand the approval body and can find artworks that satisfy the builder and approval body.

Statement of Assessment
Of all the site and building developments during the last ten years, only Ocean City Lumber of Pineapple Grove Way and the Sundy House on First Avenue SW has commissioned artworks for the public spaces and designed them into the building or site architecture. Very limited other designed building elements are found. The best of these designed elements are the entryways to

residential developments. Others that do exist are mainly created by the tenant in order to attract customers. When the tenant leaves, so does the enhancement.

Satisfy the Needs
History has shown only a tiny minority of developers and builders will voluntarily meet the design standard needs for public art. As more than 20 American cities with populations between 10,000 and 130,000 have done, Delray Beach should require new and renovated private development to incorporate public art into the building, facility or landscape. The quantity shall be established as the amount purchasable by 1% of the building cost. The quality shall be selected or approved by a committee of people representing the arts and the community as a whole. If the developer cannot create artworks on the site, the developer shall contribute the dollars to a trust through which artworks in the same section of the city as the development can be purchased.

Chapter 3
Options to Satisfy Needs

As the needs for public art have been clarified for the City of Delray Beach, this study examines the solutions to satisfy the needs. Each section defines the systems, describes the advantages and disadvantages, estimates the probable outcome based on national public art experience and Delray Beach circumstances.

Voluntary Program

Definition: The City of Delray Beach encourages public art on public and private property.

Requirements: An assigned advocate - person or committee - for public art. Need public relations materials, how-to information and professional advice. LDR's amended to permit public art in various places on public and private property. System and criteria for approval bodies such as SPRAB and HPB regarding public art.

Advantages: Public art occurs in a supportive environment of agencies, developers and property owners who wish public art.

Disadvantages: No guarantee any public art will occur. Quick frustration by advocates if limited results.

Probable Outcome: Throughout the USA, voluntary programs have resulted in almost no permanent public art. More frequently, these programs created loan artwork exhibition such as Pineapple Grove ArtWalk. Where permanent private sector public art does occur, the government encouragement was unnecessary.

       Delray Beach Results: Very little permanent public art over time. Will not satisfy needs.

Incentive Program

Definition: The City of Delray Beach provides incentives to property owners to purchase and install public art.

Requirements: An assigned staff person to coordinate public art review in conjunction with review of entire proposed project. Need clear artwork criteria for developers plus a system with criteria for approval bodies such as SPRAB and HPB regarding public art. Land Development Regulations must be amended to permit public art in various places on public and private property.

Advantages: Public art occurs in a supportive environment of agencies, developers and property owners who want public art.

Disadvantages: This program is frequently effective on very large-scale developments where many options exist for site plan development. Many major cities adopted these programs in the 1960s for skyscrapers. In tight, small-scale developments with sets of other important community criteria, it is usually very difficult to find incentives acceptable to the community.

Probable Outcome: System produces artwork in a minority of development circumstances and primarily on large-scale development. Very few large-scale development sites likely to be redeveloped in the future.

       Delray Beach Results: Very little permanent public art over time. Will not satisfy needs.

Private Development Design Requirement

Definition: The City of Delray requires public art as a design requirement on construction projects.

Requirements: An assigned coordinator - person and/or committee - for public art. Need clear artwork criteria for developers, application forms, how-to information and professional advice. Public relations program to promote programs and commend private developers. LDRs amended to permit public art in various places on public and private property. Process and criteria for approval bodies such as SPRAB and HPB regarding public art.

Advantages: Guarantees public art on new construction projects or in the vicinity of new construction. A steady stream of new artwork to promote the city and contribute to the art access by the citizens.

Disadvantages: Adds to the cost of development and requires participation in un-supportive situations.   (In-lieu fee allows un-supportive parties to meet the requirement)

Probable Outcome: A steady stream of new public art and enhancement buildings over many years.   Cities that have achieved success have required a minimum of 15-20 years. No city has reported a drop in development due to the fee, and no city has rescinded the ordinance in the USA.

    Delray Beach Results: Slow steady production of artwork throughout the city. Will partially satisfy needs.

City "Percent for Art" Program

Definition: The City of Delray Beach self-imposes a percentage set-aside of construction projects for artworks associated with the construction or anywhere in the city.

Requirements: An assigned coordinator - person and/or committee - for public art. Need public process for artwork selection, administration for project management and long-term maintenance program. Public education program regarding public art and the actual artworks selected. Usually a public art committee is established with approval authority.

Advantages: Guarantees public art at new public facilities or in other public places as deemed appropriate.

Disadvantages: Adds to the cost of public capital construction by the percentage.

Probable Outcome: In smaller cities with limited capital budgets, the program results in public access to artworks at government facilities. In larger cities with multiple public art programs (city, county, state, transit, airport) the effect is very significant after 15-20 years.

    Delray Beach Results: Improved public facilities and access to art by citizens. Very limited impact on visitors and commercial areas. By itself, the limited construction budgets of Delray Beach will not lead to a strong sense of an arts community.   Will not satisfy need.

Public Art Non-Profit

Note: The Public Art Non-Profit model is a management and fiscal strategy for a voluntary program or a program with a steady stream of funding from public and/or private sources.

Definition: The City of Delray Beach assigns the management of its public art program to a non-profit agency dedicated to public art.

Requirements: A legal non-profit agency and a contract assigning management to the agency. Fiscal management and land use approval processes require coordination with city that will have final authority over the expenditure of public dollars.

Advantages: Removes the management responsibilities from the city. Guarantees an arts-dedicated focus from the staff. Will raise money from other private and public sources to expand the scale of the public art projects, education and citizen involvement.

Disadvantages: May have a higher cash management cost due to organizational and reporting requirements of the independent organization. Separates the public art staff from city staff resulting in some reduction of communication and loss of some potential unforeseen collaborations.

Probable Outcome: Additional public artworks throughout the community with an enhanced education and community participation. Private individuals and corporations are likely to support additional artworks. Foundations and grant organizations are likely to support education and community participation. In many cities including Miami Beach, Sarasota, Lakeland and even New York City, the public art projects of non-profits frequently capture the public attention and participation. The vast majority of "Chicago Cow" projects were produced by non-profits.

> Delray Beach Results: When added to a steady funding stream from public and/or private construction, the non-profit will result in funding more public art and a diversity of project types throughout the city.

Chapter 4
Steps Toward the Future

To satisfy the deficit in public art as established in the needs assessment, a number of actions are required. These are as follows:

Verify the Needs Assessment and Prepare a Site Master Plan
Through public meetings, the City of Delray Beach should verify the needs assessment and select a method of funding and management. The citizens will also recommend a site master plan with priority projects with locations, budgets and purposes.

Consider and Establish a Public Art Program by Ordinance. With the needs assessment, funding system and site master plan, the City Commission should consider and establish a program. Upon approval of the program, the program guidelines and management should be created. As has been presented, the Public Art Task Force recommended a program implemented by the private sector and public sector with management by a public art non-for-profit corporation.

Amend the Land Development Regulations
Beyond any particular public art program, the LDR's need amendment in general to permit the installation of art on public and private property.

Possible Art Sites in a Master Plan

Based on the community documents reviewed to create this needs assessment, public art could be sited at the following locations to assist the city in meeting its goals. These are possible projects that the public art master plan might include.

- Specific Gateways into Downtown Delray Beach
  Atlantic Avenue entrance from I-95
  Federal Highway entrance from Boynton Beach
  Federal Highway entrance from Boca Raton

- Interactive Kiosks for City Information and Communication
  City Hall at 100 1st Street NW
  Library at 104 West Atlantic Avenue
  Pompey Park at ML King Jr. Drive and 12th Avenue NW
  Delray Community Center at 1st Street NW and Atlantic Avenue
  Veteran's Park at East Atlantic Avenue and Intracoastal

- Artwork as an image to promote the Tennis Center
    Tennis Center on West Atlantic Avenue

- Design integrated and other artworks for the Redevelopment of 5th Avenue NW & SW
    5th Avenue NW & SW between 1st Street SW and 2nd Street NW
    Village Square at 5th Avenue SW and West Atlantic Avenue
    Frog Alley Village Green at 5th Avenue SW and 1st Street SW

- New bus shelters or applied element to bus shelters to enhance ridership
    Bus shelters located throughout Delray Beach

- Uniquely created street furniture to enhance the character of pedestrian streets
    4th Avenue NE streetscape
    5th Avenue NW & SW streetscape
    West Atlantic Avenue between 12th Avenue SW and Swinton Avenue

- Traffic calming with artist designed elements to create points of orientation
    Southwest neighborhood

- Artist designed special and neighborhood responsive open spaces and pocket parks
    Northwest neighborhood in Downtown area
    Southwest neighborhood in Downtown area

- Artist inventive methods to transform I-95 soundwall into community amenity
    Proposed park at I-95 and SW First Street
    Other potential landscape against soundwall in NW and SW neighborhoods

- Enhance the special character of potential new park facilities
    West Atlantic Community Center
    Teen Center and Skate Park at Women's Club Site on South Federal Highway

- Icons and other artworks in/on/above the sidewalks to encourage walking between city parks
  and other facilities
    Many multipurpose trails in Parks Master Plan following the various roads such as
    Barwick, Atlantic, Homewood, Germantown, Linden, Swinton, ML King Drive NW, 2nd
    Street SW, 8th Avenue SW, 10th Avenue NW, AIA and Linton Ave

- Design integrated and other artworks for the NE 8th Street and Federal Highway intersection

- Murals or other artwork adding interest to pedestrian connection under Atlantic Avenue
  Bridge

Tom Askman, Seattle

Appendix

Lorna Jordan, Kent

Existing Public Art

The existing public art is matched with same standard definitions for public art throughout the United States.   That definition includes unique works of art created by recognized professional artists. Many elements exist in all parts of the city that are aesthetic in nature, but would not qualify as public art. These include mass produced artworks and architect designed fountains, entranceways, signs, landscapes, street furniture and decorative building elements.

Sonya Jaffee, Sonata   Dada

NE Quadrant

Publicly Owned

- David Alan Langley, "Dancing People," 1990, NE First Avenue & Second Street NE
- Jane Manus, "Broken Open," 1990, NE First Avenue & Second Street NE
- David Gouchenhour, "Parking Meter People," 1990, NE First Avenue & Second Street NE
- Sylvia Jaffee, "Sonata", 1997, Pineapple Grove Way NE north of Atlantic
- George W. Lundeen, "Field of Blue", 1993, On Atlantic Avenue at Swinton Avenue
- Miyazu Japan Sister City, "Abstract," 1997, On First Street NE at Swinton Avenue
- Sharon Koskoff, Hats & Shoes Murals, 1998, Atlantic High School
- Sharon Koskoff, Murals on Eleven Portable Buildings, 1999, S.D. Spady Elementary School, Lake Ida Road and 8th Avenue NW (Maybe demolished with future remodel)
- Veteran's Park War Memorial, East Atlantic Ave at Intracoastal

Privately Owned

- Anna Evans, Two Historical Murals, Ocean City Lumber, P.G.W.NE north of Atlantic
- Sharon Koskoff, Loves Drug Mural, 1993, Pineapple Grove Way NE at First Street NE
- Sculpture Gateway, DADA Restaurant, 52 North Swinton Avenue

Sculptures on Loan to Pineapple Grove Main Street in 2003

- Robbie Barber, "Texas Two-Step", 2000.
- Peter Reiquam, "V-Twin Special Edition", 1993
- Shaun Cassidy, "Dark Stance", 2000,
- Tim Curtis, "Untitled", 2000,
- Dominique Labauvie, "Musical Lines", 1999
- R. F. Buckley, "Sleep that Knits Up the Ravelled Sleeve of Care", 1992
- Sandy Gellis, "Florida Rain", 2002
- Rian Kerrane, "S.U.B. Curiosity", 1997
- J. Paul Sires, "Va, Ra", 2000
- John Martin, "Classical Dog", 2002
- John Martin, "Catapult", 2002

- David Floyd, "Untitled", 1993
- Rudy Rudisill, "Temple", 2000
- Joshua Levine, "Pastel Pastoral", 2001
- Arturo Correa, "La Quinta", 2003
- Carlos Alves, "Pineapple Bench", 2003
- Leslie Fry, "Big Dress", 1995

SE Quadrant

Publicly Owned

Sharon Koskoff, The Peaceable Kingdom Mural,

- Sharon Koskoff, The Peaceable Kingdom Mural, 1996, Pine Grove Elementary School, On 10th Street SW at SW 4th Avenue
- Sharon Koskoff, Reaching for the Stars Mural, 1996, Delray Full Service Center

Privately Owned

- Sharon Koskoff, Fishing Mural, 1995, Parker's Kitchen Building, On West Atlantic at 8th Avenue SW
- Sharon Koskoff, Mural #2, 1995, Parker's Kitchen Building, On West Atlantic at 8th Avenue SW
- Unknown Artist, Sundy House Gate Murals, in the 00 block of 1st Street SW and in the 100 block of 1st Avenue SW

SW Quadrant

Publicly Owned

Monastery of St. Clare   Running Man

- None Found

Privately Owned

- Artist Unknown, Running Man, Private House, Germantown Road to the west of Homewood

- Artist Unknown, The Virgin Mary, Monetary of St. Clare, Sherwood Road
- Artist Unknown, Mirror Glass Artworks, Private House, Sherwood Road

Sharon Koskoff, Japanese Mural of Honor

NW Quadrant
Publicly Owned
- Sharon Koskoff, Japanese Mural of Honor, 1996, Carver Middle School, Atlantic Avenue at Barwick Road

Privately Owned
- None Found

5th Avenue NW

Planned Public Art

NE Quadrant
Publicly Owned
- Gary Moore, 5th Avenue NW Streetscape, Installed in 2004
- Gary Moore and Rick Lowe, MLKing Jr Drive Memorials, Plan for Art in 2004
- Rick Lowe and Glenn Weiss, Cultural Loop Design, 5th Avenue NW & MLKing Dr & Pineapple Grove Way, Plan for Art in 2004

Sculpture on Loan for the Cultural Loop
- Artworks by Jody Servon, George Gadson, Rick Lowe, Sharon Koskoff, Blane de st Croix

SE Quadrant
Publicly Owned
- Gary Moore, 5th Avenue SW Streetscape, Installed in 2004
- _____ (Artist will be selected in fall, 2003), South Palm Beach County Courthouse, Atlantic Avenue and 3rd Avenue SW, Installed in 2005
- Rick Lowe and Glenn Weiss, Cultural Loop Design, 5th Avenue SW & 2nd Street South and 2nd Street SE, Plan for Art in 2004

Sculpture on Loan for the Cultural Loop
- Artworks by Jody Servon, Henry Pelissier, Kathleen Holmes, Charo Oquet, Rick Lowe

NW Quadrant
- None Known

SW Quadrant
- None Known

City Documents Utilized

Title	Author	Date	Publisher
SW Area Neighborhood Redevelopment Plan	JEG Associates	2003	City of Delray Beach
Downtown Delray Beach Master Plan	Treasure Coast Regional Planning Council	2002	City of Delray Beach
2002-03 City Budget	City of Delray Beach	2002	City of Delray Beach
Visions 2010 Policy	FAU	2001	City of Delray Beach
Partnership for Redevelopment	Lyle Sumek Assoc	2001	City of Delray Beach
Community Redevelopment Plan	Delray Beach CRA	2001	Delray Beach CRA
North Federal Highway Redevelopment Plan	Delray Beach Planning & Zoning	1999	City of Delray Beach
Visions 2000 Policy	FAU	1998	City of Delray Beach
Seacrest / Del-Ida Park Neighborhood Plan	Delray Beach Planning & Zoning	1998	City of Delray Beach
Pineapple Grove Neighborhood Plan	Pineapple Grove Main Street	1998	Pineapple Grove Main Street
Visions 2005 Policy	FAU	1994	City of Delray Beach

Responses to Question about Public Art Percentage as Design Guideline

The following email was sent to hundreds of public managers and consultants across the United States and United Kingdom.

"Good Morning Public Art Consultants,

I am seeking any thinking or programs or documents that attempt to quantify the amount of required/recommended public art in any methods EXCEPT money.   Ideas like size, number, reputation, percentage of plaza or facade, etc.

If nothing exists in this area, has anyone done a study of the visual impact of various % rates. .5%, 1%, 1.5%, 2%

You help is much appreciated."
Glenn Weiss
Consultant in Public Art
Delray Beach Cultural Loop
www.delrayconnect.com
www.glennweiss.com
561-512-1218
Sent September 8, 2003 to British and American Public Art Administrators

"I have looked at development regulations (which includes Public Art Requirements for the most part) from many cities and all of them tied the requirement for Public Art to a percentage of the development or construction cost. Before we developed Tampa's Downtown Plan we visited cities that were considered to be the front runners relative to quality of life issues and those cities worked from a percentage of development."
Wilson A. Stair Jr.
Land Development Coordination
City of Tampa
September 9, 2003

As a long time public art advisor, I too have been aware of the problems with 1 % for art designations, which is usually compounded with a cap on public art projects.

I have studied other places other percentages. In Europe 2% is customary and practical. Public art is a construction project as well as art. Its materials, engineering, safety factors put a burden on the art part. ….

I would be happy to continue this conversation. I am currently writing a book about percent for public art including issues of process, problems and patronage.
Joyce Pomeroy Schwartz
works of art for public spaces.
17 West 54th Street
New York, NY 10019
212 245 6468
September 9, 2003

I can tell you that all private development standards that I'm familiar with respect to these ventures deals with some sort of a flat percentage of construction formula, usually a factor between 1 - 2%. I personally think that it's a very challenging proposition to attempt to draft a viable formula where an actual dollar value is not used as part of the equation. In my mind, any other proposition would leave the door wide open for private development to contest applicability, because I do not believe there are currently any other precedents, other than a percentage to construction value.

Samuel Delgado
Public Art Projects Administrator
Miami-Dade **A**rt in **P**ublic **P**laces
111 N.W. 1ˢᵗ Street Suite 610
Miami, Florida 33128-1982
Main Tel.:   (305) 375-5362
September 9, 2003

I see that you have sent your query to a number of public art consultants here in the UK, I think drawn from the list of consultants on www.publicartonline.org.uk. I have put the query on the Notices section of the site to see if any of the wider visitorship to the website (8,000 per month, including significant numbers from Germany and the Netherlands) come up with anything for you.

A bit of feedback from Public Art South West (England) is that the type of work, size etc all relate directly to the context of the site or development, not necessarily to the money available; people often have to raise extra funds in order to achieve budget shortfalls against the artists' proposals. PASW encourages people to develop a commissioning plan for the development - looking at what is possible - lighting, integral works and so on - then cost it up and see whether the percentage (normally 1% but not always) will cover it.

I personally have never seen public art input measured in any way except money - which is not a method of defining the art, simply a mechanism for securing budgetary provision for art within an overall development (ie the other way round)

Joanna Morland
Public Art South West
United Kingdom
joanna@jomorland.f9.co.uk
September 11, 2003

Benchmarking Study: National Examples

The consultant contacted 24 cities in the United States with public art programs that involved private development. The cities range from 10,000 to 160,000 in population with a median city size of 40,000 and a median geographic size of 14 square miles. The study did not examine large city programs such as Philadelphia or Los Angeles, although these programs are excellent examples of the economic and artistic impact of public art on the city.

Public Art Program Benchmarking Study: Non-Florida	Brea, CA	Tempe, AZ	Laguna Beach,CA	Sedona, AZ	Palm Desert,CA	Culver City, CA
City Population	34,000	160,000	28,000	10,000	42,000	40,000
Square Miles	6	40	10	10	25	6
Assessed on Private & Public Development	Private Only	✓	✓	✓	✓	✓
Year Ordinance Adopted with Private Development	1984	1991	1986	2000	1986	1988
Percent for Art	1%	$0.36/sf	1.25 - 1%	1%	1 – 0.25%	1%
City Wide or Targeted Area Only	City-wide	City-wide	City-wide	City-wide	City-wide	City-wide
Public Art Committee	✓	✓	✓	✓	✓	✓
Option to Pay In-Lieu Fee	✓	✓	✓	✓	✓	✓

American Programs Utilizing Non-Profit Management

The consultant utilized the Public Art Network to discover any programs managed by non-profits.

Fort Worth, TX	Arts Council of Fort Worth and Tarrant County
Houston, TX	Cultural Arts Council of Houston and Harris County
Memphis, TN	Urban Art Commission
Portland, OR	Regional Arts & Culture Council
Scottsdale, AZ	Scottsdale Cultural Council

Benchmarking Study: Florida Examples

The consultant researched all public art programs in Florida. Six cities have programs funded by fees or design requirements for private development. Coral Springs passed its ordinance on November 18, 2003. Broward County and Miami-Dade County have voluntary programs. To date, no private developer commissioned public art in Broward or Dade via the program.

Public Art Program Benchmarking Study: Florida	Tampa Downtown	Palm Beach Gardens	Coral Springs	Sarasota	Stuart	Miami Beach
City Population	51,000*	35,000	118,000	53,000	15,000	90,000
Square Miles	1*	55	24	26	6	7
Assessed on Private & Public Development	✓	✓	✓	✓	Private Only	See Note**
Year Ordinance Adopted with Private Development	1997	1989	2003	1989	2003	2000
Percent for Art	0.75%	1%	$0.50-.20 per sq ft	0.5%	1%	1.5%
City Wide or Targeted Area Only	Targeted Areas	City-wide	City-wide	Targeted Areas	Targeted Areas	City-wide
Public Art Committee	✓	✓	✓	✓	✓	✓
Option to Pay In-Lieu Fee	✓	✓	✓	✓	✓	✓

Note: **Miami Beach ordinance applies only to private development on public property
         * Tampa is the downtown population and square miles, not the entire city.

Florida Public Art Programs: Public Sector Only Funding

Government	Year Started	Percent
Broward County	1976	2.0%
Gainesville	1989	1%
Hillsboro County	1989	1%
Jacksonville	1997	1%
Martin County	1997	1%
Miami-Dade County	1973	1.5%
Monroe County	2001	1%
Orlando	1983	1%
Palm Beach County	1977	Direct Appropriation
Pinellas County	2000	1%
Sarasota County	1993	1%
St. Petersburg	1991	1%
State of Florida	1977	0.5%
Volusia County	1990	1%
West Palm Beach	1977	1%

Programs in Florida Utilizing Non-Profit Management

Jacksonville	Cultural Council of Greater Jacksonville
Monroe County	Florida Keys Council for the Arts
Martin County	The Arts Council of Martin County