

Tarpon Springs Public Art Program
Master Plan 2010–2014

City of Tarpon Springs

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Tarpon Springs Public Art Committee (TSPAC)

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Tarpon Springs Public Art Program Master Plan

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Tarpon Springs Public Art Program Master Plan

Introduction

Tarpon Springs was known as an artist community long before it became a major player in the world sponging trade. Today it continues to be home to many artists, both amateur and professional, who contribute to the rich texture of our community. Evidence of this history is listed in Appendix I and is the reason for the creation of the new public art database.

Artists and their work are a strong economic force in a community as evidenced by a 2004 study conducted by the Tampa Bay Business Committee for the Arts. The study determined that the arts are not a drain on Tampa Bay's economy; they are in fact a key component of economic development. The study specifically determined that the arts and cultural events:

- had an annual economic impact of \$521.3 million
- attracted over 5.6 million visitors that same year
- contributed 7,800 jobs to the local workforce
- increased economic impact by 29.6 percent over a 5-year period, compared to a 1999 study

Organizations participating in the study contributed \$3.1 million in taxes and collected an additional \$1.3 million from patrons. This data is taken from the *Pinellas County Comprehensive Plan*, quoting, "The arts and cultural activities are agents of change. The economic impact of arts and cultural organizations in the Tampa Bay area, as well as the nation, surpasses that of professional sports."¹

The 2010-2014 Tarpon Springs Public Art Program Master Plan has been prepared to satisfy the master plan requirement of Tarpon Springs Ordinance 2007-23 and as amended by Ordinance 2008-30. The discussion and approval process of the first master plan provided the opportunity for the citizens of Tarpon Springs, Tarpon Springs Public Art Committee (TSPAC) members, City staff and the City Commission (BOC) to agree on public art projects to enhance the City before 2014. The implementation of these recommended projects are contingent upon contributions to the public art fund from property owners constructing or remodeling buildings, donations, grants and other fundraising efforts. As a result, the list of projects is a preference list that will be funded as dollars become available for investment in the arts.

1. Pinellas County Planning Department for the Board of County Commissioners of Pinellas County, Florida. "Recreation, Open Space and Culture Element," *Pinellas County Comprehensive Plan, Ordinance 08-19*. (Clearwater, FL, 2008), c. 12, p. 1. http://pinellascounty.org/plan/comp_plan/8rec/ch12.pdf [accessed June 1, 2010].

Goals of the Public Art Program

The goals and philosophy of the Public Art Program start with the objectives outlined in the Public Art Ordinance. These objectives state the desired future impact of public art on the built environment and the value that public art will bring to the City. The Ordinance states that public art will:

- Assist in the creation of a superior and diverse aesthetic character of the City's built environment that is:
 - Vital to the quality of life of its citizens
 - Vital to the economic success of its businesses
 - An attraction for visitors
 - Consistent with its mission to make Tarpon Springs "the premier city in Florida in which to live, work and raise a family"
- Create a stimulating cultural environment by:
 - Promoting aesthetic values of the entire community
 - Providing an opportunity to enjoy and appreciate works of art
 - Reflecting and enhancing the City's
 - Heritage
 - Diversity
 - Character
 - Integrating public artworks in the architecture, infrastructure and landscape
 - Encouraging the preservation and protection of works of art

Development of the Public Art Program Master Plan

Procedures for Developing the Master Plan

On July 17, 2007, the City of Tarpon Springs passed Ordinance 2007-23 that created Chapter Seventeen of the Comprehensive Zoning and Land Development Code and established the Public Art Program. The Ordinance required the appointment of a Public Art Committee and the development of a Public Art Program Master Plan and the Public Art Program General Guidelines. In January 2007, the process for the development of the Public Art Program Master Plan began with the appointment of seven (7) TSPAC members and two (2) alternates. There was no candidate for high school student representation. The TSPAC met for the first time in February, 2008. In January 2009, the Ordinance was amended to allow for five (5) TSPAC members with two (2) alternates and changed the status of the two (2) Ex Officio members to staff advisors. The amendments also clarified the role of City staff as being advisors to the TSPAC. Therefore, the Department of Cultural and Civic Services provides staff for the TSPAC, following the changes in the Ordinance.

The development process included research, TSPAC discussions, focus group discussions, TSPAC deliberations and feedback from City staff.

The TSPAC developed a mission statement in support of the purpose and intent of the Public Art Ordinance.

Mission Statement of the Tarpon Springs Public Art Committee

To continue to support the City's unique cultural and visual art heritage and to enrich the community aesthetically and economically by sponsoring the creation of works of art so that residents and visitors to the City of Tarpon Springs are afforded an opportunity to enjoy and appreciate works of art.

Members of the TSPAC reviewed and discussed public art master plans from several other cities in an effort to learn what has worked in other cities and to extract the elements that might be useful to our City. In an effort to customize the plan, the TSPAC asked citizens in focus group settings to express their goals for the Program. TSPAC members reviewed the results, developed a concept and list of sites based on the results, and then toured the City to finalize the possible locations for public art placement during the next five (5) years.

Public Art Focus Groups

To gather opinions regarding public art in the City, two (2) focus group meetings were held. The ideas for the role of public art in the City came directly from these focus groups; and the Public Art Program Master Plan was derived directly from the focus group responses.

- January 29, 2009: A public meeting was held at the Heritage Museum in Craig Park
- February 12, 2009: A meeting was held for City staff at City Hall

The discussion questions were:

- What images come to mind when you think of what Tarpon Springs looks like right now?
- What kinds of public art would you like to see here?
- Where would you like to see public art?
- What are the benefits of public art?
- What kinds of partnerships could create and/or sponsor public art?
- What special events could be developed that are related to public art?

The City staff focus group was asked an additional question:

- What are management and conservation considerations?

Attendees of the Public Focus Group:

- | | | |
|----------------------|----------------------|---------------------|
| • Maria Bobotas | • Len Gravitz | • Marion Neil |
| • Bobbie Boguslaw | • Marleen Gravitz | • Lynn Pierson |
| • Kathleen Carothers | • Patricia Haddad | • Michael Poppa |
| • Lin Carte | • Ron Haddad | • Robin Saenger |
| • Stephen Corrado | • Ginny Haller | • Barbara Schnipper |
| • Andy Ennis | • Elizabeth Indianos | • Lisa Sibley |
| • Dan Fox | • Mitch Kolbe | • Mark Skepczynski |
| • June Fox | • Mark LeCouris | • Christopher Still |
| • Larry Geier | • Sonia Linke | • Debbie Stott |
| • Susan Geier | • Kathleen Monahan | • Patricia Walker |
| • Helen Gladwin | • Shauna Morris | |
| • Janet Goen | • Carol Mountain | |
| • Gerald Goen | • Siobhan Nehin | |

Attendees of City Staff Focus Group:

- Thomas Funcheon, Public Works Director
- Gen Haley, Marketing and Communications Coordinator, Cultural and Civic Services
- Ginny Haller, Urban Planner, Planning and Zoning Department
- Kathleen Monahan, Director of Cultural and Civic Services
- Mark LeCouris, City Manager
- Judy Staley, Research and Information Officer
- Lt. Barbara Templeton, Police Department
- Scott Witt, Parks Maintenance Supervisor

Public Art Discussions with the Tarpon Springs Public Art Committee

To develop the Public Art Program Master Plan, the TSPAC held open public meetings the third Tuesday of each month at which time they discussed the results of their research on the following points:

- Numerous public art master plans from other Florida and U.S. cities were reviewed
- Information was gathered from public art managers for Pinellas County, the Pinellas County Arts Council and the City of Clearwater
- December 3, 2008: Marleen Gravitz attended a webinar in Clearwater sponsored by Americans for the Arts
- February 17, 2009: Ginny Haller reviewed the Downtown Development Plan with the TSPAC
- March 17, 2009: Subsequent to two of the focus group meetings, the TSPAC did a potential site survey by van during its regularly scheduled meeting
- April 23, 2009: Marleen Gravitz met with the Leepa-Rattner Museum of Art's Education and Outreach Committee to present focus questions and discuss partnership possibilities
- Vice Mayor Robin Saenger and City Attorney Shauna Morris regularly attended TSPAC meetings during the Public Art Program Master Plan development

Participation and Feedback from City Staff

The City staff was very important in the development of the Public Art Program Master Plan, beginning with a preliminary meeting in January 2009 with then Interim City Manager Mark LeCouris. Potential public art sites were presented to the TSPAC with a map showing City-owned property. Additional sites and ideas were suggested by the February 2009 City Staff Focus Group. Staff Advisor Kathleen Monahan, former Urban Planner Ginny Haller, and former Staff Liaison Debbie Stott arranged and set up all meetings, providing agendas and minutes, and served as the communication link for the TSPAC to City personnel, as well as to artwork project representatives. Debbie Stott and her successor, Denise Manning, have also maintained all TSPAC files, provided information for posting to the website and served as recipients of requests for the Artists' Registry.

Overall Focus Group Summary

Community

- Enhance Tarpon Springs' sense of place
- Engage public in art creation and display
- Have a variety of artworks that respond to particular situations and places
- Improve commercial areas with creative, colorful art
- Enhance infrastructure

City Staff

- Awareness that public art is valuable to the City's image and residents
- Art should be safe and indestructible
- Artwork should "go green"
- Artwork should be engaging and when possible participatory
- Important themes are family, children, and animals

General Observations

- Despite some negative comments regarding the appearance of infrastructure and buildings, there was a strong expression of love of the City and its naturally beautiful setting
- There is a real consensus about public art assisting the City in developing a visual image, an identifiable heart and clear edges or entrances
- Artworks should be interactive and colorful with an impact on the City or the particular space
- Artworks should respond to family and nature in Tarpon Springs. Consideration should be given to situational context when art is selected
- Water in all forms should be highlighted
- A typical conflict exists between the desire for surprising and exciting art, and a fear of offending the community standards
- Expressions of concern for deterioration of historic properties and a sense that parks and beaches should be "rethought"
- Parking lot blight is a clearly expressed concern on the Sponge Docks and at playing fields

The development process included research, TSPAC discussions, focus group discussions, TSPAC deliberations and feedback from City staff.

Public Art on City Property

The Master Plan specifies criteria required to evaluate the locations and types of public art projects sponsored by the City. These criteria apply to the overall geographic distribution of public art in the City, to the qualities of individual sites, and to best practices for managing a public art program.

Goals and Objectives

Each project should satisfy some of the goals and objectives as established by the Ordinance, the City's Comprehensive Plan, the Downtown Development Plan, the Public Art Program Master Plan and the Public Art Program General Guidelines.

Balanced and Diverse Approach

Rather than one particular kind of public art in the City, the Public Art Program Master Plan endorses project selection that provides for a diversity of public art types from large city icons to artist-made benches, and a diversity of places from highways to public buildings and parks.

Specific Public Art Roles

The Public Art Program will have specific targeted roles for public art whether sponsored by the City or private property owners. By completing the following roles over five (5), ten (10), fifteen (15) or twenty (20) years, the City and its Public Art Program will have cohesive identity.

- Provide entrance features for civic identity at key gateway locations
- Link the Downtown and the Sponge Docks areas while maintaining separate “place” identities and providing pedestrian and vehicle wayfinding
- Enhance the City’s park character by providing contemplative settings in established parks and in newly created small parks that offer public respite settings for experiencing and appreciating public art in calm areas of natural beauty
- Involve children and families
 - Install interactive, imaginative art with color, light, water, animal themes or other playful features
 - Encourage touching or climbing or being part of the art
 - Have places where children can get their hands wet safely
- Enhance elements of the infrastructure and built environment that are perceived as negative elements
 - Develop a community-based mural program
 - Create place-making, attractive entrances for our parks and playing fields
 - Encourage repurposing and enhancement of existing buildings, whether publicly or privately owned
- Encourage and support the City’s image as an artists’ community
 - Install water features and respite parks at each end of the Hibiscus Artist Walk
 - Use wayfinding signage to indicate individual artist’s workshop/studio
 - Provide settings for temporary installations by local artists
 - Develop an award program for voluntarily installed public art on private property
- Provide water features where feasible
- Inspiration. Sometimes places for public art projects just seem perfect to create a sense of place that many people will appreciate. The Public Art Program will always remain open to this discovery.

Donations of Public Art for City Property

Any public artwork proposed for donation to the City or for installation on public property must meet the City standards for public art and secure the approval of the TSPAC for artist qualifications, artwork, site design, and final installation. The City may require a maintenance endowment.

Public Art on Private Property

Key Principles

Every property owner has the option to create a public artwork on his/her property or contribute funds to the public art fund. Contributors to the fund will be recognized on public art plaques and in public information. The property owner will secure TSPAC approval for the qualifications of the artist, the specific public artwork design and site conditions, and the final artwork on the site. The property owner has full control over the choice of artists and artworks to be presented to the TSPAC. The property owner must provide ongoing maintenance for the artwork and site. Improper maintenance will be a code-compliance violation.

The location of public artwork will contribute to the overall visual image of the City and/or will enhance particular public spaces on private property. To enhance the overall image of Tarpon Springs over a period of twenty (20) years, private property owners in specific areas of the City are strongly encouraged to site public artworks as follows:

- Tarpon Avenue and Safford Avenue Intersection: An iconic meeting place will be incorporated on the northeast corner
- Safford Avenue between Lemon Street and Live Oak Street: All artworks will be sculptural forms set on City property near the edge of Safford Avenue or positioned where feasible in the Pinellas Trail median in order to develop an Art and History Trail
- Downtown Development: An artist should be added to the team that considers both the Downtown and Sponge Docks revitalization to help create contemporary, design-integrated public art

Voluntary Public Art on Private Property

The City encourages property owners, organizations and individuals in Tarpon Springs to voluntarily sponsor public art. Any artworks visible from the street or other public property should meet the standards established for public art in Tarpon Springs, including maintenance.

Other Community Initiatives

Public art is not the only initiative focused on improvement and beautification of the City. Other projects in process or proposed include tree planting programs, privately sponsored murals, community gardens, the Lemon Street Renewal Program, Signage and Wayfinding Plan, revitalization of low-income housing, and special area plans for Downtown and the Sponge Docks area.

Five (5) Year Master Plan

The Public Art Program Master Plan establishes five (5) main functions for the Public Art Program during the first five (5) years.² Public art will:

- Provide linkage between Downtown, the Sponge Docks and park areas with an Art and History Trail
- Improve appearance of public utility infrastructure
- Develop a community-based mural program
- Enhance quality of life of residents through interactive artworks in parks
- Create public identity of Tarpon Springs through icons at entrances to the City

When funds become available, the Public Art Program will sponsor an outdoor sculpture exhibit throughout the City. After community input, up to three (3) artworks will remain as installations on the Art and History Trail. The number actually acquired will depend upon available funds.

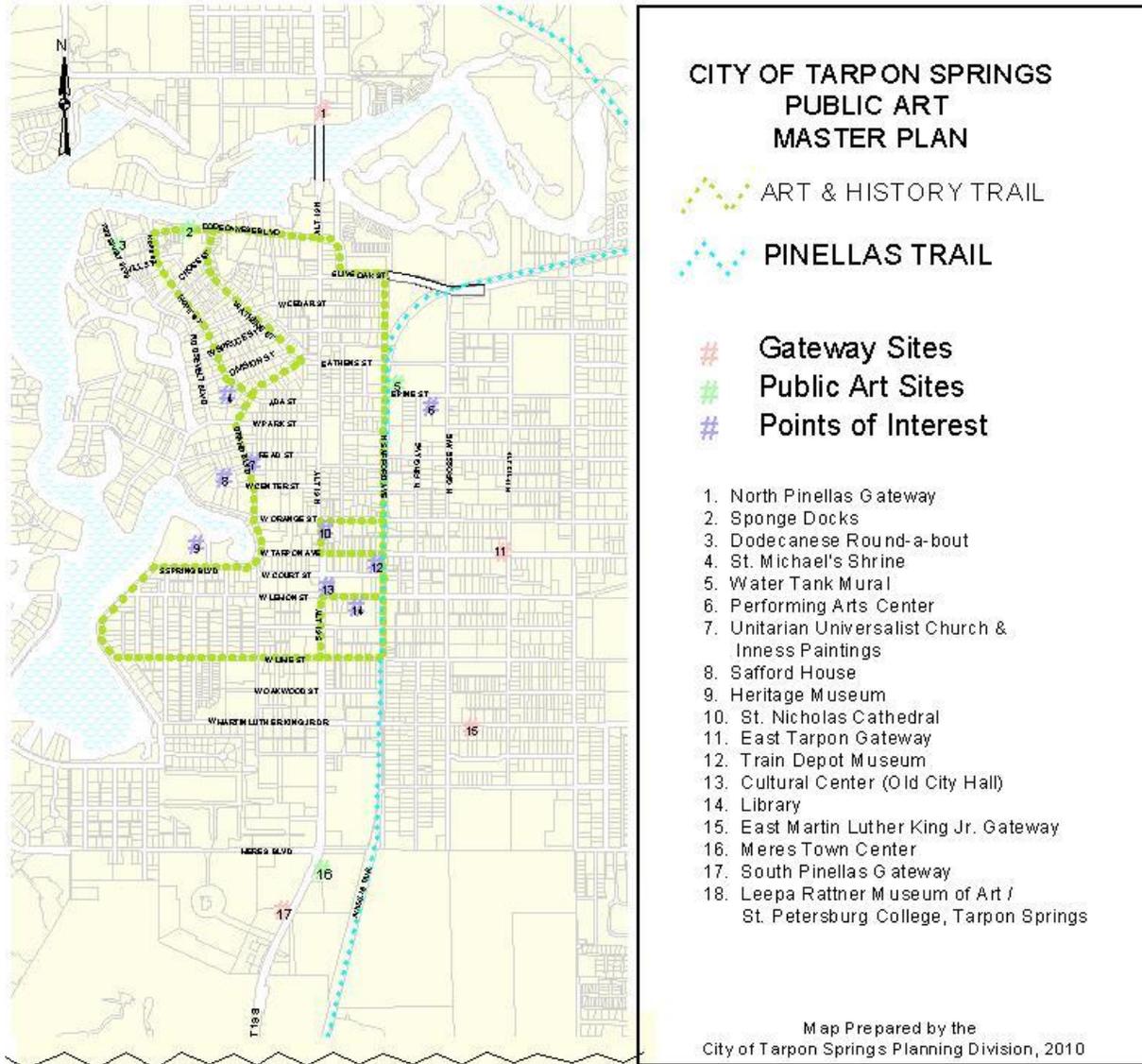
One or two participatory public art events will be planned each year. These events will educate the public about the Public Art Program and proceeds will contribute to the public art fund.

The Public Art Program was estimated with an annual budget of \$20,000 assuming current construction activity.

The Public Art Program Master Plan is supported by detailed policies and procedures in the Public Art Program General Guidelines. The General Guidelines specify the establishment of a maintenance fund by a ten percent (10%) set-aside of the artwork cost.

² Supporting materials for the Public Art Master Plan and its development are in the appendices.

Project Map



Public Information

Public information regarding public art in the City is extremely important to maximize the value of the Public Art Program to both citizens and visitors. All TSPAC meetings are subject to government under Sunshine laws and public meeting laws; therefore, all discussions of potential public art projects by TSPAC members will take place in a public forum. Visitors to the meetings are encouraged to give written input to the TSPAC through the City Clerk or City Liaison, or in person at a TSPAC meeting. Public input is not only encouraged, but is welcomed by the TSPAC.

Public information should occur at all steps in the public art process: planning, selecting, installing and maintaining each work of public art. Overall, the Public Art Program requires an internet website, general printed information, a periodic awards program and high-quality, stock photographs. The internet website will provide both friendly public information on existing artworks in the City and the technical information for developers, artists and City staff. Onsite plaques should summarize information about the purpose and attributes of the artwork. The following elements of the Program should be implemented with the assistance of appropriate City departments.

Printed Matter

- Press releases at each stage of a public art project
- Frequent articles in all newspapers
- Printed map/brochure on public art
- Brochures with basic information for private property owners

Activities

- Dedication ceremonies for each public art project
- Annual award for private developers
- Annual award for voluntarily installed public art on private property

Physical Information

- Small onsite plaques with summary information about the artwork will be installed if appropriate. Content will be restricted to: name of the artwork, name of artist, date of installation and donor entity, where applicable. All content is subject to review of the TSPAC whose decision will be final. The TSPAC will develop a standard style for the identification plaques.
- A City Hall display that names contributors to the Public Art Program and winners of best public art project will be developed. Listings and the display will mirror those on installed artworks. All decisions relating to content will be the decision of the TSPAC.

Digital Materials

- Comprehensive website
- High-quality digital photographs for use by media and tourism agencies on CD ROM and internet
- PowerPoint show for use in public education

Proposed Project Descriptions

City Entrances

The entrances to the City are important locations that express the unique identity of Tarpon Springs. The Florida Department of Transportation (FDOT) controls the north and south entrances on US Alternate 19 and the east entrance on Tarpon Avenue, so cooperation is essential.

- Location: Four (4) gateway icon locations (Specific locations may have to be coordinated with FDOT as well as the City Engineering Department)
 - Tarpon Avenue in the vicinity of Disston and Levis
 - US Alternate 19 near Oscar Hill Drive (near the Anclote river bridge)
 - US Alternate 19 and Country Club Drive (near hospital and golf course)
 - Martin Luther King Drive near North Avenue on the south side of the street

A fifth entry feature at US Alternate 19 and Meres Boulevard is part of the Meres Crossing project. It will incorporate a tower with a two-panel mural with elements representing the past and present of Tarpon Springs. This project has been approved.

- Timetable: Call to Artists in 2011
- Budget: TBD
- Project Type: Sculpture
- Description: High-contrast, iconic sculpture to mark the entrances to Tarpon Springs. The sculptures should demonstrate the spirit of Tarpon Springs, but not a particular theme
- Management: Coordination with City Engineering. Requires night lighting (solar should be considered) and possible tree trimming

Art and History Trail

- Location: A loop throughout the City allowing for a walkable tour of significant existing historic elements and public art installations. The Pinellas Trail will be the initial focus with sculpture installations to be borrowed or leased
- Timetable: First call to artists in 2010
- Budget: TBD between 2010 and 2012
- Project Type: Sculpture

- Description: To capitalize on our existing unique historic environment and to create an attractive linkage between two (2) major business areas of the City and the bayous, the City will develop sculptures at key locations along the street edge and on the City parking lots between Lemon Street and Live Oak Street along the Pinellas Trail and in Craig Park.

As the Art and History Trail develops over time, key pieces will be wayfinding icons for the Sponge Docks, the Historic Train Depot, City Hall, and the Library. As privately owned parcels are developed along the Art and History Trail, owners will be encouraged to “fill in the gaps” with additional pieces until ultimately the Art and History Trail will be a destination for Pinellas Trail users and an exciting way for visitors and residents to move between the Historic District and the Sponge Docks, and, subsequently, to other areas of the City.

All other projects, with the possible exception of the entry features, are subsets of the Art and History Trail. We already have many components of the Art and History Trail. Some are publicly owned such as the Cultural Center, Performing Arts Center, Safford House, Train Depot Museum, historic Downtown, and historic Sponge Docks and its sponge boat. In addition, there are privately maintained resources such as St. Michael's Shrine, the Inness Paintings, and sponge warehouses. Also, there is the Leepa-Rattner Museum which is publicly owned, but not by the City. These elements are individually attractive to residents and visitors alike, but they are currently unconnected and do not receive proper recognition because there is no linkage between them. The Art and History Trail will provide the linkage.

To select the appropriate works in 2010, the City will borrow or lease artworks from artists and display them in locations along the Trail. After hearing from the citizens, business owners and visitors, the TSPAC may recommend one or more of the sculptures for purchase.

- **Management:** In the first year, Cultural and Civic Services staff will lead the project in collaboration with Public Works and Public Relations. Cultural and Civic Services will coordinate the artist selection and general management with the assistance of the TSPAC. Public Works will coordinate the design and construction of the artwork locations and onsite installation.

Beautification of Municipal Building Complex Near City Hall

- **Location:** Ring Avenue, Grosse Avenue and Pine Street. It includes wastewater tanks, as well as the other municipal facilities in the area
- **Timetable:** 2013
- **Budget:** TBD
- **Project Type:** Possibly multi-media
- **Description:** The artist will develop a comprehensive concept for the facilities that creates an attractive environment for residents, employees and visitors. Desirable outcomes of the finished work include a unified appearance of the structures on the north side of Pine Street, enabling the site to become a wayfinding attraction.
- **Management:** TBD

Public Art in the Parks

Parks are one of the main community facilities in Tarpon Springs and, therefore, are important locations for citizens to experience the full range of public art types. Public art in parks must meet certain, special criteria related to the presence of active children, park maintenance methods and each park's unique character. In addition to our existing beautiful parks, additional micro or respite parks are desirable. They might consist of a single bench with shade at intervals along the Art and History Trail. They should incorporate or provide a view of public art.

As the City enhances existing parks or creates new ones they should be considered as possible sites for art. The following projects are not a definitive list, but rather a suggested beginning.

- Craig Park Murals
 - Location: Craig Park
 - Timetable: 2011
 - Budget: TBD
 - Project Type: Mural Restoration
 - Description: Restoration of bandshell, mural building corners and starburst that was originally done by artist Elizabeth Indianos
 - Management: Coordinate with Public Services, Parks Department

- Downtown Meeting Place Respite Park
 - Location: Intersection of Tarpon Avenue and Safford Avenue
 - Timetable: 2010
 - Budget: \$5,000
 - Project Type: Mural
 - Description: Along the sidewall of the building, provide a mural setting to create a respite park for seating. An awning incorporated into the design concept will provide shade, and benches allow people to rest. This would serve several functions. It would welcome shoppers and Trail users, provide a meeting place for residents and visitors and be more in keeping with the “streetscape” character of our historic Downtown.
 - Management: Will require partnership with property owner. The design and arrangement must allow for the flow of pedestrian traffic and the shade provided would be a low-maintenance attachment. Solar lighting could be a component.

- Dodecanese Meeting Place Respite Park
 - Location: The roundabout at the intersection of Roosevelt and Dodecanese Boulevards
 - Timetable: 2011
 - Budget: TBD
 - Project Type: Water feature or sculpture
 - Description: Provide a focal point and shade at an existing respite park, possibly with an “on demand” water feature
 - Management: TBD

Community Mural Program

Murals are expected to play a major role in the Public Art Program. Tarpon Springs has many local artists, both professional and amateur. A community-based mural program will be developed to encourage creative people to participate in the development and installation of murals that reflect the wishes of site owners and residents of the area. The community mural program will not preclude the City from contracting with a single artist to produce a mural. This program requires public education and outreach.

Locations: TBD

Timetable: TBD

Project Type: Murals

Budget: TBD

Description: Will vary by location

Management: TBD

Public Art and Transportation

As with all American cities, roadways are the largest element of publicly owned land. The transportation systems for pedestrians, bicycles, automobiles and buses are significant functional and aesthetic elements of the City. Artists are designing sidewalks, urban furnishings, bus shelters and transit center elements using transportation tax dollars across the United States.

No projects in this category are planned at this time. However, this element should be reconsidered from time to time.

Appendices

I. History of Public Art in Tarpon Springs

Public involvement in improvement and beautification has a long history in Tarpon Springs. Many individuals and groups have contributed artistic elements or beautified the landscape, but there has never been a cohesive structure or a vision to support continuance or maintenance of these efforts.

- In 1892, the Women's Town Improvement Association banded together to keep the streets and bayou clean, to provide sidewalks and streetlights in the village and to beautify the cemetery.
- Tarpon Springs was the winter home of the artist, George Inness, Jr. The Unitarian Universalist church on Grand Boulevard houses a significant collection of his paintings.
- When a new library was built in 1995, the old one became the Heritage Museum, housing a permanent art and historical exhibit.
- The new library showcases numerous public art displays. The entrance features a sculpture of tarpon in a fountain donated and built by Pinellas Pools. Inside the library are carved and etched glass panels designed and donated by artists Julian and Karin Mesa. *Changing Tides*, a painting by Christopher Still, hangs behind the circulation desk.
- Renovation and restoration of the "old city hall," now the Cultural Center, and the "old high school," now City Hall and the Performing Arts Center, include interior public art installations and public spaces for changing displays of privately owned art.
- A variety of monuments have been erected on public land over the years: the war memorial and the one-hundredth Epiphany anniversary monuments in Craig Park, and a commemorative marker stone at Sunset Beach Park for the Nicholas family's donation of the land for the park.
- Murals have been painted on both public and private buildings, many of which have been painted over and lost. One of the murals, on a historic building in Craig Park, was partially painted over and the remainder poorly restored. Murals on several private buildings remain in the Sponge Docks area and on commercial buildings on Tarpon Avenue.
- Public monies have been used to restore several historically significant buildings in the City. Two of them, the Cultural Center and the Performing Arts Center, regularly display the work of artists.
- In 2002, winter resident Louis Liginos donated to the City, a bronze patina statue of a sponge diver by artist John Mazzolini.
- There are many works of art displayed throughout the City. In 2001, the Leepa-Rattner Museum of Art opened. The focus of the museum is Twentieth century art. Tarpon Springs architect, Ed Hoffman, Jr., designed the museum.

II. Future of Public Art in Tarpon Springs – a Forecast

A successful Public Art Program requires twenty (20) years before the Program has a substantial impact on the civic image and lives of the citizens. As a result, determination and persistence are necessary to achieve the goals of the Public Art Program Master Plan. The Master Plan strongly recommends that future Master Plan updates and the TSPAC not abandon the goals of the Master Plan without due consideration. The forecast below exemplifies anticipated development of public art in Tarpon Springs over a twenty (20) year period in the areas of significant presence, community knowledge and participation, and management.

Significant Presence of Public Art in Tarpon Springs

- **Five (5) Year:** By 2010, the City's goal is to have public art on and in public buildings in Craig Park and as sculpture in front of the public library and on the Sponge Docks. The library interior showcases carved glasswork. Art works are shown regularly at the Tarpon Springs Cultural Center. In addition, there are numerous privately held artworks on public display throughout the City. A participatory program has been held to discover and develop young artists. A mural program is in development.
- **Ten (10) Year:** By 2014, the City's goal is to have public art at some entrances to the City, at key community facilities and with apparent randomness on private property. The Craig Park sculpture garden will be developing. The Pinellas Trail will be recognized as part of the Art and History Trail in Tarpon Springs. Meeting place respite parks will be on Tarpon Avenue and Dodecanese Boulevard. Murals will appear on both public and private buildings.
- **Fifteen (15) Year:** By 2019, the City's goal is to have Downtown and public parks that are places to see public art, with significant works in Craig Park and along the Art and History Trail. The art at entrances to the City are part of the City's image. Street furnishings will provide artistic identity, created in cooperation with local residents.
- **Twenty (20) Year:** By 2029, the City's goal is to have a reputation in the Tampa Bay area for its extensive and accessible public art throughout the City. Artworks will serve as way-finding devices in the City. All entrances to the City and many communities will have entry artworks. The Historic District, parking, and other City signage will reflect an iconic image. City parks will have unique character through the collaboration of artists and park designers. Visitors and residents alike will enjoy shopping and relaxing in settings of both natural and built environments.

Community Knowledge, Appreciation and Participation with Public Art

- **Five (5) Year:** The City's goal is to have promotional materials about the Public Art Program distributed and available on paper and on the internet. This includes maps depicting the Art and History Trail to guide residents and tourists to "where the art is."
- **Ten (10) Year:** The City's goal is to have at least one third of the residents aware of the Public Art Program. One artwork has emerged as an icon for Tarpon Springs. Various groups have worked directly with artists.

- Fifteen (15) Year: The City’s goal is to have at least half of the residents aware of the Public Art Program. Seventy-five percent (75%) of the residents will know of some public art in Tarpon Springs and can tell another person where to go to “see the art.” Images of public art will be part of City publicity. Many people will know of community members who have participated in a public art project.
- Twenty (20) Year: The City’s goal is for continued public awareness of the Public Art Program. Tourism bureaus, realtors and other Pinellas County residents will think of Tarpon Springs as a place with “all the public art.” Community groups and service agencies will sponsor art projects regularly.

Interdepartmental Collaboration for Artistic Qualities on Civic Projects and Private Development

- Five (5) Year: The City’s goal is to have clear procedures written and distributed. Pilot projects include a temporary sculpture display, initiating the Art and History Trail and restoration of the Craig Park murals. An interactive public art event is planned. An educational program, “Hot Seats,” was developed with Recreation Department cooperation.
- Ten (10) Year: The City’s goal is to have some collaboration between the City and one or two public art projects. At least one (1) department will be considering public art in the project development stage. Coordination with artists is part of standard design and construction contracts. A smooth system for developer artwork submittal, approval and acceptance will be in operation. Public art will be included in all new design and construction guidelines for the City.
- Fifteen (15) Year: The City’s goal is to have collaboration between/among most City departments on public art projects. New master plans and bond initiatives will include public art in the planning. Consulting architects and engineers will be comfortable working with the artists. Through a revised Public Art Program Master Plan, revised procedures may be introduced.
- Twenty (20) Year: The City’s goal is to significantly extend interdepartmental collaboration with service-providing agencies, rather than just agencies responsible for construction.

Efficient and Effective Program Management

- Five (5) Year: The City’s goal is to have solid management methods in place with a clear functional understanding of responsibilities for the TSPAC, City staff and developers. Management methods will be written and staffed. Inventory of existing public art will be completed. The Art and History Trail will be defined.
- Ten (10) Year: The City’s goal is to have performed annual conservation reviews of all public art. A second five (5) year plan will be written as a continuation of the goals and ambitions of the initial five (5) year plan. The revised Public Art Program Master Plan will include recommendations for revised management systems that may include new staff to enhance community participation methods. The City’s online, interactive database will include public art projects.

- Fifteen (15) Year: The City's goal is to have an increase in interdepartmental cooperation and refinement of efficient procedures.
- Twenty (20) Year: The City's goal is to review the condition of installed public artwork as a regular activity of the City. Maintenance issues of City and privately owned public art are addressed annually, or as needed. Since most public art will be on private property, either the owner or the artist will be notified if maintenance of an artwork is necessary.

III. Public Art Types

A public art type is a recognized form of public art. Public art takes a variety of forms including monuments in plazas, murals, sculpture parks, ephemeral artworks and decorative art integrated into the built environment. The following are public art types that the TSPAC has placed emphasis on for this Master Plan. Details for each category are provided. These details include: media, qualities, issues to be aware of, potential problems to avoid and the cost of maintenance for each type. The City's preference is to integrate all public art types in an environmentally friendly way.

Fountains and Water Features

Public art where the primary element is shaping and movement of water.

- Variety and Media
 - Interactive jet spray: In a plaza, people play in the jets of water
 - Jet spray fountain: Sequences of water jets spray in a pool of water
 - Sculpture fountain: Water flows over and out of a sculptural form
 - Pool: Shaped flat-water pools
 - Stream: Flowing water through a plaza, garden or landscape
 - Rain: Artworks that operate from rainwater, flowing water or standing pools
 - Waterfront or water bodies: Open to the inspiration of the artist
- Positive Qualities
 - Sound: Creates an atmosphere in a space and can hide traffic noises
 - Movement: Creates something to watch
 - Water: Adds water to air, increasing cooling
 - Reflection: Light on water reflects onto surrounding surfaces
- Siting Issues
 - Scale of public art appropriate to space for visual and sound prominence
 - Water splashing on people, cars or hardscape in the wind
 - Too close to traffic where the traffic sounds dominate
- Cost Concerns
 - High non-art costs of ongoing operations, plumbing and the basic pool
 - The allowable art costs are additional costs over a regular fountain of the same scale and quality. The owner should submit a cost estimate of construction without the artist participation, then demonstrate the additional costs as a result of the artist-designed changes or additions.
- Additional Concerns
 - May not be recognized as a public artwork
 - Attracts people to play in the water
 - Requires ongoing preventive maintenance for things like spray jets, computer controllers, pumps and filters
 - Watertight surfaces such as pool bottom must be resealed
 - Pools require cleaning
 - Chemicals in the water can stain and etch surfaces
 - Times of drought often require disabling fountains and other ornamental elements that consume water. At such times, the installations can appear unsightly and seals can dry

out, resulting in leaks when the water is turned back on. Therefore, preference will be given to those water features that use minimal amounts of water or rainwater, or that take advantage of our coastal waters.

Interactive Artworks

Contemporary art and technology make it possible for adults and children to truly interact with the artworks by touching, climbing or playing. Electronic sensors can be triggered and then generate a sound or a movement of light or water. A creatively designed earthberm can be a perfect place for a rest or to engage in conversation. Lights can simulate motion on a building facade or sidewalk.

- Variety and Media
 - Touch materials: Stone, bronze and other rounded and smoothed cast metals
 - Sound: Acoustic metal drums or chimes. Digitally recorded sounds triggered by sensors
 - Light: Computerized light sequences in LEDs, laser, fiber optics, etc.
 - Water: Interactive play fountains
 - Earthberms and seating area: An example of quiet interaction
 - Computer terminals: Artworks on interactive computer screens
- Positive Qualities
 - Engages all visitors from children to grandparents
 - Promotes return visits due to the ability to change the features easily
 - Can provide information about the community
- Siting Issues
 - Requires formal or informal site supervision
 - Except for water works, interactive public art is best sited in the shade in South Florida
- Maintenance
 - May require ongoing preventive maintenance for things like spray jets and computer controllers
 - Various components will require replacement or upgrades over time
 - Requires backup copies of all digital files for restarting after loss of electronic power or damage
- Cost Concerns
 - Include required utilities (water, electric) in the general construction process, as refitting can be costly
 - General utilities supply electric and water to the specific sites so these would not be considered art costs for the project
- Additional concerns
 - Too many competing sounds or lights in the area
 - Children can climb too high and other safety concerns
 - Need to have a significant visual image so people know it is there

Urban Furnishings

For centuries, artists created and embellished the common furnishings and elements of outdoor spaces. Today, artists design and/or fabricate all elements of our urban places.

- Variety and Media
 - Seating: Benches, seating walls, and sculpture as seating
 - Fences and gates

- Lights and light poles: Metal fixtures, blown glass, decorative tops or pole wraps
- Bus shelters and gazebos
- Other street furnishings: Bicycle racks, trash cans, mail boxes, etc.
- Positive Qualities
 - Adds to the planned architectural character of the building or streetscape
 - Tends to be durable and low maintenance
 - Provides for basic functional needs of the building/site
- Siting Issues
 - Requires strong aesthetic and functional coordination with architecture or landscape
 - Item should repeat for more physical impact
- Maintenance
 - Requires standard cleaning, trash pick-up and removal of gum, stickers, etc.
- Cost Concerns
 - For certain items, recommend purchase and storage of replacement items that might be damaged by “life of the City”
 - If the artist creates the entire item artistically, then all costs are in the standard art budget. If the artist-made element is added, then only the added element is part of the budget. For example, the art budget would pay for the “heron” added to the top of light pole, but not the standard light pole.
- Additional Concerns
 - Not placed in active location where visitors can interact with the artwork
 - Not recognized as a public artwork

Contemporary Design-Integrated Public Art

In the last fifteen (15) years, a new group of artists have emerged that work directly with architects, engineers and landscape architects to enhance the quality of buildings, spaces or even infrastructures. The actual physical results are not known until the artist and other design professional work together.

- Variety and Media
 - Plaza design
 - Landscape design
 - Water retention systems and design
 - Design of building entrances, lobbies or facade elements
- Positive Qualities
 - Enhances the overall quality of the place or building
 - Excellent coordination with the building or landscape character
 - Method demonstrates the successful integration of new ideas and materials such as solar collectors, new materials or rainwater collection
 - Helps create distinguished, unique buildings
- Siting Issues
 - The resulting collaboration needs to be visible and prominent from the street
- Maintenance
 - Depending on the outcome, maintenance will vary
- Cost Concerns
 - Cost of the design team time

- The method for this process is to set aside a design fee for the artist and the remainder for implementation. Either the artist produces something for the remaining fee as a result of collaboration or the remainder is given to the construction budget. When given to the general construction budget, the owner should show cost increases due to artist ideas that will be implemented in the design. The artist will verify.
- Additional Concerns
 - Lack of direction to the architects and artists on the collaboration
 - Resulting collaborative site and building is not sufficiently unique and artistic
 - Not recognized as a public artwork

Sculpture

In both traditional and modern planning, sculpture attracts the eye as a focal point in public spaces and landscapes. The sculpture requires the correct size and color to provide the necessary civic, architectural or intimate impact on its space.

- Variety and Media
 - Stone: Carved shapes or arranged blocks
 - Metals: Cast, laser-cut or forged bronze, steel, aluminum, etc. - natural or painted
 - Concrete: Cast, poured or sprayed - stained or mosaic tile covering
 - Wood: Carved or fabricated
 - Resin Fiberglass: Translucent or painted
 - Landscape: Shaped earthberms
 - New materials: Glass, fiber optics, LEDs
 - Mixed media: A mixture of many materials
- Positive Qualities
 - Icon: Can create a recognizable icon in public space for wayfinding and publicity
 - Durable: Low maintenance if made correctly for the environment
 - Art: Generally appreciated as art from a museum
 - Touch: If appropriate to the work, people enjoy touching sculpture
- Siting Issues
 - Must be placed correctly on the site with clear surroundings, backdrop and good lighting
 - Small sculptures can be visually more substantive with pedestals, or site design, etc.
 - Relationship of the color of the sculpture with the color of the surroundings
 - All sculptures should be anchored and all parts rated to survive hurricane winds without shattering or causing potential debris to become airborne.
- Maintenance
 - Requires pre-installation study for corrosive action of different materials of the sculpture itself, pooling of water, and acid or minerals (iron) in rain/sprinkler water that will discolor sculpture
 - Requires clear instructions from the artist on maintenance methods
 - Some sculptures may be designed to age as with bronze. Acid-based cleaners can remove aging
- Cost Concerns
 - Materials like cast bronze have a high initial cost
- Additional Concerns
 - View of art congested or hidden by trees, landscaping, signage, light poles, etc.
 - Wrong scale for the space

- Sun blinds the viewer by backlighting or reflection, or by tree leaf-shaded patterns
- Sculptures placed where people can damage the work by climbing, pulling or driving
- If a sculpture is designed to weather, age in the elements or otherwise decompose, the artist must so state within the proposal and include this feature in the art contract.

Murals

The primary element of a mural is adornment of an exterior wall, fence or other large vertical surface.

- **Variety and Media**
 - Paint
 - Tile
 - Relief sculpture
- **Positive Qualities**
 - Surface already exists
 - Creates dimension
 - Adds color
- **Siting Issues**
 - Usually requires easement or agreement with wall/fence owner
 - May become obscured by trees and other landscaping
- **Maintenance**
 - Susceptible to casual vandalism such as graffiti. Vulnerable murals could be coated with graffiti-resistant coating
- **Cost Concerns**
 - Murals can be one of the most cost-effective forms of public art
 - Allowable costs are the difference between a standard finish, such as paint or tile, and an artist designed and installed mural
 - Because of weathering issues, painted murals may not last as long as other public art but can provide a powerful impact at affordable costs
- **Additional Concerns**
 - Lack of proper preparation of surface
 - Improper choice of materials for long-term maintenance
 - Not keeping sample chips of colors and a cartoon of the mural for future maintenance

IV. Existing Public Art

Until recently, public art in Tarpon Springs has been limited to a fountain in front of the library with a tarpon sculpture, carved and etched glass, and other two-dimensional art within the library. There is a War Memorial in Craig Park, a statue of sponge divers on the Sponge Docks and a statue of an Epiphany diver at St. Nicholas Greek Church. The Leepa-Rattner Museum on the St. Petersburg College campus has provided another dimension to the artistic texture of the community.

Below is a list of artworks and aesthetic enhancements owned by the City. Most are in storage. This list and a digitized, complete inventory of City-owned art was created by one of our art ambassadors, Regina Knudegarde. The database incorporates a photograph of each item, its condition, location, acquisition method, age, etc. We expect to use it in ongoing conservation and record-keeping efforts for all public art in Tarpon Springs. A copy of the database on CD is attached to this Master Plan, and a printed version is available from the TSPAC.