



# PUBLIC ART MASTER VISION FOR REDWOOD CITY



# PROJECT TEAM

## Fung Collaboratives

Written by Lance m Fung with assistance from John talley and maxwell Urbani

thank to the Civic Cultural Commissioners:  
mary askins, Warren Dale, Laurie Fischer, marilyn nita,  
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Designed by erika Knerr

Cover images  
top left: michael Koliner *Harambee*, redwood City  
below: ilya and emilia Kabakov: *Pirate Ship* and  
robert Barry: *Imagine*, atlantic City





# PUBLIC ART MASTER VISION FOR REDWOOD CITY

FUNG COLLABORATIVES



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# EXECUTIVE SUMMARY

For the past twenty years Redwood City residents have championed public art efforts, leading to the development of many new exciting projects, such as *Harambee*, additional murals & utility boxes, *The Heron*, *Chase the Chill*, sidewalk shadow art, and *Redwood City Pages*. These initiatives evolved directly from community interest and quickly elevated everyone's expectations. After the City's recent acquisition of Ilya and Emilia Kabakov's iconic *Pirate Ship* and the adoption of the public art ordinance, it became apparent that a professional study was needed to create a vision plan for the future.

The purpose of this Public Art Master Vision is to provide aesthetic direction to the ongoing public art activities in Redwood City and to offer practical tools and recommendations to help realize this vision. One long-term goal for the next 20 years is to create an outdoor museum throughout the City, comprised of talented artists from Redwood City and the Bay Area, complemented by national and international artists. This growing art collection will be on view to the public 24/7, free of admission. By supporting, refining, and elevating Redwood City's Public Arts program, the plan can increase community and visitor engagement with the culture of the City and establish Redwood City as a beacon of creativity, support, dialogue, and diversity.

This report is meant to be a living document so that it may evolve to meet the changing needs of Redwood City public art.

# VISION

While Public Art is often the first point of contact for a resident or visitor to experience art in a city, it is only one component of the cultural make up of a city. Arts education, exhibition spaces, artist residencies, grant programs, and arts support groups are but a small piece of a greater community that can help inform, guide, lead and impact society. Public Art should open the eyes of the viewer so that they see the city, public art, and the site of the artwork in a completely new and unexpected way each visit.

Healthy public art programs that give rise to memorable and impactful public art— like the Public art Fund in NYC or art angel in London— are the manifestation of a healthy collaboration between the public, artists, and government/civil departments, with staff support in place for these efforts. A Master Vision is the vision these parties share for the city and hope to accomplish. This Master vision was created in collaboration between the public, Civic Cultural Commission, redwood City Parks, recreation and Community services Department, and curatorial organization Fung Collaboratives. It lays out the unifying master vision, helps organize the public art process, and provides curatorial expertise and recommendations from Fung Collaboratives, along with essential documents to aid redwood City in becoming the arts destination on the Peninsula.

**Public Art should open the eyes of the viewer so that they see the city, public art, and the site of the artwork in a completely new and unexpected way each visit.**

Redwood City, the county seat of San Mateo, is a remarkable city. It is the third largest city in San Mateo County, enclosing 34.7 square miles and 85,992 natives. During the day this population doubles as people flood in to work at companies like Electronic Arts and Oracle, to eat and shop downtown, or to enjoy pristine weather and nature walking along the Bay trail or hiking in the redwoods. Redwood City is economically, culturally, and geographically unique and flourishing.

At the heart of Silicon Valley, this City is poised for significant economic growth. It is one of the oldest cities on the peninsula, with a culturally rich and diverse history. To accompany this economic growth, and to continue its tradition as a place of rich and significant culture, Redwood City is committed to becoming the arts and entertainment destination on the Peninsula.

envisioning a city...

- with dynamic and engaging spaces.
- with public art that is beautiful and initiates meaningful thoughts and discussions.
- that embraces ethnic diversity and gender balance in the artists who produce public works.
- that engages and inspires all corners of the city through public art.
- that supports public art that goes beyond function and decoration.
- that creates a legacy of unique character and strong sense of place.

UNDERSTANDING

# MASTER VISION *at a glance*

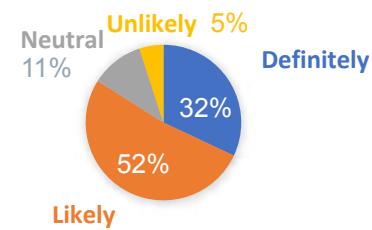
a yearlong process of research included many varied activities, such as meetings with stakeholders and potential sponsors, public art presentations, expert panel discussions, public input conversations, field trip to view the San Francisco Art Commission public art collections at SFO, location identification, and an online survey.



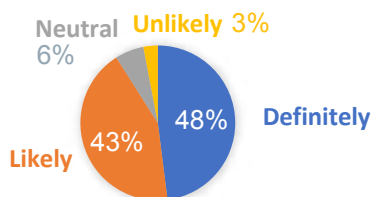
olaFur elliason & Peter Weibel oldenburg, germany

## How likely are you to visit any of the following, if happening in redwood City?

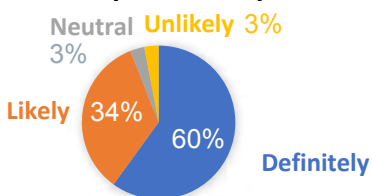
### Temporary public art exhibit



### Outdoor museum without walls



### Free outdoor permanent public art



the general public and art community feel that NOW is the tipping point that everyone has patiently waited for. A concerted effort should be made by the City and the residents to actively create a professional level public art program with an array of artists that reflects gender balance, diversity and inclusion, local, national and international artists, and high art (not merely functional or decorative objects plopped on site).

### the public's goals

- Have a city exhibition space, performance space, artist residency.
- realize an outdoor museum over the next twenty years.
- Create a buzz and sense of place.
- Create an identity of culture for redwood City.
- Foster a welcoming environment for families, residents, and visitors.
- illustrate redwood City's inclusivity and innovation.
- embrace the past, acknowledge the present, and create a future that retains a small town feel.

Online survey see page 135

### Fung Collaboratives recommendations

- Determine an annual minimum budget for the art in Public Places Fund. This would be in addition to the 1% from the City capital improvement fund and the 1% for public art fund.
- Adopt a 1% for public art ordinance for large residential developments.
- rename Civic Cultural Commission (CCC) to redwood City Arts Commission.
- Eliminate the Public Art Task Force (PATF).
- Charge and empower the CCC to take an active role in the evolution and execution of the Public art master vision and new ideas that emerge, resulting in an action-based committee similar to the san Francisco art Commission.
- support local and regional artists through the mural program, utility box campaign and smaller budget and quick public art projects
- Create a reoccurring temporary public art exhibition / event
- Create new art designations: Port of redwood City, Sequoia Station, County Office Place, outside Box Building and the Downtown Library

see page 24

### How to find an appropriate artist

Do an open call for artists through an rFQ followed by an rFP, or have the CCC send an rFP to artists, not open to the public. artists may be directly chosen by the project's selection / steering committee or the committee may select the artists from a preapproved artist pool.

### Commissioning process

- Open Call for artists (public notice sent).
- invitational call to select artists (no public notice sent).

see page 84

## acquisition process

1. City staff determines budget, media, and scope of project.
2. Develop the concept and site and select appropriate artists and artworks.
3. Present to CCC for approval.
4. Receive approval of concept and site by appropriate City Departments.
5. Present to the community for input.
6. Present to City Council for approval.
7. Sign contract and approve installation procedures.

## approval process

- the City staff reviews and sends the proposal to CCC,
- the CCC approves and arranges a special review / steering committee,
- the committee approves the project and reports to the CCC and City Council,
- the committee oversees and / or assists the applicant through all stages of research, conceptual proposal, community input, revisions, and final design approval,
- the committee reports to the CCC for approval, and finally,
- City Council votes on approval.

[see page 26](#)

## top iconic visible locations

- Sequoia Station: Safeway, CVS, library walls
- Jefferson Street underpass wall
- Courthouse walkway
- Courthouse wall
- ATT building
- Kaiser wall
- ATT Tower
- County Jail walls
- Post office
- Cemex towers

[see page 90](#)

## top budget friendly locations

- Bill boards on 101 (in front of Bair island)
- Water pump stations
- County small claims court windows
- County office plaza
- Savers walls
- top of 601 Marshall
- A1 Party Rental
- Century theater egress (above Arya)
- Jefferson Garage stairwells
- Grocery Outlet
- Metal Barn near overpass

[see page 92](#)



anish KaPoor Chicago



Claes oldenburg Cleveland



miChael Koliner redwood City



# ACTION PLAN *now*

1. Create an annual budget for the Public Art Fund in addition to the 1% City Capital improvement fund. Recommended amount: \$20,000 - \$100,000.
2. it is recommended that the City Council conducts further research to consider amending the public art ordinance to include contributions from large scale private residential construction projects. In light of the residential construction boom, public art on those sites are as important as commercial development sites.
3. CCC and city staff create redwood City art website
4. Have city staff review the contract drafts provided by Fung Collaboratives to create Redwood City approved contract templates to reduce City staff time.
5. CCC and City Council should begin a strategy to create new art destinations in town. The Port of Redwood City has great possibilities. With *The Heron* already installed at the Port, which is being considered as one possible site for the First responder's tribute artwork, it seems that the land in between the two artworks could easily be transformed into an art walk. The area is safe and there is already some security. A conversation with the Port commission may prove fruitful. Additional path lighting should be considered as well as the maintenance of any new artwork. Rather than permanent artwork, a revolving exhibition or loan program for this site would be most appropriate and cost effective. Vacant retail spaces could be turned into temporary exhibition spaces adding to the place making efforts. In addition to the Port itself, SF Bay Trail, and the marvelous views, the venue has ample parking and is easily accessible.
6. The downtown library "atrium" is another prime location that should be reviewed. The building's central location and critical mass of users lends itself for taking advantage of this under utilized space. One large platform could be built to help designate the footprint of the space. A series of smaller pedestals could be made so the changing exhibition could accommodate a multitude of art forms, such as school projects, crafts, textiles and traditional art media. The community has been rallying for an exhibition space and this could be a small and temporary location while the arts community waits for a dedicated exhibition venue in the future. The exhibition series could be co-promoted with the changing shows at the Redwood Shores library. Each would have their unique emphasis. the Downtown library would be for three-dimensional art while redwood shores library would be for two-dimensional art.
7. Reach out to Box building and 1991 Broadway to discuss the possibility of hosting temporary public art displays on their highly visible and vacant lots.
8. reach out to the billboard advertisers for the 3 billboards on Hwy 101 in front of Bair Island. This would be an amazing venue for local, Bay Area and National artists to create site-specific artworks. The artworks would stand out in the context of the 101 blur and would also make the commute to or through Redwood City truly memorable. The artworks could change 2 – 4 times a year based on the cost.
9. With the Public art Fund continue to support the Utility Box, mural program and Chase the Chill event.
10. investigate creating a new public art initiative to commission artists to transform the City water pump stations and their fences into artworks. The steering committee should be looking for proposals that are truly unique and avoid decorating or painting scenes on the stations. Artists who can transform these small structures into sculptures or architectural forms should be considered.
11. Work with local schools or art groups to transform the County small claims court frosted windows into art. This can be done through paint, photography, and vinyl adhesives. If possible, back lighting should be considered allowing for a light box effect after dark.
12. reach out to att to see if they would help fund a light or video artist to work with their tower or corner building on Jefferson and El Camino. Both structures are highly visible and deserving something more interesting for residents and workers to see. Something at night would be unexpected. If technology was a fundamental medium for the artist the content could change periodically so that the artwork would always be interesting and not become stale or unnoticed over time.
13. A similar argument could be made for the Cemex towers.
14. Work with san mateo County to consider co-sponsoring a public artwork on the new County Jail. The massive, windowless walls facing Hwy 101 would be perfect for public art that shares messages of hope, beauty, and co-existence.
15. Create an art summit with all of the Civic Cultural Commissioners and City Council members present to brainstorm and share ideas with the arts organizations, redwood City artists, RCIA and any potential corporate sponsors. Have a clear agenda and strategy to leverage everyone's interest and follow through with communication and action plans developed from the summit.

*Several of the recommendations in this Public Art Master Vision would require amendments to the Redwood City Code, including adoption of a 1% public art requirement for residential developments, changes to the name and role of the Civic Cultural Commission, and changes to the approval process for public art projects. Implementation of these and other recommendations will require staff review to ensure consistency with applicable ordinances, regulations, and policies.*

# NINE YEAR PLAN

## 1 - 3

### 1 – 3 years

- City: adopt master vision, rename CCC to redwood City Arts Commission (RWCAC).
- CCC: develop a prioritized action list, follow up meetings with FC for detailed procedural suggestions, host 1 - 2 art summits per year, launch arts & culture website, begin arts educational programs for CCC and the public.
- City with CCC: develop Utility Box and mural Program goals and vision including: detailed perimeters, application process, aesthetic vision, open call artist selection process with priority to Redwood City residents. Define a specific end goal for a cohesive body of work that takes the visitor experience beyond decoration. Consider other mural program approaches listed in the Master Vision. Consider seeking input from other successful mural art programs for advice. Finalize scope and process.
- Turn Master Vision into interactive website.
- Create simple MV flipbook primarily of info graphics.
- inaugurate Downtown Library atrium exhibition space (artist preference to redwood City residents and programs).
- initiate place-making discussions with the redwood City Port.
- Create quarterly changing exhibitions on the County small Claims Court Glass barriers (artist preference to Redwood City residents and school programs).
- adopt 1 percent for public art ordinance for residential development.

### 3 – 6 years

- Develop and launch temporary public art exhibition for downtown and throughout the City.
- Continue to increase annual Art in Public Places Fund.
- Realize 1 – 2 projects per year for the water pump station sculptural transformations, 101 billboard project, saver's building, or consolidate funds to commission an artist for a sculptural intervention on the Courthouse walkway, el Camino real or Woodside Road underpasses.

## 3 - 6

## 6 - 9

### 6 – 9 years

- Hire Director of Cultural affairs to oversee, run, and report to Director of Parks, recreation and Community services programs such as: public art, cultural funding, grants, creative place making, special events, cultural facility management, creative entrepreneurship, and the creative economy.
- research, plan and fundraise for larger budget public art projects in hopes of realizing 1 per year.

# MASTER VISION PROCESS



a sense of ownership by the community is key while embracing the artist's voice.

the process of creating this master vision began by reaching out to redwood City's communities and the various stakeholders. These people are the base of public art and this Master Vision. Ten outreach programs and charrettes took place from June to December 2017. Fung Collaboratives first met with local arts organizations and business stakeholders to listen to their public art process and objectives and to encourage them to revisit their mission statement. We then arranged, with the partnership of the CCC, a public art stakeholder meeting where every organization was invited to discuss what they do and how to improve communications with each other. The general public was also invited.



tim Ha WKinson san diego

A series of free lectures to the public about public art was organized. One of which brought local experts in the fields to present their experience. Among those who presented were Jennifer Easton, Director of public art for Bart, elise de marzo, Director of public art for the City of Palo alto and Robin Lasser, SJSU professor of art and Oakland based public artist. A public art “conversation” was facilitated by Warren Dale where the community was invited to answer questions and take place in a free form discussion of issues and desires regarding the future of public art in Redwood City. Our final public event was a special tour of the san Francisco art Commission’s (sFaC) public art collection at SFO. The tour was lead by Susan Pontius, Director of Public Art for the SFAC, with help from other public art managers from the SFAC.

in addition to all the in-person public outreach, the City Communication manager created and implemented an online citywide public art survey in partnership with the City. 134 Residents completed it. The results are included in the appendix.

the community was very supportive of engaging, visionary and thought provoking public art and wanted to ensure that future projects went beyond the mere decorative or functional aspects that many other cities concentrate on. They recognized the need to support local artists, national artists and world-famous artists to better attract media attention and validate the ongoing art collection by bringing in wide recognition. Some key notes from the public are represented below:

(The full report can be found in the appendix).

- Public art is made by an artist.
- There is a desire to build upon each new project, linking to the past and reaching to the future.
- There should be gender balance.
- Diversity of artists reflecting the local community is valued.
- Local, regional, national and international artists all are welcome.
- Work with artists for their designs but open the possibility to match them with the right fabricator allowing more flexibility of artist choice and pushing the boundaries.
- Create a temporary, reoccurring public art exhibition.
- It is not just the end product that matters. The art process also matters and should be guided by the artist not the need or organizer.
- The community would love a sculpture park of loaned artworks.

**Here are a few thoughts that came from the public when asked what they wanted people to feel when they see the public art in Redwood City:**

a sense of wonder;

sense of community;

great culture;

innovation;

inclusivity;

interaction with, and respect for, the environment.

The most pervasive comment went beyond the scope of public art. What this community most desires is an exhibition / performance / maker space provided and operated by the city.

# RECOMMENDATIONS

## organization and responsibilities

the existing redwood City arts organizations are functioning although in most cases their full potential is not being realized. There also remains a lack of communication between the organizations and transparency to the general public. These issues are intensified by the lack of a lead organization such as a significant museum, university, or private foundation. The best way for the city to increase efficiency and efficacy is to centralize the public arts process. Following are three recommendations to do so.

### **Centralize the public art process by abolishing the PATF and expanding the responsibilities of the CCC.**

as the primary cultural organization for redwood City, the Civic Cultural Commission (CCC) needs to become the main city organization for arts and culture, as well as public art. It should be the conduit between all public and private art organizations and Redwood City. It is only through active and informed commissioners that any initiative can flourish. The success of any immediate campaign relies on the passion, participation and work done by the CCC.

Although the Public Art Task Force (PATF) has played a significant role in how Redwood City approves new public art for the city, we recommend the elimination of the PATF. The current committee consists of up to three CCC members and two City Council members. One of the original purposes for the formation of the PatF was the desire to keep the City Council informed of all public art initiatives from conception, to the City Council approval process, and unveiling. Industry standard does not encourage City Council to take part during any design review process.

the recommendation is that the full CCC should review all public art proposals and vote if the proposal is worthy for further review and process. One member of the CCC should be selected as the public art administrator whose main function is to routinely update the city staff member so that staff reports to the City Council are up to date in regards to all public art activities. This assignment can be voluntary or on a rotating basis.

The CCC should also lead the art commissioning process. Commissioning an artist to create a site specific public artwork usually results in an artwork that includes the voice of the city and community better than acquiring pre-existing artwork. There are of course some few exceptions. In creating a meaningful artwork that satisfies the city and community, getting the right artist is crucial. In most cases it is best to do an open call that details the specific interests, goals and needs to be fulfilled by the artwork. This is typically done through a Request for Qualifications (RFQ), from which a predetermined quantity of artists advance to the Request for Proposal (RFP) stage. These artists are paid a design fee for their detailed conceptual proposals. Cities can also create a pre-approved "pool of artists" that the city and CCC has approved for consideration for future projects. These artists can be found in a number of ways, such as unsolicited applications, an rFQ for becoming part of the artist pool, or sought out directly by the city or CCC. On occasion the City, CCC, or selection committee can instead invite an artist directly at the RFP stage. This action is usually justified by the artist having a specific expertise, by extenuating circumstance such as time restrictions, or some other important factor.

For each public art initiative accepted by the CCC for further review, a special review / steering committee should be formed. The committee will oversee, guide, and make recommendations to the CCC, as well as keep the City Council informed on relevant information. They will oversee all permanent and temporary public art projects as well as city and private public art requests.

The committee involvement may vary based on the situation.

For City projects or City funded projects, this steering committee will be involved with every aspect of the process: creating and implementing the rFQ and rFP, community input, location selection, call for artist, artist proposal, final design, budget review, etc.

the committee should consist of 1 city staff member from the Parks, recreation, and Community service Department, up to three CCC members, who may be selected on a voluntary or rotating basis, stakeholders, neighborhood representatives, and at least one artist.

Projects over \$50,000 should hire an outside art advisor on either an hourly basis or flat rate fee (based upon the scope of work) and paid from the overall project budget. The advisor's role can simply be a committee member up to helping advise and and guide the committee through the process. Fees can range from \$75 per hour to \$1,000 per project. Fung Collaboratives has reached out to the leading public art directors to enlist their support for future projects. A list of local art experts is attached. This list can be used in the search for an art advisor.

Each committee will be assigned a manager, who should be one of the CCC members. The manager's role is to guide the process, ensure best practices are being followed, communicate with the city public art coordinator, and update the CCC and City Council of milestones. The same procedure should take place if an outside organization proposes an artwork.

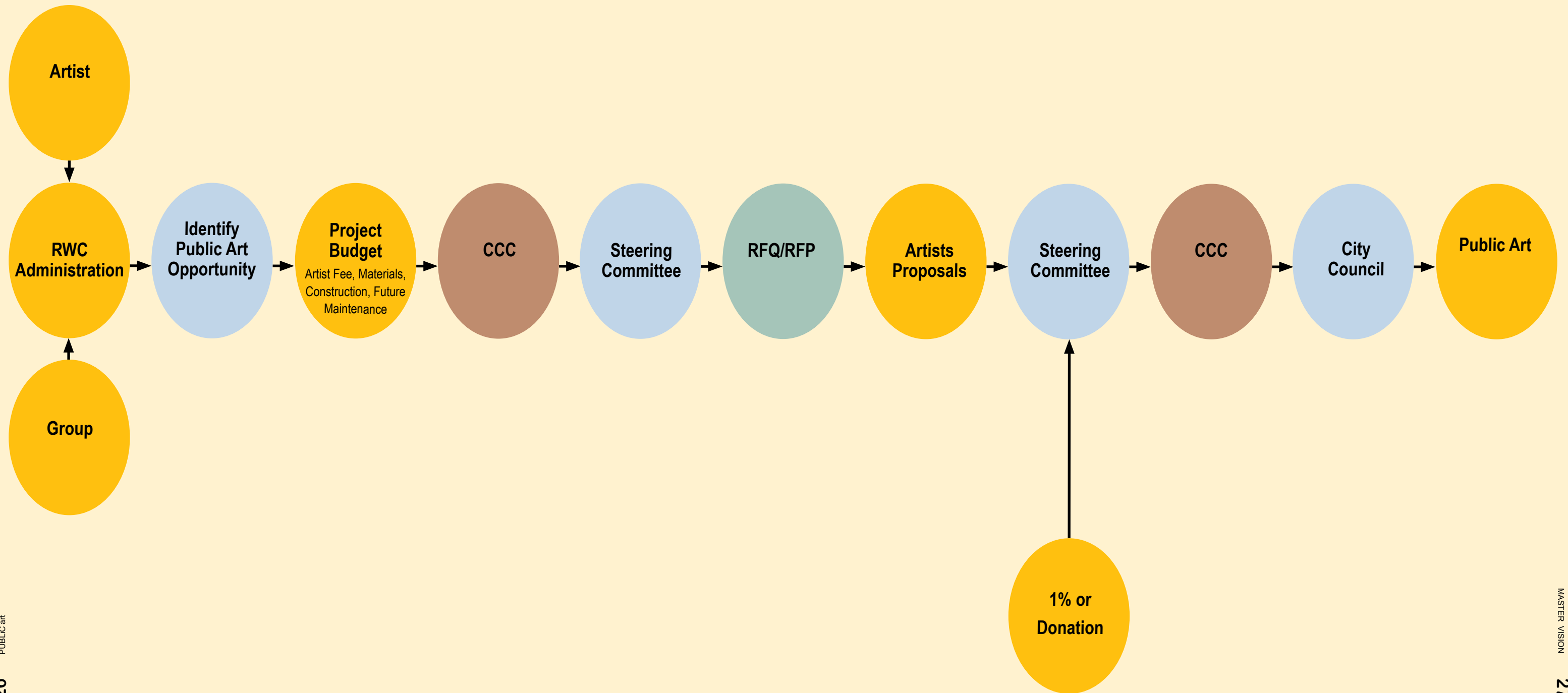
if an outside organization brings a public art project to the CCC, a steering committee will still need to be formed. If a project is fully funded and is on private property, the steering committee will have the sole responsibility to make its recommendation to the CCC and eventually to the City Council of whether or not to approve the public art request.

Standard City procurement policy should be followed allowing projects up to \$ 10,000 be approved by the Director of Parks, Recreation, and Community Services. Projects up to \$ 60,000 may be approved by the City Manager. All other projects will need to be approved by the City Council. The CCC may use their discretion to seek City Council approval for any special projects or unique situations. In all cases, City Council should remain in the communication loop and should be encouraged to attend public meetings.



alexander Calder new Haven

# REDWOOD CITY PUBLIC ART APPROVAL FLOW CHART



## Public art review criteria suggestions

- artwork should further the vision of the CCC and follow the guidelines of the Commission set out in the Public Art Master Vision.
- artwork should be representative of the highest aesthetic and conceptual standards, and have merit as a work of art, independent of other considerations.
- the artwork should show sensitivity to the aesthetic and cultural traditions of redwood City, to its history and to the environmental and geographic characteristics that make it unique.
- The artwork should establish Redwood City as a unique city with a flourishing culture and world-class art.
- the artwork should be appropriate to, and enhance, the site's adjacent architecture, landscape, and hardscape.
- the artwork should anchor and activate it's site, and enhance the pedestrian/social/public experience at the site.
- the artwork should be highly visible, accessible and free to all people despite ethnicity, gender, age, and physical ability.
- The artwork should stimulate meaningful public discourse, thought, congregation, or enjoyment.
- the artwork should enhance a sense of place making and enhance the community's connection to the city.
- the artwork should realize cultural and aesthetic diversity through, artist ethnicity, style and scale, geographic distribution throughout the city.
- The artwork should be relevant in the context of local and national art movements and styles.
- the artwork should present to the local community a diverse range of artists and art styles, and also present Bay Area artists, styles, and movements nationally and internationally.
- The artwork should further Redwood City as a habitable and attractive place to live.
- For permanent works, the artwork and materials must be structurally sound, have surface integrity, and a reasonable and appropriate cost to maintain.
- The artwork should be inherently resistant to vandalism, weathering and other damage.
- It should be an appropriate use of public resources, including funding, staffing etc.
- the commissioning, construction, installation, and long-term maintenance of the artwork need to be within budget.
- The artwork and installation must meet building and construction standards.
- All works of art and design elements must be free of unsafe conditions and factors.
- art should not be placed where it is overwhelmed by or competing with the scale of the site or with adjacent architecture, large retail signage, billboards, etc.
- installation of the artwork should be planned to complement the work and allow for unrestrained viewing from a variety of vantage points.
- Potential obstruction by growing trees, shrubbery, or future construction should be taken into account.
- The artwork should not impede the typical uses of the site.
- The artworks effect on the residents, businesses, and pedestrians, should be considered.

## Other recommendations and responsibilities for the CCC

- Rename the CCC to the Redwood City Arts Commission.
- selection process should be based on experience with pre-determined categories: visual artist, performing artist, arts administrator, architect, at large.
- Recommend use of 1 percent for public art funds to city staff.
- increase communication to all arts organizations, redwood City artists, and the general public through a minimum of 1-2 Art Summits per year.
- Generate quarterly e-newsletters of what's happening, how to get involved, grant application deadlines, grant awardees, results from grants given, etc.
- Initiate educational activities such as public talks, symposia, field trips, lectures, and artist demonstrations.
- actively promote the redwood City grant program and assist in the process for interested applicants.
- Research and reach out to possible funds from individuals, businesses, foundations, etc. to further the city's public art grant funds.
- reach out to educational, after school, and other organizations for possible partnership
- Promote Redwood City art and culture and increase awareness.
- inspire more people to become involved and direct them to the right contact person, organization, or activity.
- reach out to other cities and counties to partner, promote or share information and potential projects.

## Hire Director of Cultural Affairs

it is highly recommended that when funds have been secured a full-time art professional will be hired as director. In the interim, hourly assistance may be required for more ambitious endeavors. It is imperative that a person who is educated with visual art, public art, and arts administration be the point of contact for questions coming from the general public, business leaders, and local government. Some suggestions for job qualifications and responsibilities are listed below. The director will oversee, run, and report to Director of Parks, recreation and Community services programs such as: public art, cultural funding, grants, creative place making, special events, cultural facility management, creative entrepreneurship, and the creative economy.

## Director of Cultural Affairs Qualifications

- Ba or graduate degree in Fine arts, art History, arts administration, museum studies and a Ba or graduate degree in public or business administration, accounting, finance, economics.
- Degree in one of these fields with comparable (4 years) experience working in the other.
- One year full-time equivalent experience performing professional-level management and/or administrative duties in functional areas such as: program/office/operations management, budget development and/or administration, development and administration of contractual agreements and/or grants, or other closely related functional areas.
- Minimum 2 years of directly related experience curating, managing and/or implementing highly visible public art projects.
- a thorough working knowledge of contemporary art executed in a variety of modalities (sculpture/video/social/interactive/etc.), and successful experience with art installations in outdoor venues.
- Working relationships with a broad range of local and national artists.
- experience working with artists, architects, engineers, contractors and highly specialized fabricators on large-scale projects in the public context.

## Knowledge of

- Contemporary art and related issues, and in particular, knowledge and familiarity of the theory, principles, practices and procedures of public art programs.
- Practices and techniques of administrative analysis and report preparation.
- Budgetary and financial record keeping techniques and preparation.
- Laws, codes and regulations governing public agency financial operations.
- Computer applications related to the work, including Word, excel, access, Filemaker Pro, Photoshop, indesign
- Basic website and graphic design
- Basic public, personnel, procurement and contract administration practices.

## Ability to

- Develop and implement public art programs, involving the design and integration of artwork into the construction of public sites and buildings.
- Prepare, monitor and administer program budgets and contracts.
- Manage art projects at various stages of development.
- Manage all phases of the design, fabrication and installation of the artwork.
- Work well independently and with team members.
- Establish exceptional organizational skills, multi-task, prioritize work and meet critical deadlines.
- Communicate clearly and effectively orally and in writing.
- Exercise sound independent judgment within established policies and guidelines.
- Be highly organized and manage time effectively.
- establish and maintain cooperative relationships with those contacted in the course of work
- Communicate effectively at all levels within and outside the Agency.

## Create a stand-alone Arts and Culture website for Redwood City with a link to [www.redwoodcity.org](http://www.redwoodcity.org)

this may evolve to be one of the main tactics to link the disparate artists and groups to help form a larger art voice, community and presence. This site should be the go to for any resident or visitor interested in the arts which would reduce staff time answering basic information requests.

### this website should include

- a. Up to date status reports on all proposed and approved public art projects
- b. an artist registry with links to all interested redwood City artists' websites
- c. Brief descriptions of all redwood City arts organizations, exhibition spaces, clubs, schools, programs with links to their websites
- d. an active arts and Culture calendar that includes all organization meetings, special events, exhibitions, performances, etc.
- e. "Get involved" information
- f. support tab for those seeking or offering support
- g. a link to the public art map



# Funding

## City related funds

it is important that the City supports the **Public art Fund** and contributes to it annually. These funds can then be collected to be used for a larger budget project, or spent on more immediate concerns. The funds would be specifically for the creation and/or management of public art and not for routine or staff expenses. This fund will illustrate to others that the City values the program and has some skin in the game. The new 1% for public art ordinance is a step in the right direction, but since these funds are tied to commercial development there should be no expectations for contributions to the Public art Fund. The City should adopt a 1% for public art ordinance for large residential developments. The City should also contribute money to the fund separate from all other monies coming from improvement requirements. Furthermore, the developer may opt to spend the funds on their premises. The Parks, recreation and Community services Department should be in charge of oversight of the Public art Fund with input from the CCC.

## RCIA

the City and the CCC should open a dialogue with the rCia, who has become one of the main public art funders in town in recent years. In our meeting they expressed continued support, but also realize that as a business-based organization, every dollar spent should have a return that directly benefits the businesses that fund the public art projects. They understand the civic and beautification benefits of public art while also acknowledging that they are not fully versed in understanding and evaluating public art. This is an opportunity to open dialogue through educational channels to educate the funders about high-level public art. A deeper understanding of art will lead to deeper appreciation and additional support. When asked, "On a scale of 1 – 10, with 10 being the highest rating, what is the artistic quality of the RCIA funded public art projects?", the average score was 7.4. It is imperative to improve this rating to continue the relationship with the RCIA and maintain their support through funds.

### THE PANEL DESIRES

- High caliber public art,
- relevant public art,
- engaging and interactive art,

### WITH GOALS OF

- Creating a "buzz" for downtown with residents and press coverage,
- increasing traffic in downtown businesses, not just to downtown to see the public art,
- inspiring visitors to spend more money than they would without the public art,
- branding for the RCIA itself– to receive recognition and sponsor benefits for their financial support
- provide a "feel good" for downtown,
- have the City as a critical partner, not only the beneficiary (consider co-funding initiatives), and to
- make downtown businesses a more popular destination.
- The City and CCC provide business metrics for their money spent on public art.

## Other Funding Sources

the City and the CCC should begin a campaign to educate small and large businesses about the value of and need for public art.

it is also important for the City and CCC to initiate a culture of supporting public art especially with property owners. The bulk of the empty wall sites perfect for two-dimensional art are privately owned. The City has funded murals on private property in the past. It is recommended that an official application process be created and promoted allowing for all business owners equal opportunity to apply for funds. The CCC would help judge the need based on maximum visibility and community impact. in most cases, the City should only support a project through matching funds and not become the sole funder. One incentive may be a 50% matching fund program. A landowner may be more likely to engage with celebrated a city-wide beautification program especially if the City is offer logistical support with some funding.

the City could consider one signature public art project to introduce for branding and fund raising purposes, for both in-kind and monetary contribution.

Approach individuals for in-kind and monetary donations.

Reach out to local and national foundations for support, as well as apply for applicable grants. The City submitted their first NEA grant for support of the Ilya and Emilia Kabakov commission and received one of the difficult and prestigious grants. This was a huge accomplishment. No other city on the Peninsula received an NEA grant. Although the application process is time consuming, it can be rewarding. A list of possible foundations and grants is included in the appendix.

Many donations may be tax deductible if given to the proper non-profit organization.



maYa lin Washington

la WrenCe Weiner + enrique norten snow show, Finland



## PUBLIC ART IMAGES

throughout the master vision and consolidated in the following pages are examples of successful public art projects. They are presented in various categories with general headings at the top of each page for easy reference. The goal is for the viewer to see a variety of public art media, forms, aesthetics, and budget ranges in hopes of inspiring new ideas for what may be possible and suitable for Redwood City. Noted on each image is the name of the Bay area, national or international artist who created these ephemeral, temporary, or permanent projects so readers may research and learn more about a particular artist's philosophy or approach. We hope that when seeing the myriad of possibilities, and there are thousands more to be discovered, redwood City artists, supporters, business owners, and the City will begin to connect the dots in a personal manner. The next time you pass by a blank wall, empty public space or another site crying out to be transformed through the vision of an artist, we hope some of these images return to you so you can image light, pigment, or object making all the difference in your daily activities in town.

# BAY AREA ARTISTS AND PROJECTS

## COMMENSURATE FOR REDWOOD CITY BUDGETS



robin lasser, san Jose



Paul Kos, san Francisco



robert arneson, davis



Wayne Thiebaud, sacramento



melanie day, Florida

Wall of Song, Mel Day and Michael Namkung  
Social Practice Art: Brown Bag Talks  
FIU Art + Art History Lecture Series

**Mel Day**  
Visual artist, educator, experimental designer

Webcast live at 12PM Friday, March 3, 2017  
FIU College of Communications, Architecture + The Arts  
423 Lincoln Road, suite 440 Miami Beach, FL 33139  
FREE & OPEN TO THE PUBLIC

FIU Art + Art History  
FIU Miami Beach Urban Center

MIAMIBEACH



John RoloFF, san Francisco



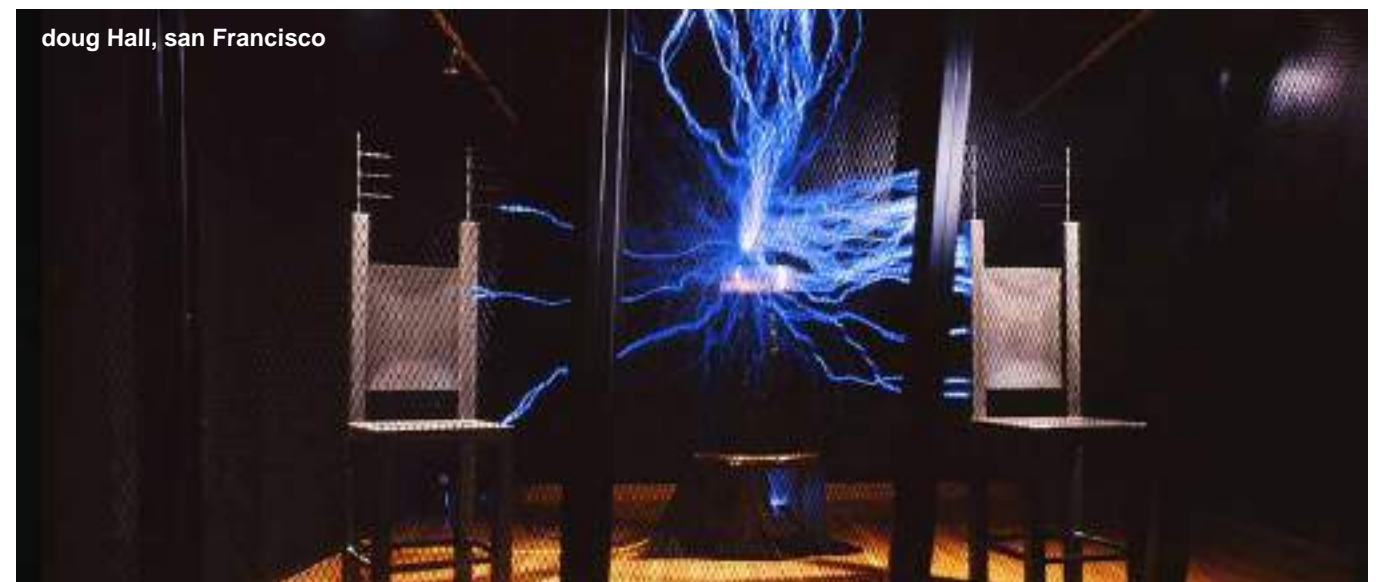
Jim Campbell, sFo



squeak Carnwath, sFo



Shannon Wright, Santa Clara



Doug Hall, San Francisco



Christian moeller, Walnut Creek



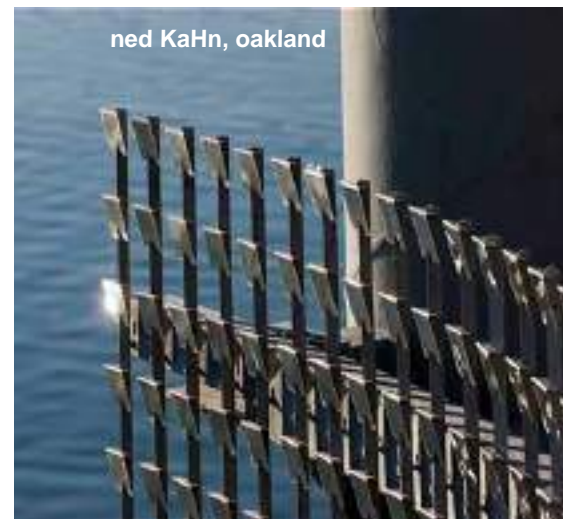
bruCe beasley, Palo alto



deborah butterfield



bamPFa led W all, berkeley



ned KaHn, oakland



leo Villereal, northwestern



brian goggin, san Francisco



bruCe beasley , Palo alto



udo rondinone and  
JonatHan boroFsKY  
san Francisco



el maC, san Jose

# 2 D



PHiladelPHia mural



William Kentridge rome



barbara Kruger new York



William Kentridge rome



do Ho suH new York



la WrenCe Weiner denver



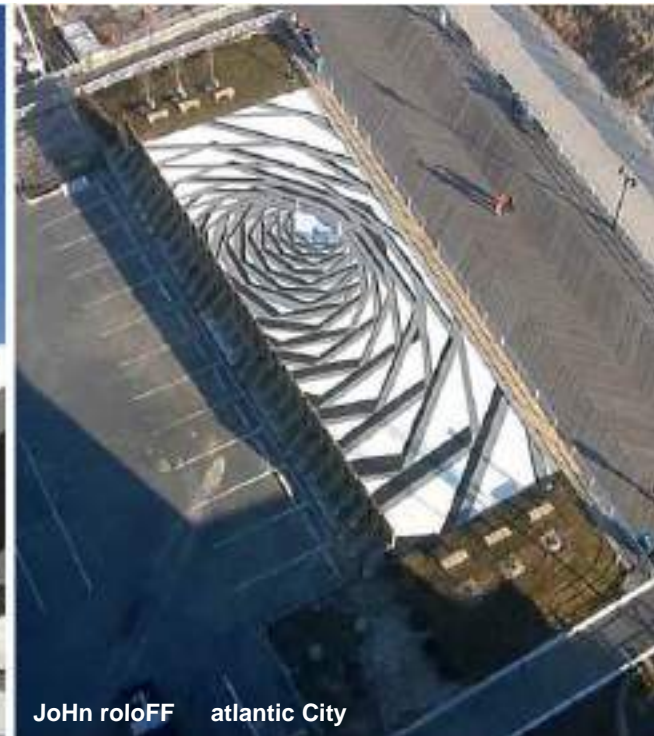
mitsu oVerstreet san Francisco



Joe Caslin achill-henge, ireland



# 2 D



ned KaHn brisbane, australia





Claes Oldenburg Minneapolis



Jose de Creeft New York



Jeff Koons New York



Tom Otterness New York

3 D



isa genZKen new York

CHris burden los angeles



daniel buren den Haan, belgium



daniel Knorr miami

**FUNCTIONAL**



Carsten Holler london



alexis smith san diego



JennY Holzer Cologne

# INTERACTIVE



CHiHara sHiota sidney, australia



ann Hamilton new York



anthonY gormleY london



mona Hatoum doha, qatar

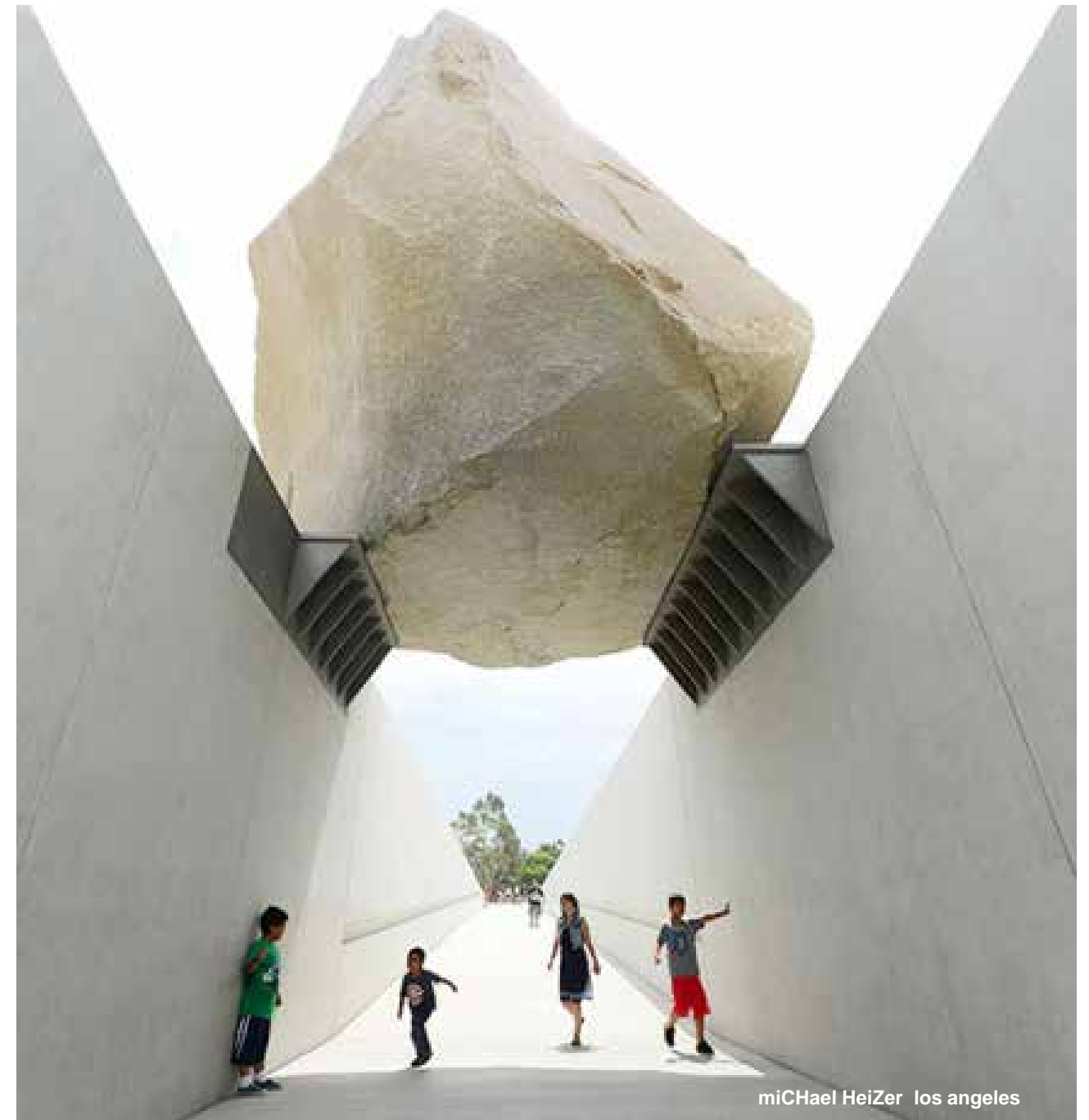


leandro eHrlich Paris

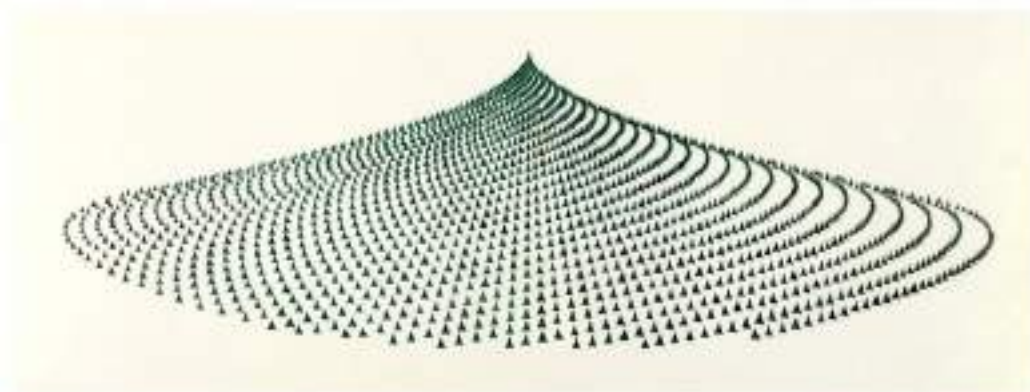
# LAND



robert smithson rozel Point, great salt lake, utah



miCHael HeiZer los angeles



agnes denes Ylojarvi, Finland



robert morris Kings County, W a



Peter HutCHinson atlantic City

# LIGHT



James turrell Houston



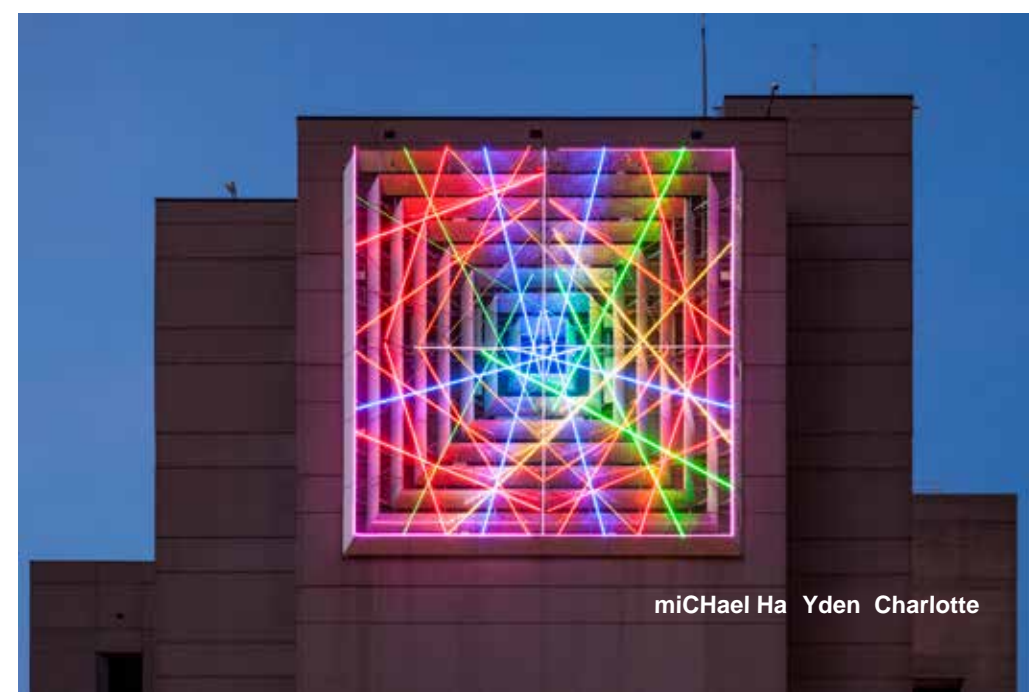
Jim CampPbell new York



asbJorn sKou Copenhagen



Jaume Plensa nice, France



miCHael Ha Yden Charlotte

# LIGHT



mario mertZ t orino



KatHarine Har VeY t oronto



# MEDIA



nam June Paik Washington



bill Viola syracuse



nam June Paik Venice

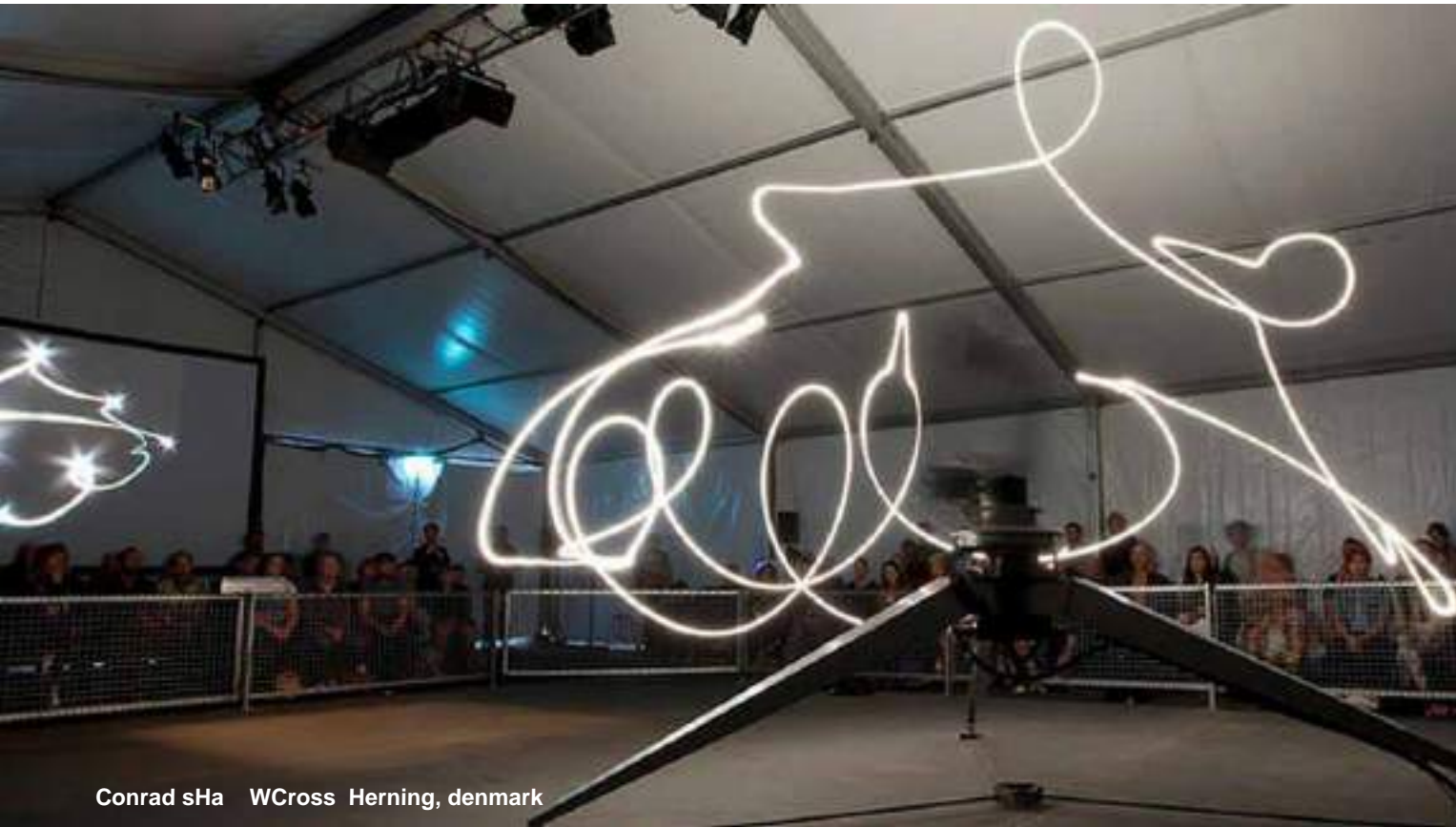


Jaume Plensa Chicago



JenniFer steinKamP minneapolis

# TEMPORARY



Conrad sHa WCross Herning, denmark



t omas saranCeno san Francisco



sPenCer FinCH new York



JeFF Koons new York

# TEMPORARY



ernesto neto london



Kara Walker brooklyn



doris salcedo bogota



ai Wei Wei munich



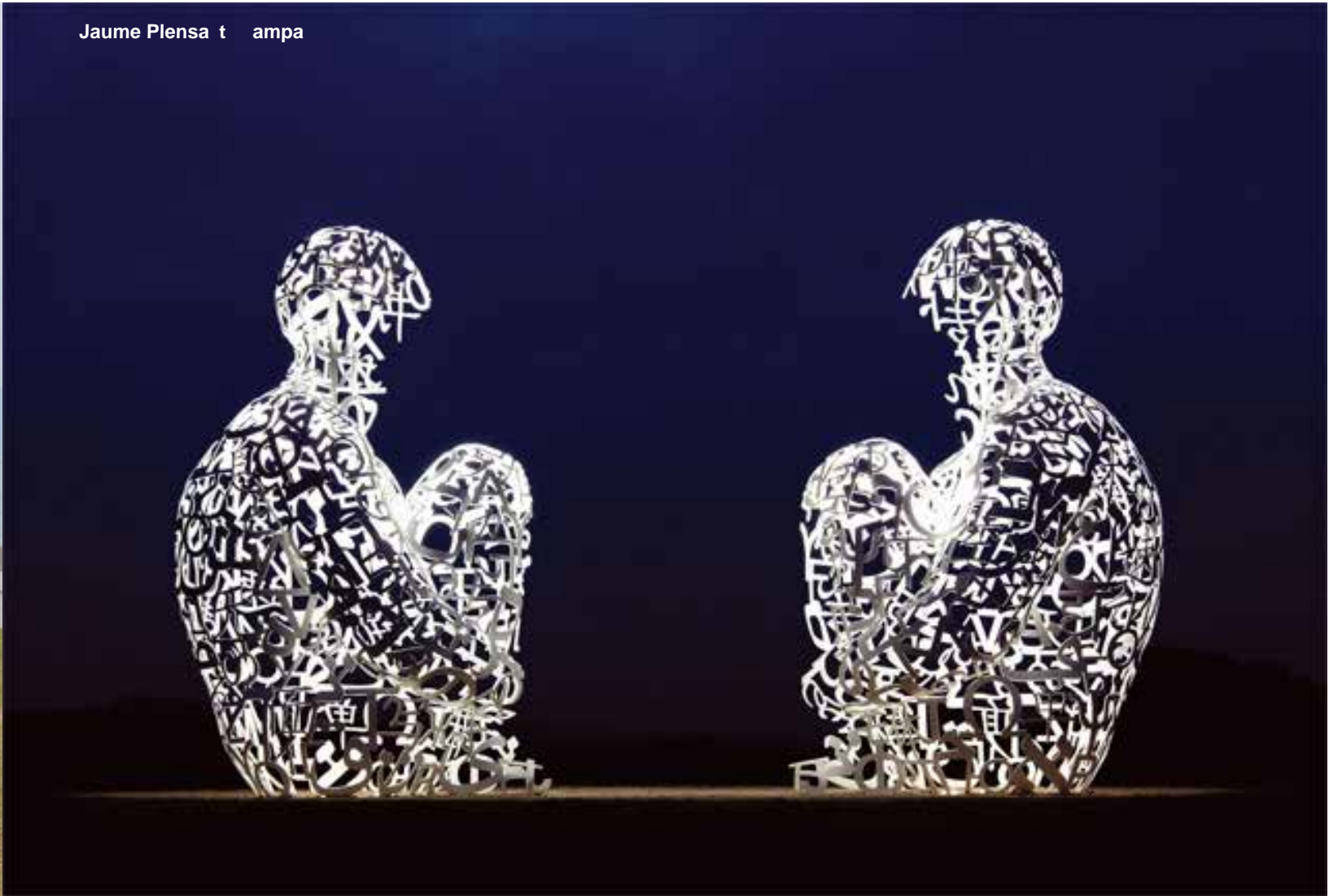
t asue miY aJima + t adao ando snow show, Finland

# PAVILLIONS

YaYoi Kusama naoshimo



Jaume Plensa tampa



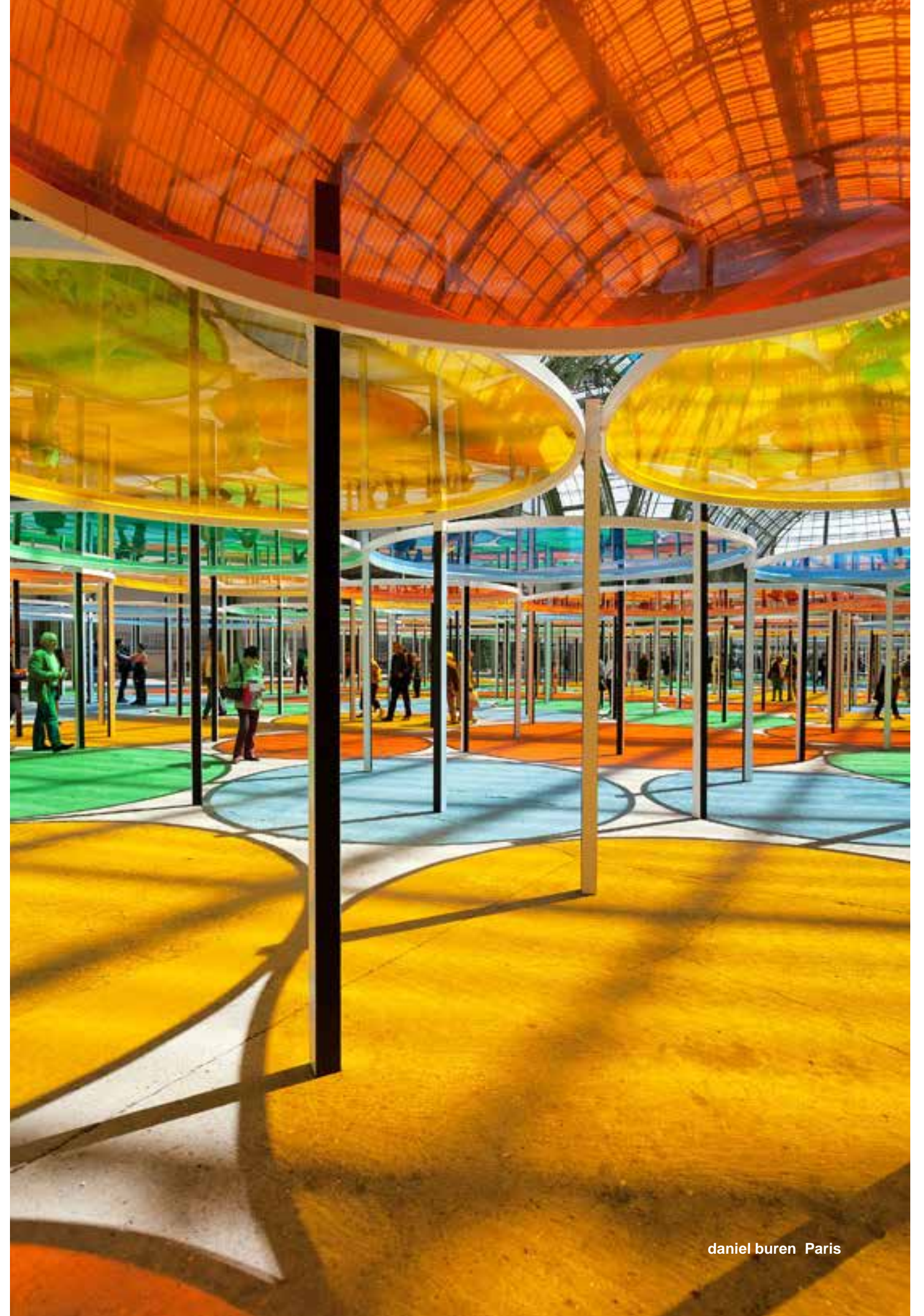
# PAVILLIONS



JennY Holzer new York



Jaume Plensa ogijima



daniel buren Paris

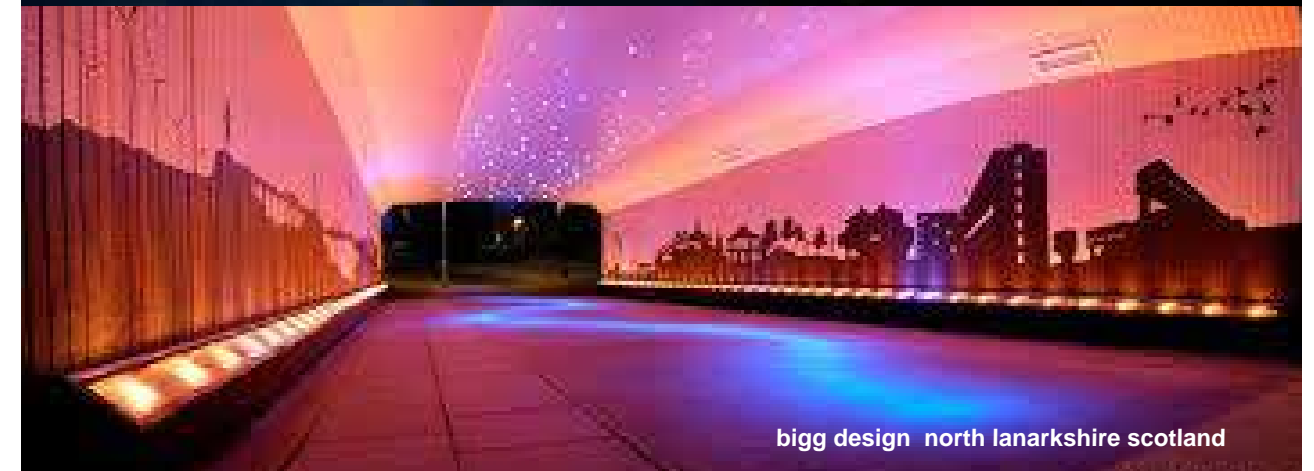
# UNDERPASSES



don Corson san Jose



bill Fitzgibbons burmingham al



bigg design north lanarkshire scotland



Warren langleY sidney



megx Wuppertal



bigg design north lanarkshire, scotland

# PLACE MAKING



Cai guo-qiang Philadelphia



Paola Pivi Victoria, australia



Jaume Plensa nashville

# PLACE MAKING



marC quinn london



Jaume Plensa Chicago



Jaume Plensa Chicago



# MEMORIALS



 **peteypickles** • Follow  
Upper West Side

peteypickles As if #friYAY wasn't already the most perfect day, I ran into a #flowerflash during my morning walk 🌸🌸🌸

peteypickles #pets #petsofinstagram #dogsdaily #dogsofinstagram #basenjsofinstagram #ratterriersofinstagram #nycdogs #dogsofnyc #dogsofnewyork #savethemall #adoptdontshop #barkbox #barkpack #dogsofuws #dogsofinstaworld #buzzfeedanimals #animalhearted #nyc #centralparkpaws #thepetground #doyouslobbr #gopetplan #thewoofdaily #weeklyfluff #rescuedog #bestwoof a.n.g.e.l.p.l.e That's so pretty where exactly was is in NYC?

jrtythesea 🌸🌸🌸 Looking lovely today, Petey! 🌸🌸🌸

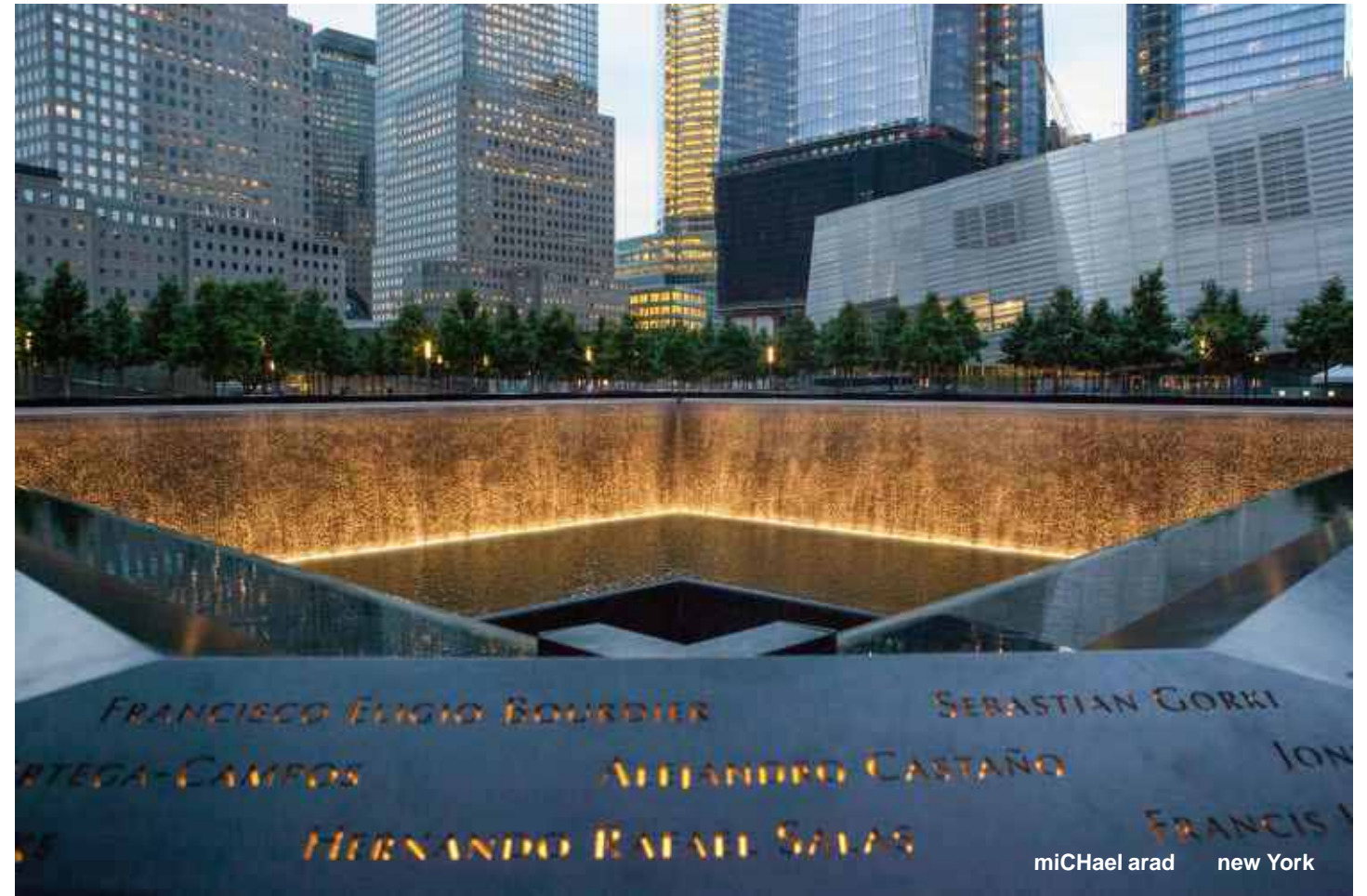
173 likes  
9 HOURS AGO

Add a comment...

# MEMORIALS



Paul mYoda & Julian laVerdiere new York



miCHael arad new York



martin Pur Year Providence



JennY HolZer new York

# CURATORIAL VISION

## 1. General Recommendations

- Allow planning time and budget for the selected artist to spend time in Redwood City to better understand the people, city and context.
- Consider the city's unique placement in the Bay Area and its central position to nature, the bay, high tech industry, and residential communities.
- Honor the historic and ongoing diversity that Redwood City embraces.
- Recognize that Redwood City is also the county seat for San Mateo County.
- Relate to the environmental interests of the community including the park system, San Francisco Bay Trail, Harbor.
- Recognize the diversity of scale of projects from budget, to size, to placement.
- Seek out projects that provide a big impact whether in central locations like downtown or the unique and different neighborhood communities.
- Welcome and embody the values of the residents while also providing thought provoking and timeless artworks.

## 2. Commissioning

Although commissioned artworks are preferred, sometimes pre-existing artworks are equally appropriate for permanent or temporary public artworks. In all cases, the proposed site and project should begin with either a city staff need/idea or a CCC initiative. In all cases a steering committee should be formed with appropriate community input to form the basis of the project.



industry standard has since bifurcated the rFQ/rFP process into two separate stages. The belief was that it was unfair for a city to request ideas for free at the RFQ stage and could open the city to law suits. Templates for a standard RFQ and RFP and flushed out examples of each have been provided by Fung Collaboratives for City staff to review and modify as appropriate.

the call for artists (rFQ and rFP) should be done electronically. The CCC can request all applications to be sent as a pdf to a designated city staff person. Late entries should not

be accepted. If the CCC envisions multiple open calls within a year, platforms like *Slideroom* should be considered. The annual fee is minimal (\$1,200) and provides an organized and easy presentation mode for any selection committee or viewer. All content is confidential and easy to access. Included is a current list of sites to post national RFQ and RFP in the useful document section of the Master Vision.

## 3. Permanent

All eyes and attention go to permanent public art because they are designed to last the test of time. Often cities rush and acquire artwork that is unsuitable for the site or that has no connection to the people and place it was on view for. Removing permanent public art can be a difficult process, and should absolutely be avoided. All permanent public art projects should have enough time for the proper process to take place, giving time to ensure that an artwork is meaningful, relevant, timeless, thought provoking, and desired by the community and visitors. The CCC review and oversight process described in the master vision should always take place with the special steering committee maintaining proper control. This process takes between two – four years on average.



each new public artwork has its own needs, so there exists no effective cookie cutter approach. In some cases, a local artist may be preferred or an outside artist preferred. Each approach has its value. Regardless, with proper support to either artist, an amazing artwork should be the outcome. the steering committee should seek out fresh and different forms of expression. A wall does not necessarily mean a mural but rather could accommodate photography, light, kinetic, projection, relief artwork or even sculpture. Be imaginative in your search!

it is obvious that aDa compliance, safety, maintainability, and appropriateness are all necessary but what can really set apart redwood City's public art program is the vision. Artists that can listen, communicate and embed, produce an artwork that has both personal and universal content and appeal should be the benchmark during the artist search. The search process can be an open call, selection from a pre-registered list, part of a recommended search list or any combination of the above. The most important thing is to find an artist that is the right fit for the particular assignment. the end goal is to have an artwork that is authored by the artist, but in a way that the artist does not impose their ideas on the community. Rather, through mediating proper dialogue with the right artist, the artist

can embrace the needs and aspirations of the community while expressing their own artist voice. The committee, community and artists all need to be on the same page. Intentions, goals, and desires should all be clearly defined at the time of contract signing. This allows the artist time to research and create his or her conceptual ideas and evolve them over time until a final, detailed proposal is created, reviewed and approved.

**Redwood City residents want High Art – not decoration - and from a miscellany of artists from the local to the foreign. The main priority is appropriateness and intellectual and aesthetic quality.**

It is equally important that the demographic of artists reflects that of Redwood City. *The Bird Bath and Fountain* at the Jardin de ninos Park is a great example of embracing and listening to the local community. The only way the outdoor museum can be envisioned is by embracing artists with different philosophies, backgrounds, aesthetics, and interests. The Arts are about conversation and acceptance.



Temporary and permanent public art have equal roles in place making.

#### 4. Temporary

Redwood City should encourage and support temporary public art exhibitions. Temporary public art plays an important role in any art scene. It keeps the art scene active and continues community engagement while working on longer-term and higher budgeted permanent projects. It is useful as the stopgap to keep the community participating in public art happenings since temporary public art can usually be done quickly and for far lower costs. Logistically it is easier to produce because many more materials are appropriate for temporary art as they don't need to last like permanent pieces do. Furthermore, the artist has greater freedom with narrative and artistic intention and content. Topical issues closer to the local community philosophy may be addressed. Temporary public art is the best opportunity to support local artists, as well as students, families and children. It can also be a testing ground for particular sites and community input, or can be a placeholder for when funding becomes available for a permanent public artwork. Each project should help build a greater sense of community and connectivity. All media should be valued, including, but not limited to, sculpture, kinetic art, murals, video and media, performance art. Pop up exhibitions can easily be created in partnership with schools, after school programs, arts organizations, etc.

Temporary public art also creates a sense of urgency or happening so that viewers understand their ability to experience the art is time based. Temporary art often has collateral benefits such as short-term increase in foot traffic, economic benefits and long-term city marketing and branding. Economic reports on Christo's *Gates* in Central Park and Olafur Eliasson's *Waterfalls* in Manhattan are included in the appendix. Although these projects had multi-million dollar budgets, a commensurate return is also seen from smaller budget projects.

#### 5. Support the local:

Local artists and arts organizations are key for the success of any public art project. They should be involved in all aspects of any public artwork. Redwood City and Bay Area artists should create a high percentage of the overall public art collection if the right artist exists for the specific scope of work. This allows for an intrinsic connectivity to people and place, and the artists are easily available. Their presence in the city while working on a public art project allows for additional communication and dialogue. They often have the history and context that an outside artist does not. However, outside artists sometimes have a better ability to see and work on a project with objectivity. When commissioning an outside artist, the local artist may be very helpful in guiding the invited artists towards places, people, fun facts and inside stories allowing for the outside artist to have a better foundation to build upon.

When the city is commissioning an artwork or launching a new initiative, it is advised that they invite the local art community to be part of the process of drafting site selection, artwork themes and materiality. It is important that these initial considerations are informed by artists. This process helps ensure that the creative brief of an RFQ or RFP is thorough, relevant, and grounded—which is key to getting the right artist.

#### 6. Utility box campaign

The current utility box campaign has been one of the most successful and widely seen efforts by the city. This program should continue and grow so that every utility box has an artwork. This is a great opportunity to support Redwood City artists who should be given priority. Due to liability issues, minors cannot do the painting themselves. However, this campaign could allow non-painters and children to take part.

The city will consider a wide, inclusive open call search. Children and those artists who cannot paint their designs could elect to have another local artist install their design. The city could create a list of artists willing to assist in the installation and divide the 500 dollars accordingly. Although hand painted artwork is preferred, some cities across the country transfer winning entries to vinyl and wrap the utility boxes. The city should consider a hybrid of vinyl wraps and hand painted works, with priority going to local artists who have the ability to paint the boxes themselves. It is important that as many Redwood City artists, residents, and future artists participate to maximize community and resident engagement. Vinyl wrapping widens the type of artist who can participate, encouraging photographers, graphic designers, etc. to apply. This would add great diversity to the overall collection and look throughout the city.

## 7. Mural program

Murals in Redwood City first began appearing in 1937 with *Flower, Farming and Vegetable Raising* by artist Jose moY a del Pino.

since then murals have become the go-to public art and have helped educate the general public of the value of public art. Many cities began their mural program as anti-graffiti campaigns. Mural Arts Philadelphia is such an example. The organization receives significant funding from the city for anti-graffiti efforts. Their program has become so widely recognized that visitors come to town specifically to see the 2,000 murals, and the city happily promotes them as a tourist opportunity. At the same time, however, it is also debated if many of the murals are art or decoration, and if they have a value to the immediate neighborhood. In response, the organization recently hired a trained curator to consider the muralist and mural painting as an art form and to aid the program in better connecting murals to the Art World and those educated in the arts.

CITYarts is a not for profit founded in 1989 and creates murals and mosaics throughout Manhattan, NY in underserved communities. Their process ensures quality art by eliciting established visual artists to create the mural design. Through an educational process, the artist works with the selected local community to teach them how to help install the mural. For murals it is recommended that the city invite a professional artist, not a muralist, to research the proposed wall and site, create a proposal, and then work with the community, in order to create a meaningful, quality artwork. The local community also gains a sense of authorship and ownership from the practical participation of painting the mural and pride from having a recognized artist brought to work with them.

It is important to envision that the mural is not about anti-graffiti (but can serve that purpose in a secondary manner) but is an art form. It should really be viewed as a giant painting no different than Michelangelo's *Sistine Chapel*. If one aspires to embed quality art in this manner, Redwood City will help elevate the international standard of "good murals". Most importantly, the Redwood City mural program can help add to the energy and spirit of the collection.

It is important to select the right artist for the right wall. The artist's context, narrative and aesthetic are more important than the artist's ability to paint the mural. CITYarts and often the San Francisco Arts Commission will work with the artist and community to develop the artwork, which is then installed by professional mural installers. In some cases, particularly for temporary works, vinyl applications can be used, which are quite cost effective.

Some cities will work with the community to craft a mission statement for the Mural Program. The city and CCC should develop a clear vision for the look, narrative, style that the eventual mural collection should represent.



Jose moY a del Pino redwood City

This will help prevent a "random" look to the overall murals throughout town. Many cities, "including Philadelphia's program," do not have a specific "look" allowing for numerous individual styles. This can be successful if the program is big enough and there is a critical number of murals, but in the beginning stages it can appear unfocused. Regardless of what the end desire is, a cohesive collection or the more individualistic approach, a clear mission statement will help to execute the full vision.

Another approach for murals is to set parameters. One example to look at is Freemantle, Australia. There they decided to concentrate on abstract and contemporary murals. Their "Wall Projects" are bold, colorful, graphic and eye catching from both a great distance and up close. One idea is to revisit the aesthetic of painted and faded signage from the past such as what currently exists, not as art but as function, on the **general Hardware and builder's supply building** in downtown. The committee could investigate an overall look and create several directions with designated areas for each style. Over time, this could aid Redwood City in its place making endeavor and neighborhood designations. Similar to old and current Sienna, "Italy," each district would have its own characteristic and sense of pride.

Most importantly, the steering committee should not be driving or suggesting a specific image or outcome. As with any commissioned public artwork, the steering committee's role is to provide the raw material for the artists to react to and create from.

Redwood City currently funds murals on city owned property and privately owned buildings. It is imperative that a comprehensive and transparent process be established and posted. The goals, location priorities, application process, and public notification of all pending and approved murals on private owned buildings should be available to the public. An application process with identified parameters should be created so that the beautification and improvement program can be established. If a mural is created on a privately owned building, the artwork content should not be dictated by the owner, function of the business or any other promotional motivation. The artwork needs to be a stand alone piece that relates to the community, sense of place or other aesthetic or narrative issue. In no way should a mural incorporate a logo or branding colors lessening the quality and potential for the artwork or limit the creative ideas of the selected artist. The true private - public partnership should be one of enhancing the City and community's goals of creating an outdoor museum.



## 8. Locations

### Sometimes less is more.

it is just as important to learn how to say “no” as it is to have the knowledge to determine if an artwork is good. Knowing if an artwork will be appreciated or relevant in the future is impossible to predict. embracing the process, selecting the appropriate artist, proper research, and hiring expert art advisors help mitigate the risks. The long term goals should be to continually add to the City’s outdoor museum with only the highest level artworks possible created by children, local and international artists. each category should have their own metrics but “excellence and unique” are common goals. The long-term vision of an “outdoor museum” should remain at the forefront of every decision so that the process is additive. With each new artwork a new voice, experience, aesthetic, demographic, geographic location, material, concept, etc. can be made.

the city has land assets or can partner with local businesses to use vacant property or landmasses. Our report has identified some of the main potential sites to accommodate freestanding installations, artworks, sculptures, temporary art exhibitions, etc.

### Maximum Visibility – large budget

it makes sense to begin with projects for locations that will have the most impact for viewer experience. The City should first address these key sites. Most are near downtown since a critical mass visits or passes through on a daily basis. In all cases, public art in these key sites would make a huge impact, but would also require large budgets to implement. They will require time to fundraise and complete the creative process so the City and CCC should commence the discussion and action asap.



Jefferson street underpass wall



Courthouse walkway



Courthouse wall



att building



marston by Windsor walls



att tower



County Jail walls facing Hwy 101



Post office



Cemex towers



redwood shores bridge



redwood City Gateways



Underpass on el Camino real



arguello Plaza



Sequoia Station / Safeway, CVS, back of downtown library walls

**Maximum Visibility  
– modest budget**



Bill boards on 101 (in front of Bair island)



County office plaza



Century theater egress (above arya)



savers walls



Water pump stations



top of 601 marshall



Jefferson Garage stairwells



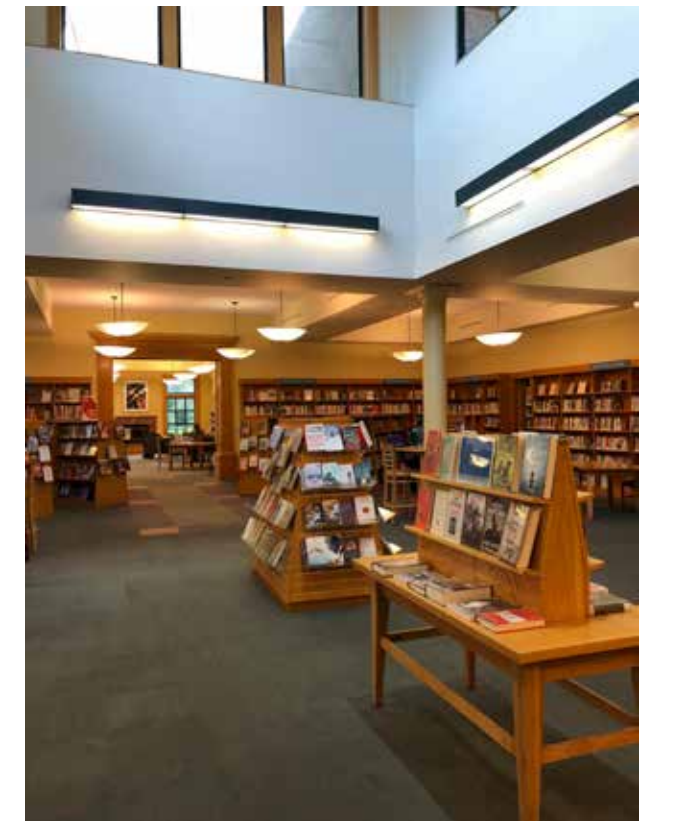
Grocery Outlet



County small claims court windows



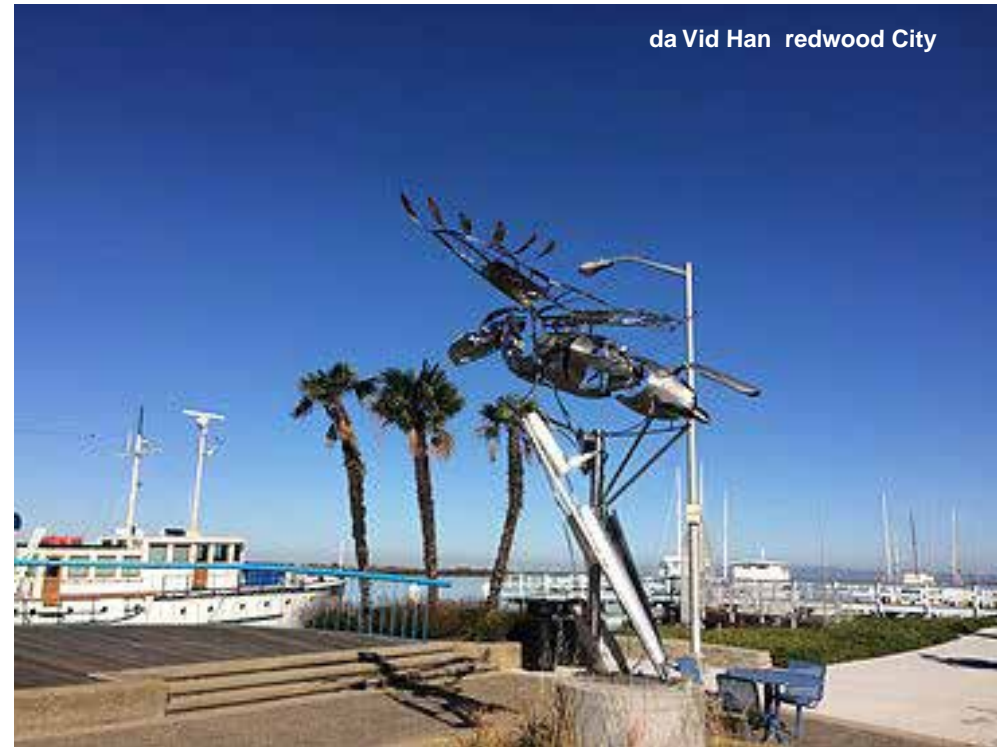
a1 Party rental



Downtown Library atrium

## New public art destinations and place making opportunities – permanent and temporary

Port of redwood City / sF bay t rail



*The Heron* by David Han, created in 2016 at the Port of redwood City, may be viewed as an anchor artwork. At the far end of the Harbor connected by the san Francisco Bay trail, a new public artwork is being proposed as a memorial for san mateo County First Responders. This project is an excellent example of Public-Private partnership. It was inspired by Sims metal with their donation of reclaimed steel i beams from the World Trade Center. Redwood City has committed \$125,000 for the project.

a steering committee for the initiative was formed with one resident/artWC representative, two CCC/PatF members, one representative from each of the redwood City Police and Fire Departments, one representative from sims metal, one representative from the Harbor, and the Director of the Parks, Recreation and Community Services Department. When this project is unveiled it could be viewed as the second anchor artwork inviting additional temporary and/or permanent artwork to this area to create a new art destination in redwood City that illustrates the unique asset of the harbor, the bay views and the connectivity to the SF Bay Trail.

We encourage the city to begin a cooperative loan program with artists, collectors and foundations to loan the artwork, on a rotating basis. The transportation, installation and de-installation costs are nominal compared to acquisition expenses and both scenarios have the same insurance and maintenance annual fees. The Port of Redwood City may be a perfect

project to launch this cooperative loan initiative. An exhibition space in one of the vacant retail spaces could be another exciting feature to help promote this new art destination.

### the downtown library atrium

this would be a great location to have a plinth or a series of pedestals for artwork made by the residents and children of Redwood City to be on display. It can be replaced/updated on a regular basis, keeping the display fresh and representing many different residents. The public spaces around the Box building, adjacent to City Hall, 1991 Broadway, and arguello Plaza could each be transformed into public art exhibition spaces for temporary exhibitions or sculpture loan exhibitions.

### gateways

the existing redwood City "Climate Best" archways are good examples were an artist can update the historic and beloved structures. Attention to the surrounding land for landscape embellishments would be a big improvement.

### underpasses

all of the major underpasses should be transformed with light installations over time. The City of San Jose has been working in this vain for a number of years. they have received matching grants as their primary funding source.

## Redwood City parks, pocket parks, center medians

These locations are appropriate for lower budget projects. A strategy to create one to five projects per year would allow the city to reach the different neighborhoods thus expanding the vision and public art map into the residential community. Commissioning artists to create sculptures that can also be played on or interacted with would be a possible direction. Avoid buying ready made functional objects no matter how attractive. Use the RFQ/RFP process when possible, ensuring that an artist is behind the work and not an industrial designer.

many artists are attracted to pocket park and central median locations since most are usually poorly landscaped or maintained. While the right artist could transform such neglected spaces into locations of beauty, the steering committee should conduct a study as to the vehicular, bicycle, and pedestrian activities. The City should avoid the inadvertent mistake of creating an attraction that draws people to unsafe places. If an artist can propose a work that is suitable for viewing at a distance and will not obstruct views, this situation could be unique. However, many cities shy away from such locations due to liability issues. It's merely a matter of site appropriateness.

## Public art and performance liability insurance

most public art projects including murals, electrical box campaign, and temporary performances need to be insured with general liability insurance, which protects the party presenting the public art project in the event of any damage to the site or personal injury in connection with a project. The owner of a public space, whether it is privately owned (e.g., a corporate lobby) or publicly owned (e.g., a park), usually requires that the public art presenter be responsible for handling claims of injury and property damage. City agencies may require a policy of \$1 million or more. The city should make no exceptions no matter how small the project or low the budget.

## Sale Tax for public art

Sales and Use Tax Regulations has an exemption (Regulation 1586) for works of art and museum pieces for public display. All notifications and guidelines must be strictly followed. A current version of Regulation 1586 may be found in the appendix.





do Ho suH san diego

## USEFUL DOCUMENTS

## Request for Qualifications Template Draft- to be approved by the CCC and City attorney.

**Purpose:** To select # artists who would proceed to the RFP process (Request for Proposals). The two finalists will be notified by mm/dd/yy.

**issued:** mm/dd/yy

**entry deadline:** mm/dd/yy

**Contact:** (enter contact information here)

**Project overview:** (Short description of the project. Include the scope of the project, the type of artwork you are looking for, and the qualities you want the artwork to embody or ideas you want it to address. Also address how many artists will be chosen to move to the RFP stage)

**budget:** \$X for artist fee, design, materials, fabrication, and installation.

**location:** (short description and location of the site with photo/link to google map street view)

**eligibility:** Requirements for eligibility:

- Must be a professional, individual artist (no artist teams).
  - Definition of professional artist- “a practitioner in the visual arts with an original, self-conceptualized body of work, generally recognized by critics and peers as a professional possessing serious intent and ability.”
- Must have experience working with substantial budgets (\$50,000 - \$100,000)
- Must have five years of professional experience as a working artist
- Must be legally able to work in the United States.
- This is a national search to find the most appropriate artist with a preference to find a Bay Area artist if possible.
- Redwood City council staff and their relatives and family members are ineligible.
- Redwood City does not discriminate on the basis of race, sex, religion, color, national origin, age, ancestry, disability, economic status, or gender identity.

**evaluation Criteria: the selection committee will then use the following criteria to evaluate the remaining eligible artist:**

- Original and personal approach.
- Professional credentials (as evidenced in the submitted materials).
- Artistic excellence of past work.
- Experience with public art or large scale, permanent sculptural work.
- Experience with site-specific artwork.
- Ability to spend time in Redwood City for research and conceptualization.

**submissions:** All submissions must be electronic. Send the following documents a single PDF file to (enter contact email here)

**1. A letter of interest** outlining your approach to public art, your interest in this specific project, what you bring to the project as an artist, experience with other projects of similar scope, sources of inspiration presented by the project, any other comments that might help differentiate you as a candidate, and your name, address, phone number, and email. Not to exceed one page.

**2. a professional resume/CV.** Not to exceed three pages.

**3. A descriptive narrative** of possible aesthetic directions. NOTE- this is not a proposal (that is for the RFP stage). Instead tell us about the philosophy of how you might approach this project, thoughts on materials and what you would like the audience to learn or experience from the artwork.

**4. images of past works:** eight maximum, with a brief description for each project including the title, size, and artists intent.

**5. Professional references:** at least three professional references from past projects with contact information

**t imeline:**

Deadline submission – mm/dd/yy

Committee review and select finalists – mm/dd/yy

In-person interview (skype if in person not possible) – mm/dd/yy

Finalists notified via email (if you don't hear by this date, you have not been selected) – mm/dd/yy

## request for Proposals t emplate draft- to be approved by the CCC and City attorney.

**Purpose:** To finalize the artist that will move forward with the project based on the proposal submitted.

**issued:** mm/dd/yy

**entry deadline:** mm/dd/yy

**Contact: (enter contact information here)**

**Project review:** (Short description of the project. Include the scope of the project, the type of artwork you are looking for, and the qualities you want the artwork to embody or ideas you want it to address.)

**Proposal award:** The artist will be awarded \$X for the submission of a qualifying proposal.

**budget:** \$X for artist fee, travel, design, materials, fabrication, and installation.

**location:** (Short description and location of the site with photo/link to google map street view. Include information about the site's function, the types of activities that go on there, and the demographic of visitors.)

**Proposal submission requirements:** the proposal is the means for the artist to fully present their ideas to the committee and is what the committee will review in selection of the final artist. As such it should be thorough and provide all information necessary to accurately communicate the envisioned artwork. All proposal materials must be submitted electronically. Send the following documents to (enter contact email here)

**artist statement of intent** describing the artist's personal connection to, and interest in, the project and what they bring to the project as an artist.

**1. A written description of the artwork:** Up to two pages, this should describe the aesthetic direction of the artwork. (What it is, how it looks, materials, size etc.)

**2. a descriptive narrative** Up to three pages) that addresses:

- The artist's philosophical approach and conceptual framework for the art.
- How the artwork takes into consideration community input and information provided by \_\_\_\_ (list the organizations involved/commissioning the project)
- How the artwork addresses \_\_\_\_ (insert qualities/needs related to the specific project).
- How the art connects to and interacts with its location.
- How the art will remain interesting and relevant over time.
- How the artwork addresses and interacts with the community.
- Points of inspiration for the project.
- Takeaways from research and time spent in the City.

**3. Visual representations of the artwork** including drawings, images, 3D renderings, site plans or other graphics.

**4. t echnical considerations:** All information regarding the materials and material specifications, dimensions, and fabrication and installation methods.

**5. detailed budget** describing how funds will be allocated to materials, installation, artist fee etc. including a detailed materials list.

**6. t imetable**

**evaluation Criteria:** the selection Committee will use the following criteria to evaluate the proposals and determine which artist will be selected for the project-

**1. Meeting the goals and objectives:** How does the artwork... (address specific goals and objectives of the project)

**2. aesthetics:** The quality and artistic excellence of the design, including creativity and originality, use of materials, appropriateness of content and the degree to which the artwork will remain interesting and relevant over time.

**3. Relationship of artwork to the site:** How does the artwork address and interact with the visual and communal aspects of the location? Consider including the types of activities that take place there, the demographic of the audience, the community's relationship to the site, and the artwork's place making for the community.

**4. durability longevity and maintenance:** The degree to which the artwork will not require excessive and costly maintenance and will stand up to environmental conditions.

**Policies: artists will retain ownership of design ideas submitted with this application. When the contract has been signed between the city and the artist, the materials submitted with this proposal, as well as the artwork, will become property of the city. the artist will, however, retain ownership of the artistic concept including copyright and reproduction rights.**

**t imeline:**

Deadline submission – mm/dd/yy

Committee review and select finalist – mm/dd/yy

Artists receive notification as to whether or not they have been selected – mm/dd/yy

## List of possible sites to post RFQ and RFP

Americans for the Arts - <http://www.americansforthearts.org/search/site/RFQ>

ArtSpan - <https://www.artspan.org>

ArtCall - <https://artcall.org/calls>

ArtJobs - <http://artjobs.artsearch.us/>

Art Opportunities Monthly - <http://www.artopportunitiesmonthly.com/>

Art Deadline - <https://artdeadline.com/>

Arts for La - [www.artsforla.or](http://www.artsforla.or)

Artist Trust - <http://artisttrust.org>

The Art Guide - <http://theartguide.com/calls-for-artists>

Bay Area Art Grind - <https://bayareaartgrind.com>

Call For Entry - <https://www.callforentry.org/>

California Arts Council - <http://www.cac.ca.gov/opportunities/publicart.php>

City of Palm Desert - <http://www.cityofpalmdesert.org>

City of Oakland - <http://www2.oaklandnet.com>

Call For Entries - <http://www.callforentries.com>

CODAworx - <https://www.codaworx.com>

California Art Club - <https://www.californiaartclub.org/>

EntryThingy - <http://www.entrythingy.com>

Fresno Arts Council - <http://fresnoartscouncil.org>

New York Foundation for the Arts - <https://www.nyfa.org/jobs>

Public Artist - <https://www.publicartist.org/>

Professional Artist - <https://professionalartistmag.com>

Regional Arts and Culture Council - <https://racc.org>

SF Arts Commission - <http://www.sfartscommission.org/find-opportunities/calls-for-artists>

Side Arts - <https://sidearts.com>

Wooloo - <http://www.wooloo.org/> 20

## List of foundations and possible grants

National Endowment for the Arts (NEA) - <https://www.arts.gov/>

National Endowment for the Humanities (NEH)- <https://www.neh.gov/>

ArtPlace America - <https://www.artplaceamerica.org/>

Knight foundation - <https://www.knightfoundation.org/>

Ford foundation - <https://www.fordfoundation.org/>

VIA Art Fund - <http://viaartfund.org/>

Kenneth Rainin Foundation - <http://krfoundation.org/>

Grant Watch - <https://www.grantwatch.com/>

Kresge Foundation - <https://kresge.org>

US Department of Health and Human Services- <https://www.hhs.gov/>

Bloomberg Public Art Challenge - <https://publicartchallenge.bloomberg.org/>

San Francisco Arts commission - <http://www.sfartscommission.org/grants>

California Arts Council - <http://www.cac.ca.gov>



robert indiana new York

## Public Art Expert List

### Jennifer easton

art Program manager, san Francisco Bay area rapid transit (Bart)

[jeaston@bart.gov](mailto:jeaston@bart.gov)

(510) 874-7328

### steven Huss

Public art manager at City of Walnut Creek arts & recreation

[huss@walnut-creek.org](mailto:huss@walnut-creek.org)

(925) 295-1417

### elise demarzo

Public art Program Director at City of Palo alto

[elise.demarzo@cityofpaloalto.org](mailto:elise.demarzo@cityofpaloalto.org)

(650) 617-3517

### susan Pontious

Civic art Collection and Public art Program Director at san Francisco arts Commission

[susan.pontious@sfgov.org](mailto:susan.pontious@sfgov.org)

(415) 252-2241

### Kristen Zaramba

Public Art Coordinator at City of Oakland Cultural Affairs Division

[kzaramba@oaklandnet.com](mailto:kzaramba@oaklandnet.com)

(510) 238-2155

# Sale and Use Tax Regulation 1586

Regulation 1586

8/24/17, 8:19 AM

## Laws, Regulations & Annotations

25 of 256 of California - Business and Professions Code, 2017, and California Regulations  
Sales and Use Tax Regulations  
Regulation 1586

2017-2018 TAXES LAW CLASS -  
REVISED 2017

## Sales And Use Tax Regulations

### ARTICLE 7. SPECIFIC KINDS OF PROPERTY AND EXEMPTIONS GENERALLY REGULATION 1586

#### Regulation 1586, WORKS OF ART AND MUSEUM PIECES FOR PUBLIC DISPLAY

Reference: Sections 6200 and 6201.1, Revenue and Taxation Code

#### (a) GENERAL.

(1) ORIGINAL WORK OF ART. Tangible personal property which is an original work of art and which is purchased by or for donation to certain public or nonprofit organizations for the purpose of display to the public in museums or public places is exempt from the sales and use taxes under certain conditions.

(2) MUSEUM PIECES. Tangible personal property purchased by certain organizations to replace museum pieces which were destroyed by a calamity are exempt from the sales and use taxes under certain conditions.

#### (b) DEFINITIONS.

(1) "Original Work of Art" for purposes of this regulation means tangible personal property which has been created as a unique object intended to provide aesthetic pleasure to the beholder and/or to express the emotions of the artist. The form in which an original work of art is presented includes but is not limited to:

(A) visual art, e.g., a drawing, painting, mural, fresco, sculpture, mosaic, film, or photograph, a work of calligraphy, a work of graphic art (an etching, lithograph, offset print, silk screen, or a work of graphic art of like nature);

(B) crafts, e.g., crafts in clay, textile, fiber, wood, metal, plastic, glass, costume, dress, clothing, personal adornment, and like materials; or

(C) mixed media, e.g., a collage, assemblage, or any combination of the foregoing art media;

(2) "Museum" for purposes of this regulation means a place specifically designated for display of artifacts or objects of art which either:

<http://www.boe.ca.gov/regules/business/current/bilg/vol/5/utr1586.html>

Page 1 of 4



JeFF Koons bilboa



anila qua YYum agHa Chicago



miCHal roVner london



raCHael WHiteread Vienna

## APPENDIX

Following is the appendix portion of the Master Vision. We hope this section captures the voice of the community. It is broken into four sections. The first section has information about some of the Redwood City arts organizations. All of the content was provided by each arts organization. The second section contains notes from the various community, stakeholder and resident input sessions. We did not change the language or words for any of the content that was spoken because we did not want to alter or misinterpret the tone or meaning of what was said. The third section has detailed information gathered from the online public art survey. All content was provided by the City of Redwood City and has not been altered. The fourth and final section has possible locations provided by Redwood City residents.



# APPENDIX

## Arts Organizations:

### CiViC Cultural Commission (CCC)

The Redwood City Civic Cultural Commission (CCC), established by City Ordinance 1494, serves on behalf of the Redwood City Council, and is responsible for supporting and enhancing cultural life in Redwood City. It works toward this goal by:

1. Celebrating the diversity of the Redwood City Community.
2. Encouraging exceptional quality and excellence in programs.
3. Supporting community building through cultural activities.
4. Recognizing that art, in all its forms, including visual, dramatic, music, dance, film, literature or other artistic expression, is essential to a vital community.

The powers and duties of the Civic Cultural Commission are found in Sec. 2.113 of the Code. Duties include recommendations to City Council or City manager regarding:

- the establishment of programs stimulating and encouraging the development and maintenance of the performing and visual arts in the City and to review periodically such programs as are so established;
- The establishment of programs memorializing or giving recognition to matters of cultural significance in the City and to review periodically such programs as are so established;
- The removal, relocation, or alteration of existing works of art or items of cultural significance in the possession of the city;
- The acquisition by the City of any work of art or item of cultural significance and the proposed location thereof;
- the aesthetics of the design and site development of any building, monument, or other structure to be constructed or acquired by the City;
- Any matter affecting the beauty and culture of the City.

the Civic Cultural Commission is responsible for the review and recommendation of small and large grants (for a total of \$58,000 a year) to dozens of local non-profit arts organizations. Further, the Commission manages and hosts the annual Youth Art Contest where over 1,800 Redwood City school children in K-8th grade participate.

The Civic Cultural Commission also created the City's first Public Art Master Plan in 2013. The Public Arts Master Plan reflects the goals of the Cultural Element within the City's 2010 General Plan where public art is recognized as a means for promoting vibrancy, defining cultural uniqueness, supporting economic development, building community, and improving the quality of life for those that live, work and play here. The General Plan sets for the goal that "redwood City is the place on the Peninsula to experience and enjoy visual, performing arts, and cultural events by 2030". The Plan further states that "Culture and the arts inspire civic pride, provides opportunities for expression and sharing, and serves as a catalytic component of the Downtown economy".

the purpose of the Public arts master Plan serves as a guide when considering aspects of public art such as:

Criteria for the selection and prioritization of potential sites for both public and private art projects.

Procedures for the review and selection of art.

Procedures for the removal of art.

the Civic Cultural Commission also endorsed and recommended the update to the original plan by creating a new Public Art Master Vision. The results of that effort are reflected in this new comprehensive living document that has been created.

### Contacts:

- Jeff norris, Chair
- marilyn nita, vice-Chair
- mary askins, Commissioner
- Warren Dale, Commissioner
- Laurie Fischer, Commissioner
- Joyce Glick-rozzi, Commissioner
- Jason seifer, Commissioner

### PubliC art t ask ForCe

#### Current Officers and Committee Members:

ian	Bain	mayor
Diane	Howard	vice mayor
mary	askins	Civic Cultural Commissioner
Warren	Dale	Civic Cultural Commissioner
Joyce	Glick-rozzi	Civic Cultural Commissioner
Chris	Beth	Parks and recreations Director

### Contact:

- ian Bain:  
E-mail: [ibain@redwoodcity.org](mailto:ibain@redwoodcity.org)
- Diane Howard:  
E-mail: [dhoward@redwoodcity.org](mailto:dhoward@redwoodcity.org)
- mary askins:  
E-mail: [maskins@redwoodcity.org](mailto:maskins@redwoodcity.org)
- Joyce Glick-rozzi:  
[jglickrozzi@redwoodcity.org](mailto:jglickrozzi@redwoodcity.org)
- Warren Dale:  
[wdale@redwoodcity.org](mailto:wdale@redwoodcity.org)
- Chris Beth:  
Phone: 650.780.7253  
Email: Chris Beth: [CBeth@redwoodcity.org](mailto:CBeth@redwoodcity.org)

# redWood CitY ParKs and arts Foundation (r WCPaF)

## mission statement:

to advocate, advance, and develop support for parks, recreational programming, community services, cultural activities, and the arts in Redwood City and surrounding unincorporated areas.

## brief description:

RWCPAF is a 501c3 public charity organized and operated for public.

### Our Goals:

- Partner with redwood City Department of Parks, recreation & Community services to provide programs, events and cultural activities to our community.
- raise community awareness and support for parks, recreation, and the arts
- Leverage and expand available financial resources to enhance and increase parks, recreation and the arts.
- Focus on priority projects and high-impact programs that meet community needs and improve quality of life for all.
- Partner and collaborate with other organizations to access unique resources to offer residents more opportunities to improve our community and quality of life.

## meeting schedule:

rWCPaF board meetings are scheduled on the 3<sup>rd</sup> thursday of each month (except December) from 7:00-9:00pm at the Community Activities Building (CAB), 1400 Roosevelt Ave. Redwood City, CA 94061. **interested organizations and members of the community may attend by invitation.**

## Current Officers and Board members:

Pamela	estes	Chairperson
toni	trujillo vian	vice Chairperson
Pam	Beard	secretary
tricia	Hall	treasurer
sheila	Cepero	member
steve	Cortez	member
mac	Hart	member
Cary	Kelly	member
Beth	mostovoy	member
susie	Peyton	member
Barbara	Pierce	member

## term limits:

Directors are elected for two-year terms and may not serve more than three consecutive terms. A director who terms out, is eligible for re-election after one year.

## selection Process:

- The Board of Directors consists of at least five directors with no more than fifteen directors serving at one time.
- Those interested in becoming a director may request to attend a board meeting(s) before deciding on whether to apply.
- The current directors vote on prospective applicants.

## How someone can get more involved in the organization:

rWCPaF welcomes and relies upon community members to get involved by volunteering with programs and/or events. To become a volunteer, sign up at <http://www.rwcpaf.org/join-us.html>

RWCPAF also relies upon and welcomes community members' financial support. Donations can be made online at <http://www.rwcpaf.org/page1.html>

Website: <http://www.rwcpaf.org/>

## Contact information:

Contact information online at: <http://www.rwcpaf.org/contact-us.html>

- email: [info@rwcpaf.org](mailto:info@rwcpaf.org)
- Phone: (650) 780-7250
- Facebook: [facebook.com/rwcpaf](https://facebook.com/rwcpaf)
- twitter: [twitter@rwcpaf](https://twitter.com/rwcpaf)

## address:

redwood City Parks and arts Foundation  
1400 roosevelt avenue  
Redwood City, CA 94061

## additional information:

RWCPAF is the premier arts and recreation supporter in Redwood City. The RWCPAF advocates for and incubates programs that increase recreational opportunities in the community related to parks, fine arts, and culture. In addition to its own original programming and community advocacy, the RWCPAF organizes volunteers to sustain related city and non-profit activities. The RWCPAF also acts as the fiscal sponsor for and provides grants to third-party efforts that further its mission.

## ongoing original community events include:

- CHALK ON THE SQUARE (ANNUAL, SUMMER)
  - Chalk on the Square is a large chalk painting festival in downtown Redwood City, featuring dozens of professional chalk artists, arts opportunities for all ages and abilities, and a variety of

vendors. Past festivals have attracted thousands of participants from the entire San Francisco Bay Area. Started in summer of 2015.

- PiCniC en BLanC (annUaL, Late sUmmer)
  - Following in the French Diner en Blanc tradition of a whimsical, elegant picnic in everyday locations, Picnic en Blanc is a classy community picnic hosted in a surprise location. Each picnic features live, local music and has historically served as a fundraiser for non-profit programs that serve Redwood City. Last year's event boasted over 300 attendees. Started in summer of 2015.
- FAMILY CAMPOUT (ANNUAL, SUMMER)
  - Family campout is an urban, low-cost community campout in the Red Morton Park. Attendees pitch tents with family and friends to enjoy an evening of games, music, and bonding activities. Launched summer of 2017.
- OPEN PAINT (MONTHLY)
  - Open Paint is a monthly donation-based painting event in downtown Redwood City for community members of all skills, ages, and backgrounds. This free-form event provides attendees with an accessible and fun venue for bonding with others and building community. Each event features a local non-profit and local artist, encouraging further community engagement with important issues and nearby practicing artists. To date, Open Paint has received over 1,400 attendees, featured over 20 artists, and highlighted over 15 non-profit organizations. Started in October 2016 as part of the CATA project.

#### ongoing original projects include:

- COMMUNITY ADVOCACY THROUGH ART (CATA) MURALS
  - Through Open Paint and public street art murals, CATA raises awareness of important community topics and issues. To date, CATA has completed two large street art murals on Jefferson Avenue, one of the busiest streets in Redwood City. The first mural, "A Missing Peace" painted by redwood City native Dodge Williams, encourages collaboration in addressing the intertwined issues of homelessness and mental health. The second and most recent mural, "Seeds for a Healthy tomorrow" by redwood City native marlon Yanes, raises awareness of local food and community gardening opportunities in order to advocate for healthier lifestyles. This mural project also resulted in a nearly \$7,000 donation from Whole Foods Market to community gardening non-profit Incredible Edible Mid-Peninsula.

#### ongoing partnership events:

- MUSIC ON THE SQUARE
  - redwood City's Parks, recreation and Community services Department (PrCs) organizes a summer of live music events on Friday nights. At the start of the summer concert season, the RWCPAF, along with others, hosts a fundraiser to provide financial support for Music on the Square. Additionally, the RWCPAF organizes volunteers "to pass the bucket" during each concert to collect donations from concert-goers to support the next year's concert schedule. Partnership started in 2014.
- OKTOBERFEST
  - The RWCPAF partners with PRCS to host Oktoberfest Downtown Redwood City, featuring a traditional German Oktoberfest setting with "family-style" bench seating; lots of fun and merriment; music, dancing, and contests; cold beer and other beverages; food and more! Partnership started in 2015.
- saLsa Festival
  - the rWCPaF partners with PrCs to host salsa Festival featuring salsa music, salsa dancing,

and salsa tasting, with a variety of music on three stages, including salsa, Latin jazz, and reggae. the salsa tasting & Competition unites amateur and professional salsa chefs seeking fun, prizes, and salsa glory. The event also showcases distinctive salsas for festival-goers to sample and rate as casual judges. Partnership started in 2015.

Learn more about rWCPaF: [advocacy](#), [Grants](#), [volunteering](#), [Fiscal sponsorships](#)

## arts r WC

### mission statement:

arts rWC is an arts roundtable in redwood City that brings civic and arts organization leaders together with individual artists. Our mission is to advance Redwood City as a vibrant and sustainable arts community that celebrates local art and artists, promotes art in all forms, and inspires community engagement.

### What is arts r WC:

arts rWC is a community based organization dedicated to making redwood City art-full, encompassing all forms of art, with the goals of beautifying the City, building community through art, and establishing redwood City as the Art, Entertainment and Cultural Destination on the Peninsula. We do this by meeting, discussing and partnering with civic leaders to create, grow and incorporate art projects and programs into everyday life in the City. We want redwood City to be a place where artists can thrive and earn a living and we welcome artists, art organizations and civic organizations to join us.

some public art projects that arts rWC has been instrumental in establishing in redwood City are the Utility Box art Program, Commercial Way mural Corridor, sidewalk and shadow art, interactive Wall art Program and the passage of the Percent for Art Program. ARTS RWC also presents an annual open studio event: Artists' Holiday Open Studio throughout Redwood City, North Fair Oaks & San Carlos (RWCAHOS.com) in December.

### meeting times:

ARTSRWC typically meets the first Thursday of every month @University Art in RWC from 10:30-12.

### Officers:

ARTS RWC was conceived and established by Beth Mostovoy in January 2009. Mostovoy Chairs the group, which meets informally.

### Contact:

email:  
artsrwc@gmail.com

Facebook:  
facebook.com/ARTSRWC

## redWood CitY imProVement assoCiation (rCia)

**mission statement:** to improve and promote the functionality and vibrancy of downtown Redwood City.

**Contact:**

650-362-5017

info@visitRWC.org

visitrwc.org

**mission statement:**

We are a non-profit organization in contract with the City of Redwood City as of January 2015 to administer the annual revenues for the Community Benefit Improvement District which funds special benefits or services over and beyond what is currently provided by the City of Redwood City.

The entity is governed by an all-volunteer Board of Directors made up of Property Owners, Business Professionals & Residents from the Redwood City community.

**entity administered by the redwood City san mateo County Chamber of Commerce.**

since the formation of the redwood City improvement association, the District has seen the implementation of weekly sidewalk cleaning, subsidized valet parking on Friday and saturday nights, the creation of the magic Lantern 3D Light Show at Courthouse Square, the installation of the sidewalk shadow art and more.

**meeting schedule:** 3rd Wednesday of the month from noon-1:00pm rCia Board of Directors meetings

**List of current Officers and Board members:**

**2017-2018 Executive Officers**

**President** – Stacey Wagner, Property Owner

**Vice President** – Don Gibson, Property Owner

**treasurer** – Mark Chrzanowski, Property Owner

**secretary** –Stephanie Kollka, Community Member

**board of directors :**

Jeff adams, Community member

Aaron Aknin, Property Owner

Gloria Arteaga, Property Owner

Chris Beth, Property Owner

Mike Callagy, Property Owner

rosanne Foust, Community member

Dani Gasparini, Property Owner

Gary Johnson, Property Owner

Eric Lochtefeld, Property Owner

Lori Lochtefeld, Property Owner

Cathy Oyster, Property Owner

Ben Paul, Property Owner

Angela Rezab, Property Owner

Elaine Watts, Property Owner



riCHard long uk



## Public art stakeholder meeting facilitated by Fung Collaborative

### invited stakeholder groups

Civic Cultural Commission (CCC)

Public art task Force (PatF)

Parks and arts Foundation (PaF)

aligning art & revitalization together for economic success in redwood City (arts rWC)

Redwood City Improvement Association (RCIA) – not present.

### additional groups who had members present

Sequoia Art Group (SAG)

the art Center of redwood City & san Carlos (formerly redwood City art Center)

### mission and main activities of each group

CCC:

Mission: initiate, invite, and implement art in public places. They sometimes sponsor (fund) projects.

- They began utility box campaign with 10 boxes @ \$500, brought people together
- Art map, art tour, exhibition space.

PatF:

They serve as the eyes for the city when public art proposals are made. They evaluate it and submit selections to the CCC for final approval.

- The City is doing a great job supporting our efforts.

PaF:

Advocates and supports the arts. Collaborates with the city. Do fiscal sponsorships of other organizations as needed. Help artists whom need it find appropriate connections within the city bureaucracy. New project is CATA (Community Advocacy Through Art).

- The process should be clearer especially for the artists.

artsrWC:

arts roundtable connecting groups, artists, city to promote arts in all forms and rWC as center of the arts. Over last 9 years numerous has spearheaded/supported/promoted numerous initiatives that are now bearing fruit – 1% for art; murals & utility box art; artists holiday open studios etc.

- The Arts Center of Redwood City and San Carlos – 25th anniversary, rising rent, list of public and artist needs like a matching service to help make connections. City being the conduit. Actively encourage more collaboration.

saG:

50 years old group, 60 members. Do art projects in RWC, competitions with awards. Not very interactive now but the new leader is trying to get them more involved with others.

- They need to be more plugged in communication problem.

Literacy group:

Building a collective impact model on how groups can work together and increase partnerships, expanding who is a stakeholder such as students, access and equity, education to link to the real-world possibilities and impact, art skills are critical thinking skills, create change.

main Gallery:

- Take over armory for an art center, destination for the peninsula.

### What is one thing the city could do/provide that would support your organization's goals better?

CCC:

Create an organized tour to celebrate RWC and its many cultures.

PatF:

- Funding (\$1million/yr!).
- Capacity building, in particular a dedicated staff person (or people) focused on the arts.

PaF:

Clarity of process for artists. Including how to learn about open calls and grant opportunities, who approves and processes for approval of projects and grants, etc. The process will be clearer especially for the artists.

artsrWC:

Clear communication paths to get info out to the larger community beyond the members of the groups in the room; include artists on the PATF.

saG:

The city and SAG needs to be more plugged in. There have been communication problems.

redwood City:

The city needs more capacity building and needs a staffer.

## misc. points made

- an art/cultural center for the whole community is needed! (more than visual arts and needs to be self-sustaining).
- Exhibition space is needed.
- Some conduit/service that helps match art needs with providers (e.g. teacher who needs supplies – someone who funds supplies, etc.)
- More support for and community-building activities with individual artists.
  - Ideas suggested include artist registry; portal for patrons and exhibition spaces to find artists (and vice versa); ways to find collaborators, etc. A point was made that SFAC is a well-developed organization in San Francisco. They can be looked at as an example for RWC. It was also mentioned that there was a County registration for artists in the past but it charged a yearly fee. Lance suggested people review the SFAC and send him pieces they think would be valuable in our community.
- It is necessary to increase recognition that the arts are an economic driver.
- Audiences need to be generated, and there needs to be support to do so.
- Arts in RWC has a branding challenge– people think of RWC as a fun, entertaining place (music on square, movies), but not an arts place. How does RWC change or build on that?
- in what ways can the resources and the knowledge of Canada College be tapped into?
- Consider an artists' residency program/space.
- Support “thinking big”, (e.g. international artists and major public art projects that bring recognition beyond the city), and for being inclusive of local artists and small projects too.
- The city currently has about \$80K/yr. for funding public art. The CCC has about \$60K/yr. to fund all arts activities including performance, education, etc.
- should rWC restart the monthly art walk that existed in the past?

## the art Center

- Host free to the public open studio events. I expect our total for the end of the year will be around 1700 visitors after the Holiday Open Studios. The Art Center has grown exponentially in the last 2 years in this area.
- Host other local non-profits who would like to display art, like Art in Action or NCWCA (in the works for next year).
- sponsor teachers and provide supplies so art classes can be taught in communities that can't come to the art Center: local autism group, local after school program, dementia patients at a local senior center.
- Sponsor muralists and provide money for supplies for local non-profits and schools.
- Sponsor artists to go speak to school children about what it is like to be an artist.
- Sponsor kids who would like to take art lessons but whose families cannot afford them.
- Offset registration fees for tenant artists to help them host open studio events.
- Provide 33 studios to 40 artists (with about 13 extra on the wait list) at below market rental rates. Please note that we are still more expensive than the average Art Center because we are not subsidized by a city or given a building like many others in the Peninsula are. This will be a harder thing to do as time goes on with our current business model. It would be very cool to become like Cubberly or Sanchez... at around \$1/square foot instead of \$2.844/sq. foot

- also:
- If you have not been to an Art Center Open House, I would encourage it to see some of our impact on the community. We now get about 500 to 700 people in a weekend visiting our artists' studios. We will be a part of the Artist Holiday Open Studios on Dec 2nd & 3rd. It's a quirky space, but we make it work.
- to ro's point of checking in with the san mateo arts Commission, we are wondering if they could be a funding resource for that staffer for Chris?
- Non-arts non-profits seem to be reaching out for art more?
- Box.com has discounted access to non-profits for file sharing and collaborating through TechSoup. Upgrading to the business level gets you unlimited collaborators. Could this be a grant request of the county? Make our stakeholders all collaborators?
- Box.org might be able to get behind a big arts push should we have an employee sponsor.
- i keep hearing “Cultural Center” and “art Center” used interchangeably, but i feel they serve different populations. We have artists at the Art Center who are more interested in making, learning from other artists, and working collaboratively, but who are not interested in being right next to a dance studio or an after-school program for kids. I feel there is actually a need for both types of Centers.



Cai guo-qiang Philadelphia

# Public art “Conversations” input session facilitated by Warren dale

## What would you like a person to experience after visiting a public art piece?

- enjoyment
- inspiration
- evokes a feeling, creates good feelings and emotions, feel better, joy
- activates their own potential to create
- Contemplative
- a “wow” factor, startled, surprised at a creative twist
- it is memorable, to be moved
- Pride in the progress of the community
- a desire to support the continuing work of this artist
- awed by how it was made, who is the artist and their inspiration
- Desire to find out more
- Desire to explore
- strong community of inclusion
- meeting place
- Things of beauty; unique; creative
- evokes a pause and think moment; admiration; a smile
- Community pride
- represents what redwood City is
- newer brighter perception
- Different perspective every time one looks at it
- instills creative dialogue, connecting puzzles, telling stories, people sharing
- surprise
- interrupts your day with a smile
- Foster conversation
- inspires personal and therefore collective social response/call to action
- Peaceful. You want to stay with it
- a sharing with others, inspires others to want to go and check it out
- inspired the self to be more artistic/creative
- Feel a sense of humor, playful (e.g. Philadelphia Clothes Pin)
- something abstract that can “make sense”
- experiential/interactive
- Feels inclusive (accessible to range of audience)
- inspired, stimulated
- that you are a part of it





## What are the possible locations where you would like to see public art?

Library, and branches

Courthouse/downtown

Near Public transportation: Bus stops, train station etc.

small, surprise spots, surprise places: (shadow art, a street sign)

restaurants

Ugly places (to beautify them)

near schools

viewable from the freeway

art wraps on public vehicles

Projections on walls at night



senior Centers

in front of City Hall where the massive ugly planter box with tree is

City Hall

Middlefield and Main

Back of buildings at Long train Corridor, the tracks

entry feature: not the arch

Demarcation of entrances to redwood City: Woodside, Whipple, Farm Hill

Land bridge between jail and courthouse tower

street parallel to tracks/between Backyard Coffee and Pete's Coffee

Jefferson underpass walls

Back of Sequoia Station

inside parking garages

Parking structures: disguise the ugliness

Where neighborhoods identify spots: my street and other neighborhoods

transition areas: by Yum Yum Yoghurt

Overpasses/underpasses

san mateo County Buildings

integrated into infrastructure: manhole covers, tree grates, kiosks

all redwood City Parks:

Fountains in parks

Grassy medians

side of Fox theater

in the architecture

moveable format that can be moved to different locations

in industrial areas to make them more inviting like the seaport area, port

Bike paths/walking paths

Designated "graffiti walls"

On the internet (e.g. 150 people of RWC)

something that threads through the city (not just a town of art, but coordinated installations such as andy Godsworthy)

Buildings/sculptures

street lights

Garbage cans

Benches

## What would you like the artists to know about Redwood City before they start to create a piece?

History of redwood City  
History of neighborhoods in which it is placed  
Current goals of city  
Know local artists and how to connect with them  
Connect with reps from various artists groups  
talking to neighborhood folks where art will be  
sensitive to surroundings and appropriate to site  
Traffic patterns  
Diversity  
variety  
inclusiveness  
Family friendly  
Changing  
Many of the same thoughts about what we like the artist to reflect  
Weather  
Desire to have artist immerse themselves in community to learn about us  
no community should be distilled in catchwords or phrases  
We need a proper curated process with representatives from community and input  
natural resources, timber and salt  
Courthouse Square, events, heart of city: music,  
Provokes response and conversation  
needs to connect to the community  
History, founding of rWC, seaport, ranches, visual art  
now is a time of tremendous change/growth  
nothing, start fresh, (no preconceived notions)  
there are multiple, diverse perspectives in rWC: income, new/long timers, ethnicities  
a day in the life of various rWC residents  
rWC isn't like other cities on peninsula  
Geographic diversity  
Can the artist harness the successful branding of community around music, music on the square?

## What would you like a person to learn from visiting a Redwood City piece of art in the public place?

rWC values opinions through art  
We value art, appreciate and supports the arts  
We value artists  
We value culture  
rWC appreciates public art in all forms  
vibrant art community and a hip place  
We recognize the power of art  
We are not just left brainers  
appreciate our weather and our nature  
We are a visionary city  
redwood City art: where the right brain meets the left  
redwood City art is memorable  
rWC is the arts, cultural, entertainment destination for the Peninsula:  
tell friends and neighbors  
Come back for more  
How much it cost and where funding came from (honoring and the depth of the investment), who commissioned, the process of it all  
How it was created; what was the thinking and process?  
Who was the artist?  
How was it made possible?  
that we're progressive, committed to art, committed to an engaging public sphere  
That we support artists of all types and ages, art for all aspects of the community e.g. kids, adults, diversity  
sense of wonder  
interaction with the environment  
strong community  
Culture  
innovative  
Learning something new that changes how you think  
the stories of the people  
Things that are working elsewhere and bring it here (story cove, large portraits, etc.)  
Like Susie's app (info about artist, etc.)  
Learn where there is more art in rWC  
Come back to rWC to see/eat/drink/enjoy the events  
We care enough to create an outdoor art gallery and welcome all to experience it  
You will learn about rWC's values by seeing the art  
We are not afraid to tackle the issues

## Thoughts for the vision

- We, the community, recognize that current time is unique due to 1%, aim high, be inspirational.
- Have an anchor piece of known artist with world reputation.
- Various levels of public art.
- Have local artists sitting on public art task force.
- The infusion of art support should enable us to aim high to think large.
- That RWC supports local artists.
- Use collaborative process for our public art.
- Have an artist in residence: who offers master art classes in school, creating childhood memories with an actual artist, encourages art, shares his/her story.
- Establish an art center: art café, art gallery, performances, studios.
- Monthly art events, walks.
- Our process reflects the values desired through the art pieces: diversity, self-reflection, self-evaluation.
- Desire to know/not know the artist?
- Develop a data art resource: digital resource, network that shows and links all things art (whereby a person can access place, information, connection, opportunities, support).
- Select places, create spaces that reflect accessibility that enables full interaction.
- Reflect accessibility to specific needs and uses.
- Including accessibility to lobbies.
- Look at who is going to occupy and use the space.
- City wide yearly event sustained by corporate sponsor.
- Some art should be preserved (landmarks, buildings).

JenniFer Wen ma beijing



## online PubliC art sur VeY

From December 5, 2017 to January 15, 2018 Redwood City hosted an online public art survey where anybody could answer prompts and give their input about public art and the Public Art Master Vision.

## the survey

this survey is an opportunity to gain your input around the City's public art programming. Thank you in advance for your input! the Public arts master Plan has served the Civic Cultural Commission, the Public Art Task Force, and staff very well. However, because of the increase in public interest and new art initiatives, Commissioners, task Force members and staff agree additional work is needed. In response, the City selected Fung Collaboratives to create a public engagement process for further defining what types of art there should be within the City, identifying specific locations for art, determining aesthetic direction, considering the long-term approach to public art and providing further review and recommendations for improvements to existing procedures related to public art. The updating and reimagining of the original Master Plan will provide direction to the Parks, recreation, and Community services Department, the Public art task Force, the Civic Cultural Commission, and various local arts organizations, as well as guide the City Council in the planning and processes necessary to further develop, administer and maintain a dynamic public art program in the City of Redwood City. Your input through this survey will be used to inform the City as it updates and re-imagines the original Public arts master Plan! For more about this process, go here.

## From your perspective, what makes Redwood City unique?

the people!

Access to downtown and businesses. The parks and hiking trails.

The history of migration, specifically from Mexico and Michoacán. This migration makes our community very unique and beautiful. We have access to not only the food and culture, but the beautiful heritage of our city as well.

it used to be our cultural and economic diversity but that's disappearing at a rapid pace.

Redwood City is unique because of its geographic location and diversity.

i am always impressed that we live in the middle of this tech bubble, with wealth and increasingly fast growth, but the vibes of RWC and its people are so down to earth.

the people and the layout of the downtown, along with

proximity to mountains, streams, and bay.

Diverse population.

Its small town feel.

the numerous events that are planned at the Courthouse Square. Such as the summer concerts, movies, salsa festival, 4th of July, Día de Los muertos, winter festivities.

RWC is generally a clean, pretty, and lively city. Central spot for events and gathering such as the courthouse make for an inviting atmosphere. The splashes of color and culture provided by the various art efforts are fun to show off to visiting friends.

the courthouse with the san mateo County History Museum and the square in front.

The many great restaurants with many choices.

the art around town including the painted electric boxes and the shadow art.

the activities almost every night of the week in the downtown area and also in other parts of the city.

the offerings of the Fox theatre, and the Dragon Theatre.

All the Community Events and Activities.

a very active downtown, and vibrant, "affordable" neighborhoods where people of different socio-economic levels can live.

Unfettered growth with no serious thought or attempt to increase infrastructure. Beyond that, there are great parks, libraries, and safe public areas.

the combination of a highly developed waterfront on the sF Bay along with the downtown and surrounding residential areas, especially rW shores, and wonderful hillside residential areas. Parks like Edgewood and Pulgas Ridge add enormously to the joy of living here.

The Weather, culture, events, artistry.

The walkable downtown with Courthouse Square and all its activities, the fabulous library, being bookended by the Bay and hills/open space, the historical buildings (including Sequoia HS, Lathrop House), all of the lovely neighborhoods, the great parks, and all those lovely painted utility boxes! the negatives are a lack of good public transit, the way the Caltrain tracks divide the city, the socio-economic divide and that the streets can be unsafe or uncomfortable to walk and bike along.

it's got a small town feel with city-scale programs and resources.

the location on the peninsula, the best-of-all weather even in the mild bay area, and the feel of a less dense area.

events, public spaces, and public art that is different than anything available in other Bay Area cities. The courthouse square, theatre way, paintings throughout, and special events as well.

Potential. The city is still shaping itself and there are many opportunities for improvement.

The diverse and engaged citizens.

it has a great location in san mateo County, easy access to sF, to the coast and many parks, to stanford and Silicon Valley, and Fantastic weather. Traffic in this area is best for us. Downtown used to be dead, but it has become very active and we enjoy the square, the theaters, restaurants and many outdoor spaces. The train station is very convenient.

The quaintness of the town.

The people. We vary from the well-to-do Hills to the just getting by and homeless. We have a diverse community.

Diversity, trendy/hip downtown, vibrancy relative to other peninsula cities.

the city's sense of community (even now, as it transitions into a new era). Its openness to new ideas and ways of being a community.

Bayfront/port/harbor element. Amenity-rich downtown. Diversity of neighborhood/architectural types. Diversity of residents (in some neighborhoods).

the immense support for the arts and the myriad of free public festivals.

active, collaborative arts community (with diverse groups and peoples). Also, the racial and socioeconomic diversity of redwood City allows for rich conversations and perspectives at public gatherings.

redwood City has a downtown with old buildings mixed with new constructions which gives the city of lot of character. The Main Library, Courthouse Square as well as restaurants can be reached by walking. The train station is also in the middle of town which makes it easy for professionals who live in san Francisco to commute to work in some of RWC's businesses.

Our history, our community & the diversity of our residents.

I enjoy the diversity.

its location half way between sF and sJ and its proximity to both the Bay and the ocean, its more urban feel, which includes an industrial and light industrial economy, its history as the county seat, and its downtown and events downtown.

the "small town" feel, inclusion of all communities, cultural, generational, socio-economic, water front community, Redwood Creek history, the baylands. It is the county seat. There is a sense of humor and joy (speed signs, utility boxes, murals and current public art), and the many traditions, festivals, parades, and community events.

all the things that are disappearing - a diversity of residences of various ethnic and economic levels and the unique experiences they bring to our community.

Redwood City is unique in the availability of the arts. All the festivals, music and arts supported here are really

what I emphasize to others. I love the energy of the city. I feel as though, compared to other close cities, this city has a lot more diversity, and embraces it.

Our history as a waterfront lumber town, our creeks, or current blend of architecture honoring our history that also blends in the modern, our diversity and desire to maintain the best aspects of small town culture as we grow. The now vibrant downtown and preservation of our history, seen in the windmills, Union Cemetery, Courthouse, Fox Theatre, Sequoia HS, historic homes and district designations. Our place as the County seat of government, the mexican american and native American beginnings. Our nationally recognized library and the beautiful re-purposing of our fire station into a library.

the revitalized downtown, the city Parks, and the public art.

i know there are a lot of complaints about the recent building and population changes in redwood City, but i like the new vibrant downtown, the better business environment, and more transportation options. We would never have had these under the old status quo. In the early 1990s, I did not go downtown for months at a time, now I go at least 3-4 times a week. Redwood City has wonderful public events, great performance arts, galleries displaying our wonderful local artists, and a good food scene. I agree that the new normal is to build up, not out. I would like even better public transportation - the idea for quicker bus service in the El Camino corridor is good. Making Caltrain more like a constant rail service (above ground subway) would be great but the logistics are demanding. I don't have a problem with the parking since I always find a place in a parking garage. People need to be reminded that downtown redwood City is not a strip mall where you pull up front and jump out, it is a place to linger, meet friends, have a business meeting, spend the day. An extra 2 minutes of walking (and it's not longer than that) is a good exchange for a great downtown.

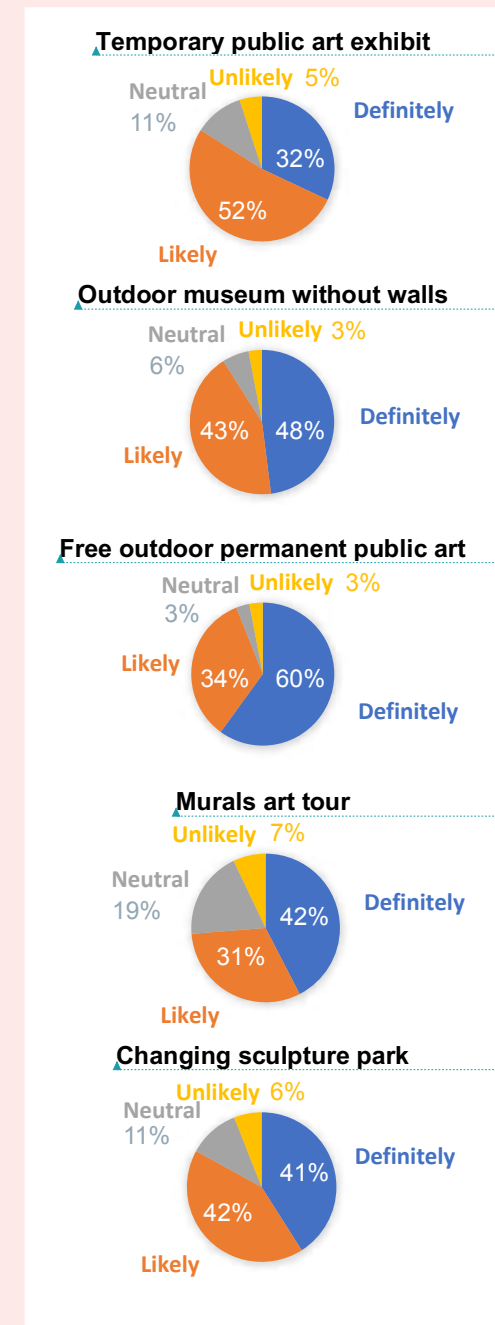
it's an eclectic collection of individuals from all ethnicities and social backgrounds.

The mix of ethnicities and classes.

Green open spaces (Red Morton, Stafford, etc.) and fun down town area.

We love the walkability and all of the fun family activities downtown. We also love the parks and recreations department. There are also amazing opportunities for families to partake in at a reasonable cost.

## How likely are you to visit any of the following, if happening in Redwood City?



## What would you like to remember about Redwood City's public art program?

How it is inclusive for all residents and all modalities of art, whether visual, auditory or performance.

I would like it to make me feel, and make me think. art that inspires hope and dialogue and simply conversation in general. I also just love beautiful art, art

that is glorious to look at, and that makes me smile.

I want art to be accessible to all.

i would like it if there was a web link to art and art locations.

i want it to set us apart from any other city on the peninsula and put us on the international map.

i would like art that makes me consider perspectives; my own or others. I would like art that makes me think long after I've visited. I would like art that offers historical connections and perspectives.

to be inspired intellectually, emotionally and spiritually - that it wasn't just something to entertain tourists and pump up the tax base.

That it supports all voices. This area is really pushing out a lot of voices in favor of tech companies. Redwood City still feels like a diverse place. Of course, privileged voices are still heard more. But I feel as though redwood city gives a voice better to minorities than other closer by cities. Let's really push and lead here.

that we are a diverse colorful and close-knit community even as we grow, that values and takes pride in that and in how art represents that culture and civic pride.

i would like the city to be remembered as a place that supports & encourages local artists. Unfortunately, I don't believe that that is true.

That it inspires.

The unique and whimsical works.

Whatever the public art is, it's stunning and memorable. That it startles or surprises me in some way.

I like art pieces to be fun experiences.

To be unique and give opportunities to local artists. That it spread more to the neighborhoods than it does now.

i like art to be thought provoking, historical in nature, and interesting.

Good quality, engaging, thoughtful, whimsical and fun.

that our city is proud to present art to its community and visitors alike. That art is important to our quality of life. It has impact on young and old. It enhances beauty to their lives. It has people wanting to come back to enjoy the art and the positive effect it had on their lives.

That it presents great art, and/or great folk art (e.g. Watts Towers). Not merely art that memorializes past events and people, but art that's transcendent. I'd be happy with one extraordinary work, rather than settling for small scale art throughout the city. I except I'd be ok with city-wide murals, as in the Precita Eyes mural. my favorite site for a big piece is the back outside wall of the main library, facing the Caltrain tracks using the style of the mexican muralists, who had in mind that some of their pieces would be seen by viewers who experienced the work while moving past it.

High quality art.

Positive messages of peace, friendship (or community), and health.

The stories that inspired the artist to create it.

that it celebrates the history and contributions of the locals.

i would like to see the art program attempt to engage with developers to encourage more artful, creative buildings, landscaping, architecture, waterscapes, walkways and nature. Things to make the new urbanization more livable.

I smile every time I see one of the current murals. I'd love more of any art form.

the varying types of art, some very tame and some much more unique and thought provoking.

i would like to feel inspired by it, reframe my perception of a particular place/area in a way that is unique and unusual, become aware of the work of an artist, have a sense of pride for my community, and have a sense of wonder.

To send a good message to my young children.

Intrigue, admiration, calm, and gratitude.

### What would you like people to feel about art they experience?

Appreciation, enjoyment and remembrance.

Joy! Happiness! Peaceful pictures. I would like something that reminds us daily that not all there is speed, technology, and money. Something, that reminds us daily that the most beautiful and modern architecture can be unique and pretty like nature. something that reminds us that there is more than what we chase after every day.

That it gave them a happy feeling and memories.

Happy!

Pride of their city for loving the arts, history, culture and nature.

Joy, curiosity, and cultural awareness.

Happy and free.

Surprise, wonder, appreciation, delight.

Interaction, whether good or bad. If you don't like a piece of art, it is probably because you do not understand what the creator of the art is trying to say, or how they feel.

Unique community and togetherness.

Inspired.

Wonder, surprise, and joy. The artistic shadows downtown and the painted utility boxes are a great way to see art in an unexpected place. A sense

of community. Art produced by local artists, and particularly by young local artists, ties the art to the experience of living in redwood city in a unique way.

The art should make them think. Some should be pretty, some should be provocative, some should tell a story, some should honor our past, and some should make us uncomfortable. There should be so much that every angle is covered.

art, when in the context of a natural or environmental setting, should recall our rootedness in nature and play a role in bringing us back to our relationship with Nature. We live in such insanely busy worlds and need art like this to calm us and "recollect" us to the fact that it is nature which sustains us. This awakens gratitude and recalls to us our humbler place in Life. Often, so many of us live inside our heads in a quite conceptual world, and often without realizing it. It does not bode well for our species to lose this connection to life. I am most moved by art that bring us back to ourselves - and our larger context as creatures inside an environment - called Nature. Now, this is only if the art is to be in or near the natural world. Art in a downtown context can be quite different and conceptual, yet still wonderful. My comments are touching on art located in Nature.

Sense of calm and beauty.

Wow!

Fun, inspirational, enhances ones understanding, memorable, meaningful, and relevant.

That it is available to all.

i'd like them to think that the art says something about our area.

To feel surprised. Art that is fun, colorful, and makes people think differently.

It is fun and for everyone.

In contrast with larger office/apartment buildings springing up around town, i would like people to feel the human scale art (street art, sculpture garden, building murals) etc.

They should feel pride and joy. Focus on aesthetic but a sending positive message of the city and community is important as well.

that they love looking at, touching, and interacting with it. That may mean that it's simply beautiful or that it provokes second looks and deeper emotional involvement.

i love the shadow art because it is unexpected, fun, and experienced by all. I also like the animals with chrysanthemum as they are playful, sprinkled throughout the downtown, and celebrate the city's history.

Touched, inspired, reflective, optimistic, more fulfilled, thoughtful, and grateful to experience beauty.

That it is beautiful.

intrigued, surprised, engaged, and uplifted (mostly but

not exclusively).

Provide a moment to pause and reflect, inspire pride, and maybe spark discussion with others.

i'd like the art in the city's public spaces to be calming and inspiring.

that they are witnessing beauty which moves them, or inspires, makes them smile or surprised.

Happy and fascinated.

Something to think and comment about.

Welcome, learn something new, some common connection with others.

Be inspired and encouraged to learn more about the people that live here and make the city what it is.

Nature and art. A mural on a brick wall is fine but it's still a brick wall. We're losing light, air, greenery, etc. and all are far more beautiful than paint. Please push our city to do more than what they have been doing.

i'd like them to feel that redwood City is an interesting place.

Engaged and curious and inspired to create.

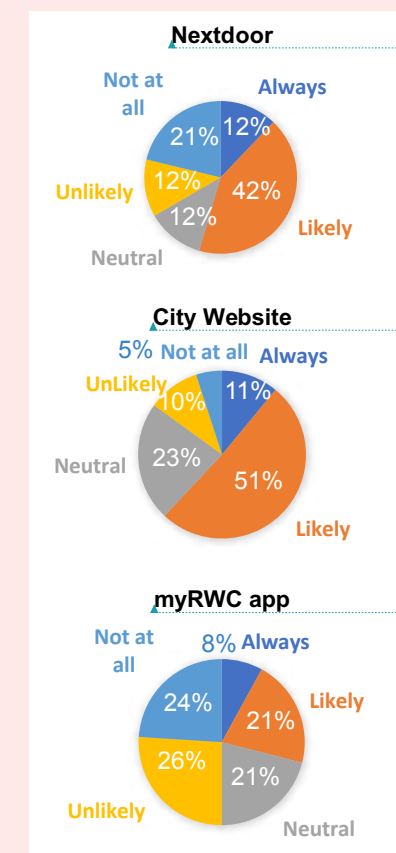
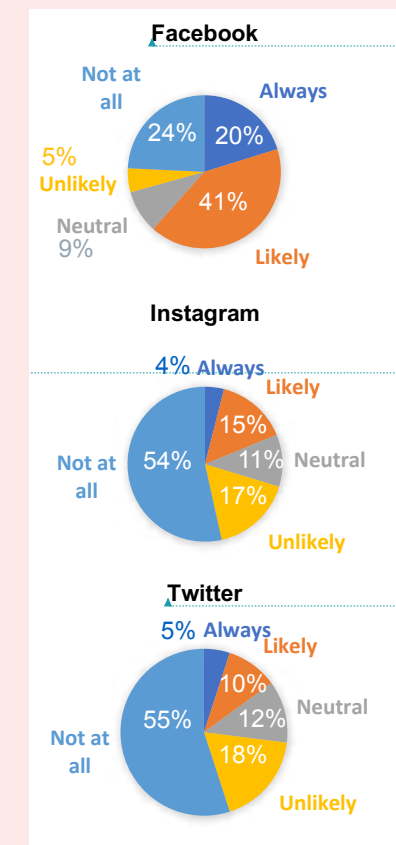
rWC gets it and has soul embracing the community and history around us.

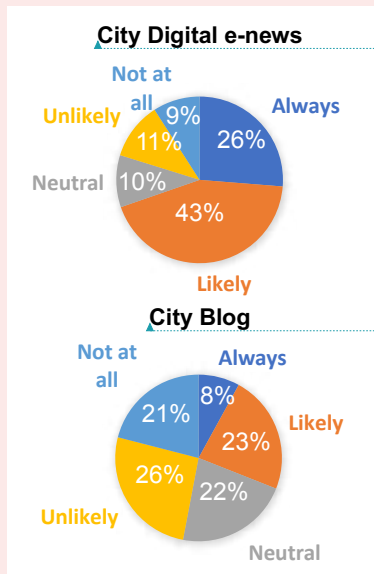
that they are ashamed that money is being spent on something that is useless and pointless. The façade that redwood City is trying to be something they are not, a big city.

Love that we are getting more public art in redwood City! and love that all type of artists and many skill levels are involved. As a graphic designer and an artist, I encourage everyone to create art, but that doesn't mean i love all the public art— which is of course totally fine! if the art isn't already chosen by professional artists and designers, it may help to do so. Everyone is an artist! But when it's public art sometimes there is a different standard. I love that I see art! Some of it I don't love. But I'm glad RWC is on its way to being a hub for artists.

Intrigue, admiration, calm, and thankfulness.

## How likely are you to use the following to find out what is happening in Redwood City?





## Are there any additional thoughts to share about Redwood City's public art programming?

i consider public art a primary duty of local government along with safety and infrastructure.

Yes. I remember that shortly after finishing an art project in the city, someone vandalized one of them. I would be interested to know if the person who did this was caught and what happened to him? not everyone appreciates a project like this or just maybe thinks they aren't so important. Therefore, I can imagine, vandalism may be a problem when doing all these art projects. How will the city protect the art? How will the city pay for keeping the art pretty? vandalized art and art that is not taken care off would totally have a very different effect on our city than pretty art. Maybe volunteer opportunities could help with this.

art opens a conversation between strangers! increase funding and require developers to contribute 1% of the cost of the project to funding art!

Keep up the good work. Keep the small-town festivities going year-round and know that people go through withdrawals when nothing is going on at the Courthouse Square. Embrace all cultures and inspire others to learn and do the same. It's too bad Octoberfest is private and walled off, I understand the why but it's important and nice to celebrate and learn about other cultures while having a good time. redwood City is growing up but the small-town feel is what makes it unique and special. Thank you!

It would be great to see a showcase of art and artists. I think i've seen that done before so i just want everyone to keep up the effort! Thank you.

I like the events downtown and on the square. But this year the extreme barricades used to unnecessarily separate the courthouse area were overwhelming. Crowds have made it much less pleasant and it feels too constricted and disorganized.

i love the projects that have already been done, like the utility box paintings and the sidewalk shadow art. I would love more projects like this. I also like the changing installations Palo alto has in front of their city hall, and would love if redwood City could have something similar. I would also love to see more permanent installations, and more sculpture.

there's a big blank wall facing the Caltrain station that could really use a mural.

Keep it up! i love sculpture parks, but i would hate to see something like that come at the expense of continuing to have an immersive artistic experience throughout the city. Also, if someone could paint the utility box at the corner of Bay and Haven i would particularly appreciate it.

Keep it going and keep up the good work! redwood City is growing and changing and it deserves very high-quality art in its varied public spaces. We have the

artists right in our area who can provide it.

allow the community to contribute to an art piece, paint by numbers or abstract work.

the public art program should be focused on getting high quality art for Redwood City. It should outline a process that is easy, unambiguous, and worthwhile for artists, the City, and stakeholders. It should set reasonable boundaries, while providing artists the ability to do what they do best, imagine, create, & innovate. The program should be flexible enough to grow and change over time, as trends, technology, social issues, and public opinion naturally evolve. It should ensure that artists are well compensated and that the city gets adequate value from the projects that it funds. It should emphasize selecting artists over selecting artworks. It should employ an ever-changing group of art minded community members to help select artists. It should have a plan and funding for maintenance and retiring of artworks. Most of all, the public art programming should be the right scale for Redwood City.

as a wildlife biologist, i highly encourage you to incorporate some native flora and fauna into future art installations. Like paintings of mountain lions, humpback whales, coast live oaks, etc.

Make sure that local studios don't become the fire hazard that the S.F. Ghost-ship had become.

Using public spaces to hold art galleries and shows is a wonderful idea. We also need water infrastructure upgrades due to all the new housing.

maybe the program should expand to include public performing arts. We already have events at Courthouse Square. How about smaller music ensembles in public places?

Take risks, be bold.

I love the recent painted utility boxes. All of the boring green or grey boxes are coming alive. It is great. Decorate the sidewalks. Paint the buildings with things people enjoy, remember and identify with redwood city. People should think redwood City as fun!

Keep up the great work. I do notice some very large, blandly decorated wall surfaces downtown screaming for a large mural. For example, the side of the fox theater that faces the Cinemas. With the completed exterior of the new building at 815 Hamilton, the adjacent bare wall on Fox Theater is glaring. A large mural in this place would be beautiful and really add to the vibrancy of this dense retail/restaurant corridor.

i'm proud that our city cares about public art--and that we may even be a leader in such things.

i know it'll be hard, but try not to be too prescriptive -- it's art! Would hate if the result is that all the city's art looks or feels alike. Variety and diversity of media, form, and message are good things!

Keep creating an environment of creativity.

Public art should also encompass performing arts, music, theatre and dance.

there should be a diverse spectrum of art, meaning

a range from pleasant historical pieces to provoking modern pieces to interactive pieces. Along with this, there should be a range of commission prices to involve artists of different skill levels and scopes.

Coming from 20 years in Palo Alto, I'm delighted to know there are strong programs in place and being planned.

i love the idea of more art in redwood City!

We, as a community, have had a great start. I'd like to see it continue and make rWC a go-to place for all types of art.

## Sample Questions for Community Input Sessions

What would you like a person to experience after visiting a public art piece?

What are the possible locations where you would like to see public art?

What would you like the artists to know about the City before they start to create a piece?

What would you like a person to learn from visiting a piece of art in the public place?

From your perspective, what makes the City unique?

What would you like to remember about the City's public art program?

What would you like people to feel about the art they experience?

What public art in this city or others do you particularly like? Particularly dislike? Why?

What demographics should public art target (age groups/ethnicities/tourists etc.)?

In what ways is the City culturally unique? Historically?

Public art can often create a space and foster certain activities. Are there any activities or types of spaces you would like public art to foster?

are there any events that would go well with public art (ex: free summer concerts, arts festival, cultural food festival ect.)?

What characteristics are important for an artist creating public art to have?

In what ways can the City benefit from public art?

What role do you want public art to play in your city?

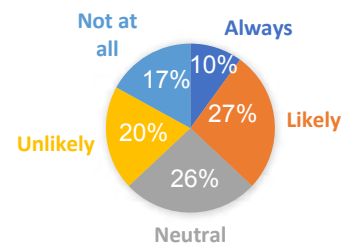
are there any topical issues that public art should engage with?

in what ways is public art in this city lacking?

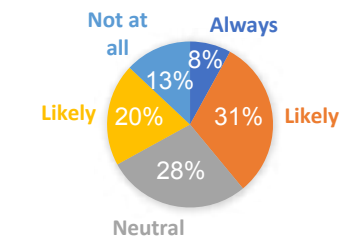
What do you want public art to celebrate?

are there any additional thoughts to share about the City's public art programming?

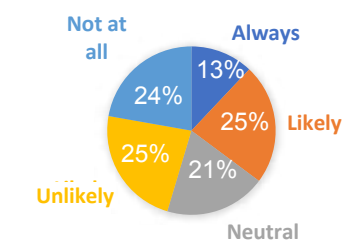
## Gain What I need to Know at City Facilities (libraries, parks, community centers)



## City Digital e-news City website calendar



## Local Newspaper



# Potential Public art sites in redWood CitY, West-of-the-traCKs

Focusing on Entrances/portals to RWC, medians in neighborhoods and on major road arteries, bus routes, parks

## Entrances/portals to RWC



Farm Hill and Woodhill (gateway into city off 280)  
BUS ROUTE



el Camino & Claremont intersection BUS ROUTE  
(mentioned in el Camino real Corridor Plan pgs 60-61)



medians along Woodside rd (example) BUS ROUTE



El Camino @ Jefferson (Old Navy) BUS ROUTE

## Medians in neighborhoods and on major road arteries



El Camino - Chestnut - Lathrop triangle  
BUS ROUTE



Woodside Rd - El Camino Real interchange  
BUS ROUTE



Woodside Rd - Hazel Ave BUS ROUTE  
intersection across from Union Cemetery



alameda - Fernside intersection BUS ROUTE



Jefferson - Highland intersection BUS ROUTE



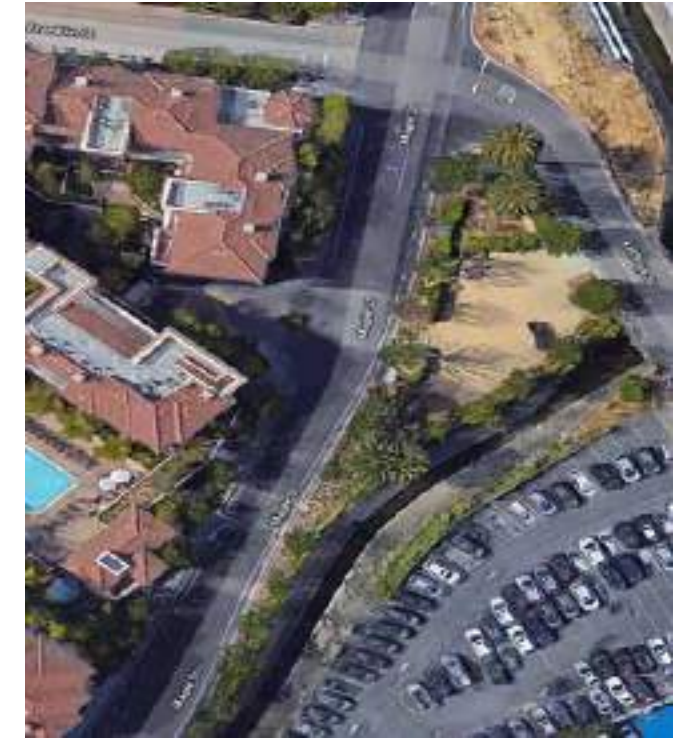
offramp from Woodside at main and Pine st



Laurie Duncan Parkway



Blandford medians at edgewood



Maple - Lathrop - Franklin Parklet (Jason says: Agree that this could be a great spot, but presently there are lots of cars parked in the mud here)



Hopkins - Alameda intersection



Brewster - arch Parklet



Main - Shasta - Chestnut triangle



median at shaw Ct at roosevelt **BUS ROUTE**



Brewster - Hillview - Outer Circle triangle



Broadway - Hopkins - Duane split



roosevelt at Johnson **BUS ROUTE**



arguello Plaza



Bennett road near Cordilleras



Caltrain station



rutherford at Woodside rd thru selby Lane



Parks



Little river Parklet near max's Cafe



Dove Beeger Park - Whipple



edgewood Park - lower area



Fleishman Park at Mcevoy St - Madrone St



stulsaft park - Farmhill



Palm Park on Hudson



maddux Park at maddux & Kensington



Garrett Park on Glenwood



stafford Park, Hopkins, Lowell & King



red morton & red morton Community Center



Westwood Park, Briarfield @ Westwood

## Fire Stations

OTHER:

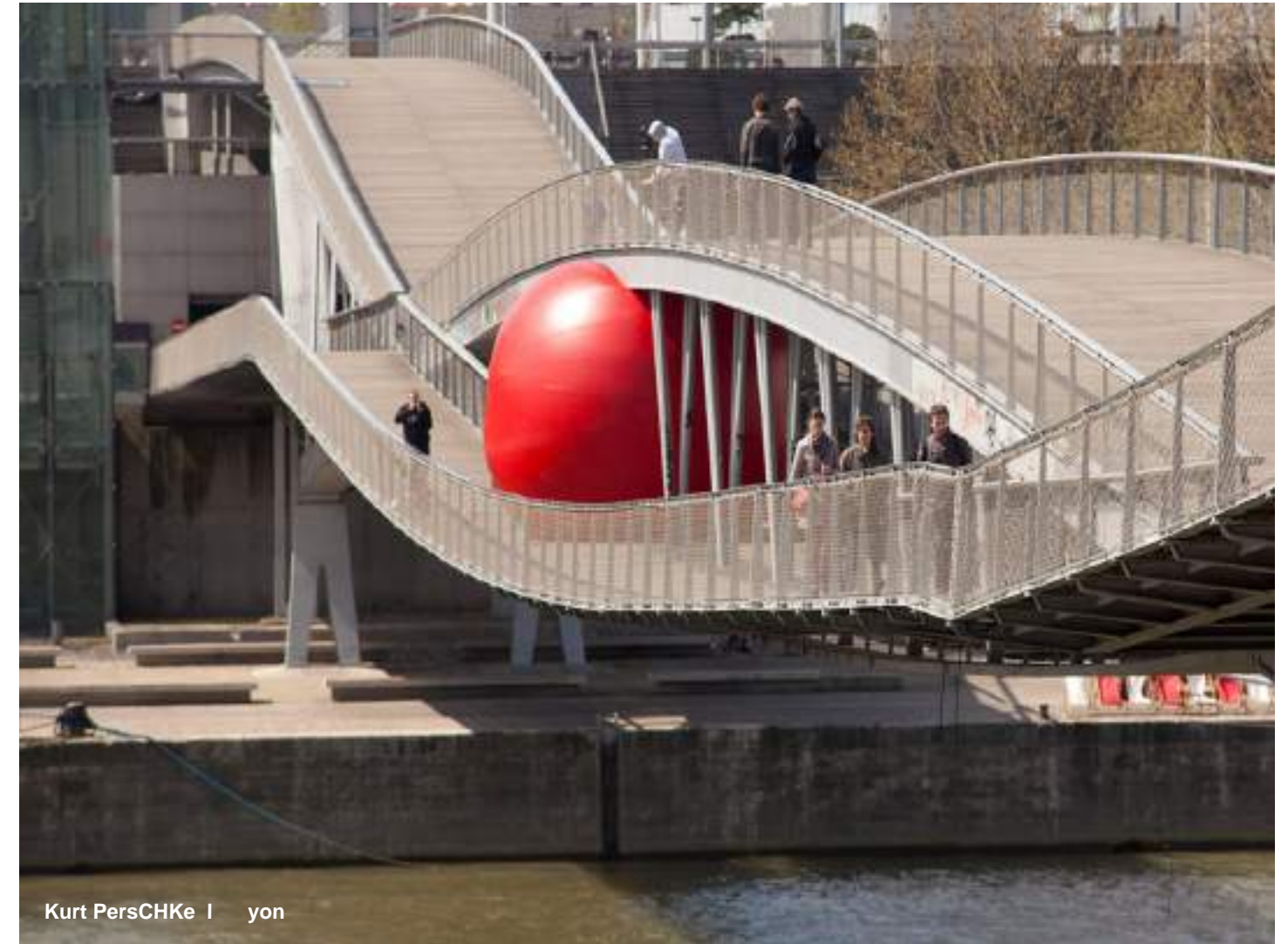
All along the aqueduct open-space (Hetch Hetchy trail)

Aqueduct @ El Camino, near University Art  
across from Fleishman Park

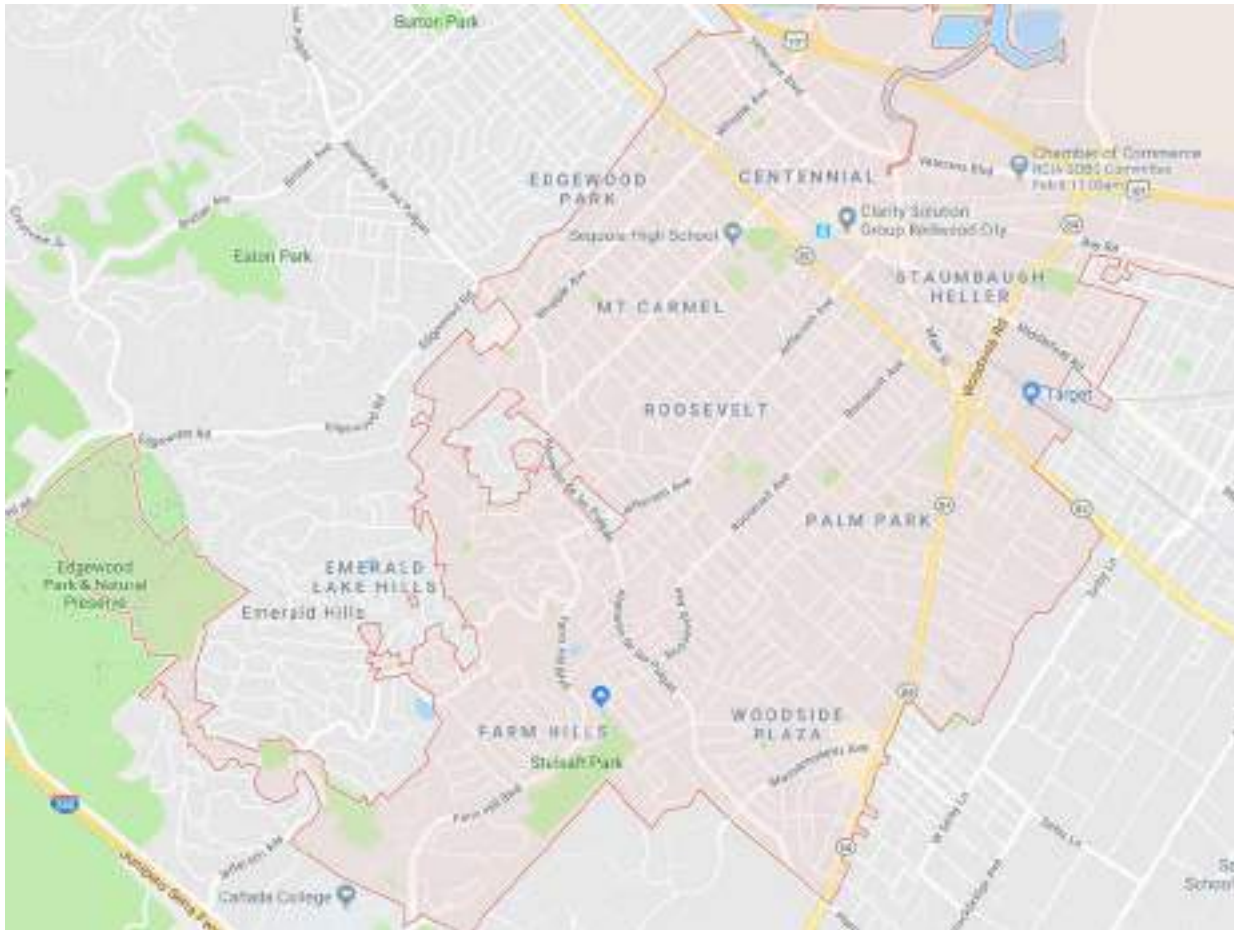
Underpass on Shasta @ Woodside Road.

Consider making it a approved location for  
street artists to practice

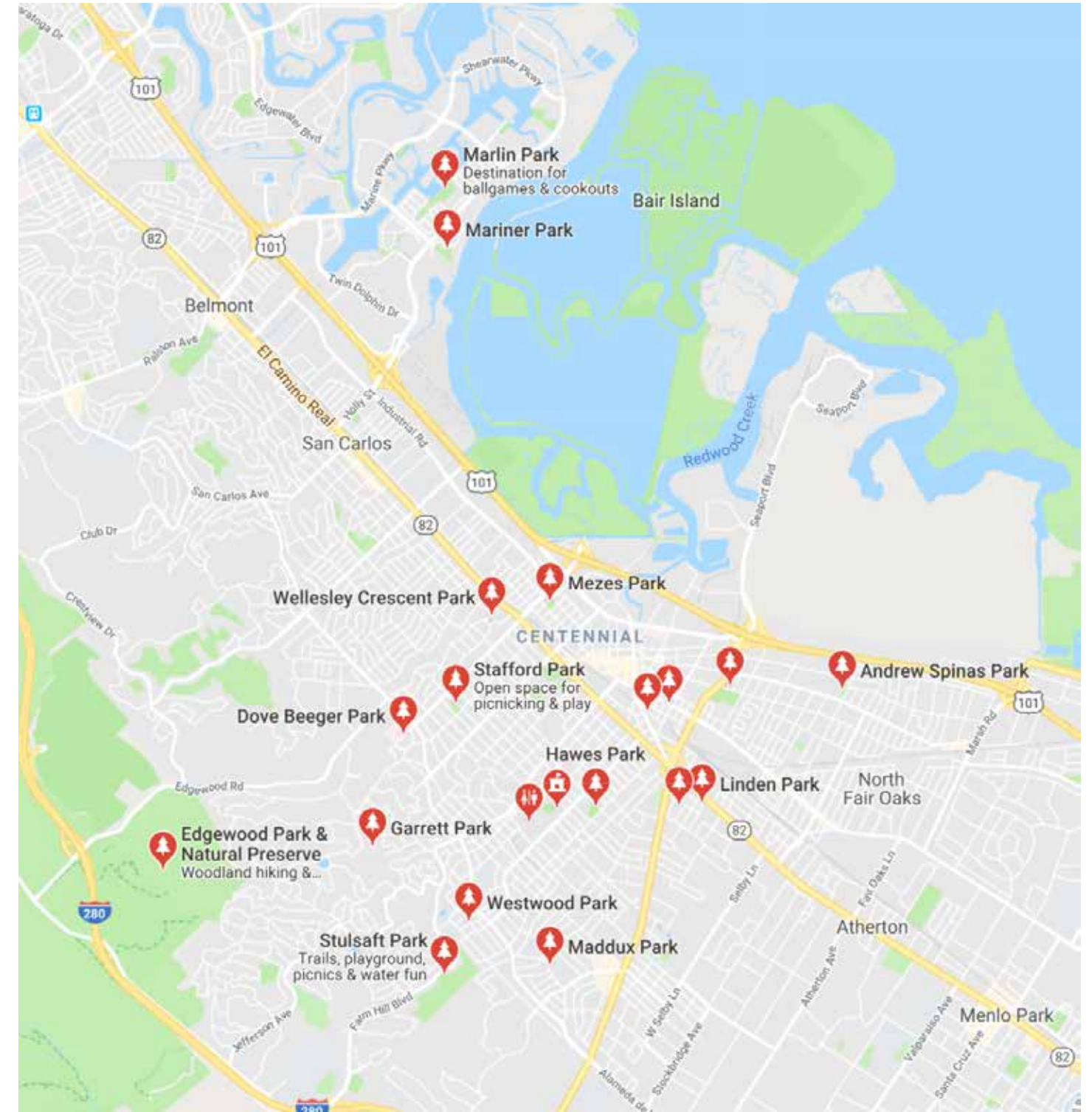
Commercial Way mural Corridor



Kurt PersCHKe | yon



REDWOOD CITY BOUNDARY



PARKS IN REDWOOD CITY



BUS ROUTES IN REDWOOD CITY

# Potential Public art sites in redWood City, east-of-the-tracks

## TYPES OF SPACES TO CONSIDER

- Public infrastructure
- Gateways to the City
- Private spaces
- integrated into architecture
- temporary installations

### 1. Downtown

- theater Building - Parking Garage, stairwells, movie theater exits, theater Windows
- side of Fox theater facing the theater
- Corner space across from milagros - main @ middlefield
- Jefferson street Underpass (@Caltrain)
- City Hall Plaza
- Box plazas - space for rotating art?
- Caltrain station - Walls, station, clock tower, greenspace along broadway
- Caltrain fence on arguello between Brewster & main
- empty lot at brewster and arguello
- County spaces
  - Jail - marshall @ Warren & Bradford @ Winslow
  - Flag pole @ corner Brewster at veterans
  - Circular Plinth @ County Court Plaza
  - County Parklet @ middlefield and Bradford
- Kaiser lot - Walnut @ Bradford
- Bradford street Pumping station
- main st bridge
- spring/marshall Parklet
- marshall & Hamilton
- Grassy area Broadway @ spring - near the climate best sign

- Wells Fargo plaza and adjacent plaza @ main & Broadway
- Courthouse square plinths
- Winslow Lot redevelopment

### 2. Redwood Shores

- Public shore access
- Davit In - park along the water, traffic circles
- shell Parkway
- Preserve park, Dog park, shorebird park
- end of island Dr & Bridge Parkway
- Oracle/dtech area
- Bridge @ Bridge Parkway over Belmont Channel
- Green space on shoreline drive just before redwood shores Parkway
- many other locations in the shores

### 3. Port

- Pacific shores center & Harbor
- Port park
- Public shore access - many sites

### 4. Midpoint & Friendly Acres

- stanford Campus - encourage and/or help steer art spaces on their campus - Particularly @ Broadway & Douglass and by spinas park
- marsh road @ Page
- Florence @ 15th
- Fire Station @ 15th and Broadway
- summit High @ Broadway
- Post Office - Broadway @ Woodside Rd & Across the street & pumping station
- Hoover Park
- at&t tower
- Woodside / 101 revamp - percent for art project?

## 5. other

- Sb 101 to Whipple Street Exit Offramp (pumping station and firewood spot)
- Public Works
- Walls along Broadway Between Downtown & Woodside
- Broadway @ Maple - Walls of Grocery Outlet & corner space
- Whipple street Caltrain underpass project - percent for art project?
- redwood creek 101 foot underpass
- end of Bridge to nowhere near Courtyard by marriott
- mural on arguello @ standish
- mural on Chestnut @ shasta
- Bair island trails
- Bay trail - many locations
- all big development projects

## 6. Tour Route

### 1. OUTSKIRTS OF DOWNTOWN

- a. start: arguello at Broadway (erin's place)
- b. Left on marshal, left on warren, right on bradford (around county jail)
- c. Left on Winslow, right on Brewster (county buildings)
- d. Left on main (redwood creek undercrossing)
- e. through parking lot, right on Walnut, right on Bradford (kaiser, pump station, county parklet)
- f. Left on Hamilton, left on marshal, marshal, marshal (parklet, climate best)

### 2. MIDPOINT / FRIENDLY ACRES

- a. Continue all the way down Broadway (Walls, Public Works, Woodside/101 remodel, Post Office, Summit High, Stanford Campus, Fire Station)
- b. Left on 2nd, right on Rollison, Follow around to Marsh (Delucchi's lot)
- c. right on Florence, Continue down Bay road, left on Charter to Hoover Park

### 3. PORT

- a. right on Woodside (salt flat trail, Pacific shores Center, Harbor)
- b. Port Parklet
- c. Seaport Center (center field, bay trail, support.com, area near boat launch)

## 4. REDWOOD SHORES

- a. 101 to marine World Parkway (Bair island trail)
- b. Right on MWP, Left into Oracle and around, Left On MWP
- c. U-turn at twin Dophins, right on Lagoon, Left into lot, right at end, left onto twin Dolphin
- d. Left onto shoreline, left on rWsP
- e. Left on Bridge, Right on Bowsprit, Left on Compass... Loop around. Stay Left until on martin
- f. Right on Davit. Continue until U-turn circle (Shannon Park)
- g. Left on shell, straight ahead to Dockside Circle, right on rWsP (Bay trail, Fire station)
- h. Right on Radio Road, Out to Dogpark, then Out to Radio Park

## 7. Downtown







CHristo and Jeanne-Claude new York

## eConomiC imP aCt rePerts

For immediate release

PR- 078-05

March 3, 2005

maYor miCHael r. bloomberg announCes \$254 million eConomiC imP aCt oF  
**THE GATES** on neW YorK CitY

### ***Over 4 Million Visitors to Central Park***

Mayor Michael R. Bloomberg today announced the estimated economic impact of *The Gates, Central Park, New York City, 1979-2005*, a work of art by new York artists Christo and Jeanne-Claude, on New York City's economy. Initial data indicates that *The Gates* attracted over 4 million visitors to Central Park and generated an estimated \$254 million in economic activity. the full economic impact of *The Gates* was felt not only in areas surrounding Central Park, but in hotels, restaurants, and cultural institutions across the City. The Mayor was joined by business owners and workers impacted by *The Gates*, and by Deputy mayor for administration Patricia E. Harris, Department of Cultural affairs Commissioner Kate D. Levin, Parks & recreation Commissioner adrian Benepe, Central Park Conservancy President Doug Blonsky, nYC economic Development Corporation President andrew alper and nYC & Company President Cristyne L. Nicholas at a press conference held at Mickey Mantle's Restaurant on Central Park South - where business improved by as much as 200% during *The Gates*.

"*The Gates* showcased Central Park and new York City to visitors from around the globe and promoted tourism to the 'World's Second Home'," said Mayor Bloomberg. "Innovative public art has the ability to evoke discussion and debate. We are pleased with the excitement and economic activity *The Gates* generated throughout the entire City. I would like to thank Christo and Jeanne-Claude for their patience and tenacity in realizing their dream and sharing *The Gates* with all of us."

"*The Gates* has been a great celebration of the parks and people of new York City," said Commissioner Benepe. "Visitors experienced Central Park in an entirely new way and many discovered for the first time the unique beauty of our parks in winter."

the Central Park Conservancy's attendance count estimates that visits to Central Park reached over 4 million during *The Gates* - a substantial increase from the approximately 750,000 visits the Park receives during the same two-week period in a typical February. NYC Economic Development Corporation estimates that more than 1.5 million visitors for *The Gates* were from out of town - an estimated 300,000 of those were international visitors. Usually 13% of tourists are from outside the country but during *The Gates*, the international share increased to almost 20%.

### *Increased Hotel Occupancy and Tourism*

*The Gates* drew visitors from around the world during what is traditionally the slowest month for New York City's tourism industry. Last year, Midtown Manhattan hotels reported occupancy rates of 73.6% with room rates at \$194.25. This year, through February 23, those hotels reported occupancy rates of 86.9% with room rates at \$223.81. During weekends of *The Gates*, the occupancy rates were well over 90%. This data translates into an increase in revenue of over \$2 million or 18%.

For example, the Amsterdam Inn Hotel, one of Manhattan's affordable hotels, on Amsterdam Avenue and 76th Street, enjoyed a full house almost every day. The Hotel Deauville New York in Gramercy Park had a 50% higher occupancy rate compared to the previous year. The Four Seasons Hotel New York reported that *The Gates* transformed one of the slowest months of the year into the strongest February that they had ever experienced. The Waldorf=Astoria, which had forecasted increased demand from *The Gates*, was surprised by the high number of visitors from throughout Europe, many from Germany, and said the event transformed the hotel into an art lover's haven. The Essex House, located on Central Park South, the Doubletree Metropolitan Hotel at 51st Street and Lexington and the New York Marriott located in Downtown Brooklyn also reported increased occupancy.

In addition, the NYC & Company visitor information center in Midtown welcomed an average of 739 visitors per day during *The Gates* from February 12th through 27th, compared to an average of 436 visitors per day, during the first part of the month from February 1st through 11th - an increase of 69%.

New York City tourism is a \$24 billion industry that supports nearly 300,000 jobs in all five boroughs. Approximately 50% of the City's 40 million annual visitors include cultural activities as part of their New York City itineraries. Spending by these cultural visitors produces \$12 billion in economic activity citywide on lodging, dining, shopping, entertainment and transportation. International visitors, while comprising only 13% of New York City's total visitor volume, represent 45% of total visitor spending.

"*The Gates* not only drew millions of people to Central Park, it attracted hundreds of thousands of visitors to New York City," said Cristyne L. Nicholas. "February hotel occupancy reached peak levels, a new wave of visitors spent money in our shops, restaurants and cultural organizations, and images of New York City were broadcast around the world inspiring future trips to our great city."

### *Increased Restaurant Business*

Restaurants, large and small, and not just those adjacent to Central Park, reported an increase in patrons during *The Gates*. Business at Mickey Mantle's rose almost 110% on weekdays and 200% on weekends. Rosa Mexicano at Lincoln Center reported that lunch business increased 200% and sales are up 30% over last year. Nectar Coffee Shop, which has two locations on Madison Avenue (at 79th and 82nd), reported long lines for tables and a 20-25% increase in sales. Times Square restaurants Blue Fin and Ruby Foo's and other restaurants in the area such as the Brooklyn Diner, Cafe Fiorello, Trattoria Del Arte, Shelly's NY, and Redeye Grill all saw a significant increase in sales over the 16 days of *The Gates* compared to the same time period one year ago.





### *Attendance at Cultural Organizations*

*The Gates* offered an unprecedented opportunity to highlight the City's vibrant cultural community in all five boroughs. Throughout the period of *The Gates*, many cultural organizations around the City experienced a surge in attendance.

among those that benefited along museum mile: the Cooper-Hewitt national Design museum, located at 91st Street and Fifth Avenue, reported a 298% increase in attendance compared to the same period last year, as well as increased gift shop and café revenue. El Museo del Barrio, on Fifth Avenue and 104th Street, reported that weekend attendance increased by 100% compared to previous years. The Metropolitan Museum of Art reported a 90% jump in attendance. It also reported that attendance was 35% more than projected and revenue from gift shop and food sales was 16% more than projected. The Museum of the City of New York reported a 78% increase in attendance and an increase in gift shop sales over their January figures. The Museum also sold out of *Gates* merchandise within days of the beginning of *The Gates*. In addition, the Whitney Museum of American Art reported a 17% increase in total attendance for the first week of *The Gates*, and an increase of 150% in the second week compared to the same period last year.

Further south, the Museum of Arts and Design, located on 53rd Street between 5th and 6th Avenues, reported a 300% increase in attendance compared to the same period last year, an increase in school group visits, and double the sales in the gift shop. The Dahesh Museum of Art, on Madison Avenue and 57th Street, reported a 233% increase in attendance. Cultural organizations located downtown also reported boosts in attendance. For example, the Children's Museum of the Arts, located in SoHo, reported a 61% increase in attendance over the same period last year; and apexart, a non-profit gallery in Lower Manhattan, reported a 178% increase in attendance compared to the same period last year.

Cultural organizations in other boroughs reported similar attendance growth, particularly in Queens. In the cultural district of Long Island City, the PS 1 Contemporary Art Center reported a 100% increase in attendance and the Noguchi Museum reported a 170% increase in attendance. In the Bronx, the Bronx County Historical Society reported a 20% increase in attendance and an increase in revenues from gift shop sales. Finally, Broadway saw a 17% increase in average ticket sales per show during the first week of *The Gates* compared to the same time last year.

### *Business at Park Concessions and Attractions*

Central Park has an array of businesses and concessions which rely on visitors. Tavern on the Green reported a 109% increase in business and the Loeb Boathouse reported a 180% increase in business. Snack bars, including Conservatory Waters, which reported a 184% increase, and others such as mineral springs and north meadow snack Bar (both usually closed at this time of year) reported high sales. The Park's pushcarts report a 200% increase in sales. The Friedsam Memorial Carousel reported a 128% increase in business, and Wollman and Lasker Ice Skating Rinks reported a 16% increase in business. Manhattan Rickshaw (bicycle taxis) reports that business is up approximately 200%. During the winter, most rickshaw operators do not operate because no business is available. Tours were reworked to highlight more of *The Gates*. The Parks Department will receive over \$543,000 through these concession sales - a 448% increase over a normal February. Revenue generated from all Parks concessions benefits parks throughout the five boroughs.



During the month of February, most of the horse drawn carriages that operate in Central Park suspend their business. During *The Gates*, all were in operation and report that they were fully booked for rides. One operator, Central Park Carriages, reports a 200% increase in the amount of tours given during this period. The Central Park Zoo reported a 26% increase in attendance compared to the same period last year. The Zoo also reported that gift shop sales were up approximately 140% from the same two weeks last year.

the Central Park Conservancy provided a number of services during *The Gates*. Visitor centers and kiosks throughout the Park provided information and souvenir products such as posters, T-shirts, and caps. To date, the Conservancy has sold approximately \$4 million in Gates merchandise and \$70,000 in other merchandise that it offers. During a typical February, the Conservancy sells approximately \$15,000 in merchandise. All proceeds from *The Gates* merchandise benefit Nurture New York's Nature Inc., a nonprofit supporting art and the environment, Central Park and other New York City parks. Merchandise continues to be available at The Dairy visitor center and on the Conservancy's website: [www.centralparknyc.org](http://www.centralparknyc.org). The Conservancy also offered trolley tours of the Park for over 10,000 people and walking tours throughout *The Gates*. These tours raised \$158,760 to benefit Central Park.

#### *Other Businesses*

Retail business and businesses that cater to tourism in the city saw dramatic increases as well. the shops at Columbus Circle at the time Warner Center, which include Borders Books & Music, Cole Haan, J. Crew and Whole Foods, experienced an estimated 100,000 more visitors each weekend. Some shops saw a 30% to 90% increase in traffic compared to the same two-week period in January. Some merchants beat their plans by over 20%. New York Helicopter, which offers rides over Central Park, reported that business has been up between 35 and 40%.

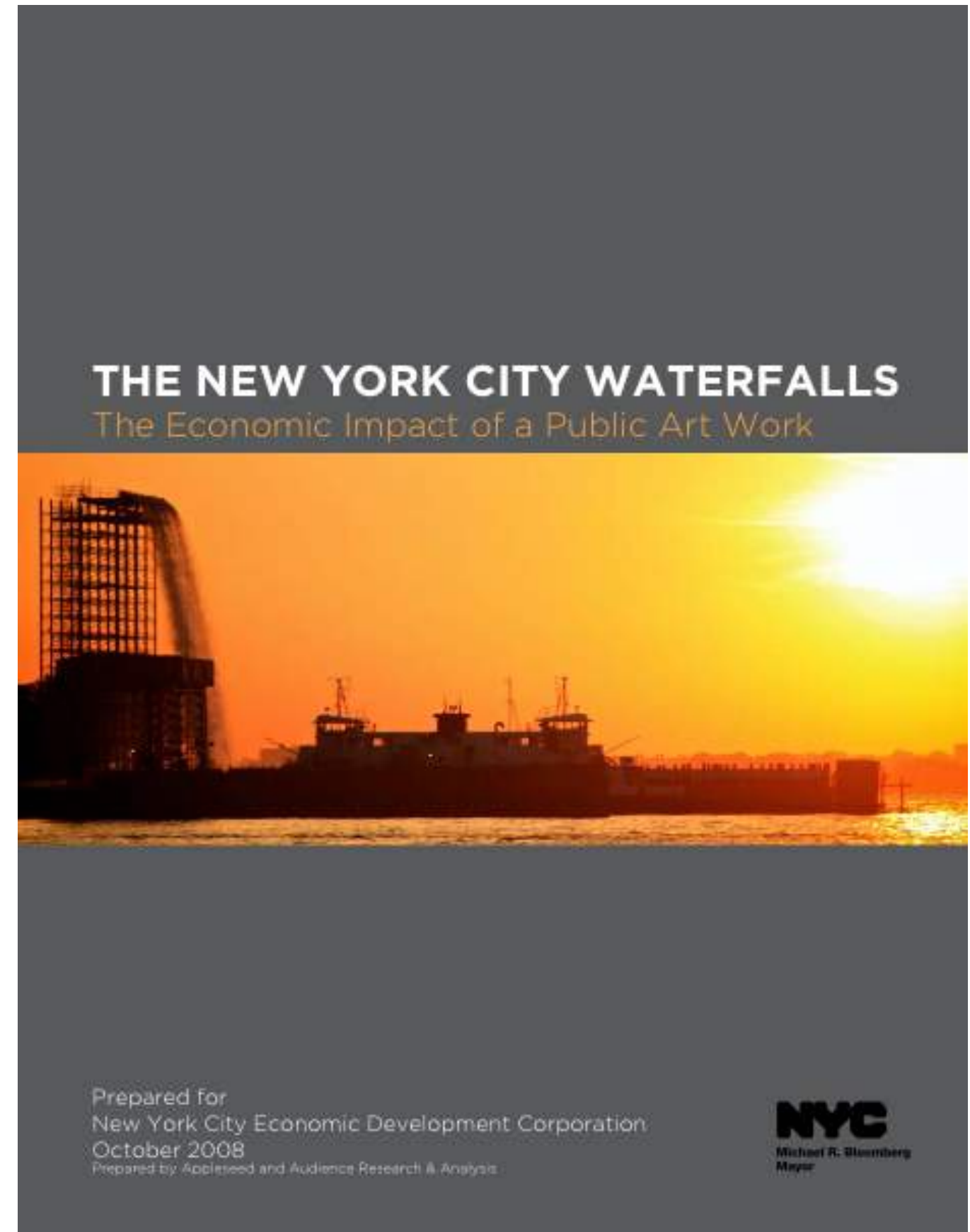
#### *School Tours*

Beyond the economic impact, new Yorkers, young and old, shared an experience during *The Gates*. New York City school students of all ages visited *The Gates*, many through free tours offered through the Mayor's Office. The Museum of the City of New York provided an area for nearly 600 students from schools across the City to convene, where they could be greeted by volunteer tour guides. The Department of Education also disseminated an instructional guide to *The Gates* for students and teachers.

the Central Park Conservancy is currently working closely with over 300 workers, employed by Christo and Jeanne-Claude, to ensure the safe removal of *The Gates* from the Park, which is expected to be complete by March 15, weather permitting.

Christo and Jeanne-Claude financed the entire cost of *The Gates* and do not accept any forms of sponsorship. The artists, who do not accept volunteer support, provided paid employment for 1,100 workers - including nearly 700 New York City residents - for the assembly, installation, maintenance, security, and removal of the work of art. They also donated \$3 million to the City for programs and operations both in Central Park and other City parks.

For more information visit: [www.nyc.gov/thegates](http://www.nyc.gov/thegates) and [www.christojeanneclaude.net](http://www.christojeanneclaude.net).





Simon Houpt

## NEW YORK — From Monday's Globe and Mail

Published on Sunday, Jun. 29, 2008 8:53PM EDT

Last updated on Monday, Mar. 30, 2009 4:00PM EDT

New York's Mayor Michael Bloomberg isn't the touchy-feely sort. He's a tightly wound efficiency expert, a gear head who became a billionaire 10 times over by selling a computer system that helped rich people become richer. Three years ago, when he hosted a news conference at the Metropolitan museum of art for Christo and Jeanne-Claude's colossal saffron-curtain installation in Central Park known as the Gates, he acknowledged the artistic worth of the project but preferred to focus on how much money it would bring the city.

Which is why it was so delightful to hear him last week, during an overflowing news conference at the south street seaport to officially open the new York City Waterfalls, the city's largest public-art project since the Gates, speaking about the transformative aspects of art and calling for greater art appreciation among the public.

"i was an engineer at school and i think, looking back, the one place my parents failed me is they should have beaten me over the head and had me take more courses to appreciate the arts," he said. "Maybe if I'd done that a little earlier I would have had more great experiences."

Waterfalls was dreamed up by the Danish-Icelandic conceptualist Olafur Eliasson.

it consists of four man-made waterfalls placed around the eastern belly of new York Harbor, ranging in height from 30 to 40 meters: one on Pier 35 on the east side of Manhattan, one nestled under the Brooklyn Bridge like a ruffled skirt, one tucked between a couple of piers next to the Brooklyn Heights Promenade, and one standing sentry in front of old barracks on Governor's Island. More than two years in the making, Waterfalls will stay up until Oct. 13.

At the news conference, Bloomberg noted that his personal taste in art tends to be limited to Old masters and large sculptures such as the ones made by the abstract expressionist mark di suvero, who happens to be the husband of Kate Levin, the city's Commissioner of Cultural Affairs. But since taking office in January of 2002, he's been making up for lost time in his art education by hanging out with artists such as eliasson and Doug aitken, whose silent film sleepwalkers was projected on the exterior walls of MoMA last year. Bloomberg hasn't yet donned a beret and started puffing away on clove cigarettes; but then again, he was the one who banned smoking in city restaurants.

eliasson has noted that water tends to be a two-dimensional presence in the city's landscape, as a river surface; he wants to make water explicit, tangible, to give it volume. (He may also be trying to remind us that the water in the East River doesn't always look toxic.) There is a dialogue in his project between the heavy backbone of construction scaffolding and the ethereal but relentless nature of the falls. And by using four sites, he has tied together a narrative about the city's history that takes in its role as a port, as an early industrial hub, as a purveyor of international icons, and as a place of military conflict.

the change in seasons will afford a richer appreciation of the work, which mutates with the elements: On one visit, the falls seemed to dance and swirl with the warm rain of a humid day; on another, they were lost in the overcast wash of the skyline. The volume of water is less than one might expect or want, and the opening weekend didn't offer much varied weather, but I had one transcendent moment.



On Saturday just before 9 p.m., as a baby blue dusk curled around the harbor and the lights of the Brooklyn, Manhattan and Williamsburg bridges began to twinkle in the distance, I stood on the third floor of the Seaport and watched as the scaffolding of the Pier 35 falls seemed to evaporate. Only a dancing column of water was left in the air, a primordial apparition that spoke of tropical heat and dreams. The city itself seemed an enigma: Who knows how many similar mysteries it held?

Waterfalls is the sort of work that even New York's former mayor, Rudy Giuliani, could appreciate. (The twice-divorced, philandering moralist's primary relationship with art consisted of his attempts to ban work he considered offensive and to strip city funding from museums that supported such work.) It is a critical hit (the Times's Roberta Smith gushed over it in a review on Friday), and its \$15.5-million price tag was paid for almost entirely out of private funds (\$2-million came from the state's post-Sept. 11 body, the Lower Manhattan Development Corporation).

Some funders were motivated out of pure self-interest: the head of the Circle Line Downtown, which is a main supporter, told me his boat-cruise operation is doubling its number of daily departures from the South Street Seaport, from 15 to 30. And the city's most active developers, who stepped up with cash and material assistance, are flush from Bloomberg's pro-development policies.

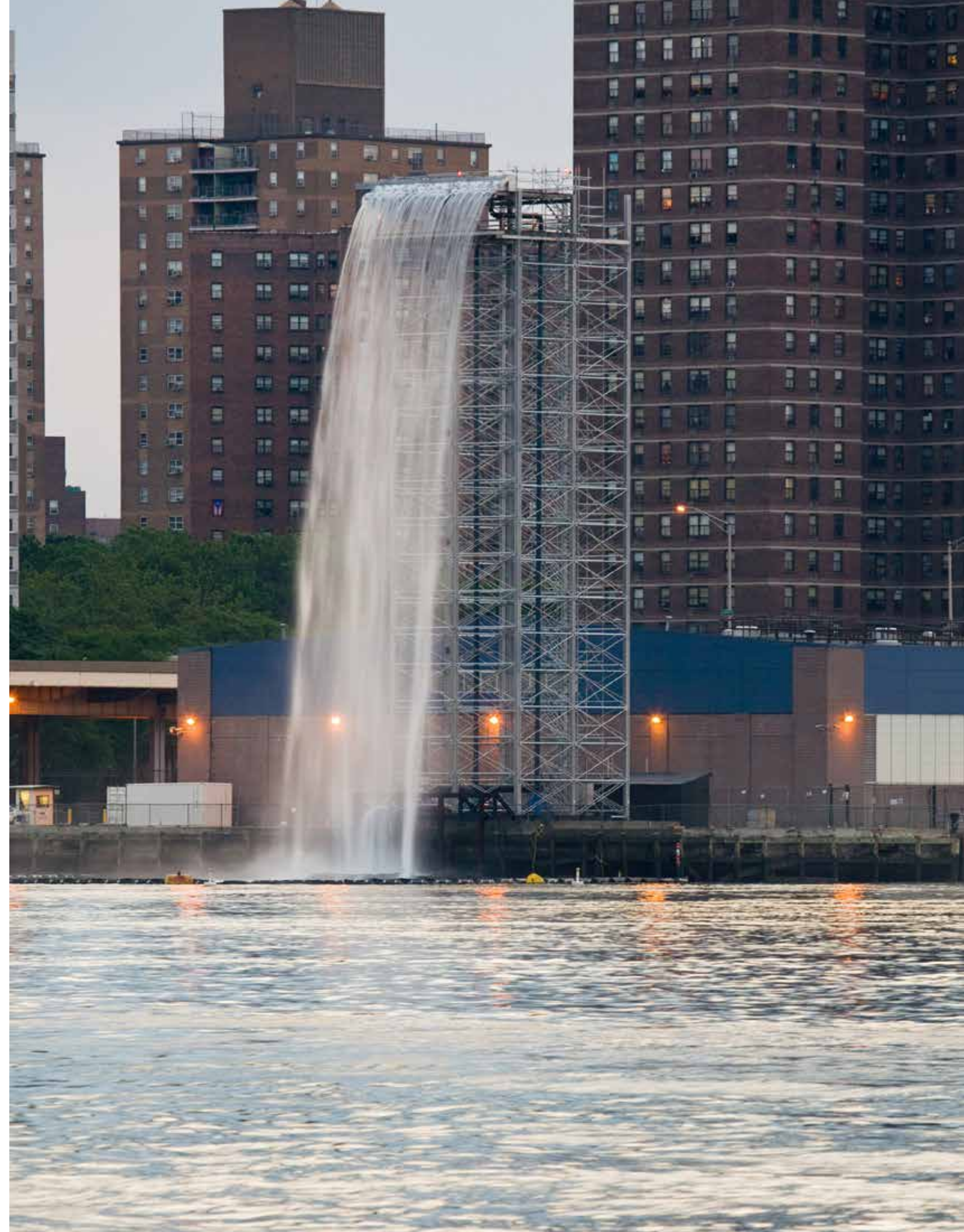
But the bulk of the funds were raised from more than 200 individuals, businesses and foundations one dollar at a time by the Public Art Fund, a non-profit organization which has produced more than 500 works since its inception in 1977.

Even if you don't know the fund, you know some of the works, recent examples of which include the return in the summer of 2000 of Jeff Koons's flowering puppy, Anish Kapoor's Sky Mirror in the fall of 2006, and Takashi Murakami's Reversed Double Helix, all at Rockefeller Center. Until July 19, Rockefeller Center is hosting Chris Burden's What My Dad Gave Me, also produced by the fund, a six-story-high skyscraper made from more than one million Erector Set pieces.

And I adored Rachel Whiteread's ghostly Water Tower (2000), a translucent resin cast of the inside of a water tower placed atop a building in SoHo. A cunning temporary intervention in the built environment, it stopped me cold when it caught my eye, as public art should.

Last week, Bloomberg told the world's media, "What is art to you doesn't necessarily have to be art to the other person, or doesn't necessarily have to be the other person's favorite, and I think we have an obligation to our kids to open their eyes. They don't have to become artists, they don't even have to grow up liking art, but we fail them if we don't give them the opportunity to know it exists and to experience it. And then, when they're adults, they can make their own decisions."

Public-art advocates frequently speak about the need to cultivate artistic appreciation among children, but I wonder if the emphasis isn't misplaced. Children have a bottomless capacity for enchantment. But to survive as an adult in New York, you have to form a second skin to protect yourself from daily threats to your mind and body. New Yorkers aren't rude; they're just trying desperately to not succumb to the sensory onslaught. Public art pierces the adaptive armor and briefly reminds people of why they came to this city: Because it is a place of wonder that reveals itself anew every day, if you let it. And you don't have to be a billionaire to appreciate that.





Keith Haring Philadelphia