



CITY of BRISBANE

Public Art Advisory Committee Agenda

Tuesday, December 7th, 2021 at 4:30PM • Virtual Meeting

This meeting is compliant with the Ralph M. Brown act as amended by California Assembly Bill No. 361 effective September 16, 2021 providing for a public health emergency exception to the standard teleconference rules required by the Brown Act. The purpose of this is to provide a safe environment for the public, staff and the Committee, while allowing for public participation. The public may address the Committee using exclusively remote public comment options. The Committee may take action on any item listed in the agenda.

TO ADDRESS THE COMMITTEE

The meeting will be an exclusively virtual meeting. The agenda materials may be viewed online at www.brisbaneca.org at least 72 hours prior to the meeting.

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Email: aibarra@brisbaneca.org

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COMMITTEE MEMBERS:

Mayor Cunningham, Councilmember Davis, Park & Recreation Commissioner Greenlee, Committee Member D. Davis, Committee Member Grossman, Committee Member Olivier-Salmon

APPROVAL OF MINUTES

- A. Approve Minutes from October 27th, 2021 Public Art Advisory Committee

PRESENTATIONS AND DISCUSSION ITEMS

- B. Discussion of Land Art presentations moderated by the Nevada Museum of Art Reno
- C. Review the City's Property and Possible Art Locations
- D. Begin Discussion on the Baylands Master Plan

PUBLIC COMMENT**ADJOURNMENT**

A.

File Attachments for Item:

A. Approve Minutes from October 27th, 2021 Public Art Advisory Committee



Public Art Advisory Committee
Action Minutes
October 27th, 2021 4:30 p.m.
Zoom Meeting

Called to Order at 4:35 p.m.

Committee Members Present: Mayor Davis, Council Member Cunningham, Park & Recreation Commissioner Leesa Greenlee, Committee Member Danette Davis, Committee Member Beth Grossman, Committee Member Camille Olivier-Salmon

Committee Members Absent: Park & Recreation Commissioner Bonnie Bologoff

Staff Members Present: Assistant City Manager Schillinger, Admin. Management Analyst Ibarra

APPROVAL OF MINUTES

A. Approve Minutes from July 19th, 2021 Public Art Advisory Committee

Minutes were approved: Greenlee first, Olivier-Salmon seconded.

PRESENTATION AND DISCUSSION ITEMS

B. Review Public Art Fund Balance

The Committee reviewed the public art fund balance (attached to agenda report). There has been no change. The interest balance will be updated at next meeting.

C. Review the Library Art Installation Process

Schillinger gave an update to the Committee about how the process for selecting the library art piece was selected. Any future installation processes will follow the new guidelines.

Grossman thought the piece would be more abstract and would work with more natural light. She also asked if there was a mid-review process. Schillinger said no there was not a mid-review process for this project, but the new guidelines does require it for future projects.

D. Discuss the Implementation Guidelines

There are three main focus points within the guidelines to be discussed: Can funds be used for performance, temporary art, art shows or arts education; Do we need to be clearer that the City only hires consultants who follow equal opportunity laws and will make a concerted effort at outreach; and is there protocol if a developer and the Committee cannot come to an agreement.

The Committee discussed performance pieces that go along with temporary art, art education pieces as well as creating a performance space.

The performance space could come from other budgets not specifically from the Public Art budget. The developer for the Baylands will work with the City to come to a development agreement that may include an outdoor amphitheater and an indoor theater. The 1% Public Art fee will also be in effect.

The group would like to further explore how temporary art and performance art should be defined in the guidelines and whether there should be a financial limit. Schillinger suggested to explore this topic in parallel with the Baylands Master Plan.

The group would be fine to add an additional sentence to promote Equal Opportunity consultants and have additional outreach to minorities to apply for RFP's. The group also received clarification that if there was a disagreement between a developer and the Committee on a project, that the Council would have the final approval.

For the next meeting, Staff will bring the city map identifying possible places for art and will have an opportunity to discuss. The Committee will also begin considering elements for an RFP for an art consultant at the next meeting. Staff will also bring back discussion around the definition of temporary art.

PUBLIC COMMENT

None

ADJOURNMENT

5:53PM

Next Meeting Date: Tuesday, December 7th 4:30pm

C.

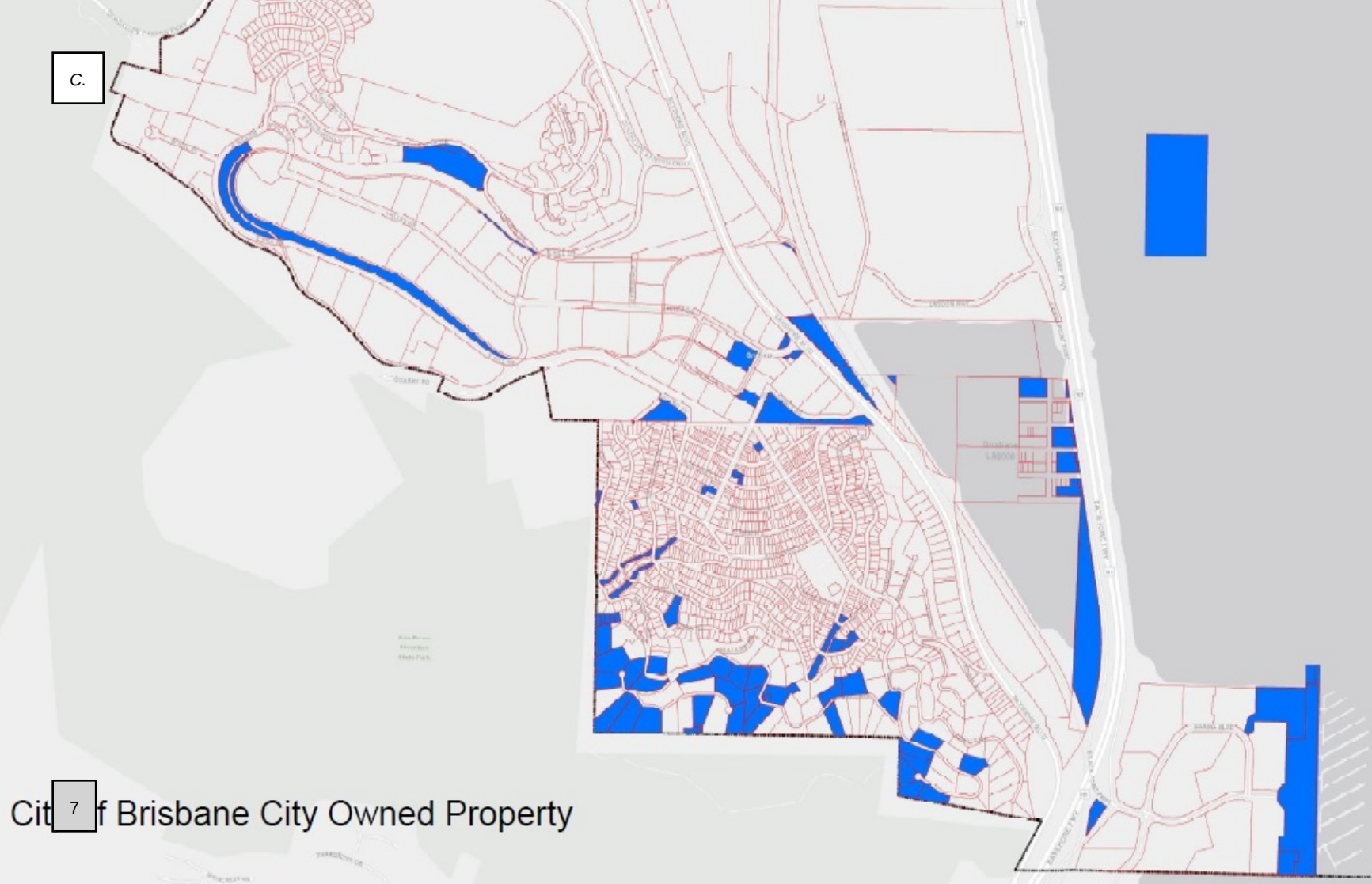
File Attachments for Item:

C. Review the City's Property and Possible Art Locations

C.

City of Brisbane City Owned Property

7



File Attachments for Item:

D. Begin Discussion on the Baylands Master Plan



MEMORANDUM

To: Public Art Committee
From: Stuart Schillinger, Assistant City Manager
Subject: Discussion of RFP for Art Consultant
Date: December 7, 2021

Community Goal/Result

Community Building

Purpose

Ensure the Public Art chosen meets the need of the community. Provide a document for the City of Brisbane which outlines a general goal and vision statement for Public Art in the community, ensures that Public Art is integrated with other planning practices, and assists in developing a long-term Public Art program.

Recommendation

Begin the discussion of what the purpose of the Public Art Master Plan for the Baylands and the City will include which will assist in developing the criteria for the required expertise in a consultant.

Background

In 2014 the City Council adopted an Ordinance which required development to either have an art component or to pay money into an in-lieu of fund for public art to be placed in an alternative location. The City adopted general guidelines for Public Art in 2018 and last updated them in 2021.

A Master Plan goes beyond the general guidelines the City has created. A Master thesis by Jonathan Hollinger from the University Kentucky studied the components of existing Public Art Master Plans to determine the common components and practices. (Attached)

Staff also researched Master Plans from a variety of cities: Seattle, Reno, Belmont, Carlsbad, San Diego, Pasadena, and Salinas (Attached).

Discussion

The Public Art Advisory Committee could review the various provided Master Plans and thesis and begin to create a list of the desired competencies for one or more consultants to work with the City in developing its Master Plan. The Committee may decide that in order to have a diverse choice of styles and types of Art included in the Master Plan, multiple consultants from a variety of disciplines may be needed. The final RFP may look towards having one master contract with some sub-contracts or may create a team approach for the final Master Plan.

The meeting today is to begin the discussion and allow the Committee to share their ideas with each other and allow for a free-flowing process towards the goal of developing a final Request for Proposal.

The Committee may wish to direct the City staff to research more Master Plans to give the Committee a broader sense of what has been done, ask staff to contact various cities to see who assisted them with the creation of their Master Plan and how long the process took, or research firms that have created Master Plans and see if any of them are available to meet with the Committee to discuss the process before the development of the RFP.

Stuart Schillinger

Stuart Schillinger, Assistant City Manager



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2011

Public Art Master Planning for Municipal Governments: Core Components and Common Practices

Jonathan Hollinger
University of Kentucky

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Public Art Master Planning for Municipal Governments

Core Components and Common Practices

Jonathan Hollinger

Martin School of Public Policy and Administration
Spring 2011

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Acknowledgements

I would like to acknowledge the contributions of Dr. Richard Fording and Dr. Virginia Wilson to the development of this project, and thank fellow Martin School students Robert Kahne and Tom Middleton for providing feedback throughout this process. Additionally, I would like to thank Dr. Jack Blanton and Dr. Nicolai Petrovsky for serving on my capstone committee.

Executive Summary

Public art master planning for municipal government is the process of strategically planning the placement of public art objects, and the processes used to administer a public art program. It is a broad process that combines urban design and planning, artistic practice, public policy, local government management, and many other elements.

Due to this broad background, the master plan of a public art program is a complex document with many requirements. This analysis attempts to answer the following research questions:

- What is the common process for developing a public art master plan?
- What are the core components of a public art master plan?
- What are the recommended practices in those core components?

These questions were explored by reviewing the public art master plans of ten selected cities in three population groups, and consulting data and literature on public art programs. The number of plans in each population group were weighted based on the amount of public art programs in population ranges according to data provided in *A Detailed Statistical Report on the Budgets and Programming of the Nation's Public Art Programs During Fiscal Year 2001* published by Americans for the Arts. Three plans were selected from small cities (<100,000), two from medium cities (100,000 – 500,000), and five from large cities (>500,000).

From the review of the plans and relevant literature on the topic, the most common process for developing a public art master plan is through a broad taskforce or commission of community representatives. This group typically has members from local arts community groups, political leaders, city staff, artists, engineers and design professionals, and other stakeholders. Literature recommends that this body be composed of seven to nine members and employ the use of expert consultants to assist in the creation of the plan.

Twelve core components of public art master plans were also identified from this analysis. These components are:

1. Goals and Vision
2. Integration with other planning
3. Creating a Public Art Authority
4. Funding
5. Site Selection
6. Artist Selection
7. Staffing or Contracting Program Administration
8. Documentation of Public Art
9. Maintenance of Public Art
10. Acquisition and Removal of Public Art
11. The Receipt of Public Art Gifts
12. Educational Opportunities

The common practices for these components have been researched in public art literature and through their inclusion in actual public art master plans. Additional and more current research on the behavior and activities of public art programs is needed in order to better understand how public art master planning affects outcomes in the community.

Background and Methodology

Public art master planning for municipal government brings together a broad collection of elements. These include urban planning, public policy, local government management, arts administration, and a variety of others. To begin to analyze the idea of public art master planning, it is first necessary to define what public art is. Public art can only be broadly defined as any work of art placed in a public space. Expanding on this idea, public art programs are created to provide administration of public art in a community. This may include commissioning artwork for permanent or temporary display, purchasing existing artwork for permanent or temporary display, maintaining a public art collection, developing educational programming, creating public art informational materials, seeking out partnerships with public and private entities, as well as many other activities (Americans for the Arts, 2003).

These programs can be housed within government or in private, nonprofit organizations. The publication *A Detailed Statistical Report on the Budgets and Programming of the Nation's Public Art Programs During Fiscal Year 2001* indicated that, at the time of surveying, 81% of public art programs were within a government agency and that only 31% of public art programs had undertaken a master planning process. The majority (62%) of these plans had been completed since 1995, and 41% of those communities had updated their plan since creation (Americans for the Arts, 2003).

In fiscal year 2001, the majority of government public art programs were funded by a percent-for-art program. This system allocates a specified percentage of capital projects to be spent on public art. This percentage generally ranges from one-half to two percent and is typically codified in an ordinance. The previously mentioned survey found that 58% of government public art programs received their funding from a percent-for-art mechanism, also finding that 86% of public art programs that were established by ordinance allocated funding to the program (Americans for the Arts, 2003).

There are a variety of considerations that must be accounted for in a public art program. These include artist and site selection for public art projects, maintenance, funding, staffing, administration, and other elements. This analysis will review the master plans of cities in three population categories, weighted based on the distribution of public art programs by population range, and survey literature and statistical information on public art. From this methodology, this report will outline the typical creation process for a public art master plan, components found in a public art master plan, and the practical implications for cities looking to undertake this process.

Literature Review

Understanding the benefits of public art is a key consideration in setting the goals for a public art master plan. *Civic dialogue, arts & culture: Findings from Animating Democracy* reports findings about 36 art projects in the United States with the goal of promoting civic dialogue through the arts. While the projects are not limited to those of traditional public art, the discussion from the cases presented provides a critical link between what are perceived as two very different worlds, governmental policy and the arts. The authors present practical evidence that the arts can be used to illuminate public issues and bring about dialogue, supporting governmental efforts at community and consensus building. One particularly relevant example to this analysis is the Social Public Art Resource Center in Los Angeles. This ongoing project brought together artists, scholars, students, and local residents to design and create a public mural that illuminates the often forgotten history of minority communities. Its goal is to use art to tackle the sensitive subjects of demographic shifts and race relations that are prevalent in Los Angeles. Feedback was sought via the internet and traditional public forums to help decide what should be depicted in the mural. Other projects used similar artistic approaches to tackle issues such as the holocaust, human genomics, and poverty (Korza, Bacon, & Assaf, 2005). The direct visualization of these issues inspired controversy and media attention, which brought

about public discourse on the issues. These projects show that public art can be used by municipal government to address social problems and contentious issues in the community.

Expanding on the idea of collaboration and community building, John McCarthy's 2006 article *Regeneration of Cultural Quarters: public art for place image or place identity?* examines the idea of placemaking and local identity through public art. The idea of placemaking can be inferred to be defined as creating an attraction based on some sort of amenity. In many cases this amenity is public art. The author examines two public art projects in England and the motivation for creating what he terms as "cultural quarters" through public art, essentially identifying two methods. First, some form of external identity, an amenity that has no real tie to the local community, in other words an attempt at place image. An example may be a purchased piece of completed art placed in a public area. Second, the author finds that a project can be based on something with which the community identifies, or place identity. An example may be a sculpture or mural depicting the history or cultural significance of the local area. The difference in these projects is the level of collaboration used (McCarthy, 2006). The author argues that project with a greater local identity was created with broad public input and led to far more success in creating new cultural endeavors after its completion, including a large growth in arts and cultural organizations. The case analysis provided in this article highlights the importance of collaboration and the potential for success when broad input is sought.

Arts are also argued to have benefits for the economy. The National Governors Association published a report titled *Arts and the Economy: Using Arts and Culture to Stimulate State Economic Development* which explores the benefits of arts economically. The publication provides guidelines for understanding the arts and cultural economy and its value, strategies for implementing arts and culture in community development plans and tourism strategies, as well as ways to support the arts and culture sector. The value of this report for public art master planning is the development of goals for the plan. Strategies such as reclaiming industrial space for the arts, and creating cultural enterprise zones are

valuable and show the link between arts planning and other forms of development. Economic development and tourism are two key areas which are argued to be particularly pertinent to public art planning (Hayter & Pierce, 2009).

The most significant quantitative analysis of public art in the United States is *A Detailed Statistical Report on the Budgets and Programming of the Nation's Public Art Programs During Fiscal Year 2001*. This study gives the results of a survey of 350 public art programs in the US. Not all of these programs are directly related to planning for municipal governments, as it includes private programs that are managed by nonprofit organizations, campus public art programs at universities, and state wide policies. The survey had a response rate of 38% with 132 programs responding.

The results of this survey provide information on public art programs that are suggestive of their activities in fiscal year 2001. Findings include that the largest and most highly funded programs are those within a government agency. Additionally, 58% of government programs surveyed receive funding from percent-for-art programs. About three quarters (74%) of the programs were bound by some form of public art ordinance or law, and the majority those (86%) provided for funding in some way.

Additional statistics are provided about the method of artist selection, the size and composition of the board or commission that has oversight over the program, staffing levels, the utilization of consultants, and the breakdown of public art programs in rural and urban areas.

In regard to public art master planning, 31% of the respondents had a public art master plan. It should also be noted that programs that have a public art master plan grow significantly faster and have higher budgets. The study also states that most master plans (62%) were created since 1995 and almost all (92%) are publicly available in their area (Americans for the Arts, 2003).

A 2004 publication by Americans for the Arts focuses specifically on best practices for artist selection, a component of public art master plans. In the *Public Art Network Issue Paper, Methods of Artist Selection* the author presents multiple methods of artist selection, with the two most common

being a request for proposals or a request for qualifications. The author also mentions lesser used methods such as nomination, direct selection, and slide registry. The article then goes on to compare the advantages and disadvantages of these methods. A request for qualifications tends to favor more experienced artists, while a request for proposals favors those with less experience. The recommended method is a five step process that starts with an open call to artists for qualifications, followed by a narrowing of the artist pool, removing those who do not meet the qualification criteria. The next step is the solicitation of proposals from the artists, followed by artist interviews. This process is completed with a design contract with the selected artist. The author acknowledges that the goals of the project have an impact on the process and states that if a goal is to bring a new artist into the program, the rigor of the five step process is not suitable (Esser, 2004).

Marc Pally's article on public art planning for the National Endowment for the Arts (NEA) provides background information on public art planning and identifies key elements in the planning process. In summary, Pally looks at defining the scope of public art in a particular community, the role of government officials in this process, the establishment of oversight committees, how an interdisciplinary approach to art planning can be incorporated into other areas such tourism and economic development, inclusion and dialogue, and the identification of community resources and preferences. He suggests the following nine elements as needing to be included in a public art plan: public art context, current practices, program directions and opportunities, administration operation, funding sources, community involvement, artist selection and project review, maintenance, and program review (Pally, n.d.).

Of particular relevance is the author's focus on establishing oversight committees to develop a plan. Pally states that oversight committees that are too large may make planning cumbersome, suggesting a diverse group of seven to nine members. Public input is also argued to be important in order to define the scope of public art that is desired and where it should be located. After the plan is formed, decisions on the implementation of the plan are recommended to be directed to a formal

public art approval authority. Pally also encourages a clear link between art planning and other aspects of the community including a reference to a small town that created a public art plan as part of its cultural tourism efforts. This integration could take many forms for a municipal government; including consideration of art in capital improvement plans, urban planning, public works, and parks and recreation (Pally, n.d.).

The link to other government activities and planning is further discussed in the 2010 article *Embedding Public Art: Practice, Policy and Problems*. The authors raised many interesting points on how public art has been embedded into planning process in Great Britain and identified three major problems with public art planning. Those problems being funding, how integrated the process is, and the interaction between the actual process, the policy, and the general public. The main thesis argues for a more structured way to frame the process and support public art programs (Pollock & Paddison, 2010). Municipal governments have the ability to tackle these challenges through funding, integration with other planning initiatives, and public input. The public art master planning process itself offers this recommended structure and the means to overcome these obstacles. However, government funding may depend on the political will in the community to use public money for the arts.

Public Art Master Plan Selection

For this analysis, ten public art master plans were selected from a variety of locations throughout the United States. These plans were classified into three groups based on population. The groups include cities under 100,000 (Small Cities), cities from 100,000 to 500,000 (Medium Cities), and cities greater than 500,000 (Large Cities). All population figures were obtained from the U.S. Census Bureau, 2005-2009 American Community Survey. The previously mentioned survey of public art programs in fiscal year 2001 reported the breakdown of programs by population. When adapted to the three population groups in this analysis, it shows small cities have 31% of public art programs, medium cities have 23%, and large cities have 46% (Americans for the Arts, 2003). Based on these percentages,

three plans (30% of sample) were selected from small cities, two plans from medium cities (20% of sample), and five plans from large cities (50% of sample). It should be noted that the distribution of plans among population groups may have changed since fiscal year 2001, this is however the most recent data available on public art programs in the United States.

Small Cities Population < 100,000	Medium Cities Population 100,000 – 500,000	Large Cities Population > 500,000
Algonquin Village, Illinois	Arlington, Virginia	Atlanta, Georgia
Chesterfield, Missouri	Eugene, Oregon	Austin, Texas
Hickory, North Carolina		Louisville, Kentucky
		San Diego, California
		Washington, DC

As previously stated, a survey of public art programs showed that 31% have a master plan. Following that survey's identification of 283 government programs in the US, it can be assumed that approximately 88 programs had a master plan in fiscal year 2001 (Americans for the Arts, 2003). This would include non-municipal government agencies, such as state government, transit authorities, and state universities.

This classification by population allows cities of similar size to be compared, and attempts to account for differences in planning caused by resource availability, due to population size, and a greater perceived capacity to support the arts in larger cities. This is not a perfect measure, as political propensity to support public art master planning is not necessarily a reflection of population and could be tied to a number of other factors. This will be discussed in the limitations section of this analysis. Additionally, due to the unavailability of a comprehensive list of municipalities who have undertaken public art master planning, the plans were not selected randomly, another limitation of this study.

Review of Public Art Master Plans

Understanding the components adopted in each of the public art master plans to be reviewed is important when analyzing the scope of public art master planning. Critically reviewing all ten plans

clarifies what is typically included in an actual public art master plan. The following is a brief summary of the each plan; further analysis of the components included in the plans and observations based on relevant literature will be discussed in the common practices section.

<i>Group</i>	<i>City</i>	<i>Population</i>	<i>Summary of Plan</i>
Small Cities	Algonquin Village, Illinois	30,464	Algonquin Village, Illinois is a suburban town that undertook its public art master planning process in 2004. The city is geographically located approximately 50 miles from the large urban area of Chicago, Illinois. This plan was created by staff within the local government at the direction of the governing body of the township, the Algonquin Village Board. The plan is limited in scope, with the staff being given the direction of looking at three topics; the identification of areas throughout the Village that would be appropriate for the display of public art, the investigation and creation of various funding sources including developer donations, grants and private donations, and the consideration of the creation of an Algonquin Public Arts Commission that would identify contributing artists and evaluate the appropriateness of individual pieces of art. The plan also identified five goals; creating a sense of place, celebrating art and artists, improving property values, providing educational opportunities, and establishing a planning framework for public art. The plan itself outlined locations for artwork and location criteria, methods for funding a public art collection, and the creation and responsibility of a municipal art commission. (Village of Algonquin, 2005)
	Chesterfield, Missouri	46,332	Chesterfield, Missouri began its public art planning process in 2008 with final submission in 2009. The city is located approximately 30 miles from St. Louis, Missouri. The plan was created through collaborative workshops with the city, community organizations, and artists. It includes a list of recommendations for the city regarding public art master planning. These items include creating a public art ordinance, program administration via contracting, and the maintenance and inventory of public art in the city. There are also recommendations for the organization that contracts with the city to manage the program and suggestions for public input in the process. This plan does recommend that a designated arts organization be contracted and the city itself will not manage the administration of the plan. However, it also recommends that the city seek to help support a public art fund and establish an arts committee to make planning recommendations and decisions on acquisition of public art. Educational opportunities are also mentioned, including using the proposed public art collection as an element of educational curriculum. (City of Chesterfield, 2009)

	Hickory, North Carolina	40,590	Hickory, North Carolina began its process of public art master planning in 2000 with the creation of a public art commission comprised of citizens from the community at-large. A consultant was also contracted to assist in the process of developing this plan. Hickory is located 50 miles from Charlotte, North Carolina. The plan includes both the process of creating the plan and also more specific components. These components include the selection process for artworks, site selection, funding, documentation of the collection, and maintenance. One particularly interesting aspect of this plan is that it specifically states that public monies should only be used for planning consultants and that private funds will be funding actual artworks.(City of Hickory, 2003)
Medium Cities	Arlington, Virginia	206,406	Arlington, Virginia's public art master plan is a supporting document to the city's larger open space master plan and was adopted in 2004. Arlington is directly adjacent to Washington, DC. It specifically addresses priorities, civic placemaking, funding, program management, site selection, partners, and other resources in the community. Money from the city's capital budget is dedicated to the program and it is administered under the city's Department of Parks, Recreation, and Cultural Resources. Consultants were also employed in the development of this plan. Staffing is outlined for the city to manage this program and maintenance of public artwork is addressed as well. (Arlington County, 2004)
	Eugene, Oregon	149,525	Eugene, Oregon adopted its public art master plan in 2009. The plan is specific in its approach, identifying several key elements. Those elements are building a high quality public art collection, appraisal and inventory of current public art, the extension of public art beyond the downtown area, the development of partnerships with other major organizations, the integration of art planning into other community planning efforts, the expansion of percent-for-art programs, the assignment of professional staff to manage the program, the dedication of resources to ongoing maintenance, the inclusion of dialogue with citizens, and the improvement of accessibility to art in the city. (City of Eugene, 2009)

Large Cities	Atlanta, Georgia	515,843	Atlanta, Georgia adopted its plan in 2001 and used consultants in conjunction with a task force of community members in its creation process. The plan is comprehensive in nature and covers goals, a percent-for-art ordinance, the structure of the program, artist selection, the review process, the process for receiving gifts, contracting, maintenance, and program administration. Funding is included in the percent-for-art ordinance that dedicates a percentage of capital project funds to public art and also establishes a public art fund to allow private partners to support public art. (City of Atlanta, 2001)
	Austin, Texas	747,984	Austin, Texas took a different approach when completing its public art master plan. Rather than create a city-wide plan, they segmented the process into different areas and identified site selection and goals. This plan did not address the specific implementation strategies needed, but shows a different approach to public art planning. It was developed by consultants and community members. It specifically outlines four categories of public art opportunities; those being natural environment systems, built environment systems, connectivity systems, and cultural systems. These approaches essentially relate respectively to parks and open spaces, civic gathering places, connections between built and natural areas, and opportunities to highlight history and culture in a community. Additionally, specific sites are identified in the plan. (City of Austin, 2004)
	Louisville, Kentucky	693,604	Louisville, Kentucky completed its master plan in 2009 and took a comprehensive approach. Louisville used consultants and an advisory committee to create the plan. The major elements of Louisville's plan include the structure of the Mayor's advisory board, the inventory of public art and the means to achieve it, funding sources, administration of the program, site identification, partnerships, and a specific five year plan. Specifically, staffing at the city government to oversee the project is proposed as well as a modified percent-for-art funding that allows developers to contribute to a public art fund in lieu of actual public art production. Additionally, the plan recommends a commission on public art be established to review works, and the creation of a private nonprofit organization which serves to raise private dollars for public art and commission new works in public places. This organization will not be funded by the city, but will be eligible for grants from the city to create public art. (Louisville Metro Government, 2009)

	San Diego, California	1,297,618	San Diego, California's plan includes a specific list of elements and was created in 2004. This list includes a percent-for art program for public and non-residential private developments, new guidelines for the city's revised public art program, the maintenance of the art collection, support for local artists in the program, using art to promote "community identity", the use of a broad range of art projects, integration with other planning initiatives, and using art as a method of cultural tourism. Funding in this plan goes further than many other plans and recommends a percent-for-art program for private developments that meet certain financial requirements. Placemaking and other methods of creating community identity are also considered to be important goals in this plan. (City of San Diego, 2004)
	Washington, DC	588,433	Washington, DC created its public art master plan in 2009. It focuses specifically on priorities, site and artist selection, partnerships, funding and resources, the structure of the process, and documentation and maintenance. The partnerships outlined in this plan create connections between public agencies such as school systems, public transit agencies, and city government with regard to the arts. Exploration of funding opportunities is recommended as well as specific methods of artist selection, maintenance, and additional implementation procedures. (Washington, District of Columbia, 2009)

Summary of Population Groups

The structure of the plans reviewed was very similar, typically including the same components and little outside of those components. It does not appear that population size has an impact on the sophistication of the plan. However, one plan diverged from the others. The plan of Austin, TX focused very specifically on site identification. This plan is not for Austin in its entirety, but rather for just the downtown area. Drilling down even further, it segmented the downtown area into neighborhoods, or districts, and then looked at specific geographic locations within those districts. The plan also identified four types of sites for public art; natural environment systems, built environment systems, connectivity systems, and cultural systems (City of Austin, 2004). While all ten plans mentioned site identification, Austin focused almost exclusively on this topic, and was thus less comparable to the other plans.

There were other specific anomalies amongst the plans. Hickory, North Carolina specified that no public funds would be used for public art, but rather an effort would be made to raise private funds. Along the same lines, Louisville proposed the creation of a private, nonprofit organization, in addition to its publicly funded program, which would seek to raise private funds. Most plans mentioned the idea of leveraging public money with private money, but these plans provided a specific strategy for doing so.

Motivations for Public Art Master Planning

Cities undertake public art master planning for a variety of reasons. These are usually expressed in the goals of the plan, but reasons for strategic planning at the municipal government in general can also be found in literature. Broadly, strategic planning can be defined “a disciplined effort to produce fundamental decisions and actions that shape and guide what an organization is, what it does, and why it does it” (Bryson, 1995). Planning for public art can serve to allocate resources for public art, or simply provide a plan should resources or opportunities become available. Based on a survey of cities which have undertaken strategic planning efforts, Poister and Streib (2005) conclude that “municipal managers tend to see numerous beneficial impacts of their strategic planning efforts, with very few of them citing

harmful impacts.” This provides evidence that strategic planning in general is perceived as effective in municipal government.

Additionally, the review of the plans shows that cities have a number of goals for their public art master plans. These are generally related to open space or parks planning, economic development, cultural tourism, and quality of life. There is typically some acknowledgment that the municipal government recognizes the benefit of public art to the community either economically or culturally as well.

Plan Development Process

The use of consultants was seen in nine of ten plans with regard to the process of creation. The survey of public art programs in fiscal year 2001 also found that 69% of programs had employed consultants at one time. The most common use of consultants was for master planning (Americans for the Arts, 2003). In addition, all ten plans employed either an existing commission or task force on the arts, made of community volunteers, or a newly created commission on public art to inspire community involvement and create a collaborative process.

While the process of plan creation is not necessarily part of the public art master plan itself, the importance placed on inclusion and community involvement is an important aspect of this process. This is supported in the examples provided in *Civic Dialogue: Arts and Culture* (Korza, Bacon, & Assaf, 2005), as well as in the recommendations provided by Marc Pally in his article for the NEA. Pally suggested a diverse group of seven to nine individuals be employed for the plan development process (Pally, n.d.). Additionally, McCarthy’s (2010) article suggests that broad local collaboration can influence the growth arts and culture in a community. The public commissions charged with creating the plans had varying compositions, but typically included local arts community groups, political leaders, city staff, artists, engineers, and design professionals. The interaction of experts in the field and community leaders in a local area is believed to be important when developing a plan, this is evidenced by the unanimous

agreement that the master plans reviewed had on this subject. The common practice for plan development is a combination of a broad a community coalition in the form of a taskforce or commission, and expert consultants hired to work with the commission to identify goals, processes, and implementation policies.

Identification of Core Components

The ten plans reviewed had much in common and the components were largely the same, with the exception of Austin, TX which proved to be less comparable with the other plans. From the review, 12 core components of a public art master plan have been identified. These components are:

1. Goals and Vision
2. Integration with other planning
3. Creating a Public Art Authority
4. Funding
5. Site Selection
6. Artist Selection
7. Staffing or Contracting Program Administration
8. Documentation of Public Art
9. Maintenance or Public Art
10. Acquisition and Removal of Public Art
11. The Receipt of Public Art Gifts
12. Educational Opportunities

These elements can be found in nearly all plans in some form, ranging from brief discussion to fully developed policies. The matrix below shows the inclusion of each component in the plans reviewed.

	Small Cities			Medium Cities		Large Cities				
	Algonquin Village, IL	Chesterfield, MO	Hickory, NC	Arlington, VA	Eugene, OR	Atlanta, GA	Austin, TX	Louisville, KY	San Diego, CA	Washington, DC
Goals and Vision										
Integration with other planning										
Creating a Public Art Authority										
Funding										
Site Selection										
Artist Selection										
Staffing or Contracting & Program Administration										
Documentation of Public Art										
Maintenance of Public Art										
Acquisition and Removal of Public Art										
The Receipt of Public Art Gifts										
Educational Opportunities										

Common Practices in Core Components

The core components identified are typically found in public art master plans for municipal governments. The following will outline common practices for each of these components and background from literature for cities wishing to undertake the public art master planning process. While each can be considered individually, many components are highly dependent on one another. Decisions made with regard to funding, educational opportunities, documentation, and general administration of the public art program directly affect staffing needs, integration with other planning, and many other areas as well. Considering these connections is important when designing a public art master plan. Additionally, local needs and constraints, as well as the scale of the program are recommended to be considered when creating the guidelines in each of the components.

Goals and Vision

Goals and vision are a typical component for public art master plans. Poister and Streib (2005) found the development of goals to be the most common form of strategic planning, in general, for local governments, with 92% of survey respondents reporting this as part of their planning process. Additionally, 89% cited developing a vision as an element of strategic planning. The goals for a public art master plan will be different for every community, but certain core elements have been identified as common among public art master plans. The most common goals were placemaking, economic development, tourism, and quality of life considerations. Placemaking with regard to public art is essentially the process of using an artistic amenity to create an attraction of some sort. Chicago's Millennium Park is a frequently cited example of placemaking and economic development efforts. The park contains large scale public art and cultural facilities which have become a tourism destination and landmark in the downtown Chicago area. Chicago Business ranks Millennium Park as the second largest tourist attraction in the city, with 2010 annual attendance estimated at 4.5 million people (Riggio, 2011). This effort at placemaking via modern public art is seen as a great success, despite its \$475 million price

tag (Kamin, 2005). Millennium Park is also seen as a success in economic development. An Economic Impact Study delivered to the City of Chicago in 2005 estimated that Millennium Park would create \$240.2 million in tax revenues from 2005-2015, and 740 – 1,070 full time equivalent jobs over the same time period (Goodman Williams Group, 2005). Additionally, the publication *Arts and the Economy: Using Arts and Culture to Stimulate State Economic Development* by the National Governors Association concludes that “states can use the arts to boost their economies in a variety of ways, from incorporating arts into economic development and community development plans to supporting arts education and promoting arts assets as boosts to cultural tourism (Hayter and Pierce, 2009, p.33).” Other goals include promoting a sense of community through public art, making a local area a cultural destination, and illuminating the historical significance of a community. The common practice for this component is goal identification by a broad coalition of community leaders as outlined in the plan development process. The relevant literature mentioned above recommends that specific attention be given to the arts role in placemaking, economic development, tourism, and quality of life.

Integration with other planning

Integration with other planning and capital projects was found in seven of ten public art master plans. Pollock and Paddison (2010) argue that embedding public art and artist participation into the planning process in a city strengthens the practice. Integration is also logical, as the majority of public art programs are funded through a percentage of capital expenditures, or percent-for-art program (Americans for the Arts, 2003). Thus, including the public art planning process in capital project management would be necessary. The common practice for this component is to explore the connections between capital improvements, city planning, public/private partnerships, and other municipal government activities, to find opportunities for integration of public art into these processes.

Creating a Public Art Authority

The creation of a public art review authority was included in every plan reviewed. The role of this body was mainly to review and approve public art projects. Other duties were assigned to this authority as necessary in accordance with other elements outlined in the plans. The authority itself is argued to be important for any public art program. The 2001 survey of public art programs found that 71% of public art programs were governed by a board or commission with the average number of members in a government program being nine people (Americans for the Arts, 2003). The composition, by profession, of the responding government programs' approval authority is seen in the chart below.

Profession	% of Government Programs
Architects/Design Professionals	71%
Artists (not related to the project)	86%
Arts Professionals (not related to the project)	65%
Business Leaders	37%
Commissioning Agency Representatives	79%
Community Representatives	71%
Public Art Program Representatives	18%
Other	25%

Source: A detailed statistical analysis of public art programs in 2001

The composition of this authority is an important consideration for this component. From the review of public art master plans and the data seen above, representatives from several key stakeholder groups have been identified as being included in this body. These stakeholder groups should include public art administrators, elected officials representing the community at-large, artists with public art experience, representatives from community arts organizations, city planning officials, city parks officials, architecture and design professionals, and several members from the community.

The goal of this body is to have the widest possible representation from the community, while also utilizing the technical expertise needed from planners, architects, and other professionals. Inclusion and community involvement is argued to be important to this process, as public art is self-defining as

belonging to the public, it thus must represent the public's interest. Reinforcing this idea, Fleming and Goldman (2005) summarize the outcomes of two federal public art programs stating "The National Endowment for the Arts' Art in Public Places Program collapsed because it remained stubbornly out of touch with this reality. The General Services Administration's Art in Architecture Program, on the other hand, has thrived under a new model that recognizes the difference between gallery art and public art, and that takes account of the sensibilities of the people who will have to see the artwork every day." The common practice for this component is to have a public art review authority which represents broad community interests and technical expertise related to the creation of public art. This body is typically responsible for the approval of public art projects, artist selection, and the selection of sites for public art.

Funding

Funding is an important component of any public program and is recommended to be addressed in the master plan. Seven of ten public art programs reviewed are funded by a percent-for-art program that dedicates somewhere between one-half to two percent of the value of capital construction projects, and private developments in some instances, over a certain dollar amount to public art. This money is typically placed in a public art fund and covers administration, acquisition and construction, as well as maintenance, insurance, and other costs. Percent-for-art programs often provide that a developer may contribute to a public art fund, in lieu of actually commissioning public art. The survey of public art programs found that programs housed in government agencies received 91% of their funding from government sources, with 58% receiving their funding from a dedicated percent-for-art revenue source, at an average budget in fiscal year 2001 of \$911,594 (Americans for the Arts, 2003). In many cases, this fund is designed to be a public and private partnership to encourage private firms to donate to public art initiatives. This fund was also commonly used to provide grant funding for public art projects. The common practice for this component is the establishment of a percent-for-art program,

the creation of a public art fund, and public/private partnerships that leverage public money with private funds. Additional methods of raising private funds through required developer contributions or a nonprofit fundraising body have also been employed by local governments. These options may be more suitable for locations where it is not feasible for public funds to be allocated to public art.

Site Selection

Site selection is recommended to be part of any public art master plan and it was included in all ten plans reviewed. From reviewing the plans, two approaches are generally taken for site selection. First, broad community identification can be done where neighborhoods and geographic regions that may be well-suited for public art are identified. For example, a focus may be put on public art in a downtown area. This can, and was in many master plans, refined further with the second method of identifying sites, which is specifying individual public sites. Following the previous example, this would identify a specific park or public site in the downtown area. These specific sites could be public parks, as used in the example, or other civic gathering places and publically accessible areas, such as pavilions, pedestrian malls, or areas adjacent to public buildings. Cartiere (2009) discusses the inclusion of public art in light-rail transit systems sites, concluding “utilizing place-specificity serves as a means to highlight, preserve and present the unique social aspects of a specific location — the history, memories, stories, uses, people, nature — which might otherwise have been displaced by transit development, urban sprawl or general neglect.” The common practice for this component is to give the responsibility of site identification to the public art review authority. This authority was found to be charged with evaluating sites and creating priorities based on criteria including: public access, visibility, ability to create a sense of community, historical significance, public safety, engineering concerns, and other factors that may be locally relevant.

Artist Selection

Artist selection is a logical component of public art master planning, if artwork is being commissioned, artists will need to be selected to complete the projects. Nine out of ten plans outlined some form of artist selection methodology, or a set of practices to be used. The plans reviewed tended to prefer a request for proposals or artist competition model. Literature on this topic would suggest that a request for qualifications is more appropriate. A publication from Americans for the Arts establishing suggested methods for artist selection provides very practical guidance for this component. The author presents the two major processes for selecting an artist, a request for proposals and a request for qualifications. A request for proposals tends to favor inexperienced artists, while a request for qualifications has the opposite effect. The author states that “most experienced artists will not submit proposals in response to an open call (Esser, 2004, p. 7).” Because of the concern of limiting the artist pool, the author suggests a multi-step process that starts with a request for qualifications, the field of artists will then be narrowed by the approval authority. At this point proposals will be solicited from selected artists, followed by artist interviews. The process is completed with a design contract.

While the process outlined above is rigorous, it favors experienced artists. Due to this bias it is recommended that alternate selection methods be used if the specific project has a goal of bringing new artists into the program. It is also appropriate if a local artist is preferred, as the pool of local artists that have previous qualifications in public art may be limited. The alternate process is typically a request for proposals, rather than a request for qualifications, and has three steps; publishing an RFP, artist interviews, and then a design contract.

The selection method is recommended to also be tied to the scale of the project and engineering concerns. Large sculptural projects and installations in public places have serious concerns with regard to both maintenance and public safety. Due to the complexity of these structures, a request for qualifications would be best. Community murals and highly local projects that do not have these

concerns will be better suited by a request for proposals. It was most common to use an open, public call to artists, rather than a nomination system or direct selection of an artist in order to receive the largest number of potential artists or proposals. The survey of public art programs in 2001 found that 86% of public art programs used an open call for artists and that the programs often used multiple methods of selection. Seventy two percent had used a request for qualifications, and 68% had used a request for proposals. (Americans for the Arts, 2003)

Based on the literature, it was found that two major categories of artist selection are recommended to be used. For works where new or local artist selection is not a concern, or where the scale of the project is large and has engineering issues, the multi-step request for qualifications system outlined above was recommended. For projects that have a goal of bringing a new artist into the program, or specify local preference, a request for proposals was recommended to be used as designed above. While the most common practice was a request for proposal or artist competition, literature would suggest municipalities should revisit the design of this process, establishing multiple methods of selection based on project goals and characteristics.

Staffing and Administration

Management of a public art program is an important consideration when undertaking public art master planning. Nine of ten plans reviewed included staffing in the plan. The master plans reviewed made a distinction between administration by the municipal government or via contracting with an existing, or newly created private, nonprofit organization. The funding mechanism used for public art was a consideration for this component. Additionally, the other elements outlined in the plan affect staffing and administration. Documentation, maintenance and educational opportunities have a direct impact on staffing needs, and it is recommended that these be considered in the design of this component. Most plans which designate city staffing place this program under the department that manages parks, recreation, and cultural affairs. In addition, the local arts council or commission is

usually the organization that is charged with managing the program privately when contracting is preferred.

The survey of public art programs found that 81% of public art programs were housed within a government agency in fiscal year 2001. The survey also found the average number of employees dedicated to staffing a government public art program was two, with each person managing an average of 9.8 projects. (Americans for the Arts, 2003) The resources government offers and their authority over public space seems to make government administration of public art programs more popular. This is evidenced by the fact that the majority of public art programs that were surveyed in fiscal year 2001 were housed in government. Additionally, only one of ten plans opted to contract administration of the plan to a private, nonprofit organization (City of Chesterfield, 2009). The common practice for this component is to locate the public art program within the government and to provide adequate staffing to manage the number of projects that are anticipated based on the funding mechanism utilized for public art. Additional consideration was given to maintenance, documentation, and educational programming when setting the staffing level.

Documentation of Public Art

Documentation is also a core component of public art master planning. The first step in this process is the assessment and documentation of existing public art, essentially creating an inventory of public art projects. Documentation is included of nine of ten public art plans reviewed. This is argued to be linked to both maintenance and education. Providing documentation helps citizens, educators, and students know what public art is available in the community, and also helps administrators track projects and funding needs over time. The most common practice is to delegate documentation to permanent or contracted staff.

Maintenance of Public Art

Like any other infrastructure, public art requires maintenance. Understanding the maintenance needs of particular pieces of art is argued to be very important and was also considered in the acquisition and removal process. Maintenance, as a concept, was included in nine of ten plans reviewed in this analysis. Additionally, of public art programs that allocate funding via an ordinance, 41% allocated funds for conservation or maintenance (Americans for the Arts, 2003). Funding of maintenance was found in several public art master plans reviewed, but many neglected to provide this. Pally's article for the NEA suggested that maintenance be included in arts and cultural planning (Pally, n.d). In addition, research has been done on the economic effects of maintenance of public infrastructure in general. Agenor (2009), Jin-Wen (2009) and Rioja (2003) present economic models showing a balance of maintenance and new investment increases the amount and efficiency of public infrastructure. Relating this to public art, maintenance of existing work is recommended to coexist with the commissioning or acquisition of new works in order to efficiently build a public art collection. The common practice is to include maintenance in the public art master plan, but dedicated funding is not common. It is recommended that this be addressed by the plan creation authority to provide the necessary resources for maintaining public art, balancing maintenance with new public art commissions and acquisitions.

Acquisition and Removal of Public Art

The decision to purchase public art or remove an artwork from a city's collection was frequently left to the public art authority established in the plan. Acquisition and removal of works was included in nine of ten plans reviewed. Decisions regarding acquisition were found to account for the public interest with regard to cost, scale, subject matter, artistic style, ongoing maintenance cost, and general adherence to program policies. Similar guidelines were suggested when the public art authority is considering the removal of a particular piece. The most common reasoning for removal is deterioration

beyond reasonable repair. This process does not apply to commissioned works, as they would follow the artist selection guidelines; it refers only to the purchase of completed works for placement in public areas. The common practice for this component is to have the public art review authority establish guidelines for acquisition and removal, paying specific attention to cost, scale, subject matter, artistic style, ongoing maintenance cost, and general adherence to program policies.

The Receipt of Public Art Gifts

The receipt of public art gifts is included in eight of ten plans reviewed and is recommended to be outlined in the public art master plan. Gifts of public art are common, including famous pieces such as Detroit's Joe Louis' Fist, gifted by Sports Illustrated magazine to the City of Detroit 1987 (Nawrocki & Clements, 1999). It is logical to provide a standard process for the receipt of these gifts in the public art master plan, as it is a form of art acquisition. The common practice for this component is that gifts be reviewed and approved by the public art authority, in accordance with acquisition and removal guidelines included in the plan.

Educational Opportunities

Education was included in nine of ten public art master plans reviewed. Documentation was found to be a part of this component as public art documentation can serve as an educational tool in itself. Additionally, curriculum kits which correspond with local and state curriculum requirements were also developed for various educational groups in several plans. Stephens (2006) explores community-based learning and participatory public art, concluding that "placing participatory public art at the center of community-based learning helps students tap into their imaginations and turn that curiosity into useable knowledge." Additionally, 44 % of the responding public art programs surveyed in 2001 stated that they provided educational opportunities, with the most common methods being open meetings and lectures on public art. The survey also showed that of public art programs that had an ordinance which provided funding, 21% allocated funding for education (Americans for the Arts, 2003).

The common practice for this component is to develop educational materials based on the public art collection.

Limitations

There are several limitations of this study which need to be addressed. These include the lack of current empirical research and literature on the topic, the selection of the plans reviewed in this analysis, and also the relationship between political propensity to support the arts and the sophistication of the public art master plan.

There is a lack of relevant literature on the specific topic of public art master planning for municipal government. *A Detailed Statistical Report on the Budgets and Programming of the Nation's Public Art Programs During Fiscal Year 2001* is the most significant research done on this topic but may not reflect current trends, as it was conducted in 2001. Additionally, while this study did differentiate between government run programs and those in nonprofit organizations, it did not specify whether the programs were municipal governments. Some were government transit authorities, public universities, and state agencies. In addition, some of the literature reviewed for this analysis, including the survey of public art programs was produced by Americans for the Arts, an arts advocacy group. While the methodology was sound, some bias may exist in this work. Additional research is needed on this topic to form a better model of best practices in municipal government master planning for public art.

The sample of plans selected for this analysis was weighted based on the existence of public art programs in different population groups, but they were not selected randomly. Due to a lack of an authoritative source on the cities that have undertaken public art master planning, these plans were selected based on availability. This study would be improved if the plans were selected randomly from a sample of cities that have public art master plans. In addition, a larger sample would benefit this analysis.

The complexity and sophistication of a public art master plan may also depend on the political propensity to support the arts in a particular community. While this was not the focus of this analysis, the possibility exists that the selected plans come from cities which have a high appreciation of the arts, and thus a more sophisticated plan than other communities which do not value art as highly. However, the creation of a public art master plan itself is indicative of some political propensity to support the arts. Population was the only factor accounted for in this study that may affect support for the arts. A random sample would attempt to account for this difference in municipal government support of the arts.

Practical Implications and Conclusion

This analysis has practical implications for cities which chose to undertake the public art master planning process. The review of ten selected public art master plans and relevant literature provides cities with a guide to forming a plan in their community. It is recommended that a public art master plan include, but not necessarily be limited to, the 12 core components identified in this analysis. The common practices and recommendations are based on their inclusion in the plans and literature on public art and municipal government practices.

While the components are recommended for inclusion, different communities may have to adjust common practices to meet their local needs and constraints. This is particularly relevant to funding. A percent-for-art program is the national model for funding public art, and seven of ten plans used this system. This does, however, require a contribution of public funds, which may not be feasible for a community depending on its fiscal situation. An adjustment may also need to be made for staffing and administration, maintenance, and several other components that have financial implications.

A key tenet of this analysis is the local, collaborative process that typically takes place to create a public art master plan. It is the common practice that a commission or task force with wide community representation be utilized, along with consultants to provide expert advice. This body is responsible for

the contents of the plan. A high level of local specificity with regard to many of the components will strengthen the plan. This is particularly relevant to site selection and goals and vision. Identifying criteria for public art sites is recommended, but some plans have gone further to include specific sites in the plan itself. This level of specificity could be applied to other core components as well and would benefit the plan. Additionally, creating specific local goals with regard to economic development, placemaking, cultural tourism, and quality of life is recommended to create a more meaningful plan for a specific community.

Public art master planning for municipal government is a relatively new practice, with the majority of plans in 2001 being created since 1995 (Americans for the Arts, 2003). Additionally, a number of plans have likely been created since the time of this survey. The common practices and recommendations found in this analysis are valuable to municipal government, but a more complete data set that identifies the characteristics of public art programs in municipal government settings would be beneficial for future research on this topic. Additionally, continued research on this topic is needed to understand the impact of the core components on the practical outcomes of public art in the community.

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D.



BELMONT PUBLIC ART MASTER PLAN 2020



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COVER:

(Top Left)
High Trestle Trail Bridge, Central Iowa

(Bottom Left)
Around About - detail, Pasadena CA, artist Larry Kirkland

(Bottom Center)
Example of the Happy Hydrants painted throughout Belmont, 1976

(Bottom Right)
Utility Box, Chelsea Stewart, Belmont, 2018

CHAPTER ONE

EXECUTIVE SUMMARY



photo: Belmont Utility Box, Sixth Ave, Belmont, artist Phil Evans

Belmont, a small city located in the heart of the Peninsula between the Santa Cruz mountains and San Francisco Bay, is a community with an abundance of natural beauty and charm. To leverage its fascinating agricultural and railroad history, strong community identity, a diverse population, and progressive leadership, Belmont is committed to retaining its character while growing responsibly. To that end, in 2017 Belmont's City Council launched a placemaking effort that prioritized improving downtown streetscapes, creating a wayfinding system, and promoting public art. This public art master plan is one response to that initiative.

Belmont has a history of supporting artists and community-based arts projects. Over the years, the City has provided a variety of spaces for artists' studios, classrooms and performing arts. Today, with City Council considering funding public art through a private development fee and capital construction, there is an opportunity for Belmont to enliven its public spaces with diverse artistic and cultural experiences that will be accessible to all. Public art catalyzes and contributes to a community's economic vitality and growth.

During the development of this plan, community members, policymakers, and City staff described the value they placed on the arts and the area's cultural heritage and described the role they want the arts to play in Belmont. Their vision and recommendations are reflected here.

Vision

Public art in Belmont reinforces its character and enlivens its public spaces.

Mission

The City of Belmont supports inclusive, community-driven public art that reflects its delights and engages its residents, workers, visitors, and reinforces the power of place.

Master Plan Recommendations

The following Recommendations will guide the Public Art Program towards fulfilling the vision set forth in the art policy.

- Build upon Belmont's tradition of community engagement to expand citywide art opportunities.
- Create new funding streams for Belmont's public art.
- Provide guidance to developers who are integrating art in their projects.
- Commission art that helps define city gateways and enhances neighborhood character.
- Encourage changing artwork displays and place them in both busy and unexpected places.
- Commission artworks that celebrate Belmont's diverse history.
- Integrate art into new City capital construction projects.
- Encourage artwork that enhances the walking, biking, and transit experience.
- Commission artwork that enhances people's experience of nature.
- Establish a process for curating Belmont's art.

CHAPTER TWO

INTRODUCTION

Public art is most successful when it engages community and reflects a sense of place. Belmont, with its many natural and historic assets, provides an ideal environment for artists to contribute to a vibrant public realm.

Belmont enjoys a natural beautiful setting and fascinating history of growth and change. It has been successively inhabited and built by the Puichon Ohlone Tribe, Spanish Ranchos, the arrival of the stagecoach and railroad, a robber baron, Japanese American chrysanthemum farms, and high tech. It is home to numerous educational institutions and is conveniently served by freeways, El Camino Real and Caltrain. It boasts dramatic mountain views, abundant greenery, the 260-acre Water Dog Lake open space and trails, Twin Pines Park, neighborhood parks and amenities. Therefore, it is no surprise that its population is continuing to grow and become diverse. The rise of the tech industry and the innovation environment have attracted newcomers from around the world who have contributed richness to Belmont's cultural life.

Belmont has a long history of embracing the arts and the artist community. In 2020, City Council reinforced that relationship by establishing 'Quality of Life' as one of the City's five Strategic Focus Areas. To that end, Council specifically identified the following strategic objectives:

- Promote an environment that encourages arts, consider art in public places and within new development, and
- Explore funding and creative solutions for place-making within public spaces for all ages.

The City has provided space for the arts since 1977. The Twin Pines Art Center has been home to artist studios since then, and it was the first home for the Peninsula Museum of Art. Over the years the City has had or has hosted a Belmont Arts Council, Belmont Community Players, Peninsula Sculptors' Guild, and a City of Belmont Arts Commission. Notre Dame de Namur has also provided space for both theatre and visual arts in its theatre performances program and the Wiegand Art Gallery. While some of these institutions no longer exist, Twin Pines Art Center and Barrett Community Center continue to provide studio space for artists and Twin Pines Art Center provides gallery space for art shows, and Park Booster sponsors concerts, and the City hosts performances, and festivals in its parks.

A Belmont Arts Commission presided over art in Belmont from the 1990's to 2004. In 2018 the Parks and Recreation Commission determined that a new permanent Arts Commission was not necessary until sustainable funding was available. In the interim, the Council Placemaking Subcommittee and the Parks and Recreation Commission have assumed the duties previously held by the Arts Commission. This plan recommends convening at ad-hoc committees to assist developers with selection and implementation of public art. It will help realize the shared vision of placing and promoting art throughout Belmont.

Belmont's leadership has prioritized placemaking as a key value since 2017, when Belmont's City Council created a placemaking roadmap, describing priority projects and including a working Placemaking Subcommittee comprised of City Councilmembers and senior City staff. Placemaking efforts to date have included a streetscape plan, a wayfinding plan, and development of this public art master plan with community engagement conducted both in person and online. Placemaking will ensure that the public realm is attractive, active, and pedestrian-oriented. Public art, including visual, performance, and interactive art, will be accessible to all and will be integral to the City's placemaking strategy.



Kensington Street, Sydney, Australia

The initial goals of the Placemaking Subcommittee included the following:

1. Define programs which will inform residents and visitors of Belmont's commitment to economic development, displaying and encouraging public art, enhancing the customer experience, and celebrating the vitality of Belmont's unique neighborhoods and natural features.
2. Integrate these programs with the City Council's Strategic Focus Areas and the implementation of the 2035 General Plan Belmont Village Specific Plan, and the Twin Pines Master Plan.
3. Implement specific capital improvement projects which support those objectives.

Current Efforts

In 2017 – 2019 the ad hoc Placemaking Subcommittee began working toward achieving City Council's priorities. The Subcommittee completed the installation of a public plaza at the former Emmett House site. The Subcommittee then commissioned a wayfinding consultant, Hunt Design, to create a signage plan and evaluate entry points for potential gateways, neighborhood identification and local history markers. City staff and the Council Placemaking Subcommittee commissioned Gates and Associates to create a streetscape plan for Ralston Avenue. It also initiated a program that commissioned community artists to embellish utility boxes. This Public Art Master Plan is the next step in the placemaking process. The plan provides direction where and how to commission and fund art and recommends the processes necessary to develop, administer, and maintain a dynamic public art program.

CHAPTER THREE

FINDINGS

Belmont's residents, workers, staff, and policymakers have all participated in this planning effort. Participants value Belmont's landscape, its educational institutions, its small-town feel, and the importance of tech innovation to the area. People are proud of Belmont's thriving economy, diverse cultural heritage, easy mobility, and strong sense of community. During the public meetings that consist of a focus group session, online outreach, and city staff meetings, people consistently expressed a strong desire to increase the amount of art in Belmont and locate it in public spaces citywide. Their goal is to make public art a part of the everyday experience adding delight and meaning to people's lives.

Recent meetings with community members, City policymakers and staff point toward a framework for public art in Belmont.

External Stakeholders

The values articulated by internal stakeholders were reinforced in meetings with an arts focus group gathering on February 4, 2020 and Parks and Recreation Commissioners on March 4, 2020.

Some critical considerations in developing a public art plan are:

LOCATIONS

- Twin Pines Park
- Ladera Gardens and Creek
- Ralston Avenue of the Arts
- Pedestrian bridge over 101
- Commercial areas
- Large building walls
- Old County Road
- Pocket Parks

TYPES OF PROJECTS

- Illuminated art
- Whimsical art
- Changing/Temporary Art including street art
- Participatory Art
- Functional Art
- Community-engaged art
- Popup art

ARTWORK THEMES

- History, starting with Ohlone
- Nature: wind and views
- Bridging Old and New Belmont
- Hub of the Peninsula
- Innovation



Around Town, Chapel Hill, North Carolina, artist Larry Kirkland

Internal Stakeholders

Senior Staff & Council
Placemaking Subcommittee

Belmont's City Council has actively embraced growth and the creation of workforce and middle-income transit-oriented housing and see placemaking as a key element of that growth. Senior staff is pursuing a structure that will help integrate public art into the council driven placemaking efforts.

These groups suggested specific locations, project types and artwork themes:

- Need for a review committee to support and advise on public art.
- Need to integrate public art into the Belmont Village specific plan area; and
- Need for guidelines for private developers to provide public art as a community benefit.

Belmont's wayfinding and streetscape placemaking efforts also include opportunities for public art. Hunt Design is creating a wayfinding plan that will identify locations for gateways and historic markers. These can be created by artists. Gates and Associates' streetscape plan could include places to integrate sculpture, banners, and artist-designed seating.

The Placemaking Subcommittee shared the key qualities that Belmont values:

- History
- Environment
- Diversity
- Building a Sense of Community
- Placemaking

Lastly, the Subcommittee agreed that the plan should consider a development of guidelines for private developers that will support the placemaking goals.

CHAPTER FOUR

FUNDING OPPORTUNITIES

There are several ways Belmont can support public art as part of its placemaking efforts. It can include an art budget in select City capital construction projects, require private developments to include publicly accessible art, and support Belmont's public art efforts, donations, grants, and partnership building. Each of these strategies can be used to fund specific artwork types that are described in the recommendations below.

Funding can be structured in the following ways:

1. Create a public art fund that can accept funds from grants, developer contributions, private fundraising, donations, and City dollars.
2. Require developers to set aside 0.5% or 2% of building permit value to include on-site art or contribute to the Public Art Fund.
 - a. Require developers to place 25% of their art obligation in the Public Art Fund to leverage placemaking artworks in public spaces.
 - b. Determine parameters for application of this fee requirement.
3. Establish a 0.5% to 2% of construction costs for art line-item in the project budgets for all future City construction projects that result in new City buildings or amenities, e.g., community center, fire station, park improvements.
4. Initiate neighborhood matching grant program for small budget art projects.
5. Apply for foundation grants and include art in applications for all government funded infrastructure and CDBG block grants.
6. Build partnerships with businesses and educational institutions to help fund or provide in-kind support for art in public spaces adjacent to them.

City staff and the EPS (Economic Planning Systems) consultants are working on evaluating potential impact fees including a public art impact fee on private development.

CHAPTER FIVE

RECOMMENDATIONS



ArtCraft portable art gallery, San Antonio Texas, collaboration with City of San Antonio Department of Arts & Culture and Sam Houston High School Students

Vision

Public art in Belmont reinforces its character and enlivens its public spaces.

Mission

The city of Belmont supports inclusive, community-driven public art that reflects its delights and engages its residents, workers, visitors, and reinforces the power of place.

Goals

Public art in Belmont will:

- Enhance the natural environment
- Connect people to place
- Enliven the pedestrian and transit experience
- Celebrate Belmont's diversity
- Highlight Belmont's history
- Announce city and neighborhood entrances
- Appear in unexpected places
- Engage artists with community
- Be accessible to all

PROGRAM RECOMMENDATION #1

Build upon Belmont's tradition of community engagement to expand citywide arts opportunities.

Short Term: 1-2 years

- a. Provide matching grants to businesses that agree to commission murals on their property, with an emphasis on commercial buildings on Old County Road.
- b. Commission artists to create temporary artworks on the theme "environment" in Twin Pines Park and at other City locations.
- c. Create pilot program for popup art at Emmett House Plaza.

Mid-Term: 3-5 years

- a. Create permanent pop-up park space on the corner of Old County Road and Ralston or on the Sixth Street plaza adjacent to City Hall.

PROGRAM RECOMMENDATION #2

Create new funding streams to support Belmont's public art.

Short Term: 1-2 years

- a. Create a Public Art Fund to accept grants, donations, developer in-lieu and percent, (0.5% to 2%) for art fees for use to support City-initiated public art projects.
- b. Formalize a private percent for art fee that includes an in-lieu option and requires developers to place a portion of the public art fee in the Public Art Fund.

Mid-Term: 3-5 years

- a. Earmark a percent (0.5% to 2%) for art program as part of the budget for select City construction projects.

PROGRAM RECOMMENDATION #3

Provide guidance to developers who are integrating art in their projects.

Short Term: 1-2 years

- a. Adopt a guidebook for the Community Development Department to provide developers explaining options and processes for meeting the requirements of the Public Art fee (see Appendix C for sample document).
- b. As projects occur, establish an Ad-hoc Public Art Subcommittee of the Parks & Recreation Commission to advise on public art selection and installation in private developments and city art installations (see Appendix D for subcommittee role and composition).

Long-Term: 5-10 years

- a. As Belmont's arts programs grow and generates more public art projects, create an Arts Commission charged with promoting the arts and providing ongoing review for art in private development and public projects.

PROGRAM RECOMMENDATION #4

Commission art that helps define city gateways and enhances neighborhood character.



Gateway of the Open Book, Greensboro, North Carolina, artists Brower Hatcher, Frank Russell, and Local Students

Short Term: 1-2 years

- a. Identify funds and commission iconic gateway artwork at Ralston and Old County Road.
- b. Initiate a neighborhood matching grant program to commission small-scale artworks in community parks and neighborhood gateways.

Mid-Term: 3-5 years

- a. Revive the vision to make Ralston an Avenue of the Arts.
- b. Commission a gateway artwork at the northern end of Ralston Avenue.

PROGRAM RECOMMENDATION #5

Encourage changing artwork displays and place them in both busy and unexpected places.

Short Term: 1-2 years

- a. Engage with local businesses and the Belmont Chamber of Commerce, particularly within the Belmont Village Specific Plan, to identify opportunities and locations for temporary art displays.
- b. Commission temporary artworks with environmental themes at Twin Pines Park and at other City locations.
- c. Partner with County of San Mateo Arts Commission to expand art opportunities in Belmont.

Mid-Term: 3-5 years

- a. Evaluate success of changing artwork programs and initiate a second round of changing sculpture display.

PROGRAM RECOMMENDATION #6

Commission artworks that celebrate Belmont's diverse history.

Short Term: 1-2 years

- a. Using the locations identified in the wayfinding plan, identify a series of locations for history-based permanent artwork markers
- b. Hire an artist to develop a consistent strategy for historical and cultural markers.

Mid-Term: 3-5 years

- a. Create up to 6 historical markers

PROGRAM RECOMMENDATION #7

Integrate art into new City
capital construction projects.

Mid-Term: 3-5 years

- a. Select an artist to participate on the design team for the future Belmont Community Center.
- b. Select artists to collaborate with architect/landscape architects on all City capital construction projects. Subject to the art fee requirement.

PROGRAM RECOMMENDATION #8

Encourage artwork that enhances the walking, biking, and transit experiences.



Econo Doormasters, El Camino Belmont

Short Term: 1-2 years

- Identify locations in streetscape plan for changing artworks, banners, and artwork benches.
- Create an incentive for new businesses on El Camino Real to create artistic signs that complement the existing iconic style.

Mid-Term: 3-5 years

- Include an artist on the design team for future pedestrian and bikeway projects.



Belmont Signs, Planet Granite

PROGRAM RECOMMENDATION #9

Commission artwork that enhances people's experiences of nature.



Fish Bridge, Longfellow Creek Restoration, Seattle, artist Lorna Jordan

Short Term: 1-2 years

- a. Commission an environmental artist to work with community & landscape architect to develop artwork for Twin Pines Park.

Mid-Term: 3-5 years

- a. Commission interpretive/educational environmental art for Water Dog Lake open space.

PROGRAM RECOMMENDATION #10

Establish process for curating Belmont's Art.

Short Term: 1-2 years

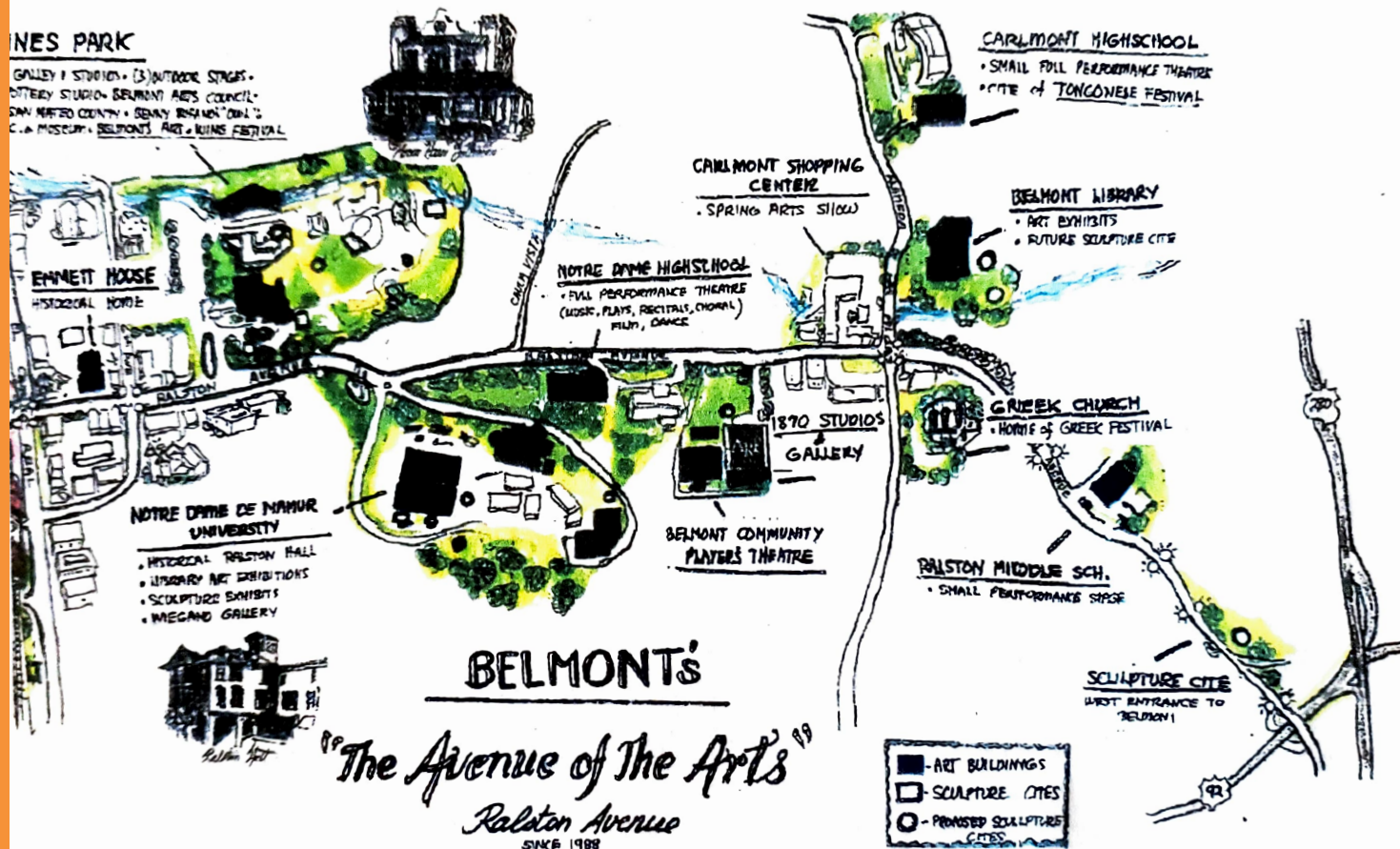
- a. Convene Ad Hoc Public Art Subcommittee of Parks and Recreation Commissioners and representatives from the arts community as public art projects in City or private development are initiated.
- b. Create a database of City-owned artwork located in Belmont and commission condition assessments.
- c. Establish a plan for maintenance and conservation, including potential use of Public Art Fund and other sources.

Mid-Term: 3-5 years

- a. Engage a public art consultant to manage Belmont's public art program and guide its Ad Hoc Public Art Subcommittee.
- b. Seek funding through community support to supplement maintenance and conservation funding needs.

Appendices

Avenue of the Arts



First established in 1991, the Avenue of the Arts provided an opportunity for local artists to share their works with the community and highlight the numerous visual and performing art spaces.

Appendix A ARTS FOCUS GROUP NOTES, VISION, & GOALS

Artist Focus Group

On Monday, February 3, 2020, the City of Belmont Parks and Recreation staff and Barbara Goldstein and Associates met with the community members that are involved with the arts in Belmont. This meeting provided the group the opportunity to express their comments and views about public art in Belmont. We heard many ideas from the community members that include possible locations for public art, the types of public art they would like to see and some background history of the arts in the Belmont community.

Possible Artwork Locations:

Revive idea of Ralston Avenue as Avenue of the Arts

- Create repetitive artwork on Ralston for continuity
- Top of Ralston (Western end of the Avenue)
- Art on the “Great Wall of Ralston”
- Highway 101 at West Ralston train overpass
- The Plaza at Hiller & Ralston

Involve the schools in a collaborative effort to create art

Easements at public and private schools could include art created by students

- Involve youth in “Project Runway” art experience.

Gateways

Pedestrian bridge over 101

- Lighting Caltrain underpass
- Murals

Illuminated art

Whimsical art

- Whimsical art at Carlmont Shopping Center
- Art that enhances the experience of nature in a whimsical way
- Create new happy hydrants.

Parks

- Art at Ladera Gardens and Creek (Carlmont Shopping Center)
- Art surrounding the billboard at Twin Pines Park entrance
- Art on the big wall inside Twin Pines Park
- Include art in Commercial areas with amenities like artful bike racks, charging stations
- Think of new ideas for activating commercial spaces

Appendix A **ARTS FOCUS GROUP NOTES, VISION, & GOALS**

Possible Artwork Locations continued:

Acknowledge the history

- Art should reflect history of the Ohlone land – involve Ohlone community members
- Belmont as heart/hub of the Peninsula
- Bridge the old and the new Belmont
- Create partnership with business to refurbish the historic lamps outside Notre Dame

Wayfinding could point to arts venues

Belmont as heart/hub of the Peninsula

- Art should embrace Belmont's diversity

Require art in new development

Incorporate art in Belmont's specific plans

Community engagement experience

- Commission popup participatory projects

Aim high – create art that embodies joy and inspiration

- Large building walls could be used for art
- Create a graffiti wall for changing street art
- Select a location, then select art -- not only local artist
- Art creates memorable places
- Beautify industrial areas to create more attractive places such as Old County Rd.
- Place art in unexpected places such as pocket parks
- Make Belmont a mural destination
- Commission technology-based art that looks to the future
- Commission all art forms including landscape-based art, social practice, audio
- Commission projection/sound art

Parks & Recreation Commission Focus Group

On Wednesday, March 4, 2020 the Parks and Recreation commission received a presentation on the public art plan and next steps. During this meeting, the commissioners provided feedback, similar to that shared by the arts focus group and the Placemaking Subcommittee.

What We Heard:

The art should reflect “This is who Belmont is”

- Honor the history of Belmont
- Draw out the history like the Emmet House project
- Get history out into the public
- Involve the history museum
- Evoke sense of belonging and the village
- Unexpected gathering spots celebrated with public art
- Unexpected gathering spots celebrated with public art

Art that Gets into dialogue with people

Participatory art

- Interactive art like musical instruments

The happy hydrants and art utility box projects reflect the Belmont initiative and pride

Art in the larger parks

Utilitarian art like artistic drain gutters and other infrastructure

Whimsical art The students of Belmont want public art in their schools

More than mural art

Reflect the Wind of Belmont and the Views from Belmont

- Art that draws from nature
- Evoke the views

Whimsical public art for young people

Include Belmont artists

Belmont schools

Caltrain stations

- Improve the concrete walls at the Caltrain station
- Warm welcome with art

Include the VOICES youth program and YAK program

Appendix B ENGAGEMENT DATA

During July and August 2020 community engagement took place on the City of Belmont Parks & Recreation department's website due to the COVID-19 pandemic. An online survey and mapping asked the Belmont community members to answer three questions:

1. **Rank the types of art you'd like to see in Belmont 1 – 5 with 5 being highest rating.** The options provided included gateway art, changing outdoor art, murals or street art, interactive art, and community-based participatory art.
2. **Where would you like to see art?** The options included: parks, public places, streetscape, libraries, community center and other.
3. **What do you want art to express?** The options included: history, natural environment, color, whimsy, diversity, and other.

The categories and themes in the survey emerged from discussions with City staff, the Placemaking Committee, the arts focus group and the Parks and Recreation commission. The survey received sixty responses providing a diverse range of data.

For Question 1, community members ranked the categories in the survey are as follows; gateway and mural and street art ranked highest at 40%, interactive art closely behind at 37% and changing outdoor and community based participatory art both least preferred at 23%.

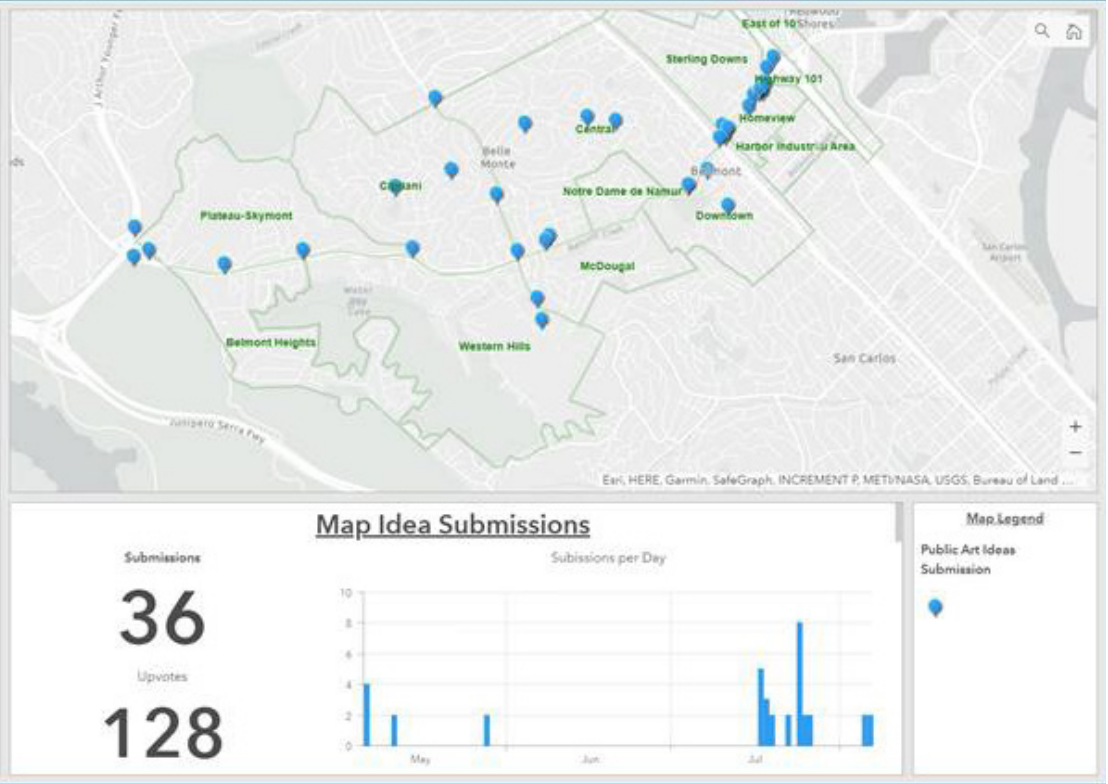
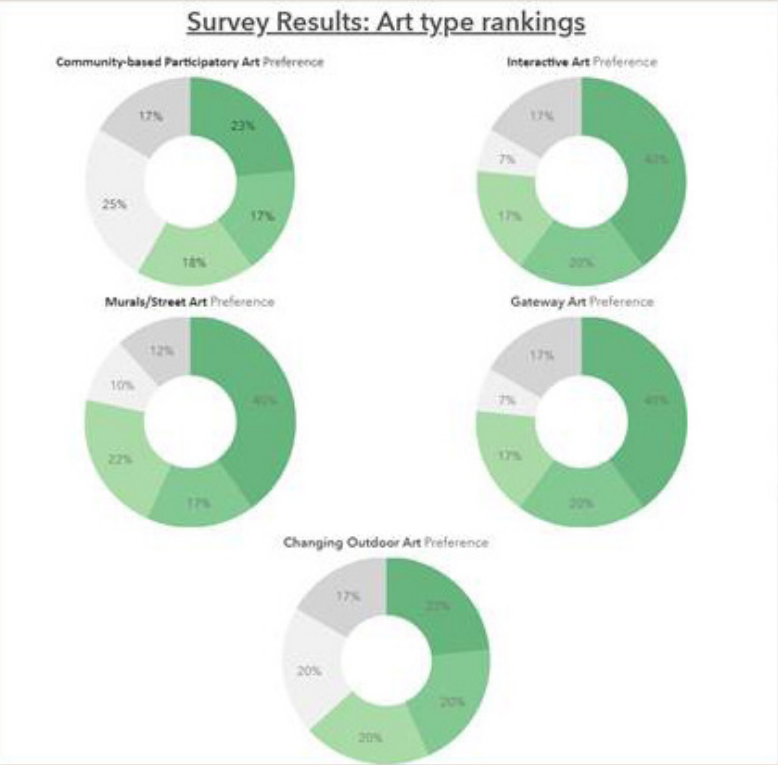
For Question 2, public plazas and parks were a favored location at 72%, providing accessibility and opportunities for several types of artworks, including murals and street art.

For Question 3, the favored theme was natural environment at 68% approval. Color, whimsy, diversity followed at 45% approval, with history ranking lowest.

In addition to the survey, community members were encouraged to place up to two pins on a map identifying locations for the placement of specific types of art including large-scale monument art, smaller temporary art, and placemaking in public spaces. These locations are illustrated on the map in this appendix.

D.

Appendix B ENGAGEMENT DATA



Appendix C **DEVELOPER GUIDELINES**

A guide for developers, public art consultants, artists and review bodies. (separate document)

Appendix D **AD HOC PUBLIC ART SUBCOMMITTEE STRUCTURE**

The Ad Hoc Public Art Subcommittee is convened to advise the Parks and Recreation Commission on the design and process of public art proposals on City property and private development. The review framework employed by the subcommittee is outlined in the Guidelines for Public Art in Private Development. Subcommittees are created for individual projects and meet no more than four times to review the progress of projects and provide advice to the client and the Parks and Recreation Commission.

1. Composition of Subcommittee:

- a. The Subcommittee will include an odd number of members, with a minimum of five and a maximum of nine. Representatives must include the following categories:
 - i. Parks and Recreation Commissioner
 - ii. Architect or landscape architect
 - iii. Practicing visual artist
 - iv. Other arts professional (e.g. curator, conservator, historian)
 - v. Representative of community adjacent to project.

2. Subcommittee Term:

- a. The Subcommittee is project-specific and will meet up to four times during the duration of the project, beginning when a public art project plan is created, and finishing once design development is complete.

3. Roles and Responsibilities:

- a. Advisory to Public Art Plan implementation
- b. Review of artworks on City property
- c. Review of artworks in Private Development
- d. Review of artwork gifts
- e. Removal/deaccession of artwork

4. Frequency of Meetings:

- a. The Subcommittee will meet no more than four times, at each stage of the project.
- b. A separate Subcommittee will be convened for review of artwork gifts or removal/deaccession of artworks from City property.

Appendix E COMPARABLE CITIES

City of Belmont | Population 27,113 | 4.64 square miles

1. Los Altos

20,531 population

11.44 square miles

Private 1 %

Public %:

The annual budget for the public art program is \$10,000 from the city budget. Unused dollars can roll into the following year.

Art Programs:

- Sculpture loan Program
- The artist receives a \$5,000 stipend that helps with the cost for transportation.

Arts Commission: Public Arts Commission

Art Master Plan: Public Arts Commission Work Plan Goals 2019/2020

2. Redwood City

86,200 population

34.74 square miles

Private 1 %

Public 1 %

Art Programs:

- Utility Box Program - Originally started in 2014 in downtown and is now a yearly series.
- Shadow Art project – Redwood City Improvement Association
- Downtown Bike Rack Project-- Redwood City Improvement Association
- Art Kiosk – Redwood City Improvement Association
- Commercial Way Murals

Arts Commission: Arts Commission, Civic Cultural Commission, Public Art Task Force, Redwood City Parks and Arts Foundation, ARTS RWV

Art Master Plan: Public Art Master Vision for Redwood City, 2013

3. Emeryville

12,104 population

2.25 square miles

Private 1 %

Public 1.5%

Art Programs:

• **Bus Shelter Public Art**

Art installations with original works from Emeryville artists. Program started in 2009. Every four months a new artist installs four original works in four bus shelters. Artist are chosen through a juried process. Selected artists are provided half sized copies of the four works and \$1,000 per original image (\$4,000).

• **Murals Program**

In 2018 the City piloted a Mural program. The Public Art Committee uses program guidelines as a means for evaluating dissemination for Public Art Funds for both public murals and public/private partnership mural projects.

• **Purchase Awards**

A program connected to the Emeryville Celebration of the Arts. The Exhibit Purchase Award Program has built the City's permanent art collections. The program reinforces the city's commitment to the arts, at the same time expands the city's main government building to another purpose.

Arts Commission: Public Arts Commission

Art Master Plan: Emeryville Public Art Master Plan, 2019

ACKNOWLEDGEMENTS

This public art plan was developed by Barbara Goldstein & Associates with the help of many people from the City of Belmont. The following individuals played a key role informing the plan:

Afshin Oskoui

City Manager

Brigitte Shearer

Parks and Recreation Director

Carlos de Melo

Community Development Director

Thomas Fil

Finance Director

City Council

Warren Lieberman

Mayor

Charles Stone

Vice Mayor

Davina Hurt

Placemaking Subcommittee Member

Julia Mates

Placemaking Subcommittee Member

Tom McCune

Councilmember

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EXECUTIVE SUMMARY

Introduction

The Reno Public Art Master Plan outlines goals, objectives and implementation strategies to enhance and expand the public art program as administered by the City of Reno Arts and Culture Commission. The plan contains findings and recommendations, funding projections, public art ordinances and guidelines for the City and recommendations on program administration and staffing, as well as potential project areas.

The plan is a result of eight months of meetings, interviews with individuals, workshops for the public and for artists, focus groups, community presentations and extensive research. The planning process was overseen by the Public Art Master Plan Steering Committee, a body that was appointed by the City of Reno. The final plan captures the aims and intentions of the community and focuses on specific action steps for implementation.

Why plan now?

Recently, the City of Reno went through a Cultural Master Planning process. One of the recommendations that resulted was the creation of a Public Art Master Plan. This marks the realization of that recommendation.

Public art – art that is created with public involvement in its siting, content, context and creation – is most often successful when it results from the community’s engagement in the entire process by which it is created. Public art differs from “art in public places,” which is a piece or series of pieces that are created, then placed into a public arena without a direct relation to that public site, or to community interests, values and attitudes.

Public art can play a significant role in the visual and sociological development of communities. When done without proper thought and attention to community attitudes and feelings, it can be a controversial and sometimes divisive element in the community.

In order to create a successful Public Art Program, one that both reflects and enhances the community, it is important to go through an extensive and comprehensive planning process, which takes into account the views and attitudes of multitudes of persons, agencies and organizations from the entire community and area which the Public Art Program will ultimately affect.

How will the Plan work?

Every public art program requires great and ongoing vigilance to detail, to ensure that its administration is conducted in such a way as to meet the goals of the community. A successful program will, first and foremost, demand qualified staff. Without such staff in place, the plan’s recommendations will not be implemented.

What are the Plan's recommendations?

Community Involvement

- Emphasize the creation of public artworks in neighborhoods throughout Reno and create opportunities in the Program for works that celebrate Reno. (page 23)
- Create a temporary works program, including an educational component. (page 24)
- Create an ad-hoc Outreach Subcommittee of the Public Art Committee, to specifically include representatives of Neighborhood Advisory Boards and minority populations. (page 24)
- Create public input phase(s) of all public art programs, to be administered by Reno Arts and Culture Division staff. (page 24)
- Begin a dialogue with the Washoe County School District, encouraging the provision of funding for a series of model public art projects in selected new schools as they are constructed. (page 24)
- Once the City Council has approved, on an annual basis, funds for the Public Art Program, those funds should be transferred to a separate Public Art Fund to be managed by the Reno Arts and Culture Commission. Where not limited by law or funding source, monies may be "pooled" and expended on any public art project in the City, consistent with the annual plan. (page 34)
- Advocate to extend the two percent for art requirement to include other entities such as Washoe County schools, Regional Transportation Commission, Airport Authority of Washoe County and UNR. (page 34)
- All City agencies and divisions should include a request for public art as a reimbursable expense in applications for outside funding for capital improvement projects, such as state or federal grants. (page 34)
- Establish an annual review of the Capital Improvement Program by the Public Art Committee of the Reno Arts and Culture Commission, which will recommend prioritized public art projects to City Council. Annual expenditures in the Public Art Program should continue to be approved by the City. (page 37)

Support for Artists

- Establish policies that produce a balance of projects by local, regional, national and international artists, with quality as the most important. (page 29)
- Update and publish, on an annual basis, the *Guide to Public Art in the Reno Area* manual and disseminate to a wider audience. (page 30)
- Explore partnerships with other entities in the community (UNR, Sparks, Washoe County) to identify or create venues in which artists can create larger or monumental works. (page 30)
- Provide seminars and workshops to educate local and regional artists in the Public Art field. (page 30)

Funding

- Expand the current ordinance, stipulating that 2% of the annual capital improvement program budget be allocated for public art with the longer term goal of 1-2% of all private development. (page 33)

Leadership

- Seek and take advantage of opportunities for the Reno Arts and Culture Commission, Public Art Committee and local artists to make public presentations on public art to the general community, including neighborhood advisory boards. (page 38)
- Create partnerships with regional planning entities, including Washoe County, Regional Transportation Commission, Truckee Meadows Water Authority, City of Sparks and others. (page 38)

Urban Design

- Future requests for proposals and contracts for major capital improvement project architects, engineers and landscape architects should include specific reference

to the public art program and the City's intention to encourage artist collaboration on the design team. (page 45)

- Consideration should be given to the creation of a City Urban Design Review Board that would initially have responsibility for reviewing the design of all major public and private capital projects. (page 46)
- Establish a design program that annually gives awards for outstanding design. (page 46)
- Create an internship program in the planning department, to hire artists. (page 46)

Process and Administration

- Hire and retain a full-time Public Art Specialist to administer and manage the entire Public Art Program. (page 50)
- Modify the City of Reno's capital budget request forms and instructions to ensure that the allocations for the 2% public art are included in every request for capital project funding. (page 50)
- 15% of the public art funds should be reserved in a segregated account for program administration (excluding staff, supported by the General Fund) and community participation, artist selection processes, community outreach and publicity, interpretive plaques, project documentation and other appropriate related purposes. (page 50)
- 10% of the public art funds, to the extent permitted by law and the funding sources, should be set aside in a separate interest-bearing account within the Public Art Fund for curatorial services and the preservation and maintenance of the public art collection. (page 50)
- Routine maintenance of public artworks should be the responsibility of the agency housing the artwork, in accordance with maintenance guidelines provided by the project artist. All non-routine maintenance should be the responsibility of the Reno Arts and Culture Commission. The Commission should conduct a maintenance survey of the

entire collection at least once every three years. (page 51)

- Change the name of the Art in Public Places Committee to the Public Art Committee. (page 51)

Private Development

- Consider development incentives and regulations that permit variations of building or lot standards (set-backs, floor area ratios, etc), in order to provide public art amenities. Projects using such development incentives would be more favorably supported during discretionary review, as advancing public art goals. The development standard trade-off could take place by the actual commissioning of on-site artworks or by a cash, in-lieu contribution to support public art elsewhere in the City or County. (page 55)
- Explore, at a future time, extending the percent for art requirement to all private development that exceeds a defined threshold (either budgetary or square footage). (page 55)

D.

INTRODUCTION

Jerry Allen and Associates is pleased to present this Public Art Master Plan for the City of Reno, Nevada. This plan contains 28 specific recommendations that will shape the development and expansion of the City's Public Art Program. This plan was unanimously accepted by the Public Art Plan Steering Committee on July 12, 2002, and recommended for adoption by the Arts and Culture Commission and the City Council.

The Public Art Master Plan has been overseen throughout its development by a 22-member Steering Committee, comprised of representatives of the region's cultural organizations, Reno City departments, individuals who have played a leadership role in the city's public artworks, business persons, City and County elected and appointed officials and neighborhood leaders. The Steering Committee served as a mirror to the community and a voice for the citizens of Reno. Members gave continued and thoughtful input and focused the consultants' efforts throughout the process. For their hard work, they deserve the appreciation of the community.

The development of the Public Art Master Plan marks the second occasion that the consulting firm of Jerry Allen and Associates has worked in the City of Reno. In May of 2001, the firm presented the Community Cultural Plan. In the scant year since the unanimous acceptance of the Cultural Plan by Reno City Council, the City has put into effect an astonishing number of its 37 recommendations. Rarely has the firm witnessed a community act so decisively and effectively on the results of a cultural planning process.

Jerry Allen and Associates would like to once again especially recognize Christine Fey, Arts and Culture Manager for the City of Reno, for the vision, energy, enthusiasm, guidance and persistence that she has brought to this planning effort. Reno is fortunate to have a leader for its cultural programs who possesses such a breadth of knowledge and wisdom. We are, once again, truly grateful for her guidance and assistance.

It has been a privilege and a pleasure for us to work in the City of Reno over the last two years. We feel that the community, and especially these plans' participants, have taught us as much as we have imparted during our time here. It is our hope that this plan fulfills its goals of enriching the art environment of the city and its environs, and that all residents and visitors are touched by its results.

PLANNING METHODOLOGY

The planning processes undertaken by Jerry Allen and Associates in developing the Reno Public Art Master Plan employed several approaches. These included:

1. The consultant team, Jerry Allen and Elena Brokaw, reviewed and studied literature provided by the city, including local and regional plans, capital improvement budgets, state and local reports, marketing literature, census data, granting information and other materials.
2. The consultant team gave an introductory slide show on public art in the United States, to which members of the general public were invited. The show was supplemented with slides of actual Reno sites, compared with other cities around the nation.
3. The City of Reno Arts and Culture Commission appointed a 22-member Steering Committee to provide initial direction to the consultant team and to provide feedback on findings and recommendations throughout the process.
4. Key person interviews were conducted with over 50 leaders from the arts, government, business and community associations. In these meetings, facts and opinions were solicited on Reno's public art program, its policies and projects, in order to develop a comprehensive picture of the program.
5. Focus groups were held and facilitated by the consultants, in which individuals sharing a common interest and expertise were convened to review the issues surrounding the key areas identified by the Steering Committee.
6. Public Art specialist Harriet Traurig conducted a "Public Art 101" workshop for local artists.

7. The plan was reviewed and modified through an extensive series of meetings and presentations with key stakeholders, including the Arts and Culture Commission, Steering Committee, City officials and others.

PLANNING CONTEXT

The contemporary public art movement in America began with the passage of the first public art ordinance in Philadelphia in the late 1950s. Several local artists who had studied in Europe following the Second World War noted that, as European cities were being rebuilt, a percentage of the construction budgets were devoted to art. They brought this idea to the City Redevelopment Agency that adopted its percent-for-art policy. The idea was slow to catch on. By 1970, there were fewer than ten public art ordinances in the country; but in the 1970s and 1980s, the concept took hold in a major way. Today there are more than 400 official public art programs in the U.S. In addition to these city programs, numerous state and county governments, transit agencies and regional governments have also adopted the policy. A recent development has been the extension of the percent-for-art concept beyond public projects to encompass private developments.

The City of Reno established a public art ordinance in 1992. Since that time, scores of projects have been established all over the City's communities, parks and public spaces. The community has felt a growing sentiment that the Public Art project can and should be stronger, with more funds, professional staff, and established guidelines and policies.

Two years ago, in 2000, the City of Reno, Nevada, embarked on a community cultural plan. One of the major issues facing the community, as identified by that planning process' Steering Committee was "Civic Aesthetics." The Community Cultural Plan stated, unequivocally, that "one of the most important steps the city can take in changing its image is to develop an overall urban design vision and implement it with political courage, knowing that it will remake the city's image over the long haul."¹

One of the Plan's primary recommendations was the creation of a Public Art Plan, to expand and strengthen the City's existing Public Art Program. This marks the fulfillment of that recommendation.

¹ Reno Community Cultural Plan, City of Reno, August 2001. 63.

D.

PUBLIC ART FRAMEWORK AND RECOMMENDATIONS

The interviews, focus groups and public presentations conducted throughout the Reno planning process revealed that, ideally, the Public Art program will provide a means to help create a fuller human life and round out human experience, by addressing matters of place, environment and quality of design in Reno.

The meetings facilitated by the consultants revealed seven major issues regarding public art in Reno. These issues represent the overarching attitudes and desires of the Reno community when it comes to expanding and strengthening the City's Public Art Program. These issues, as articulated by the residents and stakeholders of Reno, have informed the series of recommendations, which are included in each issue area: Community Involvement, Support for Artists, Funding, Leadership, Urban Design, Administration and Process and Private Sector Involvement.

In each area, the consultants have summed up the community's comments in a series of objectives. In most sections, the reader will encounter remarks in quotes ("..."). These indicate directly transcribed comments made by individuals interviewed in the process. We have chosen to quote them exactly, as they represent succinct expressions of widely-held viewpoints. We have also incorporated references from specific plans and reports produced by various local and regional agencies, which support and echo the sentiments of the community.

The recommendations necessary to fulfill these objectives are found at the end of each section, as well as summarized in the Executive Summary.

D.

SECTION ONE

COMMUNITY INVOLVEMENT

Objective: ***Increase emphasis on public art in all neighborhoods, while maintaining the energy and momentum of Downtown Reno***

The City of Reno, the Redevelopment Agency and a host of other planning groups have produced planning documents that focus on Downtown revitalization as key to the enrichment of the entire City. The Truckee River, as it flows through downtown, has been recognized over and over again by citizens' advisory groups, focus groups and visioning *charettes* as a jewel in Reno's crown – an asset to be treasured, fostered and celebrated.

Cultural programs have met with remarkable success in their efforts to revitalize downtown. Artown draws locals and visitors downtown. The Truckee River Arts and Culture District is located in the downtown core, and a \$40 million bond to fund the district, cultural facilities and recreation facilities will be on the ballot in November 2002. The majority of cultural facilities – the Pioneer Center for Performing Arts, the Lear Theatre (currently under renovation), the McKinley Arts and Culture Center, the new Nevada Museum of Art (currently under construction), the Automobile Museum and more – are all downtown.

The momentum of cultural development around downtown and the Truckee River is having a catalytic effect on the cultural fabric of the community. The Public Art Program can be a powerful ally in the continuation of these efforts, effectively extending momentum into all of Reno's neighborhoods.

“The reality is that it's not a choice between downtown and the neighborhoods. The community of Reno is made up of all of its components. We need to start thinking about the whole package.”

– Planning Participant

Many agree that the time has come to broaden the focus

of cultural development to include the rest of the community. As one council member put it: “If Reno is Artown, it shouldn’t be just downtown. We don’t want the area outside of downtown to be a cultural desert.”

Many aspects of this plan apply both to the community as a whole and to individual neighborhoods in specific. For example, planning participants have cited the importance of gateways, both as compelling and attractive welcome signs to the city and as signifiers of the individual characteristics and boundaries of Reno’s neighborhoods. Public art can be an effective way for the city to denote entry for visitors, and for neighborhoods to identify themselves as unique entities within the larger city.

Public art may further prove to be the ideal avenue for the creation of strategic partnerships in renovating and revitalizing neighborhoods. For example, in Hollywood, California, the Redevelopment Agency placed entryway gazebos celebrating the silent movie era, created the Walk of Fame, placed streetlights in the form of studio lamps and installed crosswalks treated as filmstrips.

The existence of the neighborhood advisory boards (NABs) in Reno provides an ideal opportunity to create public artworks within specific neighborhoods. Each NAB has staff and an annual budget of \$50,000, and most hold the beautification and recognition of their uniqueness as a priority objective.

Few of the neighborhood advisory groups have explored public art, however, as a means of achieving their goals. Most neighborhood plans do not specifically refer to public art, although they all discuss at length quality of life issues, auto and pedestrian traffic, area beautification and park development. This points to a lack of experience with public art on a neighborhood level. The commencement of an outreach program, conducted by the Reno Public Art Committee to educate community and neighborhood groups, should begin to make neighborhood groups realize that public art is a prevalent and effective tool for them to use in achieving their goals.

A series of presentations will also help engender inter-agency collaboration and partnerships. All public art programs demand a great degree of communication; City and County commissions and boards should be heavily consulted and involved with the Public Art Program. For example, the Historical Resources Commission (HRC) would be involved in any issues related to the redevelopment of historical buildings.

These presentations will begin the process of engaging other agencies and will build consensus for the program as a whole. They will also serve to clarify the specific roles of commissions and entities in regards to public art in the city. Ultimately, all agencies, when dealing with art, must refer to the Commission.

Objective Incorporate diversity of genres and styles into the Public Art Program, allowing for involvement of all sectors of the community

One would probably expect Reno citizens' taste in art to be conservative. In actuality, the community is in transition regarding its attitude to art. For the most part, long-time residents have not had significant exposure to the arts, either in schools or in the community environment. But, according to most of the planning participants, residents have demonstrated a taste for art, a desire to discover new and innovative endeavors and a nose for quality.

The Reno Public Art Collection is broadly representative of a variety of styles. Traditionally, the City's art collection has consisted primarily of representational and historical works. In the last ten years, this focus has changed, with the collection including increasingly modern works. For example, the traditional statue *Pioneer Family* is sited at the Pioneer Performing Arts Center, just a block away from John Battenberg's abstract *Creatures of Nevada* along the Truckee River. Recent examples of non-representational pieces include Charles Ginniver's *Gallop Apace* in Bicentennial Park along the River and *Solitude*, the Basque Memorial by Nestor Basterretxea in Rancho San Rafael.



Gallop Apace by Charles Ginniver, on loan from the artist in Bicentennial Park

Some recent pieces, such as Michael Heizer's *Perforated Object* in front of the Federal Courthouse and two temporary installations by Charles Ginniver in Virginia Lake Park, have been the source of public controversy. *Object's* installation in 1996 was followed by a series of irate phone calls from local residents who wanted to know *why* the object was there, *what* it was and *who* had paid for it. This negative reaction had a significant impact on the community. It spooked many agencies responsible for public art, who feared that another piece might spark a similar outcry. It soured the public, making them see public art as something that has no relation to them or their experience of Reno. These reactions were supported by local newspapers, which printed a myriad of letters expressing dismay over *Perforated Object*, a reaction which was not disputed by any opinions offering a counter viewpoint.

Meaningful community involvement is essential to a successful Public Art Program. The Public Art Program's guidelines should prepare the stage for community input by encouraging a variety of works. Wide community consensus exists affirming that public art should be one of many means to celebrate Reno's history and heritage. Representational art may have a specific function in terms of reintroducing citizens to their city's history. Similarly, as so many local residents appreciate and spend significant time outdoors, an environmental theme or focus may be appropriate. As the Visual Preference Survey (VPS) from 1996 stated: "VPS participants consider the natural environment an enormously valuable resource that significantly contributes to and defines the city's character, legacy and heritage."² This natural environment can be celebrated in public art.

² Visual Preference Survey Results, A. Nelessen Associates and the Reno Community Development Department, 1996. 4.

Any Public Art Program should include room for a variety of styles, genres, disciplines and media. The program should also encompass works that are so intrinsically part of the structural design or construction that they may not be immediately recognizable as art *per se*. Such works may include specially designed infrastructure elements (manhole covers, tree grates, soundwalls), street furniture (bicycle racks, benches, garbage cans), building design elements (window treatments, light fixtures, cornice work) and an infinite number of iterations. Such integrated works have an incremental and profound impact on the general public's reaction to and interaction with space.

A program that provides for a variety of means of expression, and prepares for negative and positive public input on the various forms that expression takes, will serve, in a very real way, the citizens of Reno. Thriving programs provide for accessible and engaging works, contiguous with (not in exclusion of) more challenging works. As one local arts professional put it: "There's something to be said for art that grates on people." For many, anything that gets people talking about art is good – even if that animation is negative.

One way to introduce residents and visitors to more challenging works, but in a non-threatening way, is by the establishment of a program for temporary public art works. Artown has done this in the past; in 2001, it installed two pieces as part of the month-long festival: *Illuminated Village* by Charles Gadekin and Finley Fryer's *Plastic Chapel*. A temporary program will allow the public to experience unusual or groundbreaking works, but not within the confines of a long-term commitment to the piece. Some temporary works may be extremely ephemeral. Cristo, one of the nation's foremost public artists, created some huge artworks that were ultimately in place for only a day.

Objective ***Educate and involve the public about the creation, mission and benefits of public art***

Reno enjoys an impressive corps of cultural support. This has been partially inspired by the annual Artown event, which at its inception packaged the town's cultural offerings

and supplemented them with additional performances and events. Artown has made a national splash on the cultural scene and locally has whetted residents' appetite for more cultural offerings. However, many Reno residents aren't aware of or don't appreciate the local cultural scene. And some audience members who have grown aware of the arts may want more culture, but are unsure where to find it.

This reveals a problem in public art programs throughout the United States, pointing directly to the need for increased arts education in the schools and for life-long cultural education. Some communities have used public art as a strategy for expanding school arts programs. In Miami, Florida, the city developed a public art curriculum for elementary schools, in which students learn about public art and then tour local works.

Public art is a venue by which to present community-wide education opportunities. The most effective and successful public art programs involve extensive outreach to the community, from the inception of a project to its installation and unveiling. The outreach takes the form of community involvement in artist selection, community workshops, hearings and comments. Certain projects also provide the opportunity for community participation. For example, in the Mexican Heritage Plaza project in San Jose, California, the artists asked residents to bring in old photographs and mementos of the Alum Rock neighborhood. The images and artifacts were incorporated into tile niches in the wall surrounding the courtyard. Such projects engender a high level of community ownership.

Reno's cultural programs have successfully involved youth in hands-on creation of works. The Youth ArtWorks program, started by Sierra Arts, the Nevada Museum of Art and the Reno Police Department, routinely involves at-risk youth in the creation of murals throughout the city. This type of involvement can be spread, in creative ways, beyond the youth market. For example, a maintenance program for public artworks could be run by the City, but involve volunteers to identify maintenance needs and track progress. The national program Save Our Sculpture (SOS) – a joint project by the Heritage Preservation and the Smithsonian – runs programs to educate and train members of the public on conservation and protection of sculpture. The program is a successful

example of how volunteers can have a vital role in public art: SOS has over 7,000 volunteers nationally.

Reno's Public Art Program needs to publicize itself more effectively to its citizenry. While there are some highly visible public art projects, mostly sited in or near downtown, most of the planning participants were not aware of the many smaller projects located throughout Reno. The Arts and Culture Commission has published a four-color, comprehensive brochure on the Public Art Program, mapping projects throughout the City. Those who have seen this brochure, *Guide to Public Art in the Reno Area*, have universally enthused over it; however, it has not to date been widely disseminated, mostly due to the cost of publication.

The reader should be aware that getting the community involved – which many feel is crucial to the success of any public art program – is staff intensive. This will be discussed at further length in the section on Process and Administration. It is important to remember, however, that a public art program, which may seem simple, is actually an extremely time and staff intensive program. Without qualified, properly trained staff, the program will almost certainly fall victim to one of the many traps such as those previously discussed. A diagram of the ideal public art process is attached in the appendix of this report: see Appendix D, page 103.

Objective Create opportunities for public art that celebrates Reno, its history, traditions and uniqueness

While City officials, staff and community representatives often repeated, in various forms, that Reno has an “inferiority complex,” many residents simultaneously articulated a fierce pride in the City's unique history, its environmental and cultural assets and the “renegade” attitude of the citizenry.

Public art can serve to emphasize the positive aspects of a community and re-instill pride. Giving artists and designers the opportunity to speak and create on behalf of and about

the community can be a powerful component of a larger, long-term effort to address all members of the City-wide community.

A visually significant way to address the issue of pride is through a gateway program. Currently, travelers entering Reno by vehicle do so predominantly via I-80, US 395 and Fourth Street. These are widely recognized as unattractive routes, which simply end unceremoniously when they deliver the visitors to their destinations: Downtown Reno, UNR, etc. In 1994 and 1995, Sazaki and Associates conducted a Reno Gateway Project, which addressed the North and South Downtown entryways. The Project presented various scenarios for visual demarcations of the entryways into town; none of the



The historic Reno Arch, now sited on Lake St.

proposals, however, was implemented. The gateway project should be revisited in the context of the Public Art Program, with oversight by the Reno Arts and Culture Commission. (The gateway program should not only mark entry into the entire city, but should be expanded to neighborhoods as well.)

Another opportunity is Reno's upcoming centennial: In 2003, the City will officially be one hundred years old. A public art piece may be commissioned as part of whatever festivities the city is planning to commemorate this occasion. It will last not only for the duration of the celebration, but hopefully until Reno's bi-centennial in 2103.

Public art can also be used to create signs and other directional tools, thus giving a real ambience to the community. Many planning documents point to the need for more directional signs downtown and throughout the region, in order to facilitate future transportation. Using artists to create such signage will allow the community to participate in creating its region's iconography.

Objective Create opportunities for racially diverse populations to participate in the Public Art Program

Reno’s population represents many ethnicities. There are large groups of Basque, Latino, African-American and other cultures that have made Reno their home. Some significant public art works – such as the Basque Memorial in Rancho San Rafael – celebrate these cultures. Many individuals interviewed in this planning process, however, stated a need for more active participation from diverse groups in the Public Art Program and its planning processes.

Some individuals also pointed to geographical areas with dense ethnic populations as potential sites for public art development. The Hispanic neighborhood on Wells Avenue, for example, was cited numerous times as a natural locale for development of festivals and public art celebrating the Latino culture. (Festivals should be planned both in existing parks and on the streets – while street festivals can create a great deal of economic activity in an area, the cost of mounting them may be prohibitive.) Such areas may provide opportunities that will yield a significant “bang for the buck.”

Public art can also alleviate any language barriers in understanding such signage. By using artistic depictions or sculpture in the place of language-based directions, signs become universally comprehensible. This is another example of how public art can serve practical, as well as aesthetic, ends.



*Basque Memorial by
Nestor Basterretxea*

Recommendation 1.1: **Emphasize the creation of public artworks in neighborhoods throughout Reno and create opportunities in the Program for works that celebrate Reno.**

Responsible Agency: Public Art Committee

Recommendation 1.2: Create a temporary works program, including an educational component.

Responsible Agency: Public Art Committee

Recommendation 1.3: Create an ad-hoc Outreach Subcommittee of the Public Art Committee, to specifically include representatives of Neighborhood Advisory Boards and minority populations.

Responsible Agency: Public Art Committee

Recommendation 1.4: Create public input phase(s) of all public art programs, to be administered by Reno Arts and Culture Division staff.

Responsible Agency: Arts and Culture Division Staff

Recommendation 1.5: Begin a dialogue with the Washoe County School District, encouraging the provision of funding for a series of model public art projects in selected new schools as they are constructed.

Responsible Agency: Arts and Culture Division Staff

SECTION TWO

SUPPORT FOR ARTISTS

Objective Educate the Reno community about the quality and diversity of local Reno artists and create more opportunities for local visual artists to practice their craft

No one disputes that Reno is the home to a great many talented artists. No one, that is, who actually *knows* the artistic community. The general perception of people outside of the immediate cultural community is one of artistic poverty: this goes for not only visitors, but for residents, new arrivals and lifers alike. Very few people recognize the artistic talent and wealth that lives among them.

(Please note that, because so much of the cultural emphasis has been downtown, and many locals are still resistant to travel back to a downtown from which they feel alienated, that [mis]perception may be even stronger. If alienation from downtown is indeed part of the cause, this state of affairs will almost certainly be alleviated as the new Nevada Museum of Art and the Lear Theatre open, the Arts and Culture District becomes more active and Artown continues to grow.)

In fact, many of the visual artists who make their home in Reno end up partially supporting themselves by exporting their artistic product. They sell better, they say, in cities like San Francisco – where people often make trips specifically to purchase art – than they do in their own hometown.

The public and non-profit sectors have made an effort to provide financial assistance to individual artists, but their funds are so limited that they have little impact on an individual's very real need to support oneself, let alone one's family. Sierra Arts provides \$21,000 a year in grants (75% of which goes to visual artists) and the Nevada Arts

Council provides six Fellowships annually, of \$5,000 each. The Arts and Culture Commission does not now have a specific grant program for individual artists.

Public programs create a far more significant source of income for artists. In 2001, Sierra Arts paid \$260,000 (one third of its entire budget) in contract labor to artists. These funds include all payments to artists for arts education, Youth Arts, artists' commissions through exhibits and gallery sales, folk life festival and the Starving Artists sale.

While these efforts are necessary and laudable, the combined total of funds available is

"Artists are the people who define our culture. If we understand our culture, we understand the future. And if we as a community understand the future, we are better prepared to deal with it when it gets here."

— Planning Participant

not sufficient to support the entire artists' population in the City, let alone the full complement of artists in the County and region. Nor does public policy dictate or envision providing the full support of local artists. Support for local artists must be increased, with support from both the public and private sectors. While public art is not the only answer to this problem, it can serve as an effective tool in the struggle to provide meaningful income and support for artists.

A comprehensive Public Art Program will in time begin to increase the public's awareness of the artistic talent in its midst. Ultimately, such a program may result in a significant change in the national perception of Reno, and certainly increase people's eagerness to visit Reno in order to make arts purchases.

Objective

Amass a collection of works in Reno by local and national artists

A community's ideal public art program will represent the best work of local, regional, national and international artists. While directing public art opportunities to local artists is a valid means of support, no successful public art program can sustain itself on the product of local artists alone. When a program relies too much on the local artists' corps, repetitious projects begin to appear. To keep the program fresh, interesting and

surprising, the artists' pool from which selections are made must extend beyond the immediate city or region. A stimulating mix of local and national artists will foster a cross-fertilization that will enrich the work of local and regional artists.

However, by establishing a program that has opportunities for local, regional, national and international artists, the City will create a collection that will include the best of local art. The goals of the Public Art Program encourage specific types of projects that benefit from the inclusion of local, rather than national, artists. These may include infrastructure improvements that demand on-site artists working within the design team process, as well as projects that specifically reflect the community's history and heritage.



Art Car by local artist (anonymous)

The creation of an artists' registry, listing local artists as well as their experience, media and focus, will also help in encouraging the inclusion of local artists in a wide range of projects. Sierra Arts manages such a registry now, and should be joined by the City of Reno Arts and Culture Division. The registry should be put into directory form and made available to local businesses. A directory may also prove an effective tool in encouraging private entities to commission artworks, by providing them with the means of familiarizing themselves with local artists and contact information. (Many individuals state that they would like to incorporate art into their developments but simply do not know what steps to take, or where to go. A directory would be one tool to assist them.)

The program should also encourage the interaction of national and local artists. National artists can provide mentorship and information sharing that will educate local artists on becoming more competitive in the public art realm.

Objective ***Give artists the resources, tools and venues they need in order to create significant public works***

Of the many artists who make their home in Reno, only a few have significant experience in public art. Sierra Arts conjectures that approximately 1 to 3% of the local artists' population has created public art projects. A few strategic measures conducted by the City in partnership with other local and regional entities could open up the public art opportunities dramatically.

While the Riverside Artists' Lofts project, opened and operated by Sierra Arts in November 2000, filled a need for affordable artists' live/work space, it does not suit all artists. Many artists need venues that will allow them to produce works of a monumental scale, as well as in media such as metal work, carving, glass, welding and casting. There is also no art foundry in Reno. Sierra Arts has expressed an interest in supporting additional artists' studio space, but to date a suitable building has not been developed (although participants pointed out that there are suitable vacant buildings in Downtown).

Opportunities for partnership with other entities, such as the University of Nevada, Reno (UNR), Washoe County and the Regional Transportation Commission (RTC), to develop cooperative studio space that will meet the needs of both constituencies should be explored. These collaborative relationships could also serve to expand the reach of certain artworks: if at some point, one agency has an excess of art pieces or a mismatch of pieces and appropriate locations, a loan program could encourage the distribution of art to smaller venues or other non-qualifying participating sites to facilitate continued public access. Such a program would provide greater exposure to varied audiences.

Similarly, an ongoing series of public art workshops, specifically designed to educate and assist artists at varying levels of sophistication and experience, should be developed through a partnership between the City and entities including Sierra Arts, UNR, Wallworks and the State of Nevada Arts Council. All of these entities currently conduct artists' workshops that reach a wide artistic audience. By presenting workshops together, they can help fulfill each others' missions.

Over the last ten years, the Arts and Culture Division has created many public art opportunities for artists and has produced 15 calls for artists. The average artist's fee for these projects, including proposal, design, fabrication and installation, has been \$17,000. The Commission also runs an annual Public Art grant program,



Cairn, in temporary situ in the Pioneer Plaza

which offers \$50,000 for public art projects that must be matched two to one by the applicant, resulting in \$150,000 worth of projects. The Division and Commission are doing the best they can with limited budgets, but the percent for art program project limitations (for more information, see Section Three, Funding) results in the division being forced to stretch artists' budgets to the maximum in order to realize the greatest number of public art projects possible.

Recommendation 2.1: **Establish policies that produce a balance of projects by local, regional, national and international artists, with quality as the most important criterion.**

Responsible Agency: Public Art Committee

Recommendation 2.2: Update and publish, on an annual basis, the *Guide to Public Art in the Reno Area* manual and disseminate to a wider audience.

Responsible Agency: Arts and Culture Division Staff

Recommendation 2.3: Explore partnerships with other entities in the community (UNR, Sparks, Washoe County) to identify or create venues in which artists can create larger or monumental works.

Responsible Agency: Arts and Culture Division Staff

Recommendation 2.4: Provide seminars and workshops to educate local and regional artists in the Public Art field.

Responsible Agency: Arts and Culture Division Staff

SECTION THREE

FUNDING

Objective Broaden and diversify funding streams to create sufficient funds to support a strong Public Art Program

The City of Reno initiated its Public Art Program in 1992. The Ordinance states that upon enactment, “any city construction project, as defined by this chapter, including but not limited to, those paid wholly or in part by the city, shall have two percent of the total amount budgeted, set aside in the city’s annual capital improvement budget and identified as sources of funds to be appropriated and expended for development of works of art in accordance with this chapter.”³

Because the percent for art ordinance applies to specific projects, much of the capital improvement program is not covered by ordinance. The City of Reno 2001/2002 Fiscal Year Capital Improvement Plan Budget outlines the funding constraints: “The [Public Art] requirement is for any city capital project to construct, remodel, renovate and/or repair any building, park, street, sidewalk, parking facility or utility. It further states that if the source of funding or other applicable law or regulation with respect to any particular project prohibits or restricts the use of funds for artworks, the amount of funds so prohibited or restricted shall be excluded in determining the 2%. A majority of the funds the City uses for Capital Improvement projects are so restricted. These include Street & Sewer Funds. Park funds are restricted, but these projects generally include an art element so the 2% is covered. Redevelopment funds are also restricted, but again these projects generally include an art element and so the 2% is covered.”⁴

The introduction goes on to allocate more than is officially set aside through the Public Art Program: “For fiscal year 2001/2002 there is about \$1,269,000 in capital projects

³ Municipal Code, City of Reno, NV, Volumes 1 and 2, 2001. 758.

⁴ 2001/02 Budget Capital Improvement Plan 2001/2021, City of Reno, Nevada, May 22 2001. 1.

being recommended that are not included in one of the above. 2% of this would equal \$25,380. The Capital Improvement Projects Committee, in order to meet the requirements of this chapter, is recommending that \$50,000 of capital projects be set aside for Art in Public Places.”⁵

In addition to the 2% allocation for art in allowable capital improvement projects, the City has established that quasi-public projects must include a 1% for art component. Examples of such projects include the Joseph DeLappe piece at the Reno/Tahoe International Airport and the Regional Transportation Commission’s *Desert Storm*. Also, in a recent development, the City identified two transit corridors in which private enterprise must devote either 2% (if building is over 60 feet tall) or 1% (if under 60 feet) to improving the pedestrian environment. Those funds may be directed to public art as well as to streetscape, pedestrian amenities and other improvements.

The one prevalent issue, made in almost every interview, is that Reno does not have enough public art. The first and most effective way to remedy this situation is to increase the proportion of public art allocation within the capital improvement budget. This Public Art Master Plan proposes a new ordinance, which will expand the Program to include a higher number of projects (see page 59, Proposed Public Art Ordinance).

Another key factor in increasing public art funds is to focus on the public sector’s involvement in the program. One of the long-term goals (a “stretch” goal, as it were) of the Public Art Master Plan is to institute a 1 to 2% for art requirement for private development within the City of Reno.

Objective

Create funding and pooling mechanisms that allow for public art projects to be sited in locations deemed appropriate by the community and decision-making bodies

⁵ 2001/02 Budget Capital Improvement Plan 2001/2021, City of Reno, Nevada, May 22 2001. 1.

Having the ability to “pool” the public art funds gives the Public Art Committee the authority to direct monies toward projects with greater visibility, or to projects with the greatest need for aesthetic design treatment. The direction of funds toward specific high profile or needed projects will result in a program that truly addresses both the public art and larger goals of the entire community.

It is important when we talk of pooling funds to emphasize that it must be a *thoughtful* process. The intent of pooling public art monies is to allow for the inclusion of public works projects that are not accessible to or appropriate, for public visitation in the Public Art Program. By incorporating 2% of those projects’ budgets into the pooled Public Art Fund, the City’s Arts and Culture Division and Commission will be able to locate public art on sites that fit within the larger goals of the city and of the region.

It is critical when siting artwork, that it be installed with appropriate access for the entire public, including the disabled community. One of the major benefits of “public art” is that it is accessible to all. As opposed to work in a museum, the public is invited to touch it, to play with it, perhaps even to climb on it. However, the safety of the public and the piece must always be considered. This makes accessibility for most public artworks a paramount concern.

Recommendation 3.1: **Expand the current ordinance, stipulating that 2% of the annual capital improvement program budget be allocated for public art with the longer term goal of 1-2% of all private development.**

Responsible Agency: City Council

Recommendation 3.2: **Once the City Council has approved, on an annual basis, funds for the Public Art Program, those funds should be transferred to a separate Public Art Fund to be managed by the Reno Arts and Culture Commission. Where not limited by law or funding source, monies may be “pooled” and expended on any public art project in the City, consistent with the annual plan.**

Responsible Agency: City Council

Recommendation 3.3: Advocate to extend the 2% for art requirement to include other entities such as Washoe County schools, Regional Transportation Commission, Airport Authority of Washoe County and UNR.

Responsible Agency: Arts and Culture Commission, along with the entire visual art community.

Recommendation 3.4: All City agencies and divisions should include a request for public art as a reimbursable expense in applications for outside funding for capital improvement projects, such as state or federal grants.

Responsible Agency: All City Departments and Agencies, under the direction of the City Manager.

SECTION FOUR

LEADERSHIP

Objective Create an understanding and appreciation of public art in all sectors of Reno and the larger community

Reno's recognition of the arts as a powerful tool in accomplishing its economic and quality of life goals has grown as the cultural community has expanded. Artown and the performances by the Reno Philharmonic, Chamber Orchestra, Ballet and other groups have demonstrated that the arts can attract visitors, revitalize areas and increase economic vitality.

Recognition of the power of art to stimulate growth, change and community involvement has mostly been focused on the *performing* arts. The Nevada Museum of Art has begun to change this; it has been recognized nationally for its exhibits and programs, and has recently begun construction on a new state-of-the-art facility. It remains true, though, that while visual art in general, and public art in specific, enjoys support among various community sectors, it has not been supported with as much zeal as the performing arts.

"Reno citizens
have a thirst for
more art."

– Planning
Participant

The importance of the visual aspect of the town, however, is cited repeatedly in planning documents from the last two decades. These documents, including the City's Zoning Code, Redevelopment Agency plans, the Regional Transportation Commission's Plan and the Regional Plan itself, are representative not just of the City of Reno, but of the entire region of Reno, Sparks and Washoe County.

The City of Reno is the cultural center of Northern Nevada. Its role in establishing a richer visual community is critical in terms of regional growth. Without its leadership in creating and implementing a thoughtful Public Art Program in Reno, the initiation of further public art works in the City and region has little opportunity of succeeding.

Many of the Public Art Master Plan's overarching goals are mirrored in the Truckee Meadows Regional Plan. In November 2001, the Truckee Meadows Regional Planning Agency presented the draft Regional Plan for public comment. The Regional Planning Agency has a governing board of ten: four Reno Council members, three Sparks Council members and three County Commissioners. The Regional Plan states clearly that "business attraction is in part based upon the availability of cultural and recreational opportunities within the region."⁶

The recommendations outlined in the Public Art Master Plan will assist in achieving many of the goals of the Regional Plan. The Regional Plan states that its over-riding goals are to: "provide land use patterns which promote a world-class tourist and destination resort community; provide a land use pattern which will promote a more diverse and expanding economic base; minimize sprawl and support a higher intensity and density of development within designated centers and transit corridors; ...support the revitalization of, and maintain the character of, established neighborhoods and communities; ensure implementation of designs that contribute to safe, diverse, vital, bicycle and pedestrian-oriented communities; [and] create a system of incentives to support a sustainable and economically healthy region...."⁷ These are all characteristics that are enhanced by the inclusion of public art.

The Public Art Program also provides a partnership opportunity with the University of Nevada, Reno (UNR). UNR's Master Plan Update, published in 1999, outlines its goals for the future: "Major entries occur at both ends of campus, with a new north entry off McCarran Boulevard."⁸ Such entries provide potential gateway projects, as a partnership between UNR and the City. The Update also discusses the University's plans for the campus to become "united by the organization of three key elements: a shuttle

⁶ Truckee Meadows Regional Plan Draft for Public Comment, Truckee Meadows Regional Planning Agency, November 8 2001. 14.

⁷ Truckee Meadows Regional Plan Draft for Public Comment. 11.

⁸ UNR Master Plan Update, University of Nevada Reno, 1999.

transportation system, pedestrian paths, and a landscaped greenbelt.”⁹ Public art has been used to enliven such systems in communities across the United States, to great effect.

Objective ***Empower a unified advocacy group, representative of the entire community, to support the increase of public art***

The philosophy of a regional planning process – a process that involves widespread involvement and support from a variety of constituencies – is very important to the citizens of Reno. “People get involved in Reno,” as one City official put it. Local residents truly care about their neighborhoods, city and region.

Change does not happen without leadership. And, no leadership entity can accomplish change without a critical mass of individuals supporting it. Currently, there is no critical mass of unified public art advocacy; individually, however, the program enjoys great widespread support. One point of departure would be the creation of a regional arts advocacy group that would support the expansion of public art.

Recommendation 4.1: **Establish an annual review of the Capital Improvement Program by the Public Art Committee of the Reno Arts and Culture Commission, which will recommend prioritized public art projects to City Council. Annual expenditures in the Public Art Program should continue to be approved by the City.**

Responsible Agency: Public Art Committee

Recommendation 4.2: **Seek and take advantage of opportunities for the Reno Arts and Culture Commission, Public Art Committee and local artists to make public presentations on public art to the general community, including neighborhood advisory boards.**

⁹ UNR Master Plan Update, University of Nevada Reno, 1999.

Responsible Agency: Arts and Culture Commission and Public Art Committee

Recommendation 4.3: **Create partnerships with regional planning entities, including Washoe County, Regional Transportation Commission, Truckee Meadows Water Authority, City of Sparks and others.**

Responsible Agency: Arts and Culture Division

SECTION FIVE

URBAN DESIGN AND ENVIRONMENTAL ENHANCEMENT

Objective Create an atmosphere in which good design is encouraged and appreciated

Throughout the public art planning process, the question was asked, in many different forms: “Who is in charge of the skyline?” Again and again, the answer came back: “No one.” It is ultimately unrealistic to expect a great urban design vision to emerge from an accumulation of individual decisions that aren’t related to some over-riding principles and goals. The establishment of a Design Review Board would provide the mechanism for thoughtful, inclusive, long-term planning.

The City of Reno has attempted to initiate a Design Review Board a number of times; the City’s Zoning Code refers to a “design review committee.”¹⁰ However, attempts to activate such a body have never been successful. The Zoning Code articulates the City’s interest in good design and desire for quality buildings: “Architectural compatibility is the most important element of the design guidelines. Healthy, growing cities are constantly evolving and architectural creativity should not be restricted if the city is to experience orderly development.”¹¹

There have been understandable reasons that a design review committee has not been activated. The inevitable pressure to approve new developments and to expand the tax base with new commercial enterprises has often worked against the creation of such a body. There is also a concern that Reno does not have the internal expertise, and objectivity, to sit on a design review committee (in Seattle, Washington, they have solved this problem by hiring outside professionals to serve terms on their committee).

¹⁰ Municipal Code, City of Reno, NV, Volumes 1 and 2, 2001. 620.

¹¹ Municipal Code. 619.

Without a design review committee to enforce quality design and architecture, financial and political realities create an atmosphere in which innovative and quality design is often “value-engineered” out of projects. In other words, when costs rise (as they always do in construction projects) the elements that are essentially aesthetic or design driven are often the first to be cut out of the budget.

Creation of an urban design review board understandably can be controversial. Some would suggest that it further complicates an already difficult planning review process. Others contend that it is the only way to begin to bring visual coherence to the cityscape. Perhaps it could begin with a review of public or public-private projects, as well as those projects seeking a special use permit.

Civic Aesthetics was an essential issue in the Community Cultural Master Plan completed in 2001. Participants in that process stated that “architecture is driven by private development and, therefore, dollars drive design.”¹² This has resulted, unfortunately, in a growing majority of buildings that are fairly generic and usually basic (some might say boring) in shape, scope and style. Generic building types are not in keeping with the community’s or the City’s long-term strategic planning. In 2000, the American Institute of Architects of Northern Nevada conducted a community workshop to examine residents’ hopes for the empty lot at 10 N. Virginia Street (the site of the former Mapes Hotel). The workshop outcomes reported: “The one constant that came out of each group discussion was the desire to see an enduring building with a unified architectural style that will stand the test of time. Participants do not want to see another anonymous building constructed that does not reflect the nature of Reno.”¹³

This particular point in time provides an ideal opportunity to reverse the trend of what one planning participant called the “square and cheap” building phenomenon, a trend that

¹² Community Cultural Plan, City of Reno and Jerry Allen and Associates, 2001. 63.

¹³ Heart of Reno Community Design Workshop, American Institute of Architects of Northern Nevada, February 25 2000.

distresses many residents. The building marketplace is starting to demand more quality, as landowners and developers have begun to realize the immediate economic advantage of well-built and aesthetically pleasing environments. New buildings, specifically in the downtown area, have been of a notably more interesting architectural quality. The Nevada Museum of Art is currently in the construction phase of its new museum, a stunning, 65,000 square foot building designed by architect Will Bruder. The new museum will be located at 160 W. Liberty Street, in the heart of the downtown area.

The designation of a design review committee would help foster this movement. Many architects actually prefer to work with such committees, as they support their desire for good design, in the face of financial restrictions and the tendency to “value engineer” the best design elements out of new structures.

Another positive opportunity is found in the large-scale, highly visible projects on which the City is beginning to work. These include the new Events Center, the ReTrac Project, Muni Court and the City Transit Center (in partnership with the Regional Transportation Commission), to name only a few. Public art will be integrated within each of these projects.

Opportunities may exist to collaborate with Washoe County regarding community design issues. In 1993, Washoe County established a design review process, to ensure quality development and to increase public participation in community design and development. The County uses a design review checklist and the Design Review Committee to examine matters of compatibility, design quality and aesthetics. An annual Design Awards program is also conducted.

Objective Encourage and facilitate the inclusion of creative/art elements in new structures and infrastructure

Some of the most interesting public artworks created in the United States in the last few decades have been intrinsically connected and sited within the structures that funded

them. Often, these pieces do not obviously appear to be works of art, so inextricably are they tied to the infrastructure of the buildings.

Such inclusion of creative artworks can only be achieved when the artist or artists are selected early in the design, or pre-design, phase of a project, and are involved as equal members of the design team, working with the architect and project managers. There are one or two instances of such intrinsic inclusion of art into structures in Reno. One example is Vicki Scuri's Parking Gallery, at the corner of First and Sierra Streets downtown.

There is room for great expansion of integrated art and architecture in Reno's Public Art Program. It would be helped significantly by instituting specific processes for project managers, public art staff, planning staff and the Finance Department, which will automatically "remind" those entities of the inclusion of public art in all projects. Without these structures in place, it is nearly impossible to ensure that the art component is included in potential projects.

Objective Create an environment in which residents and visitors are surrounded by public art

This really gets to the heart of the hopes, aspirations and goals of the entire community: to provide a means by which Reno residents and visitors live a fuller life and have a richer human experience. The experience of being surrounded by public art will not be achieved within the next year, five years, ten years, or perhaps even twenty or thirty years. Only a few of us will be around to experience the ultimate outcome of the planning that is put into place now, to provide for this richer environment.

Seattle, Washington, realized this goal only with constant vigilance over a period of many years. The Public Art Program in that city has been in existence since 1972. In that time, more than 2,000 works have been purchased or commissioned. Time and

investment have created a critical mass of artwork that makes the presence of art a defining characteristic of the civic landscape.

The quickly changing cityscape of Reno and the surrounding region provides an opportunity for involving public art in an ever-expanding arena. The Regional Plan states that Washoe County's population



Entry to Reno from I-80; potential gateway project

will grow from 315,000 to 500,000 by 2020.¹⁴ This growth will demand a great deal of new infrastructure, including transportation avenues, pedestrian routes, housing developments, retail and business outlets and more. In all of this growth, the Regional Plan stipulates: “Downtown Centers, Regional Centers and transit corridors will be mixed-use, visually attractive and will entice both local residents and visitors to the area, day and night.”¹⁵

Other documents reiterate this regional concern with the look of the community. Among many other visual and environmental goals, the Redevelopment Agency's goals include: “Make the area more exciting and attractive,” and “Promote the establishment and implementation of design and environmental standards which assure coordinated development and provide for a high quality of life for residents, employees, visitors and businesses in the Area.”¹⁶ In a Visioning *Charette* hosted by the City in 1999, participants stated unequivocally that they are ready for better design: one qualified the local environment's problem as being full of “‘cheesy’ development and architecture – lacks any unique identification with the City of Reno (‘Anywhere, USA’).”¹⁷

¹⁴ Truckee Meadows Regional Plan Draft for Public Comment. 8.

¹⁵ Truckee Meadows Regional Plan Draft for Public Comment. 15.

¹⁶ Amendment to the Redevelopment Plan for the Downtown Redevelopment Area, Reno Redevelopment Agency, November 27 1990. 17.

¹⁷ Downtown Visioning Charette, City of Reno, August 15 1999. 3.

The plans are also predominantly concerned with the region's functionality and accessibility. The Central City Master Circulation Plan Draft Executive Summary states: "The transportation system in the entertainment core should provide a balance of services for vehicle, transit, pedestrian and bicycle travel. Street designs must encourage all travel modes to effectively manage the transportation demand in this area."¹⁸ In the 1996 Visual Preference Survey, "87% [of participants] said the city should encourage different patterns of development which create traditional, more walkable neighborhoods.... 72% would prefer multifamily housing to be dispersed throughout the community. 59% agree that neighborhoods should contain a center focused upon a green or park, commercial uses like retail and small offices, civic and religious buildings and a range of housing types all within a five minute walk of one another."¹⁹ These few examples demonstrate the City's focus on improving quality of life through transportation and housing in the future.

The City's Master Plan brings aesthetics and functionality together when it states: "Environmental design and maintenance will create successful residential communities."²⁰ This has been proven time and again in cities throughout the United States. The Public Art Program can be a powerful means of achieving the City's long-term design and function goals. Studies have demonstrated that the inclusion of public art in transit stations and vehicles increases ridership. Transit systems all over the country are incorporating art into their facility designs, not due to any inherent interest in artwork, but in the realization that exceptional design boosts ridership and citizens' appreciation and respect for public facilities.

Objective Build on successful projects in the community

There have been cases in the Reno community in which design standards have been put into place: for example, the downtown stretch of the Truckee River. In 1992, the City

¹⁸ Central City Master Circulation Plan Draft Executive Summary, City of Reno, January 22 2002. ix.

¹⁹ Visual Preference Survey Results. 20.

²⁰ City Master Plan, City of Reno, November 9 1999. 2-12.

invested over ten million dollars to renovate a three block length of the South side of the river, including the installation of new design elements and public art. The aesthetic and design components in this stretch include paving, cantilever walkways, lighting, the *Creatures of Nevada* sculptures by John Battenburg (which cost a total of \$90,000), fountains and more. These improvements were made as a test case. Because the components installed in the three-block stretch were so costly and difficult to maintain, the community opted for a different look on the North side of the river. The community worked collaboratively with the city on that design, and those standards are now used throughout downtown.

There are examples of superior design projects, architectural achievement and public art in the community. Patrick Zentz's public art piece at the new Convention Center, built by the Reno/Sparks Convention and Visitors Authority, is such an example. The piece was funded by the RSCVA, through a percent of the construction costs of the Center. It is a ground-breaking, highly visible piece in the community and should serve to demonstrate the power of public art.



*John Battenburg's Creatures of Nevada,
on the Truckee River*

Recommendation 5.1: Future requests for proposals and contracts for major capital improvement project architects, engineers and landscape architects should include specific reference to the public art program and the City's intention to encourage artist collaboration on the design team.

Responsible Agency: City Department and Agencies

Recommendation 5.2: Consideration should be given to the creation of a City Urban Design Review Board that would initially have responsibility for reviewing the design of all major public and private capital projects.

Responsible Agency: City Council

Recommendation 5.3: Establish a design program that annually gives awards for outstanding design.

Responsible Agency: Art and Culture Commission, in cooperation the local chapters of the AIA and APA.

Recommendation 5.4: Create an internship program in the Planning or Public Works Departments, to hire artists.

Responsible Agency: Reno Planning Commission

SECTION SIX

PROCESS AND ADMINISTRATION

Objective Ensure that the entire community feels involved in the decision-making process

We must admit that a few public art projects in Reno kept on cropping up in conversations with planning participants – and not in a good way. The complaints about these pieces were essentially the same: they had simply appeared, *en toto*, in their current sites one day, with no informational plaques provided to help viewers decipher what the works meant, no ceremony, no preparation and no warning. The results were irate phone calls, letters and e-mails flowing into whatever entity would accept them.

This is not the reaction you want from the installation of a public art piece – an enraged public, so stymied and confused about the sudden appearance of a piece of art in their midst that they don't even know who to call to complain. The best way to stop this potential scenario is to involve the community throughout the process. Before a project has even been initiated, there is room for the public to provide input, on selection panels and in meetings with the artist. After the project has been installed, interpretive plaques which explain the artist, the piece and the sponsoring agency will serve to educate the public about the artworks.

It is also important, however, to create a program that provides flexibility allowing administrators to take advantage of opportunities as they arise. Too often, programs are limited by the bureaucracy that brought them into being and do not provide this freedom. Finding a balance between useful program guidelines and flexibility is just one of the many ways that public art programs challenge the entities that sponsor them.

Public Art Programs may appear deceptively simple. This appearance belies an internal organization that is complex, time-consuming and staff-intensive, particularly if the appropriate level of community outreach and education activities is in place. A program

whose administration is under-funded is in constant danger of being misunderstood, attacked and mismanaged, resulting in an unsuccessful program. A minimum of 15% of the overall public art funding is necessary to maintain adequate administration of a successful program.

Management and staffing of the program should not be funded through this portion of the Public Art Program. The City's General Fund should support staff costs, so that program administration is not disrupted or compromised by fluctuating capital project funds. Activities that directly support the public art program, such as community participation, artist selections and educational outreach, are appropriately supported by the fifteen percent administrative set-aside.

Objective Provide for the long-term maintenance of all public art projects

Maintenance can be the Achilles Heel of an otherwise well-conceived and properly administered Public Art Program. When one considers the significant public investment being made in the creation of a public art collection, it is crucial that the collection be maintained regularly and properly. The only way to ensure that projects are provided with adequate long-term care is to set aside funds that effectively serve as an "endowment" that exists in perpetuity, like the artworks themselves.

At this stage in the development of Reno's Art Collection, 10% of the annual Public Art Program budget should be allocated for ongoing survey and maintenance of the collection. That portion of the budget should be placed in a permanent, interest-bearing account. This will effectively endow the collection, ensuring that funds will be available for conservation and maintenance.

Objective Inculcate the Public Art Program as an intrinsic piece of the capital program and create opportunities for the inclusion of

public art in the design phase of future capital improvement projects

The City of Reno adopted its Public Art Ordinance – Number 4206 – in April of 1992. Because the portions of the Capital Improvement Plan that permit public art allocations are so relatively small (for example, street, water and sewer work do *not* apply to the public art ordinance) the program has had a maximum of \$50,000 annually to expend



VW Spider by David Fambrough (1982) on top of the 5th and Morrill Building installed in 1994

specifically on public art. It is important to note that this \$50,000 is supplemented by the Parks Department, which has made a commitment to installing

public art in each new park. Those parks projects alone have produced 13 projects (and approximately \$200,000 in artists' fees) over the last ten years. In addition, the Commission stretches its \$50,000 allocation by making those funds available to anyone – individuals or groups, non-profit or private entities – through a public art grant process, stipulating that they be matched two to one, resulting in \$150,000 annually in projects.

For a city of Reno's size and population, \$50,000 annually provided by the city for public art is very low. One way to further extend the Public Art Program budget is to select artists early and include them on the design team in the beginning of a capital project. Often, the artist's component of a project may be funded partially through the base construction budget. Another way to stretch the Public Art Program budget is to have artists design basic components of the community infrastructure, such as street furniture, bus shelters, traffic lights and manhole covers. The cost that would have been incurred by the purchase of standard design items may be directed to the design and construction of artistically conceived infrastructure items.

One strategy to encourage the early inclusion of artists, particularly when working with numerous small projects, is to have a pre-approved artists' list. When monies cannot be

pooled, such a list is a handy tool to reduce the staffing requirements needed to administer small projects. The list can include local and regional artists.

It may be advisable to pool public art funds into Reno's existing Cultural and Parks Foundation. This would provide more flexibility in the use of the funds. However, careful consideration must be paid to what entity ultimately controls the funds.

Recommendation 6.1: Hire and retain a full-time Public Art Specialist to administer and manage the entire Public Art Program.

Responsible Agency: Arts and Culture Division

Recommendation 6.2: Modify the City of Reno's capital budget request forms and instructions to ensure that the allocations for the 2% public art are included in every request for capital project funding.

Responsible Agency: City Finance Department

Recommendation 6.3: 15% of the public art funds should be reserved in a segregated account for program administration (excluding staff, supported by the General Fund) and community participation, artist selection processes, community outreach and publicity, interpretive plaques, project documentation and other appropriate related purposes.

Responsible Agency: City Finance Department

Recommendation 6.4: 10% of the public art funds, to the extent permitted by law and the funding sources, should be set aside in a separate interest-bearing account within the Public Art Fund for curatorial services and the preservation and maintenance of the public art collection.

Responsible Agency: City Finance Department

Recommendation 6.5: **Routine maintenance of public artworks should be the responsibility of the agency housing the artwork, in accordance with maintenance guidelines provided by the project artist. All non-routine maintenance should be the responsibility of the Reno Arts and Culture Commission. The Commission should conduct a maintenance survey of the entire collection at least once every three years.**

Responsible Agency: Arts and Culture Commission, in conjunction with various City Departments and Agencies.

Recommendation 6.6: **Change the name of the Art in Public Places Committee to the Public Art Committee.**

Responsible Agency: Art in Public Places Committee

D.

SECTION SEVEN

PRIVATE SECTOR INVOLVEMENT

Objective Encourage the inclusion of public art in private development, for art's sake and for economic growth

As stated earlier, the City's commitment to Public Art was articulated ten years ago, and its program has been in place ever since. The City has provided the leadership in the Public Art process, and should continue to expand its program, making it applicable to more portions of the Capital Improvement Program. However, in order to achieve the goal of surrounding the public with art, and to create more highly visible works, the private development community will need to make a financial commitment.

Many businesses have relocated to Reno, due to the relatively low land and building costs and for the high quality of life for their employees. The city offers a rich array of outdoor activities, stunning natural beauty and a balmy and temperate climate. It is beginning to be recognized for its cultural offerings. It already has much to offer. However, history shows us that the most attractive cities, those with the most vibrant life and sense of community, are those with a rich visual palate, which Reno, according to planning participants, is now lacking. Obviously, public art is a significant way to enrich the urban and visual landscape of Reno.

The Arts and Culture Commission has already taken steps to encourage private enterprise's support of public art and local artists. The Commission makes public art funding available to private development through its annual Public Art grant program. Another avenue for enhancing private development with art is through municipal plan review. The planners who conduct plan checks on developments should go through a workshop and training program so they understand the public art requirement and can incorporate it into their reviews. Planner training will facilitate the process for private

developers who want or need to include public art, but who are unfamiliar with the processes.

Ultimately, the inclusion of artistic components in private development will only occur



AT&T Public Art Installation

when it is a compulsory element of building in Reno. The Public Art Ordinance should ultimately stipulate that new development include a public art component, or, if not a piece connected with the specific development, then a financial contribution for a lesser amount, deposited directly in the City's Public Art Fund. Any public art requirement on private development must

demonstrate a rationale nexus to the development under consideration, and must clearly advance a specific governmental interest.

Planned Unit Development (PUDs) also provide a unique opportunity to integrate public art as a required component of their "plan," and typically include some measures toward that end. An ordinance could be adopted to specifically require public art as a component to be included as a condition of granting the creation of a PUD.

Objective

Incorporate public gathering spaces, to balance new development throughout the community

Many cities throughout the United States have instituted special incentives to encourage the inclusion of public spaces and/or public art in concert with new developments in the community. Reno has not initiated a public space incentive, but Washoe County requires usable public open space as a proportion of commercial building size.

Clearly in either jurisdiction, the potential positive impact is minimal since only a few projects – probably around 1% - are evaluated as special use permits. All other projects

are submitted “over the counter,” and thus it is not feasible to enforce certain incentives, including public art. The fact is, in Reno, the zoning envelop is generous enough that little is to be gained by creating an elaborate set of incentives based on public art options.

Recommendation 7.1: Consider development incentives and regulations that permit variations of building or lot standards (set-backs, floor area ratios, etc.), in order to provide public art amenities. Projects using such development incentives would be more favorably supported during discretionary review, as advancing public art goals. The development standard trade-off could take place by the actual commissioning of on-site artworks or by a cash, in-lieu contribution to support public art elsewhere in the City or County.

Responsible Agency: City Council

Recommendation 7.2: Explore, at a future time, extending the percent for art requirement to all private development that exceeds a defined threshold (either budgetary or square footage).

Responsible Agency: City Council

D.

PROGRAM ADMINISTRATION

D.

CITY OF RENO PROPOSED PUBLIC ART ORDINANCE

CHAPTER 18.15 Art in Public Places

Section 18.15.010. Purpose and Intent

The purposes of this chapter are to promote the cultural heritage and artistic development of the City of Reno, to enhance the City's character and identity, to contribute to economic development and tourism, to add warmth, dignity, beauty and accessibility to public spaces and to expand the experience and participation of citizens with visual arts, by directing the inclusion of public art in City capital improvement projects and certain private developments.

Section 18.15.020. Policy

Appropriations for eligible construction projects shall, from the effective date of this ordinance, include an amount equal to two percent (2%) of the total eligible project costs, to be used for artist design services and for the selection, acquisition, display and maintenance of artworks.

Section 18.15.030. Definitions

The following words when used in this chapter shall have the meaning ascribed to them:

- (1) "Artist" means any practitioner in the visual and design arts, generally recognized by critics and peers as a professional in the field as evidenced by his/her education, experience, exhibition record and artwork production.
- (2) "Artwork" means works in a variety of media produced by professional artists; works may be permanent, temporary or functional, may be stand-alone or integrated with the architecture or landscaping, if such are designed by an artist as defined above, and should encompass the broadest range of expression, media and materials. The term "artwork" does not include inappropriate expenditures as described in Section 18.15.060.
- (3) "Arts and Culture Commission" or "Commission" means the City of Reno Arts and Culture Commission established by Ordinance No. 4023 that advises the City Council on expenditures from the Public Art Fund.
- (4) "Capital Improvement Program" means the City's program for capital development.

- (5) “Eligible construction project” means any capital project paid for wholly or in part by the City for the construction or renovation of any building, park, highway or arterial, streetscape or road beautification, bridge, transit or aviation facility, trail or bikeway, parking facility, above-grade utility, or any portion thereof, to which the public has access or which is visible from a public right-of-way.
- (6) “Eligible project costs” means the total project appropriation, less real property acquisition, demolition, environmental remediation, legal and accounting fees and interest costs. It shall also exclude funding from any outside source, if such funds are not permitted to be used for works of art.
- (7) “Public Art Collection” means the works of art owned by the City resulting from this ordinance or the public art ordinance that preceded this ordinance.
- (8) “Public Art Fund” means a separate account into which all monies generated under this ordinance or derived from gifts or donations for public art shall be deposited.
- (9) “Public Art Program” means the program promoting public art as established by this chapter and managed in accordance with section 18.15.090.
- (10) “Public Place” means an area on public or private property that is accessible and visible to the general public.
- (11) “Renovation” means any major redesign of a facility or system, or portion thereof, which is included in eligible construction projects, including expansion or upgrading the capacity of the facility or system, enlarging the facility or creating a new use for the facility. It does not include repairs, maintenance or installation of replacement mechanical equipment or modifications required solely for the purposes of compliance with state or federal laws.

Section 18.15.040. Funding for Works of Art

- a. Each year in adopting the City’s annual capital improvement budget, the City Council shall provide in said budget for amounts of two percent (2%) of the total amount budgeted for each eligible construction project to be set aside and identified as sources of funds to be appropriated and expended for acquisition of works of art in accordance with the provisions of this chapter. Appropriations for purposes of acquiring works of art in order to carry out the provisions of this chapter shall be made in accordance with law and the budgeting procedures of the City.
- b. If the source of funding or other applicable law or regulation with respect to any particular project prohibits or restricts the use of funds for artworks, the amount of funds so prohibited or restricted shall be excluded in determining the two percent (2%).

- c. After the effective date of this ordinance, the issuance of new bonds pertaining to eligible construction projects shall include the two percent (2%) for use for artworks, unless restricted by federal or state law.
- d. In the case of any eligible construction project which involves the use of grant funds, or the proceeds of any bonds issued after the effective date of this ordinance, amounts for works of art shall be used for projects and purposes consistent with state and federal laws, the resolutions and/or ordinances approved by the voters or the City Council, as applicable. All capital improvement project bond ordinances, resolutions or grant applications approved after the effective date of this ordinance shall make specific reference to the provisions of this ordinance.
- e. All City departments and agencies shall, from the effective date of this ordinance, include in all applications for funding for capital improvement projects to outside grant organizations or governmental agencies, an amount equal to two percent (2%) of eligible construction costs for works of art as specified herein unless specifically prohibited.
- f. The minimum amount to be appropriated for works of art shall be the total eligible project costs multiplied by 0.02. This calculation shall be included in any request for appropriation of funds for any eligible construction project.

Section 18.15.050. Creation of Public Art Fund.

- a. Any monies collected in accordance with this chapter shall be deposited into a separate account (Public Art Fund) by the director of finance. The director of finance shall establish accounting records sufficient to identify and control these funds in accordance with the provisions of this chapter. The account containing these funds shall earn interest and the earned interest shall be used for and subject to the same restrictions established by this section. The transfer of monies shall take place within thirty days of appropriation by the City Council. The Public Art Fund shall be authorized to accept gifts, grants and donations made to the City for works of art, as well as any in-lieu contributions from private developers. The Public Art Fund shall be self-perpetuating from year to year, unless specifically terminated by the City Council.
- b. Appropriations and expenditures for works of art may include, but are not limited to, the costs and expenses incurred in the process of developing and installing works of art in public buildings or grounds. Such administrative costs shall not exceed 15% of the 2% set aside for works of art by project.
- c. Funds authorized and/or appropriated pursuant to this chapter for City construction projects, but not spent on that project in total or in part, may be

expended for public art projects in other City projects or in existing public facilities and spaces which are owned by the City, if legally permissible.

- d. An amount equal to fifteen percent (15%) of the public art allocation for each project (0.0030 of the total eligible project costs) shall be set aside in a separate account within the Public Art Fund to be used for program administration and community participation activities, including artist selection, design/proposal/maquette costs, consultant fees, project documentation, publicity, community education activities, interpretive plaques and other purposes as may be deemed appropriate by the Arts and Culture Commission for the administration of the program. Funds in the program administration account not expended at the close of any fiscal year shall be carried forward into the next year.
- e. An amount equal to ten percent (10%) of the public art allocation for each project (0.0020 of the total eligible project costs) shall be set aside in a separate account within the Public Art Fund for curatorial services and the preservation and maintenance of works of art in the public art collection. Funds in the maintenance and conservation account not expended at the close of any fiscal year shall be carried forward into the next year. Private developers who choose to develop public art projects on their property may retain up to ten percent of their public art funds to create an endowment to maintain the artworks over time. The City shall have no obligation to provide for the preservation and maintenance of artworks placed on private property.
- f. The Public Art Fund shall be used to provide sites for and works of art in public places. Public works of art may be placed on public display, integral or attached to a public building or structure, detached within or outside a public building or structure, within or as a part of the landscape of a public park, square or other outdoor public site or lands, part of a portable exhibition or collection, part of a temporary exhibition or loaned or exhibited in other public facilities.

Section 18.15.060. Inappropriate expenditures.

Expenditures that would not be appropriate include, but are not limited to:

- (1) Reproductions by mechanical or other means of original works of art (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc., may be included);
- (2) Decorative, ornamental or functional elements that are designed by the architect or other design consultants engaged by the architect;
- (3) Those elements generally considered to be components of the landscape architectural design, vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc., which are designed by the architect, landscape architect or other design professional engaged by the primary designer;

- (4) Art objects which are mass produced or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signing, color coding, maps, etc.;
- (5) Ongoing operating expenses or routine maintenance of works of art, architectural elements on or in which the works of art are placed, or sites where works of art are located; and
- (6) Purchase of existing works of art without the selection process as provided for in the adopted Public Art Program guidelines and policies.

Section 18.15.070. Exclusions from and additions to the Public Art Program.

- a. Prior to submission of the City's proposed annual capital improvement budget to the City Council, the Capital Improvement Program Committee shall notify the Commission of:
 - (1) those capital improvement projects that are appropriate for public art. The funding source for each project shall be identified and the Capital Improvement Program Committee, or successor entity, shall indicate whether or not the same source of funding can legally be used to provide public art at the project site and if the funds can legally be pooled with other monies in the Public Art Fund for use at a different site;
 - (2) those proposed capital improvement projects in said budget that are not appropriate for public art, due to low anticipated public visibility and/or public usage. The funding source for each project shall be identified and the Capital Improvement Program Committee shall indicate if the funds can legally be pooled with other monies in the Public Art Fund for use at a different site; and
 - (3) any proposed additional and discretionary funds added to the Art in Public Places Program.
- b. In conjunction with the approval of the City's annual capital improvement budget, the City Council shall consider the recommendation of the Commission and may:
 - (1) determine that the funds for certain capital improvement projects cannot legally be pooled and therefore cannot be deposited in the Public Art Fund;
 - (2) designate additional funds to be added to the Public Art Fund, which said funds may be utilized to place works of art in existing public buildings which do not otherwise qualify as eligible; the amount of said additional funds shall be discretionary; and/or
 - (3) determine that the funds for certain capital improvements shall not be pooled and therefore not be deposited in the Public Art Fund.

Section 18.15.080. Approval.

Contracts of over \$25,000 for development of works of art or for other purposes authorized by this chapter shall be submitted to the City Council for approval. Contracts under \$25,000 shall be submitted to the City Manager or duly authorized designee for approval.

Section 18.15.090. Other agencies.

- a. If the City enters into an agreement with another public agency, whereby City monies are transferred to such agency for the purpose of performing a capital improvement project which would otherwise be deemed an eligible construction project under this chapter, such agreement shall provide – whenever it is lawful – that the recipient or its successor in interest shall take appropriate measures to insure that two percent (2%) of said monies are expended for development of art in accordance with this chapter.
- b. If the City enters into an agreement with a private developer for a capital project, wherein the City or Redevelopment Agency provide financing, loan guarantees, tax abatement, land or other significant in-kind support, the private developer shall provide for public art in an amount not less than two percent (2%) of the total project budget. The proposed artwork shall be reviewed and approved by the Commission. The private developer may, in lieu of this requirement, deposit an amount equal to two percent (2%) of the total project cost in the Public Art Fund, to be expended on public art projects elsewhere in the city.

Section 18.15.100. Public Art Program Management.

- a. The Public Art Fund shall be appropriated and expended by the City Council with the advice of the Commission. Annually, the Commission shall develop a public art work plan, detailing the proposed public art projects to be implemented in the upcoming year. The Commission shall submit this plan to the City Council for review and approval. The Public Art Program guidelines and policies attached to this ordinance are hereby adopted to provide guidance in the appropriation and expenditures of the Public Art Fund and this chapter. These policies and procedures may be amended only after a public hearing by the Commission and adoption of a resolution by the City Council.
- b. The Commission shall, with the guidance of the adopted Public Art Program guidelines and policies:
 - (1) Make recommendations to the City Council on public places that shall be considered for works of art;
 - (2) Make recommendations to the City Council on artists whose works should be considered for placement in public places;

(3) Review and determine if any work of art to be located within a public place by the City is appropriate; and

(4) Make recommendations to the City Council on the development of public art.

Once a project is included in the approved public art work plan, the Commission shall be responsible for the selection of artists, the commissioning of works of art and/or the purchase of works of art. Over time, the Commission should achieve an appropriate balance among local, regional and national artists in the program. The enduring quality of the works of art should be a primary consideration for the selection of artists.

- c. The Commission shall require that any works of art that may need extraordinary operations or maintenance be reviewed by the appropriate City Department prior to the acquisition of that work of art. At least once every three years, the Commission shall be responsible for conducting a maintenance survey of the public art collection. This survey shall include a condition report on each work, prioritized recommendations for the restoration or repair or maintenance of works of art, and estimated costs. It shall be the responsibility of the various City departments to provide for the routine maintenance of works of art under their jurisdiction. Such routine maintenance shall be in accordance with approved plans submitted by each project artist. The Commission shall oversee any non-routine maintenance.
- d. The Commission may encourage and help obtain additional grants and gifts of public art from outside sources.
- e. Day-to-day management of the Public Art Program shall be provided by the City's Arts and Culture Division of Parks, Recreation & Community Services, or successor thereto.

Section 18.15.110. Placement of Works of Art

Works of art selected and implemented pursuant to the provisions of this ordinance and any resolution thereto, may be placed in, on or about City capital projects. Selection of the placement site shall be completed by the City's Arts and Culture Division of Parks, Recreation & Community Services, or successor thereto, in consultation with other City department(s), as appropriate. They may be attached or detached, within or about such property, and may be either temporary or permanent. City department(s) responsible for the design and construction of such projects shall make appropriate spaces available for the placement of works of art.

Placement of works shall be followed, within a reasonable time frame, by interpretative plaques on or near the work of art, indicating artist, year created and dedicated, and description of the work or its reason for installation, as appropriate. Plaque placement

shall be determined by the City's Arts and Culture Division of Parks, Recreation & Community Services, or successor thereto, in consultation with the artist.

PROGRAM GUIDELINES

Purpose

The purpose of these guidelines is to establish procedures for the implementation of the Public Art Master Plan, completed in October 2002.

Vision

The Public Art Program seeks to enhance Reno's public spaces and the built environment for the benefit of the citizens of Reno, as well as visitors to the city. Well-designed public spaces promote the public's use and enjoyment, while building an artistic legacy for future generations to enjoy

Goals

The primary goals of the Public Art Program are to create a more aesthetically pleasing environment, to integrate the design work of artists into public spaces and to promote tourism and the economic vitality of Reno through the enhancement of public spaces. Specifically, the Public Art Program seeks:

1. To create a public art program that reflects Reno's unique and diverse history, citizenry and natural beauty.
2. To develop a public art program that promotes the integration of the art with the architecture and landscape of the City.
3. To develop a public art program that increases the ability of local and regional artists to work in the public sector, while balancing the program among local, regional, national and international artists.
4. To develop a public art program that advances the urban design and community development goals of the City.
5. To develop a public art program that involves the community directly, through participation in the public art process and through community outreach activities.
6. To develop a public art program that fosters innovation and promotes artistic excellence.

Funding

The overall budget for the Public Art Program is funded through a combination of government funding and funds from donations and application of the percent for art requirement on certain private and public/private projects. Government funds are

appropriated as outlined in the City's public art ordinance. Grant funds may also be sought for special projects and to augment the budget of existing projects.

The City of Reno public art ordinance, adopted (actual date of the passage of the ordinance) mandates that 2% of the total capital project costs of City capital improvement projects should be allocated for public art. Eligible costs are the total actual costs associated with a construction project, excluding land acquisition, demolition, environmental remediation, legal fees and interest costs. Monies generated by a particular project may be "pooled" and expended on other projects, unless specifically prohibited by law or funding source.

Under this ordinance, the public art allocation applies generally to the capital improvement programs of the City, including buildings, parks, decorative or commemorative structures, parking facilities, bridges, viaducts or pedestrian overpasses, highways and arterial construction or reconstruction, streetscapes, bikeways, trails, transit and aviation facilities and above-grade utilities.

The City Capital Improvement Program is reviewed annually by the Public Art Committee, the Arts and Culture Commission and staff, in conjunction with City departments for recommendations on public art allocations to the City Council, as part of the presentation of the annual public art work plan. This plan shall include the proposed public art projects for the upcoming year, with budgets and conceptual approaches.

The work plan presentation shall take place on a schedule that coincides with the adoption of the City capital budget each year. It shall also give a report of the status of all ongoing public art projects. With the passage of the annual work plan, monies shall be transferred to a Public Art Fund managed by the Public Art Program staff. The Arts and Culture Commission, upon recommendation from the Public Art Committee, may from time to time during the course of the year, modify the annual work plan. The City Council shall review any significant changes that are proposed.

Uses of Public Art Funds

Inclusions: Monies in the Public Art Fund can be used for artist design services and the acquisition or commissioning of artworks for the Reno Public Art Collection. Monies in this category may be expended for artist design fees, proposals/drawings/maquettes, artist travel and expenses, artwork purchases and commissions, artwork fabrication or materials, shipping and crating, insurance, the preparation, installation or placement of artworks or other purposes deemed necessary by the Commission for the implementation of the program.

Up to 15% of the dollars allocated for public art monies may be utilized for program administration and community participation, artist selection processes, community outreach and publicity, project documentation and other appropriate related purposes deemed necessary by the Public Art Committee. Up to 10% of the public art monies, to the extent permitted by law and funding sources, may be set aside in a separate account

within the Public Art Fund for curatorial services and for the preservation and maintenance of the public art collection.

Eligible Artworks

In general, all forms of artistic expression created by professional artists are eligible for inclusion in the Public Art Program. These may be in a wide variety of styles, media and genre. They may include freestanding works, as well as works that have been integrated into the underlying architecture or landscape. They may include permanently installed works, as well as temporary installations, if such projects contribute to community understanding and participation. They may also include artist-designed infrastructure elements, such as soundwalls and utility structures, as well as artist-designed street furniture, such as benches, bus stops, tree grates, etc.

The public art projects are not intended to substitute for functional elements that would normally be a part of the architecture or the landscape of capital improvement projects. Unless they are specifically designed by professional artists, the following will not be considered as part of the art program:

- Reproductions by mechanical or other means of original artworks (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc., may be included);
- Decorative, ornamental or functional elements that are designed by the architect or other design consultants engaged by the architect;
- Those elements generally considered to be components of the landscape architectural design, vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc. which are designed by the architect, landscape architect or other design professional engaged by the primary designer (the inclusion of these elements in the public art budget will be determined on a case-by-case basis, depending upon the exact nature of the artwork proposal and the degree to which the project artist has been instrumental in the creation of these elements. Where these elements are designed by the project artist, it is expected that the underlying budgets for these elements will be added to the funds available to the artist);
- Art objects which are mass produced or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signing, color coding, maps, etc.;
- Walls, bases, footings, pools, lighting or other architectural elements on or in which the artworks are placed or affixed, or mechanical elements and utilities needed to activate the artwork (the inclusion of these elements in the artwork budget will be determined on a case-by case basis, depending upon the degree to which they are designed by the artist and are integral of the artwork design) ;
- Ongoing operating expenses or maintenance of artworks, architectural elements on or in which the artworks are placed, or sites where artworks are located;
- Statues, representations of historical figures or historical plaques, unless part of a larger artwork designed by an Artist where the work illuminates historical facts and deeds significant to the community; or

- Purchase of existing artworks without the selection process, as provided for in the adopted Public Art Program guidelines and policies.

Responsibilities

The Public Art Committee shall:

- Provide program policy and overall oversight for the Public Art Program;
- Steer the overall work objectives of the Public Art Program, such as staff project administration, artist project management, strategic planning and community outreach;
- Develop guidelines, policies and procedures for the selection, implementation and conservation of public art in Reno;
- Monitor the overall development of the Public Art Collection, including ensuring that local and regional artists are represented in the Collection and ensuring that the Public Art Collection is reasonably balanced over time with respect to ethnicity and gender of artists selected and with respect to styles of expression, media and genre;
- Review and recommend to the Commission all public art selections for the City of Reno;
- Make recommendations regarding the care and maintenance of the Public Art Collection to appropriate parties or site agencies, and oversee a periodic maintenance survey of the entire Public Art Collection;
- Review and recommend the annual workplan to the Commission;
- Approve a pool of potential members of artist selection panels;
- Act as liaisons to the individual artist selection panels;
- Review and recommend to the Commission the individual artist selection panel recommendations;
- Ensure community outreach and citizen participation in the Public Art Program;
- Review and approve individual project budgets as brought forward by artists;
- Review and recommend proposed gifts of public art to the City, as well as loans and long term exhibitions of public art on City-owned property;
- Review and recommend accessioning and deaccessioning of artworks from the Public Art Collection; and
- Periodically review and approve changes to the Public Art Program guidelines, policies and procedures.

The Commission shall:

- Review and approve the recommendations of the Public Art Committee;
- Review and approve the annual workplan presented by the Public Art Committee that shall include identification of eligible capital improvement projects and funding appropriations; and
- Present approved recommendations of the Public Art Committee to the Reno City Council.

Artist Selection Panels shall:

- Be ad-hoc panels formed for a limited period of time and charged by the Public Art Committee with recommending artists for individual projects or groups of projects;
- Review the credentials, prior work, proposals and other materials submitted by artists for particular projects;
- Recommend to the Public Art Committee an artist or artists to be commissioned for projects, or who will be engaged to join the design team for projects;
- Respond to the charges outlined in the project prospectus and project guidelines, concerning the requirements and concerns addressed within the particular project;
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program;
- Maintain confidentiality on the proceedings of all panel meetings; and
- Continue to meet, when appropriate, to review the selected artist's design concepts.

Artists shall:

- Submit credentials, visuals, proposals and/or project materials as directed for consideration by artist selection panels;
- Conduct necessary research, including attending project orientation meetings and touring project sites, when possible;
- If selected, execute and complete the artwork or design work, or transfer title of an existing work, in a timely and professional manner;
- Work closely with the project manager, design architect and/or other design professionals associated with the project;
- Make presentations to the Public Art Committee and other reviewing bodies at project milestones as required by contract; and
- Make a public presentation, conduct a community education workshop or do a residency at an appropriate time and forum in the community where the artwork will be placed, as required by contract.

Site agencies or City departments shall:

- Determine, in consultation with the Public Art Program staff, which projects are eligible for public art inclusion, the amount of public art money available and whether the project is appropriate for a design collaboration;
- Provide the Public Art Program staff with information on the capital improvement program, budgets and schedules;
- Designate a departmental representative to participate in the artist selection process, when appropriate;
- Include, when appropriate, public art staff on architectural or engineering services selection panels;

- Review the maintenance needs survey for artworks located at the site agency;
- Inform the project architect of the artist involvement in the capital improvement project and the method of artist selection; and
- Designate, in consultation with the appropriate leadership, a City representative or project manager for the capital improvement project to act as the City's agent for all coordination issues related to public art and the overall project.

The City Council shall:

- Review and approve the annual workplan presented by the Reno Arts and Culture Commission that shall include identification of eligible capital improvement projects and funding appropriations;
- Appropriate monies for individual capital improvement projects which shall be transferred into the Public Art Fund as part of the annual capital budgeting process; and
- Approve contracts with artists for specific public art projects.

Advising agencies (City Attorney, Finance Department, Reno Planning Commission, etc.) shall, as applicable:

- Work with the Public Art Committee on the development of the annual budget for program administration and budget allocations;
- Review contracts of selected artists and make recommendations including but not limited to liability and insurance requirements;
- Provide consultation and information regarding particular needs and concerns of the Public Art Program; and
- Coordinate with the Public Art Program staff to determine program success.

Construction Project Managers shall:

- Collaborate with the Public Art Program staff on the development of public art projects;
- Coordinate with the Public Art Program staff on all issues related to the Public Art Program and the overall project including safety, liability, timeline, code requirements and installation deadlines, etc.; and
- Provide the Public Art Program staff and the artist with the appropriate documentation necessary for project compatibility and completion (i.e., architectural design drawings and specifications, as-built drawings, structural drawings, mechanical drawings, electrical drawings, materials to support public outreach efforts, etc.).

Goals of the Selection Process

Selecting the “right” artist – one whose experience, artistic style, commitment to collaboration, communication skills and community facilitations skills match the needs of

the project – is critical to the success of any project. Specifically, the goals of the selection process are:

- To implement the goals of the overall capital improvement program through an appropriate artist selection;
- To further the mission and goals of the Public Art Program;
- To select an artist or artists whose existing public artworks or past collaborative efforts have maintained a level of quality and integrity;
- To identify the optimal approach to public art that is suitable to the demands of the particular capital project;
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- To select an artist or artists who can work successfully as members of an overall project design team; and
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City department involved.

Methods of Selecting Artists

The method of selection for individual projects shall be determined by Public Art Program staff, in consultation with the Public Art Committee, in accordance with the adopted Public Art Programs and policies. Any of the following methods may be used, depending upon the requirements of a particular project.

Open Competition: An open competition is a call for artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the Artist Selection Panel or the Public Art Committee. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.

Limited or Invitational Competition: A limited number of artists shall be invited by the artist selection panel to submit credentials and/or proposals for a specific project. Artists shall be invited, based on their past work and demonstrated ability to successfully respond to the conditions posed by the particular project (i.e., water features, light works, paintings, sound works, landscape works, design team efforts, etc.), or based on other non-aesthetic Public Art Program goals (i.e., artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.).

Direct Selection: At times, the Public Art Committee may elect to make a direct selection in which they contract with a specific artist for a particular project. Such an election may occur for any reason, but will generally occur when circumstances surrounding the project make either an open or limited competition unfeasible (i.e., project timeline, community or social considerations, client demand, etc.).

Mixed Process: A mixed process may include any combination of the above approaches.

Pre-qualified Artists List: The Public Art Committee may, from time to time, use an artist selection panel to create a pool of pre-qualified artists who can be utilized by staff to select artists for small, community-based projects where a separate artist selection panel may not be warranted.

Criteria for Selection of Artists or Artworks

- Qualifications: Artists shall be selected based on their qualifications as demonstrated by past work and the appropriateness of their concepts to the particular project.
- Quality: Of highest priority are the design capabilities of the artist and the inherent quality of artwork.
- Media: All forms of visual arts shall be considered, subject to any requirements set forth by the project prospectus.
- Style: Artists whose artworks are representative of all schools, styles and tastes shall be considered.
- Appropriateness to Site: Artwork designs shall be appropriate in scale, material, form and content to the immediate social and physical environments with which they relate.
- Permanence: Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance and repair costs.
- Elements of Design: Consideration shall be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that include factors in addition to the aesthetic. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.
- Community Values: While free artistic expression shall be encouraged, consideration must be given to the appropriateness of artworks in the context of local community and social values.
- Public Liability: Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork.
- Diversity: The Public Art Program shall strive for diversity of style, scale, media and artists, including ethnicity and gender of artists selected. The program shall also strive for an equitable distribution of artworks throughout the City.
- Communications: The ability of the artist to effectively communicate with a variety of groups, including other design professionals, public officials and community members, should be taken into consideration.

Collection Review

At least once in every three-year period, the Public Art Collection should be evaluated by the Public Art Committee or an independent agency for the purposes of collection management and in order to assess the collection's future. The City, with the advice of the

Public Art Committee, shall retain the right to deaccession any work of art in the Collection, regardless of the source of funding for the particular artwork.

Objectives:

- To establish a regular procedure for evaluating artworks in the Public Art Collection;
- To establish standards for the acquisition of artworks by the Public Art Committee;
- To ensure that deaccessioning is governed by careful procedures; and
- To insulate the deaccessioning process from fluctuations in taste – whether on the part of the Public Art Committee, the City or the public.

Acquisition Review Standards:

- Acquisitions should be directed toward artworks of the highest quality;
- Acquisition of artworks into the Public Art Collection implies a commitment to the ongoing preservation, protection, maintenance and display of the artworks for the public benefit;
- Acquisition of artworks, whatever the source of funding, should imply permanency within the Public Art Collection, so long as physical integrity, identity and authenticity are retained, and so long as the physical sites for the artworks remain intact; and
- In general, artworks should be acquired without legal or ethical restrictions as to future use and disposition, except with respect to copyrights and other clearly defined residual rights.

Deaccessioning Review Standards:

Any proposal for deaccessioning – the destruction or removal of an artwork in the collection – or relocation of an artwork shall be reviewed by the Public Art Committee according to the policy and procedures contained herein and shall be as deliberate as those practiced during the initial selection. This process should operate independently from short-term public pressures and fluctuations in artistic or community taste. During the review process, the work of art shall remain accessible to the public in its original location. The City Council, upon recommendation by the Public Art Committee, shall have final authority over deaccessioning of works.

Deaccessioning should be a seldom-employed action that operates with a strong presumption against removing works from the Collection.

Artwork may be considered for review toward deaccessioning from the Public Art Collection if one or more of the following conditions apply:

- The condition or security of the artwork cannot be reasonably guaranteed;
- The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
- The artwork has been damaged and repair is impractical or unfeasible;
- The artwork's physical or structural condition poses a threat to public safety;

- No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the work;
- Significant adverse public reaction has continued unabated over an extended period of time (at least five years);
- Deaccessioning is requested by the artist; or
- The site and/or agency housing the work is undergoing privatization.
- It is not in the Public Interest to continue maintaining the artwork.

Whenever an artwork in the collection is being considered for deaccessioning, the artist shall, whenever practical, be given the first right of refusal in purchasing the work at its fair market value.

Gifts or Loans of Artworks

Artworks proposed for donation or long-term (one year or longer) loan to the City shall be carefully reviewed by the Public Art Committee or by an ad hoc review committee in order to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the City;
- To vest in a single agency the responsibility of insuring the management and long-term care of the donated artworks;
- To facilitate planning for the placement of artworks on City-owned property;
- To maintain high artistic standards for artworks displayed in City facilities; and
- To provide for appropriate recognition for donors of artworks to the City.

Review Criteria for Gifts or Loans of Artworks:

- *Aesthetic considerations:* To ensure artworks of the highest quality, proposed gifts or long-term loans of artworks should be accompanied by a detailed written proposal and concept drawings of the proposal and/or photographs of an existing artwork, documentation of the artist's professional qualifications and, if needed, a current certified appraisal of the worth of the artwork.
- *Financial considerations:* Based on the cost of installation, the proposal should identify sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the City or the County and donor.
- *Liability:* The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public and any special insurance requirements.
- *Environmental considerations:* The proposal should address appropriateness of the artwork to the site and the scale of the artwork in relation to its immediate context. Proposed artwork donations shall be reviewed by the Public Art Committee.

Donation proposals shall be accompanied by the following information:

- Slides, photos or a model of the proposed work;

- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation; and
- Maintenance requirements for the artwork.

Exceptions to the Review Process for Gifts or Loans of Artworks

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States – municipal, state or national – which may be accepted by the Reno City Council on behalf of the City shall be reviewed as follows:

- Permanent placement of artworks of substantial scale, suitable and accessible for public display, shall be determined jointly by the appropriate City department and the Public Art Committee;
- Appropriate recognition and publicity shall be the responsibility of the City site agency or department with jurisdiction over the site of permanent placement of the artwork, with advance notification of the Public Art Committee; and
- If not provided by the donor, maintenance of the artwork shall be the responsibility of the site agency, or department with jurisdiction over the site, in consultation with the Public Art Committee.

Acquisition of Artworks by City Agencies outside the Public Art Program

Recognizing that many City facilities were developed without a public art project, City departments are encouraged to allocate funds on a voluntary basis outside the formal or codified process to enhance their offices and facilities through utilization of the Public Art Program's annual workplan.

Proposed artwork acquisitions by City departments shall be reviewed by the Public Art Committee. Proposed acquisitions shall be accompanied by the following information:

- Slides, photos or a model of the proposed artwork;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation; and
- Maintenance requirements for the artwork.

Artworks proposed for long-term loan (one year or more) to a City department shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in non-public areas of City facilities shall not be subject to Public Art Committee review.

Conservation and Maintenance of the Public Art Collection

The Public Art Committee shall regularly survey the entire Public Art Collection in order to meet the following objectives:

- To provide for the regular inspection of public artworks;
- To establish a regular procedure for effecting necessary repairs to public artworks;
- To ensure regular maintenance of public artworks; and
- To ensure that all maintenance of public artworks is completed with the highest standards of professional conservation.

Responsibilities

The Artist shall:

- Guarantee and maintain the work of art against all defects of material or workmanship for a period of one year, or as defined by the Public Art Committee, following installation, within the terms of the contract;
- Provide the Public Art Program with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork;
- Be given the opportunity to comment on, and participate in, all repairs and restorations that are made during his or her lifetime; and
- Hold the copyrights for all artworks and designs created under the program, provided that the artist shall grant the City a license to reproduce the work in two dimensional form for the purposes of promoting the program and other non-commercial purposes.

The Site Agency or City Department shall:

- Be responsible for routine maintenance of artwork, upon the advice of the Public Art Program, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist;
- Be responsible for reporting to the Public Art Committee any damage to a work of art at a site over which it has jurisdiction;
- Not intentionally destroy, modify, relocate or remove from display any work of art without prior consultation with the Public Art Committee; and
- Not cause any non-routine maintenance or repairs to artworks without prior consultation with the Public Art Committee.

The Public Art Committee shall:

- Be responsible for conducting a comprehensive maintenance survey of the public art collection at least once every three years. This survey shall include report on the location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of artworks and estimated costs.
- On the basis of the condition report, the Public Art Committee may, for those works in need of attention, recommend: 1) that no action be taken; 2) that staff work with the site agency to ensure the work is properly restored; 3) that the site agency make the necessary repairs, in whole or in part, or suggest means of accomplishing restoration; 4) that a professional conservator be engaged to evaluate the condition of the work, or effect repairs to the work; 5) that the artist be asked to repair the work

for a fair market value fee; or 6) that the work of art be considered for deaccessioning.

Public-Private Development Projects

Joint development projects with financial participation of the City in conjunction with a private developer shall be administered under the same guidelines as public sector projects. Private developers participating in the program shall be given an opportunity to serve on the panels selecting the art. The private developer shall hold title to the artwork and shall be responsible for its ongoing maintenance and conservation.

Private Development Projects

Private development projects that install public art shall not be required to adhere to these guidelines, but purchase, installation and placement may be negotiated by staff of the Arts and Culture Division, in consultation with the Arts and Culture Commission. Private developers participating in the program shall be given an opportunity to serve on the panels selecting the art. The private developer shall hold title to the artwork and shall be responsible for its ongoing maintenance and conservation.

D.

PROGRAM POLICIES

Artist Policies

The Reno Arts and Culture Commission is committed to a climate wherein artists will thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control over the integrity of their artworks and that artists receive equitable compensation for their creative endeavors.

Policy

The Reno Arts and Culture Commission seeks to assure the following policies to artists, which shall be embodied in artist contracts for the commissioning or purchase of works of art.

- Recognizing that successful public art is generally inseparable from the site for which it is created, the Commission shall endeavor to ensure that City departments or site agencies do not move or remove an artwork unless its site has been destroyed, the use of the space has changed or compelling circumstances arise that require relocation of the work of art. Should it become necessary to move or remove an artwork, the Commission shall make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the Commission and the City reserve the right to move or remove the artwork without notification under emergency circumstances where an immediate threat to property or public safety is present. In all instances, the Commission will act within the provisions of the Visual Artists Rights Act (VARA).
- Recognizing the importance of preserving the integrity of an artwork, the Commission shall seek to ensure that City departments or site agencies do not intentionally alter, modify or destroy an artwork. Nevertheless, if an artwork is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim authorship of the artwork. Should an artist choose to exercise this disclaimer, the Commission shall, upon request by the artist, officially request that the City department or site agency remove any plaques, labels or other identifying materials that associate the work with the artist.
- The integrity of an artwork depends upon regular conservation and maintenance. The Commission is committed to periodically inspect the artworks in the collection and make reasonable efforts to ensure that each artwork is properly and professionally maintained.
- The Commission shall make its best effort to ensure that all maintenance and repairs to works of art are accomplished in accordance with any maintenance and repair instructions the artist has provided to the Commission at the time of accession, and that all such maintenance and repairs adhere to the highest

professional standards of artwork conservation. The Commission shall make reasonable efforts to notify the artist before City departments or site agencies undertake repairs or restorations to the artwork during the lifetime of the artist. Where practical, the Commission shall seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee. The Commission and the City department or site agency reserve the right to make emergency repairs without prior notification to the artist.

- The artist shall retain all copyrights associated with works of art accessioned under this program including those acquired for the City. The Commission agrees that it will not copy or reproduce the artwork in any way, or permit third parties to do so, without prior written permission of the artist. Notwithstanding this policy, the Commission and the City reserve the right to make photographs or other two-dimensional representations of the artwork for public, noncommercial purposes, such as catalogues, brochures and guides.

Artistic Freedom of Expression

The Commission recognizes that free expression is crucial to the making of works of art of enduring quality. At the same time, public art must be responsive to its immediate site in community settings, its relatively permanent nature and the sources of its funding.

Policy

It is the policy of the Commission to encourage free expression by artists participating in the Public Art Program, consistent with due consideration of the values and aspirations of the citizens of Reno. Community representatives will be invited to serve on artist selection panels to ensure discussion of community sensibilities. Artists selected to participate in the program will be encouraged to engage the community directly in the process of developing their artistic concepts and designs.

Community Participation and Outreach

The purpose of the Public Art Program is to serve the citizens of Reno. By building a regular program of educational and promotional activities, a sense of community ownership can be instilled and cultivated. Such activities can generate broader community appreciation of public art and recognition of the role of public art in reflecting the community's culture.

Policy

The Commission shall make community participation a part of each public art project, as well as of the program as a whole. This goal will be met by utilizing community-based advisory committees, community representation on artist selection panels and artist interaction with the community.

The Commission will develop a comprehensive approach to educational outreach concerning the Public Art Program. Elements of this ongoing educational policy shall include programs in public schools and special events, such as exhibitions, public art tours, artist-in-residence programs, education and/or school programs, publications, brochures, films and videos and public meetings. In addition, avenues such as print and broadcast media will be cultivated in order to give access to the Public Art Program to the widest possible audience.

In order to implement this policy, the Commission shall create an *ad hoc* community outreach committee to oversee efforts to increase community understanding and participation in the Public Art Program.

Conflicts of Interest

The Commission recognizes that it is essential for local artists and other related professionals to serve as members of the Commission, its subcommittees and selection panels. It further recognizes that artists and other related professionals may have a real or perceived conflict of interest when serving in such a capacity while competing for projects. In general, a conflict of interest may arise whenever a Committee, advisory committee or panel member has a business, familial or romantic relationship that would make it difficult to render an objective decision or create the perception that an objective decision would be difficult. A conflict may also arise whenever a Committee, advisory committee or panel member possesses inside information or has a role in the decision-making process that could influence the outcome of a public art process or project. Therefore, the Commission has established policies to govern service on the Commission and its panels.

Policy

Members of the Commission and the Public Art Committee

- Must disclose any real or potential conflict of interest;
- Are not eligible for any competition, commission or project during their tenure on the Commission and the Public Art Committee;
- Must withdraw from participating or voting on any competition, commission or project for which any family member or business associate has any financial interest or personal gain;
- Are ineligible for participation in any competition, commission or project of the Commission or Public Art Committee for a period of one year following the end of an individual's term on the Committee; and
- Are ineligible for any competition, commission or project on which they voted during service on the Committee, regardless of the length of time that has elapsed following Committee service.

Members of Advisory Committees or Artist Selection Panels

- Must disclose any real or potential conflict of interest;

- Must withdraw from participation, discussion and voting on any artist who is a family member, business associate or with whom the panel member has a gallery affiliation; and
- May not enter any competition, commission or project on which they are serving as panelist or advisory committee member.

Liability Insurance and Performance Bonds

The Commission recognizes that the cost of insurance, particularly liability insurance and performance bonds, are expensive for professional visual artists. Inevitably, any insurance requirement to artists creating public artworks would mean that these costs would be passed on to the City in the form of increased fees for the artwork or a smaller portion of the project budget allocated to the art.

Policy

The Commission shall endeavor to seek alternatives to liability insurance and performance bonds that are in most cases difficult or expensive for an artist to obtain. The artists shall be liable, in every instance, for their own intentional and negligent acts or omissions. Artists may be required to have their drawings, plans, specifications, fabrication techniques and installation methods reviewed by licensed Nevada engineers for structural and/or mechanical integrity. The Commission will, if warranted by a particular project, engage engineers to verify project designs and installations.

Local Versus Non-local Artists

The Commission recognizes that, while the primary objective of a program is the enhancement of public spaces in the City for the general benefit of its citizenry, a Public Art Program can also be an important tool in developing the community of artists who reside in the city, county and region.

Policy

The Commission shall seek a balance over time in the awarding of contracts for art projects among local, regional, national and international artists. Factors such as the size of the public art project, the level of visibility of the public site and the availability of outside funding all may influence the decision on the part of the Commission to seek artists from a local, regional or national pool of artists. Over time, the Public Art Committee is committed to ensuring that a share of public art projects be awarded to local and regional artists.

Non-discrimination

The Commission recognizes the extraordinary diversity of citizens of Reno and seeks to be inclusive in all aspects of the Public Art Program.

Policy

The Commission will not discriminate against any artist or other program participant based on race, creed, religion, gender, sexual orientation, national origin or disability status.

The Commission recognizes that forming alliances with the private sector will enhance existing program potentials and create opportunities for new and innovative expressions.

Adequate monies shall be budgeted for programs that elevate public awareness of the program. A brochure shall be produced to provide a quick orientation of the program for the visiting public.

All artists shall be required to obtain a business license from the City of Reno.

D.

KEY PUBLIC ART OPPORTUNITIES IN RENO

A public art master plan, by definition, is meant to identify broad strategic directions for a program and to develop the programmatic systems and infrastructure needed for successful implementation of a program. It is not meant to define upcoming public art on a project-by-project basis. Indeed, it would be counterproductive to do so. The best Public Art Programs over the years have been highly flexible and opportunistic – taking advantage of the projects, funding and people that come together to make successful public projects and public spaces. It is appropriate, however, for the public art master plan to point to important general opportunities and directions that the program should pursue.

The following actual or potential projects have been recommended for inclusion of a public art component. They were named by participants in the planning participants, and were received by the consultants in meetings, via fax and through e-mail. This list is not comprehensive, but is intended to demonstrate the wide variety of areas in which planning participants envision the placement of public art.

- ReTRAC Project, Downtown Reno
- Events Center, Downtown Reno
- Gateways, throughout the community
- Regional Transit Center, Downtown Reno
- Neighborhood Projects, throughout the community
- Truckee River flood control, throughout the community
- Courthouse, Downtown Reno
- Special Events Plaza, Downtown Reno
- Virginia Street Bridge, Downtown Reno
- Warehouse and industrial business parks, throughout the community
- Roundabouts, throughout the community

D.

APPENDIX A

Cultural Plan Budget

RECOMMEND- ATION	FY 2001/02	FY 2002/03	FY 2003/04	FY 2004/05	FY 2005/06	FY 2006/07
ONGOING BUDGET						
1.5 - RACD		TBD				
2.1 - GRANTS		\$180,000	\$180,000	\$180,000	\$180,000	\$180,000
2.1 - GRANTS OFFICER		\$60,000				
3.1 - TECH. ASSIST.		\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
3.4 - INCUBATOR				\$40,000		
3.6 - AWARDS		\$10,000				
4.1 - MARKETING		\$120,000				
5.1 - YOUTH		\$40,000				
7.1 - PUBLIC ART		\$60,000				
ONE-TIME COSTS						
1.1 - PIONEER		\$100,000				
1.2 - MID THEATRE			\$100,000			
1.3 - OUTDOOR SPACE		\$50,000				
2.3 - WORK GIVING		\$60,000				
3.4 - ARTS INCUBATOR				\$35,000		
4.7 - CULT'L TOURISM		\$50,000				
7.1 - PUBLIC ART		\$60,000				
STARTING BUDGET	\$952,500	\$952,500	\$1,442,500	\$1,642,500	\$1,882,500	\$2,082,500
ONGOING INCREASE	\$0	\$490,000	\$200,000	\$240,000	\$200,000	\$200,000
ONE-TIME COST	\$0	\$320,000	\$100,000	\$35,000		
YEAR TOTAL BUDGET	\$952,500	\$1,762,500	\$1,742,500	\$1,917,500	\$2,082,500	\$2,282,500

APPENDIX B

Cultural Facility Assessment Summary

<u>Theater</u>	<u>Type</u>	<u>Seating</u>
Lawlor <i>Too large for arts organizations to use.</i>	Arena	10,000
Pioneer Center <i>Demands approximately \$10 million renovation to make it fully functional as the centerpiece theater for local groups; flooding is a potential problem.</i>	Proscenium	1,500
Nightingale, UNR <i>Booked by UNR for most of the year; mostly unavailable to local groups.</i>	Proscenium/Concert Hall	615
Lear Theater <i>Currently under renovation.</i>	Proscenium	425
Masonic Building <i>Used by Masons most of the year; difficult access; inadequate backstage space.</i>	Proscenium	400
Redfield, UNR <i>Booked by UNR for most of the year; mostly unavailable to local groups.</i>	Proscenium	280
McKinley Arts and Culture Center	Auditorium/Stage	275
UNR Black Box	Black box	99
Bruka Theater	Black box	75-99
Gothic North	Black box	45-90
Sabayon Community Center	Convertible stage	200
Neil Road Community Center	Convertible stage	200
Northeast Community Center	Auditorium/Stage	250
Plumas Gym	Auditorium/Portable Stage	250

APPENDIX C

Acronyms and Cultural Institutions' Mission Statements

A section has been added to list the acronyms used to denote institutions and bodies named in the report. In addition, a list of the ten major cultural institutions in the City of Reno and their mission statements has been added in order to link the Cultural Master Plan to the stated goals of the arts and cultural community.

Acronyms

AT	Artown
AC	The Arts Consortium
EDAWN	Economic Development Association of Western Nevada
HRC	Historical Resources Commission
HRPS	Historic Reno Preservation Society
HTC	Heritage Tourism Coalition
NAC	Nevada Arts Council
NFB	Nevada Festival Ballet
NHC	Nevada Humanities Committee
NMA	Nevada Museum of Art
NOA	Nevada Opera Association
RACC	Reno Arts And Culture Commission
RACD	Reno Arts and Culture District
RPACA	Reno Performing Arts Center Association
RPA	Reno Philharmonic Association
RSCVA	Reno/Sparks Convention and Visitors Authority
SAF	Sierra Arts Foundation
SNMC	Sierra Nevada Master Chorale
TC	The Theater Coalition
UNR	University of Nevada, Reno
VSN	Vision Strength Arts of Nevada
WCCA	Washoe County Concerts Association

Organizations' Mission Statements

Artown

Artown will strengthen Reno's arts industry, foster its civic identity and enhance its national image, thereby creating a climate for the cultural and economic rebirth of the entire region.

Nevada Festival Ballet

To enrich and contribute to the quality of cultural life within the community and throughout Northern Nevada by producing and presenting programs of the highest artistic excellence and technical merit in all forms of dance.

Nevada Humanities Committee (NHC)

To enrich the lives of all Nevadans through the humanities, bringing people together so that they can learn from each other and explore and celebrate the culture of our state and our world.

Nevada Museum of Art (NMA)

To provide a forum for the presentation of creative ideas, serve as a cultural resource for every member of the community, and provide the opportunity for people of all ages to encounter, engage, and enjoy a diversity of art experiences.

Nevada Opera Association (NOA)

To produce quality professional opera for the broadest possible audience.

Reno Arts And Culture Commission (RACC)

To secure, enhance, advocate, and fund excellence in the arts.

Reno Performing Arts Center Association (RPACA)

To facilitate and present the highest quality performing arts programming in Northern Nevada.

Reno Philharmonic Association (RPA)

To provide entertainment and educational experiences of the highest artistic quality possible to as wide and diverse an audience as possible.

Sierra Arts Foundation (SAF)

To enhance the human experience and quality of life by supporting an environment in which the arts and cultural diversity thrive in northern Nevada.

The Theater Coalition (TC)

To advocate excellence and diversity in theater arts and education, and ensure professional performance facilities for the Northern Nevada arts community.

Vision Strength Arts of Nevada (VSN)

To develop quality programs throughout Nevada, integrating all the arts into the lives and education of children, youth, and adults, especially those who are underserved in the arts, disadvantaged/at-risk or have a disability.

APPENDIX D

Reference documents

Primary References

- Community Arts Plan, 1994
- Space Study for Community Arts and Culture Organizations, April 1996
- Marketec Community Arts Survey, June 1997
- City of Reno Master Plan, November 1999
- Nevada Arts Council Impact Survey, November 2000
- Reno Downtown Riverfront District Plan
- Redevelopment Agency Blueprint: a Revitalization Strategy for Downtown Reno, 1992
- Cordish Plan

Secondary References

- Reno Historic Structures Handbook, August 1995
- RACC Arts and Cultural Grants to Organizations Guidelines and Applications, 2000-2001
- Sierra Nevada Arts Center Feasibility Study by the Arts Consortium, 1999
- Nevada Art Museum Images of Excellence
- Management Learning Laboratories Report of Needs Assessment for Parks, Recreation and Community Service Department and Special Events Survey, August 2000
- Redevelopment Agency Plan Report, Downtown Redevelopment Area, 1990
- Redevelopment Agency Downtown Office Core Action Plan, April 2000
- Redevelopment Agency Amendment to the Downtown Redevelopment Plan, 1990
- Redevelopment Agency Downtown Neighborhoods Housing Action Plan, March 1999
- Redevelopment District Streetscape Master Plan, 1997
- Redevelopment Agency Entertainment Core Revitalization Plan, February 1999
- Redevelopment Agency Downtown Visioning Charette Summary Report, August 1999
- Redevelopment Agency River Corridor Action Plan, August 1996

- Redevelopment Agency Downtown Traffic/Parking Study, December 1995
- RTC Regional Transportation Plan, August 1999

APPENDIX E

Planning Participants

Reno City Council

Jeff Griffin, Mayor

David Aiazzi

Sherrie Doyle

Toni Harsh

Pierre Hascheff

David Rigdon

Jessica Sferrazza-Hogan

Reno Arts and Culture Commission

Bob Alessandrelli

Michele Attaway

Stephanie LaPlace

Michael Moreno

Pamela Parenti

Deborah Schoenberg

Sheila Sepulveda

Joyce Trombley

C.J. Walters

City of Reno Staff

Christine A. Fey, Arts and Culture Manager

Peggy Nelson Aguilar, Recreation Supervisor

Eduardo Cardenas, Recreation Coordinator II

Nina Morales, Office Assistant II

Cultural Plan Steering Committee

David Aiazzi, City Council

Cynthia Albright, Stantec Consulting

Willis Allen, Pioneer Center for Performing Arts

Bob Alessandrelli, RLA Solutions

Michele Attaway, Reno Arts and Culture Commission

Kristen Avansino, Wiegand Foundation

Kathie Bartlett

Jill Berryman, Sierra Arts Foundation

Susan Boskoff, Nevada Arts Council

Rick Comeaux, Nevada Opera

Anne Cory, United Way

Karen Craig, Artown

Mark Curtis, Gustin-Curtis

Mercedes de la Garza, Architect

Mendy Elliott, Wells Fargo Foundation

Mella Harmon, Historical Resources Commission

Steven High, Nevada Museum of Art

Tim Jones, University of Nevada, Reno

Don Kajans, Wild Game NG

Mimi Kalb, Sparks Parks & Recreation

Jennifer Mannix, Sands Regency Hotel

Jim McCormick, Artist

Betty Mills, West University Neighborhood Advisory Board

Michael Moreno, Washoe County School District

Karen Mullen, Washoe County Parks & Recreation

James Newberg, Southwest Neighborhood Advisory Board

Nettie Oliverio, Theater Coalition

Tom Outland, Macy's

Katy Singlaub, Washoe County Manager
 Peter Stremmel, Stremmel Gallery
 C.J. Walters, University of Nevada-Reno
 Steve Williams, Washoe County School District
 Martina Young, Artist
 Paul Kiser, Actory Theatre Arts Centre
 Joyce Trombley, Arts and Culture Commission

Stakeholder Interviews

Lesley Beardsley, Taniwha Dance
 Cheryl Bloomstrom, Associated General Contractors
 Emily Braswell, Director, Truckee Meadows Regional Planning
 Gary Carano, Eldorado Hotel & Casino
 Michael Dermody, Dermody Properties
 Vivienne Ellison, Media Center
 Darryl Feemster, Youth Services Manager, City of Reno
 Valerie Glenn, Rose-Glenn Group
 Tom Gribbon, Airport Authority
 Marcia Growdon, Art Historian
 Jim Hager, Superintendent, Washoe County School District
 Toni Harsh, Council member, City of Reno
 John Hester, Community Development, Manager - City of Reno
 Michael Hillerby, Director, Dept of Museums, Libraries & Arts
 Steven High, Executive Director, Nevada Museum of Art
 Nancy Holmes, Retail Manager, National Automobile Museum
 Ralph Jaeck, Assistant City Manager, City of Reno
 Bob Jones, Executive Officer, Builders Alliance of Northern Nevada
 Sjohnna Knack, Planner, Reno-Tahoe Airport Authority
 Greg Krauss, Executive Director, Regional Transportation Commission

Donna Kristaponis, Assistant City Manager, City of Reno
 Kim Matthews, Airport Authority
 Charlotte McConnell, Historical Reno Preservation Society
 Leann McElroy, Chief of Staff, City of Reno
 Jim Mickey, Architect
 Bill Osgood, Downtown Improvement Association
 Pam Parenti, Marketing Manager, Jeff Codega Planning
 Jonnie Pullman, Acting Budget Manager, City of Reno
 Heather Ramsey, Recreation Supervisor, City of Reno
 Phil Rose, President Board of Trustees, Reno Philharmonic
 Howard Rosenberg, UNR Art Department & University Regent
 David Rigdon, Council Member, City of Reno
 Ed Schenk, Park Planning Manager, City Of Reno
 Dean Schultz, Planner, Reno-Tahoe Airport Authority
 John Shelton, Realife Marketing
 Cheryl Shingler, Music Director, Washoe County School District
 Dorene Soto, Economic Development Manager, Redevelopment Agency
 Ference Szony, President, Sands Regency Hotel & Casino
 Maija Talso, Executive Director, Theater Coalition
 Michael Thomas, Tech Alliance
 Judy Winzeler, Director, Nevada Humanities
 Galen Charles Wixson, Executive Director, Reno Philharmonic
 Harry York, Director, Reno-Sparks Chamber of Commerce



PASADENA

Public Art Master Plan
2014

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LETTER FROM THE MAYOR



City Hall plays an important role in many aspects of our daily lives and is committed to creating an environment that allows Pasadena’s assets to flourish. This is a serious responsibility and we want to assure that the City’s programs and services, as well as capital investment, meet today’s needs and create a legacy for the future.

One way Pasadena is creating a legacy is through arts and culture, which have been a key part of the community’s history and daily life. From early on, we have enjoyed some of the world’s finest museums, cultural institutions and artistic traditions that edify residents and visitors and tourists. Wanting to continue and strengthen this heritage, last year the City Council approved the Public Art Master Plan that provides a framework for the future of public art in our City. The Master Plan establishes a vision for public art and the steps we will take to implement that vision.

One of the first priorities for the Master Plan is to create new public art for the Civic Center, commissioning permanent and temporary artwork that complements the historic core and helps to unite the central buildings and streetscape envisioned in the historic Bennett Plan. In addition, a key component of the Plan is expanded funding, and our implementation will include grant writing for local and federal funds to supplement existing public art project budgets. Furthermore, as development activity in Pasadena increases, so will contributions to public art.

Current construction activities include a premier office project in the Playhouse District, and the conversion of the historic YWCA building in the Civic Center into a boutique hotel—authentically restoring the Julia Morgan designed landmark which is listed on the National Register of Historic Places. In all, over 1.5 million square feet of new housing and commercial development is currently being proposed. Each of these projects is expected to contribute to Pasadena’s inventory of public art and cultural vibrancy.

The Public Art Master Plan offers guidelines for investment by both the City of Pasadena and the private sector and it emphasizes both public art education and stewardship of the City’s existing public art collection. I am truly pleased that the Council adopted this Plan, and I believe it provides an excellent blueprint for continuing to build our legacy of artistic excellence.

Bill Bogaard, Mayor

FROM THE PLANNING & COMMUNITY DEVELOPMENT DIRECTOR



Pasadena established the importance of public art in the City long before the Percent for Art Program was created in 1988. Historically, Pasadena incorporated high quality design into the very fabric of the City through thoughtful planning, iconic architecture and a celebrated legacy of both decorative and fine arts. These principles are embedded in the Pasadena Beautiful movement and the “Bennett Plan” created for the city in 1925. Aesthetic values like these have been expanded and refined over the years so that Pasadena is considered not only a cultural community but one where art, architecture and historic preservation intertwine.

The City’s first Public Art Program was intended to encourage the inclusion of public art for private development within the burgeoning Downtown and Old Pasadena areas at a time when historic preservation and economic development efforts focused on restoration within the historic corridor of Colorado Boulevard and adjacent areas. The subsequent expansion of the Private Development Public Art Program in 1992 was codified within the City’s Zoning Code along with a similar requirement for capital projects in order to ensure that public art would permeate the Central District beyond the Downtown and Old Pasadena areas.

It was not until 2010 that a new ordinance was adopted to include public art requirements for private development in Northwest Pasadena—an area that had been considered an inhospitable climate for public art due the lack of major economic investment. A public art requirement had been deemed a financial burden for potential development in the area. Enlightened community members sought and eventually

received an equitable land use ordinance so that public art is now a requirement for eligible private development throughout the City.

This idea that public art not only enhances commercial development but also the quality of life for residents and visitors to Pasadena is rooted within the City’s General Plan. Cultural Nexus, the City’s 2005 Cultural Master Plan, solicited community input to formalize Pasadena’s cultural framework and called for a new vision for public art. Many of the Principles and Policies of Cultural Nexus have been integrated within the Public Art Program, including expanded community participation, economic growth and an emphasis on cultural identity. As the City’s first Public Art Master Plan, this document reflects the model community engagement for which Pasadena is known.

Public art as an extension of the built environment in Pasadena has created a public art collection that encompasses many different forms, subjects and media with projects that vary in size, scale and placement. For a City with a population of approximately 140,000, public art now enlivens every City Council District through new programs and partnerships. The Public Art Master Plan will not only increase the effectiveness of City Planning efforts but will continue to contribute to Pasadena’s unique character by further enhancing streetscapes, landscapes, commercial developments and neighborhoods for many more years to come.

Vincent P. Bertoni, AICP, *Director of Planning & Community Development Department*

ARTS & CULTURE COMMISSION

The publication of the Public Art Master Plan for the City of Pasadena is a landmark event on the journey toward a vision of our city in the future, a city with ever more community engagement in public art. Ours is a city with a rich cultural heritage, a vibrant arts landscape filled with possibility, and now, a future with a clear framework and the mandate for public art to fulfill this vision. This document will help

to guide all of us as we work to support the creation of opportunities for participation in aesthetic and educational experiences in public art of all kinds, projects with greater access and a broader vision. The Arts and Culture Commission is proud to have been a part of the creation of this document, and accepts the trust given us in our role as stewards of this plan.

Meriel Stern,
Chair, City of Pasadena Arts and Culture Commission.





EXECUTIVE SUMMARY

Pasadena has long been recognized as one of California’s most beautiful cities. Known for its architecture, history, educational institutions and ethnic diversity, Pasadena also enjoys cultural wealth that surpasses that of many larger cities. From its early picture-postcard image as an ideal winter resort, to its visionary Civic Center plan, and its maturity as the home of many arts organizations and institutions of higher education, Pasadena has demonstrated the value of integrating the arts in every aspect of city life.

How can public art contribute to this rich portrait? The answer is that it already does. Look around Pasadena and you can see that art is present throughout public spaces: from unique, landmark sculpture and sculpture gardens, to historic and contemporary architectural ornament, to short-lived spectacles and temporary visual art installations, Pasadena enjoys all of these amenities now. What role can public art play as Pasadena grows into its 21st century identity and builds upon its heritage? What is on the horizon for Pasadena, and how can public art support that? The goal of this Plan is to provide some direction to establish this new vision.

Introduction

Pasadena’s Public Art Plan builds on the City’s strong visual arts heritage, acknowledges the value of existing public art projects and focuses on how artists can continue to enhance the public realm. The Plan incorporates the thoughts and suggestions of hundreds of citizens, acknowledges how the City of Pasadena operates and grows from best practices in the public art field. It is intended to provide broad goals and objectives with practical strategies for implementation; a unified vision that will be used to update existing public art program guidelines; an outline for priority projects; and identification of revenue sources and other resources for realizing these goals.

On October 21, 2013, Pasadena City Council adopted the Plan. Over the coming year, the Plan will be supplemented by revised guidelines and policy that provide specific direction for implementing the new vision. Cultural Nexus, the City’s Cultural Plan, established many of the principles that have guided the development of this Plan, including Cultural Identity, Participation, Economic Growth and Dynamic Support. Specifically, Cultural Nexus Policy #9 called for “a new vision for public art” which is the impetus for the development of the Public Art Master Plan.

Thank you to Barbara Goldstein and Team, *Public Art Consultant*



Adopted Policies

1. Use public art to reinforce Pasadena’s identity, weaving together culture, people, neighborhoods and ideas to create a memorable urban landscape that respects the past and builds for the future.
2. Embrace public art as a citywide urban beautification effort, using the access and strength of the City’s Cultural Affairs Division to build its collection of art in public places and to facilitate public art and public art partnerships with City Departments, private developers and arts and cultural organizations.
3. Celebrate Pasadena’s unique gateways to Downtown and neighborhoods—such as the corner of Orange Grove and Colorado Blvd, its freeway entrances, overpasses and off ramps—by enhancing them with the work of artists.
4. Employ public art to promote a more walkable city.
5. Commission public art that reinforces parks and neighborhoods.
6. Create a Public Art Overlay Zone that integrates with the “Bennett Plan” for the Civic Center area, primarily along Holly Street and Garfield Avenue, and builds upon existing public art within that area.
7. Refine the Public Art in Private Development Program to more actively contribute to Pasadena’s cultural and economic health.
8. Support ongoing temporary artwork Installations and performance-based arts events in areas with strong pedestrian and vehicular traffic.
9. Expand the role of education in the Pasadena’s Public Art Program.
10. Allocate more funding for public art commissions and maintenance.

Implementation Strategies

New strategies are needed to implement each of the policy recommendations, including updates to methods and procedures for funding and clarification of roles and responsibilities such as:

- Designation of the Cultural Affairs Division as the lead City agency for facilitating public art, working in partnership with other City departments, private developers and arts organizations to build upon the City’s public art collection.
- Revision of funding formulas for Public Art in Private Development and City Capital Improvement Program (CIP) public art.
- Clarification of the role of Arts and Culture Commission as the stewards of the Public Art Master Plan.
- Expansion of broad community accessibility and education into every aspect of the Public Art Program, from the earliest project visioning, through development of design and ongoing communication about the public art collection.

The Plan concludes with a prioritized list of projects including budgets, funding sources and partnerships. These are outlined in the Implementation Grid. While the Plan does not designate specific themes for each type of project, the stakeholders who participated in the planning process suggested a variety of themes. As specific project scopes are developed, stakeholders including community members, City representatives, design team members and facility users will be encouraged to consider and decide among those themes.

Thank you to the Public Art Advisory Committee for your input and dedication.

PUBLIC ART MASTER PLAN

Introduction

Cultural Nexus, the City’s 2005 Cultural Master Plan, was developed with input from a broad section of the Pasadena community and called for a new vision for public art to build upon the existing collections and programs. As recommended in Cultural Nexus, a Public Art Task Force convened to assess the direction of this new vision and made several recommendations that were later incorporated into more public discussions. One of these recommendations was to avoid duplication of Pasadena’s collecting institutions by commissioning new artwork for the permanent collection, rather than purchasing existing large scale artworks. Instead, the emphasis was on the expansion of public art throughout the community through temporary art projects and with access through public space including parks and libraries.

As a direct result of these recommendations, Cultural Affairs developed several initiatives. The Public Art Walking Tour Brochure was created to publicize the diversity of public art within the Central District. Also, the Neighborhood Enhancement Mural Program was initiated in response to Nexus recommendations to place artwork in areas unrelated to private development. This program provides matching grants to artists to enhance neighborhood aesthetics with community support. In 2010 creation of the Rotating Public Art Exhibition Program was approved by City Council. The program places artworks on a temporary basis on median islands and other City-owned property, reaching every Council district. That program has been successful and is continuing.

Concurrently, the City’s Arts and Culture Commission and the Public Art Subcommittee worked with staff to establish the framework for the development of the Public Art Master Plan, which included the involvement of City Council’s Legislative Policy Committee. A public outreach process was developed to elicit community input towards a new vision for public art through a series of community meetings, stakeholder interviews, an online survey and the assembly of an Advisory Group.

Accordingly, Public Art Planner Barbara Goldstein was engaged in 2010 to develop a Public Art Master Plan that would establish new policies and priorities, locations and financial mechanisms to move Pasadena’s Public Art Program forward. Together with



team members Jennifer Easton and Lynn Rogers, Goldstein has actively participated in the Community Outreach process. Draft recommendations have been compiled based on the following research and analysis:

- More than 60 individual interviews with City staff, Commissioners, representatives from local arts and cultural organizations, civic leaders, developers and artists;
- Six public community meetings in East Pasadena, Northwest Pasadena and Central Pasadena (one artist-focused at the Armory Center for the Arts);
- Two Public Art Master Plan Advisory Group meetings and five focus group meetings, including youth and performing arts organizations;
- Numerous ongoing meetings with Cultural Affairs Manager, Planning staff and other City department representatives;
- Site visits to all artworks featured in the Pasadena Public Art Walking Tour Brochure, as well as many public artworks not in the Central District;
- Reviews of planning documents including Cultural Nexus, Northwest Community Plan, Playhouse District Association Plan, Bennett Plan, Pasadena Walk About and the General Plan Outreach Report;
- Examinations of public art guidelines and procedures, reports to the Legislative Policy Committee on the Public Art Master Plan, reports to City Council on the Northwest Plan and the Rotating Public Art Exhibition Program;
- Analysis of key financial and enabling documents to assess their impact on current program; and
- Identification of available public art funds including the review of all financial resources within the City Capital Improvement Program (CIP) funding, the Cultural Trust Fund and private developer contributions.

The character of the community is captured with diverse and thought-provoking artworks commissioned over the life of the Public Art Program and that reflect public art’s role as a catalyst



for public engagement and dialogue. The collection is primarily located in the Downtown due to a concentration of eligible developments, contributing to a dynamic urban experience. This has resulted in limited public art experiences outside the Central District area. The proposed Public Art Master Plan addresses the challenge of facilitating a broader distribution of public art.

It was clear, in meeting after meeting during the planning process, that Pasadenans are passionate and opinionated about their city. The people who participated in discussions are proud of Pasadena’s heritage and culture, its neighborhoods and cultural communities and feel strongly about how the City should grow in different ways. This passion led to many areas of agreement, and many differing ideas that point to a more targeted and specific approaches to public art.

The Vision Statement below distills the essence of those passionate conversations and envisions how the City can employ public art to contribute to Pasadena’s growth.

Response to Previous Planning Efforts

Public art and its contributions were mentioned several times in the General Plan Outreach Report that supported the addition of public art as temporary mitigation for empty storefronts and City-owned lots and employing art to enhance the feel of public places. Support was expressed for public art in several areas of the Land Use Update, including Urban Design, Sustainability and Social Equity.

Cultural Nexus, Pasadena’s Cultural Master Plan, recommended creating “a new vision for public art” (Cultural Nexus Policy #9) and recommended the placement of public art in neighborhoods, creating public art partnerships with schools and non-profit organizations. Growing from Cultural Nexus, a study conducted in 2006 by consultant Gail Goldman recommended the creation of a strong temporary art program.

Vision Statement Guiding Principles

Pasadena’s public art is an integral part of the city, reinforcing its visual character, reflecting the strength of its cultural and educational institutions, responding to its urban design initiatives and promoting dialogue across ethnic and generational lines. Public art reflects the direction of Pasadena’s General Plan, reinforces its design and development principles, reinforces

neighborhood character and contributes to a beautiful, sustainable and livable Pasadena.

Pasadena’s Cultural Affairs Division and Arts and Culture Commission will use the Public Art Master Plan to guide and stimulate public art through its own efforts and by encouraging and facilitating partnerships with private developers, City Departments, arts organizations and cultural institutions.

Alignment with General Plan

The Public Art Master Plan Recommendations reinforce and are compatible with the updated Land Use and Mobility Elements of the Plan. The Public Art Master Plan supports each of four General Plan Policy Topic Areas:

1. Sustainability and Open Space
2. Urban Design, Historic Preservation and Arts & Culture
3. Mobility
4. Education and Economic Vitality.

Both Plans’ policies contain common themes:

- Pedestrian orientation and experiences
- Place making
- Enhanced livability, walkability and economic vitality
- Mobility and connectivity to neighborhoods
- Expanded tourism
- Emphasis on Pasadena’s vibrancy and attractiveness for residents and businesses.

The breadth and depth of Pasadena’s existing public art collection demonstrates that a wealth of artists, many local and regional, have participated in both the public and private aspects of the program.



POLICY #1

Use public art to reinforce Pasadena’s identity, weaving together culture, people, neighborhoods and ideas to create a memorable urban landscape that respects the past and builds for the future.

Pasadenans have a strong sense of their civic identity as embodied in the City’s history, civic and residential architecture, cultural diversity, educational institutions, arts, culture and geography. All of these elements can be celebrated and reinforced through public art that is sensitively tailored to its locations and specific situations. While specific themes are best developed collaboratively among artists, their clients and community stakeholders, some themes lend themselves to specific circumstances.

Implementation Strategies

- Encourage exploration and ecological education at trails and arroyos by commissioning performance art, temporary and permanent public art that explores nature and the environment.
- In residential areas, particularly along walking routes, commission pedestrian-scaled art that highlights Pasadena’s human history, diversity and family life.
- In the Civic Center, employ temporary and permanent public art to explore overarching themes of Pasadena’s identity including its history, art, culture, science, technology and its most recognized people and events.
- Commission public art in retail/pedestrian oriented areas that will encourage people to walk and explore. Examples include “pop-up” performances, serial artworks that draw people from one area to another, artworks in unexpected locations like alleys and whimsical artworks that encourage interaction.
- Enhance arterial and automobile oriented retail areas with large, eye-catching public art that embellishes blank facades, light poles, medians and parking strips.
- Employ artists to transform infrastructure into artistic landmarks including the Glenarm Power Plant and the 210 Freeway underpasses.

Consultant Barbara Goldstein’s research, interviews, focus groups, public and Advisory Committee meetings yielded these policy recommendations.

POLICY #2

Embrace public art as a citywide effort, using the access and strength of the City's Cultural Affairs Division and its Arts and Culture Commission to build its collection of art in public places, and to facilitate public art and public art partnerships with City Departments, private developers, arts and cultural organizations.

While the City of Pasadena has both Capital Improvement Program (CIP) and Cultural Trust Fund dollars available for public art, the most significant contribution the City will make to Pasadena's public art collection is its leadership in nurturing significant public art citywide. Pasadena has a wealth of talent in the form of individual artists—some with international reputations—arts organizations, funders and highly engaged community members. Cultural Affairs and the Arts and Culture Commission can expand their roles as active facilitators of opportunity, opening doors to partnership opportunities. The Cultural Affairs Division can continue to provide access to City departments, facilities and other assets and can work to simplify permitting processes.

Implementation Strategies

- Designate the Cultural Affairs Division as the lead City agency for facilitating public art, irrespective of the funding source, defining it as an organization that:
 - Is the keeper of the public art vision for the City of Pasadena;
 - Works with City Departments during planning discussions to identify opportunities to integrate art into the fabric of City facilities;
 - Commissions permanent art in public facilities;
 - Provides incentive grants from the Cultural Trust Fund to stimulate partnerships between non-profit organizations, artists and City Departments;
 - Clears bureaucratic obstacles by working with City departments to define and simplify permitting processes;
 - Is the point of entry and facilitator for discussions with developers about public art projects.
- Cultivate and facilitate partnerships between the City and arts and cultural organizations by providing:
 - Guidelines for City departments for placement and care of donated and community generated artworks;
 - Guidelines for developers that clearly articulate the City's public art goals and expectations;
 - Guidance and facilitation for artists and arts organizations developing art for public or private property.
- Continue the Cultural Affairs Division's work connecting Pasadena artists and arts groups to civic and commercial spaces.
- Reinforce existing relationships between the City and local arts organizations that work with community groups, schools and artist residencies. Engage artists and organizations such as West of Rome, Side Street Projects, The Armory Center for the Arts, NewTown, The Council of Border Arts & Culture (COFAC) and others to create temporary projects and cultural events that enliven Pasadena.
- Clarify the role of the Arts and Culture Commission to:
 - Review and adopt the Public Art Master Plan;
 - Maintain and promote the vision of the Public Art Master Plan;
 - Ensure that Public Art in Private Development and City CIP projects truly contributes to the public realm;
 - Review and approve individual public art project plans, artist selection methods, outreach strategies and the proposed goals of each project;
 - Build a community-wide mandate for public art by actively involving stakeholders in learning about the history of public art, current public art project models, and best practices, public art review procedures in artist/artwork selection and roles and responsibilities of community in the public art process.
- Long Term: Build partnerships between Cultural Affairs and colleges to train future public artists and involve them in developing public art projects.
- Long Term: Investigate partnerships with museums and collecting institutions such as the Norton Simon and the Pacific Asia Museums to explore how works from their collections might be displayed in public settings.



POLICY #3

Celebrate Pasadena’s unique gateways to Downtown and neighborhoods—its freeway entrances, overpasses and off ramps—by enhancing them with the work of artists.

Like many other US cities, Pasadena is carved up and defined by its transportation corridors and infrastructure. Whether it is the massive Glenarm Power Plant at the Glenarm and Arroyo Parkway entrances to Pasadena, the 210 Freeway underpasses in East and Northwest Pasadena, or the Metro Gold Line, infrastructure defines and divides the City. Instead of seeing infrastructure elements as barriers, artists can help transform them into assets.

Implementation Strategies

- Commission an artist to re-conceptualize the Power Plant at the 110 entrance to Pasadena as a major public artwork that will be visible day and night.
- Launch a parallel citywide, community-based project involving schools at all grade levels to learn about and rethink the image of the Plant. Mount a public display and discussion at the end of the project.
- Commission artists to transform the 210 Freeway underpasses that divide residential and commercial areas, particularly in East Pasadena.
- Commission public artwork at the 210 Freeway entry ramps and adjacent public property as gateways to the Rose Bowl and to Lincoln Avenue.

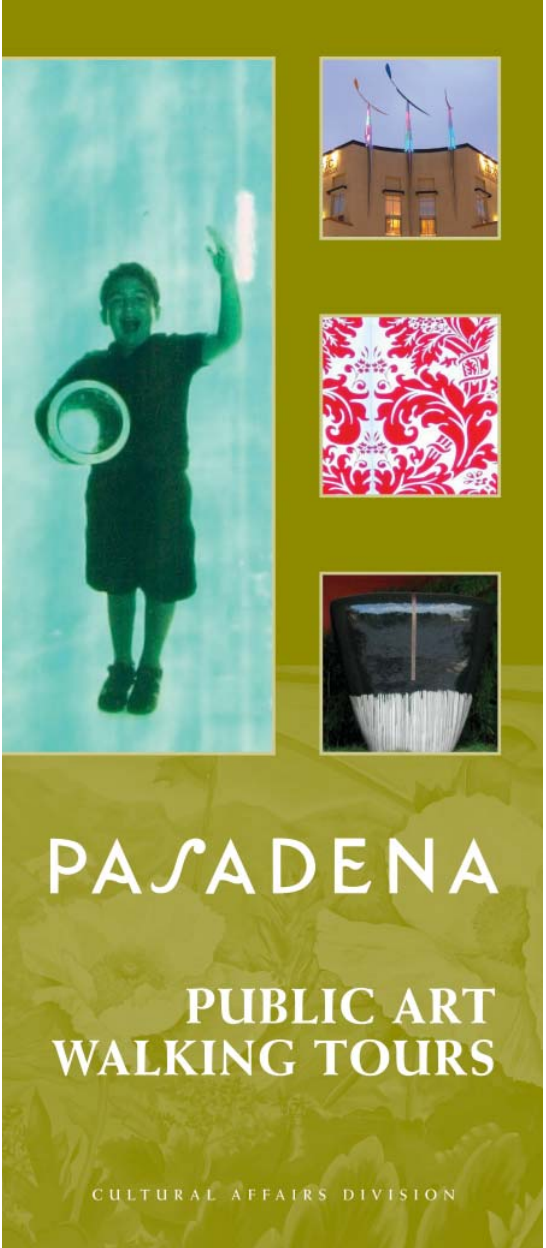
POLICY #4

Employ public art to promote a more walkable city.

In addition to the Public Art Walking Tours, Pasadena has several important pedestrian-oriented retail and entertainment districts that can be connected and enhanced through the use of public art at different scales and media. These enhancements can range from small-scale interventions such as artist-designed crosswalks, utility boxes and murals to large scale, impactful free-standing artworks, spectacles and environments. Situating public art in unexpected, intimate spaces, such as public courtyards and alleys, will enrich the pedestrian activity by encouraging people to look, linger and walk, breaking the “park and drive” cycle. The findings also recommend reinforcing public transportation, particularly with downtown trolleys and the ARTS buses.

Implementation Strategies

- Fund pedestrian-oriented art through a combination of sources—Cultural Trust Fund, Percent for Art from transportation projects, Business Improvement Districts (BIDs) funds and grants from federal organizations including HUD, DoT and NEA.
- Collaborate with the Department of Transportation to create guidelines for BIDs and other civic organizations interested in commissioning pedestrian-oriented public art projects.
- Provide Cultural Trust Fund incentive grants to BIDs and other civic organizations to stimulate pedestrian-oriented public art projects. Some examples include murals in Old Pasadena, streetscape art on Lake Avenue and crosswalk and utility box art in the Playhouse District.
- Commission art and poetry to enliven the circulator buses and the proposed Downtown circulator trolley, including electronic poetry “slams” that engage youth.
- Engage BIDs, including the Playhouse District, South Lake District and Old Pasadena Associations to include the commissioning of public art as a suggested use of membership fees in order to stimulate pedestrian-oriented improvements and amenities.



- Facilitation by Cultural Affairs can connect building owners and arts organizations in retail districts to develop new temporary art installations in empty storefronts.
- Initiate a Cultural Trust Fund incentive grant program that targets specific hubs in private development for production of “pop up” performing arts, including music, theater and literary arts. Use Cultural Trust Fund incentive grants to stimulate performances during specific times, especially during ArtNight.
- Empower the Cultural Affairs Division to work with the Building Division, Code Compliance and private developers to create a simple framework and permitting process for public performances.



POLICY #5

Commission public art that reinforces parks and neighborhoods.

While there is a strong desire to reinforce Pasadena’s parks and open spaces which is supported by General Plan outreach, to date, the CIP Percent for Art dollars identified for these projects has not yielded enough funds to commission public art. It is clear from the analysis of the CIP Percent for Art appropriations that a greater number of projects can and should be eligible for inclusion in the CIP Public Art Program without inherent restrictions.

Art can play a role in reinforcing residential neighborhoods through the development of small scale, pedestrian-oriented artworks that focus on history, people, whimsy or other themes identified through a community process. Pedestrian-scaled artwork can stimulate new and enhance existing walking routes through neighborhoods and around the Rose Bowl.

While many park environments are attractive without the inclusion of art or artists, there are many places where art can play an interpretive role or provide a destination.

Implementation Strategies

- Commission artists to develop projects in neighborhoods and pocket parks that illustrate the history of Pasadena: agriculture and the ranchos, the contributions of women and ethnic communities, workers and the family unit, science, and architecture.
- Use art to connect people with the natural environment, particularly by commissioning temporary, performance based and environmental art projects in the Arroyo Seco, Eaton Canyon and trail heads.
- Commission serial, small scale artwork projects to stimulate and enhance neighborhood walking routes.
- Celebrate the importance of water to Pasadena’s ecology and landscape by using existing Water and Power CIP Percent for Art dollars to commission appropriately themed artworks.

POLICY #6

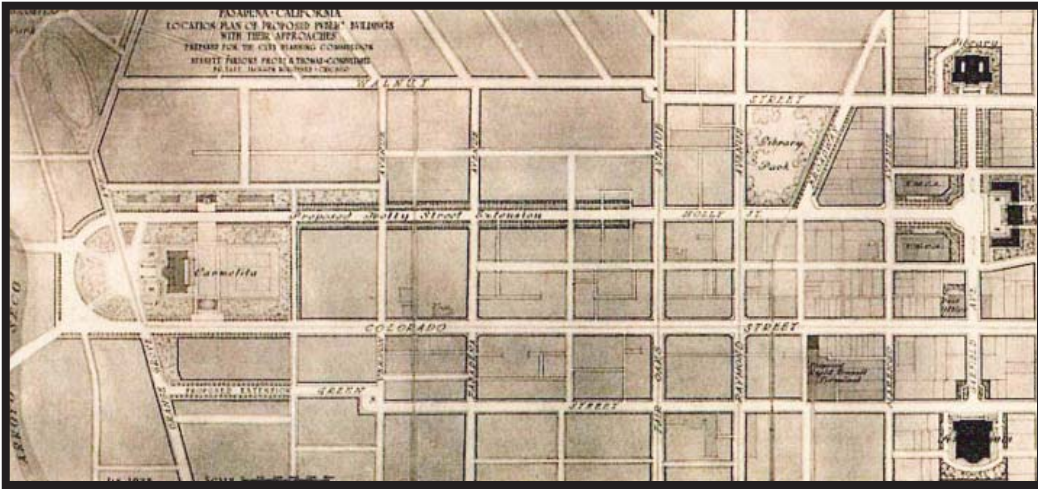
Designate a Civic Center Public Art Overlay Zone that integrates with the “Bennett Plan” for the Civic Center and builds upon existing public art in that area.

There was a great deal of discussion about public artworks commissioned for the Pasadena Convention Center and Civic Auditorium area in 2009. Now that the Convention Center expansion is complete, it does not seem that the sites in front of the building are generous enough to support major artworks, especially during times when people are queuing or public events are taking place. Furthermore, the interior of the expanded Convention Center building is designed with a panel system that discourages the placement of art along the walls, and decorative chandeliers and lighting that would detract from the addition of suspended public art. Therefore, the public art dollars generated for this project could be invested in another part of the Civic Center area, defined as a Public Art Overlay Zone, such as along Holly from Garfield to Marengo and possibly beyond to Memorial Park, as well as along Garfield from Walnut to Green.

In addition, there are a number of substantial artworks and visual icons in the Civic Center area that can be enhanced through better lighting, interpretive material and maintenance. These include lighting of the Pasadena Robinson Memorial sculpture and the replanting and minor reconfiguration of “The Pasadena Way” artwork.

Implementation Strategies

- Create a stakeholder oversight committee co-chaired by an arts professional and an historic preservationist to build consensus around big-picture goals for art in the Civic Center.
- Invest funds that were generated by Pasadena Convention Center Percent for Art requirement in the commissioning of public art to be located in a Public Art Overlay Zone for the Civic Center.
- Commission a major site-integrated art installation along Holly from Garfield to Marengo, fronting YMCA and YWCA buildings.
- Commission a highly regarded artist design team to create and implement permanent art installations in the Public Art Overlay Zone that respects and builds upon the Bennett Plan, existing architecture and public art.
- Designate the corner opposite the Pasadena Robinson Memorial installation as a site for placement of significant, changing artwork.
- Commission artist Robert Irwin to restore and reconfigure the Police Building public art project, working with a landscape consultant of his choice.
- Consider artwork themes that look to the future as well as the past including community history, culture, arts, science and technology in the development of art for the Civic Center area.
- Highlight the upcoming artwork in the Civic Center area by commissioning a temporary spectacle that brings attention to the City Hall axes, an ephemeral display such as a son et lumière display that leads people through the Civic Center, its architecture and its history.
- Secure additional funding for future phases, including programming, to give the project an enduring quality.



POLICY #7

Refine the Public Art in Private Development Program to contribute affirmatively to Pasadena’s cultural and economic health.

Pasadena has required public art in private development projects since 1989 in the Downtown and Old Pasadena Redevelopment areas and elsewhere in the City since 1992. A number of memorable projects have been developed since then; some are universally praised and others have provoked vigorous discussion. The first private development Percent for Art Program in Northwest Pasadena was established in 2010 with strong support from the Northwest Community. As the City’s public art collection grows, it is time to advocate for more strategic investments with private development funds, whether realized by the developer or in support of a larger City vision. The Arts and Culture Commissioners are guardians of the process and can ensure that the proposed public art in private development meets the Public Art Master Plan goals.

Implementation Strategies

- Engage leaders from the development community to help realize cultural investments and combine City assets, such as public land and CIP funding, with developer in-lieu fees to create impactful projects.
- Recognize developers’ public art in-lieu contributions to Pasadena’s public art collection appropriately, whether on plaques or in written information.
- Create clear direction for public art in private development reinforcing Pasadena’s urban design principles, reflecting the City’s architecture and pattern of growth. For example:
 - Encourage private developers to engage artists to collaborate with their architects and landscape architects at the earliest stages of development;

- Reinforce the high quality of modern architecture and urbanism in the South Lake retail district by commissioning a tall, vertical contemporary sculpture through private development in-lieu monies on the median island at Del Mar and South Lake and encouraging the BID to develop a program of changing, artist designed banners;
- Encourage all forms of art, façade treatments, sculpture and banners along the street frontage and parkways of Arroyo Parkway from the 210 Freeway to Colorado Boulevard;
- Use East Pasadena in-lieu funds to develop a public art strategy to contribute to the cultural hub surrounding A Noise Within theater project in East Pasadena;
- Use NW Community Plan Area in-lieu funds to fully integrate public art into plans for gateway projects at freeway ramps and underpasses;
- Build on the “Using Arts as an Economic Generator in the Playhouse District” report to develop the Madison/ El Molino parcel as a multi-purpose performance space by incorporating public art. Seek grants to initiate the planning;
- Continue to encourage the placement of public art in continuously-open public alleys and courtyards.
- Create a desired threshold for Public Art in Private Development of no less than \$50,000 for on-site art projects, exclusive of consulting fees, in order to ensure adequate funding for appropriately-scaled, impactful art, its selection, project management, design, fabrication, installation and ongoing maintenance. Developments that generate less than this amount of funding through the Percent for Art can contribute to the creation of on-site artwork by adding to the public art budget.
- Refine eligibility criteria for artist-designed functional elements and distinguish these from architectural embellishment for applied decoration such as tile, metalwork, terrazzo, light fixtures, etc.
- Provide developers with an annual plan or “menu” of what their Cultural Trust Fund contributions will finance and how this will enhance the value of their development investments. Describe to developers:
 - How their contribution in the Cultural Trust Fund will be used to commission temporary and permanent artworks, fund performances that will benefit the community as a whole and contribute to the success of the development;
 - Planned projects that will enhance the public realm;
 - Cultural investments, such as facilities, that their public art dollars will support.
- Provide developers, artists and arts consultants with a guidebook outlining the new public art goals to assist them in creating on-site projects.
- Refine and clarify guidelines for Arts and Culture Commission review of public art projects, including:
 - Appropriate on-site locations for public art;
 - Types of projects that will and will not meet the public art requirement.
- Refine the criteria for design development review for site-integrated Public Art in Private Development.
- Provide training to Arts and Culture Commissioners, Design Commissioners, developers, art consultants and artists to familiarize them with the vision for public art in Pasadena.



POLICY #8

Support ongoing temporary artwork installations and performance-based arts events in areas with strong pedestrian and vehicular traffic.

In 2008 and 2009 the Cultural Affairs Division commissioned two murals through the Neighborhood Enhancement Mural Program. In 2011, Cultural Affairs commissioned nine temporary artworks citywide through the Rotating Public Art Exhibition Program. These two programs are pilots for future temporary artwork projects, and the community response to them should be actively gauged. In the future, performance-based programming and spectacle can be added to the menu of temporary artworks on publicly accessible areas with strong pedestrian and vehicular access. Possible projects include:

- Commission of an artist to create serial works that unite the Civic Center area.
- Partner with Business Improvement Districts and individual businesses to commission temporary storefront art installations. Actively work with BIDs to establish themes for these installations that will provoke public conversation.
- Provide technical assistance to the Public Works Department to commission permanent and temporary artist designed functional installations on City-owned vacant lots and pocket parks, as recommended in the General Plan Outreach Report.



POLICY #9

Expand the role of education in the Pasadena’s public art program.

- Collaborate with educational and community institutions to create a citywide public art awareness campaign whenever launching a major public art effort. Begin this effort with a focus on a gateway project related to the Glenarm Power Plant.
- Continue to support and promote educational programs such as “My Masterpieces” as a means of involving young people in public art.
- Organize public art bus and walking tours to engage community leaders and City Council representatives.
- Approach PUSD about including public art in planned new buildings and encourage artist-residencies to create public art projects with students in the schools.
- Commission a sound artist to develop new media communications that guide people through public art audio/video tours, smartphone applications and social media.
- Expand awareness and cultural literacy about public art by integrating slide shows and public art tours as a regular element of community outreach.
- Support the development of public art that is interactive and engaging, that appeals to people of all ages and stimulates community-wide dialogue.
- Expand technology-based outreach and engagement: e.g., map app, Facebook, Foursquare for BIDs with art, etc.





POLICY #10

Capture more funding for public art commissions and maintenance.

The funding mechanism for public art in Pasadena, while well intended, has often unnecessarily restricted the development of the public art collection. The thresholds of funding and eligible geographic boundaries for funding Public Art in Private Development have resulted in a Public Art Program that is reactive rather than forward-thinking. Restrictions on public CIP funds have limited the creation of art on publicly-owned sites. These issues can be addressed through both a clear vision of public art goals and by lifting restrictions on funding.

Implementation Strategies City Capital Improvement Projects

- Ensure that the City's Percent for Art contribution includes all eligible Capital Improvement funds, is identified as an integral element of the City's CIP budget and appropriated at the beginning of each fiscal year.
- Appropriate public art funds from the Capital Public Art Fund by fund source rather than by project, allowing maximum flexibility in use of the funds.
- Encourage the Cultural Affairs Division to work with other City departments to incorporate public art into grant applications as an element of creative place-making, particularly transportation, infrastructure, environment, HUD and Community Development Block grants.
- Facilitate the Cultural Affairs Division's active participation in the Capital Improvement Program development process, collaborating with City department partners in order to identify opportunities during the earliest planning phases.
- Ensure that public art is maintained by establishing a 10% annual maintenance budget in the CIP Public Art Fund. Carry forward any funds that are not employed annually.
- When initiating public art at City facilities, include documentation between Cultural Affairs and other City departments to ensure that artwork placed in or at public property is maintained.
- Designate a line item within the CIP Public Art Fund for the stewardship, record-keeping, major maintenance and conservation of the public art collection. While City departments are expected to conduct routine maintenance, such as cleaning and/or dusting artworks and the areas around them, this line item would cover the cost of specialized conservation or major maintenance that requires an artist or conservator to undertake structural or surface repairs, repainting or reconfiguration of artworks.

Implementation Strategies Public Art in Private Development

- Analyze the possibility of adjusting the public art contribution of private developers to reflect full project costs including architecture and project management, as opposed to building permit valuation.
- Create a clear process for fee reconciliation in private development tied to the Certificate of Occupancy to “true up” developers’ public art obligations based on the actual cost of the building project or assess the art fee at a later stage of the pro forma/permitting process.
- Share the public art vision and plan with developers in order to create an incentive for them to invest their public art contributions in the Cultural Trust Fund for the commissioning of significant public art projects and cultural district developments.
- Initiate an interest-bearing private development maintenance “escrow” account as part of the public art budget for private development and employ that account in the event of unforeseen problems with public art in private development projects.



APPENDIX #1

City of Pasadena Civic Art Collection Analysis

“The goal of the Pasadena Public Art Program is to build a publicly available collection of contemporary art that celebrates the human spirit and condition. The Public Art Program seeks to assemble a cohesive collection that encourages public dialogue, understanding and enjoyment of public art. Public art serves as the perfect medium for illustrating the broad range of cultural expression practiced in the Pasadena community.”
– *City of Pasadena, Public Art Program*

The purpose of this Appendix is to provide an assessment of the overall Pasadena public art collection in relation to other municipal public art collections, highlight strengths and suggest procedures for enhancement. These observations are in addition to the Policy Recommendations and Implementation Strategies of the Master Plan.

Scope of the Collection

The Civic Art Collection, composed of works commissioned by the City both historically and since the inception of the Public Art Program as well as artworks commissioned through private percent for art projects, is making significant steps towards reaching its stated goals. As more artworks enter the public realm, the opportunity for engagement and dialogue expands.

The Civic Art Collection is impressive in its breadth, given the size of the City and the age of the program. Pasadena’s publicly-owned art collection demonstrates greater historical and artistic range than some of the more limited and decorative works commissioned through the Private Percent for Art ordinance. The collection also includes a number of fine decorative art projects that have emerged from the Percent for Art Program which are site-specific and responsive to the goals of the Public Art Program, in light of the Pasadena’s history of decorative art in architecture.

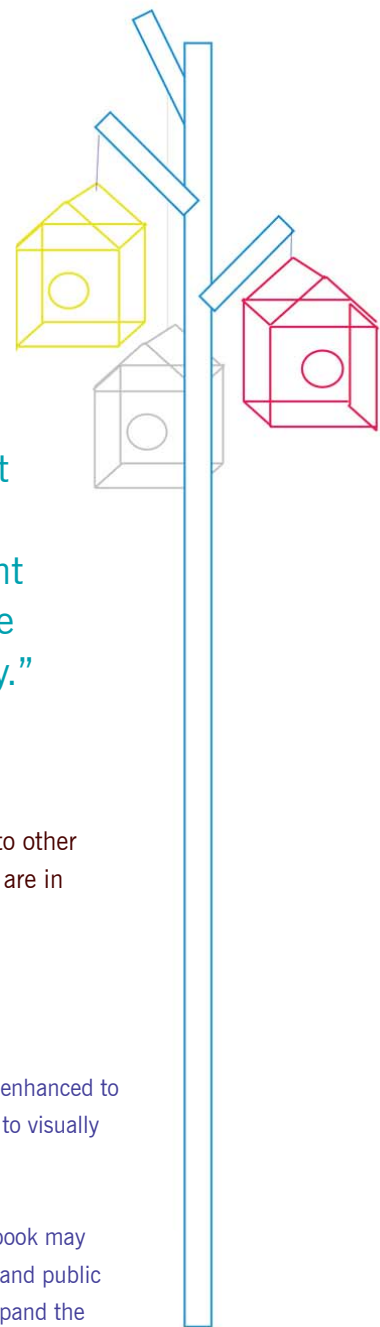
Due to inherent challenges in land use restrictions such as lot line development and perceptions that Pasadena’s primary focus is historical architecture, some private development projects are small scale or their function and placement seem to recede relative to the size of the overall building project (e.g. artisan pendant lights or fences and glass dividers). Although the roster of artists who have completed projects for private and City commissions includes

artists of significant reputation, the collection can be enhanced to coalesce as part of a concentrated effort by the City to visually impact the urban environment.

The development of the Private Development Handbook may serve to facilitate and encourage private developers and public art consultants to diversify the pool of artists and expand the ambition of their projects during project development and review.

Collection Maintenance and Conservation

The ongoing maintenance of the collection is a critical aspect of sustaining a positive public dialogue and supporting cultural expression. Artworks that are maintained communicate a message to the public that both art and community are important and respected. In general, the collection tends to be in good condition with a minimal number of artworks that require attention and a lack of graffiti and vandalism. Although the collection contains a relatively small number, to the extent possible, Cultural Affairs staff may consider a lifespan for painted murals. The Pasadena collection artworks that were commissioned through the Private Percent for Art ordinance are maintained by the property owners and monitored periodically by Cultural Affairs Division staff for compliance.



Staff contacts owners when maintenance or conservation is needed. Building a formal biennial assessment process into the Private Percent for Art projects could extend the life and conditions of artwork commissions, with a record of the findings being issued to the building owner. A full inventory of the public and private collections should be undertaken periodically to review conditions and verify location of portable works to be recorded as a part of the parcel so that future property owners are held accountable for continued maintenance throughout the life of the artwork.

In years past, Cultural Affairs staff conducted a conservation assessment, resulting in the conservation of Capital Improvement Public Artworks that are owned by the City. In the Public Art Master Plan, there is a recommendation for a set aside for the Capital Improvement Public Art collection maintenance. Per the Public Art Guidelines, Capital Improvement Public Artworks are generally maintained by the Department of Public Works, whose staff receives specialized maintenance training. However, it is preferable for the Cultural Affairs Division to manage public art conservation efforts that go beyond routine maintenance and require engagement of an art conservation specialist. Maintenance Plans are required as part of the Final Art Plan for both CIP and Private Development art projects.

Collection Inventory

At present, the information in the Collection Database includes records of all public art located in Pasadena. The role of the database is to record and track all public art projects in which staff participates either as a facilitator or administrator and whether temporary or permanent. The database is also a useful tool to record Cultural Affairs Division accomplishments. Further distinction could be made among project types, funding sources, ownership, etc. There may be a revised accession numbering system that could be implemented to clarify relationships among artworks with multiple components.

Staff has already uploaded the comprehensive database to the Western State Arts Federation (WESTAF) Public Art Archive (<http://www.publicartarchive.org/>), Culture Now database (includes audio podcasts as well), and the City’s Cultural Affairs website to make accessible the records of completed public art projects. An additional map-based web resource is going to be launched in late 2015. The descriptions of Pasadena artworks have been made more consistent and standardized. Although the descriptions could be revised to include separate fields for both registrarial and curatorial data within a single artwork record, the Public Art Database will be migrated to a more robust and user friendly Land Use Management system to include differentiated accession numbers in the near future.





APPENDIX #2

Acknowledgements

- Bill Bogaard, *Mayor*
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District One
- Margaret McAustin
District Two
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District Three
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District Four
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District Five
- Steve Madison
District Six
- Terry Tornek
District Seven
- City Officials**
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City Manager
- Vincent P. Bertoni, AICP, *Director*
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Cultural Affairs Division
- Leslie Fischer, *Public Art Coordinator*
Cultural Affairs Division
- Rebecca Gonzalez, *Staff Assistant*
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Joan Takayama Ogawa
Joel Bryant
Maria Maldonado
Marshall Ayers
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Michelle Richardson-Bailey
Palencia Turner
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Ray Turner
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Roberto Moreno
Susan Gray
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Terry LeMoncheck
Thelma Johnson
Tom Seifert
Vibiana Aparicio-Chamberlin

Arts and Culture Commission

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Maggie Belton
Laurie Burruss
Angela Contreras
Patrick J. Conyers
John McLean
Elizabeth “Buff” Megaw
Tiffany Owens
Lyla White

Consultant Team

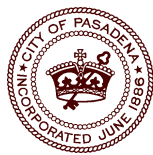
- Barbara Goldstein & Associates
Creative Placemaking and Public Art
- Barbara Goldstein
- Jennifer Easton
- Lynn Rogers

Photo Credits

- COVER**
- Larry Kirkland, *Around About*, 2010
- INSIDE**
- Larry Kirkland, *Around About*, 2010
- Meeson Pae Yang, *Urban Oasis*, 2014
- Susan Narduli, *Time Keeper*, 2014
- Gifford Myers, *The Motion of the Planet/For Richard Feynmann*, 1997
- Joseph and John Dumbacher, *#482 Rewind*, 2014
- Ralph Helmick, John Outterbridge and Stuart Schecter, *Pasadena Robinson Memorial*, 1997
- Layer (Emily White and Lisa Little), *A Loose Horizon*, 2012
- Kyungmi Shin, *Road Blossoms*, pending installation
- Pasadena Public Art Walking Tour Brochure, cover
- Susan Silton, *Utility*, 2011
- Bennett Plan map, 1925
- Kipp Kobayashi, *Connecting Flights* (page 15) and *Collective Behaviors* (page 16), elevation
- Christie Beniston, *Topiaries*, 2011
- My Masterpieces 2nd Grade students on tour, Michael Lucero, *Dreamer with Fish Fountain* 1990 (top) and Joyce Kozloff *Pasadena, the City of Roses* 1990 (bottom)
- Conservation of Pasadena Robinson Memorial donor ring, 2014
- Conservation of Pasadena Robinson Memorial donor ring (detail), 2014
- Diana Thater, *More Stars than the Heavens*, 2009
- Steve Linn, *Pasadena Water Main Break*, 1992
- Kim Abeles, *A Portrait of Pasadena, Part I* (background), 2013



D.



PASADENA
CULTURAL AFFAIRS DIVISION
PLANNING & COMMUNITY DEVELOPMENT DEPARTMENT

2016 MUNICIPAL ART PLAN CITY OF SEATTLE

September 2016
(Corrections October 2016)

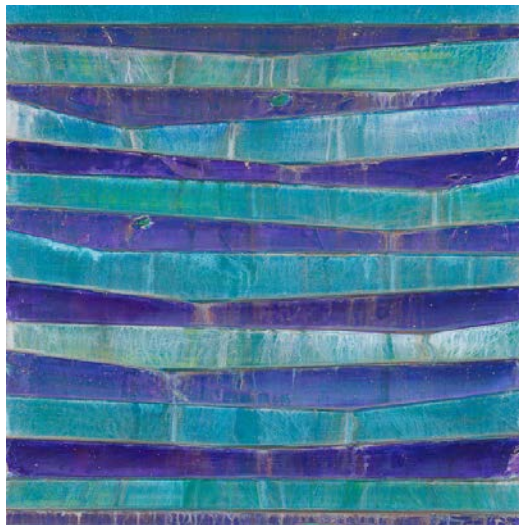


OFFICE OF ARTS & CULTURE
SEATTLE

The mission of Seattle's Public Art Program is to engage artists in the civic dialogue, integrating artworks and the ideas of artists into a variety of public settings.

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Juan Alonso-Rodriguez, *Mar*, SPU Cultural Perspectives Purchase, 2015,
Seattle Public Utilities 1% for Art funds

2016 Municipal Art Plan

Executive Summary/Highlights for 2016

The City of Seattle has been including artworks and the thinking of artists in the design of the city's public realm for over 40 years through funds generated by the Public Art Ordinance. Each year, the public art program collects 1% for Art dollars as revenue into its Municipal Art Fund and, with the assistance of city departments, the community and the Public Art Advisory Committee (PAAC), determines how to allocate those funds to public art projects. The Municipal Art Plan details those allocations, as well as describes ongoing projects in the Public Art Program.

Public art - because art that is encountered in public space (real or virtual) impacts the civic realm so directly - is particularly well positioned to be a catalyst in the city. We directly commission artists, supporting their work and the broader cultural community. Our projects range from the ephemeral to site-integrated design; from the collection of portable artworks to the building of infrastructure; from the training of artists to the activation of streetscapes.

In 2016, we will continue to offer and develop a range of artwork experiences and commission artists working in a variety of media and scales. In conjunction with the Seattle Arts Commission, the Office of Arts & Culture, and its programs, the Public Art Program will focus on the lens of equity, especially racial equity, to guide our activities and the projects we develop and launch. We will use tools to ensure that we are applying an equity lens in the evaluation and review of projects. The PAAC has a particular interest in focusing projects in communities, such as Delridge, Southeast Seattle, Lake City and Northgate, we will work with our collaborating departments to identify communities and project opportunities that engage a diverse range of people both as the creators of the art and as the audience. The goal is to ensure that the best and most appropriate artist is selected for each commission.

We continue to look for ways to increase access to participation for both artists and new and underserved audiences. The PAAC identified visual arts education, starting in elementary school, as key to developing artists as well as a means to introduce the public art field to young minds. In addition, showing that a career in public art "is a thing" to youth and various communities will assist in expanding the pool of potential artists. The PAAC is committed to help groups develop artists within their communities. We seek both innovative and streamlined ways to identify artists in order to bring public art to Seattle. We strive to include community participation and partnership in all phases of artwork development. We are also looking to expand the reach and role of public art; for example, investigate ways that art and activation can build community, support public safety, and promote a livable city. We want to train, identify and engage "makers" in the production of art, and the PAAC hopes to expand the program's nationally recognized highly successful Public Art Bootcamp. The city's commitment to inclusion and social justice will help inform the scoping of our upcoming work.

Training for emerging artists and a variety of temporary, activation and gallery projects will increase opportunities for artists who are newer to the public art field. We recognize as well that we can create an intermediate step for artists transitioning from temporary projects by developing "entry-level" permanent commissions. We will work with partner departments to find opportunities to reach out to immigrant and traditionally underserved populations. By offering tours, cellphone apps, talks, bicycle tours and other outreach activities, we reach out further to share access to artists and artworks with the public.

In 2016, we anticipate collecting close to \$4 million in 1% for Art revenue (again buoyed by Seawall and Drainage and Wastewater 1% for Art). Of this amount, we will allocate approximately \$3.3 million to the implementation of artwork (selection, artist fees, artwork costs and project management) and we will use 15%, or close to \$600,000, for general support of the office. These figures are subject to change, and these changes will be noted next year. This Municipal Art Plan also reflects changes made to 2015 funds, due to changes in capital departments' spending.

An overview by department of anticipated activity shows projects that reflect the interests of our city partners, whose capital budgets provide the 1% for Art funds, as well as the goals of the Public Art Advisory Committee (PAAC), the office's director and the city as a whole. Office of Arts & Culture staff works closely with city departments, communities and the Public Art Advisory Committee to craft opportunities for artists that will result in vibrant, thoughtful projects that will reinforce Seattle's standing as a uniquely creative city committed to racial and social equity. Some projects are written very broadly to serve as placeholders for opportunities that will be developed more fully in conversations with the PAAC and city staff. The staff will work with partner departments to craft opportunities that reflect the PAAC's interests. As needs and interests change, the MAP can be amended as needed (changes are tracked and then complied in the following year's MAP). Some projects listed in this document were launched in mid-to-late 2015 and are shown as MAP amendments; the MAP also shows projects that were started in the calendar year in advance of the MAP being finalized.

Seattle City Light projects cover a wide range of arts activities, from portable works purchases, site-specific artworks related to capital projects, temporary activation and installations that highlight the utility's energy conservation programs. Seattle Public Utilities continues to generate 1% for Art funds from its three primary lines of business, Drainage and Wastewater, Water and Solid Waste. The utilities are committed to the city's Race and Social Justice Initiative and environmental justice and are partnering to develop projects that encourage participation from a wide range of artists and community members. Some projects will explore opportunities for indigenous peoples; others will engage youth and immigrant communities. One project will pilot engaging the homeless population. The Drainage and Wastewater Artist-in-Residence has been looking for opportunities at one of the city's largest groups of long-range capital investments.

For general fund departments, where projects are often very closely tied to capital construction, we must adjust creatively to develop non-traditional models. With Finance and Administrative Services, we are finalizing our last two fire station projects, which, like the previous neighborhood stations feature sculptural artworks. The North Police Precinct presents an opportunity, should stakeholders show support, to develop an engagement project that bridges relationships between public safety and the community alongside a permanent installation.

We will reprise temporary projects at Seattle Center, and assist Parks with activation projects. We will continue work on projects downtown and in the Central Area with Seattle Parks and Recreation. We are strengthening existing relationships with city departments with our shared position in the Seattle Department of Transportation. The Move Seattle levy offers several opportunities for projects throughout Seattle's neighborhoods, while the Center City Artist-in-Residence will survey initiatives in downtown core and make recommendations to overlay a unifying approach to various design projects. The creation of green streets and greenways offer opportunities in outlying neighborhoods. We continue to develop both signature permanent commissions funded through the Elliott Bay Seawall rebuilding and promenade development through the Office of the Waterfront.

In all our endeavors, we collaborate with stakeholders, community, city staff, the Public Art Advisory Committee and Seattle Arts Commission. The Public Art Program is a resource both internally within the city and externally to the community. We will provide assistance with citywide initiatives that address growth, public safety and positive use of public space.

In addition to our core line of work, implementing the 1% ordinance, the Public Art Program continues to curate exhibitions, rotate portable works and maintain our collection. We are currently managing five galleries: Seattle Municipal Tower, Ethnic Heritage Art Gallery, Seattle Presents, Seattle City Hall and the Mayor's Office (accessible during meet-the-artist events). As the office looks to relocate to King Street Station, we will also look to opportunities to program public spaces at the historic facility.

Our program provides degrees of technical assistance to groups within and outside of the city. We are a resource for other city departments and actively participate in interdepartmental teams to shape the city's work in building infrastructure and active public spaces. As we move forward in 2016 and upcoming years, we will look to the Office's and the Seattle Arts' Commission's strategic and work plans to inform and shape our work.

2016 Municipal Art Plan

Introduction/Process

The Public Art Program of the Office of Arts & Culture seeks to enrich the lives of Seattle's residents by providing diverse public art experiences. The mission of the Public Art Program is to integrate artworks and the ideas of artists into a variety of public settings and displayed in spaces and places accessible to community members as they participate in the activity of the city and engage in public life. The program will develop artwork projects with the objective of expanding the experience of residents and visitors alike with art in its many expressions, contributing to a sense of place and the city's identity. The city will recognize the diversity of Seattle's communities and will seek to distribute its art opportunities and optimize creative placemaking throughout Seattle. The Municipal Art Plan seeks to provide increased opportunities for professional artists at all levels of development to put their work before the public, and to participate with community members when doing so. The program will partner with other city departments on major and neighborhood planning and activation initiatives, while continuing to track opportunities within the annual Capital Improvement Program process. With respect to the utility departments, the planning process will ensure that the artwork projects have sufficiently close "nexus" to the utilities' missions. Wherever possible, sites for artwork projects will be identified at the planning or early development stages in order that artwork projects can be effectively and economically integrated through planning and implementation concurrent with site development.

Municipal Art Plan

The Municipal Art Plan (MAP) describes the status of continuing public art projects and establishes budgets for new public art projects for the Public Art Program of the Office of Arts & Culture. The Seattle Municipal Code requires that one percent of eligible city capital improvement program funds from select city departments be placed in the Municipal Art Fund for the purchase and commissioning of artworks. The Office of Arts & Culture manages the fund and the program and prepares, adopts and amends the annual MAP. Funding sources for 1% for Art projects include voter-approved levies, eligible capital improvement project revenues, transferred construction funds and special funds such as grants. In late December 2005, a Washington State Court of Appeals ruling modified a 2004 lower court ruling on the use of Seattle City Light funds, and by extension Seattle Public Utilities funds, as related to participation in the 1% for Art program. Based on the Court of Appeals' ruling, both Seattle City Light and Seattle Public Utilities will continue to be mandated to participate in the 1% for Art Program, provided that the funds be spent on artwork projects that had a "sufficiently close nexus" to the mission and work of the utilities." The Office of Arts & Culture developed a policy that outlines appropriate applications of the utilities' 1% for Art funds.

Projects generated through the MAP also have the potential to leverage investment by other government entities, as well as private donors, foundations and community groups. In recent years, projects initiated by the Office of Arts & Culture have utilized non-1% for Art funds from city departments, Sound Transit, King County as well as private developers such as Triad Development.

The Public Art Program director and staff participate in city planning efforts and meet frequently with representatives from each of the city departments throughout the year to discuss capital improvement plans and how the Public Art Program can reinforce the city's work. Public art staff reviews Capital Improvement Plans with departmental staff to identify appropriate locations of

public art and prioritize projects that will meet the goals of the city and the department. Artworks are related to the capital improvement projects or the ongoing work of the department and are located in places that are publicly accessible, usually on city-owned property. Once the work with city departments is completed, funding allocations and recommendations are presented to the Public Art Advisory Committee (PAAC), a standing committee of the Seattle Arts Commission that gives advisory input to staff to fine tune final recommendations for the annual MAP. Following PAAC review, the plan goes to the full Arts Commission for consent approval. Throughout the year, changes to the City's Capital Improvement Program occur. These changes may alter the scope and budget of projects based on changes in funding and/or policy priorities. Furthermore, public art program goals and priorities may change over the course of the year, affecting the focus of some of the projects. Such adjustments to funding are identified and reflected in the MAP in the subsequent year.

Artist and Artwork Selection

The Office of Arts & Culture has established procedures for artist and artwork selection that closely mirror other City of Seattle contracting procedures. Most artist commissions and artwork purchases are conducted on a competitive RFQ basis. In practice, at least half of the funds are allocated to artists living in the Pacific Northwest. The competitive methods used for artist and artwork selections include open calls for artists, invitational calls, rosters, and modified direct selection of artists. Panels of qualified arts professionals, community members, design team members and city department representatives review the applications of all competitors and provide recommendations to staff.

Open calls for artists are requests for qualifications that are advertised regionally, nationally or internationally. Invitational calls solicit qualifications or proposals from artists with specific areas of focus who have been nominated by experts with knowledge in the pertinent area. Pre-qualified artist rosters are created through a publicly advertised competition and a subsequent review of qualifications. Direct selection of artist or artworks, a method which is used sparingly, is typically confined to purchases or commissions where a very specific type of art is purchased (e.g., a totem pole), a certain expertise is needed or project continuity may be required. At the conclusion of the artist-selection process, artists who are recommended by the selection panel can be awarded a contract or their artworks can be purchased upon the recommendation of the Public Art Advisory Committee. All final decisions are subject to approval of the director of the Office of Arts & Culture.

MAP Overview

The first table on page XX outlines the funding sources and appropriations for 2016. We start with the 1% for Art figures included in the proposed budget. Adjustments to revenue are made based on changes in the adopted budgets, true-ups for the prior year, etc. A list of MAP amendments is also included; these amendments do not affect revenue for 2016. This year, we will be assessing a 15% overhead and administrative charge on all incoming 1% for Art revenue. The balance of funds will be allocated to projects for artist fees and project management.

Revenues are collected in the spring of each year; we invoice based on adjustments to the proposed budget. However, we invoice the utilities quarterly; the 1% for Art dollars are based on actual expenditures.

The second table lists active and upcoming 2016 projects and shows prior years' allocations, allocation of 2016 1% for Art funds, reallocations of older funds, current project total and estimated total project cost. The funding table column descriptions are given below.

The body of the MAP describes all ongoing projects and new projects anticipated to begin this funding year and are grouped according to the funding source department. Each project lists the proposed selection method for the artist and geographical eligibility of applicants. If the project is underway, the commissioned artist is listed. Funding indicates LTD allocations, additional details are found in the second table. This year, we will start each section with new projects, followed by 2015 MAP amendment projects and then describe older ongoing projects.

Prior Allocations

This column shows all funding that has been allocated to the project prior to 2016 as noted on accounting's summary reports. This is not a life-to-date expenditure figure. Contingencies will be monitored on a project level. Any funds remaining after a project is concluded is reallocated to other projects.

2016 Allocations

The figures in these columns indicate the amount of 2016 1% for Art funds allocated to each project. When calculating allocations to Seattle Public Utilities' artwork projects, we reduce projected revenue by 25% to reflect an accomplishment rate of 75% of budget (for the utilities, we collect 1% for Art funds on actual expenditures, not on budgeted figures). Where applicable, the reallocation column indicates prior years' funds that have moved into a current project from other projects or unprogrammed funds.

Current Project Total

This column, which is not shown on all tables, shows current funding amount through 2016. It is anticipated that a few projects may continue to receive additional allocations in future years, in which case the estimated project total column (see below) will reflect projected total funding for the project. Project allocations include project management and administration; we calculate artist fees and artwork costs as approximately 75% of project total.

Estimated Project Total

This column shows the total anticipated funding for the project.

Other Activities

The Municipal Art Plan is intended to provide a description of public art projects that are supported with 1% for Art funds (and/or by separate memorandum of agreement with departments). However, there are additional activities that the Public Art Program performs that are funded with sources other than 1% for Art and which are not included in this document.

In addition to the projects described here, the Public Art Program manages the city's Portable Works collections, rotating, repairing and stewarding artworks that are displayed on the walls of city facilities. The program provides collection management services with funds received from the utilities and Finance General.

The Public Art Program also has an extensive conservation program to repair and restore damaged artworks and to provide ongoing maintenance and stewardship of both the permanent and portable artworks in the city's collections; this work historically has been funded by allocations from the Cumulative Reserve Subfund.

In addition, the Public Art Program provides technical assistance and advice to departments, communities and others on a range of issues and activities related to art in the public realm. We offer trainings, workshops and panels, host events to celebrate our work or create dialog, and provide support to activities that advance the field of public art.

2016 MAP Individual Project Descriptions

Seattle City Light

Seattle City Light, after several years of slow activity, has begun to reassert its role as a funder of innovative art projects in a way that recalls its support in the early years of the public art program. In conjunction with the construction of the new Denny Substation, several large artwork projects will be integrated into the facility and its site. In addition, we have been partnering on projects that bring attention to alternative sources of energy, namely, solar power.

The artwork projects to which 1% for Art funds are allocated must have a “sufficiently close nexus” to Seattle City Light’s primary mission and purpose.

Projected funds to be allocated: \$873, 483

We will be putting these funds into the Denny Substation Project, as the two permanent projects each have budgets in that range.

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The artwork projects to which 1% for Art funds are allocated must have a “sufficiently close nexus” to Seattle City Light’s primary mission and purpose.

Ongoing Projects

Denny Substation (previously, North Downtown Facility)

South Lake Union

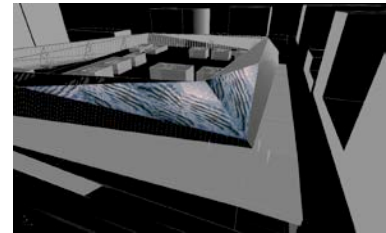
Phase 1: Temporary art events: *All Rise* - Complete

Meagan Atiyeh and Elizabeth Spavento, curators, Portland, OR

Before the future substation construction began, a curated series of installations, performances and presentations activated the site and brought attention to the location as a community asset. *All Rise* began with poetry and text-based art, continued with dance performances, a light installation and a variety of art experiences by regional artists and performers. This project was recognized in the Americans for the Arts 2016 Public Art Network Year in Review, in a unanimous decision by the jury.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Washington and Oregon	\$355,932	\$355,932

\$500 from General Interest

Phase 2: Substation**Ned Kahn**, Sebastapol, CA;**Lead Pencil Studio**, Daniel Mihalyo and Annie Han,
Seattle, WA

Ned Kahn

In conjunction with the building of the new facility designed by NBBJ, Ned Kahn will install *Switchwall*, a series of wind-activated switches and lights in the skin of the south-east corner of the substation. In addition, Lead Pencil Studio will create *Transforest*, three towers that communicate the natural beauty of the Pacific Northwest and the history of power generation and transmission.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$1,883,384	\$1,883,384

Georgetown Steam Plant Temporary Project**Artist TBD**

Georgetown

Several artists will be commissioned to create site-specific installations/performance or commissioned sound/music artwork related to the utility's mission at Seattle City Light's Georgetown Steam Plant facility. Due to timeframe of renovation of the Steam Plant, this project may be deferred and its funds reallocated.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$120,000	\$120,000

Seattle City Light Technical Training Center**Katy Stone**, Seattle, WA

South Park/Unincorporated King County

Katy Stone will work with Schact Aslani Architects to design a sited-artwork for this new training center. The capital project is on hold.

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster	National	\$125,000	\$125,000

Seattle City Light T-117 Adjacent Streets**Kristin Tollefson**, Seattle, WA

South Park

Kristin Tollefson is working with the Port of Seattle to design a park along the Duwamish at Terminal 117. Seattle City Light is remediating an adjacent site, landscaping and creating new streetscape. The artist will design streetscape elements that highlight the utility's work in environmental stewardship.

Selection	Eligibility	Current Project Total	Estimated Project Total
Direct Select	Northwest	\$60,000	\$60,000

Seattle City Light Awareness Project/Solar

Britta Johnson, Seattle, WA

Tivon Rice, Seattle, WA

SuttonBeresCuller Seattle, WA



SuttonBeresCuller

This project has engaged several artists to create projects in different media, for placement throughout the city, to bring awareness to renewable energy that Seattle City Light supports, in addition to conservation, renewable energy, restoration of salmon habitat. Each artist will use solar power in his/her artwork.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Washington State	\$300,000	\$300,000

Multiple Funding Details

SCL 1% ^s	\$200,000
SCL Renewable Energy	<u>\$100,000</u>
Total	\$300,000

North Service Center Expansion

Scott Trimble

Licton Springs

Scott Trimble is working with Seattle City Light crews and its salvage yard to create site-specific artwork at two sites at the North Service Center.

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$120,000	\$120,000

Pollinator Pathway

Sarah Bergmann

SE Seattle

This project is conducted in partnership with Seattle City Light. Artist Sarah Bergmann will work with Seattle City Light to develop criteria to create a Pollinator Pathway under Seattle City Light's transmission lines in South Seattle. The project will also investigate opportunities for community engagement. This project is funded with 1% for Art interest funds.

Selection	Eligibility	Current Project Total	Estimated Project Total
Direct	Seattle	\$50,000	\$50,000

Unprogrammed

2016 funds are placed here temporarily until projects are developed with Seattle City Light.

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$68,588	n/a

Seattle Public Utilities

Seattle Public Utilities, primarily due to its work on Combined Sewer Outflows, provides much of 2016's 1% for Art funds. Its three lines of business, Water, Drainage and Wastewater, and Solid Waste, offer a range of opportunities for artists. One of the goals shared by SPU and Arts is a commitment to the city's Race and Social Justice Initiative, as well as providing opportunities for emerging and diverse artists. We hope to explore a new range of project types that expand the notion of public art while bringing awareness to the services, facilities and projects the utilities provide its ratepayers.

Seattle Public Utilities 1% for Arts funds come from three sources: Water, Drainage and Wastewater, and Solid Waste. The artwork projects to which the 1% for Art funds are allocated must have a "sufficiently close nexus" to Seattle Public Utilities' primary mission and purpose.

SPU continues to fund purchases of portable artworks, typically funded jointly by DWU and Water funds.

Drainage Fund

Drainage and Wastewater fund:

Projected funds to be allocated: \$417,311

There is a substantial amount of prior years' funding Drainage and Wastewater.

We will use some of these funds to support projects that are being developed out of the Artist-in-Residence's art plan. Many of the artworks will be related to the Ship Canal Water Quality project. There may be several pump stations that will be locations for artworks.

SPU is also interested in projects that capture and share stories of the community. One project that has been proposed is "Artists in Engagement Program: Stories of Water" working with SPU's SPU Environmental Justice and Service Equity division. The artist will work with community and community based organizations for up to three years, and will propose projects for other artists. The PAAC has suggested considering the use of stencils to disseminate messages regarding environmental drainage stewardship.

Drainage Fund 2015 Amendment Projects

Poetry on Buses: Your Body of Water

Jourdan Keith, Seattle, WA

This project uses funds reallocated from Engaging Community. Ideas from that project will also inform implementation projects from the Drainage Artist-in-Residence's art plan.

Poetry on Buses is an ongoing program of 4Culture and engages communities (including immigrant communities in their native language) to contribute poems for display on Metro Bus routes. The theme will focus on water.

The city is working in partnership with these two agencies, which each contribute \$100,000 (these funds do not pass through to the city). Community workshops provide an opportunity for SPU to disseminate information about its services. City funding will be restricted to those bus routes that serve SPU's service

area.

Poetry on Buses will be informed by the city's Race and Social Justice Initiative as implemented by SPU's Environmental and Social Justice staff.

Selection	Eligibility	Current Project Total	Estimated Project Total
Invitational	NW	\$100,000	\$330,000

Multiple Funding Details

DWU 1% _s	\$100,000
Water 1%	\$ 30,000
4Culture	\$100,000
Sound Transit	<u>\$100,000</u>
Total	\$330,000

Drainage Fund, New Projects

12th and Elmgrove Park

Ben Zamora, Seattle, WA

South Park

S Riverside Drive and 7th Avenue S

Artist Ben Zamora will work with a landscape architect and the South Park community to develop a sited artwork on a small site owned by SPU along the Duwamish River

Selection	Eligibility	Current Project Total	Estimated Project Total
Emerging Artist Roster	Northwest	\$60,000	\$60,000

24th Avenue NW Pier (Ballard Conveyance Pier)

Christian French, Seattle, WA

Ballard

24th Avenue NW and Shilshole Avenue

Artist Christian French will create insets to be embedded onto the conveyance pier (which will eventually become a more public pier) that celebrate the many histories of the site. SPU will be building the conveyance pier during the construction of the Ship Canal Water Quality Project. (Drainage Artist in Residence Art Plan Project)

Selection	Eligibility	Current Project Total	Estimated Project Total
Emerging Artist Roster	Northwest	\$60,000	\$60,000

2016 Portable Works Purchase: Poetry on Buses

Artists TBD

This purchase complements the Poetry on Buses project. Artworks that respond to the theme of Poetry on Buses, *Your Body of Water*, will be purchased, and selected images may appear where poetry is displayed (buses, bus shelters for Rapid Ride stops). In addition, artworks may be displayed in city offices alongside selected poems.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest* (	\$80,000	\$80,000

* Washington, Oregon, British Columbia, Montana, Idaho or Alaska.

Northwest Wonders: Portable Works Purchase

Artists TBD

This purchase will use a curated invitational selection process to add artworks to the collection that display a broad representation of northwest art.

Selection	Eligibility	Current Project Total	Estimated Project Total (all fund sources)
Invitational	Northwest* (	\$150,000	\$150,000

* Washington, Oregon, British Columbia, Montana, Idaho or Alaska.

Safe Lots Engagement

Path with Art

Yankee Diner Site, Ballard

Seattle Public Utilities owns a property that, prior to being used for construction of the Ship Canal Water Quality Project, was offered to the Human Services Department to use as a Safe Lot for people who live in their vehicles to park in. In conjunction with several non-profit agencies, Path with Art, a non-profit organization that uses teaching artists to provide classes for the homeless, will engage the residents with different art activities three times a week for three weeks until the Safe Lot is closed.

Selection	Eligibility	Current Project Total	Estimated Project Total
Direct Select	Seattle	\$30,000	\$30,000

Artists in Engagement Program: Stories of Water

Artists TBD

A lead Artist in Engagement will work with the Environmental Justice and Social Equity division of SPU, and other curated artists in communities to develop projects that resonate with the participants and bring awareness to environmental issues that SPU is addressing. This project will be informed by the city's Race and Social Justice Initiative, and, along with Poetry on Buses, will absorb the goals of Engaging Community (see below).. (Drainage Artist in Residence Art Plan project)

Selection	Eligibility	Current Project Total	Estimated Project Total
TBD	TBD	\$240,000	\$240,000

Unprogrammed

These funds will be reserved for additional projects as they develop related to the drainage and wastewater fund. Projects may be added as 2016 Amendment projects.

Potential projects include: pumpstations and other sites along the Ship Canal Water Quality Channel, a project related to the first residents of Salmon Bay, Lake City Crossings. Some of these may be addressed by the Artist-in-Residence.

Selection	Eligibility	Current Project Total	Estimated Project Total
n/a	n/a	\$621,599	\$TBD

Drainage Fund, Ongoing Projects

South Park Drainage Project

Horatio Law, Portland OR

South Park

S Riverside Drive and 7th Avenue S



Horatio Law installed his sculpture South Park Vortex within the natural drainage facility managed by SPU at Marra Farms. The artist worked with community members to create the unique snowflake designs in the glass. The artwork enhances the work place for SPU employees and will provide insight into natural storm water drainage to other passersby in the vicinity. A second community engagement project that brought awareness to drainage issues by following the route of construction took on the form of a cocoon-shaped temporary sculpture on which were attached braids created by the community (*Crisalida*, above). The project will culminate in a community celebration with activities that bring awareness to hydrology and drainage issues.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest	\$250,000	\$250,000

Midvale

Artist TBD

One or several artists will be commissioned to create site-specific artworks. This project, or a replacement project if this site becomes unavailable, will be aimed at emerging artists.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Pacific NW	\$150,000	\$150,000

Swale on Yale

Artist TBD

South Lake Union

Yale Avenue N. between Thomas and Republican Streets

SPU installed a natural drainage system near new development on Yale Avenue North across from Cascade Park. This project has been in development for a number of years, and received reallocations from a completed SPU drainage project. No work on art occurred by the end of 2009 and these funds were reallocated to an existing drainage funded project. In 2011 SPU revived interest in an art project but no work has commenced. If this project proceeds, the artwork will provide interpretive information to enhance the viewer's understanding of SPU's mission and techniques for natural drainage. Funds may also be allocated elsewhere, or put towards temporary projects.

Selection	Eligibility	Current Project Total	Estimated Project Total

Open Call or roster	Northwest	\$200,000	\$200,000
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CSO/Southwest Projects 2013

North: **Matthew Geller**, Brooklyn, NY

South: **Rebecca Cummins**, Seattle, WA, (at right, complete)

Southwest Seattle



Rebecca Cummins installed viewers made of pipe valves that allow the visitors to survey the surroundings of the detention tank near Westwood Village. The site for Matthew Geller's original proposal became unsuitable and a new site is being negotiated. Geller's project will address the relationship between water flow and drainage..

For the time being, the two smaller scale rain garden projects listed in previous MAPs will be removed.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call (N) Roster (S)	Northwest/National	\$400,000	\$400,000

North	\$250,000
South	<u>\$150,000</u>
Total	\$400,000

Urban Watershed Film

Artists TBD

We will work with SPU to scope an opportunity for filmmakers to address the urban watershed that SPU stewards. These funds may be reallocated to other projects in r 2016.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest/ Seattle	\$100,000	\$100,000

Engaging Community (funding reallocated to Poetry on Buses)

Artists TBD

The goals of this project, to work with SPU to develop projects that engage artists in underserved and immigrant communities and also bring awareness to issues of drainage and wastewater to those communities, will be absorbed into other projects such as Poetry on Buses and Artist in Engagement.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest/Seattle	\$0	\$0

SPU Development Services Floor

Artist TBD

This project will commission a semi-permanent large scale portable artwork for the entry area on the 27th floor of Seattle Municipal Tower. This artwork will be funded equally by Drainage and Wastewater and Water funds

Selection	Eligibility	Current Project Total	Estimated Project Total
TBD	TBD	\$35,000	\$70,000

Multiple Funding Details

DWU 1% _s	\$35,000
Water 1%	<u>\$35,000</u>
Total	\$70,000

SPU Green Infrastructure & Waterways: Artist-in-Residence & Art Master Plan (Drainage Artist-in Residence)

Vaughn Bell, Seattle, WA

During a six-month residency, Vaughn Bell will develop an understanding of SPU's Drainage and Wastewater (DWW) work and develop an art master plan to guide future public art commissions integrated into SPU's DWW projects (e.g., combined sewer overflow prevention, pollutant reduction, water quality improvement).with a large focus on the Ship Canal Water Quality project. The artist will also be asked to address the Windermere CSO and may consider engaging youth at Sandpoint to develop a project. The initial commission for residency, master plan and implementation project is \$70,000. Additional funds may be added to this project for further implementation by the artist in residence and other artists. Much of the funding for this project comes from the Ship Canal Water Quality Project.

Most funds for implementation will be placed in the residency project for the time being.

Current Projects

Residency and Art Plan and some implementation	\$400,000
24 th Avenue NW Pier (Ship Canal Water Quality Project)	\$60,000
Artists in Engagement: Stories of Water	\$240,000

Potential Projects with suggested funding amounts include:

Artists in Basin: Delridge and Lake City	\$100,000
Ship Canal Water Quality Project Pump Houses	\$300,000
Ship Canal Water Quality Project Cultural History	\$250,000
Ship Canal Water Quality Project Temporary Projects	\$50,000

Selection	Eligibility	Current Project Total	Estimated Project Total (including implementation)
Open Call	Washington and Oregon	\$400,000	\$3,000,000 TBD

Water Fund,

Projected funds to be allocated: \$51,064

These funds and existing unprogrammed funds will be allocated to ongoing projects, such as Poetry on Buses and Cedar River Administration Building. In 2017 and 2018, there will be somewhat higher levels of funding and there is interest in creating a project related to the 23rd Avenue corridor improvements (Central Area Water Main). SPU is interested in highlighting the history of the community and its people of color.

Water Fund, 2015 Amendment Projects

Poetry on Buses: Your Body of Water

Jourdan Keith, Seattle, WA

This project uses funds reallocated from Engaging Community. Ideas from that project will also inform implementation projects from the Drainage Artist-in-Residence's art plan.

Poetry on Buses is an ongoing program of 4Culture and engages communities (including immigrant communities in their native language) to contribute poems for display on Metro Bus routes. The theme will focus on water.

The city is working in partnership with these two agencies, which each contribute \$100,000 (these funds do not pass through to the city). Community workshops provide an opportunity for SPU to disseminate information about its services. City funding will be restricted to those bus routes that serve SPU's service area.

Poetry on Buses will be informed by the city's Race and Social Justice Initiative as implemented by SPU's Environmental and Social Justice staff.

Selection	Eligibility	Current Project Total	Estimated Project Total
Invitational	NW	\$30,000	\$330,000

Multiple Funding Details

DWU 1% _s	\$100,000
Water 1%	\$ 30,000
4Culture	\$100,000
Sound Transit	<u>\$100,000</u>
Total	\$330,000

Water Fund, Ongoing Projects

SPU Development Services Floor

This project will commission a semi-permanent large scale portable artwork for the entry area on the 27th floor of Seattle Municipal Tower. This artwork will be funded equally by Drainage and Wastewater and Water funds .

Artist TBD

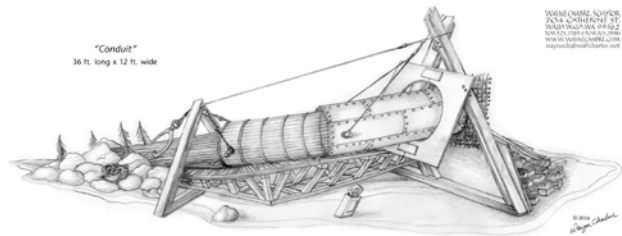
Selection	Eligibility	Current Project Total	Estimated Project Total
TBD	TBD	\$35,000	\$70,000

Multiple Funding Details

DWU 1% ^s	\$35,000
Water 1%	<u>\$35,000</u>
Total	\$70,000

Cedar Falls Administration Building

Wayne Chabre, Walla Walla, WA
North Bend, WA



Wayne Chabre has been working with architects Shacht Aslani and staff at the Cedar River Watershed to create a site-specific exterior artwork for a new Cedar Falls Administration Building using natural materials found in the watershed. If applicable, this artist, or another one may be commissioned to design furniture for the facility (fabrication paid for by SPU). The artwork commission is \$75,000.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open call	Washington State	\$100,000	\$100,000

Central Area Water Main

Artist TBD

This project will focus on water supply issues within the community in the Central Area along 23rd Avenue where water main work is occurring. Reallocated funds from Water outreach project, 2017 funds.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest	\$0	\$200,000

Cal Anderson Park Pump House Youth Engagement

Nathan Herth, Seattle, WA
Capitol Hill



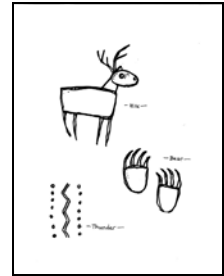
A teaching artist, Nathan Herth, worked with youth in after-school programs located in a middle school and coordinated by Seattle Parks and Recreation staff to create a series of temporary "canvases" to be placed inside the niches of the pump house at Cal Anderson Park. One set of projects was installed for six months starting in spring of 2016; another set is slated for winter 2016. This project may be continued in the future after an assessment is made and funds are identified.

Selection	Eligibility	Current Project Total	Estimated Project Total
invitational	Washington State	\$55,000	\$55,000

Landsburg Park and Mentorship

Roger Fernandes, Ravensdale, WA

Mentorees: Al Charles, Sean Gallegher, Odin Lonning, John Mullen, Nahaan, Valerie Segrest



SPU's Landsburg Facilities site includes a Water Operations and Treatment Facility, the Cedar River Sockeye Hatchery and Landsburg Park. While SPU undertakes its Facilities and Chlorination project in Ravensdale, WA, Roger Fernandes created petroglyph artworks to enliven the visitor experience at the park in Coast Salish style. The artwork will be slightly relocated, with the artist's participation within the park per SPU's request.

In 2014, we expanded this project to include a component where Fernandes has been mentoring six artists from local tribes.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Regional	\$115,000	\$115,000

Urban Farming Residency

Nicole Kistler, Seattle, WA

Beacon Food Forest

Beacon Hill



This multi-department project included extensive research, an art plan for art at various city-wide urban farming locations and proposals for temporary art activation. Kistler will create a permanently-sited project at Beacon Food Forest. She will work with community members to include stories of urban gardening in the artwork.

Selection	Eligibility	Current Project Total	Estimated Project Total
Direct selection	Seattle	\$200,000	\$200,000

Multiple Funding Details

Parks	\$15,000
SPU	<u>\$185,000</u>
Total	\$200,000

Water Conservation Outreach Project/Engaging Community (Poetry on Buses)

Artists TBD

This project will be informed by the city's Race and Social Justice Initiative. We will work with SPU to develop projects that engage artists in immigrant and underserved communities and also bring awareness to issues of water conservation to those communities. Some Funds in this project will be

reallocated to Poetry on Buses. Remaining funds may be used for other social engagement or youth education opportunities.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest/ Seattle	\$45,000	\$0TBD

Unprogrammed

Future Water funds will be allocated to Central Water Main projects.

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$11,923	n/a

Solid Waste Fund,

Solid Waste Fund

Projected funds to be allocated: \$196,057

Some Solid Waste funds may be directed to the South Transfer Station Phase 2 project. Some prior funds will have to be directed towards a safety retrofit of the North Transfer Station project.

Solid Waste Fund, Ongoing Projects

South Recycling and Waste Disposal (Transfer) Station Phase II

Adam Kuby, Portland, OR
South Park

SPU will add a recycling center in South Park, Artist Adam Kuby will develop a permanent project for the publically accessible areas of the South Recycling and Disposal Station Rebuild Project site, located in the South Park neighborhood of Seattle.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$330,000	\$330,000

North and South Recycling and Waste Disposal (Transfer) Stations

Carol dePelecyn, Seattle, WA

Jean Shin, New York, NY

South Park and Wallingford



Jean Shin

SPU has rebuilt its South Transfer Station, where it will add a recycling center, and it will rebuild its North Transfer Stations. Carol dePelecyn created a permanent artwork for the South Transfer Station, an homage to the South Park bridge, parts of which were used in the two-part sculpture. She will create a temporary project for the new facility or a project at the recycling center. Jean Shin used rebar removed from the old north facility when it was demolished and created a sculpture that reflects the historic topography of the area. Additional work will occur at the North Transfer Station in 2016 to adjust Shin's artwork. Carol dePelecyn will create a film about the South Park Bridge to be shown in the facility's public viewing room.

North Transfer Station

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest and California' National	\$641,256	\$641,256

South Transfer Station

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest and California	\$520,662	\$520,662

Transfer Stations (including South Phase II) total

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$1,369,918	TBD

Unprogrammed

These funds may be allocated to transfer stations as needed, or new projects developed as 2016 amendment projects.

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$130,929	n/a

Department of Finance and Administrative Services

Since 2004, most of the work for the Department of Finance and Administrative Services has focused primarily on integrating art into the 2003 Fire Facilities and Emergency Response Levy projects, including Fire Station 10 replacement, Joint Training Facility and Neighborhood Fire Station projects. With nine neighborhood fire stations complete, one in design and one in fabrication, only one new station remains to be rebuilt. The North Police Precinct will create a new and different opportunity.

Ongoing Projects

Fire Facilities and Emergency Response Levy Program

In 2003, Seattle voters passed a \$167 million Fire Facilities and Emergency Response Levy that included a Joint Training Facility, a new command center, a number of new fire stations and improvements to existing stations. Council approved approximately \$60 million additional for the project in 2006.

Joint Training Facility

Roberto Rovira, Miami, FL

South Park

9401 Myers Way S

Before the Fire Facilities and Emergency Response Levy was approved, the city began work on a Joint Training Facility Project that has been partly funded by the levy. In 2003, the Office of Arts & Culture selected artist Roberto Rovira (originally of California) to participate on the design team for the Joint Training Facility, a major training facility for transportation workers, firefighters and utility workers on the site of an abandoned gravel pit in South Park. The facility, completed in 2007, minimizes impermeable surfaces, recaptures water and features a high level of sustainable design. Rovira is creating a site-integrated artwork that reflects the facility's sustainable design and honors the work of the trainees. The project was temporarily on hold; the artwork will be installed in 2016.

Selection	Eligibility	Current Project Total	Estimated Project Total
Invitational	Western United States	\$343,957	\$343,957

Neighborhood Fire Station Program

In 2005, the Office of Arts & Culture worked collaboratively with the Seattle Fire Department and the then Fleets & Facilities Department (DFAS) to develop a program to incorporate exterior artworks at new fire stations that would both speak to the fire fighters and engage the community. In 2006, the Office of Arts & Culture created, through selection, a pre-qualified Artist Roster for the Neighborhood Fire Station Program. The first seven commissioned artists were selected from the roster. Starting in 2009, all subsequent levy project artists have been selected through open calls. Initially, seven fire stations were identified as potential locations for the incorporation of artwork. With the addition of council approved funds, artwork will be placed at all "rebuild" (new) fire stations. Fire Station 10 was handled as a distinct project.

Citywide

Fire Station 28, Rainier Beach, Wayne Chabre, Pullman, WA, 2010
Fire Station 30 Mt. Baker, Brian Goldbloom, Amboy, WA, 2013
Fire Station 35 Crown Hill, Kay Kirkpatrick, Seattle, WA, 2010
Fire Station 37 West Seattle High Point, Pete Beeman, Portland, OR, 2010
Fire Station 38 Ravenna/Bryant, Mel Katz, Portland, OR, 2010
Fire Station 39, Lake City, Steve Glassman, San Jose, CA, 2009
Fire Station 21 Greenwood, Perri Lynch, Seattle, WA, 2011
Fire Station 6 Central, Steven Gardner, Seattle, WA, 2012
Fire Station 9 Fremont, Peter Reiquam, Seattle, WA 2013
Fire Station 20 Queen Anne, Rob Ley, Los Angeles, CA started 2014
Fire Station 32 West Seattle Junction, Sean Orlando, Oakland, CA, started 2012
Fire Station 22 Roanoke, Oliver Hess, Los Angeles, CA, started 2014

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster and Open Call	Northwest and California	\$1,562,292,	\$1,562,292

Intended \$1,635,030 less admin and contingency over time

North Police Precinct

Nickolaus Hafermaas, Los Angeles, CA
 Bitter Lake

Dues to changes in the design of the building, the artist has been asked to redesign his artwork. The construction project is awaiting funding. This commission may be divided into a permanent commission and another project that directly engages community.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$139,910	\$760,000 TBD

Civic Square Construction Fencing Project

Hebru Brantley, Chicago, IL
Hollis + Lana, (Conor Hollis and Amorette Lana) Denver, CO
Joseph Park and Claude Zervas, Seattle, WA

Downtown
 4th Avenue and Cherry Street

The Office of Arts & Culture, in partnership with DFAS and Triad Development, embarked on a series of temporary projects to activate the construction fence around the Civic Square site. Two rounds of existing images from emerging artists were digitally transferred to large format for temporary display on the construction fence. In 2014, three artists, selected based on commissioned proposals, painted images directly on the construction fence. Triad Development provided funding for these projects, \$40,000 per year. Listed below are artists whose work appeared on panels on the fence. The artworks will remain until a decision is made about who will develop the site.

Artists (selected 2010): Laura Castellanos , Seattle WA Anna Mia Davidson , Seattle WA John Fleming , Seattle WA Mark LaFalce , Seattle WA	Artists (selected 2012): Bo Choi , Seattle WA Susan Danielson , Seattle WA Jenny Filius , Seattle WA Macek Jozefowicz , Seattle WA
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Maria Meneses , Seattle WA Scott Schuldt , Seattle WA Kate Sweeney , Seattle WA Patrice Tullai , Seattle, WA	Jesse Link , Seattle WA Eddy Radar , Seattle WA Harry von Stark , Seattle WA
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Selection	Eligibility	Current Project Total	Estimated Project Total
Open call and by invitation	Seattle	\$173,037*	TBD

* This represents the amount provided by Triad Development to date.

Seattle Center

We partner with Seattle Center in many ways. In 2014, 2015 and 2016, the Seattle Center transferred funds for temporary public art projects, managed through the office, intended to activate the campus.

Projected funds to be allocated: \$12,100

2016 funds will backfill for the KEXP mural project. We expect that in the future we will receive a small allocation from the city's contribution to the Opera House expansion (Mercer Arena). The desire is to celebrate the new rehearsal facility's opening with a series of three temporary installations.

New Projects

Seattle Opera/Mercer Arena

Artists TBD

Uptown

Mercer Street and 4th Avenue N

This project is a public/private partnership to renovate the Mercer Arena as rehearsal space and administrative offices for the Seattle Opera. Three successive temporary projects will activate the project from the opening celebration onwards.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open call or roster	NW	\$0	\$35,000

Ongoing projects

KEXP New Home Project

Aramis Hamer, Seattle WA

Uptown

Republican Street and Queen Anne Avenue N



Artist Aramis Hamer painted a temporary mural on a freestanding wall on Republican Street to celebrate the new KEXP space in the Northwest Room. Additional funds will be added in 2016 and the Seattle Center will contribute funds as well.

Selection	Eligibility	Current Project Total	Estimated Project Total
Invitational	NW	\$17,100	\$35,000

McCaw Hall

This is not an active project but has some shortfall that we are replacing; funds are deposited in this project when feasible to close out.

Non-1% for Art Funds**Seattle Center Activations**

2015 Katherine Abarbanel Alex Anderson J. Adam Brinson Eve Funderburgh Katherine Rhoads Timea Tihanyi Jennifer Zwick	2016 Loreen Matsushima Edward Key Laura Buchan Steven Markussen Suzanne Morlock and Glenn Messersmith Minh Carrico Terrell Lozada Satpreet Kahlon
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Republican Street and Queen Anne Avenue N

Seven artists will create temporary artworks to be installed from summer through fall 2016 on the Seattle Center campus. These artists attended Public Art Bootcamp to be eligible for this project. Seattle Center provides most of the funding for these activation.

Selection	Eligibility	Current Project Total	Estimated Project Total
Rosters	NW	\$85,000	TBD

Multiple Funding Details

Seattle Center Programming funds	\$75,000
1% Interest	<u>\$10,000</u>
Total	\$85,000

McCaw Hall Prototype: Dreaming in Color

Uptown
Mercer Street

Using General Department 1% for Art interest and in partnership with Seattle Center, this project will prototype an LED system and light programming to replace the existing system at McCaw Hall. The Seattle Center will provide funding as well.

Selection	Eligibility	Current Project Total	Estimated Project Total
Invitational	NW	\$20,000	\$TBD

Seattle Parks & Recreation

Projected funds to be allocated: \$101,480

With the expansion of scope of work for Yesler Neighborhood Park, 2015 project-specific supplemental funds and remaining 2008 Levy funds will be allocated to this park in a culturally diverse community. If applicable, participation in development of the 520 lid will be considered.

New Projects

Landbanked Sites

Artist TBD

There is interest in including art at a park in north Seattle (Lake City, Greenwood/Phinney) or Rainier Valley.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest	\$42,483	\$100,000

Smith Cove

Artist TBD

Interbay

This is a placeholder project, additional funds are projected for 2017.

Selection	Eligibility	Current Project Total	Estimated Project Total
TBD	TBD	\$4,675	\$4,675

Ernst Park

Jenny Heishman, Seattle, WA

Fremont

Seattle Parks and Recreation is renovating existing Ernst Park; the artist will be paid a design fee to reconfigure her artwork.

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$10,000	\$10,000

Ongoing Projects

2008 Parks Levy Art Program

Funds in this program are reallocated to individual projects.

West Seattle Reservoir, David Boyer (with SPU)

Maple Leaf Reservoir, Patrick Marold (with SPU)

Highland Spray Park, Leo Saul Berk

Citywide

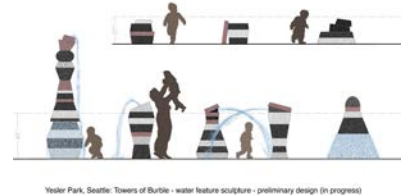
Selection	Eligibility	Current Project Total	Overall before individual projects	Project allocation to	Total
Open Call	Northwest	\$0	\$347,192		

Yesler Neighborhood Park

Christine Bourdette

Central Area

1000 Yesler Way



Christine Bourdette has worked with Parks staff and Site Workshop to integrate seating areas and water features into the overall design. 2008 Levy, project and pooled 1% Funds.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Northwest	\$278,263	\$278,263

Multiple Funding Details

2008 Parks Levy	\$248,263
Reallocate from DPR Maple Leaf remaining funds	<u>\$ 30,000</u>
Total	\$278,263

Westlake and Lenora Park (previously 8th and Lenora Park)

Janet Zweig, Brooklyn, NY

Downtown

Janet Zweig will work with Site Workshop to develop a site-specific artwork on an urban triangular site. Funding from prior unprogrammed funds.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$100,000	\$100,000

Urban Farming Residency (Urban Agriculture)

Nicole Kistler, *Seattle, WA*

City-wide

This multi-department project included research, an art plan for art at various city-wide urban farming locations and proposals for temporary art activation. P-Patches on Parks properties or funded by the levy opportunity funds are considered potential locations. Additional funds from SPU are added for implementation of a project at Beacon Food Forest.

Selection	Eligibility	Current Project Total (Parks)	Estimated Project Total (all sources)
Direct select/Roster	Seattle	\$15,000	\$200,000

Multiple Funding Details

Parks 2008 Levy	\$15,000
SPU	<u>\$185,000</u>
Total	\$200,000

Golf Projects: New Master Plan

Artist TBD

Staff will work with Parks to determine scope and location of project. Some of these funds may augment the existing golf project. 2008 Levy funds.

Selection	Eligibility	Current Project Total	Estimated Project Total
TBD	TBD	\$43,100	TBD

Unprogrammed

The staff will work with Parks to identify appropriate projects or to reallocate to other existing projects.

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$60,882	\$

Department of Transportation

The Elliott Bay Seawall and Central Waterfront projects have dominated the funding and focus for Seattle Department of Transportation, and now the Move Seattle Levy provides many other projects throughout the city for a range of opportunities for artists and communities alike.

The Office of Arts & Culture has prioritized the Central Waterfront redevelopment not only for the Public Art Program but for other areas of the office as well, such as cultural space development and communications and outreach. The office intends to help the city bring focus and attention to this important civic enterprise through activation and projects in advance of and during construction; eventually a number of public artworks will also accompany the finished development. The waterfront development serves not only the entire city but the region as well; the public art program will engage local tribal communities during the project.

Move Seattle will provide funds to support ongoing activities, such as Safe Routes to Schools and Art Interruptions. Some of the levy funding will enhance key mobility projects, while some of it will be pooled for art projects that can take place around the city. The levy has a nine-year lifespan and we have not yet received projections for the overall funding amount.

Projected funds to be allocated: \$ 2,306,886

Of these funds, \$200,000 (less 15% for administration and OH) will be allocated to the waterfront, and \$1.329,000 (less 15% for administration and OH) is generated from the Elliott Bay Seawall project and must be spent on the waterfront.

This leaves approximately \$778,000 (less 15% administration and OH), of which \$379,740 are Move Seattle levy funds.

Working with our SDOT Art and Enhancement project manager and SDOT's leadership, the following projects have been identified as ones to which to consider directing remaining funds:

2015 MAP Amendment Projects

Fremont Bridge Writing Residency

Elissa Washuta, Seattle, WA
Fremont Bridge

A writer will spend the summer in a bridge tower at the Fremont Bridge, and then develop a literary artwork in response to the experience and the bridge.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Washington	\$20,000	\$20,000

University Bridge Lighting Residency

Ian Campbell and Hayley Buckbee, Seattle WA

The artists will work in the fall and winter with SDOT to develop an artistic lighting treatment for the bridge; 2017 will be the 100th anniversary for the bridge. Implementation funds TBD.

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster	National	\$25,000	\$TBD

Sidewalk Development Program **SDOT Enhancements Project manager**

Staff will develop treatments to replace sidewalk insets from a previous project.

Selection	Eligibility	Current Project Total	Estimated Project Total
n/a	n/a	\$15,000	\$TBD

New Projects

Art Interruptions 2016

Ruben David, Melissa Koch, Vikram Madan, Ulises Mariscal, Kemba N. Opio, Talia Silveri Wright, Junko Yamamoto
Rainier Beach

In 2016, Art Interruptions, an ongoing project will focus on a greenway running east-west through Rainier Valley. The artists were all participants in Public Art Bootcamp

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Seattle area	\$60,000	\$60,000

These are 2015 Pedestrian master plan funds.

Pedestrian Master Plan/Safe Routes to Schools

Artist TBD

TBD

SDOT is interested in a project that engages high school youth in creating video around the Safe Routes project. Additional projects may be considered, such as painting of stairs near schools.

Selection	Eligibility	Current Project Total	Estimated Project Total
TBD	Regional	\$30,000	\$TBD

Move Seattle Funds

Madison Bus Rapid Transit

Artist TBD

Central Area

This project will be developed along key nodes on Madison Street. The capital project will focus on downtown to approximately 19th Avenue E. The project will be sensitive to issues of concern related to changing demographics in this area.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Regional	\$50,000	\$150,000

Move Seattle Funds

23rd Avenue Phase II

Artist TBD
Central Area

This project may continue the 23rd Avenue Phase I project, moving south to Jackson Street, or, if that project finds another funding source, may create a gateway in the Historic Central Area Arts & Culture District.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$75,884	TBD

Move Seattle Funds and project funds

Lander Street Overpass

SDOT Enhancements Project manager
SODO

SDOT has revived a project to build an overpass at Lander Street over the railroad crossing to increase mobility. Leadership would like to allocate project funds to King Street Station; staff will work with the design team to integrate some artist influenced design elements.

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$10,000	TBD

Move Seattle Funds

King Street Station

Artist TBD
Pioneer Square

Funds from Lander Street overpass and other pooled funds will be allocated to a project at King Street Station. The historic landmarked train station, owned by SDOT, will be home to the Office of Arts & Culture and cultural and community center starting in 2017. There are opportunities for permanent art installations and/or infrastructure for rotating exhibitions on the plaza.

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$40,000	TBD

Move Seattle (Lander Street) and pooled Funds

New Sidewalks

Artist TBD
Lake City

Enhancements for low cost new sidewalks.

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster	Regional	\$10,000	TBD

Move Seattle Funds

Duwamish River Valley**Artist TBD**

Georgetown and South Park

Potential new work in South Park and Georgetown related to drainage work performed by SPU.

Selection	Eligibility	Current Project Total	Estimated Project Total
TBD	TBD	TBD	TBD

Move Seattle Funds

Ongoing Projects**Northgate Pedestrian Bridge****Charles Sowers**, San Francisco, CA

Northgate

The artist will work with the design team including LMN Architects to create integrated design. Additional funds may be added for artwork implementation. Initial contract is for \$30,000 for design.

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster	National	\$34,000	\$TBD

Sound Transit North Link Bike and Pedestrian Improvement funds

Pedestrian Master Plan School Safety/Safe Routes to Schools/Madrona Tree**Julia Harrison**, Seattle, WA

Sacajawea Elementary School

Morningside

The school community wanted to preserve a madrone tree that need to be removed from near the school site. The artist will create an artwork using the trunk of this madrone tree.. The artwork will be placed on SDOT property near the school.

Selection	Eligibility	Current Project Total	Estimated Project Total
Invitational/Roster	Northwest	\$52,000	\$52,000

These are Pedestrian Master Plan School Safety funds

Pedestrian Master Plan/ Safe Routes to Schools/Beach Square

Peter Reiquam, Seattle, WA

South Shore School/Rainier Beach High School



The artist developed a project that relates to a community engagement initiative offered by the Seattle Police Department that encourages youth to play Chess. This project follows a previous iteration with artworks by Joyce Hsu at Olympic Hills and Roxbury Elementary Schools, Aki Kurose Middle School

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster	National	\$80,528	\$80,528

Westlake Cycle Track

Jennifer Dixon, Seattle, WA

Westlake Avenue N from Lake Union Park to West Crockett Street

The artist will work with SDOT to develop integrated and sculptural elements on the enhanced bicycle facility.

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster	National	\$127,442	\$127,442

SDOT Art Plan Implementation: Sidewalk Stamping SDOT/Arts Staff

Arts staff worked with SDOT to implement the SDOT Art Plan. The SDOT sidewalk stamping program incorporated artistic enhancements into the everyday work that SDOT does by creating a “library” of concrete stamps of various custom designs for SDOT to incorporate in routine sidewalk paving projects. Arts staff will continue to work with communities and SDOT staff to design the stamps or other small scale enhancements, the funding will be used to fabricate the stamps.

Selection	Eligibility	Current Project Total	Estimated Project Total
n/a	n/a	\$5,000	\$5,000

*Bridging the Gap

Mercer Street Corridor, West

Catherine Wagner, San Francisco, CA

South Lake Union

Catherine Wagner has worked with the project design team to develop permanent public art for the underpass at Mercer Street and at Aurora Avenue/Highway 99 and the adjacent approaches east and west of the underpass. The Mercer West project improves 16 blocks along Mercer Street. The desired

artistic approach treats the underpass as a singular architectural environment and transforms the experience of passing through the space for all modes of transit through the use of panels, paint and light to create a moiré effect. The project is expected to receive \$400K-\$600K. The construction project has provided some funds for delays and repairs.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$484,982	\$TBD

These are dedicated funds. Funds remaining in the Mercer Corridor East project will be allocated to this project, by agreement with SDOT.

Broadway Extension Study

Artist TBD

Capitol Hill

This project will study extending the streetcar line several blocks north.

Selection	Eligibility	Current Project Total	Estimated Project Total
Direct or roster	National	\$12,521	TBD

Third Avenue Improvements (Center City)

Artists

Downtown Seattle

The funds for this project will be allocated to the Center City Artist in Residence project.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open call	Pacific NW	\$0	TBD

23 Avenue Improvements

Martha Jackson Jarvis, Washington, DC

Central Area

23rd and Union



Martha Jackson Jarvis

SDOT will be reconfiguring 23rd Avenue from Montlake through the Central Area to make the street more conducive to multi-modal transportation. Phase 1 will focus primarily on the central business core of the Central Area. Martha Jackson Jarvis will work with the community to develop artwork that focuses on the character and history of the area.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open call	National	\$235,690	\$235,690

Includes 23rd Avenue project, 2014 Transit Corridor and \$56,000 2015 BTG funds

Fauntleroy SW Green Boulevard

Artist TBD

West Seattle

Potential for gateway or episodic project

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster or open call	Pacific NW	\$100,000	TBD

These are project funds and Move Seattle funds.

High Capacity Eastlake

Artist TBD

Downtown Seattle

This project may remain a placeholder and the funds pooled elsewhere.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open call	Pacific NW	\$20,400	TBD

These are project funds.

Center City Connector – Center City Artist in Residence

Susan Robb, Seattle WA

Downtown

Because much of the streetcar project will be designed by the urban design team, funds have been allocated toward an art plan to study several project(s) in the downtown core in general proximity to the streetcar alignment. These projects may relate to the Pike/Pine Renaissance Project, Third Avenue Activation or a streetcar facility at the north end. Implementation funds may be added. The artist may also look at private initiatives (Lake2Bay, Market to MoHAI, Convention Center streetscape).

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$74,668	\$74,668

These are project funds and pooled funds from other projects.

Shoreline Street Ends

Sam Trout, Seattle, WA

Citywide



An artist/artist team will be hired to work with SDOT on designs of wayfinders/identifiers for various street-end park locations throughout the city.

Selection	Eligibility	Current Project Total	Estimated Project Total
Roster	Seattle	\$30,000	\$30,000

These are pooled funds (reallocated from prior years' unprogrammed funds).

2015 and 2016 Unprogrammed

Artists TBD

The staff will work with SDOT and the PAAC to identify appropriate projects or to reallocate to other existing projects. Older funds are allocated first

Selection	Eligibility	Current Project Total	Estimated Project Total
		\$202,664	

Unprogrammed Move Seattle

These are pooled dollars that will be allocated to projects that are partially or wholly funded by Move Seattle.

Selection	Eligibility	Current Project Total	Estimated Project Total
n/a	n/a	\$123,279	TBD

Elliott Bay Seawall and Central Waterfront

Alaskan Way Viaduct/Central Waterfront

This project was the original location where funds were placed for potential artwork activities related to the Central Waterfront Project. This project was listed in the 2008 MAP as Downtown Urban Design Artist-in-Residence; in the 2009 MAP as the Downtown Surface Improvements Artist Lead and in the 2011 MAP as the Central Waterfront Design Team Artist (Art Plan).

The funds remaining in the project will be used either as a general pool for staff time focusing on project development, outreach, temporary projects or for the Union Street/East West Connections project. New waterfront funds (starting in 2013) will be placed in the Central Waterfront project.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$313,916	\$313,916

Reallocation to projects in 2015

Starting balance	\$313,916
Central Waterfront East/West Connections Union Street	(\$60,000)
Central Waterfront Temporary Projects	(\$50,000)
Ending Balance	\$203,316

Central Waterfront Artwork

Activation of the central waterfront will take many forms; 1% for Art will support both permanent and temporary projects as well as different forms of engagement, such as lectures, residencies, conferences, etc. Many possibilities are outlined in the *Working Plan for Artwork on the Central Seattle Waterfront*, developed by an art planning team including Creative Time, Mark Dion, Tomato and Eric Fredericksen working with James Corner Field Operations. Arts funding will be used to activate and program spaces prior to and during construction. Artists will be selected to work with the design team for various projects and will be issued contracts through concept design until further information about funding is ascertained. Project totals included anticipated project management costs.

Selection	Eligibility	Current Project Total*	Estimated Project Total
Open Call, Invitational, Direct select	National/International/Regional/Seattle	\$1,022,616	\$3,516,875

The 1% for Art funding will be generated through many vehicles: bond, commercial parking tax, local improvement district, philanthropy. We may also consider leveraging private partners.

*This represents all funds placed in this project; funds will be reallocated out of this project into specific opportunities for the purposes of the MAP. Individual project funds are included in the project total above.

Reallocation to projects in 2015

Starting balance	\$351,700
2015 Funds	\$92,000
Central Waterfront Promenade Commission	(\$60,000)
Central Waterfront Play	(60,000)
Central Waterfront Tribal	(\$250,000)
Central Waterfront Lighting Design	
Central Waterfront Overlook walk	
Ending Balance	\$73,700

2016 Summer Activations

Fabiola Carranza, Vancouver, BC

Nicole Kistler, Seattle, WA

Jeffrey Mitchell, Seattle, WA

Heather and Ivan Morison, UK

Martyne Sims and Marco Braunschweiler, Los Angeles

Five temporary projects will activate the waterfront in a project called "Waterfront Exchange". Office of the Waterfront has contributed \$50,000.

Selection	Eligibility	Current Project Total	Estimated Project Total
Invitational	International	\$125,000	\$125,000

Multiple Funding Details

SDOT 1%	\$ 75,000
Office of the Waterfront	<u>\$ 50,000</u>
Total	\$125,000

Union Street/East-West Connections/Union Streets

Norie Sato, Seattle, WA

Norie Sato is working with Schemata, members of the Waterfront design team, to integrate artwork into the Union Street structure that will act as both a viewpoint and a hillclimb circulation to connect the upland areas to the waterfront. Artist's fee and fabrication: \$200,000.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$80,000	\$230,000

These initial funds are 2015 project funds, pooled Seawall, Alaskan Way Viaduct and SDOT funds; the bond (below) will fund most of the project.

Multiple Funding Details

AWV/SDOT pooled funds	\$60,000
2015 Union Street	<u>\$20,000</u>
Central Waterfront	<u>\$150,000</u>
Total	\$230,000

Overlook Walk Underpass/Lighting Designer**Artist TBD**

This project was originally intended to include an artist working with the lighting subconsultant to design special lighting vignettes at specific locations. For the time being, this will be a design-only opportunity for an artist to work with the design team on the underside of the Overlook Walk. Fee: \$20,000.

Selection	Eligibility	Current Project Total	Estimated Project Total
Limited invitational or direct	TBD	\$	\$25,000T BD

Waterfront Sited Commission**Oscar Tuazon, Los Angeles, CA**

During the selection for the Seawall public piers project, the panel recommended that Tuazon receive a commission as well; the artist will work with the design team to develop a project for the Central Waterfront project. Initial funding will be set at \$25,000 for concept design.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National/International	\$60,000	TBD

Play Area**Cedric Bomford, Vancouver, BC**

The Central Waterfront will have several opportunities to integrate play areas throughout the site. Cedric Bomford will work with the design team on a space that will consider play for all ages. Initial funding will be set at \$25,000 for concept design. This project may occur on the Overlook Walk.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	International	\$60,000	TBD

Tribal Stories/Cultural Representation**Shaun Peterson, Milton, WA**

Seattle's Central Waterfront has a history that predates settlement. Shaun Peterson, an enrolled member of the Puyallup Tribe, has been selected as an artist who can meaningfully convey the culture of local tribal communities. He will develop three welcome figures for the promenade. Artist's fee and fabrication \$250,000, initial contract in 2015: \$25,000.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National/Canada	\$250,000	\$280,000

Temporary and Activation Projects

While construction of the new waterfront will not begin until the Alaskan Way Viaduct is removed, we envision arts activities and outreach to occur during the design and construction document phases of the Central Waterfront. Some of these projects will be temporary or digital artworks, others will be event-based to provide insight into the project by individuals in different disciplines. These activities will highlight the area as a Working Waterfront. (Older pooled funds)

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National/International	\$50,000	\$50,000

Pooled AWV funds.

Low Res

2014-2015

Photography (in order of participation)	Music	Poetry
Curator: Michelle Dunn Marsh	Curator: Eyvind Kang	Curator: Joshua Beckman
Eirik Johnson Alice Wheeler Canh Nguyen	Paul "Che oke ten" Wagner and Johnny Moses Tracy Armour Lori Goldston	Melanie Noel Christine Deavel Cedar Sigo

Low Res uses a model of asking arts professionals in different disciplines to act as curators to select three to six artists each to serve briefly "in residence" on the waterfront and create a project with a small digital footprint that will be collected and housed on an online archive. The projects may also be displayed or performed on the waterfront on a temporary basis. The first round of this project, which may recur twice a year, will include writing, music and photography. The photography project is intended to capture a range of "stories" of the waterfront.

Conference on Play

In March 2014, as part of Waterfront Week, that celebrated the 30% design milestone for the waterfront, the Public Art Program organized a conference on play. Featuring a keynote speaker and two panel sessions, scholars, designers and artists investigated the history and current state of play areas and play structures. This conference acted to inform the development of a call for artists for an artist-designed play area for the project. Participants included: Liane Lefaivre, Gabriela Burkhalter, Alan Maskin, Nigel Prince, Rico Quirindongo, Trimpin and Judith Caldwell.

Selection	Eligibility	Current Project Total	Estimated Project Total
n/a	n/a	\$40,000	\$40,000

This was funded out of pooled AWV funds.

Photographer in Residence

Arts will manage the selection and work of a photographer who will document artistically but accurately the current condition of the waterfront and the changes as construction occurs. The Office of the Waterfront will contribute 50%.

Selection	Eligibility	Current Project Total	Estimated Project Total
Invitational	Regional	\$TBD	\$TBD

Multiple Funding Details

SDOT 1%	\$25,000
Office of the Waterfront	<u>\$ 25,000</u>
Total	\$50,000

Elliott Bay Seawall Project

Artists Laura Haddad and Tom Drugan developed the Elliott Bay Central Seawall Art Programming Plan as part of the Seawall design team. This art plan outlines a number of potential permanent and temporary projects related to the seawall rebuild. Three projects are in design.

Elliott Bay Seawall Bond including Public Piers

The \$290,000,000 bond measure includes \$50,000,000 for pier rebuild. Funds below are anticipated 1% for Art funds less 15% administrative overhead.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call, invitational, direct	National/International	\$2,489,030	\$ 2,489,030 TBD

*This represents all funds placed in this project; funds will be reallocated out of this project into specific opportunities for the purposes of the MAP. Individual project funds are included in the project total above.

Multiple Funding Details

AWV/SDOT pooled funds	\$74,980
Elliott Bay Seawall Bond 1% prior	<u>\$139,400</u>
Elliott Bay Seawall Bond 1% 2015	\$1,145,000
Elliott Bay Seawall Bond 1% 2016	\$1,129,650
Total	\$2,489,030

Habitat Project

Buster Simpson, Seattle, WA

Buster Simpson will design one or more permanent outdoor artworks that reveal tidal and ecological conditions of the seawall, Elliott Bay and Puget Sound. Working closely with Seawall Project engineers, biologists, ecologists and designers, the artist will develop artwork that relates to the complex ecology of the site, both interpreting and expanding the ways in which the seawall performs concurrently as infrastructure and habitat. The vision for the project is that the artworks resulting from this commission are both catalysts for and a barometer of ecological function along the restored waterfront. Due to environmental and programmatic constraints, the project will occur along the promenade adjacent to the Seawall. Artist's fee and fabrication: \$345,000.

Habitat Project Initial Funding

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$360,000	\$360,000

These initial funds are pooled Seawall, Alaskan Way Viaduct and SDOT funds; the bond (below) will fund most of the project.

Multiple Funding Details

AWV/SDOT pooled funds	\$74,980,
Elliott Bay Seawall Bond 1%	<u>\$25,0200*</u>
Total	\$360,000

Sound Project

Stephen Vitiello, Richmond, VA

Stephen Vitiello will design a sound-based artwork. He will work with the design team to find a site; the project is in the design phase. Artist's fee and fabrication: \$200,000. Artist's initial contract: \$20,000.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National	\$200,000	\$215,000

Light Project

The original project in the 2014 MAP will not be realized..

Selection	Eligibility	Current Project Total	Estimated Project Total
Direct Selection	National		

Public Piers Project

Ann Hamilton, Columbus, OH

Ann Hamilton is working with the design team to select a location on one of two anticipated rebuilds of public piers (Union Street or Piers 62/63) to develop artwork. Artist's fee and fabrication \$1,000,000.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	National/International	\$500,000	\$1,150,000

Temporary and Activation Projects

Along with SDOT's Construction Experience that will activate the waterfront during Seawall construction, the office will fund and produce a number of activities that will either occur on or near the waterfront, will use the waterfront and seawall as subject matter, or will bring to light some aspect of the waterfront. Approximately \$100,000 will be allocated to these projects over the life of the construction project until the Promenade is complete.

Selection	Eligibility	Current Project Total	Estimated Project Total
Various	Seattle	\$75,000	\$100,000

Pier 62 Opening Temporary Project

Artists tbd

To commemorate the opening of Pier 62, a temporary project(s) will be commissioned.
\$50,000

Construction Experience: Storefronts Seattle

Multiple artists: \$5,000 (complete)

The Construction Experience contracted with Shunpike, an organization that manages Storefronts Seattle that places roster artists and artworks in vacant storefronts, to activate spaces in the general vicinity of the waterfront. The 1% for Art program intended to cover the fees for up to 28 artists for three years but only expended approximately \$5000 before the project was discontinued

Hillclimb Sound Project

Peter Bjordahl; to supplement DSA funding, \$5,000 (complete)

Downtown Activation: Buskers

Multiple artists: In and around the Seattle Waterfront: \$15,000 (complete)

Speakers' Series

The art plan for the waterfront called for individuals in a wide range of fields to speak on topics related to the waterfront; the subjects can inform the thinking of artists and the public art program. In 2013 Coll Thrush spoke at the Olympic Sculpture Park; he was introduced by Leonard Forsman, Chair of the Suquamish Tribe. Artists working on waterfront projects may also present their work; local tribes may be asked to tell their stories.

Selection	Eligibility	Current Project Total	Estimated Project Total
Direct	International	\$5,000	\$10,000

Special Projects

Ongoing

Public Art Workshops

Quarterly workshops for artists will be offered on a variety of topics. Many of these topics will be directed at developing artists' skills to render them better equipped to realize successful public art projects for the program. Other forms of outreach are captured here as well, including panels, talks, bicycle tours and exhibitions.

Selection	Eligibility	LTD Allocations	Balance
n/a	n/a	\$92,332	\$25,321

*This project is funded with General Fund 1% for Art interest income (see table in appendix).

Strategic Small Project funds

These funds support projects that meet the goals of the office's strategic plan. In 2016, the funds will be used to support purchases through the Ethnic Heritage gallery and other miscellaneous projects.

Selection	Eligibility	LTD Allocations	Balance
n/a	n/a	\$30,000	\$18,000

*This project is funded with General Fund 1% for Art interest income (see table in appendix).

Digital Outreach

These funds will support interns working to ensure that the collection is appropriately and accurately represented on digital platforms, such as STORY and Public Art Archive. These apps and websites offer visibility to the collection and are provided as a public service.

Selection	Eligibility	Current Project Total	Estimated Project Total
n/a	n/a	\$10,000	TBD

*This project is funded with interest income (see table in appendix).

Multiple Funding Details

Seattle City Light	\$ 2,500
Seattle Public Utilities	\$ 2,500
General Funds	<u>\$ 5,000</u>
Total	\$ 10,000

Public Art Bootcamp

An intensive introduction to public art for emerging artists, this hands-on series will be offered annually. The coursework will be directed at developing artists' skills to render them better equipped to realize successful public art projects for the program. This project has been funded at \$30,000 per year through 2017.

Selection	Eligibility	LTD Allocations	Estimated Project Total
n/a	n/a	\$90,000	TBD

*This project is funded with multiple 1% for Art interest income (see table in appendix).

Multiple Funding Details

Seattle City Light	\$ 10,000
Seattle Public Utilities	\$ 30,000
General Funds	<u>\$ 50,000</u>
Total	\$ 90,000

Seattle Presents

The Office of Arts & Culture has been charged with activating a small retail space at the base of Seattle Municipal Tower. Rent is to be paid by Admissions tax; curators and artists are paid out by the Public Art Program.

Selection	Eligibility	LTD Allocations	Estimated Project Total
n/a	n/a	\$10,000	TBD

*This project is funded with General Fund 1% for Art interest income (see table in appendix).

South Park Gateway

Diane Hansen and Jennifer Wedderman, Tacoma, WA

Public Art Program staff will manage a gateway/identifier artwork project in South Park. These funds are King County Transportation funds that are transferred by agreement to the Office of Economic Development. The funds will remain at OED.

Selection	Eligibility	Current Project Total	Estimated Project Total
Open Call	Relationship to South Park	\$150,000	\$150,000

APPENDIX FINANCIAL TABLES 2016 Municipal Art Plan Revenue Summary and 2015 MAP Amendments

2016 CIP provided by CBO and adjusted by departments during budget process

		SPU breakout
Seattle City Light	\$1,116,644	
Seattle Public Utilities	\$882,848	
	Drainage and Wastewater Utility	\$554,107
	Water	\$71,932
	Solid Waste	\$256,810
Department of Finance and Administrative Services	\$0	
Seattle Center 1% for Art	\$12,100	
Seattle Parks and Recreation 1% for Art	\$75,480	
Seattle Department of Transportation 1% for Art	\$1,032,575	
TOTAL Budgeted 1% for Art	\$3,119,647	

Revenue Adjustments

Seattle Public Utilities 2015 true up	\$2,295	
	DWU	\$1,731
	W	-\$2,885
	SW	\$3,450
Finance and Administrative Services	\$100,591	
Seattle Parks and Recreation 2015 supplemental	\$26,000	
SDOT adjustment based on adopted budget	\$582,914	
(total 2016 \$2,306,886)	\$1,274,311	

Adjustments to 2016 CIP for use in allocations

Calculated adjustments

Seattle City Light at 75% accomplishment rate	\$837,483	
Seattle Public Utilities at 75% Accomplishment rate	\$662,136	
	DWU	\$415,580
	W	\$53,949
	SW	\$192,608

Total 2016 1% for Art by Department for Allocation purposes

Seattle City Light Projected	\$837,483	
Seattle Public Utilities (includes true-up amounts)	\$664,431	
	DWU	\$417,311
	W	\$51,064
	SW	\$196,057
FAS 1% for Art*	\$100,591	
Seattle Center 1% for Art	\$12,100	
Seattle Parks and Recreation 1% for Art	\$101,480	
Seattle Department of Transportation 1% for Art funds	\$2,306,886	
Total 2016 1% for Art Budget	\$4,022,971	
*\$150,591 anticipated (2016 MAP amendment in 2017)		

Uses for 2016 MA Funds

Projects (see list of 2016 MAP Projects)	\$3,421,341
Administrative Overhead at 15%*	\$601,630
Total Uses 2015% for Art Funds	\$4022,971

Except Seattle Center

Amendments to 2015 MAP/Funding

Difference in budget v. payment amounts (see appendix)

Seattle City Light	(\$195,454)	
SPU	\$ 266,979	
	DWU	135,055.00
	W	\$30,348
	SW	\$101,576
DFAS reduction in Fire Levy commitment	(\$23,456)	
Seattle Center	\$0	
Parks	\$0	
SDOT	\$55,000	
TOTAL change budget v. actual revenue	(\$163,910)	

Amendments to 2015 MAP/Projects

(administrative changes noted in accounting activity logs)

Seattle City Light

Seattle Public Utilities

Additional funds allocated to unprogrammed; started Poetry on Buses

Seattle Center

Received \$25,000 for Summer Activations

Parks

Supplemental funds allocated to Yesler Neighborhood Park

Seattle Department of Transportation

Started Fremont Bridge and University Bridge Residences

Added Sidewalk redevelopment project

Added waterfront activity: Waterfront 2016 Summer activation

- Adjustments to projects are reflected in 2015 year end summary and activity report (not included here);
- Prior allocations in project table will reflect adjustments
- Some non-1% projects not shown here can be found among project descriptions

2016 MAP Individual Projects Showing New and Reallocated Funds

Seattle City Light -

Ongoing	Prior Funding	Reallocation	2016 Allocations	Current funding	Est. Project funding	Notes
Denny Substation Design Team (North Downtown Facility)	\$1,227,379		\$656,485	\$1,883,834	\$1,1883,834	
Denny Substation (North Downtown Facility) Temporary Art	\$355,932			\$355,932	\$355,932	
Georgetown Steamplant Temporary Project	\$120,000			\$120,000	\$120,000	
Technical Training Center	\$125,000			\$125,000	\$125,000	
T117 (Duwamish Clean Up) Adjacent Street clean-up	\$60,000			\$60,000	\$60,000	
City Light Awareness Project (Solar) includes \$100K from SCL	\$200,000			\$300,000	\$300,000	\$100,000 from MOA with SCL
North Service Center Expansion	\$120,000			\$120,000	\$120,000	
Pollinator Pathway (interest)	\$50,000			\$50,000	\$50,000	

2015 Amendment Projects

New for 2016

Unprogrammed	\$12,852		\$55,736	\$68,588		
Administration			\$125,622			
Total Reallocation & Allocation			\$837,843			

Seattle Public Utilities Drainage and Wastewater

Ongoing	Prior Funding	Reallocation	2016 Allocations	Current funding	Est. Project funding	Notes
South Park Drainage Project	\$250,000			\$250,000		
Madison Valley Stormwater Improvements	\$310,000			\$310,000		Tree replaced 2016
Midvale	\$150,000			\$150,000		
Swale on Yale	\$0					Funding removed 2014
CSO/Southwest	\$400,000			\$400,000		
South Delridge	\$150,000			\$150,000		
North Delridge	\$250,000			\$250,000		
Urban Watershed Film	\$100,000			\$100,000		
Engaging Community	\$100,000	(\$100,000)		\$100,000		Reallocate to Poetry on Buses
Portable Works Purchase/SPU Cultural Perspectives	\$100,000			\$100,000	\$200,000	\$100K Water funds
SPU Development Services Floor	\$35,000			\$35,000	\$70,000	\$35K Water funds
SPU Drainage Artist in Residence	\$200,000	\$200,000		\$400,000	\$3,000,000	Incl. implementation
2015 Amendment Projects						
Poetry on Buses		\$100,000		\$100,000	\$330,000	\$30K Water & other agencies
New for 2016						
12th and Elmgrove Park		\$60,000		\$60,000		
24th Avenue NW Pier (Ship Canal Water Quality)		\$60,000		\$60,000		DWU AIR implementation
2016 Portable Works Purchase (Poetry on Buses)		\$80,000		\$80,000		
Northwest Wonders Portable Works Purchase		\$150,000		\$150,000		
Safe Lots Engagement		\$30,000		\$30,000		
Artists in Engagement: Stories of Water		\$240,000		\$240,000		DWU AIR implementation
Unprogrammed	\$926,885	(\$820,000)	\$354,714	\$461,599		
Administration			\$62,597			
Total Reallocation & Allocation			\$417,311			

Water -

Ongoing	Prior Funding	Reallocation	2016 Allocations	Current funding	Est. Project funding	Notes
Maple Leaf Reservoir	\$130,000			\$130,000	\$150,000	\$50K DPR; move \$30K to Yesle
Landsburg Park	\$115,000					
Urban Farming Residency	\$200,000				\$215,000	\$15K Parks
Water Conservation Outreach Projects/Engaging Community	\$75,000	(\$30,000)		\$45,000		
SPU Development Services Floor	\$35,000			\$35,000	\$70,000	Plus DWU
Cedar Falls Administration Building	\$30,000	\$26,596	\$43,404	\$100,000	\$100,000	
Central Area Water Main				\$	\$200,000	
Cal Anderson Youth Engagement	\$50,000	\$5,000		\$55,000		
2015 Amendment Projects						
Poetry on Buses		\$30,000		\$30,000		
New for 2016						
Unprogrammed Administration	\$44,519	(\$31,596)		\$12,923		
			\$7,659.56			
Total Reallocation & Allocation			\$51,064			

Solid Waste -

Ongoing	Prior Funding	Reallocation	2016 Allocations	Current funding	Est. Project funding	Notes
North and South Transfer Stations	(\$163,771)				\$1,369,918	Combined
North Transfer Station	\$541,256	100,000		\$641,256	\$641,256	
South Transfer Station	\$684,433	(\$163,771)		\$520,662	\$520,662	
South Transfer Phase II	\$308,000	\$22,000		\$330,000	\$330,000	

2015 Amendment Projects**New for 2016**

Unprogrammed Administration	\$89,158	\$41,771	\$0.00 \$0.00	\$130,929		
Total Reallocation & Allocation			\$0			

Department of Finance and Administrative Services -

Ongoing	Prior Funding	Reallocation	2016 Allocations	Current funding	Est. Project funding	Notes
Joint Training Facility	\$343,957			\$343,957		
Neighborhood Fire Station Program (incl.10's)	\$1,582,230			\$1,562,292		
Civic Square Open Space Artwork	\$5,315					
Civic Square Open Space Artwork - Fence Project #3 (non 1%)	\$93,037				\$93,037	For 2012-2014
North Police Precinct	\$54,408		\$85,502	\$139,910	\$760,000	Admin not taken 2014
Unprogrammed Administration		)	\$15,089			
Total Reallocation & Allocation			\$100,591			

Seattle Center -

Ongoing	Prior Funding	Reallocation	2016 Allocations	Current funding	Est. Project funding	Notes
McCaw Hall	\$376,338		\$0			Backfill
KEXP New Home	\$5,000		<u>\$12,100</u>	\$17,100	\$35,000	
Seattle Center Activations (interest and Seattle Center funds)	\$35,000					
McCaw Prototype (interest \$)	\$20,000					
New for 2016						
Seattle Opera/Mercer Arena Temporary Projects					\$35,000	
Administration			\$0			
Total Reallocation & Allocation			\$12,100			

Seattle Parks and Recreation -

Ongoing	Prior Funding	Reallocation	2016 Allocations	Current funding	Est. Project funding	Notes
2008 Levy (\$347,192 overall) - balance in project as of 5/2016	\$60,671	(\$60,671)		\$0		
Golf Projects: New Master plan (2008 Levy)	\$45,368			\$45,368		Funds from Jackson Parks
Yesler Neighborhood Park (2008 Levy)	\$165,492	\$90,671	\$22,100	\$278,263	\$278,263	\$30,000 from Maple Leaf
Maple Leaf Reservoir (inactive)		(\$30,000)				Close out project
Westlake and Lenora	\$100,000			\$100,000		
P-Patch	\$9,800		\$1,700	\$11,500		
New for 2016						
Landbanked Sites			\$42,483	\$42,483		
Smith Cove			\$4,675	\$4,675	TBD	
Ernst Park		\$10,000		\$10,000	TBD	
Unprogrammed	\$55,582	(\$10,000)	\$15,300	\$70,882		
Administration			\$15,222			

Total Reallocation & Allocation

\$101,480

Seattle Department of Transportation

Ongoing	Prior Funding	Reallocation	2016 Allocations	Current funding	Est. Project funding	Notes
Mercer Street Corridor	\$346,518	balance		\$346,518	\$346,518	Funds to Mercer West
SDOT Art Plan Implementation: Sidewalk Stamping	\$5,000			\$5,000	\$5,000	
Spokane Street Viaduct	\$524,675			\$524,675	\$524,675	Mercer West
Mercer Street Corridor, West	\$484,982			\$484,982	\$450,000	
SDOT Arts Enhancement (position - pooled funds)	\$114,311					
Broadway Extension Study	\$9,163		\$3,358	\$12,521	tbd	Proj funds
Third Avenue Improvements (move to Center City Connector)	\$13,400	(\$13,400)		0	\$0	
23 Avenue Improvements	\$235,690			\$235,690	\$235,690	23rd, BTG and 2014TransCorr
Fauntleroy SW Green Boulevard	\$15,300		\$100,000	\$115,300	tbd	Proj funds/2016 Move \$59500,
High Capacity /Eastlake	\$20,400			\$20,400		Proj funds
Center City Connector (Streetcar) - Center City Artist in Residence	\$55,250	\$13,400	\$6,018	\$74,668	tbd	Proj funds; 3rd Ave funds
Shoreline Street Ends	\$20,000	\$10,000		\$30,000		Unprogrammed
Central Waterfront Funding as of 2016 (852,616 +170,000)						
Central Waterfront Design Team Artist (AWV) VA8082 (Pooled)	\$178,916			\$178,916	\$178,916	
Central Waterfront Temporary Projects	\$50,000			\$50,000	\$50,000	Low Res
Central Waterfront AVW Union Street East/West Connections	\$80,000			\$80,000	\$230,000	
Central Waterfront (2013 funding onwards) PM VA80823	\$51,700		\$120,000	\$171,700	tbd	
Central Waterfront Play	\$60,000			\$60,000	\$500,000	
Central Waterfront Tribal	\$250,000			\$250,000	\$280,000	
Waterfront Activation	\$72,000			\$72,000		
Central Waterfront Promenade Commission	\$60,000			\$60,000	\$500,000	
Central Waterfront Lighting Design					\$25,000	
Summer 2016 Activations (new)	\$50,000		\$25,000	\$75,000	\$125,000	50K from OW
Overlook Walk Underpass					tbd	
Photographer in Residence			\$25,000	\$25,000	\$50,000	\$25K from OW; \$25K from Seawall

Seawall Bond Measure Overall Funding as of 2016
\$2,489,030

Seawall Bond Measure (project management and unprogrammed)	\$199,380	\$539,650	\$739,030	\$217,500	
Seawall Habitat Beach	\$360,000	\$40,000	\$400,000	\$360,000	
Seawall Light Project					\$23,063 spent on light
Seawall Sound Project	\$200,000	\$25,000	\$225,000	\$225,000	
Seawall Temporary Projects	\$75,000		\$75,000	\$292,000	Various
Seawall Piers Project	\$500,000	\$500,000	\$1,000,000	\$1,000,000	
Photography Commission		\$25,000	\$25,000		
Safe Routes to Schools/Beach Square	\$80,528		\$80,528		
Westlake Cycle Track	\$127,442		\$127,442		
Pedestrian Masterplan School Safety - Sacajawea /Madrona Tree	\$52,000		\$52,000		
Northgate Pedestrian Bridge	\$34,000		\$34,000		

2015 MAP amendment projects

Fremont Bridge Writing Residency	\$20,000		\$20,000		2015 Paystations
University Bridge Lighting Residency	\$15,000	\$10,000	\$25,000	tbd	2015/2016 Paystations
Sidewalk Development Program	\$15,000		\$15,000	tbd	

New for 2016

Art interruptions 2016	\$60,000		\$60,000		2016 Pedestrian Master Plan Int
Safe Routes to Schools - video, youth engagement		\$30,000	\$30,000	tbd	Move
Madison Bus Rapid Transit (BRT)		\$50,000	\$50,000	\$150,000	Move
23rd Avenue Phase II		\$75,884	\$75,884		Move (\$8.5K)
Lander Street Overpass		\$10,000	\$10,000	tbd	Move
New Sidewalks		\$10,000	\$10,000	tbd	Move
Duwamish River Valley				tbd	Move
King Street Station		\$40,000	\$40,000	tbd	Move (Lander Street)

2015 Unprogrammed	\$308,193	(\$120,000)	\$188,193
2016 Unprogrammed		\$192,664	\$202,664
2016 Move Seattle Unprogrammed		\$123,279	
Administration		\$346,033	
			\$2,296,887

ADDITIONAL FINANCIAL TABLES

Final 2015 1% for Art Billings and Revenue

	Per 2015 Proposed Budget	SPU breakdown	2015 MAP	SPU breakdown	Revenue as of 2015 year end	SPU breakdown	Difference	SPU breakdown
2015 1% for Art:							-	
Seattle City Light	\$770,402		\$770,402		\$574,948		-\$195,454	
Seattle Public Utilities	\$1,229,476		\$942,049		\$1,209,038		\$266,979	
Drainage and Wastewater Utility		\$582,747		\$445,638		\$580,693		135,055
Water		\$170,634		\$133,266		\$163,614		30348
Solid Waste		476,095		\$363155		\$464,731		101,576
DFAS 1% for Art	\$23,456		\$23,456		0		-\$23,456	
Seattle Center 1% for Art	\$5,790		\$5,790		\$5,790			
Seattle Parks and Recreation 1% for Art	\$5,000		\$86,630		\$86,630			
Seattle Department of Transportation 1% for Art	\$1,529,631		\$2,112,545		\$2,112,545			
Total 2015 1% for Art Revenue	\$3,563,755		\$3,940,883		\$3,988,951		-\$195,454	

Interest accrual

Source	2015 Balance	2015 Accrual	Balance	2016 Allocations	Balance
Seattle City Light	\$73,775	\$18,410	\$92,185	\$10,000	\$82,185
Seattle Public Utilities	\$117,469	\$32,190	\$149,659	\$30,000	\$119,659
General Departments	\$68,728	\$38,395	\$107,123	\$30,000	\$77,123

Interest Allocations

	Prior Allocations	Balance start of 2015	2016 Seattle City Light	2016 SPU	2016 General Departments	Total all funds
Strategic Small projects 2014	\$30,000	\$18,000				
Public Art Workshops	\$93,879	\$25,321				
Public Art Bootcamps	\$30,000		\$10,000	\$30,000	\$20,000	\$90,000
Seattle Presents					\$10,000	

Prior projects funded out of interest include: Pollinator Pathway, Duwamish Revealed, project management time for Seattle Center activation and Put Art in the Parks project management.

C I T Y O F S A N D I E G O



Public Art Master Plan

MARCH 2004



Vision

Public art has the power, over time, to transform the image of San Diego. We envision a city with successful and engaging public spaces, where citizens and visitors alike will encounter works of public art that will surprise and delight them. We envision a city where quality public infrastructure will define the urban fabric, where the fine grain detail of the city will demonstrate the city's commitment to excellence in urban design. We envision a city with artwork that celebrates the extraordinary diversity and history of our community, while pointing to the city's aspirations for the future. We envision a city where a record of our local and regional artists are permanently marked in the public landscape. We envision a city where public art defines our community identity, where every urban village reveals its unique character.

Public Art Master Plan

*The Vision and Benefits
to San Diego*



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INSIDE FRONT COVER LEFT:
Niki de St. Phalle
Sun God
Stuart Collection, U.C.S.D.

INSIDE FRONT COVER RIGHT:
Einar & Jamex de la Torre
Journey to Aztlan
San Diego Convention Center

OPPOSITE:
Niki de St. Phalle
Coming Together
San Diego Convention Center



Jean Cornwell
To Light the Way
Malcolm X Library

Introduction

*Build a unique artistic legacy for
future generations to experience*



Jonathan Borofsky
Hammering Man at 3,110,527
Museum of Contemporary Art San Diego
Gift of Matthew and Iris Strauss

Executive Summary

MORE THAN 350 PERCENT for art programs exist at federal, state and local government levels and at transportation, port and redevelopment agencies. For example, in California, Los Angeles, San Francisco, San Jose, Long Beach, and numerous other cities all have mandatory percent for art programs which include Public Art Policy and Private Development Policy.

The adoption of the recommendations within the *Public Art Master Plan* would strengthen the City of San Diego's commitment to sustaining a vibrant cultural life by:

- Establishing, by policy, a discretionary City Council appropriation consisting of 2% of selected eligible Capital Improvement Project budgets for public art.
- Requiring, by ordinance, a 1% set-aside for public art enhancement in private development. The 1% public art requirement may be satisfied by the financing of cultural and artistic facilities and/or on-site artwork or the developer may elect to deposit .5 % into the Public Art Fund account to be used for the artistic enrichment of the City's public spaces. The public art financial requirement shall be based on 1% or .5% of the building permit valuation.

The public art financial requirement should be imposed on all private, non-residential development projects and private/public building projects with building permit valuations over \$5 million.

- Adopting new guidelines and policies to implement the City's revised Public Art Program.
- Ensuring the preservation and maintenance of the City's art collection.
- Enhancing community participation in the public art process through engagement of the public.
- Providing support systems for local artists who work in the City's Public Art Program.
- Promoting community identity for San Diego's many neighborhood "villages".
- Celebrating San Diego's unique character, history and diversity through a broad range of public art projects.
- Enhancing the City's urban design objectives by using public art to animate the City's public spaces.
- Promoting the economic vitality of the City by using public art to brand San Diego as a destination for cultural tourism.



Robert Irwin
Central Garden
Getty Center, Los Angeles
Photo by Becky Cohen

vision Vibrant Culture, Vibrant City

SAN DIEGO is a remarkable city. We have a strikingly beautiful environment and an agreeable climate. We have a well-educated and creative citizenry. San Diego is one of the most culturally diverse cities in the nation and it is poised for significant economic and population growth in the coming decades. San Diego has strong arts and cultural institutions and is one of the strongest tourist destinations in the country.

Our vision is that public art will one day join this list of remarkable attributes when one thinks of San Diego. Public art, over time, will transform the identity of San Diego. It will announce to resident and visitor alike that they are in a place that cares about the quality of the built environment. In a time when public spaces are increasingly privatized and homogenized, public art becomes an important means by which a community can project a unique identity. Public art should intensify our relationship to the city and our sense of community with our fellow citizens. Public art must not be an afterthought, forced to decorate our public spaces and mitigate the impact of poorly planned urban spaces – usually at the end of a fragmented planning process. Instead, public art should be integral to community planning, thereby intensifying our experience of the public realm and opening up opportunities to create meaningful civic discourse for our citizens.

The *Public Art Master Plan* for the City of San Diego represents an opportunity to redefine not only the relationship of art to urban space, but also our own commitment to an urban scene that promotes civic life and involvement. Like such visionary and progressive cities as Barcelona, Seattle, Chicago and Paris, public art in San Diego must be an integral part of the urban infrastructure. Investing in the public realm is essential to establishing San Diego as a truly first-rate, world-class city.

Our vision is a city with successful public spaces, with public art that offers moments of serendipity and surprise – a city with art woven into the fine grain detail of the public infrastructure. Our vision is a city whose commitment to excellence in design, architecture and art is readily apparent. We imagine a city where every neighborhood, every “village,” includes art that reveals its unique identity and character. We imagine a public art collection that celebrates the city’s many cultures and histories.

Public art in San Diego should serve many constituencies: the community in which the artwork resides, the city as a whole, visitors, the bi-national region, the artistic and cultural communities, and individual artists. The Public Art Program should be the City’s most visible sign of its commitment to fostering

creativity, encouraging diversity of ideas and promoting tolerance of multiple opinions. Research has shown that cities with a robust and lively public art program have sustained economic strength and attracted businesses and individuals who can foster and facilitate prosperity for all citizens. Creative cities provide humane environments for its residents and visitors, extend opportunities for life-long learning and help preserve community histories. Citizens of such cities become passionate advocates for the arts and for learning.

The overriding goal of the City of San Diego's Public Art Program should be the creation of a diverse collection of public artworks of undisputed quality and excellence. The program should promote cultural expression and artistic appreciation – at regional, national and international levels. At the heart of our aspiration and vision for public art in San Diego is the wish for an authentic, rich, diverse and complex arts culture that is seen and understood as uniquely San Diegan and that benefits and enriches all those who are fortunate enough to live, work and visit our city.



Alber de Matteis
Tribal Shields for Common Ground
 Central Area Police Station

Overview

Public art produced by and for the citizenry has been an essential component of great civilizations throughout the world. Since the first public art program was initiated in Philadelphia, Pennsylvania in 1959, hundreds of cities have established similar programs throughout the United States. The public art movement in California is making headway. In 2001, over 50 California municipalities were running active public art programs, and hundreds of programs have been established by independent non-profit agencies and entities like hospitals and developers.

In its best realization, public art has the power to transform communities, invigorate and energize their population, inspire passion and enthusiasm about the built environment, and engender ownership in artworks and the neighborhood at large. Public art has turned communities from anonymous series of spaces into rich landscapes that reflect history, embrace and honor cultural differences, teach social values, and help us to be better citizens.

San Diego possesses a stunningly beautiful natural environment. Some might say this makes public art almost redundant. But that is not how the population feels, and that is not the reality. The citizens of San Diego are demanding a dedicated Public Art Program – more than 150 participants in this planning process passionately voiced their concerns about the urban landscape, and their desire for a program that reflects San Diego’s uniqueness and its cultural heritage.

San Diego has had a Public Art Program in place since 1984. In that time, it has depended on the voluntary identification of projects suitable for public art by individual departments within the City. This has resulted in a collection of approximately 68 works of public art (many of which are hidden from public view). However, voluntary programs rarely provide the opportunity for long-term planning and investment in creating a Public Art Program that fulfills the goals of all segments of the population, and the city’s overall vision for the development of its culture, economy, and quality of life.

The Public Art Master Plan was initiated in order to examine the means of strengthening the existing Public Art Program, and the feasibility of establishing a program with broader applicability and significance for the entire population. As part of the planning process, the consultants met with over 150 individuals representing many diverse spectra of the San Diego population; held numerous focus groups; met with a planning process Steering Committee seven times; conducted a series of charrettes for local artists, architects, engineers, project managers, landscape architects, and interested citizens; and sub-

mitted many drafts of the plan for extensive comment and input from planning participants.

The resulting Plan focuses on strengthening the City of San Diego's Public Art Program through two avenues. The first is by increasing the opportunity for meaningful community involvement and participation in the program while increasing general awareness of the program. The Plan contains recommendations on modifying the process of project and artist selection to provide for greater involvement; ways of collaborating with other City departments and independent agencies in the city of San Diego; means of providing important training and opportunities for local artists; and allying public art with larger community and urban design issues in the city.

The second avenue centers on the administration and organization of the Public Art Program, including funding. The Plan presents means of streamlining the program's processes. It discusses means for funding the Public Art Program and provides a comparison with comparable cities' programs. The planning process involved extensive discussions about the feasibility of the establishment of a required percent for art City policy, and a similar requirement for private development. The Plan includes a set of recommendations on means for solidifying financial support for the program through a variety of funding streams, including public and private participants.

The Plan also contains a policy, a set of guidelines, and principles for the City's Public Art Program, outlining the future administration of the program in order to fulfill the steps recommended in the report.

THE KEY PROPOSED RECOMMENDATIONS ARE AS FOLLOWS:

Celebrating San Diego: Community Identity and Pride

- 1.1: The Commission for Arts and Culture, through its Public Art Program, should reinforce the place-making goals of the City's development efforts by commissioning artworks that are visually distinctive and that become associated with the identity of the city and individual neighborhoods.
- 1.2: The Commission for Arts and Culture, through its Public Art Program, should strive to identify opportunities for public art in neighborhoods throughout San Diego.
- 1.3: The Commission for Arts and Culture, through its Public Art Program, should establish neighborhood identity programs.
- 1.4: The Commission for Arts and Culture, through its Public Art Program, should partner with artists, galleries, museums, arts professionals,

architects, urban planners, universities, community members, businesses, and a variety of planning agencies (Centre City Development Corporation [CCDC], Port of San Diego, Downtown Partnership, etc.) to establish public art priorities and create landmark artworks in the city.

- 1.5: The Commission for Arts and Culture, through its Public Art Program, should ensure that the City and its planning and redevelopment agencies continue to provide opportunities for public art and other amenities, in accordance with approved planning documents.
- 1.6: The Commission for Arts and Culture, through its Public Art Program, should ensure that the City incorporates public art into the City of Villages strategies, plans and frameworks.
- 1.7: The Commission for Arts and Culture, through its Public Art Program, should involve people who both reflect San Diego's diverse population and who have knowledge of the arts, arts production and arts presentation on artist selection panels and on the Public Art Committee.
- 1.8: The Commission for Arts and Culture, through its Public Art Program, should emphasize the artistic and visual relationship between San Diego and Tijuana in some public art projects.

Creating a Community of Support

- 2.1: The Commission for Arts and Culture, through its Public Art Program and the Public Art Committee, should implement a comprehensive program of community education and outreach on public art, directed to the general public and to the numerous special constituencies affected by the program. These include artists and design professionals, schools, neighborhoods and diverse communities, corporate and private development interests, and public sector officials.
- 2.2: The Commission for Arts and Culture, through its Public Art Program, should ensure that no fewer than three public meetings are held in conjunction with each public art project it initiates.
- 2.3: The Commission for Arts and Culture, through its Public Art Program, should formulate a specific marketing plan for each new public artwork to introduce and educate the public about the project.
- 2.4: The Commission for Arts and Culture, through its Public Art Program, should create a temporary artworks program, including an educational component, designed to introduce all sectors of the broad San Diego community to public art.
- 2.5: The Commission for Arts and Culture, through its Public Art Program, should develop a marketing program which includes greater utilization

of the Internet, an expanded website, maps to the individual artworks, and a database of the City's public art collection.

- 2.6: The Commission for Arts and Culture, through its Public Art Program, should develop strategic alliances with the print and electronic media to better promote Public Art Programs and opportunities throughout the community.

Supporting Artists

- 3.1: The Commission for Arts and Culture, through its Public Art Program, should establish policies that produce a balance of high profile projects by local, regional, national and international artists, focusing on quality.
- 3.2: The Commission for Arts and Culture, through its Public Art Program, should hire experienced public artists or public art administrators to develop and provide an ongoing series of seminars and workshops to educate local and regional artists who would like to enter the public art field.
- 3.3: The Commission for Arts and Culture, through its Public Art Program, should work with local universities and schools to develop curriculum related to public art.
- 3.4: The Commission for Arts and Culture, through its Public Art Program, should engage artists experienced in public art and public art administrators to train project managers, engineers, architects, contractors and other design professionals to work effectively with artists during the creative process.
- 3.5: The Commission for Arts and Culture, through its Public Art Program, should ensure that performance bonds for artists, being prohibitively expensive, are not required.

Enhancing the Urban Environment

- 4.1: The Commission for Arts and Culture, through its Public Art Program, should ensure that all City departments reference the Public Art Program and the City's intention to involve artists on the design team and invite neighborhood collaboration in all requests for proposals, bid documents and other written materials related to contracts for major Capital Improvement Projects.
- 4.2: The Commission for Arts and Culture, through its Public Art Program, should include, whenever possible, at least one representative from the project design and construction personnel (project manager, engineer, landscape architect, etc.) as an advisor to the artist selection panel.

Managing the Program: Process and Administration

- 5.1: The Public Art Program should be managed by the Commission for Arts and Culture, with the Commission-appointed Public Art Committee continuing to advise on program vision and aesthetic decisions.
- 5.2: The Commission for Arts and Culture, through its Public Art Program, should submit an annual public art workplan to City Council to propose public art projects for the next fiscal year, give a status report on current projects, and report on projects completed in the last year.
- 5.3: The Commission for Arts and Culture, through its Public Art Program, should ensure that public art projects are scheduled, to the extent practicable, to accommodate artists' involvement at the earliest stages of design with the intention of making the artist an integral part of the project design team. This is usually best accomplished by the immediate selection of the artist after the project architect is selected.
- 5.4: The Commission for Arts and Culture, through its Public Art Program, should ensure that 20% of the public art funds are reserved in a segregated account within the Public Art Fund for program administration and community participation, artist selection processes, community outreach and publicity, project documentation, children's education, art programs and other appropriate related purposes.
- 5.5: The Commission for Arts and Culture, through its Public Art Program, should hold and manage all artists' contracts rather than permitting contracts to be executed between other City departments or City consultants and the artists. Public Art Program staff should act as liaisons between artists and project managers, consultants, etc.
- 5.6: The Commission for Arts and Culture, through its Public Art Program, should advocate for the adoption of a series of standard artists' contract templates for use in public art projects, recognizing that these contracts will need to be customized to fit the needs of specific projects.
- 5.7: The Commission for Arts and Culture, through its Public Art Program, should continue to work with the City Attorney to develop policies which address issues of importance to artists including, but not limited to the following: 1) preserving artists' freedom of expression; 2) balancing artists' first amendment, moral, and intellectual property rights with the rights of the City to control its public spaces for future use and reuse; and 3) delimiting contractual waivers of artists' rights under the federal Visual Artists Rights Act, California Civil Code Section 987, and the federal Copyright Act.
- 5.8: The City Council should adopt the attached program guidelines and policies, outlining recommended artist selection processes.

- 5.9: The Commission for Arts and Culture, through its Public Art Program, should ensure that 10% of the public art budgets, to the extent permitted by law and funding source restrictions, are set aside in a separate pooled, interest-bearing account within the Public Art Fund for collections management and the preservation and maintenance of the public art collection.
- 5.10: The Commission for Arts and Culture, through its Public Art Program, should provide oversight for the routine maintenance of public artworks, which should be the responsibility of the department at which the artwork is sited, and should be performed in accordance with maintenance guidelines provided by the project artist. All non-routine maintenance should be the responsibility of the Commission for Arts and Culture.
- 5.11: The Commission for Arts and Culture, through its Public Art Program, should offer periodic workshops on maintenance to City field workers in departments responsible for maintaining public artworks.
- 5.12: The Commission for Arts and Culture, through its Public Art Program, should hire professional art conservators to identify maintenance issues and to assist in training City workers in routine maintenance. Conservators should be responsible for major restorations, when needed.
- 5.13: The Commission for Arts and Culture, through its Public Art Program, should conduct a maintenance survey of the entire art collection at least once every five years.
- 5.14: The Commission for Arts and Culture, through its Public Art Program, should modify the number of Public Art Committee members to a maximum of nine, with representation to include public artists, public art professionals, business leaders, community leaders and members of the Commission for Arts and Culture.
- 5.15: The Commission for Arts and Culture, through its Public Art Program, should update the Public Art Master Plan every five years.

Identifying Funding

- 6.1: The San Diego City Manager should annually propose that the City's Public Art Program be funded by 2% of the annual Capital Improvement Program budget. The City Council, in its discretion, may appropriate any amount up to and including the Manager's recommended appropriations.
- 6.2: In Capital Improvement Program projects that are supported by Enterprise Funds, the 2% public art allocation should be applied only to

above-grade improvements and any public art monies should be expended only for artworks at the project site. Enterprise Fund monies shall be segregated from other funding sources and expended in accordance with the restrictions of any applicable bond, loan, or grant covenants and conditions.

- 6.3: Where not prohibited by funding source restrictions applicable to grants, loans, bonds or Enterprise Funds, monies appropriated under the revised Public Art Policy should be pooled and expended for any public art project in the City.
- 6.4: Pooled monies in the Public Art Fund should be allowed to be expended for temporary artworks.
- 6.5: The provisions of the revised Public Art Program should extend to include any public-private development projects in which the City participates.
- 6.6: For private development projects, the City Council should establish, by ordinance, a 1% set-aside for public art enhancement. The 1% public art requirement may be satisfied by the financing of cultural and artistic facilities and/or on-site artwork or the developer may elect to deposit .5 % into the Public Art Fund account to be used for the artistic enrichment of the City's public spaces. The public art financial requirement shall be based on 1% or .5% of the building permit valuation.

The public art financial requirement should be imposed on all private, non-residential development projects and private/public building projects with building permit valuations over \$5 million.

- 6.7: Proposed donations of artworks should follow the same rigorous review process as any other public art project. Prospective donors should be invited to participate in the artist selection panel if the proposal is to commission a new work of art.
- 6.8: Privately donated artworks should require a maintenance endowment to ensure for the long-term care of the artwork.

Stone Paper Scissors
Vermont Street Bridge
Hillcrest



preface Public Art's National Impact

The contemporary public art movement in this country began in 1959 in Philadelphia. Several artists who were studying in Europe following World War II noted that it was customary, during the reconstruction, for European cities to devote a portion of construction budgets for the acquisition and commissioning of art. The artists discussed this idea with the architect, Louis Kahn, who was, at that time, the President of the Philadelphia Redevelopment Agency. Kahn proposed that the Agency begin allocating 1% of its capital construction budget for art. In 1959, the country's first percent for art program was born.

In the ensuing forty years, more than 350 percent for art programs have been created, at the federal, state and local government levels, as well as transit agencies, port authorities, redevelopment corporations and other quasi-government agencies. San Diego passed a 1% for art ordinance in 1983 and has commissioned approximately 68 artworks since the inception of the program.

Public agencies have initiated public art programs for a variety of reasons:

- To enhance the public's experience with and appreciation for the arts.
- To create successful and engaging public spaces.
- To elevate the quality of urban design.
- To enhance public infrastructure.
- To increase the use of public facilities, such as transit systems.
- To strengthen neighborhood and community identity and pride.
- To commemorate communities' histories and celebrate diversity.
- To provide opportunities for education and learning.
- To create opportunities for local and regional artists to develop their talents.

The following examples demonstrate how various cities have employed their public art programs to create value in their communities and to benefit citizens and visitors alike.

Enhancing the public's experience of and appreciation for the arts

Chicago established its public art program in 1978. It allocates 1.33% of the cost of new construction of municipal buildings and public outdoor areas for the acquisition and installation of art. The emphasis of this program, from the beginning, has been the commissioning of major international artists to create

works that have become icons, instantly identifiable with the city of Chicago. These works include Picasso's *Head of a Woman* and Alexander Calder's *Pink Flamingo*. This approach to public art symbolizes the notion of the "museum without walls," where public spaces became an opportunity to showcase the world's greatest art, outside the confines of museums, where relatively few of the citizens experience visual art.

On a more modest level, cities like Seattle have attempted to weave public art into the urban fabric. Seattle passed its 1% for art ordinance in 1973, to which applies to all capital construction in the city. In many cases, artworks of relatively small scale are commissioned, focusing on enhancing the public's experience of surprise and serendipity in the cityscape. On Broadway Avenue, which connects the University District to Downtown, artist Jack Mackie created a work entitled *Dancesteps on Broadway*, where he inlaid eight bronze sets of dance patterns into the sidewalks. Passersby grab a partner and begin to dance in the streets. As cities look for new ways to animate their streets in a fun, non-threatening positive way, this artwork has delivered a classic urban success story.

Creating successful and engaging public spaces

The idea of "place-making" emerged early in the contemporary public art movement. It suggested that public art could create engaging and successful public spaces by making them memorable and by using art to define the meaning of the place. In the early 1990s, the City of Denver set aside 1% of the construction budget of the new Denver International Airport (resulting in more than \$7.5 million in arts funding) to commission artworks. Many of the artworks spoke to the meaning of the place. For example, Terry Allen created an artwork entitled *Notre Denver* for the baggage claim area. *Gargoyles*, based on the figures at the Notre Dame cathedral, emerge from suitcases to provide protection from the spirits that might otherwise bedevil the traveler.

Several cities have employed their public art programs as a magnet for tourism. San Francisco, which established the first 2% for art program in the nation in 1967, actively markets its public art program with walking tours and brochures that invite the visitor to engage in the lively street life of the city. Likewise, the Miami-Dade Art in Public Places Program (which allocates 1.5% of public construction costs for art) welcomes visitors with artworks by national and international artists which infuse the airport and the freeways leading to the city.

Elevating the quality of urban design in cities

Many communities have become interested in engaging artists to focus on their larger urban design issues. In Los Colinas, Texas, major developments of high-rise buildings surround a plaza that spans almost three football fields.

There was a huge contrast in scale between the people crossing the plaza and the massive buildings that surrounded them on three sides. Artist Robert Glenn was commissioned to create an artwork that would remedy the problem. He designed a herd of larger-than-life mustangs that appear to be running across the plaza, creating a middle scale element in the plaza which minimizes the distance between the large scale building and the small scale people. The effect of the artwork has been humanizing to the otherwise vastly industrial plaza.

The Los Angeles Community Redevelopment Agency instituted its Public Art Program in 1985. Its policy allocates 1% of development costs for public and private art projects. Developers may use up to 60% of the 1% requirement for on-site public art, and at least 40% must be contributed to a cultural trust fund. Major works include Andrew Leicester's *Zanja Madre* (Mother Ditch), a plaza which chronicles the "water wars" in Los Angeles in the early 1900s. Artworks such as these not only elevate the quality of urban design, they serve a purpose of educating and enriching the knowledge base of all who come to this urban experience.

In 1995, Broward County, Florida, enacted the first 2% for art ordinance on the east coast. The program allocates funding for artists to provide design expertise for a broad range of Capital Improvement Projects, with a special emphasis on improving urban design. Concerned with unfettered, undifferentiated development, from Palm Beach County to Dade, from the Atlantic to the Everglades, the program sought to insert public art into the basic urban design development of the county. Major projects include the involvement of artists in the design of transportation connections and community entryways. Citizens, as well as visitors, benefit from a uniquely local, aesthetic experience.

Enhancing the public infrastructure

Some public art programs have focused on the enhancement of public infrastructure – the complete integration of the artwork into the underlying capital projects. Phoenix, Arizona, passed its percent for art program in 1986, allocating 1% of capital construction project budgets for art. The program has completed 80 projects, most of which are fully integrated works. Artists are involved in the design of solid waste transfer stations, pedestrian bridges and soundwalls. In one notable project, artist Marilyn Zwak designed a freeway overpass that incorporated images of Native American petroglyphs in the overpass supports. By creating additional points of support for the overpass, she reduced its construction costs by more than \$700,000.

Likewise, the City of Seattle involves artists in the design of new electrical substations for Seattle City Light, a municipally owned electrical utility. Before artists were involved in the design process, Seattle City Light budgeted two years in the construction schedule for new electrical substations to allow for

neighborhood and community objections. The involvement of artists in the Viewlands-Hoffman substation and other facilities, however, demonstrated that the design of new electrical facilities need not negatively affect local property values. As a result, the delay time for community objection to new substations was reduced to zero.

In San Jose, California, artist Mel Chin was given the challenge of creating artworks for the new library being jointly developed by the City of San Jose and San Jose State University. He believed that the artwork should reinforce the mission of the library as an avenue to knowledge. He proposed 33 public art interventions that suggested paths to the literary collections. From artworks that illustrate the library's extensive Steinbeck holdings, to pieces that celebrate the rich Hispanic heritage of the city, the public art installations reinforce the intellectual mission of the institution and enhance the experience of the library.

Increasing the use of public facilities, such as transit systems

The range of public agencies and institutions that have embraced the concept of public art is very broad. This commitment to public art does not only arise from some notion that public art, in and of itself, is valuable. Rather, experience has demonstrated that public art and quality design can increase public use and enjoyment of public facilities. The broader acceptance and use of public transportation is critical for increasing the overall quality of life in the 21st century urban environment. Transit systems all across the nation are involving artists in the design of their stations. This arises from the realization that well-designed and aesthetically pleasing facilities can enhance ridership and contribute to a sense of well being. The designers of the Portland, Oregon, transit system, convinced that unique and engaging station designs would be essential to the long term health of the system, insisted that artists be involved in the design. Portland's Tri-Met system is funded from 1.5% of capital construction projects.

Dallas, Texas, enacted its 1.5% for art ordinance in 1988, while the convention center was being expanded to add more than 140,000 square feet in exhibition and meeting space. For that project, only \$250,000 was available for public art – hardly sufficient for such a major facility. The funds were used to engage an artist design team led by Brad Goldberg to design the terrazzo floors throughout the facility. Using the construction budget for the floors, the artists created a 140,000 square-foot “painting” that incorporates the entire history of North Texas – geological, anthropologic and social. In the convention center marketing materials, the public artworks are centrally featured and serve to attract cultural tourists to this public facility.

Strengthening neighborhood and community identity and pride

Public art can be a powerful tool for reinforcing neighborhood and community identity. Increasingly, people identify not just with their cities, but with their immediate neighborhoods. In Minneapolis, which initiated its percent for art program in 1987, special emphasis has been placed on commissioning public art that delineates the city's many individual neighborhoods. To date, 13 major works have been completed that reflect the unique character of each community. The residents of the neighborhoods have had an integral part both in envisioning and creating the artwork, as well as, in many cases, maintaining the pieces. The act of creating and living with these neighborhood public artworks leads to a sense of ownership and community pride which helps raise the self-esteem of all who live within a neighborhood.

Commemorating local history and celebrating diversity

In many communities, public art is used to reveal the history and diversity of the community. In Los Angeles, the Metropolitan Transit Authority has developed numerous projects that reveal the history and peoples of the neighborhoods through which the system traverses. At the Wilshire/Western station, artist Richard Wyatt created two 52-foot murals that honor historic figures as well as current residents. The extraordinary diversity of Los Angeles is portrayed in these artworks.

San Jose, California, established its public art program in 1984. In 1992, it increased the public art program from 1% to 2% of the capital construction budgets, including private projects supported by the redevelopment agency. During this period, the city was going through a period of massive urban renewal, with many cultural and historical vestiges of the past being obliterated. An early focus of the public art program was to shed light on the multi-layered histories of the city. Major artworks, such as the *Founding of the Pueblo*, the *Agricultural History of San Jose*, the life of *Dr. Ernesto Galarza* (San Jose State professor and founder of the American Chicano movement), the *Ohlone* (Indian) *Way of Life*, and the turn-of-the-century *Chinatown*, recall historically and culturally important stories of San Jose. Where urban renewal has erased culturally significant places, public art can be used to preserve and tell the stories of our peoples and our past.

Providing opportunities for education and learning

Public art projects can provide important opportunities for artists to create learning experiences. At the solid waste transfer station in Phoenix, Arizona, artists Linea Glatt and Michael Singer created a display that illustrated the stream of trash from the garbage can to the landfill. Called *Garbage Diner*, stu-

dents were introduced to the display which followed the path that society's debris takes from the dinner table or the waste basket to the landfill. As a result of the artists' work, all Phoenix elementary school children take a class on the disposal of trash. In this case, the public artwork is used to increase community consciousness of the broader issues in our society.

Creating opportunities for local and regional artists

One of the most significant roles of public art programs is the development of local and regional artists. The emerging tendency of public art programs to emphasize the involvement of artists on design teams has meant that the creation of a cadre of local artists who are skilled in participating in local capital projects is essential. With many projects, the role of the artist has been to create a meaningful consultation with the community, discovering its values and aspirations in order to get a sense of its mind set, and to generate artworks that challenge and delight as a way of holding up a mirror to the community. These works not only stretch the capacities of the artists, but challenge the community to transcend its image of itself. What's more, the artworks leave a legacy enhancing the city, developing cultural icons and representing community expression.



Nina Karavasiles
Recipe for Friendship
Little Italy



Planning Methodology

The planning processes undertaken by Jerry Allen and Associates in developing the *Public Art Master Plan* for the City of San Diego employed the following approaches:

1. The consultant team, Jerry Allen and Elena Brokaw Myles, reviewed and studied literature provided by the City, including local and regional plans, Capital Improvement Project budgets, state and local reports, marketing literature, census data, granting information and other materials.
2. Jerry Allen presented three slide shows to the general public and to staff at the City of San Diego. These slide shows were: *A History of Public Art*, *Public Art in California* and *Public Art: The Year in Review*.
3. The City of San Diego Commission for Arts and Culture appointed a 30-member Steering Committee to provide initial direction to the consultant team and to provide feedback on findings and recommendations throughout the process.
4. Key person interviews were conducted with over 150 leaders from the arts, government, business and community associations. In these meetings, facts and opinions were solicited on the City of San Diego's Public Art Program and its policies and projects, in order to develop a comprehensive picture of the program.
5. Focus groups were held and facilitated by the consultants, in which individuals sharing a common interest and expertise were convened to review the major issues.
6. Public artist Jack Mackie conducted a series of three charettes for local artists, design professionals and project managers.
7. The Plan was reviewed and modified through an extensive series of meetings and presentations with key stakeholders, including the Commission for Arts and Culture, the Steering Committee, City officials and others.

Planning Context

The City of San Diego initiated its Public Art Program in 1984, when it established a Public Art Advisory Board. It created a Fund for Public Art in 1985, when it adopted ordinance 0-86-77, codified in San Diego Municipal Code 26.0701 – 26.0707. The Fund for Public Art was financed by 1% of the City's Capital Outlay Fund.

The Public Art Advisory Board was disbanded in 1988, when the City of San Diego's Commission for Arts and Culture was created. The Commission subsequently formed an Art in Public Places Committee. (Since renamed the Public Art Committee, it still actively oversees the current program).

In the early 1990s, the City ceased the flow of 1% of the Capital Outlay Fund into the Public Art Fund. From this point, funding for public art was mainly determined by City department heads and project managers responsible for Capital Improvement Projects, and administrative expenses were covered by a variety of sources such as grants. Although the hope has always been that the Public Art Fund would be financed through a percentage of the Capital Improvement Project budget, that method has never been approved by City Council.

As a response, the Commission for Arts and Culture developed a pilot program called the Public Art Master Plan in the early 1990s, and involved communities and artists in the development and creation of site specific artwork. Soon after, the City Council adopted Policy 900-11 Artist(s) *Involvement in Selected Capital Improvement Projects*.¹ Council Policy 900-11 does not outline specific funding sources for public art. Council Policy 900-11 is a companion to ordinance 0-86-77.

In 2000, Commission staff began the process of assessing the Public Art Program, starting with a series of Roundtable Forums on Public Art. The Forums resulted in a series of suggestions about how to address many of the program's issues. (Just over a year later, many of those suggestions were implemented: the Commission created an "as-needed artists list;" it discontinued the ineffective Regional Artist Directory; and staff has completed training in project management for Capital Improvement Projects). The assessment included a *Public Art Program Report*, completed by an independent consultant. The Report discussed potential funding scenarios for the City's Public Art Program.

This Public Art Master Plan, started in 2001, goes the extra step by representing the efforts of the City of San Diego Commission for Arts and Culture to in-

involve diverse segments of the City's population in a community-wide analysis of the Public Art Program, as well as recommendations for its future development. This Plan is the result of many community meetings and charettes and has been through an extensive public review process.

The interviews, focus groups and public presentations facilitated by the consultants revealed core issues affecting the City of San Diego's Public Art Program. This Plan addresses those issues, proffering objectives and recommendations that represent and address the overarching attitudes and desires of the San Diego community for its Public Art Program.

The many meetings and focus groups comprised of various constituencies in San Diego reveal that, ideally, the Public Art Program should provide a means to install public artworks in communities throughout San Diego, representing the highest quality of artistic excellence and accessibility to all sectors of the population.



Framework
and
Recommendations

*Create and strengthen neighborhood
and community identity*



Chicano Park
Barrio Logan

Celebrating San Diego: Community Identity and Pride

VISION San Diego is a beautiful, temperate, safe city, with many of the cultural amenities one would expect from a city of its size. It has received continuous recognition for its quality of life: in May 2002, *Forbes Magazine* named it the “Best Place in America for Business and Careers.” It was named one of “America’s Top 25 Arts Destinations” in *AmericanStyle Magazine*, and in June 2002, Carnegie Mellon University professor Richard Florida, author of *Rise of the Creative Class*, cited it as one of America’s Top 10 “Most Creative Cities.”

Use public art as a tool to increase pride in the entire city of San Diego and individual neighborhoods

San Diego is a city made up of 112 distinct neighborhoods, each with its own personality, flavor, resident base and pride. Most residents consider their neighborhoods – rather than the city as a whole – as their home bases. The city is growing rapidly – 1 million new people are expected to join the population by 2020 – and the neighborhoods will, of necessity, evolve as those new residents join their communities.

A basic tenet of the recommendations for the future of the Public Art Program is that the neighborhoods’ uniqueness should be celebrated and strengthened through the Public Art Program. Public art should be one of the tools (specifically in concert with greater outreach and communication) the City uses to demonstrate to residents how the inevitable change and growth that must occur can bring some major benefits, including more transit options, arts and culture and increased services.

Neighborhood Identity

OBJECTIVE The 1997 Imagine a Great City conference envisioned ways in which public art could affect the community. At its best, public art can: “associate with community; reflect the world and all its people; be unique to a place; encompass all communities; teach children about who they are; relate to the region and draw on local resources...; contribute to the artistic legacy of the city; be site specific and integrated; be the best to be found.”² The conference’s list of obstacles to public art in San Diego is shorter, but to the point: “not enough funding; lack of interest; lack of consensus...; not taught well at schools.”³

Demonstrate communities’ uniqueness and foster social connection through the Public Art Program

According to planning participants, some communities in San Diego are already committed to arts and culture, understanding its beneficial results. Others have not experienced the benefits of public art. This divergence of attitudes makes sense in a city that one planning participant described as “a confederation of semi-autonomous communities.” (While there are 43 recognized planning groups, with members elected by local neighborhoods and recog-

"It seems to us that a good place to live ought to offer more than just high salaries and a low crime rate. That's why we set out to find towns that are making a special effort to foster connectedness and contentment among all the people who live in them."

– Jay Walljasper
"America's Ten Most
Enlightened Cities" Utne
Reader May/June 1997

nized by the City Council, and a citywide Community Planners Committee made up of the planning groups Chairs, planning participants reported that there is relatively little inter-community cooperation.)

Each community has a unique personality. For that reason, it is important to ensure that the Public Art Program takes distinctive approaches in each community so that no segment of the population feels excluded. The Commission for Arts and Culture has initiated programs for public art in neighborhoods. In the past ten years, the Commission has placed 18 public art projects in neighborhoods – ten through the first Public Art Master Plan program, six through the Public Art in Neighborhoods program and two through the Public Art Sites (PAS) program.

One successful PAS project is *Recipe for Friendship*, created by Nina Karavasiles and installed in 2001. The piece is located in Amici Park in Little Italy, area mostly concrete space which had previously gone virtually unused and ignored except by graffiti artists and skateboarders. Consisting of small-scale sculptures of tables with red and white checked tile mosaic "tablecloths" and bronze plates of food, as well as sidewalk plaques, the artwork serves to enliven the concrete space and attract visitors. The artwork also generates interaction by inviting viewers to make rubbings of recipes etched on the bronze.

The neighborhood immediately embraced its revitalized park. The local business improvement association displayed a renewed sense of ownership for the park by planting more trees and flowers inside the park, and expressing an appreciation for the various resident ethnic communities. The piece was part of a revitalization effort that has spurred greater economic development in the neighborhood.

This is one example of how public art can promote a sense of community. This is important, as recent studies have shown a growing and apparently endemic sense of societal separation and alienation. "Concern with the loss of community connectedness is well-founded, especially in light of a 2001 study by the John F. Kennedy School of Government at Harvard University. Conducted in association with three dozen community foundations, including the San Diego Foundation, the survey of nearly 30,000 people across America looked at how connected we are to family, friends, neighbors and civic institutions. Among the revealing conclusions, the survey found that *social connectedness is a much stronger predictor of perceived quality of life than income or educational level*. [Our emphasis]"⁴

Chicano Park

Chicano Park located in Barrio Logan houses the largest collection of Chicano murals in the world. It features the results of the Monumental Public Mural

Program conceived by local artist Salvador Torres in 1969. Since 1973, local artists and artists from other southwest cities have created a remarkable collection of murals on the massive concrete pillars supporting the overhead roadways. The park now contains over forty murals, which mostly celebrate Chicano themes such as farm workers, bilingual education, immigration, police brutality and role models in history. There is an intense sense of pride, support and loyalty among Chicano Park artists, community activists, park supporters, scholars, and the neighborhood of Barrio Logan.

Thoughtful public art can be a powerful tool for creating community identity and reinforcing community pride. In Rosslyn, Virginia, artist Nancy Holt created a sculpture in a large traffic island at one of the entrances to the city. By integrating a visual reference to the date and time of the founding of the city, the public art spawned a Founding Day celebration for Rosslyn.

Nancy Holt's project acts as both a gateway and a community gathering place. A gateway, or community identity, program is one strategy often used in Public Art Programs to both celebrate and visually demarcate neighborhoods. In 1985, the City of San Diego's Public Arts Advisory Board created a Citygates Sculpture Program, consisting of seven "freeway-related art installations."⁵ The program was designed to celebrate "arrival and passage in the form of artist-created reference points," and create a visual language and uniqueness for the so-called "bland monotony" of San Diego's urban landscape.⁶

While *South Gate*, an artwork by Robin Brailsford and Roberto Salas, was completed as part of the Citygates program, the Commission for Arts and Culture does not currently fund a neighborhood identity program. The community has voiced a desire for these types of programs. The business improvement associations in San Diego have funded the creation of gateway signage in some neighborhoods. A neighborhood identity public art program should be re-visited, with a preliminary focus on incorporating signage throughout the community, highlighting points of interests and providing directional assistance for tourists.

RECOMMENDATION 1.1

The Commission for Arts and Culture, through its Public Art Program, should reinforce the place-making goals of the City's development efforts by commissioning artworks that are visually distinctive and that become associated with the identity of the city and individual neighborhoods.

RECOMMENDATION 1.2

The Commission for Arts and Culture, through its Public Art Program, should strive to identify opportunities for public art in neighborhoods throughout San Diego.

RECOMMENDATION 1.3

The Commission for Arts and Culture, through its Public Art Program, should establish neighborhood identity programs.

*Downtown***OBJECTIVE**

*Create public artworks
that fulfill the Downtown
goals for community
development*

San Diego's 1,500-acre Downtown is a lively and increasingly popular place. Sixty new residential complexes, with over 8,000 units total, are either under construction or in the late planning stages as of the writing of this report. Some have already sold out to maximum occupancy. Amenities like the New Main Library and the ballpark are being located downtown. Recently, the Convention Center completed a \$216 million expansion. 4,066 businesses are located downtown; 317 restaurants and bars serve tourists, college kids and locals; 572 retail establishments sell wares; and there are 70 hotels, with more being planned.

The area has a rich history. There are eight separate neighborhoods, including the Gaslamp Quarter, a 16-1/2 block area smack in the middle of Downtown. The Gaslamp Quarter was the City's original red light district and was named a national historic district in 1982. A few blocks away is Little Italy, so named for the many Italians who lived and worked in the neighborhood when it was the center of the tuna fishing industry. The Chinese and African-American communities also have deep roots and important histories in and around downtown San Diego.

The *Centre City 1992 Community Plan* envisaged Downtown "becoming the dominant center of the region ([in] arts and culture, finance, banking, law)."⁷ The *Centre City Arts Plan*, adopted in 1998, articulates why arts and culture is held in such high regard: "The arts have a positive impact not only on a community's quality of life, but also on the entire social and business fabric. The arts attract business investment, reverse urban decay, revitalize struggling neighborhoods, and draw tourists."⁸

The Centre City Development Corporation (CCDC) is in the process of completing a *Downtown Community Plan Update* which recognizes the beneficial impact of the arts and culture, and its contribution to the community's economic and cultural advancement. The Update acknowledges that "the climate for arts is becoming increasingly difficult as [downtown] redevelopment moves forward."⁹ In recognition of the financial climate for private development now, collaborative efforts to encourage public art and create opportunities for local artists should be established between the Commission for Arts and Culture and Downtown agencies.

The *Downtown San Diego Partnership Strategic Plan* states that it will "actively promote public and private investment in the arts" and "advocate for

public art projects.”¹⁰ The Plan calls for the encouragement of “continued consolidation of public and governmental facilities in downtown.”¹¹ The development of new facilities would provide an excellent opportunity for public art or public places, as a component of each development.

Downtown is the initiating point of many new programs. “In the City of Villages’ hierarchy, first comes the regional center, which means downtown San Diego.... Downtown is prime for becoming the largest and most spectacular village in the entire city.”¹² This hierarchy was echoed by some *Public Art Master Plan* participants, who suggested that the concentration of public art should be initiated Downtown, then spread to other neighborhoods.

The *Centre City Arts Plan*’s second key goal area is “gateways,” with an objective to “create public art such as sculpture, murals, unique landscaping, or other landmark features at entrances into Centre City and within specific districts” and to “involve community groups and neighborhood residents in decisions about the site and the artwork.”¹³ The Plan discusses a consultation with the Commission for Arts and Culture as one action step to achieve these objectives.

CCDC has led the way in providing public art opportunities in the projects it develops. The proposed Public Art Policy, stipulating that a percentage of funds for new construction projects and significant renovation and/or expansion of capital projects, should be extended to apply to all redevelopment projects, subject to the \$10 million threshold proposed in the funding section of this report. It should be applied and administered according to the guidelines for private development percentage requirements as outlined in the “Identifying Funding” section of this Plan.

RECOMMENDATION 1.4

The Commission for Arts and Culture, through its Public Art Program, should partner with artists, galleries, museums, arts professionals, architects, urban planners, universities, community members, businesses, and a variety of planning agencies (Centre City Development Corporation [CCDC], Port of San Diego, Downtown Partnership, etc.) to establish public art priorities and create landmark artworks in the city.

RECOMMENDATION 1.5

The Commission for Arts and Culture, through its Public Art Program, should ensure that the City and its planning and redevelopment agencies continue to provide opportunities for public art and other amenities, in accordance with approved planning documents.

City of Villages

OBJECTIVE
*Support the design
 goals of the City of
 Villages initiative*

What does “village” mean to most Americans today? Local writer Stephen Silverman made a salient point when he pointed out that “Agatha Christie mythologized villages. They were places where people could walk or bike anywhere. Housing, work and shopping were all close to one another. Neighbors knew each other, and there were formal and informal places where people could gather and gossip and hold public events.”¹⁴

In the new *City of Villages Action Plan*, developed by the Strategic Framework Citizen Committee and announced in January 2001 by Mayor Dick Murphy, “the term village is used to describe a community-oriented center where residential, commercial, employment and civic/education uses are integrated. Villages are intended to be unique to the community, pedestrian-friendly and have elements to promote neighborhood or civic gatherings.”¹⁵

The City of Villages Action Plan will attempt to solve some of the looming problems in San Diego – population increase, transportation logjams, overloaded infrastructure – by creating small communities, or villages, within the city. The concept is forward thinking, much needed and challenging: how can the feel of a small town “village” be achieved, when over 1 million¹⁶ new residents are expected to be added to the already sizeable population within the next 20 years?

Silverman pointed out in his article on the City of Villages that residents fear that their neighborhoods will be asked to take on the burden of higher density, without infrastructure or amenities to adequately compensate the increased population. The creation of one or more thoughtful model villages may assuage that fear; the City is aware it has to provide adequate infrastructure in order to ensure the success of the village strategy.

The future of the City of Villages program is unsure. However, its goals are a creative way to address the inevitable increase in population, and acknowledge that land use patterns have to be modified as the population continues to grow. Some also feel that the City of Villages program will actually reduce the overwhelming infrastructure repairs and improvements that the City currently needs, by concentrating amenities.

There are many ways in which the *City of Villages Action Plan*, if adopted, will benefit from public art. The goals of the two programs are somewhat allied. “The proposed City of Villages strategy would result in more things to walk to since retail, commercial, employment centers and public gathering places would be located in attractive mixed-use village centers which are either close enough to access by walking or biking or are easily reached by transit.”¹⁷ The strategic placement of public art can help realize these goals.

"[Mayor] Murphy agrees that the City of Villages plan depends on neighborhoods embracing this strategy for accommodating growth. 'Any village project is going to have to be a partnership between the City, the community and the private sector,' he said. 'I do not support shoving a City of Villages project down a community's throat.'" ¹⁸ Using public art as a means of illustrating how a village can be a welcome addition to a community may be one effective tool in persuading the public that the City of Villages is a viable plan for the future.

RECOMMENDATION 1.6:

The Commission for Arts and Culture, through its Public Art Program, should ensure that the City incorporates public art into the City of Villages strategies, plans and frameworks.

Ethnic Representation and Diversity

OBJECTIVE
*Create artworks that
reflect San Diego's
cultural diversity and
work with artists of
diverse cultures*

San Diego's proximity to the Mexican border makes it a truly bilingual and bi-national city. Of the entire city population of 1,223,400 in 2000, 25.4% identified themselves as Latinos. 21.9% of the total population (five years and older) speaks Spanish. In addition, 21.5% of San Diego's population is foreign-born, with 32% of that group Asian-born (Africa and Europe are also highly represented). ¹⁹

The City and specifically, the Commission for Arts and Culture, has made a long-term and concerted effort to involve all aspects of the community in their programs. In 1994, the Commission worked with a consultant to develop *Diversity Brings Us All Together: A Plan for Cultural Equity and Diversity*. The Plan recommended that the Commission make long-term outreach efforts to all aspects of its constituency, but particularly community-based organizations, focusing on enhancing the field with training and technical assistance services, networking opportunities and new funding programs. The Commission has implemented the Plan's recommendations, achieving many of its diversity goals. The City has also striven to reflect its diverse population in developments incorporating public art. For example, CCDC developed the Martin Luther King, Jr. Promenade, including a public art component by Peter Walker and Martha Schwartz.

The Commission has since articulated a new vision for diversity in the greater San Diego community: "Diversity refers to differences in race, gender, ethnicity, age, socio-economic class, religion, sexual orientation, skills and abilities and politics among other qualities. It can be described in a multitude of ways; some less visible than others, so this by no means excludes a particular category. 'Cultural Diversity' can be described as the values, practices, patterns and customs of a group of people or society." ²⁰ It should also be noted that community should not be defined solely by geography, culture or ethnicity, but that "communities of interest" exist within the city.

It is vital to remember that the community of San Diego encompasses a larger area than just the city as defined by its limits. Many define the “community” as reaching south across the border, including Baja California, Mexico. This Mexican influence has pervaded the arts scene. For example, there is a strong mural tradition; murals are a critically recognized Mexican art form that is very strong in Tijuana, Mexico, and in San Diego. This important tradition should be one of many art forms reinforced through the Public Art Program.

There are ongoing efforts to expand collaboration with the Mexico/Tijuana community, particularly with the artists. A San Diego visual art program, inSITE, commissions artwork for installation on both sides of the border. A local architecture school is initiating a bi-cultural/bi-national project, specifically exploring ways to develop ties across the border.

RECOMMENDATION 1.7

The Commission for Arts and Culture, through its Public Art Program, should involve people who both reflect San Diego’s diverse population and who have knowledge of the arts, arts production and arts presentation on artist selection panels and on the Public Art Committee.

RECOMMENDATION 1.8

The Commission for Arts and Culture, through its Public Art Program, should emphasize the artistic and visual relationship between San Diego and Tijuana in some public art projects.



Siah Armajani
Poetry Garden
Los Angeles

Creating a Community of Support

VISION

*Establish public art as
a priority in all San Diego
community initiatives*

In the 20-plus years since the initial establishment of its Public Art Program, the City of San Diego has striven to create as many projects as possible. The city's efforts have been complemented by private investment in public art. The result is a great many projects in the city. A recently published book, *Creating the World's Best Public Art*, highlighted San Diego as one of eight American cities with significant and notable public artworks.

The plentiful projects in existence have helped the region recognize the power of public art to transform the community and enrich it in ways that touch all constituencies. They also provide a significant base on which to build the future of the City's Public Art Program.

The City deserves credit for its public art implementation thus far. Many City departments champion public art, and references to public art are woven through the City's planning documents, from neighborhood specific plans to regional outlook documents.

What the Public Art Program is missing is a cohesive, comprehensive vision and a set of policies to guide its progress and ensure that it meets the City's many and varied goals. The first step in accomplishing this is to identify leadership to champion the program, then invite and involve the entire community to participate. These steps must be supported by able and qualified staff in sufficient numbers to achieve the Public Art Program's goals, as articulated by City leaders and community members.

Outreach

OBJECTIVE

*Expand outreach and
involvement opportunities
in public art for all
communities in
San Diego*

A public art program depends on the input of the public for its success. Many interviews with planning participants centered on the fact that the community does not generally participate in public processes. From all accounts, it is difficult to persuade the general citizenry to be involved in either a decision-making or feedback role, until a decision has been made. Then, "last minute critics" appear and vocalize their concerns. Even when specific outreach meetings are held, the targeted community doesn't attend. In the public art realm, the result has been lack of consensus, despite project managers' best efforts to involve the community from the initiation of the project.

Engaging the public, but not being held back by its involvement, is a difficult line to walk, and is just one of the many complex aspects of a public art program. While eliciting feedback and opinions from the community is crucial, a

public art program that depends on the public's approbation will never achieve its goals. This fine line is successfully walked by artists throughout the country, through intensive direct communication with community members.

In order to achieve greater community participation, consideration should be given to other methods of involving and communicating with community members. As administrators' best efforts to present public art plans to specific communities do not result in a broadly representative turnout, feedback should be solicited in additional venues: as components of other groups' meetings, for example, or on cable television. The Internet has proven an extremely effective mode of communication, with the benefit of being a vehicle that allows for the delivery and receipt of information and comment.

There is a need for an intensified community outreach program to connect with the public, and to both teach about and gather input on the Public Art Program – what it can and should do, how it will impact the community and how community members can get involved. The outreach effort should include significant education and marketing components. In the 2001 Public Art Roundtable Forums, hosted by the Commission, the discussion revealed that participants felt that “the Commission's role is to go out into the community and gain public input [about public art projects] ahead of time.”²¹

In San Jose, California, the City's Public Art Program mandates that each public project is the subject of at least three community meetings. At the first meeting, the selected artist meets interested members of the community and gathers input. At the second meeting, the artist presents preliminary ideas and gathers community feedback. At the third and, usually, final meeting, the artist presents the final design, not for community approval, but in order to inform and maintain communication. These meetings help keep the community's worst fears from being realized – a piece of art suddenly appearing in their community, with no regard for what the community is all about.

RECOMMENDATION 2.1

The Commission for Arts and Culture, through its Public Art Program and the Public Art Committee, should implement a comprehensive program of community education and outreach on public art, directed to the general public and to the numerous special constituencies affected by the program. These include artists and design professionals, schools, neighborhoods and diverse communities, corporate and private development interests, and public sector officials.

RECOMMENDATION 2.2

The Commission for Arts and Culture, through its Public Art Program, should ensure that no fewer than three public meetings are held in conjunction with each public art project it initiates.

Accessibility

OBJECTIVE

*Increase awareness
of public art and create
works that educate and
inform the public*

The issue of accessibility encompasses two separate connotations: 1) artworks' ability to engage the public and 2) the physical ability of the general public to view public artworks.

Often, a community's nervousness about public art may stem from a fear that works may be controversial, challenging, inappropriate or even distasteful; in other words, inaccessible to the public and its sensibilities. Further, residents may fear that they will have to live with the artwork forever. While the community outreach efforts as described in the preceding section should greatly alleviate these concerns, another means of introducing the public in a "safe" way to public art is through temporary artworks.

Temporary or ephemeral artworks – some lasting only a few hours or days – can both assuage the public's fears and engage them in a dialogue that increases understanding of public art. Temporary installations can introduce complex and challenging works without demanding a long-term commitment.

In regard to the physical accessibility of San Diego's existing public art collection, it was noted by several planning participants, as well as by the professional collections management curator hired by the Commission for Arts and Culture, that some of the best public artworks are relatively hidden from public access. Water treatment plants and bio-solid processing facilities are two such examples; the departments operating these facilities have commissioned award-winning artworks that are either not open to the public or cannot be seen without an appointment. Many fine projects are also sited in areas that don't promote visitors, due to security concerns.

There are also plenty of public artworks on view throughout the city that the general population does not know about. Many of the libraries house extensive components of the municipal art collection of which even the library staff may not be aware. This is a marketing issue, as well as one of accessibility.

A dedication and celebration of the artwork after its completion can abet efforts in both areas of accessibility. Dedications and press activities create buy-in from the public, and keep the community informed about what public art projects currently exist. Currently, the Public Art Program has a very limited system for organizing dedications events. Various City departments organize and fund dedications, sometimes as a joint venture with the Commission. In addition to having an organized system for planning dedications, the Commission should have an updated press packet for its public art collection.

Generally, the Commission does not fund any reception expenses for dedications, nor are interpretive plaques accompanying the artwork budgeted. Currently the budget for art pays for the cost of plaques and the artists are often responsible for the fabrication and installation of the plaques. Funding for

dedication events and plaques are appropriate public art expenditures and should come out of the proposed administrative set-aside in the Public Art Fund.

RECOMMENDATION 2.3

The Commission for Arts and Culture, through its Public Art Program, should formulate a specific marketing plan for each new public artwork to introduce and educate the public about the project.

Education

OBJECTIVE

Educate and involve the public about the creation, mission and benefits of public art

Education starts in the classroom. Some communities have used public art as a strategy for expanding school arts programs. In Miami, Florida, the city developed a public art curriculum for elementary schools, in which students learn about public art and then tour local works.

Some programs bring artists into the classroom in San Diego. One notable program is Artists Onsite, a program devoted to expanding public awareness of and interaction with artists. Their inSITE2000 program was offered to students from San Diego and Tijuana schools, and brought artists into residencies in local schools. In San Diego, inSITE will collaborate on this program with Community/Teachers/Artists (CoTA), an experimental program for teacher development at Mary Chase Walker Elementary School.

Outside of the classroom or school outreach programs, public art can be used to educate the general community. The City's Engineering and Capital Projects Department/Water and Wastewater Facilities Division has a long history of incorporating public art into its water utilities, such as pump stations, treatment plants and reservoirs around the city, many of which are extremely effective and positive projects; they are educational, aesthetically pleasing and interesting artworks. (Two of the City's public art projects were chosen for inclusion in the Metropolitan Water District of Southern California's publication *Liquid Art: A Celebration of Water in Public Spaces*, a catalog of 20 works from the Southland showing "imaginative uses and rendering of water"²²).

Public art is a powerful tool that should be utilized more often in educational programs. It reaches not only schoolchildren, but the population as a whole. A good example of this is the Water Department's calendar. For three years, the Water Department has produced a calendar drawn by schoolchildren in third, fourth and fifth grades which focuses on water conservation. This has been a positive and proactive experience for everyone involved, resulting in a de facto temporary art piece – the calendar itself. These programs should be expanded further.

RECOMMENDATION 2.4

The Commission for Arts and Culture, through its Public Art Program, should

create a temporary art program, including an educational component, designed to introduce all sectors of the broad San Diego community to public art.

Marketing

OBJECTIVE
*Increase public's
awareness of and
support for public art*

The idea of a mass media marketing campaign to extol the virtues of public art is tempting and would probably meet with great success. The obstacle to initiating a mass marketing campaign is, quite simply, cost.

The Commission has initiated some marketing strategies for its Public Art Program and collection. In 1998, the Commission published and printed 35,000 copies of a four-color brochure, *The Artist and the Urban Environment*. All copies of the brochure were distributed locally and nationally. In 2001, a new, unrelated brochure was printed: *The Agency Report*. 4,500 copies were printed and disseminated. While these publications did not market the program, per se, they effectively informed the public about the Commission's programs.

The key to practically marketing San Diego's Public Art Program is to first engender a grassroots publicity campaign, relying on pro bono or sponsoring media support. The focus should first be on the immediate constituency. For instance, a planning participant focus group discussing media issues recommended posting photos of local public art in City Hall.

The marketing program should not only focus on the actual works of public art, but also on the process by which they come to be, thus serving to assuage many residents' doubts and feelings of alienation about the process. Tapping into existing award programs (such as the regional Onions and Orchids program conducted by various chapters of the American Institute of Architects) to acknowledge successful projects will also help publicize the positive attributes of public art.

RECOMMENDATION 2.5

The Commission for Arts and Culture, through its Public Art Program, should develop a marketing program which includes greater utilization of the Internet, an expanded website, maps to the individual artworks, and a database of the City's public art collection.

RECOMMENDATION 2.6

The Commission for Arts and Culture, through its Public Art Program, should develop strategic alliances with the print and electronic media to better promote Public Art Programs and opportunities throughout the community.

Extensive community participation, which the consultants identify as crucial to the success of any public art program, is highly staff-intensive. Adequate staffing for the Public Art Program will be discussed at further length in the section on Process and Administration.

Supporting Artists

VISION

*Create a community of
resident public artists who
are qualified to conduct proj-
ects locally and nationally*

San Diego is home to many artists. The Commission for Arts and Culture's database lists 437 registered visual artists living in the city and a total of 676 in the county. Many of the artists are nationally and internationally known, particularly in the public art field. For San Diego to become recognized as a cultural tourist destination with a thriving arts community, it is critical that local artists be nurtured, utilized and employed whenever possible.

Opportunities

OBJECTIVE

*Create opportunities for
local and regional artists to
develop public artworks in a
variety of media and sites*

There is, among some local artists, a perception that the Public Art Program suffers from too much bureaucracy and too little funding. Some artists stated that the community is not generally aware of public art. Artists expressed great interest in strengthening the Public Art Program to address these concerns and provide more opportunities.

Many artists advocated for more temporary works. Such works would allow them to experiment with challenging themes or ephemeral media, and may serve to educate and engage the public. They also feel that the Commission should create a gallery for emerging local artists, perhaps portable exhibitions in City Hall, or in empty storefronts throughout the City.

It is also very important to everyone involved in the Public Art Program that it represent the work of many artists, not just a few. For the 68 projects the City has completed since 1988, 124 artists have been commissioned, approximately 111 of whom live in San Diego County. Twenty two of those 111 local artists have been commissioned more than once to work on a City-funded public art project, sometimes as a member of a team. Some have worked as often as eight times or more.

While it is beneficial to give artists the chance to work on more than one public art project, as the first such project always presents such a steep learning curve, it is the City's goal to have a public art collection that is representative of a wide diversity of artists. By involving more artists, there is also the hope that more artists will be encouraged and trained to work in public art. There is also a great deal of political support for specific opportunities for artists of color.

RECOMMENDATION 3.1

The Commission for Arts and Culture, through its Public Art Program, should establish policies that produce a balance of high profile projects by local, regional, national and international artists, focusing on quality.

Education and Training

OBJECTIVE

Provide public art training for local artists

As mentioned above, the process of working on a public art project is a learning one. This goes for everyone: the engineer, architect, artist, project manager, contractor, and the community – the list goes on and on. The first experience with public art defies basic logic by bringing together processes that are, of necessity, infinitely precise (architecture, engineering and construction) with a pursuit that thrives on flexibility, creativity and inspiration (art).

However, the collaboration can work beautifully, and the process has created some of our nation's most notable buildings and public places. Public art, like everything else, simply needs to be learned. The Commission for Arts and Culture has focused on training project managers and City personnel on the specific needs for each public art project. Commission staff is also available to work with other City departments to administer all public art projects. However, there has not been extensive training as of yet for local artists working in, or thinking of entering, the field.

In the 2001 Public Art Roundtable Forums, the artists said that they saw themselves, generally, as "facilitators for the community and for change, creators – those who create meaningful environments, educators, advocates for artistic integrity, collaborators, community beautifiers and resource people for teams."²³

The forums also concluded that the role of the Commission was, among others, to "bring ideas to reality by supporting the artist's vision and helping with the entire process. The Commission is a supporter, advocate and translator."²⁴

As part of this *Public Art Master Plan*, the consultants offered a series of three public art charettes for local artists to identify public art opportunities in San Diego and develop projects. Attendees and participants represented various backgrounds. Artists, architects, landscape architects, urban designers, planners, educators, arts activists, and neighborhood representatives were all involved in the charettes.

The first charrette was used primarily to raise awareness of current national trends in public art with a focus on community development and infrastructure opportunities. The City of San Diego Capital Improvement Project program was investigated as a source for artist participation in the growth of the city. At the end of this exercise, the participants formed into teams that would develop an inventory of public art opportunities in San Diego. In the following two charettes, the teams presented their efforts first from a concept/schematic approach, then as completed designs. The completed designs were showcased in the City Administration Building on two occasions and at the San Diego Museum of Art. They were also presented at the annual American Institute of Architects National Convention and the Design Exposition in June 2003.

The results of the three charettes included open and engaging sharing of the

teams' ideas; critical analyses of how and why artists become active citizens; analyses of what effects the projects would have on neighborhoods in giving focus and identification to them; and consideration of steps the charette participants could undertake to further the City's public arts efforts.

The charettes were, for many artists, their first training on public art. They should be supplemented with ongoing training and technical assistance. Public art artists specifically need assistance with legal, financial and insurance matters as well as with engineering, current computer software, etc.

RECOMMENDATION 3.2

The Commission for Arts and Culture, through its Public Art Program, should hire experienced public artists or public art administrators to develop and provide an ongoing series of seminars and workshops to educate local and regional artists who would like to enter the public art field.

RECOMMENDATION 3.3

The Commission for Arts and Culture, through its Public Art Program, should work with local universities and schools to develop curriculum related to public art.

RECOMMENDATION 3.4

The Commission for Arts and Culture, through its Public Art Program, should engage artists experienced in public art and public art administrators to train project managers, engineers, architects, contractors and other design professionals to work effectively with artists during the creative process.

Performance Bonds

OBJECTIVE
*Prohibit the requirement
of performance bonds
for artists*

In public works contracts, it is common to require the contractor to supply the municipality with a performance bond. This insurance guarantees that the work will be performed satisfactorily. However, it is recommended that performance bonds not be required for public art projects. They are prohibitively expensive. In general, bond issuers have little experience in underwriting unique products such as public art. Consequently, they tend to protect themselves by setting a very high fee. Ultimately, such bonds must be paid from the art budget and will result in less art being purchased with the public art dollars. It should also be noted that public art programs around the country have experienced very few instances where the public artist has failed to deliver the artwork as agreed.

RECOMMENDATION 3.5

The Commission for Arts and Culture, through its Public Art Program, should ensure that performance bonds for artists, being prohibitively expensive, are not required.

Enhancing the Urban Environment

VISION

Use public art to complement the City's design and urban development goals, and inculcate a desire for quality design in the residents of San Diego

The urban environment is not just the appearance, or shell, of a city. As Bob McNulty, President of the national organization Partners for Livable Communities, stated: "Your community's cultural badge is worn outside in the external appearance of your community."²⁵ The aesthetic visage of the community reflects the internal values and strengths of the community, and its neighborhood and civic identity.

Public art is very much about the built and natural environment of the region. Ideally, it enhances the positive and mitigates the negative effects of unattractive buildings, empty public places and unadorned shopping malls.

However, a caution is in order as we enter this section of the report. While the *Public Art Master Plan* addresses the issues of urban design in the City of San Diego, it is beyond the scope of the Plan to do anything other than suggest standards and encourage change. Communities tend to feel that the incorporation of public art into an otherwise bland or, even worse, offensive building or place will alleviate bad design. This is not the case. Public art can temper the impact of a poorly designed project, but it cannot turn an ugly plaza into a beautiful one, nor can it move a badly placed structure into an appropriate setting.

Design and Architecture

OBJECTIVE

Encourage the development of an aesthetically pleasing built environment

San Diego is going through an intense period of growth, and by all accounts, that growth is not slowing. Currently, only 10% of its 331 square miles is vacant, or buildable. More housing must be built, and it will be built in high-density units.

In any community, innovative new buildings beget more interesting and aesthetically pleasing architectural projects. One might say, too, that good architecture begets more and better public art. Joyce Cutler Shaw, a local artist, was hired early in the planning phase for the new Mission Valley Branch Library, and the result has been a creatively incorporated artwork. Most of the libraries completed in the last five years include a public art component, as well as the libraries that are slated to be built in the next five years.

However, there are understandable economic pressures that encourage the development of less than desirable buildings. Aside from the obvious desire to keep costs down, there is a great deal of pressure to provide for the growing demand for housing and office space in the community, and in-fill restrictions sometimes necessitate such development. To that end, maximum density office

“Look at the physical setting as a cultural resource. When I enter a community, I don’t care how nice your performing arts are if I have to pass through a strip of billboards, signs, sprawl, and ugly development which devalues your cultural profile.”

– Bob McNulty, from
Culture Can Build
Community!

buildings and housing complexes are being planned.

Open space and public spaces are also quickly being developed, and are at a premium. As development intensifies in San Diego, there is a growing recognition that public space is becoming part of everybody’s “private” space. Public space is a key attribute. As one planning participant put it, “It’s not just the buildings that are great. It’s also the space *between* the buildings that make a great city.” The quality of our communities’ public places – attractiveness, safety, cleanliness, greenery, amenities, etc. – becomes more crucial for all of us.

Public art can help make in-fill developments more livable. Many of the most successful projects exist as part of what one participant called “a holistic approach to the entire community.” In other words, the public art makes a community center, public park or urban renewal project more attractive to the public. It may not even be recognized as public art: as one participant put it, “the most successful public art is the type people *almost* don’t notice.” Public art should fit intellectually, as well as physically, within the context of its placement.

In the *Downtown Community Plan Update*, place-making is a strong theme. The *Centre City Arts Plan* states that in using culture to help achieve Downtown’s goals, “great importance is placed on support of art in public places and patterns of social life where the public can participate and enjoy the arts.”²⁶ The first goal in the *Centre City Arts Plan* is “Public Art in Redevelopment Projects,” with an objective to “enhance the aesthetic environment throughout Centre City by including a wide variety of art forms: temporary and permanent visual art, performance and cultural events.”²⁷

The *City of Villages Action Plan* addresses “Urban Form and the Environment” and states that “proposed neighborhood and urban centers will include public gathering places, walkable tree-lined streets, affordable housing, opportunities for art and culture, and quality education facilities.”²⁸ The Plan proposes to “prepare urban design guidelines” to address design issues relating to the goals above.²⁹

The Unified Port of San Diego made public art a priority when implementing its South Embarcadero Design and Signage Guidelines: “Public art is a vital design component in creating unique public places that provide physical, social, cultural, and economic benefits for the community. It offers alternative methods of design problem-solving in implementing the Urban Design Framework.”³⁰

The establishment of a citywide design review board would have a catalytic impact on good architecture and design throughout the community. None exists now, although some City departments, such as Park and Recreation, have design review boards. Cities like Seattle have long used its Design Commission to elevate the standards of architecture and urban design. In the case of Seattle, there is actually a seat on the Design Commission reserved for a public artist.

As in all communities, the potential for graffiti and other vandalism of public structures is an ongoing concern. Far from being a greater concern for art-works, public art has proven to be a powerful detriment to graffiti in most communities.

RECOMMENDATION 4.1

The Commission for Arts and Culture, through its Public Art Program, should ensure that all City departments reference the Public Art Program and the City's intention to involve artists on the design team and invite neighborhood collaboration in all requests for proposals, bid documents and other written materials related to contracts for major Capital Improvement Projects.

RECOMMENDATION 4.2

The Commission for Arts and Culture, through its Public Art Program, should include, whenever possible, at least one representative from the project design and construction personnel (project manager, engineer, landscape architect, etc.) as an advisor to the artist selection panel.



Kim MacConnel
Reverse Commute
Little Italy

Managing the Program: Process and Administration

VISION

*Establish a process
that creates superior
public art and inspires
support for and trust
in the Public Art
Program*

As the October 2001 Public Art Assessment process conducted by the Commission revealed, the voluntary nature of the Public Art Program in San Diego has yielded mixed results. On one hand, it has been frustrating, not only because it is not compulsory for City departments which manage Capital Improvement Projects to set aside a budget for art, but also because even when there is an art component, often there is no specific process, or even a budget attached.

On the other hand, the flexibility has, in many ways, been “an effective public relations tool.”³¹ By not forcing artworks on City departments, many City staff members have become champions of public art. This voluntary approach, combined with initiation and encouragement from Commission staff as well as community groups with an interest in quality of life and excellence in urban design, has created approximately 68 projects over the ten years the Public Art Program has been active. Some City department heads refer to the public art component in each project as a “given,” saying that project managers include it in the budget automatically.

This portion of the Plan addresses the inner workings of the Commission’s Public Art Program, presenting recommendations for strengthening it.

The Commission, City Departments and Project Managers

OBJECTIVE

*Clarify the roles and
expectations of entities
and individuals
involved in the public
art process*

Council Policy 900-11 *Artist(s) Involvement in Selected Capital Improvement Projects* stipulates and outlines expectations and processes for the Public Art Program, many of which are not adhered to. For example, Commission staff should consult regularly with appropriate City department heads to identify potential Capital Improvement Projects appropriate for the inclusion of artists; these meetings, however, are erratic and spontaneous and do not occur on a systematic or organized schedule.

Many City staff members are not well acquainted with the Public Art Program. In order to educate them, one of the items the Assessment identified was a need for a “brochure for project managers on the fundamentals of public art.”³² Commission staff wrote a chapter on public art to include in a new handbook for City project managers, aimed at ensuring that public art would be included in everyone’s training. While the new handbook has never been published, copies of the chapter have been distributed by Commission staff to project managers on a case-by-case basis for use as an educational tool. There are no means of ensuring that the chapter is being read or followed. Formal public art

“Engineers are the wrong people to manage art – we don’t appreciate it.”

– Planning Participant
(Engineer)

training should be provided for City employees involved in project management

Project managers in general express cautious enthusiasm for the Public Art Program. While most have worked with successful projects, and understand the benefits of the program, the administrative burden public art projects create can be overwhelming. Project managers often have to identify additional funding for public art in their projects. They frequently draw up their own contracts with artists. Often, because the art component is a minimal part of the project, it does not get the attention it needs in order to succeed.

Some project managers report that they are both delighted and frustrated by the public art experience. They express their dismay that it “goes out of control so fast.” They are most comfortable with simple projects, i.e., artworks not incorporated into building infrastructure. For many project managers, it is simpler to have the prime consultant select the artist directly, in order to eliminate the potential personality or stylistic conflicts when an artist is selected by an independent panel. Many times, City project managers transfer the responsibility for the public art element over to the project architect completely.

Authorizing project managers to take the lead on public art projects frequently produces negative consequences. Often, public art projects are implemented, but for less than 2% of the project budget. Also, project managers use contracts created for their contractors, as opposed to contracts tailored for artists. With the issues of the Visual Artists Rights Act (VARA), as well as the general complications of public art, this can prove disastrous.

Many of the City’s project managers feel that the Commission is not proactively involved in the identification of projects, or in the artist selection process. The Commission itself feels some frustration with its role. In certain cases, its decision-making power has been compromised, when its authority to select artists has been reversed by political entities.

The establishment of a Public Art Policy, further addressed in the next section, “Identifying Funding,” will enable the Commission to identify projects appropriate for public art, and involve the artist early in the process. By reviewing future Capital Improvement Projects before they come on-line and move into the design phase, the Commission and the City will be able to focus their resources much more effectively and identify projects that fit with the City’s goals and priorities.

RECOMMENDATION 5.1

The Public Art Program should be managed by the Commission for Arts and Culture, with the Commission-appointed Public Art Committee continuing to advise on program vision and aesthetic decisions.

RECOMMENDATION 5.2

The Commission for Arts and Culture, through its Public Art Program, should submit an annual public art workplan to City Council to propose public art projects for the next fiscal year, give a status report on current projects, and report on projects completed in the last year.

*Artists' Role in the Process***OBJECTIVE**

*Clarify artist selection
processes and
expectations for artists*

In almost every case, the earlier the artist is involved in the project, the better. Incorporating the artists into the design or pre-design phase of a project gives them the opportunity to create with a better understanding of the project and greater flexibility. It also may result in a lower total construction cost, as artists may focus their work on a basic infrastructure element that would have been an expense of the project, but could instead be absorbed by the public art budget.

When artists have time to collaborate with other contractors, this often dramatically increases engineers' and builders' appreciation and respect for artists and decreases the frustration that ensues when an artist comes on board late and suggests "changing things." The City of San Diego has been able to involve the artist in the very early stages of a project on relatively few projects, but, when this has occurred, they have been highly successful collaborations.

Early artist involvement is one priority means of creating public art for the City of San Diego. It should be exercised, but not to the exclusion of other means of selecting and involving artists. The proposed Public Art Policy, attached to this Plan, outlines a number of means of artist selection and involvement, all of which should be incorporated into the Public Art Program.

Due to the City's requirement that public works projects go out to competitive bid, planning participants report a concern about the potential reduction in quality or interference with the artist's vision when public artworks are fabricated by general contractors or entities other than the artist. This tension should be examined by City staff in order to ensure that the integrity of the artist's vision and the integrity of the artwork itself are not compromised by the competitive bidding process.

Another concern among City staff was described by one department head who said that "contractors fear the artists, because nothing's ever good enough for them." In order to ensure that an artist's perceived "unreasonable" standards don't make them lose money, contractors often bid projects high. Some project managers also said that "artists use us [the City] to experiment," meaning that often the artists themselves don't know what the end product will be. That statement was made by project managers with a great deal of experience working with public artists, and undoubtedly reflects the reality of at least a few projects.

RECOMMENDATION 5.3

The Commission for Arts and Culture, through its Public Art Program, should ensure that public art projects are scheduled, to the extent practicable, to accommodate artists' involvement at the earliest stages of design with the intention of making the artist an integral part of the project design team. This is usually best accomplished by the immediate selection of the artist after the project architect is selected.

*Staffing***OBJECTIVE**

*Clarify role of Public
Art Program staff and
increase numbers to
achieve goals of the
Public Art Program*

Administering a public art program is extraordinarily complex, time-consuming, and staff intensive, particularly if community outreach and education activities are in place. In each of the recommendations in this Plan, staff is a crucial element. A successful Public Art Program is managed by experienced and knowledgeable administrators. Without directing sufficient funding to public art program staff, there is no hope for a long-term successful program.

In general, a well-managed program requires a full-time staff person for every eight public art projects managed. For example, a Program Director, Project Manager and a Program Coordinator could manage a maximum of 24 active projects at any stage of implementation.

In addition to staff, a minimum of 20% of each artwork budget is necessary to maintain adequate administration of a successful program. Activities that directly support the Public Art Program, such as community participation, artist selections and educational outreach, are appropriately supported by an administrative set-aside from the Public Art Fund. For future consideration, management and staffing should ideally be funded through the City's General Fund, so that program administration is not disrupted or compromised by fluctuating capital project funds.

The Public Art Program's current processes make it even more staff-intensive than it needs to be. The Council Policy 900-11 provides for Commission staff to invoice City departments for their public art administration services at an hourly rate. When public art project budgets are derived from within individual City departments, rather than directly from the Public Art Fund, much more administrative burden is created, as well as confusion. This situation is exacerbated by the fact that the Commission does not always bill for its time, due to the fact that public art project budgets are generally so low. Commission staff sometimes makes the decision to put the funding into the art rather than administration. While this is laudable, it also creates an untenable burden on Commission staff, as they have the budgeted expectation of billable hours.

RECOMMENDATION 5.4

The Commission for Arts and Culture, through its Public Art Program, should ensure that 20% of the public art funds are reserved in a segregated account within the Public Art Fund for program administration and community participation, artist selection processes, community outreach and publicity, project documentation, children's education, art programs and other appropriate related purposes.

Contracting

OBJECTIVE The issue of contracting – and its complication and frustration – dominated the consultants' interviews with City personnel. Currently, contracts are generated by the City departments where Capital Improvement Projects are managed, and are variants of the City's standard consultant agreement. Thus, the contracts rarely define such critical details as artwork fabrication, artists' rights, insurance, etc.

Consolidate and simplify artist contracts on public art projects

In some cases, the contracts do not even specify the budget for the public art component, or the artists' fees. This is problematic for everyone. When the artist is not given a budget, he or she often produces a concept that is ultimately not approved because of its scope and cost. A redesign causes more problems later as it may create delays and cost increases for the entire project. There have also been instances where artists are never informed of their budget.

The 2001 Public Art Roundtable Forums reported that "the Commission should contract directly with the artist to coordinate and control the overall art project" and furthermore that "every artist should receive a succinct and detailed scope of work." The process would be simplified tremendously if all contracts were generated from and managed by the Commission's office.

"Art contracts should be managed from one department."

– Planning Participant

Approving a series of standard templates for artist's contracts would alleviate much of the confusion and distortion that occurs when standard consultant agreements are stretched in an attempt to suit a public art project. While templates will increase the efficiency of the contracting phase for artists, it should be remembered that the nature of public art requires flexibility and, therefore, the templates may need to be adjusted to fit various circumstances.

It is also important to remember that the general artist population may not be adequately versed in legal language, insurance requirements, and many of the other components of City contracts. These subjects should be reviewed in the public art training, to give artists participating in the program an opportunity to fully understand the various elements of the contract.

The City has been working diligently to address the rights of artists and balance them with the obligations of the City. In order to address both entities' needs, the consultants recommended a limited waiver of Visual Artists Rights Act

(VARA) rights, which acknowledges a limited number of specific circumstances in which VARA could be waived. These include but are not limited to the destruction of the project site; conversion of the site to new uses; damages or deterioration to the work under circumstances where the cost of repair or restoration would be economically prohibitive; an artwork or site that poses a threat to public safety for unforeseen circumstances; and acts of third parties outside the City's control. The consultants do not advise that any waiver of VARA rights be based on aesthetic considerations or changes in public taste. The City should expressly commit to not removing, altering or modifying an artwork for aesthetic reasons and no alteration should be made without a reasonable attempt by the City to obtain prior consultation with the artist.

All contracts with artists should refer to the City's de-accessioning policy, as well as the maintenance expectations for the artist. In terms of maintenance, the contracts should stipulate that if the artist does not submit a maintenance plan for the artwork, then he or she waives his or her rights in the case that it is damaged by the City's best efforts at maintenance. The City's contract templates should be made available to artists for review in advance of their submission of qualifications or proposals for competitive review, to ensure that artists understand the City's expectations. The Request for Proposals or Request for Qualifications should be formatted to expressly require a statement from the artist about any concerns or issues the artist might have with the proposed contract. That way, the City can know before selecting an artist whether the artist objects to portions of the contract on which the City is unwilling to negotiate. Exposure of the City's standard public art contract can be facilitated by posting it to a website..

RECOMMENDATION 5.5

The Commission for Arts and Culture, through its Public Art Program, should hold and manage all artists' contracts rather than permitting contracts to be executed between other City departments or City consultants and the artists. Public Art Program staff should act as liaisons between artists and project managers, consultants, etc.

RECOMMENDATION 5.6

The Commission for Arts and Culture, through its Public Art Program, should advocate for the adoption of a series of standard artists' contract templates for use in public art projects, recognizing that these contracts will need to be customized to fit the needs of specific projects.

RECOMMENDATION 5.7

The Commission for Arts and Culture, through its Public Art Program, should continue to work with the City Attorney to develop policies which address issues of importance to artists including, but not limited to the following: 1) preserving artists' freedom of expression; 2) balancing artists' first amendment, moral, and intellectual property rights with the rights of the City to

control its public spaces for future use and reuse; and 3) delimiting contractual waivers of artists' rights under the federal Visual Artists Rights Act, California Civil Code Section 987, and the federal Copyright Act.

Selection Process

OBJECTIVE The Commission has outlined an ideal process for artist selection, focusing on Requests for Qualifications, selection panels made up of objective arts professionals and project participants. Additionally, an as-needed artist list is often used to simplify the artist selection process for art projects with limited budgets and timelines. However, those two process are sometimes compromised before they begin, due to inadequate timelines or late artist involvement in the Capital Improvement Project.

Ensure that the approved processes are used to commission public artworks

The most ideal process is an “open” process: one which allows for the selection of the artist to be based on the artist’s talent and creativity, and a willingness to work with input from the community and the design team. The attached Guidelines outline a set of recommended selection processes, which focus on an open process whenever possible.

The Public Art Master Plan Steering Committee stated that their goal is to have the actual presentation of public art be “practically a non-event.” In other words, the process that brings an artwork into being should be so open and invite such great public participation, that the process guarantees a high level of community acceptance of the work.

RECOMMENDATION 5.8

The City Council should adopt the attached program guidelines and policies, outlining recommended artist selection processes.

Maintenance

OBJECTIVE Maintenance can be the Achilles heel of an otherwise well-conceived and properly administered public art program. When one considers the significant public investment being made in the creation of a public art collection, it is crucial that the collection be maintained regularly and properly.

Create an endowment to provide for long-term maintenance of public artworks

The City of San Diego currently has no funding set aside for public art maintenance. This is both an immediate and long-term problem. City personnel identified it as the second biggest problem – after basic funding for art – facing the Public Art Program as it stands. There is no will to maintain special projects; no resources have been identified, nor funding stream created.

The only way to ensure that projects are provided with adequate long-term care is to set aside funds that effectively serve as an “endowment” which should exist in perpetuity, like the artworks themselves. Maintenance should be

“Having a badly maintained piece of public art is like having dead flowers in your house.”

– Planning Participant

conducted by authorized City departments and overseen by the Commission. In order to ensure that City staff understands the specific public artwork maintenance requirements, the Commission should conduct periodic workshops on maintenance needs and practices.

The Commission is working on an analysis of the City’s art collection, the first phase of which was completed in winter 2002. A consultant has compiled an index of the City’s entire inventory of public art, and has put this information into a database with accompanying visuals.

RECOMMENDATION 5.9

The Commission for Arts and Culture, through its Public Art Program, should ensure that 10% of the public art budgets, to the extent permitted by law and funding source restrictions, are set aside in a separate pooled, interest-bearing account within the Public Art Fund for collections management and the preservation and maintenance of the public art collection.

RECOMMENDATION 5.10

The Commission for Arts and Culture, through its Public Art Program, should provide oversight for the routine maintenance of public artworks, which should be the responsibility of the department at which the artwork is sited, and should be performed in accordance with maintenance guidelines provided by the project artist. All non-routine maintenance should be the responsibility of the Commission for Arts and Culture.

RECOMMENDATION 5.11

The Commission for Arts and Culture, through its Public Art Program, should offer periodic workshops on maintenance to City field workers in departments responsible for maintaining public artworks.

RECOMMENDATION 5.12:

The Commission for Arts and Culture, through its Public Art Program, should hire professional art conservators to identify maintenance issues and to assist in training City workers in routine maintenance. Conservators should be responsible for major restorations, when needed.

RECOMMENDATION 5.13

The Commission for Arts and Culture, through its Public Art Program, should conduct a maintenance survey of the entire art collection at least once every five years.

Public Art Committee

OBJECTIVE

Maximize the effectiveness of the Public Art Committee

The Public Art Program is currently overseen by the Public Art Committee (PAC), a sub-committee of the Commission for Arts and Culture. The PAC advises the Commission on public art program policy, as well as the placement of public artworks and artist selection, among other duties.

The PAC currently has a maximum membership of 15, with an additional seven ex-officio members representing various City departments and Centre City Development Corporation. The ex-officio membership has been one of the major strengths of the Public Art Program: it has provided other City departments with a practical knowledge of public art, and made their representatives active advocates of the Public Art Program. The PAC also has the authority to appoint sub-committees (Nominating, Strategic Planning, etc.) of up to six PAC members.

While the PAC has successfully advised on the administration of public artworks in the City, a smaller committee may result in a greater ability to effectively lead the program. The ex-officio membership category should be kept intact, as it has engendered great ownership of the Public Art Program.

RECOMMENDATION 5.14

The Commission for Arts and Culture, through its Public Art Program, should modify the number of Public Art Committee members to a maximum of nine, with representation to include public artists, public art professionals, business leaders, community leaders and members of the Commission for Arts and Culture.

RECOMMENDATION 5.15

The Commission for Arts and Culture, through its Public Art Program, should update the Public Art Master Plan every five years.

Juan Munoz
Conversation Piece
New York City
Public Art Fund



Identifying Funding

City Percent for Art Program

VISION

*Identify an ongoing,
steady funding stream
for public art, and
opportunities for
alternative funding
means*

In the 2001 Public Art Roundtable Forums, many participants cited funding as an area for improvement in the current Public Art Program. While the voluntary program established by Council Policy 900-11 has created some notable works, the majority of the Forum participants felt that “a ‘Percent for Art’ program would create a healthier, more functional relationship between artists and the Commission.”³⁴

Members of the private sector report that they are the primary proponents of public art. Enlightened developers have taken a leadership role, and they feel that it is time for the local government to “step up to the plate” regarding public art. The private sector can take a strong supporting role, but the lead should be provided by local government. A shift from the voluntary budgets for art to a recommended 2% of the Capital Improvement Project budget for art, as proposed by the City Manager and approved annually by the City Council, should be the first step.

OBJECTIVE

*Establish a citywide
percent for art program
with an initial annual
allocation of 2% of a
designated portion of the
Capital Improvement
Program for public art*

In the United States, over 350 public art programs exist. The vast majority of those are funded via a percent of the local municipality’s Capital Improvement Project budgets. Recently adopted percent for art programs set aside 2% of qualified public works costs for art. In light of San Diego Charter Section 11.1, San Diego’s percent for art program should be funded by a Council Policy that requires the City Manager to propose a budget that includes 2% of the annual Capital Improvement Program budget set-aside for art.

Historically, some of the most interesting public art projects initiated by the current Public Art Program have been the inclusion of art in major infrastructure projects for the Water and Metropolitan Wastewater Departments. It is important that the City continue to support public art in these Enterprise funded projects.

RECOMMENDATION 6.1

The San Diego City Manager should annually propose that the City’s Public Art Program be funded by 2% of the annual Capital Improvement Program budget. The City Council, in its discretion, may appropriate any amount up to and including the Manager’s recommended appropriations.

RECOMMENDATION 6.2

In Capital Improvement Program projects that are supported by Enterprise Funds, the 2% public art allocation should be applied only to above-grade improvements and any public art monies should be expended only for art-

works at the project site. Enterprise Fund monies shall be segregated from other funding sources and expended in accordance with the restrictions of any applicable bond, loan, or grant covenants and conditions.

Pooling

OBJECTIVE

*Allow for the allocation
of public art funds to
projects that meet the
City's overall goals and
objectives*

Currently, the vast majority of public art projects are extremely small, many, under \$10,000. This causes a great administrative burden, as a \$5,000 project and a \$500,000 project essentially require the same amount of staff and administrative resources. Encouraging so many small projects ultimately takes an extreme toll on staff, meaning that many critical tasks, notably community outreach activities, are not completed adequately.

Bigger projects provide more flexibility. Temporary projects create community response, press attention, and dialogue, without threatening the community with its permanence. These kinds of projects should be encouraged and can be funded through a pooling of funds. Creating a mechanism to allow for the pooling of funds will result in more landmark, high-impact projects, and fewer small, staff-intensive projects.

Identifying those funds that may be pooled for the Public Art Program will also allow for the placement of public artworks in communities in which fewer Capital Improvement Projects are built. By pooling funds for the program, all neighborhoods in San Diego should be able to enjoy artworks in their own community, despite a lack of construction. Many Public Art Programs have adopted a policy of pooling public art funds within City Council districts. This is a policy that the Commission for Arts and Culture may wish to consider after it has gained experience with the revised program.

RECOMMENDATION 6.3

Where not prohibited by funding source restrictions applicable to grants, loans, bonds or Enterprise Funds, monies appropriated under the revised Public Art Policy should be pooled and expended for any public art project in the City.

Monies collected in a community plan area should, generally, be spent in that community plan area. This will help insure that there is a return to the community on the resources that are used to support public art projects.

RECOMMENDATION 6.4

Pooled monies in the Public Art Fund should be allowed to be expended for temporary artworks.

Private Development Participation

OBJECTIVE

*Encourage private
support for public art*

Many planning participants said that San Diego's most interesting places and buildings have been planned by the private sector. As private developers propose good design and public spaces, the establishment of a public art funding requirement should be pursued. Other communities in the county have percent for art programs for private development. In Escondido, any private development over 2,000 square feet pays \$.15 per square foot for public art; those funds can either be put into art on the property, or directly into a pool administered by the program. In Chula Vista, there are two zones where 1.5% of any development is directed to public art.

In order to provide private developers with options in the percent for art program, they should be given the choice of either establishing an artwork that is connected with their development, providing a space for cultural use within the development, or providing a lesser percentage directly to the City's Public Art Fund, to be expended in accordance with the City's and the Commission for Arts and Culture's program priorities.

For private development projects, the City Council should establish, by ordinance, a 1% set-aside for public art enhancement. The 1% public art requirement may be satisfied by the financing of cultural and artistic facilities and/or on-site artwork or the developer may elect to deposit .5 % into the Public Art Fund account to be used for the artistic enrichment of the City's public spaces. The public art financial requirement shall be based on 1% or .5% of the building permit valuation.

The public art financial requirement should be imposed on all private, non-residential development projects and private/public building projects with building permit valuations over \$5 million.

Provisions should also be made for the City to negotiate a 1% public art requirement public art requirement for all public facilities, such as parks, schools, libraries, etc., when these facilities are provided to the City by the developer as part of a planned development. Otherwise these "turn-key" public facilities will have no mechanism for the inclusion of public art.

When developers choose to provide funding directly to the City, the Commission should direct that funding to a project within the vicinity of the private development that funded it. When developers opt to establish a public artwork on their own sites, they should be required to place the works in publicly accessible locations and comply with Commission-established selection and administration processes. The Commission will provide them with administrative support for the project if requested and funded. The Commission should be open to any concept the private developer brings forth, while encouraging and guiding the developer to create a public artwork in accordance with the City's mission.

Over the past few decades, the pattern of private development has begun to change in many communities, including San Diego. Often, the scale of urban development and redevelopment requires a partnership between the public sector and the private sector. For example, a City redevelopment agency or economic development agency may assemble the land or provide a subsidy to make a major private development project happen. This type of mixed public-private development is likely to become more and more common. Where there is a significant investment by the public sector in these developments, it is important to expect that they will adhere to the same high design standards and public art requirements imposed on purely public sector projects.

RECOMMENDATION 6.5

The provisions of the revised Public Art Program should extend to include any public-private development projects in which the City participates.

RECOMMENDATION 6.6

For private development projects, the City Council should establish, by ordinance, a 1% set-aside for public art enhancement. The 1% public art requirement may be satisfied by the financing of cultural and artistic facilities and/or on-site artwork or the developer may elect to deposit .5 % into the Public Art Fund account to be used for the artistic enrichment of the City's public spaces. The public art financial requirement shall be based on 1% or .5% of the building permit valuation.

The public art financial requirement should be imposed on all private, non-residential development projects and private/public building projects with building permit valuations over \$5 million.

Private Donations

OBJECTIVE *Encourage donor and community communication in public art projects*

The Commission for Arts and Culture is sensitive to the needs and desires of private individuals or entities that make major contributions to City projects, such as libraries. The Public Art Program should continue to provide opportunities for the involvement and participation of private individuals who wish to provide needed amenities for the City.

Ideally, a donor should be in place before any artist selection has commenced. Therefore, the donor or his/her representative can be invited to sit on artist selection panels. When a donor comes forward for a project that is already in process or complete, the process by which the art has been developed – with extensive community participation – should assure the donor that the artist has been carefully chosen.

Private donations of public artworks must be accompanied by a maintenance endowment, to allow the City to care for the artwork in perpetuity. The endowment should be approximately 10% of the value of the artwork, and should be

submitted directly to the Commission for Arts and Culture.

RECOMMENDATION 6.7

Proposed donations of artworks should follow the same rigorous review process as any other public art project. Prospective donors should be invited to participate in the artist selection panel if the proposal is to commission a new work of art.

RECOMMENDATION 6.8

Privately donated artworks should require a maintenance endowment to ensure for the long-term care of the artwork.



Louise Bourgeois
Spiders
New York City



Jack Mackie
Broadway Dancesteps
Seattle



Program Administration

*Engage artists and audience
within the public arena*



Alexis Smith
Snake Path
Stuart Collection, U.C.S.D.

PREVIOUS PAGE:
Irving Gill
Horton Plaza Fountain

City of San Diego Proposed Public Art Policy

Section 1.1 Purposes and Intent.

The purposes of this Policy are to promote the cultural heritage and artistic development of the City of San Diego, to enhance the City's character and identity, to contribute to economic development and tourism, to add warmth, dignity, beauty and accessibility to public spaces and to expand the experience and participation of citizens with visual arts, by directing the inclusion of public art in Capital Improvement Projects initiated by the City of San Diego.

Section 1.2 Policy.

The City Council recognizes the need for adequate funding for the creation, support and maintenance of public art as administered by the City's Commission for Arts and Culture. The Council shall endeavor to annually fund the Public Art Program with 2% of eligible Capital Improvement Program project budgets in excess of \$250,000, in the adoption of the final budget policy each fiscal year. The funds shall be used for artist design services and for the selection, acquisition, display and maintenance of Artworks.

Section 1.3 Definitions.

- a. "Artist" means any practitioner in the visual and design arts, generally recognized by critics and peers as a professional in the field as evidenced by his/her education, experience, exhibition record and Artwork production.
- b. "Artwork" means works in a variety of media produced by professional artists; works may be permanent, temporary or functional, may be stand-alone or integrated into the architecture or landscaping, if such are designed by an artist as defined above, and should encompass the broadest range of expression, media and materials. The term "Artwork" does not include inappropriate expenditures as described in Section 1.5.
- c. "Commission" means the City of San Diego Commission for Arts and Culture which advises the City Council on expenditures from the Public Art Fund.
- d. "Capital Improvement Program" means the City's program for capital development.
- e. "Eligible Construction Project" means any Capital Improvement Project paid for wholly or in part by the City of San Diego, for the construction or renovation of any building, park, highway or arterial, streetscape or road beautifica-

tion, bridge, transit or aviation facility, trail or bikeway, parking facility, above-grade utility, or any portion thereof, to which the public has access or which is visible from a public right-of-way. Below-grade capital projects supported by Enterprise Funds are not eligible. (Note: public art in private development will be covered by a separate policy or ordinance.)

f. "Eligible Project Funds" means the total amount appropriated by Council for all major public works projects in excess of \$250,000. Funds from grants, loans, bonds, Enterprise Funds, or other funding sources restricted by applicable covenants and conditions, are not eligible.

g. "Enterprise" means a revenue-producing improvement, building, system, plant, works, facilities, or undertaking used for or useful for any public or lawful purpose of the City.

h. "Enterprise Funds" are revenues derived from an Enterprise which are placed in designated funds that are used to pay for the construction, maintenance, or operation costs of the Enterprise, or for any other lawful purpose.

i. "Major Public Works Contract" means a public works contract valued at more than \$250,000.

j. "Public art collection" means the Artworks owned by the City resulting from this policy or the Public Art Program that preceded this policy.

k. "Public Art Fund" (Fund) means a separate account into which all monies generated under this policy or derived from gifts or donations for public art shall be deposited.

l. "Public Place" means an area on public or private property that is legally accessible and visible to the general public.

m. "Renovation" means any major redesign of a facility or system or portion thereof which is included in Eligible Construction Projects, including expanding or upgrading the capacity of the facility or system, enlarging the facility or creating a new use for the facility. It does not include repairs, maintenance or installation of replacement mechanical equipment or modifications required solely for the purposes of code compliance.

Section 1.4 Funds for Artworks.

a. Each year in adopting the City's annual Capital Improvement Program budget, the City Council shall consider the appropriation of 2% of the total amount budgeted for each Eligible Construction Project to be set aside and identified as funds to be appropriated and expended for acquisition or commissioning of Artworks in accordance with the provisions of this Plan. Appropriations for purposes of acquiring Artworks in order to carry out the provisions of this Policy shall be made in accordance with law and the budgeting procedures of the City.

- b. If the source of funding or other applicable law or regulation with respect to any particular project prohibits or restricts the use of funds for Artworks, the amount of funds so prohibited or restricted shall be excluded in determining the 2%.
- c. After the effective date of this Policy, the issuance of new bonds or the acquisition of short term financing shall include the 2% for use for Artworks, unless restricted by federal or state law.
- d. Appropriations and expenditures for Artworks may include, but are not limited to, the costs and expenses incurred in the process of developing and installing Artworks in public buildings or grounds. Such administrative costs shall not exceed 20% of the 2% set aside for Artworks by project.
- e. Any monies collected in accordance with this policy shall be deposited into a separate account (Public Art Fund) by the Director of Finance. The Director of Finance shall establish accounting records sufficient to identify and control these funds. The account containing these funds shall earn interest and the earned interest shall be used for and subject to the same restrictions established by this section. The transfer of monies shall take place within thirty days of appropriation by the City Council. The Fund shall be authorized to accept gifts, grants and donations made to the City for Artworks, as well as any in-lieu contributions from private developers. The Fund shall be self-perpetuating from year to year.
- f. Funds authorized and/or appropriated pursuant to this section may be expended for Artworks in association with any current City projects or in existing public facilities and spaces which are owned by the City, if legally permissible.
- g. Funds for Artworks shall be expended in accordance with the restrictions of any applicable bond, loan, or grant covenants and conditions.
- h. When funds are derived from restricted sources (e.g., Enterprise Funds, certain bond funds, etc.), those funds must be accounted for and tracked in separate accounts within the Fund, to ensure that they are expended on approved public art projects.
- i. For any public art funds that do not come from a restricted source, the funds should be pooled into the Fund.
- j. All City departments and agencies shall, from the effective date of this Policy, include in all applications for funding for Capital Improvement Projects to outside grant organizations or governmental agencies, an amount equal to 2% of Eligible Project Funds for Artworks as specified herein unless specifically prohibited.

k. The minimum amount to be appropriated for Artworks shall be the total Eligible Project Funds multiplied by 0.02. This calculation shall be included in any request for appropriation of funds for any Eligible Construction Project.

l. An amount equal to 20% of the public art allocation for each project shall be set aside in a separate account within the Fund to be used for Public Art Program administration and community participation activities, including artist selection, design/proposal/maquette costs, consultant fees, project documentation, publicity, community education activities, interpretive plaques and other purposes as may be deemed appropriate by the Commission for the administration of the program. Funds in the program administration account not expended at the close of any fiscal year shall be carried forward into the next year.

m. An amount equal to 10% of the public art allocation for each project shall be set aside in a separate account within the Fund for curatorial services and the preservation and maintenance of Artworks in the public art collection. Funds in the maintenance and conservation account not expended at the close of any fiscal year shall be carried forward into the next year. Private developers who choose to develop public art projects on their property may retain up to 10% of their public art funds to create an endowment to maintain the Artworks over time. The City shall have no obligation to provide for the preservation and maintenance of Artworks placed on private property.

n. The Fund shall be used to provide sites for and Artworks in public places. Public Artworks may be placed on public display, integrated or attached to a public building or structure; detached within or outside a public building or structure; within or as a part of the landscape of a public park, square or other outdoor public site or lands; part of a portable exhibition or collection; part of a temporary exhibition; or loaned or exhibited in other public facilities.

Section 1.5 Inappropriate Expenditures.

Expenditures that would not be appropriate include, but are not limited to:

- a. Reproductions of original Artworks by mechanical or other means (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc., may be included);
- b. Decorative, ornamental or functional elements that are designed by the architect or other design consultants engaged by the architect;
- c. Those elements generally considered to be components of the landscape architectural design: vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc., which are designed by the architect, landscape architect or other design professional engaged by the primary designer;

- d. Art objects which are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signage, color coding, maps, etc.;
- e. Directional or other functional elements, such as signing, color coding, maps, etc., not designed by an artist selected through the Commission-approved process;
- f. Walls, bases, footings, pools, lighting or other architectural elements on or in which the Artworks are placed or affixed, or mechanical elements and utilities needed to activate the Artwork;
- g. On-going operating expenses or maintenance of Artworks, architectural elements on or in which the Artworks are placed, or sites where Artworks are located;
- h. Statues, representations of historical figures or historical plaques, unless part of a larger Artwork designed by a professional artist where the work illuminates historical facts and deeds significant to the community; or
- i. Purchase of existing Artworks without the selection process, as provided for in the adopted Public Art Program guidelines and policies.

Section 1.6 Exclusions from and Additions to the Public Art Program.

- a. Prior to submission of the City's proposed annual Capital Improvement Program budget to the City Council, the City Manager, in concert with Commission staff, shall notify the Commission of:
 - (1) those Capital Improvement Program projects that are eligible for public art as defined in Section 1.3. The funding source for each project shall be identified and the City Manager shall indicate whether the funds can legally be used to provide Artwork at the project site or whether the funds can legally be pooled with other monies in the Public Art Fund for use at a different site;
 - (2) those proposed Capital Improvement Projects in said budget that are not appropriate for public art, due to low anticipated public visibility and/or public usage. The funding source for each project shall be identified and the City Manager shall indicate whether the funds can legally be pooled with other monies in the Public Art Fund for use at a different site; and
 - (3) any proposed additional and/or discretionary funds added to the Public Art Fund.
- b. In conjunction with the approval of the City's annual Capital Improvement budget, the City Council shall consider the Commission's recommendations

and may:

- (1) determine that the funds for certain Capital Improvement Program projects can be pooled, and therefore be deposited into the Public Art Fund;
- (2) determine that the funds for certain Capital Improvement Projects cannot legally be pooled and therefore cannot be deposited in the Public Art Fund;
- (3) designate additional funds to be added to the Public Art Fund, which said funds may be utilized to place Artworks in existing public buildings which do not otherwise qualify as eligible; the amount of said additional funds shall be discretionary; and/or
- (4) designate fewer or more funds than the proposed 2% of the Capital Improvement Program budget to the Public Art Fund, as it deems fit.

Section 1.7 Approval.

Contracts of over \$250,000 for Artworks or for other purposes authorized by this Policy shall be submitted to the City Council for approval.

Section 1.8 Other Agencies.

a. If the City enters into an agreement with another public agency, whereby City monies are transferred to such agency for the purpose of performing a Capital Improvement Project which would otherwise be deemed an Eligible Construction Project under this Policy, such agreement shall provide, whenever it is lawful, that the recipient or its successor in interest shall take appropriate measures to ensure that 1% of said monies are expended for development of art within this program.

b. If the City enters into an agreement with a private developer for a Capital Improvement Project, wherein the City or redevelopment agencies provide financing, loan guarantees, tax abatement, land or other significant in-kind support, the City may, at its sole discretion, require the private developer to provide for Artwork in an amount not less than 1% of the total project budget. The proposed Artwork shall be reviewed and approved by the Commission. The private developer may, in lieu of this requirement, deposit an amount equal to .5% of the total project cost in the Public Art Fund, to be expended on public art projects elsewhere in the city.

Section 1.9 Public Art Program Management.

Public art funds shall be appropriated and expended by the City Council with

the advice of the Commission. The Public Art Program guidelines and policies are hereby adopted to provide guidance in the appropriation and expenditures of the Fund and this Policy. These policies and procedures may be amended only after a public hearing by the Commission and adoption of a resolution by the City Council.

Annually, the Commission shall develop a public art workplan, detailing the proposed public art projects to be implemented in the upcoming year. The Commission shall submit this plan to the City Council for review and approval.

The Commission shall, with the guidance of the adopted Public Art Program guidelines and policies:

- a) Make recommendations to the City Council on public places that should be considered for Artworks.
- b) Make recommendations to the City Council on artists whose works should be considered for placement in public places.
- c) Review and determine the appropriateness of any Artwork to be located within a public place by the City.
- d) Make recommendations to the City Council on the development of Artworks.

Once a project is included in the approved public art workplan, the Commission shall be responsible for the selection of artists, the commissioning of Artworks and/or the purchase of Artworks. Over time, the Commission should aim to achieve an appropriate balance among local, regional and national artists in the Public Art Program. The enduring quality of the Artworks should be a primary consideration during artist selection.

The Commission shall require that any Artworks needing extraordinary operations or maintenance be reviewed by the appropriate City Department Director prior to the acquisition of that Artwork. At least once every five years, the Commission shall be responsible for conducting a maintenance survey of the public art collection. This survey shall include a condition report on each Artwork, prioritized recommendations for the restoration or repair or maintenance of Artworks, and estimated costs. It shall be the responsibility of the various City departments to provide for the routine maintenance of Artworks under their jurisdiction. Such routine maintenance shall be in accordance with approved plans submitted by each project artist. The Commission shall oversee any non-routine maintenance.

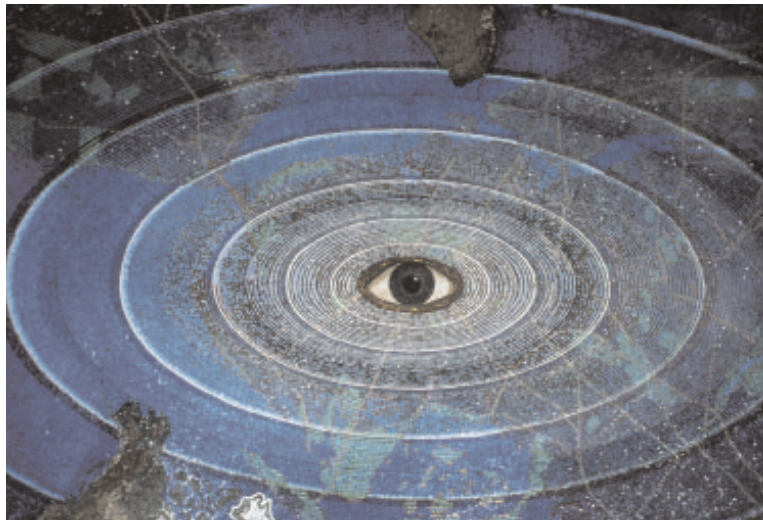
The Commission may encourage and help obtain additional grants and gifts of public art from outside sources.

Day-to-day management of the Public Art Program shall be provided by Commission staff.

Section 2.0 Placement of Artworks.

Artworks selected and implemented pursuant to the provisions of this Policy and any resolution thereto, may be placed in, on or about Eligible Construction Projects. They may be attached or detached, within or about such property, and may be either temporary or permanent. City officials responsible for the design and construction of such projects shall make appropriate spaces available for the placement of Artworks.

Placement of works shall be followed, within a reasonable time frame, by interpretative plaques on or near the Artwork, indicating artist, year created and dedicated, and description of the Artwork or its reason for installation, as appropriate. Plaque placement shall be determined by Commission staff in consultation with the artist.



Jones & Ginzel
Oculus
World Trade Center Subway Station
New York City

Program Guidelines

Purpose

The purpose of these guidelines is to establish procedures for the implementation of the Public Art Master Plan, completed in January, 2004.

Vision

What has become known as “public art” has, in recent years, matured into a sophisticated engagement of artist and audience within the public sphere. Once known mostly as monuments, public art now embraces works that range from monumental works in many permanent and familiar materials to those less expected, both in terms of permanency, placement, and interaction. A forward thinking Public Art Program will seek to create and enhance San Diego's public spaces, the built environment, and the City's creative life for the benefit of its citizens, as well as visitors to the city. Well-designed public spaces, as well as compelling and imaginative Artworks, promote the public's use and enjoyment of the city, while building an identifiable artistic legacy for future generations to experience.

Goals

The primary goals of the Public Art Program are to develop a more aesthetically interesting environment, to integrate the work of artists into public spaces and to promote branding of San Diego as a cultural tourist destination and economic vitality of San Diego through the enhancement of public spaces. Specifically, the Commission seeks to develop a Public Art Program that:

1. Creates a collection of works that reflect a unique artistic vision.
2. Reflects San Diego's diverse history, citizenry and natural beauty.
3. Promotes the integration of the art within the community, architecture and landscape of the City.
4. Enables local and regional artists to work in the public sector, while involving artists with national or international reputations.
5. Advances imaginative urban design as a component of the city's community development goals.

6. Involves the community directly, through participation in the public art process and through community outreach activities.
7. Fosters innovation and promotes artistic excellence.
8. Strengthens community identity and pride.

Funding

The Public Art Program is funded through a combination of government funding, funds from donations, and the application of the percent for art requirement on certain private and public/private projects. Government funds are appropriated as outlined in the City's Public Art Policy. Grant funds may also be sought for special projects and to augment the budgets of existing projects.

The City of San Diego Public Art Policy, adopted (actual date of the passage of the Policy) proposes that 2% of the total Eligible Project Funds for all major public works projects, in excess of \$250,000, be allocated for public art. Eligible Project Funds are the total funds appropriated by Council for a public works project. Public art funds may be pooled and expended on appropriate City projects, unless specifically prohibited by law or funding source restrictions.

Under this policy, the public art allocation applies generally to the Capital Improvement Programs of the City, including buildings, parks, decorative or commemorative structures, parking facilities, bridges, viaducts or pedestrian overpasses, highways and arterial construction or reconstruction, streetscapes, bikeways, trails, transit and aviation facilities and above-grade utilities.

The Capital Improvement Program is reviewed annually by the Public Art Committee, the Commission for Arts and Culture and staff, in conjunction with City departments and the respective budget offices, for recommendations on public art allocations to the City Council, as part of the presentation of the annual public art workplan. This plan shall include the proposed public art projects for the upcoming year, with budgets and conceptual approaches.

The workplan presentation shall take place on a schedule that coincides with the adoption of the Capital Improvement Program budget each year. It shall also give a report of the status of all ongoing public art projects and projects completed in the last year. With the passage of the annual workplan, monies shall be transferred to a Public Art Fund managed by the Commission staff. The Commission for Arts and Culture, upon recommendations from the Public Art Committee, may, from time to time during the course of the year, modify the annual workplan. The City Council shall review any significant changes that are proposed.

Use of Public Art Funds

Monies in the Public Art Fund may be used for artist design services and the acquisition or commissioning of Artworks for the City of San Diego's Public art collection. Monies may be expended for artist design fees, proposals/drawings/maquettes, artist travel and expenses, Artwork purchases and commissions, Artwork fabrication or materials, shipping and crating, insurance, the preparation, installation or placement of Artworks or other purposes as decided by the Commission for the implementation of the program.

Guidelines for the expenditure of the Public Art Fund monies are as follows: 20% of each total art budget should be utilized for program administration and community participation, artist selection processes, community outreach and publicity, project documentation and other appropriate related purposes deemed necessary by the Public Art Committee. 10% of each total art budget should be set aside in a separate account within the Public Art Fund, to the extent permitted by law and funding sources, for curatorial services and for the preservation and maintenance of the public art collection. Of the remaining balance of 70%, approximately 15% should be set aside as the design fee. Artwork design costs, typically include, but are not limited to, the artist's design fee, research, travel, project proposal, engineering and construction documents. Finally, the balance should be spent on the fabrication and installation of the Artwork. Artwork fabrication and installation costs typically include, but are not limited to, artist's travel, materials, studio overhead, subcontractors, fabricators, installers, site preparation and insurance.

Eligible Artworks

In general, all forms of artistic expression created by professional artists are eligible for inclusion in the public art collection. These may be in a wide variety of styles, media and genre. They may include freestanding works, as well as works that have been integrated into the underlying architecture or landscape. They may include permanently installed works, as well as temporary installations, if such projects contribute to community understanding and participation. They may also include artist-designed infrastructure elements, such as soundwalls and utility structures, as well as artist-designed street furniture, such as benches, bus stops, tree grates, etc.

The public art projects are not intended to substitute for functional elements that would normally be a part of the architecture or the landscape of Capital Improvement Projects. Unless they are specifically designed by professional artists, the following will not be considered as part of the Public Art Program:

- a. Reproductions of original Artworks by mechanical or other means (however, limited editions controlled by the artist, or original prints, cast sculpture, pho-

tographs, etc., may be included);

b. Decorative, ornamental or functional elements that are designed by the architect or other design consultants engaged by the architect;

c. Those elements generally considered to be components of the landscape architectural design, vegetative materials, pool(s), paths, benches, receptacles, fixtures, planters, etc., which are designed by the architect, landscape architect or other design professional engaged by the primary designer;

d. Art objects which are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; directional or other functional elements, such as signage, color coding, maps, etc.;

e. Directional or other functional elements, such as signing, color coding, maps, etc., not designed by an artist selected through the Commission-approved process;

f. Walls, bases, footings, pools, lighting or other architectural elements on or in which the Artworks are placed or affixed, or mechanical elements and utilities needed to activate the Artwork;

g. On-going operating expenses or maintenance of Artworks, architectural elements on or in which the Artworks are placed, or sites where Artworks are located;

h. Statues, representations of historical figures or historical plaques, unless part of a larger Artwork designed by a professional artist where the work illuminates historical facts and deeds significant to the community; or

i. Purchase of existing Artworks without the selection process, as provided for in the adopted Public Art Program guidelines and policies.

Responsibilities

Commission shall:

- Be responsible for the ongoing oversight of the Public Art Program;
- Establish policy and procedures under which the Public Art Program operates;
- Review and approve the recommendations of the Public Art Committee;
- Oversee the management of the public art collection, including the periodic assessment and maintenance of the collection; and
- Review and recommend to the City Council the annual public art workplan and the proposed annual budget for public art.

Public Art Committee shall:

- Recommend program policy and general oversight for the Public Art Program;
- Recommend guidelines, policies and procedures for the selection, implementation and conservation of public art in San Diego;
- Review and recommend to the Commission all public art selections for the City of San Diego;
- Make recommendations regarding the care and maintenance of the public art collection to appropriate parties or site agencies;
- Review and recommend the annual workplan to the Commission;
- Recommend a pool of potential artist selection panel members;
- Act as liaisons to the individual artist selection panels;
- Review and recommend to the Commission the individual artist selection panel recommendations;
- Ensure community outreach and citizen participation in the Public Art Program;
- Review and recommend proposed gifts of public art to the City, as well as loans and long term exhibitions of public art on City-owned property;
- Review and recommend accessioning and deaccessioning of Artworks from the public art collection;
- Periodically review and recommend changes to the Public Art Program guidelines, policies and procedures; and
- Be comprised of no more than nine voting members, primarily of persons qualified in the visual art and/or design professions.

Commission Staff shall:

- Steer the overall work objectives of the Public Art Program, such as staff project administration, coordination with artists, strategic planning and community outreach;
- Monitor the overall development of the public art collection, including ensuring that local and regional artists are represented in the Collection and ensuring that the public art collection is reasonably balanced over time with respect to ethnicity and gender of artists selected and with respect to styles of expression, media and genre;
- Facilitate all artist selection panels for the City of San Diego;

- Oversee a maintenance survey every five years of the entire public art collection;
- Review and advance the recommendations of the Public Art Committee;
- Review and approve the annual workplan presented by the Public Art Committee that shall include identification of eligible Capital Improvement Projects and funding appropriations;
- Oversee all artists' contracts in association with the Public Art Program; and
- Present approved recommendations to the San Diego City Council.

Artist Selection Panels shall:

- Be ad-hoc panels formed for a limited period of time and charged by the Commission with recommending artists for individual projects or groups of projects;
- Review the credentials, prior work, proposals and other materials submitted by artists for particular projects;
- Recommend to the Public Art Committee an artist or artists to be commissioned for projects, or who will be engaged to join the design team for projects;
- Respond to the charges outlined in the project prospectus and project guidelines, concerning the requirements and concerns addressed within the particular project;
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program;
- Consist of individuals broadly representative of the following categories: artists, arts professionals, community members, donors, project architects and/or engineers, project managers, and others as deemed appropriate;
- Maintain confidentiality on the proceedings of all panel meetings to the extent allowed by law; and
- Continue to meet, when appropriate, to review the selected artist's design concepts.

Artists shall:

- Submit credentials, visuals, proposals and/or project materials as directed for consideration by artist selection panels;
- Conduct necessary research, including attending project orientation meetings and touring project sites, when possible;

- If selected, execute and complete the Artwork, conceptual work or design work, or transfer title of an existing work, in a timely and professional manner;
- Work closely with the project manager, project architect and/or other design professionals associated with the project;
- Make presentations to the Public Art Committee and other reviewing bodies at project milestones as required by contract; and
- Make public presentations, conduct community education workshops or do a residency at appropriate times and forums in the community where the Artwork will be placed, as required by contract.

City Departments (departments where the Artwork is sited) shall:

- Determine, in consultation with the Commission staff, Eligible Construction Projects and Eligible Project Funds;
- Provide the Commission staff with information on the Capital Improvement Program budgets and schedules;
- Designate a departmental representative to participate in the artist selection process;
- Review the maintenance needs survey for Artworks located at the department site;
- Inform the project architect of artist involvement in the Capital Improvement Project and involve the architect in artist selection; and
- Designate, in consultation with the appropriate leadership, a City representative or project manager for the Capital Improvement Project to act as the Department's agent for all coordination issues related to public art and the overall project.

City Council shall:

- Review and approve the annual workplan presented by the Commission for Arts and Culture which shall include identification of eligible Capital Improvement Projects and funding appropriations;
- Appropriate monies for art in individual Capital Improvement Projects which shall be transferred into the Public Art Fund as part of the annual Capital Improvement Program budgeting process; and
- Approve contracts with artists over \$250,000 for specific public art projects.

Advising Departments (City Attorney, Financial and Management Services, etc.) shall:

- Work with the Commission on the development of the annual budget for program administration and budget allocations;
- Review contracts for selected artists and make recommendations regarding liability, insurance requirements and artists' rights;
- Provide consultation and information regarding particular needs and concerns of the Public Art Program; and
- Coordinate with the Commission staff to determine program success.

Engineering Project Managers shall:

- Collaborate with the Commission staff on the development of public art projects;
- Coordinate with the Commission staff on all issues related to the Public Art Program and the overall project including safety, liability, timeline, code requirements and installation deadlines, etc.; and
- Provide the Commission staff and the artist with the appropriate documentation necessary for project compatibility and completion (i.e., architectural design drawings and specifications, as-built drawings, structural drawings, mechanical drawings, electrical drawings, materials to support public outreach efforts, etc.).

Goals of the Selection Process

The overarching goal of the artist selection process is to acquire Artworks of the highest quality. Selecting an artist whose skill, experience, style, commitment to collaboration, and community facilitation skills match the needs of the project is critical to the success of any project. Specifically, the goals of the selection process are to:

- encourage the highest level of creative engagement and vibrant thinking with regard to individual works or those in tandem with public or private architectural projects;
- select an artist or artists whose existing public Artworks or past collaborative efforts have maintained a level of quality and integrity;
- implement the goals of the overall Capital Improvement Program or private development project through an appropriate artist selection;
- further the mission and goals of the Public Art Program and the Commission;

- identify the optimal approach to public art that is suitable to the demands of the particular Capital Improvement Project;
- select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- select an artist or artists who can work successfully as members of an overall project design team; and
- ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City department involved.

Methods of Selecting Artists

The method of selecting artists for individual projects shall be determined by Commission staff, in consultation with the Public Art Committee, in accordance with the adopted Public Art Program guidelines and policies. Any of the following methods may be used, depending upon the requirements of a particular project.

Open Competition: An open competition is a call for artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the artist selection panel or the Public Art Committee. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.

Limited or Invitational Competition: A limited number of artists shall be invited by the artist selection panel to submit credentials and/or proposals for a specific project. Artists shall be invited, based on their past work and demonstrated ability to successfully respond to the conditions posed by the particular project (i.e., water features, light works, paintings, sound works, landscape works, design team efforts, etc.), or based on other non-aesthetic Public Art Program goals (i.e., artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.).

Direct Selection: At times the Public Art Committee may elect to recommend a direct selection in which it contracts with a specific artist for a particular project. Such an election may occur for any reason, but will generally occur when circumstances surrounding the project make either an open or limited competition unfeasible (for example; project timeline, community or social considerations, client demand, etc.).

Mixed Process: A mixed process may include any combination of the above approaches.

Pre-Qualified Artists List: The Commission may, from time to time, use an Artist Selection Panel to create a pool of pre-qualified artists who can be utilized by Commission staff to select artists for small, community-based projects where a separate artist selection panel may not be warranted. The pre-qualified artists list should be reviewed annually by the Public Art Committee.

Criteria for Selection of Artists or Artworks

- **Qualifications:** Artists shall be selected based on their qualifications as demonstrated by past work and the appropriateness of their concepts to the particular project.
- **Quality:** Of highest priority are the design capabilities of the artist and the inherent quality of Artwork.
- **Media:** All forms of visual arts shall be considered, subject to any requirements set forth by the project prospectus.
- **Style:** Artists whose Artworks are representative of all schools, styles and tastes shall be considered.
- **Appropriateness to Site:** Artwork designs shall be appropriate in scale, material, form and content to the immediate social and physical environments with which they relate.
- **Permanence:** Consideration shall be given to structural and surface integrity, permanence and protection of the proposed Artwork against theft, vandalism, weathering, excessive maintenance and repair costs.
- **Elements of Design:** Consideration shall be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that include factors in addition to the aesthetic. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.
- **Community Values:** While free artistic expression shall be encouraged, consideration must be given to the appropriateness of Artworks in the context of local community and social values.
- **Public Liability:** Safety conditions or factors that may bear on public liability must be considered in selecting an artist or Artwork.
- **Diversity:** The Public Art Program shall strive for diversity of style, scale, media and artists, including ethnicity and gender of artists selected. The program shall also strive for an equitable distribution of Artworks throughout the City.
- **Communication:** The ability of the artist to effectively communicate with a variety of groups, including other design professionals, public officials and community members, should be taken into consideration.

Public Art Collection Review

At least once in every five-year period, the public art collection should be evaluated by the Commission staff or an independent agency, for the purposes of collection management and in order to assess the collection's future. The Commission, with the advice from the Public Art Committee, shall retain the right to deaccession any work of art in the collection, regardless of the source of funding for the particular Artwork.

Objectives:

- To establish a regular procedure for evaluating Artworks in the public art collection;
- To establish standards for the acquisition of Artworks by the Public Art Committee;
- To ensure that deaccessioning is governed by careful procedures; and
- To insulate the deaccessioning process from fluctuations in taste – whether on the part of the Public Art Committee, the Commission, the City or the public.

Acquisition Review Standards:

- Acquisitions should be directed toward Artworks of the highest quality;
- Acquisition of Artworks into the public art collection should imply a commitment to the ongoing preservation, protection, maintenance and display of the Artworks for public benefit;
- Acquisition of Artworks, whatever the source of funding, should imply permanency within the public art collection, so long as physical integrity, identity and authenticity are retained, and so long as the physical sites for the Artworks remain intact; and
- When possible, Artworks should be acquired without legal or ethical restrictions as to future use and disposition.

Deaccessioning Review Standards:

Any proposal for deaccessioning – the destruction or removal of an Artwork in the collection – or relocation of an Artwork shall be reviewed by the Public Art Committee according to the policies and procedures contained herein and shall be as deliberate as those practiced during the initial selection. This process should operate independently from short-term public pressures and fluctuations in artistic or community taste. During the review process, the work of art shall remain accessible to the public in its original location. The final decision with respect to deaccessioning of Artworks shall rest with the Commission.

Deaccessioning should be a seldom-employed action that operates with a strong presumption against removing works from the collection.

Artwork may be considered for review toward deaccessioning from the public art collection if one or more of the following conditions apply:

- The condition or security of the Artwork cannot be reasonably guaranteed;
- The Artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
- The Artwork has been damaged and repair is impractical or unfeasible;
- The Artwork's physical or structural condition poses a threat to public safety;
- No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the work;
- Significant adverse public reaction has continued unabated over an extended period of time (at least five years);
- Deaccessioning is requested by the artist; or
- The site and/or department housing the work is undergoing privatization.

Whenever an Artwork in the collection is being considered for deaccessioning, the artist shall, whenever practical, be given the first right of refusal to purchase the work at its fair market value.

Donations Policy

From time to time, private individuals, organizations and agencies make donations of Artworks (or funding to acquire or commission Artworks) to the City for general or specific purposes. This policy outlines the procedures that the City will follow in accepting donations of Artworks. This policy shall also apply to Artworks that are proposed for long-term loan to the City.

Acceptance of a work of art into the City of San Diego's collection should imply a commitment to its long-term care and preservation. Therefore, the acceptance of such donations must be deliberate, must maintain high aesthetic standards and must further the goals of the Public Art Program. Recognizing that San Diego's public spaces are a valuable and limited public resource, each proposed work of art must add significant and long-term value to the space in which it is proposed to occupy. The purposes of this policy are to:

- provide uniform procedures for the review and acceptance of donations or loans of Artworks to the City;
- vest in a single agency the responsibility of insuring the management and long-term care of donated Artworks;

- facilitate planning for the placement of Artworks on City-owned property;
- preserve the City's public spaces for the greatest enjoyment of the citizens and visitors;
- maintain high aesthetic standards for Artworks displayed or installed in City facilities; and
- provide for appropriate recognition for donors of Artworks to the City.

Definitions

Artist: A person who is generally recognized by critics and peers as a professional visual artist, as judged by the quality of the artist's body of work, educational background, experience, exhibition record, past public commissions or other appropriate criteria.

Artwork: Includes, but is not limited to, physical art that may be free-standing or integrated into a public site, infrastructure or building, or that may be integrated with the work of other design professionals. A public work of art may be permanent or temporary, fixed or portable. A public work of art may be in any style, expression, genre or media, provided that the Artwork is designed by an artist as defined herein. For the purposes of this policy, the following are not considered Artworks:

1. Reproductions by mechanical or other means of original Artworks (however, limited editions controlled by the artist, or original prints, cast sculpture, photographs, etc., may be included);
2. Decorative, ornamental or functional elements that are not designed by an artist selected through an approved selection process;
3. Those elements generally considered to be components of the architecture or landscape design: vegetative materials, pools, paths, benches, receptacles, fixtures, planters, etc., which are designed by the project architect, landscape architect or other design professional engaged by the primary designer; or
4. Art objects which are mass-produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; directions or other functional elements, such as graphics, signage, color coding, maps, etc.

Donation: A gift of a work of art, or funding to acquire or commission a work of art.

Long-term Loan: Any loan or display of an Artwork that is proposed to be on City property for a period in excess of one year.

Restricted Donation: A donation to the City for a specified purpose, or for which there are conditions or limitations by the donor as to the current or future use.

Unrestricted Donation: A donation to the City without any restrictions or limitations being placed by the donor as to its current or future use.

Policy

Any time a donation or long-term loan of a work of art is proposed for the City of San Diego, the City agency or department (the department) that operates or maintains the site of the proposed work of art shall consult with the Commission for Arts and Culture, which shall have final responsibility of reviewing and approving such proposed donation or long-term loan.

Guidelines

1. When a donation or long-term loan of a work of art has been proposed, the City department or agency receiving the proposal shall notify the Commission for Arts and Culture. The Commission shall contact the prospective donor to inform the donor of the City's donation policy and gather information about the proposal.

2. Under the guidance of the Commission, the prospective donor and the department shall meet with Commission staff and prepare written and visual documentation of the proposed donation. This documentation shall include, at a minimum, the following:

- Slides, drawings, photographs or a model of the proposed work;
- Biography of the artist;
- Provenance of the work of art, if appropriate;
- Proposed site and installation plans;
- Cost of the Artwork and budget for installation;
- Ongoing operating costs for the Artwork, if applicable;
- Maintenance requirements for the Artwork;
- Conditions or limitations on the donation proposed by the donor;
- Contact information for the donor and the artist; and
- Fair market value to be determined by and independent professional appraisal.

3. City Department shall:

- Inform the Commission of the relationship of any advisory board(s) to the department;
- Refer proposals for donation of Artworks to the advisory board(s) which

shall in turn make a recommendation to the department head and the Commission; and

- Convey the department's or advisory board's recommendation to the Commission in writing.

4. The Commission, with the aid of an advisory panel made up of practicing artists and other professionals associated with the arts, shall review the donation proposal and determine whether they will accept or reject the donation. The Commission and the advisory panel shall consider the following criteria in making their decision:

- **Aesthetic Considerations:** To ensure Artworks of the highest quality, proposed donations must be accompanied with a detailed written proposal and visual documentation, the artist's professional resume and, if appropriate, a current certified appraisal of the work of art.
- **Financial/Legal Considerations:** Based on the cost of installation, the proposal should identify sources of funding for the project and the projected cost of operation, maintenance and repair of the work of art over the expected life of the Artwork. Careful consideration should be given to any proposed donation that will create substantial, ongoing costs for the maintenance and/or operation of the work of art.
- **Liability:** The proposal should discuss susceptibility of the work of art to damage and vandalism, any potential danger to the public and any special insurance requirements.
- **Environmental Considerations:** The proposal should address appropriateness of the work of art to the site and the scale and nature of the work of art in relation to its immediate physical and social context.

5. Upon reviewing the proposed donation, the Commission shall decide to accept the donation, reject the donation, or accept the donation with conditions. To the extent possible, the Commission should accept donations without contractual limitations on the future use, display or disposal of the work of art. Preference should always be given to unrestricted donations, as opposed to restricted donations. When appropriate, the Commission shall ask the donor to provide funds to permanently endow the maintenance of the work of art.

6. If the Commission chooses to accept the work of art as a donation or a loan, with or without conditions, the Commission shall obtain either a legal instrument of conveyance of title or an executed loan agreement as appropriate. Any conditions the City or donor places on a donation shall be stated in writing and attached to the instrument of conveyance.

7. Once the work of art has been accepted and the City becomes the legal owner, the Commission shall coordinate all processes relating to the installation, maintenance, removal or relocation of Artworks on City-owned property. If a specific department operates and maintains the site of the work of art, the Commission shall consult with the department head to discuss the financial and practical responsibilities of maintaining or operating the work of art.

8. Proposed donations with a value in excess of \$100,000 or which create an ongoing budgetary impact of more than \$10,000 annually shall be submitted to the City Council for final acceptance.

9. The Commission, working with the department head and the donor, shall provide for appropriate recognition of the donor's contribution to the City.

Exception to the Guidelines for Donation of Artworks

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States – municipal, state or national – which may be accepted by the Mayor, City Council or City Manager shall be reviewed as follows:

- Permanent placement of Artworks suitable and accessible for public display shall be determined jointly by the appropriate City department and the Commission.
- Appropriate recognition and publicity shall be the responsibility of the City department with jurisdiction over the site of permanent placement, in consultation with the Commission.
- If not provided for by the donor, maintenance of the Artwork shall be the responsibility of the department with jurisdiction over the site, in consultation with the Commission.

Acquisition of Artworks by City Departments and Agencies outside the Public Art Program

Recognizing that many City facilities were developed without a public art project, City departments are encouraged to allocate funds on a voluntary basis outside the formal or codified process to enhance their offices and facilities through utilization of the Public Art Program's annual workplan.

Proposed Artwork acquisitions by City departments shall be reviewed by the Public Art Committee. Proposed acquisitions shall be accompanied by the following information:

- Slides, photos or a model of the proposed Artwork;
- Biography of the artist;

- Proposed site and installation plans;
- Cost of the Artwork and budget for installation; and
- Maintenance requirements for the Artwork.

Artworks proposed for long-term loan (one year or more) to a City department shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in non-public areas of City facilities shall not be subject to Public Art Committee review.

Conservation and Maintenance of the Public art collection

The Commission shall survey the entire public art collection every five years in order to meet the following objectives:

- To provide for the regular inspection of public Artworks;
- To establish a regular procedure for effecting necessary repairs to public Artworks;
- To ensure regular maintenance of public Artworks; and
- To ensure that all maintenance of public Artworks is completed with the highest standards of professional conservation.

Responsibilities

Artist shall:

- Guarantee and maintain the work of art against all defects of material or workmanship for a period of one year, or as defined by the Public Art Committee, following installation, within the terms of the contract;
- Provide the Public Art Program with drawings of the installation and with detailed instructions regarding routine maintenance of the Artwork;
- Be given the opportunity to comment on, and participate in, all resiting, repairs and restorations that are made during the artist's lifetime; and
- Hold the copyrights for all Artworks and designs created under City contracts, provided that the artist shall grant the City a license to reproduce the work in two dimensional form for the purposes of promoting the program and other non-commercial purposes.

Site Agency or City Department shall:

- Be responsible for routine maintenance of Artwork, upon the advice of Commission staff, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist;
- Be responsible for reporting to the Commission staff any damage to a work of art at a site over which it has jurisdiction;

- Not intentionally destroy, modify, relocate or remove from display any work of art without prior consultation with the Public Art Committee; and
- Not cause any non-routine maintenance or repairs to Artworks without prior consultation with the Public Art Committee.

Public Art Committee shall:

- Provide oversight for conducting a comprehensive maintenance survey of the public art collection at least once every five years. This survey shall include a report on the location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of Artworks and estimated costs;
- Communicate with the artist directly to report any necessary modifications to the artist's public Artwork; and
- On the basis of the condition report, the Public Art Committee may, for those works in need of attention, recommend: 1) that no action be taken; 2) that staff work with the site agency to ensure the work is properly restored; 3) that the site agency make the necessary repairs, in whole or in part, or suggest means of accomplishing restoration; 4) that a professional conservator be engaged to evaluate the condition of the work, or effect repairs to the work; 5) that the artist be asked to repair the work for a fair market value fee; or 6) that the work of art be considered for deaccessioning.

Public-Private Development Projects

Joint development projects with financial participation of the City in conjunction with a private developer shall be administered under the same guidelines as public sector projects. Private developers participating in the program shall be given an opportunity to serve on the panels selecting the art. The private developer shall hold title to the Artwork and shall be responsible for its ongoing maintenance and conservation.

Private Development Projects

Private development projects that install Artwork shall not be administered under the same guidelines as public sector projects. Commission staff will negotiate an appropriate process with the developer. The artist selection and design for all public art projects in private development will be reviewed and approved by the Public Art Committee and the Commission. Private developers participating in the program shall be given an opportunity to serve on the panels selecting the artist and/or art. The private developer shall hold title to the Artwork and shall be responsible for its ongoing maintenance and conservation.

Additionally, provisions should be made for the City to negotiate a 1% requirement for other public facilities, such as parks, schools, libraries, etc., when these facilities are provided to the City by the developer as part of a planned development.



Brad Goldberg
Dallas Convention Center



Tom Otterness
The New World
Los Angeles Federal
Court Plaza

Program Principles

Artist's Rights

The City of San Diego Commission for Arts and Culture is committed to a climate wherein artists will thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control over the integrity of their Artworks and receive equitable compensation for their creative endeavors. At the same time, the Commission must also stay aware of the City's need to balance artists' rights with the necessity of making changes from time to time to City-owned buildings and structures that house public art or have public art incorporated into them.

Principles

The City of San Diego Commission for Arts and Culture should ensure the following rights for artists, which should be embodied in artist contracts for the commissioning or purchase of Artwork.

- Recognizing that successful public art is generally inseparable from the site for which it is created, the Commission should encourage the City to acknowledge artists' rights under the federal Visual Artists Rights Act (VARA) and California Civil Code Section 987 and should encourage City departments or site agencies not to move or remove an Artwork unless its site has been destroyed, the use of the space has changed, or compelling circumstances require relocation of the work of art. Should it become necessary to move or remove an Artwork, the Commission should encourage the City to make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the Commission and the City should reserve the right to move or remove the Artwork without notification under emergency circumstances where an immediate threat to property or public safety is present.
- Although the City, in its contract with an artist, may ask the artist to waive the artist's federal and state rights in order to protect the City's interests, if an Artwork is significantly altered, modified, or destroyed, whether intentionally or unintentionally, the artist should retain the right under VARA to disclaim authorship of the Artwork. Should an artist choose to exercise this disclaimer, the Commission should, upon artist's request, officially request that the City department or site agency remove any plaques, labels or other identifying materials that associate the work with the artist.
- The integrity of an Artwork depends upon regular conservation and maintenance. The Commission is committed to inspect periodically the Artworks in its collection and make reasonable efforts to ensure that each Artwork is properly

and professionally maintained.

- The Commission should use its best efforts to ensure that all maintenance of and repairs to Artworks are accomplished in accordance with any maintenance and repair instructions the artist has provided to the Commission at the time of accession, and that all such maintenance and repairs adhere to the highest professional standards of Artwork conservation. The Commission should make reasonable efforts to notify the artist before the City departments or site agencies undertake repairs or restorations to the Artwork during the lifetime of the Artwork. Where practical, the Commission should seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee for the lifetime of the Artwork. The Commission and the City department or site agency should reserve the right to make emergency repairs without prior notification to the artist, if an immediate threat to property or public safety is present.
- The artist should retain all copyrights associated with Artworks accessioned under this program, including those acquired for the City. The Commission should agree that it will not copy or reproduce the Artwork in any way without prior written permission of the artist, which should be obtained when the artist and City enter into their agreement. However, the Commission and the City should reserve the right to make photographs or other two-dimensional representations of the Artwork for public, noncommercial purposes, such as catalogs, brochures and guides.

Artistic Freedom of Expression

The Commission recognizes that free expression is crucial to the making of Artworks of enduring quality. At the same time, public art must be responsive to its immediate site in community settings, its relatively permanent nature and the sources of its funding.

Principles

It is the policy of the Commission to encourage free expression by artists participating in the Public Art Program, consistent with due consideration of the values and aspirations of the citizens of San Diego. Community representatives will be invited to serve on artist selection panels to ensure discussion of community sensibilities. Artists selected to participate in the program will be required to engage the community directly in the process of developing their artistic concepts and designs.

Community Participation and Outreach

The purpose of the Public Art Program is to serve the citizens of San Diego. By

building a regular program of educational and promotional activities, a sense of community ownership can be instilled and cultivated. Such activities can generate broader community appreciation of public art and recognition of the role of public art in reflecting the community's culture.

Principles

The Commission shall make community participation a part of each public art project, as well as of the program as a whole. This goal will be met by utilizing community-based advisory committees, community representation on artist selection panels and artist interaction with the community.

The Commission will develop a comprehensive approach to educational outreach concerning the Public Art Program. Elements of this ongoing educational policy shall include programs in public schools and special events, such as exhibitions, public art tours, artist-in-residence programs, education and/or school programs, publications, brochures, films and videos and public meetings. In addition, avenues such as print and broadcast media will be cultivated in order to give access to the Public Art Program to the widest possible audience.

In order to implement this policy, the Commission shall create an ad hoc community outreach committee to oversee efforts to increase community understanding and participation in the Public Art Program.

Conflicts of Interest

The Commission recognizes that it is essential for local artists and other related professionals to serve as members of the Commission, its subcommittees and selection panels. It further recognizes that artists and other related professionals may have a real or perceived conflict of interest when serving in such a capacity while competing for projects. In general, a conflict of interest may arise whenever a Committee, advisory committee or panel member has a business, familial or romantic relationship that would make it difficult to render an objective decision or create the perception that an objective decision would be difficult. A conflict may also arise whenever a Committee, advisory committee or panel member possesses inside information or has a role in the decision-making process that could influence the outcome of a public art process or project. Therefore, the Commission has established policies to govern service on the Commission and its panels.

Principles

Members of the Commission and the Public Art Committee

- Must disclose any real or potential conflict of interest;

- Are not eligible for any competition, commission or project during their tenure on the Commission and the Public Art Committee;
- Must withdraw from participating or voting on any competition, commission or project for which any family member or business associate has any financial interest or personal gain;
- Are ineligible for participation in any competition, commission or project of the Commission or Public Art Committee for a period of one year following the end of an individual's term on the Public Art Committee; and
- Are ineligible for any competition, commission or project on which they voted during service on the Public Art Committee, regardless of the length of time that has elapsed following Public Art Committee service.

Members of Advisory Committees or Artist Selection Panels

- Must disclose any real or potential conflict of interest;
- Must withdraw from participation, discussion and voting on any artist who is a family member, business associate or with whom the panel member has a gallery affiliation; and
- May not enter any competition, commission or project on which they are serving as panelists or advisory committee members.

Balance of Local and Non-Local Artists

The Commission recognizes that, while the primary objective of a program is the enhancement of public spaces in the City for the general benefit of its citizenry, a Public Art Program can also be an important tool in developing the community of artists who reside in the city, county and region.

Principles

The Commission shall seek a balance over time in the awarding of contracts for art projects among local, regional, national and international artists. Factors such as the size of the public art project, the level of visibility of the public site and the availability of outside funding all may influence the decision on the part of the Commission to seek artists from a local, regional or national pool of artists. Over time, the Public Art Committee is committed to ensuring that a share of public art projects is awarded to local and regional artists, to the extent permitted by law.

Non-Discrimination

The Commission recognizes the City of San Diego's Ethics Ordinance, as well as the extraordinary diversity of citizens of San Diego and seeks to be inclusive

in all aspects of the Public Art Program.

Principle

The Commission for Arts and Culture will not discriminate against any artist, program participant or community member, based on race, gender, age, ethnicity, socio-economic status, religious preference, sexual orientation, disability, or political affiliation.

The Commission for Arts and Culture will take all reasonable and appropriate steps to ensure that the City's public art collection is accessible to all persons, in accordance with the Americans with Disabilities Act.

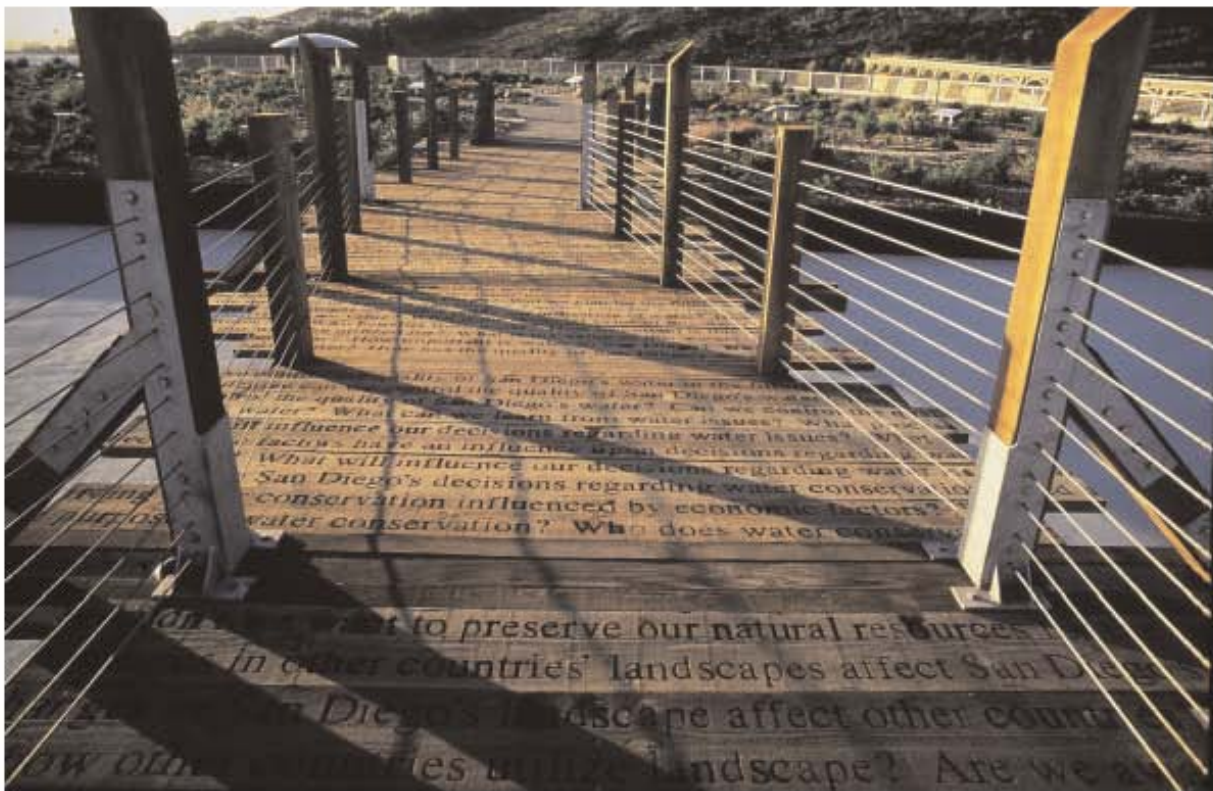
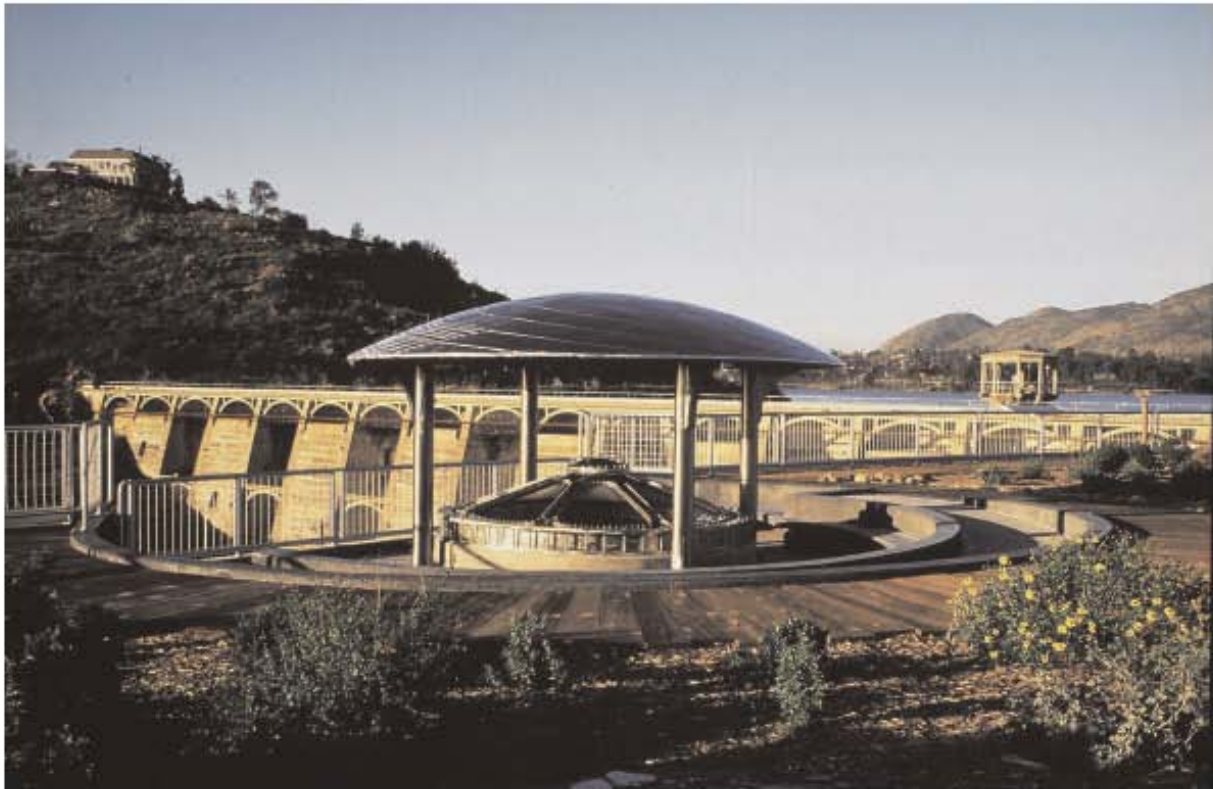


Joyce Cutler Shaw
Sycamore Leaf Canopy
Mission Valley Library

44

A p p e n d i c e s

*Embrace works that range from
monumental to those less expected*



PREVIOUS PAGE:
 Donal Hord
 Guardian of the Waters
 San Diego County Administration Building

Robert Millar
 Alvarado Garden
 Alvarado Water Filtration Plant Reservoir
 San Diego

appendix A Public Art Program Comparison

California Cities – Large (population over 200,000)

Municipality	Population Served	Year Established	Public Policy for Art	Private Development Policy for Art
Los Angeles	3,500,000	1989	1% of CIP	1% of non-residential development over \$500K
San Diego - current	1,200,000	1991	Voluntary	
San Diego – proposed	1,200,000	2004	2% of total amount appropriated for CIPs exceeding \$250,000	1% of non-residential development exceeding \$5 million; based on building permit valuation. (.5% in-lieu option is available.)
San Jose	1,000,000	1992	2% of CIP	1%
San Francisco	700,000	1967	2% of CIP	
Long Beach	450,000	1998	1% of Redevelopment Agency projects	1% of public/private projects
Oakland	400,000	1989	1.5% of CIP	
Sacramento	400,000	1977	2% of CIP	2% of Redevelopment Agency private projects
Palm Desert	340,000	1986	1% of CIP	1/4 of 1% of residential projects exceeding \$100,000; 1/2 of 1% of commercial developments
Stockton	300,000	2000	2% of CIP	1%
Sunnyvale	252,000	1983	1% of CIP	

California Cities – Small (population under 200,000)

Municipality	Population Served	Year Established	Public Policy for Art	Private Development Policy for Art
Pasadena	150,000	1988	1% of the building valuation, less administrative costs	1% of the building valuation, excluding land costs or off-site improvements
Escondido	130,000	1989		\$0.15 per sq. ft. of all new development
Ventura	104,000	1992	2% of CIP	
Burbank	100,000	1992	1% of CIP	1% of construction over \$500K
Richmond	100,000	1997	1.5% of CIP and Redevelopment Agency projects over \$300K	
Santa Monica	84,000	1986	1% of CIP	
Santa Cruz	55,000	1999	2% of CIP	
Brea	36,000	1984	1% of CIP	1% of construction over \$1.5 million
Emeryville	7,000	1990	1.5% of CIP	1% for private development over \$300K

Comparable Cities

(Note: According to the 2000 census, San Diego had a population of 1,223,400)

Municipality	Population Served	Year Established	Public Policy for Art	Private Development Policy for Art
Seattle	1,900,000	1973	1% of CIP	
Portland	1,500,000	1980	1.33% of CIP over \$100K	
Philadelphia	1,300,000	1959	Up to 1% of CIP	Up to 1% of public/private projects
Phoenix	1,300,000	1986	1% of CIP	
Dallas	1,200,000	1988	.75 % - 1.5% of CIP	
Nashville	1,200,000	2000	1% of CIP	
San Diego - current	1,200,000	1991	Voluntary	
San Diego – proposed	1,200,000	2004	2% of total amount appropriated for CIPs exceeding \$250,000	1% of non-residential development exceeding \$5 million; based on building permit valuation. (.5% in-lieu option is available.)
San Jose	1,000,000	1992	2% of CIP	1%

appendix B Planning Participants

City of San Diego Elected Officials

Dick Murphy
Mayor, City of San Diego

Scott Peters
Councilmember, Council District 1

Michael Zucchet
Councilmember, Council District 2

Toni Atkins
Councilmember, Council District 3

Charles Lewis
Councilmember, Council District 4

Brian Maienschein
Councilmember, Council District 5

Donna Frye
Councilmember, Council District 6

Jim Madaffer
Councilmember, Council District 7

Ralph Inzunza
Councilmember, Council District 8

City of San Diego Commission for Arts and Culture

Dr. Vivian Reznik, Chair
Pediatrician, University of California, San Diego

Aida Mancillas
Artist, Writer

Barbara Finn-Pressley
Business Woman

Calvin Woo
Principal, Design and Branding Consultant CWA, Inc.

Claire Anderson
Business Woman

Courtney Ann Coyle
Attorney

Dorothy Annette
Artist, Editor, The Publication

Dr. Joyce Gattas
Dean of the College of professional Studies and fine Arts, San Diego State University

Faye Russell
Attorney, Clifford Chance US LLP

Iris L. Strauss
Arts Advocate, Collector

Jeff Dunigan
Financial Consultant, Salomon Smith Barney

Jo Abbey Briggs
Executive Director, The Golden Door Skin Care

Randy Robbins
Principal, Architect

Austin Veum Robbins Parshalle

Steve Estrada
Principal, Urban Designer

Estrada Land Planning

Steve Miller
Marketing Events Director

Fair, Isaac and Company

Public Art Committee

Iris L. Strauss, Chair
Commissioner, Arts Advocate, Collector

Bennett Peji
Principal, Graphic Designer, Bennett Peji Design

Christina M. Bodenhamer
Architect, Conwell Shonkwiler & Associates

Dorothy Annette
Commissioner, Artist, Editor, The Publication

Holland Kessinger
Environmental Designer

Formerly with Harmon Nelson Design, Inc.

Jeffery Laudenslager
Artist

Jim Neri
Principal, Landscape Architect

Neri Landscape Architecture

Jo Abbey Briggs
Commissioner, Executive Director, The Golden Door Skin Care

Joyce R. Strauss
Arts Advocate, Collector, Curator

Kate Roe-Cruz
Architect, Estudio Teddy Cruz

Laura Burnett
Landscape Architect
Wallace Roberts & Todd, LLC

Shirley Roese Bahnsen
Artist, Art Educator

Steve Estrada
Commissioner, Principal, Urban Designer
Estrada Land Planning

Victoria Reed
Art Historian, Art Critic

Beverly Schroeder, ex officio
 Senior Planner
Centre City Development Corporation

Jim Wageman, ex officio
Senior Civil Engineer, City of San Diego
Metropolitan Wastewater Department

Kathryn Greco, ex officio
Project Officer II, City of San Diego Water
Department

Kim Duclo, ex officio
Park Ranger, City of San Diego Park and
Recreation Department

Sue McDevitt, ex officio
Project Administrator, City of San Diego
Community and Economic Development
Department

Public Art Master Plan Steering Committee

Iris L. Strauss, Co-Chair
Commissioner, Arts Advocate, Collector

Morgan Dene Oliver, Co-Chair
Principal, CEO, OliverMcMillan

Carolyn Y. Smith
President, Southeastern Economic
Development Corporation

Catherine Sass
Public Art Director, Port of San Diego

Cheryl Kendrick
Former Campaign Manager for United Way
of San Diego

Collette Carson Royston
Arts Advocate, Board Member
The San Diego Foundation

Don Bacigalupi
Executive Director, San Diego Museum of
Art

Dorothy Annette
Commissioner, Artist, Editor, The Publication

Elizabeth Yamada
Board Member, The San Diego Foundation

Fred Baranowski
Former President, Downtown San Diego
Partnership

Hugh Davies
David C. Copley Director
Museum of Contemporary Art San Diego

Jack Carpenter
Architect, Architects Larson Carpenter

Jo Abbey Briggs
Executive Director, The Golden Door Skin
Care

Joan Jacobs
Arts Advocate, Collector

Joanne Hayakawa
Professor, School of Art Design and Art
History, San Diego State University

John Chamberlain
 CEO, American Assets, Inc.

Kim MacConnel
Professor, Department of Visual Art
Univeristy of California, San Diego

Margaret Porter Troupe
Business Woman, Former Owner of Porter
Troupe Gallery

Mary Beebe
Director, Stuart Collection, University of
California, San Diego

Matthew Strauss
Principal, MC Strauss Company

Phil Blair
President, Manpower, Inc.

Randy Robbins
Commissioner, Principal, Architect,
Austin Veum Robbins Parshalle

Raul Guerrero
Artist

Robert Conn
Dean of Jacobs School of Engineering
University of California, San Diego

Ron Phillips
Vice President, Northern Trust Bank

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Estrada Land Planning

Steve Silverman
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Rick Planning Group

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Attorney, Seltzer Caplan McMahon Vitek

PLANNING PARTICIPANTS

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Dick Murphy
Mayor, City of San Diego
 Gayle Hom-Zemen
Assistant to the Mayor, City of San Diego
 Scott Peters
Councilmember, City of San Diego Council District 1
 Joe Ross
Policy Advisor, City of San Diego Council District 1
 Byron Wear
Former Councilmember, City of San Diego Council District 2
 Jeff Van Deerlin
Former Chief of Staff and Council Representative City of San Diego Council District 2
 Francine Phillips
Former Council Representative City of San Diego Council District 2
 Margaret Radnick
Council Representative City of San Diego Council District 2
 Stephen Hill
Council Representative City of San Diego Council District 3
 Peggy Cooper
Council Representative City of San Diego Council District 4
 Lance Witmond
Chief of Staff City of San Diego Council District 5
 Donna Frye
Councilmember City of San Diego Council District 6
 Sabrina Hill
Former Council Representative City of San Diego Council District 6

Dan Coffey
 Council Representative
City of San Diego Council District 7
 Ana Molina-Rodriguez
Chief of Staff, City of San Diego Council District 8

City of San Diego Department and Division Heads

Afshin Oskoui
Deputy Director, City of San Diego Engineering and Capital Projects Department, Architectural Engineering and Contracts Division
 Anna Tatar
Director, City of San Diego Library Department
 Bruce Herring
Deputy City Manager, City of San Diego
 Carl Nettleton
Director, City of San Diego Public and Media Affairs Department
 Frank Belock, Jr.
Director, City of San Diego Engineering and Capital Projects Department
 Hank Cunningham
Director, City of San Diego Community and Economic Development Corporation
 Jon Dunchack
Director, City of San Diego Special Projects Department
 Larry Gardner
Director, City of San Diego Water Department
 Patti Boekamp
Chief Deputy Director, City of San Diego Engineering and Capital Projects, Transportation and Drainage Design Division
 S. Gail Goldberg
Director, City of San Diego Planning Department
 Scott Tulloch
Director, City of San Diego Metropolitan Wastewater Department

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Dieter Haschke
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 Engineering and Capital Projects, Field
 Engineering Division*

Fletcher Callanta
*Project Officer II, ADA/Title 24 Compliance,
 City of San Diego Engineering and Capital
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*Community Development Coordinator,
 Office of Small Business/Neighborhood
 Revitalization. City of San Diego Community
 and Economic Development Department*

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 Recreation Department*

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 Engineering and Capital Projects,
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 Park and Recreation Department*

Yousef Ibrahim
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 Engineering and Capital Projects,
 Architectural Engineering and Contracts
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City of San Diego Attorneys

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 Diego*

Eric Swenson
Deputy City Attorney, City of San Diego

Artists

Aida Mancillas
 Anne Mudge

Deanne Sabeck
 Debbie Kline
 Deirdre Lee
 Elizabeth Washburn
 Faiya Fredman
 Jeffery Laudenslager
 Joyce Cutler Shaw
 Larry Kline
 Lisa Schirmer
 Mary Lynn Dominguez
 Mathieu Gregoire
 Nina Karavasiles
 Robin Brailsford

Local Arts Agencies and Organizations

Celestine de la Victoria
Public Art Coordinator, Port of San Diego
 Michael Summers
*Commissioner, Chair, City of El Cajon Arts
 and Culture Commission*

Ric Todd
*Cultural Arts Coordinator, City of Chula
 Vista Office of Cultural Arts*

Susan Pollack
*Public Art Consultant, City of Escondido
 Public Art Program*

Arthur Ollman
Director, Museum of Photographic Arts

Mike Madigan
*CEO, Immigration Museum of New
 Americans*

Michael Krichman
*Executive Director, Installation Gallery, In-
 SITE*

City of San Diego Commissioners and Committee Members

Kirk Butler
*Former Member, City of San Diego
 Commission for Arts and Culture Public Art
 Committee*

Milton Fredman
*Former Member, City of San Diego
 Commission for Arts and Culture*

Mel Katz
*Commissioner, City of San Diego Library
 Commission*

Mary Walshock
*Commissioner, City of San Diego Library
 Commission*

Media

Dan Erwine
*Former Host of "These Days", KPBS, San
 Diego*
 Karen Winner
Editor, San Diego Union Tribune
 Robert Pincus
Art Critic, San Diego Union Tribune

Architects & Planners

Allison Whitelaw
*Principal, Architect, Platt/Whitelaw
 Architects, Inc.*
 Anthony Cutri
*Principal, Architect, Martinez + Cutri
 Corporation*
 Jack Carpenter
*Principal, Architect, Architects Larson
 Carpenter*
 Jay Nickels
*Former Assistant Chair of Architecture,
 Woodbury University*
 Mark Steele
Principal, Architect, M.W. Steele Group
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Terry Allen and Philip Levine
Corporate Head
Los Angeles



Luis Jimenez
Border Crossing
City Concourse
On loan to the City of San Diego from the San Diego Museum of Art
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Vibrant Culture, Vibrant City

SALINAS

PUBLIC ART MASTER PLAN



Girl Scout Mural

Alisal Program Center, Salinas, CA





Adopted by City Council Resolution

No: RES 21790

February 11, 2020

FINAL DOCUMENT 06.12.2020

Main Street

Fox theater on Main Street
in Downtown Salinas



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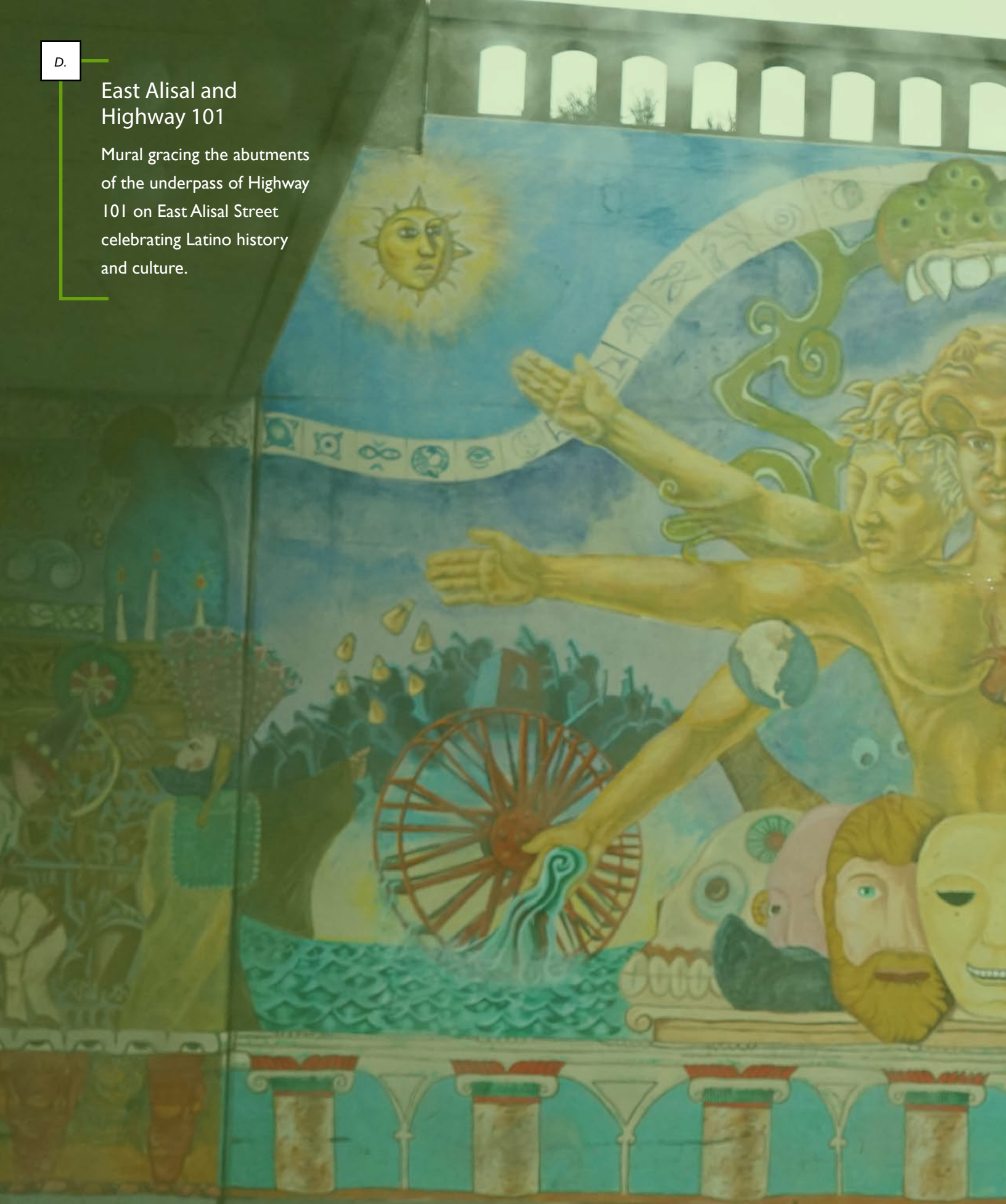
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With Assistance From:



East Alisal and Highway 101

Mural gracing the abutments of the underpass of Highway 101 on East Alisal Street celebrating Latino history and culture.



SALINASPUBLIC ART
MASTER PLAN

Executive Summary

Home to a youthful, diverse, and vibrant community, Salinas looks to its future as a haven for art. The identity of the City is built on the land and its people—from the original inhabitants, the Ohlone Costanoan Esselen, to the residents of today and tomorrow, from open space and agricultural fields to Downtown Salinas.

Art has had a place in Salinas throughout the City's history, and the need for additional outlets for creative expression has only grown steadily in recent years. In response to the community's desire for public art and the expansion of opportunities for artists, the City Council approved a Public Art Program ordinance in 2017. This ordinance establishes funding from certain capital improvement program projects. It also appoints a seven-member commission of practicing Salinas artists.

The Commission is charged with bringing an annual plan to the City Council each year describing the funding sources, budgets, and descriptions of proposed and ongoing public art projects as well as establishing budgets and descriptions for new public art projects.

In an effort to ensure that these annual plans are synchronized and aimed at achieving substantive change, the Commission and City staff recognized the need for a strategic Public Art Master Plan. The Plan will guide the curation of public art in the City of Salinas through the next decade.

Agriculture

One of the many
agricultural fields in and
surrounding Salinas,
“The Salad Bowl of the
World”

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D.



Artwork at Sherwood Hall

Salinas, CA

Introduction

A. Salinas: History and People

The earliest inhabitants of the land that is now considered the City of Salinas were small tribes of Native Americans, including the Costanoan (Ohlone), Salinan, and Esselen. During the Mexican independence from Spain in 1822 outside settlers began to arrive in Salinas.

The mid-1800s were a transformational period for Salinas. Between 1857 and 1867 some of the first permanent structures were built in the City, including a general merchandise store, blacksmith shop, stable,

and a hotel. Cattle ranching was popular in Salinas and throughout California. Agriculture had been practiced in the area, but as news of the fertility of the Salinas Valley spread, the population of Salinas began to grow significantly. By 1867, local businessmen successfully presented a plan to the Southern Pacific Railroad to build its tracks through Salinas. In 1872 Salinas became the seat of Monterey County and was eventually incorporated in 1874. Agriculture continued to attract many people to the Salinas Valley, and remains the financial base for the City of Salinas and the Salinas Valley. Crops included wheat and barley, then sugar



Salinas Hotel on West Market Street, Photo from Images of America, Early Salinas

beets in the late 1890s, followed by vegetables and lettuce in the 1900s.

Nobel Prize-winning author, John Steinbeck, was born in Salinas in 1902 and went on to write stories of the Salinas Valley. The early 1900s also brought paved streets and the construction of Highway 101, followed by a high school, sewage system, zoning, and an airport. In 1924 Salinas was the wealthiest city per capita in the United States.

Today Salinas is home to many young adults and families with children, representing nearly 45% of households. On average, residents of Salinas are much younger (median age 28.8 years) than residents of Monterey County (32.9 years) and California (35.2 years). In fact, youth under 19 years old make up the City's largest 20-year population group, comprising 35% of the overall population in 2010. This differs from Monterey County, where the largest group is 15 to 34 year olds (31%). The population is primarily Hispanic or Latino. In the 2010 census, three in four residents identified as Hispanic or Latino. In the same year, 46% of

City residents identified as White alone, 6.3% as Asian, 2% as Black or African American, 1.3% American Indian or Alaskan Native, and 0.3% Native Hawaiian or Other Pacific Islander. More than one-third of residents (39%) identified as some other race and 5% as two or more races. More than one-third (38%) of Salinas' residents were born outside the United States. Most of these foreign-born residents moved from Latin America (87%) and have lived in the U.S. for at least five years (95%). Additionally, 69% of Salinas' population speaks a language other than English at home, compared to 44% across California. More than one in three of these residents (39%) does not speak English very well, according to the 2015 American Community Survey. The most popular language spoken at home is Spanish.



Community youth engaged in performing arts

B. Purpose and Process

1. Function of the Plan and Authority

The Salinas Public Art Master Plan (Plan) serves to identify the community's unified vision for public art within the City of Salinas. Building off the vision, the Plan provides the framework for future public art installations and performances, and it identifies preliminary art types and locations.

2. How this Plan Relates to City Documents and Procedures

The Plan guides the selection of public art throughout the City of Salinas. This Plan is in alignment with other City planning documents that discuss the topic of public art, such as the General Plan, the Main Street Streetscape Project Plan, and the Salinas Downtown Vibrancy Plan. Importantly, the Public Art Program Ordinance is part of the City Municipal Code, and governs public art in Salinas. While the Plan considers topics more broadly, there may be overlap. The Public Art Program Ordinance shall supersede the Public Art Master Plan. Chapter 4 provides detailed information on roles and responsibilities for art programming and administration.



Covered Walkway at Olympic Sculpture Park, Seattle WA

3. Community Engagement

Community engagement was a critical component of the Plan. Input received informed key aspects of the Plan, including the vision, curatorial framework, goals and strategies, art typologies, and creative zones. Community engagement events included a bus tour, three community workshops, 12 stakeholder meetings, and 12 pop-up booths at various locations and events all over Salinas. All materials and presentations were available in English and Spanish.



Presenting an overview of the Public Art Master Plan

To kick-off the Plan, more than a dozen stakeholder meetings were held. Stakeholders included various organizations, businesses, art groups, representatives from several schools in Salinas, professors, Council members, City staff, Public Art Commissioners, the City Manager and Mayor.

1



bus tour of the City

3



community workshops

12



stakeholder meetings

12



pop-up booths at community events

1



English survey

1



Spanish survey

729

responses

The first of 12 pop-up events was held at a First Friday Art Walk on Main Street, in Downtown Salinas. At each pop-up event, an idea-generating booth was set up with three interactive boards, including an image board, write/sketch board, and a map of Salinas. The image board had examples of different types of public art. Community members were encouraged to place a dot next to the type of art they would like to see in Salinas. The write/sketch board had space for community members to write or sketch ideas for their vision for public art. Lastly, community members were encouraged to place a pin on the map for places they identified as opportunity sites for public art.

After the First Friday Art Walk event, various members of the community took a bus tour of Salinas and engaged in an ongoing discussion of art as it is today in Salinas and the future of art in the community. The purpose of the tour was to familiarize participants with existing public art and identify opportunities for placement of public art throughout the City. Bus tour attendees participated and contributed valuable insight on historic sights, existing and potential public art, and ideas for a vision for public art in Salinas.



First Friday Art Walk Pop-Up Event



Northridge Mall Pop-Up Event



Bus Tour Participants



Business cards available in both English and Spanish



Steinbeck Library Workshop



Sherwood Hall Workshop

Project business cards in Spanish and English with basic project information and a contact at the City were distributed at every public engagement event.

In addition to the pop-up events, three traditional open-house style workshops were held in three geographic locations of Salinas. Workshops were held at the Bread Box during February 2019, Sherwood Hall, and John Steinbeck Library. Group discussions were facilitated to gather the ideas of the community about the mission, visions values and goals they envisioned for art in Salinas, as well as specific ideas, themes and art types they envisioned for their community.

In an effort to reach a wider demographic, online surveys were conducted in both English and Spanish. Surveys were available from January through March and 340 responses were received. The sum result of the multi-faceted community engagement approach was 729 responses from the Salinas community.

Results

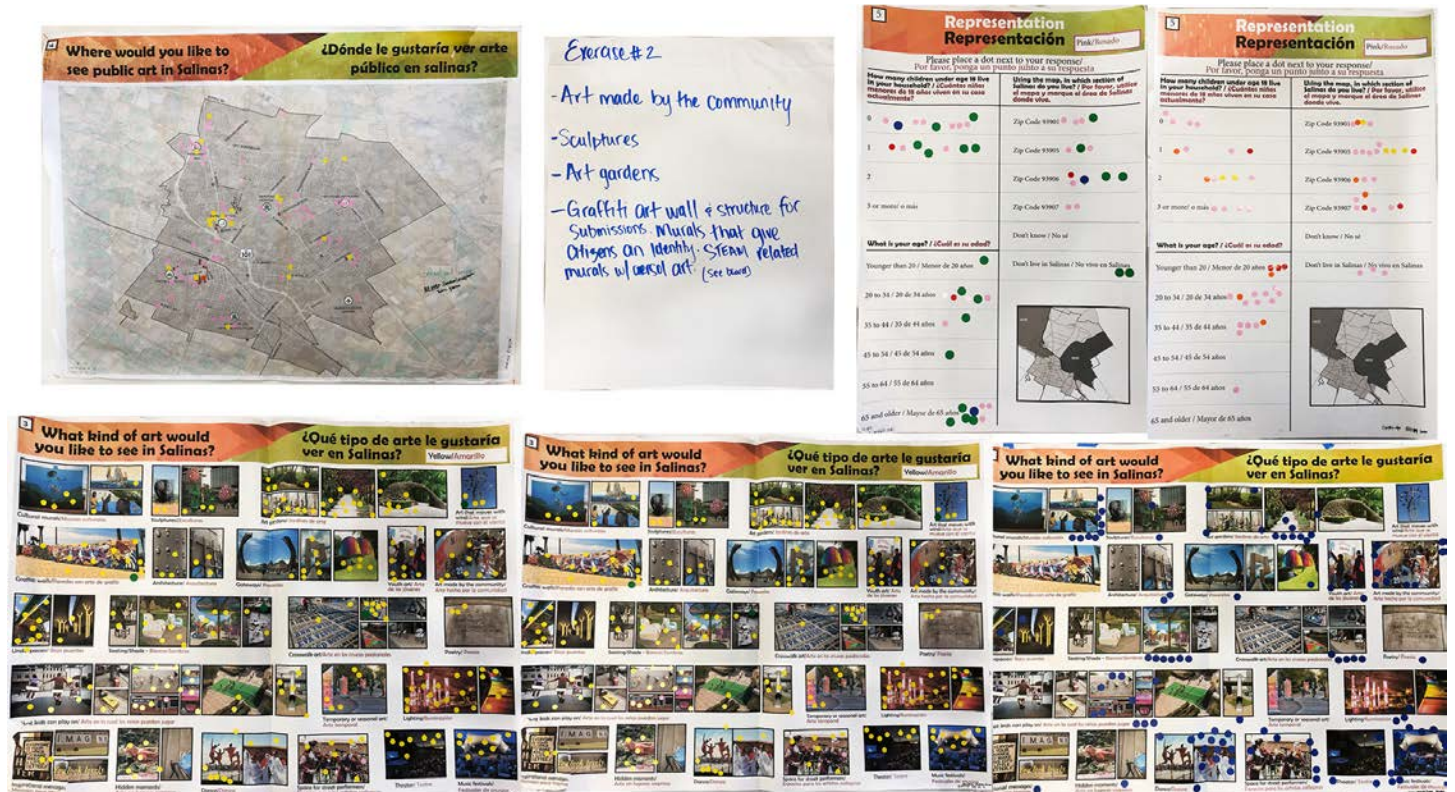
The information collected through the community engagement process developed the following results.

Top 10 Values for Public Art

1. Education
2. Youth involvement
3. Community and economic development
4. Local art
5. Family
6. Art that attracts people to Salinas
7. Safety
8. Unity
9. Connect the different neighborhoods of Salinas
10. Representation for historically excluded communities

Top 10 Art Themes and Types for Salinas

1. Music festivals
2. Art that kids can play on
3. Graffiti walls
4. Art gardens
5. Central space where all artists in Salinas come together and collaborate
6. Art in parks
7. Stages at parks
8. Theater
9. Cultural murals
10. Dance



Examples of outreach materials

D.

CA

CA



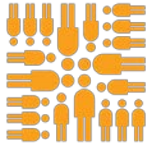
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Vision

A. Vision Statement, Goals and Curatorial

The City of Salinas will reflect on its **rich history** while looking toward the **future** through **bold, visionary art**. The public art program will foster **unity, inclusivity and intergenerational connection** through the celebration of the City's **diverse, hardworking, and culturally vibrant** community. Public art in Salinas will serve to **inspire and support** residents, especially the youth, through **positive, meaningful** messages and the creation of **opportunity**. Fundamentally, public art will solidify Salinas as an **exciting place to live** as well as a **destination for arts and culture**.

B. Policies for Public Art in Salinas



Establish a **legacy of arts and culture** in the community for the **current generation of residents as well as those to come.**



Strive for a **geographically equitable distribution** of visual and performing arts.



Utilize art as an avenue for **bringing people together** and **honoring the stories of the land and people** of Salinas, **especially those that have been historically underrepresented.**



Establish a high standard for **creative and technical excellence.**



Support the growth of a **broader arts and culture movement** throughout the City and encourage **unity within the arts community.**



Utilize art as a tool for promoting **community and economic development.**



Develop an art program that is **receptive to new ideas** and has the **capacity to evolve** over time.

C. Curatorial Framework

Curation is the process of collecting and organizing art pieces. This framework will serve as a guide for selecting public art projects. The following considerations should be evaluated:

1. Emphasize time and place; art should consider the past, present, and future of Salinas.
2. Consider aspects that make Salinas unique, including its strong agricultural presence, youthful and diverse population, and the juxtaposition of its urban nature and rural context.
3. Promote positive values, including connection, diversity, education, family, and safety.
4. Provide an opportunity for telling meaningful stories; promote mutual understanding.
5. Showcase the talent and creativity of Salinas by focusing on local artists, while employing visiting artists where appropriate.



Mural at Alisal Community School - Salinas, CA

John Steinbeck Mural

Salinas, CA



3

Art in Place

A. Art Typologies

Public art does not constitute an art form of its own, rather it includes innumerable forms. Public art can take a wide range of forms, sizes, and scales. It can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and performances and festivals. The unifying aspect of public art is its purpose as a community asset.



"Primary Compass" - Butler Trumbull Campus, Warren, OH

1. Permanent Art Installations

Permanent artwork will be installed in prominent or meaningful locations throughout Salinas. Large pieces may well-serve gateways, focal points along corridors, and gathering places. Smaller pieces can enliven parks and trails, schools, municipal buildings, and neighborhoods. Permanent installations include all public art pieces that are fixed indefinitely and can range from sculptures to decorative seating. Material selection is an important element of permanent art installations, as they should be highly durable and easily maintained.

2. Temporary Art Installations

Temporary art installations can be an effective tool to enliven a site and create a dynamic feel for an area. These art installations can vary greatly in nature from pop-up sculptures or structures to video, film, or light projections. Temporary installations provide great flexibility to artists to utilize materials that may not otherwise withstand the test of time or are only



"La Flor De Mi Madre" - New York, NY

appropriate during certain seasons. Additionally, temporary art installations may be utilized when the subject matter is appropriate on a short-term basis, such as a reaction to a cultural event. Locations ideal for temporary art installations include Downtown Salinas, certain parks, municipal buildings, and trails.

3. Performing and Performance Art

Performing art can enrich the arts scene in Salinas. Types of performances may include dance, music, poetry readings or storytelling, theater, magic, and other performance art. Venues for performance art may vary in sophistication, from a simple bandstand to a stage with audio-video and electricity capabilities. Locations for performing and performance art vary based on the formality of the venue. The existing performing arts facilities at Sherwood Hall may be improved upon, and Sherwood Park may serve as a hub for performing arts

in Salinas. Municipal buildings, including the National Steinbeck Center at California State University Monterey Bay, the Breadbox Recreation Center, and the Cesar Chavez library may serve as less formal performance spaces. The stage at La Paz park may be renovated for smaller performances. Lastly, Downtown may be used as an informal venue for performing and performance art.

4. Murals

Murals are illustrations painted or applied directly on a wall or ceiling. Salinas has a long history of murals. They are an excellent medium due to their relatively low cost, low maintenance, and great visual impact. Murals can be permanent or temporary, lending even greater flexibility to this art typology. Murals are appropriate at innumerable locations throughout the City. They can be especially powerful when located at “forgotten” locations, such as underpasses and alleys.



“Seattle Mural” - Seattle, WA



“La Paz Park Turtle” - Salinas, CA

5. Light and Media-Based Art

Light and media-based art involve any type of technology-based art including projected or static lights, digital or video art, kinetic art, and many more. This art typology can be an exciting contribution. It can be temporary or permanent and is suitable at a variety of locations depending on the type of technology used. Consideration should be given to the materials used and their durability in the given environment.



"Sensorio" Light Installation - Paso Robles, CA



"Olympic Iliad Sculpture" - Seattle, WA

6. Interactive Artworks

Interactive art is art that involves an observer. This may be through allowing the observer to touch, enter, or sit in an artwork, such as in large sculptural pieces. Other types of interactive art include art that responds to an observer's participation, such as in a touch-responsive light wall. Interactive artworks are powerful pieces for engaging the community, especially those who may not otherwise be interested in public art. They are suitable in numerous locations, but can be especially effective in locations with high pedestrian traffic, such as Downtown.

7. Other

Art that does not conform to one of the above categories may still be appropriate as a public art piece in Salinas. Any other type of art should strongly conform to the principles in the curatorial framework.

B. Creative Zones

Creative zones are areas in the City that have been identified as priorities for consideration for public art in the next decade. These creative zones have been identified through community engagement, including numerous discussions about where public art projects would be most effective, and the types of art that would be appropriate for each location. Creative zones offer a strategy for the Public Art Commission to identify and prioritize projects. The creative zone approach may cluster or provide coherency to groupings of art pieces. The purpose of the creative zone approach is to provide focus as well as flexibility. The zones are specific in the types of location and art types, while being open-ended enough to allow for a variety of projects to emerge over time. This provides flexibility for creative invention and

collaborations amongst organizations, allows for work in various media, and enables the creative community to be responsive to opportunities as they arise.

When establishing the Annual Public Arts Plan, the Public Art Commission should review the creative zones outlined in this chapter and determine the focus of the following year's public art projects. Creative zones in Salinas include the following:

1. Parks
2. Downtown Salinas
3. Corridors
4. Gateways
5. Municipal buildings and facilities
6. Shopping centers and malls
7. Schools and educational facilities



Public Inscription at Redlands Bowl - Redlands, CA

1. Policies for All Creative Zones

- A. Collaborate early and often:** Development or redevelopment projects in all creative zones should integrate artists with the design team early in the process. Artists should have the opportunity to work collaboratively with architects, landscape architects, and building and site designers to ensure an art project that is cohesive and complementary of the site and development.
- B. Engage the community:** The community should have the opportunity to provide input on public art projects. The type and level of engagement will vary depending on potential project location, size, and visibility. For example, projects integrated in a small neighborhood in the City should focus its public outreach to that neighborhood, whereas a large gateway project should extend opportunity for input to the community at large. The Public Art Commission should work with City staff to ascertain methods of engagement and ensure the adequate level of public outreach.
- C. Utilize public art for revitalization:** Empty storefronts, unlandscaped medians, large blank walls, parking garages, underpasses, and other “forgotten” space should be strongly considered for public art projects.
- D. Be consistent.** Ensure relevant adopted planning documents have been consulted.
- E. Consider functionality:** Where appropriate, public art can satisfy civic need in an artistic manner. For example, bicycle racks and lockers, benches, and lighting can be viewed as public art.

- F. Consider the message:** Public art can be a valuable tool for telling stories meaningful to the community. Ensure that the meaning or message behind a potential public art project is appropriate for the given location.

The following sections provide more detailed information on each creative zone, including a brief description of the zone, tailored policies, and a table of potential projects, including the level of priority and a preliminary cost estimate.



Art can be integrated into street furnishings

2. Parks

According to The Trust for Public Land, “research shows that parks promote public health and revitalize local economies...they connect people to the great outdoors and to each other.” The infusion of public art into one of the City’s best community assets can provide greater meaning and attraction to residents and visitors and establishes a greater community connection. The 40 public parks in Salinas exhibit a broad diversity of size, amenities, and neighborhood context. The variety of these parks allows for customization in project type.



Play Sculptures at International Fountain - Seattle, WA

A. Policies

1. **Tell a story:** Each park has a unique story to tell. Art in parks should be designed specifically to the site and should consider the audience, environmental conditions, and history of the site.
2. **Engage the senses:** Use art that goes beyond the visual to our other senses that will engage imagination. Incorporate senses such as sounds, touch, or smell.
3. **Integrate with nature:** Encourage exploration of the natural environment and ecological education at trails and arroyos by commissioning performance art, temporary art, and permanent public art that is integrated in nature.
4. **Provide opportunity for play:** Parks are an ideal location for interactive art. All interactive art should be durable and easily maintained.
5. **Parks, Rec & Libraries Master Plan:** All public art projects in parks should be in alignment with the vision statements established in the Parks, Rec, & Libraries Master Plan.



“Hat In Three Stages of Landing” - Salinas, CA

B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Amphitheater at Natividad Creek Park

Improve existing amphitheater stage, add bandshell and audio/visual connection for performances.

Controlled Graffiti Program at Natividad Creek Park

Create a controlled graffiti program at the existing tunnels or build graffiti walls. Constructed graffiti walls should also function as wind blocking devices at the park for picnicking, gathering, or play.

Art Trail Along Creek at Natividad Creek Park

Integrate art along the existing trail system within the park to encourage and engage visitors.

New Outdoor Stage at Carr Lake at Big Sur Land Trust:

New outdoor stage with bandshell, lighting, electrical and audio/visual connection which could help promote performing arts.

Artistic Bridge to Connect Natividad Creek Park to Carr Lake: Big Sur Land Trust

As part of the planning process for the new Carr Lake: Big Sur Land Trust (future park), the possibility for a

future bridge connecting these two public spaces has been discussed. This would be an excellent opportunity for public art integrated into the bridge.

Murals at El Dorado Park

There are multiple public buildings/facilities to serve as a canvas for community murals.

Iconic art piece at Bataan Park

Bataan Park serves as a gateway into Salinas as people drive under the railroad underpass at 183/N Main Street and Monterey. Its adjacency to Downtown and California State University Monterey Bay National Steinbeck Center, as well as the park being a memorial to the local National Guard battalion which endured the Bataan death march, make it a good candidate. This park is recommended for a large-scale iconic artwork.

Stage at La Paz Park

Improve the small stage at La Paz Park, including the addition of a canopy and an audio/visual connection.

Sculptures at Sherwood Park

There is a major opportunity for additional sculptures at Sherwood Park, including interactive sculptures.



Word Sculpture at Buffalo Bayou Park - Houston, TX



Sound Stage at Queen Elizabeth Olympic Park - London, UK

Stage at Sherwood Park

Improve the stage at Sherwood Park, including the addition of a canopy and an audio/visual connection.

Controlled Graffiti Program at Cesar Chavez Park

Create a controlled graffiti program for graffiti walls. Constructed graffiti walls should also function as wind blocking devices at the park for picnicking, gathering, or play.



Main Street Downtown - Salinas, CA

3. Downtown

Downtown, the heart of Salinas, encompasses several blocks of Salinas Street, Main Street, and Monterey Street between West Market Street and San Luis Street. Downtown Salinas consists of local shops, restaurants, cafes, nightlife, and the National Steinbeck Center. There are also several art galleries, and the “First Friday Art Walk” occurs every month. The majority of public art in the City is located in Downtown Salinas, including several murals, sculptures, and painted waste bins. The Salinas Downtown Vibrancy Plan, adopted in 2019, identifies potential public art opportunities in Downtown Salinas.

A. Policies

- 1. Consider the past, present and future:** Use public art that reinforces Downtown’s identity, weaving together culture and identity to create a memorable experience that honors the past and envisions the future.



Main Street Downtown - Salinas, CA

2. **Reinforce identity:** Commission artworks that are visually distinctive and are associated with the identity of Downtown.
3. **Provide opportunity for economic development:** Consider public art projects that may help support local businesses in the Downtown area.
4. **Reinforce civic pride:** As the core of Salinas, consider utilizing public art to reinforce the spirit of the entire community.
5. **Collaborate with business owners:** Work closely with business owners to develop and create temporary storefront art installations.
6. **Revitalize empty storefronts:** Encourage temporary art installations or performing arts events in empty store fronts.
7. **Encourage pedestrian activity:** Public art should encourage community members and visitors to walk the Downtown area.

B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Main street archway

Add more color to the Main Street arch concept. Additions will have to be superficial and not compromise structural integrity of the archway.

Graffiti walls in alley ways

Create a controlled graffiti program for walls in the alley ways.

Performing arts stage

Using the Salinas Downtown Vibrancy Plan as a guide, identify a location suitable for performing arts.



Venice Beach Pillar - Venice Beach, CA

4. Corridors

Corridors are highly trafficked roadways that connect different parts of the City. The significance of their role means that they have high visibility for many members of the community. Thus, they are valuable opportunities to reinforce the community identity of the various neighborhoods they traverse through. Major corridors in Salinas include, but are not limited to: East Market Street, Sanborn Road, Williams Road, Abbott Road and Alisal Street. Alisal Street is part of the adopted Alisal Vibrancy Plan. This plan discusses public art along the Alisal Street corridor, and recommendations from the Alisal Vibrancy Plan should be utilized when considering potential art opportunities on Alisal Street.

A. Policies

1. **Ensure visibility:** Support art installations in strong pedestrian and vehicular traffic areas.
2. **Promote walkability:** Commission smaller-scale public art that will encourage pedestrian activity.
3. **Select eye-catching art:** Utilize large-scale, eye-catching artworks for arterial and vehicular-oriented corridors.
4. **Reduce blank space:** Utilize art along corridors to reduce unused spaces, such as large blank walls and empty medians.
5. **Tell the story of the neighborhood:** Use art to identify and build or reinforce the identity of the neighborhood in which it is located.
6. **Engage the community:** Art projects in corridor areas should involve public outreach for the neighboring residential areas. The extent of the public engagement will be at the discretion of the Public Art Commission.
7. **Don't forget the intimate spaces:** Enhance small-scale spaces and create unexpected art moments in intimate spaces such as public courtyards, small parking lots and alleyways. This will enrich and encourage pedestrian activity.
8. **Encourage public transportation:** Utilize public art to enhance transit stops, creating an inviting space.
9. **Revitalize empty store fronts:** Encourage temporary art installations in empty store fronts.
10. **Let art show the way:** Consider utilizing public art for wayfinding.
11. **Reinforce Vision Salinas:** All public art projects in major corridors should be in alignment with the various planning and outreach efforts of the Alisal Vibrancy Plan, the Chinatown Revitalization Plan, and the Parks, Rec & Libraries Master Plan.



Mural - Seattle, WA

B. Potential Projects

The following projects listed below were selected based on input received during stakeholder interviews and extensive public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Painted planters along Alisal Street

The painted planters program was a huge success and there are many opportunities to continue the painted planters up and down Alisal Street.

Creative benches along Alisal Street

Create a series of artistic benches up and down Alisal Street.

Bump-outs along Alisal Road

There are a series of empty bump-outs along Alisal Road that can serve as a great opportunity for art.

Sandblasted poetry

A City-wide poetry contest can be held to select winning poems to be sandblasted in the sidewalks of all major corridors throughout the City of Salinas. It is recommended that at least 3-5 poems be sandblasted per chosen corridor.



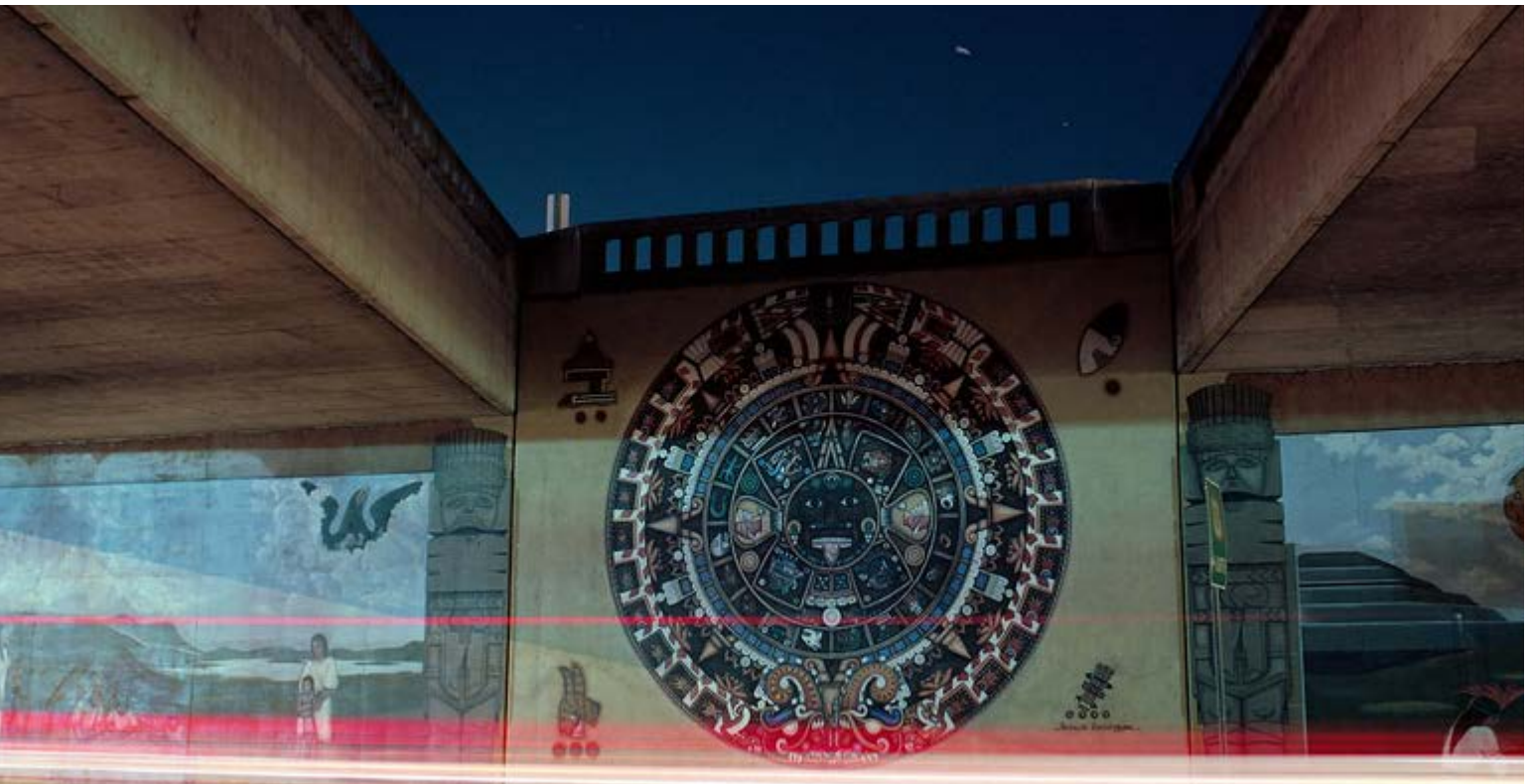
Literary Landmark Inscription - Salinas, CA

5. Gateways

Gateways occur at locations through which people move into a specific place. A gateway suggests a transition and connection between places and serves as an opportunity to act as an entry or exit landmark. Gateway locations in Salinas include Main Street, Boronda Road, Airport Boulevard, Main Street/Union Pacific trestle “Home of the Salinas Rodeo,” Highway 101 North and South, and Highway 68 from Monterey.

Policies

1. **Be bold.** Gateways are the ideal location for large-scale artwork or a monument. Gateways are highly visible locations, but the ephemeral nature of the passerby necessitates visually impactful artwork.
2. **Consider all viewers:** This type of art project serves a wide range of community members and visitors alike and should set the tone for the area.
3. **Tell a story:** Gateways often demarcate a transition from one area to another. Consider utilizing gateway projects as a way of telling the story of the area viewers are entering.
4. **Be creative:** Public art projects in gateways are not limited to large sculptural projects. Creative uses of space are encouraged.
5. **Provide informal wayfinding:** Gateway projects can serve the purpose of de facto wayfinding. A memorable, recognizable art project can help direct community members and visitors.



Mural and Mayan Calendar at Alisal Underpass - Salinas, CA

B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Main Street archway

Add more color to the Main Street arch concept. Additions will have to be superficial and not compromise structural integrity of the archway.

Gateway at Borronda Road

Gateway statement piece at Borronda Road.

Gateway at Airport Boulevard

Gateway statement at Airport Boulevard.

Highway 101 North & South, Highway 68 from Monterey

This is a major entry/exit point of Salinas and is a great opportunity for an iconic artistic gateway statement.

Large bridge over Highway 101 to Alisal Street

Large mural or gateway statement that functions as a "Welcome to The Alisal" message.

South Main Street at East Blanco Road

Gateway statement at South Main Street at East Blanco Road.

Highway 183 (West Market Street) Davis Road underpass

Gateway statement at Highway 183 (West Market Street) Davis Road underpass.

Existing roundabout at Alisal Street and Skyway Boulevard

The roundabout at Alisal Street and Skyway Boulevard is a great opportunity for a sculptural art installation.

Future roundabouts

There are seven roundabouts planned throughout the City. Each roundabout is an opportunity for an art installation.



"Coastal Helix" - Carlsbad, CA



Mural at Spreckels Park - San Diego, CA

6. Municipal Buildings

Municipal buildings and public facilities are an excellent opportunity to incorporate public art due to their accessibility. This may include administrative buildings, city hall, libraries, courthouses, public safety or law enforcement buildings, fire stations, jails, public restrooms, public healthcare facilities, etc. Transforming municipal buildings and facilities through public art is a valuable reminder to the public that these facilities exist for the community.

A. Policies

1. **Create artistic landmarks:** Employ artists to transform municipal buildings and facilities into artistic landmarks.
2. **Utilize existing space and art:** Utilize existing space within the buildings for the public to view the City's existing art collection.
3. **Transform blank walls:** Utilize blank walls and empty building facades for murals.
4. **Transform outdoor plaza space:** Utilize outdoor courtyards or even small-seating areas for art opportunities. Art can be functional, such as bench seating, picnic tables, shade structures, and major building entryways.

B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Salinas Creating Arts Center, California State University Monterey Bay National Steinbeck Center, and Salinas Women's Club

There is a need and a desire for an arts hub in the City of Salinas. This space will support all genres of art and will provide space for makers to create, collaborate, and sell. Sherwood Hall and Sherwood Park should be re-imagined and master planned as a central art hub for local artists as well as an attraction for visitors.

New Police Station

There is an opportunity for various types of art at the new police station site. Additional outreach should be conducted to receive feedback from the public about the kind of artwork that may be desired here.

Salinas Sports Complex (Home of the California Rodeo, Salinas)

There is an opportunity for an art installation at the Salinas Sports Complex to honor rodeo heroes.

Airport aerial art

This site offers an opportunity for a large art installation that can be seen from the air.

Water tank

This facility offers an opportunity for a mural on the large water tank or colorful light-media art for nighttime viewing.



Location for Potential Public Art Project

7. Shopping Centers and Malls

Shopping centers and malls can be well-suited for public art due to their high visibility and accessibility. These spaces have an important place in the everyday life of Salinas residents. Encouraging art in these spaces can attract more consumers and enhance the experience of shoppers as well as fuel economic stimulus. Close coordination with property owners is required to successfully site public art pieces in these locations.

A. Policies

1. **Collaborate early and often:** Engage artists in the very early stages of design, redesign or redevelopment of any shopping center or mall.
2. **Revitalize empty spaces:** Encourage temporary art installations, performing arts, or artist workshops/seminars in empty commercial space.
3. **Temporary storefront installations:** Collaborate with business owners to create temporary storefront art installations.
4. **Transform blank walls:** Encourage business owners to utilize blank facades for murals.
5. **Enliven commercial centers:** Encourage pop-up performing art or mini-art shows.
6. **Encourage public gathering:** Encourage business owners to provide areas for public gathering and other public spaces that can integrate public art and support artistic events.
7. **Utilize existing art:** Consider lending City art stock to local business owners to be displayed in strategic locations.



Ojai Arcade Plaza, Ojai CA

B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Northridge Mall Performance Space

There is an opportunity to create a designated stage with appropriate equipment for performance art.

Northridge Mall Makers Space

An opportunity exists for a large communal space where artists and especially children can create and collaborate.

Gardena performing arts stage

Gardena is a very busy place on Sunday. A space created for organized or impromptu performing arts is desired for this space.

FoodsCo photography

There is an opportunity to hang large photos of what once was in the area that is now FoodsCo.



Eye Benches at Olympic Sculpture Park - Seattle, WA



Steel Drum Art Installation - Costa Mesa, CA

8. Schools and Educational Facilities

Schools and educational facilities play an important role in the City of Salinas. Schools represent knowledge and growth, and these values correlate closely with those of public art. Within the City, there are thirty elementary schools, four middle schools, seven high schools and one community college.

A. Policies

1. **Build on the identity of the school:** Utilize temporary and permanent art that explores the overarching theme of the school's identity, including its history, art, culture, science, technology and its most recognized people and events.
2. **Engage students:** Involve a school's students in the selection and placement of public art.



Malcolm X Elementary Community Mosaic - Berkeley, CA

9. Salinas Art Center

Designate a central art civic center that can be the central art hub of Salinas. Common feedback received in the community outreach process involved the creation or designation of a multi-purpose, multi-functioning art center in Salinas. This center should ideally include theater space, gallery space, venues for musical performance, workshop areas, educational facilities, technical equipment, maker space, and more. Additionally, this space will function as a collaborative hub where artists from all over Salinas are welcome and encouraged to meet and unify.

A. Policies

1. **Be inclusive.** Champion and nurture artists at all stages of their career and empower a diverse community through opportunity and example.
2. **Empower leaders.** Develop a leadership team of effective and skilled art community members with optimal resources to further the mission of an Art Center.
3. **Promote the arts.** An art center can serve a key role in promoting awareness of the art community and opportunities to become involved through consistent marketing and communication with existing and potential artists, audiences, and donors.

B. Potential Art Center Locations

1. Sherwood Hall and Sherwood Park
2. The Salinas Women's Club
3. California State University Monterey Bay/Salinas City Center/National Steinbeck Center
4. Breadbox Recreation Center

This chapter outlines the implementation program for the Plan with the following components:

- An overview of the suggested projects, including a general time frame for prioritization and a preliminary cost range
- Roles and responsibilities of those involved in the public art program in Salinas
- Methods for selecting artists for public art projects
- Guidelines for public private investment
- Standards for maintenance and upkeep of public art
- Pursuing ongoing grants and partnership opportunities
- Intentional agreements with local artists



Sherwood Hall - Potential Art Center Location

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NEXT!

Public Engagement

Stakeholder Interviews

4

Art Programming and Administration

A. Implementation and Prioritization Process

This chapter outlines the implementation program for the Plan with the following components:

- An overview of the suggested projects, including a general time frame for prioritization and a preliminary cost range
- Roles and responsibilities of those involved in the public art program in Salinas
- Methods for selecting artists for public art projects
- Guidelines for public private investment
- Standards for maintenance and upkeep of public art
- Pursuing ongoing grants and partnership opportunities
- Intentional agreements with local artists

The Public Art Commission is charged with bringing an Annual Public Arts Plan to the City Council each year describing funding sources, budgets and descriptions of proposed and ongoing public art projects and establishing budgets and descriptions for new public art projects. In order to ensure that these annual plans are synchronized and aimed at achieving substantive

change, it is the desire of the commissioners and City staff to put in place a strategic plan that will guide the creation of public art in the City of Salinas over the next decade and ensure the most efficient and effective use of funds each year.

The following table provides a preliminary list of potential public art projects to be considered over the next decade. Potential projects are categorized by creative zone and include cost ranges and possible time frames for planned implementation. Near-term projects include possible implementation in 1-3 years, mid-term projects are projected for 4-7 years, and long-term projects are projected for 8-10 years. Projects were selected based on input received during stakeholder interviews and public outreach. Time frames for projects were analyzed based on public need, cost of implementation and scale of project endeavor. Cost ranges are based on 2019 market trends for Public Works construction projects as well as CaFE (Call for Entry) budget allocations for various art installation projects all over California. This table is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

PROJECT NAME	PROJECT DESCRIPTION	CREATIVE ZONE	COST RANGE
Near-Term			
Amphitheater at Natividad Creek Park	Improve existing amphitheater stage, add bandshell and audio/visual connection for performances	Park	Improve existing stage: \$50,000-\$100,000
Controlled graffiti program at Cesar Chavez Park	Create a controlled graffiti program for graffiti walls. Constructed graffiti walls should also function as wind blocking devices at the park for picnicking, gathering, or play	Park	\$3,000 per year maintenance cost for graffiti at tunnels \$12,000-\$20,000 to construct new walls with additional \$3,000 per year for maintenance costs
Controlled graffiti program at Natividad Creek Park	Create a controlled graffiti program at the existing tunnels or build graffiti walls. Constructed graffiti walls should also function as wind blocking devices at the park for picnicking, gathering, or play	Park	\$3,000 per year maintenance cost for graffiti at tunnels \$12,000-\$20,000 to construct new walls with additional \$3,000 per year for maintenance costs
Murals at El Dorado Park	There are multiple public buildings/facilities to serve as a canvas for community murals	Park	\$20-\$40 per sf = \$10,000 to \$40,000 (depending on how large the mural is and the artist that is hired)
Sculptures at Sherwood Park	There is a major opportunity for additional sculptures at Sherwood Park, including interactive sculptures	Park	\$10,000-\$500,000 (depending on the number of sculptures)
Graffiti walls in alleyways	Create a controlled graffiti program for walls in the alleyways	Downtown Salinas	\$5,000 for annual maintenance
Painted planters along Alisal Street	The painted planters program was a huge success and there are many opportunities to continue the painted planters up and down Alisal Street	Corridor	\$10,000-\$30,000
Sandblasted poetry	A City-wide poetry contest can be held to select winning poems to be sandblasted in the sidewalks of all major corridors throughout the City of Salinas. It is recommended that at least 3-5 poems be sandblasted per chosen corridor	Corridor	\$50,000
FoodsCo photography	Hang large historic site photos in the area that is now FoodsCo	Shopping centers and malls	\$10,000-\$40,000

PROJECT NAME	PROJECT DESCRIPTION	CREATIVE ZONE	COST RANGE
Mid-Term			
Art trail along creek at Natividad Creek Park	Art along the creek at Natividad Creek Park	Park	\$40,000 to build trail \$50,000-\$100,000 for art along trail
Stage at La Paz Park	Improve small stage at La Paz Park, including the addition of a canopy and audio/visual connection	Park	Small stage canopy: \$50,000 audio/visual connection: \$25,000-\$50,000 Total: \$75,000-\$100,000
Stage at Sherwood Park	Improve stage at Sherwood Park, including the addition of a canopy and audio/visual connection	Park	Canopy for stage: \$50,000-\$70,000, audio/visual connection: \$25,000-\$50,000 Total: \$75,000-\$120,000
Main street archway	Add more color to Main Street arch concept. Additions will have to be superficial and not compromise structural integrity of archway	Downtown Salinas	\$10,000-\$50,000
Performing arts stage	Using the Downtown Vibrancy Plan as a guide, identify a location suitable for performing art	Downtown Salinas	\$50,000 to \$100,000
Bump-outs along Alisal Road	There are a series of empty bump-outs along Alisal Road that can serve as a great opportunity for art	Corridor	\$10,000-\$50,000
Creative benches along Alisal Road	Create a series of artistic benches up and down Alisal Road	Corridor	\$15,000-\$50,000
Existing roundabout at Alisal Road and Skyway Boulevard	The roundabout at Alisal Street and Skyway Boulevard is a great opportunity for a sculptural art installation	Gateway	\$50,000-\$100,000
Gateway at Boronda Road	Gateway statement piece at Boronda Road	Gateway	\$50,000-\$100,000
Highway 183 (West Market Street) Davis Road underpass	Gateway statement at Highway 183 (West Market Street) Davis Road underpass	Gateway	\$50,000-\$100,000
Large bridge over Highway 101 to Alisal Road	Large mural or gateway statement welcoming passerbys to Alisal Road	Gateway	\$50,000-\$100,000
Main Street archway	Add more color to Main Street arch concept. Additions must be superficial so as to not compromise structural integrity of archway	Gateway	\$10,000-\$50,000
South Main Street at East Blanco Road	Gateway statement at South Main Street at East Blanco Road	Gateway	\$50,000-\$100,000
New police station	There is an opportunity for various types of art at the new police station site. Additional outreach should be conducted to receive feedback from the public for what kind of art is desired here.	Municipal buildings/facilities	\$25,000-\$100,000
Water tank	Mural on the large water tank or colorful light media art for nighttime viewing	Municipal buildings/facilities	\$25,000-\$100,000
Gardena performing arts stage	Gardena is a very busy place on Sunday. A space created for organized or impromptu performing arts is desired for this space.	Shopping centers and malls	\$50,000-\$100,000

PROJECT NAME	PROJECT DESCRIPTION	CREATIVE ZONE	COST RANGE
Long-Term			
Artistic bridge to connect Natividad Creek Park to Carr Lake: Big Sur Land Trust (future park)	As part of the planning process for the new Carr Lake: Big Sur Land Trust (future park), the possibility for a future bridge connecting these two public spaces has been discussed. This would be an excellent opportunity for public art integrated into the bridge.	Park	\$25,000-\$50,000 (not including bridge construction)
Iconic art piece at Bataan Park	Bataan park serves as a gateway as people drive under the railroad underpass at 183/N Main Street and Monterey Street. Its adjacency to Downtown and the Steinbeck Center, as well as the park's function as a memorial to the local National Guard battalion which endured the Bataan Death March, make it a good candidate. This park is recommended for a large-scale iconic artwork that can serve as a gateway.	Park	\$200,000-\$500,000
New outdoor stage at Carr Lake: Big Sur Land Trust (future park)	New outdoor stage with bandshell, lighting, electrical, and audio/visual connection	Park	\$40,000 to build trail \$50,000-\$100,000 for art along trail
101 North & South, Highway 68 from Monterey	This is a major entry/exit point of Salinas and is a great opportunity for an iconic artistic gateway statement	Gateway	\$100,000
Future roundabouts	There are seven roundabouts planned throughout the City of Salinas. Each roundabout is an opportunity for an art installation	Gateway	\$25,000-\$75,000 per roundabout
Gateway at Airport Boulevard	Gateway statement at Airport Boulevard	Gateway	\$50,000-\$100,000
Airport aerial art	Large art installation that can be seen from the air	Municipal buildings/facilities	\$25,000-\$100,000
Rodeo grounds	Opportunity for an art installation to honor rodeo heroes	Municipal buildings/facilities	\$25,000-\$100,000
Sherwood Hall and Sherwood Park Art Center (also potential locations for the Salinas Art Center: CSUMB National Steinbeck Center and Salinas Women's Club)	There is a need and a desire for an arts hub for the City of Salinas. This space will support all genres of art from performance art to visual art and will provide space for makers to create, collaborate, and sell. Sherwood Hall and Sherwood Park should be re-imagined and master planned as a central art hub for local Salinas artists as well as an attraction for visitors.	Municipal buildings/facilities	\$10-\$20 million
Northridge Mall maker's space	Large communal space where artists and especially children can create and collaborate	Shopping centers and malls	\$500,000-\$700,000
Northridge Mall performance space	Designated stage with appropriate equipment for performance art	Shopping centers and malls	\$100,000-\$300,000

B. Roles and Responsibilities

1. Public Art Commission

The Public Art Commission is advisory to the City Council and in that capacity has a number of duties with respect to the public art program, set forth in Article 1 of Chapter 5 of the Salinas Municipal Code. For informational purposes, the responsibilities of the Public Art Commission pursuant to Municipal Code Section 5.01.04 are included below. **However, the ordinance may be updated periodically, so it should be referenced independently.**

Section 5.01.04 - Duties of the Public Art Commission

The primary duty of the public art commission is to identify and actively encourage the development and sustainability of the arts in the City by serving as the City's primary resource in matters of art, culture, public art, and cultural tourism, as provided for in this article.

(a) The duties of the public art commission with respect to the art in public places program shall be as follows:

- (1) To act in an advisory capacity to the City Council in all matters pertaining to the arts and the culture of the City of Salinas, including its public art program and municipal art collection;*
- (2) Recommend to the City Council the adoption of such ordinances, rules, and regulations as it may deem necessary for the administration and the preservation of fine arts, performing arts, and aesthetic aspects of the community;*
- (3) Review and make recommendations upon all works of art to be acquired by the City, either by purchase, gift, or otherwise pursuant to the accession and gift policies established in the City's Art in Public Places Policies and Procedures Manual;*

- (4) Review and make recommendations with reference to any existing work of art in the municipal art collection in connection with relocation or alteration thereof, pursuant to the deaccessioning policy established in the City's Art in Public Places Policies and Procedures Manual;*
- (5) Review and make recommendations upon all works of art to be removed from the municipal art collection, pursuant to the deaccessioning policy established in the City's Art in Public Places Policies and Procedures;*
- (6) To devise methods of selecting and commissioning artists with respect to the design, execution, and placement of art in public places and, pursuant to such methods, to advise the City Council on the selection and commissioning of artists for such purposes;*
- (7) To promote the arts as vital tools in building Salinas' community and economy for the benefit of all its residents and visitors;*
- (8) To promote and support a diversity of arts and cultural opportunities for Salinas' residents and visitors;*
- (9) To encourage strategic investments in arts and arts organizations that increase public connection with the arts; advise and assist the City Council in obtaining financial assistance for art in public places from private, corporate, and governmental sources;*
- (10) To foster the development of the local arts community, encouraging an environment for the success of working individual artists;*
- (11) To review plans for the installation of public art;*

- (12) *To review the inventory of the municipal art collection and to advise the City Council in matters pertaining to the maintenance, placement, alteration, sale, transfer, ownership, and acceptance or refusal of donations of, and other matters pertaining to, public art and the municipal art collection; record, maintain, and house all data related to accessed works in the municipal art collection;*
- (13) *To recommend the retention of consultants, consistent with the City's consultant selection procedures, to assist the City Council in making decisions concerning the public art program;*
- (14) *To advise and assist private property owners who desire such advice and assistance regarding the selection and installation of works of art to be located on their property in the public view;*
- (15) *To act as a liaison between local artists and private property owners desiring to install works of art on their private property in public view;*
- (16) *To give recognition to, and to maintain, an inventory of selected works of art in the public view;*
- (17) *To endeavor to preserve selected works of art in the public view through agreements with the property owner and/or the artist.*

Public Arts Plan. Annually, the Commission shall prepare and submit a Public Arts Plan to the City Council. The Annual Public Arts Plan will at a minimum describe the funding sources, budgets, and descriptions of proposed and ongoing public art projects and establishes budgets and descriptions for new public art projects. The Annual Public Arts Plan will be submitted to the City Council no later than April 1 of each year.

Composition. The Commission shall consist of seven persons who are practicing arts professionals. The Mayor and each Councilmember shall select a representative from among the City's residents, at large, consistent with the requirements of Salinas Municipal Code Section 3-01.02.

Meetings. The Commission shall establish a regular time and place of meeting and shall hold at least four meetings a year, one each quarter.

2. City Council

The Salinas City Council established the Public Art Commission. It is the responsibility of the City Council to review and approve updates to the Public Art Master Plan. The City Council is also responsible for reviewing and approving the annual budget for public art from allocated capital improvement funds.

3. Artist Selection Committees

Artist selection committees assist the Public Art Commission in selecting artists for public art projects. The artist selection committees are ad-hoc groups formed for discrete time periods. Responsibilities include recommending artists for public art projects. Specifically, the artist selection committees review the proposals and overall credentials submitted by applicant artists and make recommendations to the Public Art Commission on selection of artists and art projects.

4. Advising City Departments

Advising City departments include Recreation & Community Services, Community Development, Finance, City Attorney, and the City Manager. The responsibilities of advising City departments include working in conjunction with the Public Art Commission

on the development of the annual budget and budget allocations, preparing and reviewing contracts for selected artists and advising on liability, insurance requirements and artists' rights. Additionally, advising City departments should provide general consultation and information to support the success of the Public Art Program.

5. Artists

Selected artists play a vital role in the Public Art Program. The primary responsibility of the artist is to execute and complete the proposed art project in a professional and timely manner. Artists should work closely with designated City staff as well as any design or engineering professionals associated with the project.

C. Artist Selection Process

The artist selection process is outlined in the adopted Art in Public Places Policies and Procedures Manual. For informational purposes, the procedures for artist selection are included here. However, the Art in Public Places Policies and Procedures Manual may be updated periodically, so it should be referenced independently.

Public art is often a prominent visual feature; consequently, it is important that each piece of public art, and its proposed location, be thought through carefully. Public art may be either publicly funded, i.e., funded by the City, or privately funded. Both publicly funded and privately funded art which is installed or placed in public spaces throughout the City shall be subject to these policies and procedures.

A majority of public art commissions or acquisitions shall be awarded to Salinas-based artists. This translates as artists who reside in Salinas, have an art business located in Salinas, or whose primary professional employment is in Salinas. Similarly, a majority of funds allocated for public art shall go to Salinas-based artists.

1. Selection Strategies

An artist is selected in one of the following manners:

Request for Qualifications. A Request for Qualifications (RFQ) followed by a Request for Proposals (RFP) is the most common method for selecting an artist.

Sole Source. This approach reflects the fact that public art is fundamentally different from most other types of projects. With art, we are looking for individual expression or unique ideas—not price comparisons for one plan or idea. In some cases, a specific artist or type of art may be desired and the Public Art Commission or the City Council may choose to request a proposal from an individual artist without going through competitive selection. This approach requires City Council approval and needs to be clearly justified as to why competitive selection is not needed or desirable and how sole sourcing will better meet the City's objectives.

Acquisition. Acquisition of an art piece that has already been completed by an artist may be appropriate in some circumstances. City Council approval is required for direct acquisition of pieces of art.

One of the City's goals is to promote the involvement of local artists and residents in the public art program. To that end, the origin of the art, or the residence of the artist, are factors which will be taken into consideration. Preference will be given to art which originates in the tri-county area (Monterey County, Santa Cruz County, and San Benito County) and to artists which reside within the tri-county area.

In cities throughout the United States, there has been growing support for public art. However, some projects have been criticized as being "plop art"—meaning elements are simply "plopped" down in a location without sensitivity to the site or the people who use the space. To help combat this problem, all public art and public art projects shall be reviewed by the Public Art Commission and the City Council to determine whether any issues may arise out of the placement of art or the choice of materials for the artwork for the particular site.

In their consideration of public art projects, the Public Art Commission and the City Council shall, in addition to those other matters addressed herein, consider the following and shall consider the criteria set forth in Article 1 of Chapter 5 of the Salinas Municipal Code during the process for selecting artists and public art projects.

D. Guidelines for Public Investment

1. New Development

Public art can enhance a private development project by providing iconic features that foster identity and public interaction. An example is the bronze pig at Pike's Place Market in Seattle. Not only is the sculpture identified with the market, but it is a common point of connection for visitors. Project-specific works of art can better reflect the purpose, site, history, and identity of a development, adding value to the owners' investment. For that reason, the selection of artists, art, processing, and approval by the City should be encouraged and clearly laid out for designers and developers. Local arts agencies may partner with the design and building industry to learn more about the programs and how to implement them. This may include a joint City staff-arts agency or artist group presentation to the American Institute of Architects Monterey Bay Chapter or the Central Coast Builders Association.

2. Guidelines for Outside Contributions

Outside contributions, including gifts and loans, can be a low-budget way of adding permanent or temporary art to the public art collection. Guidelines for gifts, loans, and conditions of acceptance are outlined in the Art in Public Places Policies and Procedures Manual, and have been included here for reference.

The gifts and loans policy provides a process for the review of proposed gifts and loans, and for the placement, care,, and preservation of artwork that has been acquired through this process. Proposed gifts or loans of artwork shall be referred to the Public Art

Commission for review. All recommendations on the acceptance or the rejection of proposed gifts or loans of artwork shall be referred to the City Council for approval.

Proposed monetary gifts to the City for the purpose of acquiring artwork shall be referred to the Public Art Commission for review. All recommendations on the acceptance or rejection of proposed monetary gifts shall be referred to the City Council for approval.

1. Each proposed gift or loan of artwork will be reviewed according to the following:
 - Aesthetic quality—the proposed artwork has significant aesthetic merit.
 - Appropriateness of chosen site or proposed location—scale of the artwork is appropriate for the site including relationship between the artwork and the site and obstacles of the site.
 - Restrictions from the donor—any restrictions must be clearly identified and, if accepted, expectations must be met by the City.
 - Originality of artwork—artworks must be one-of-a-kind or part of an original series. Reproductions of originals are not considered eligible for acceptance.
 - Relationship to the collection as a whole - the proposed gift must be compatible with the municipal art collection without being over-represented.
 - Technical feasibility -the realistic ability for the proposed project to be built and installed as proposed.
 - Technical specifications - the actual work must be viewed, if available, or scale drawing and/or model(s) consisting of a site

plan and elevation describing the following:

- » Surrounding site conditions, if applicable
 - » Dimensions
 - » Materials and finishes
 - » Colors
 - » Electrical, plumbing, or other utility requirements
 - » Construction and installation method
 - » Additional support material such as text verbally describing the artwork and specifications, models, or presentation drawings by a licensed engineer may be required.
- Budget - the cost to manage the project, prepare the site, deliver and/or install the work, funds for signage/recognition, and any other cost should be disclosed by the donor in a budget. The donor must clearly delineate responsibility for all costs associated with the project.
 - Timeline - expected timeline for donation or installation should be proposed by the donor.
 - Expected lifetime and durability of the material used to create the artwork, especially if set in the out-of-doors or in a non-archival exhibition setting and exposed to the elements.
 - Warranty—the donor agrees to be responsible for a warranty period of one (1) year from the date of final installation of the artwork to insure the integrity of the materials, fabrication, and installation of the artwork.
 - Vandalism and safety—the artwork will not be prone to vandalism or pose a safety

hazard. Precautions against vandalism, specifically anti-graffiti, will be taken.

- Maintenance and preservation—donor’s agreement to provide a technical and maintenance record including a plan for routine care with estimated costs. The donor must indicate if there are any unusual or ongoing costs.
 - Community process—community groups who generate artwork proposals must show that their surrounding community has been involved and consulted in the process.
2. Donors proposing gifts will be informed of the importance of the above criteria in the Public Art Commission’s and City Council’s consideration.
 3. The Public Art Commission will have the authority to review and recommend to the City Council to accept or reject donated artwork on behalf of the city.
 4. All gifts that are recommended for acceptance will only be accepted into the municipal art collection pursuant to the accession policy.

3. Conditions of Acceptance

The City Council encourages clear and unrestricted gifts to the City of Salinas. Any conditions or restrictions attached to a gift or a loan of artwork must be presented to the Public Art Commission for review and to the City Council for approval. No work of art will be accepted with conditions deemed unacceptable by the City Council, nor will any work of art be accepted with an attribution or circumstance guaranteed in perpetuity.

A legal document of transmittal, transferring title or loan of the artwork, and defining the rights and responsibilities of all parties, must accompany all gifts or loans of artwork.

E. Standards for Maintenance and Upkeep

Over the years, Salinas has acquired a substantial art collection. This includes both public art installations throughout the City, as well as the City’s own private collection. The majority of public art in Salinas, including murals and sculptures, is located on private property. Maintenance for public art on private property is the shared responsibility of the property owner and the artist. Art on public property is the shared responsibility of the City and the artist. Maintenance of existing and future collections and installations of public art requires a plan and funds to run a successful program. According to Artwork Archive, an art management and preservation company, robust city public art programs dedicate as much as 10% of the public art fund to maintenance and upkeep.

1. Maintenance and Upkeep for the Existing Public Art Collection

The City of Salinas has been successful in collecting public art pieces. In July 2013, nearly 100 works of art were examined and appraised. The collection consists of Fine Art, 20th Century Art, California Art, American Western Art, Contemporary Painting and Sculpture, Fiber Art, 20th Century Prints, 20th Century Photography, Decorative Art, and Fine Art Tapestries. To effectively establish a plan and funds for routine maintenance and conservation needs, a professional analysis for maintenance and conservation should be conducted by a conservator. The Designated Public Art Coordinator should work with the hired conservator to

note all maintenance required to effectively estimate staff time needed to properly care for the pieces. Using the recommendation of the conservator, the Public Art Commission or volunteers can be enlisted to survey the permanent collection. The Designated Public Art Coordinator can assign up to 10 pieces per person. Their job will be to assess the artwork, take pictures, and write a summary that can be recorded using available online archiving platforms such as Artwork Archive. As the collection grows, the conservation and maintenance plan should be re-evaluated.

2. Maintenance and Upkeep for Future Public Art

Future public art will also require maintenance and occasional repairs. Although the City's guidelines encourage artworks requiring "little or no maintenance," future artworks will vary in the amount of maintenance required, resistance to vandalism, and ease of repair.

1. **Maintenance Record Form.** It is essential that the artist and the City understand maintenance expectations from the initial design stages. Prior to final acceptance of the artwork, the Designated Public Art Coordinator ensures that the artist has completed a Maintenance Record Form. A sample maintenance agreement form is provided in the appendix and can be tailored to the City. The original copy of the form is retained by the Designated Public Art Coordinator and a copy is forwarded to the responsible parties of the maintenance and upkeep.
2. **Maintenance Responsibility.** The Recreation and Community Services Department is responsible for maintaining City-owned or City-sponsored public art. In some cases, they will

be responsible for contracting out maintenance work, or will develop an agreement with the City's Public Works Department as appropriate. Temporary artworks owned by others but exhibited in City buildings or on City-owned land are the responsibility of the owner, unless other arrangements are made by prior agreement with the City. A list that identifies the responsible party for the maintenance of a particular piece of public art will be retained by the Designated Public Art Coordinator.

3. **Maintenance Cost.** A public art maintenance fund should be available to fund the cost of all public art maintenance. This may be a percentage of the Public Art Fund and should be evaluated every year prior to the development of the Annual Plan.
4. **Types of Maintenance.**
 - **Routine Maintenance:** Routine maintenance includes trash and graffiti removal, cleaning, waxing, minor landscaping, replacing light bulbs, and mechanical activities like tightening, adjusting, and oiling. Frequency will vary by type of artwork, but bi-weekly or monthly checks by maintenance staff during the normal course of their rounds would be typical.
 - **Cyclical Maintenance:** Cyclical maintenance is done at regular, but much less frequent, intervals. It involves more extensive treatment such as disassembly, inspection,

and surface applications of protective coatings (e.g. repainting). Because this work could significantly affect the appearance and longevity of the artwork, it may require special knowledge or skills. Before proceeding with the work, staff should either:

- » Consult the artwork's Maintenance Record Form for specific procedures, or
 - » Consult the artist or other competent art professional on use of cleaning compounds, paints, solvents, and surface coatings.
- **Repair and Restoration:** This involves the treatment of damaged or deteriorated artworks to return them to as close to their original appearance as possible. Extreme care must be used to maintain the artistic integrity of the artwork. The repairs must preserve the artist's intent in both design and materials. In many cases, such repairs require the involvement of the original artist, or if that is not possible, an art conservator trained in art restoration. Again, the artwork's Maintenance Record Form, prepared by the artist prior to final City acceptance of the artwork, will provide some guidance on this issue. The City has an ethical and legal responsibility to maintain the artistic integrity of an artwork (Calif. Art Preservation Act, Cal. Civ. Code (987) (West Supp. 1985). Improper maintenance and repair methods can damage valuable artworks and may trigger legal challenges by the artist.

F. Grants and Partnership Opportunities

Having laid the foundation with the Public Art Commission and now the Public Art Master Plan, the Salinas arts community has strengthened its position to take advantage of a host of grant and funding opportunities at the local, state, and national levels. Funding agencies include arts organizations but also the local community foundation and potentially partners from business, most notably the big employers in agriculture who have deep roots in the Salinas Valley. Funding agencies look for the strength of the community's vision and commitment to the arts as part of their evaluation criteria. Outside grants can leverage the public art funds from City capital projects and vice versa. A combination of grants from multiple sources may be used to support an individual artist, collaboration of artists and organizations, or a specific public art project or public art event.

Funding might be combined from several sources to mount a special event or special art installation. Creative funding and collaboration can be powerful tools for temporary and permanent works. For instance, Taylor Farms hosts the Forbes Annual AgTech Summit in the heart of Downtown. The new horse mural is already a significant public art piece in Downtown adjacent to the Taylor Farms' headquarters location. Taken to another level, would partners from the agricultural industry support an interactive art installation for the AgTech Summit created by local artists or organizations? That type of collaborative project that combines the talents of artists, connects the community, and fosters economic development could have great appeal to several granting agencies that are identified below:

1. Local Granting Agencies:

Community Foundation for Monterey County

Local community foundations are great resources providing a connection to their funds as well as local private donors. Community Impact Grants focus on arts, culture, and historic preservation as well as community development. There are two community impact grant levels: small grants (\$5,000-15,000) and large grants (\$15,001 - \$50,000) with two application cycles with due dates in February and August for June and December funding awards.

<https://www.cfmco.org/nonprofits/grants/>

Arts Council for Monterey County

- Community Arts, <https://arts4mc.org/cultural-grants/>
- County Arts and Culture Grants, <https://arts4mc.org/county-grants/>
- Local Emerging Artists Program/LEAP, <https://arts4mc.org/county-grants/>

2. Local Partnership Opportunities:

It was evident through stakeholder interviews that many business owners and community leaders are excited by the opportunity to build on the creative potential of Salinas. The following is a list of local partnership opportunities for the Public Art Commission to cultivate and facilitate relationships:

- D'Arrigo Brothers
- Dole

- Fresh Express
- Mann Packing
- Naturipe
- Taylor Farms and/or Taylor Salinas Property Management Company
- Tanimura and Antle
- Western Growers Center for Innovation and Technology

3. California Arts Council

General listing of all CA Arts Council Grant Programs:

<http://www.cac.ca.gov/programs/index.php>

And more specifically, grant programs for:

- Artists in Communities: <http://www.cac.ca.gov/programs/ac.php>
- Creative California Communities: <http://www.cac.ca.gov/programs/ccc.php>
- Cultural Pathways: <http://www.cac.ca.gov/programs/pathways.php>
- CA Arts Council Listing - database of national and international grant opportunities: <http://www.cac.ca.gov/opportunities/grants.php>

4. National Arts Organizations

- National Endowment for the Arts (NEA) - Art Works Grant Program, <https://www.arts.gov/grants-organizations/art-works/grant-program-description>
- National Endowment for the Arts (NEA) – Challenge America Grant Program, <https://www.arts.gov/grants-organizations/challenge-america/grant-program-description>

- National Endowment for the Arts (NEA) - Our Town Grant Program <https://www.arts.gov/grants-organizations/our-town/grant-program-description> and <https://www.arts.gov/artistic-fields/creative-placemaking>
- National Endowment for the Arts (NEA) – Research Grants in the Arts, <https://www.arts.gov/grants-organizations/research-grants-in-the-arts>

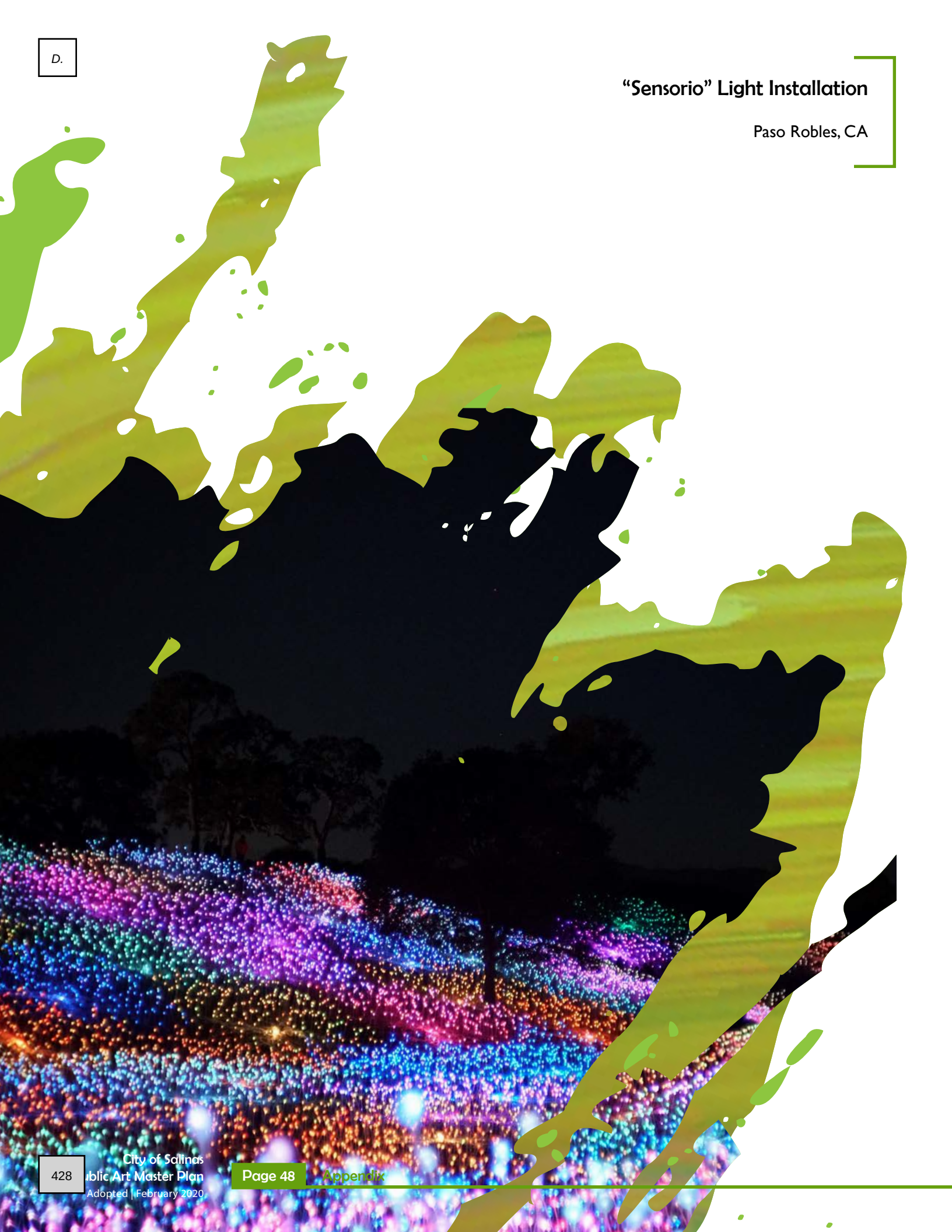
5. Grants to Artists

- Broad listing of a diverse range of grant opportunities across the U.S. and beyond, <https://www.artworkarchive.com/blog/complete-guide-to-2019-artist-grants-opportunities>
- Project Support, Workshops for Training-Learning and Community + Connections, <https://creative-capital.org/>
- Small \$1,000 Grants, <https://www.artworkarchive.com/blog/complete-guide-to-2019-artist-grants-opportunities>

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“Sensorio” Light Installation

Paso Robles, CA



A

Appendix

Raw Outreach Data

Placeholder

Sample Maintenance Agreement

Placeholder

Art in Public Places Policies & Procedures Manual

Introduction

Public art results from the creative expression of artists in public places throughout the City. To fulfill the City's responsibility for expanding opportunities for the City's residents and its visitors to experience public art, the City Council has established and funded a public art program. The City Council has determined that 0.5% of the total cost of certain capital improvement program projects should be set aside for public art. The total contribution from any single project is limited to a maximum amount of fifty thousand dollars and the total amount which may be collected from capital improvement program projects annually is one hundred thousand dollars.

Accession Policy

The purpose of the accession policy is to establish an orderly and consistent process for reviewing artwork for acceptance into the Municipal Art Collection, ensuring that the collection is comprised of artwork of the highest quality. Accessioned artworks shall be of distinctive artistic merit and aesthetic quality and will enhance the diversity of the Municipal Art Collection. Accessioned artwork shall be appropriate in and for its site, scale, material, form, and content for both its immediate and general social and physical environment. Accessioned artwork shall be reasonably durable against theft, vandalism, weather, and excessive maintenance costs. Accession implies the responsibility

to preserve, protect, and display the artwork for the public benefit, as well as a work's permanency within the Municipal Art Collection, providing that the work retains its physical integrity, identity, and authenticity. Accessioned artworks will be acquired without restrictions as to its future use and disposition except with respect to copyrights and certain clearly defined residual rights contained in agreements with artists. Artwork will be accessioned into the City's Municipal Art Collection only upon completion of all facets of the commissioning or purchasing agreement. Each accessioned work will be documented to the fullest extent possible, including artist's last known address and, when available, photographs. The artist's signed agreement transferring title for the artwork and clearly defining the rights and responsibilities of all parties will accompany every accessioned work and shall be in the documented records of the work. The artist's copyrights will be maintained in accordance with applicable law.

Deaccession Policy

The purpose of the Deaccession Policy is to establish a process for the removal, sale, relocation, and/or disposal of public works of art in the Municipal Art Collection, including removal of the artwork from its public site.

An artwork may be considered for deaccession only under the following conditions:

Security - the condition or security of the artwork cannot be reasonably guaranteed.

Theft - all stolen artworks will be documented through an official police report and a report prepared by the agency responsible for the site of loss.

Inauthentic - the work is discovered to be inauthentic, fraudulent, or stolen.

Damage beyond repair - the work has been damaged beyond repair, damaged to the extent that it no longer represents the artist's intent, or damaged to the extent that the expenses of restoration and repair is found to exceed current market value of the artwork. In the event the artwork is damaged, staff will prepare a report that documents the original cost of the artwork, estimated market value, and the estimated cost of repair.

Loss of site - Every attempt will be made to find a suitable location for every artwork in the municipal art collection; however, lack of siting or proper storage could merit deaccessioning.

Site alteration - for site-integrated artwork, if the site for which a piece of artwork was specifically created is structurally damaged or otherwise altered so that it can no longer accommodate the work, or if the piece is made publicly inaccessible by a change in its surrounding environment such as new construction or demolition, that artwork may be considered for deaccession.

Temporary acquisition - the artwork was purchased as a semi-permanent acquisition and the city's obligation is terminated.

Safety - the artwork endangers public safety.

Excessive representation - the work is duplicative, or excessive in a large holding of work of that type or of that artist.

Aesthetic value - the work has not withstood the test of time. It has been professionally determined to lack aesthetic or artistic value to justify its continued upkeep and storage within the municipal art collection.

Once the artwork has been accessioned into the Municipal Art Collection, it may not be deaccessioned on the basis of content.

At the conclusion of each biennial cyclical maintenance survey, in the event that works of art are threatened by any of the above criteria, staff will prepare a recommendation for deaccession of artwork from the Municipal Art Collection for review, evaluation, and action by the Public Art Commission and the City Council.

It is the obligation of the Public Art Commission to ensure that all disposals with regard to the Municipal Art Collection be formally and publicly conducted and adequately documented.

Artists whose work is being considered for deaccession shall be formally notified by mail using the current address of record originally provided by the artist.

All artwork under consideration for deaccession will be accompanied by a staff report that includes:

1. Reasons for the suggested deaccession.
2. Accession method, cost, and current market value.
3. Documentation of correspondence with the artist.
4. Photo documentation of site conditions (if applicable).
5. Official police report (if applicable).

A permanent record of the artwork's inclusion in Municipal Art Collection, and reasons for its removal, shall be maintained in a deaccessioned collection file, and will be kept as a separate section of the Municipal Art Collection records.

The artwork, or its remains, shall be disposed of by the Library and Community Services Department staff or its agents upon deaccession action. The artist will be given the opportunity to purchase the artwork, or its parts,

before disposal by sale, donation, trade, or destruction. The City Council will deaccession artwork from the Municipal Art Collection by approval of a resolution; however, the City Manager is authorized to remove artwork from the collection if the value of the art is equal to or less than his purchasing authority.

The Public Art Commission's action regarding deaccessioned artwork will be transmitted to the City Manager's Office.

Distribution of sales funds. In the event that the removed artwork is sold, pursuant to the subsections above, the proceeds of such sale shall be deposited into the Municipal Art Fund of the City of Salinas.

No current member of the Public Art Commission or staff to the commission or any member or staff who has served on or for the Commission within the most recent two years from the date of consideration of deaccession shall be allowed to bid and/or purchase a deaccessioned artwork.

Funding Policies and Procedures

The following projects are eligible for contribution to the public art program:

Eligible Projects. Construction-related capital improvement program projects included in the City's adopted Capital Improvement Program Budget paid for wholly or in part by funds appropriated by the City of Salinas. Maintenance projects and non-construction related projects are not considered eligible projects for purposes of funding public art. Projects which are funded by restricted funds, i.e., from funding sources which prohibit expenditure of funds for public art, are also not considered eligible projects.

Public Art Fund. A Municipal Art Fund is maintained by the Finance Department to fund public art projects and to support performing arts. The Account is credited annually with all funds allocated to this Account to be used exclusively for public art and the maintenance and/or the repair thereof. Funding will be transferred from this Account once the City Council determines that the expenditure is appropriately in support of a public art project.

Public Art Commission. The Public Art Commission is advisory to the City Council and in that capacity has a number of duties with respect to the public art program, as set forth in Article 1 of Chapter 5 of the Salinas City Code. Among those duties, the Public Art Commission shall review proposed public art and public art projects and make recommendations to the City Council. The Public Art Commission's recommendations will be presented to the City Council for final approval. The Public Art Commission will provide a report stating the reasons for its selection(s), addressing the purpose and the intent of the City's public art program and the policies and procedures expressed herein. A staff report accompanying the recommendation will be presented to the City Council. The City Council shall approve or disapprove or modify the recommendation of the Public Art Commission.

Allocation of Public Art Funds to Projects. The Public Art Commission's role is limited in the sense that it has no independent authority to direct the funding of public art projects and no independent authority to establish a budget for any project or projects or to otherwise direct the expenditure of funds maintained in the Municipal Art Fund. The funding of public art and the use of funds maintained in the Municipal Art Fund is exclusively the role of the City Council.

Artist Compensation. Artists can be paid on an hourly basis, with fixed payment tied to a performance schedule, by lump sum, or on some other basis, similar to other types of consultants. Whatever the approach, payments should be tied to a clearly defined and agreed upon schedule of performance.

Selection of Artists and Artwork

Public art is often a prominent visual feature, consequently, it is important that each piece of public art, and its proposed location, be thought through carefully. Public art may be either publicly funded, i.e., funded by the City, or privately funded. Both publically funded and privately funded art which is installed or placed in public spaces throughout the City, shall be subject to these policies and procedures.

A majority of public art commissions or acquisitions shall be awarded to Salinas-based artists. This shall mean those artists who reside in Salinas, have an art business located in Salinas, or whose primary professional employment is in Salinas. Similarly, a majority of funds allocated for public art shall go to Salinas-based artists.

Selection Strategies. An artist is selected in one of the following manners:

- A. Request for Qualifications. A Request for Qualifications (RFQ) followed by a Request for Proposals (RFP) is the most common method for selecting an artist.
- B. Sole Source. This approach reflects the fact that public art is fundamentally different from most other types of projects. With art, we are looking for individual expression or unique idea—not price comparisons for one plan or idea. In some cases, a specific artist or type of art may be desired and the Public Art Commission or the

City Council may choose to request a proposal from an individual artist without going through competitive selection. This approach requires City Council approval and needs to be clearly justified as to why competitive selection is not needed or desirable and how sole sourcing will better meet the City's objectives.

- C. Acquisition. Acquisition of an art piece that has already been completed by an artist may be appropriate in some circumstances. City Council approval is required for direct acquisition of pieces of art.

One of the City's goals is to promote the involvement of local artists and residents in the public art program. To that end, the origin of the art or the residence of the artist, are factors which will be taken into consideration. Preference will be given to art which originates in the tri-county area (Monterey County, Santa Cruz County, and San Benito County) and to artists which reside within the tri-county area.

In cities throughout the United States, there has been growing support for public art. However, some projects have been criticized as being “plop art”—meaning elements are simply “plopped” down in a location without sensitivity to the site or the people who use the space. To help combat this problem, all public art and public art projects shall be reviewed by the Public Art Commission and the City Council to determine whether any issues may arise out of the placement of art or the choice of materials for the artwork for the particular site. In their consideration of public art projects, the Public Art Commission and the City Council shall, in addition to those other matters addressed herein, consider the following and shall consider the criteria set forth in Article 1 of Chapter 5 of the Salinas Municipal Code during the process for selecting artists and public art projects.

Public Art Installation

Plans and Specifications. Like most other construction projects, public art requires plans and specifications. Although these may vary in terms of detail and complexity, even the simplest art project requires plans and specifications. Plans for public art projects require much of the same information as other types of new developments. Depending on the type of public art project, the following information is typical:

- A. Site plan
- B. Grading plan (if appropriate)
- C. Elevation/section drawings (if appropriate)
- D. Design, attachment, and/or fabrication details
- E. Structural calculations
- F. Material and performance specifications
- G. Maintenance program

Each project is different and the Public Art Commission and the City Council will need to determine how much and what type of information is needed to successfully fabricate and install the work.

Plan Check, Permit, and Inspections. Most types of freestanding public art are treated as structures in the building code and require a construction permit; however, the City is not legally required to get a building permit for its own capital projects. Inspections are required to ensure that the project is built as approved. For small projects, like sculptures, murals, or similar projects where structural safety is not a concern, one inspection is usually sufficient upon completion. For larger or more complex projects, several inspections may be needed. All new public art projects require a final inspection by the City Manager or his/her designee. After the public art project has been signed off by the City Manager or his/her designee, a formal letter will be prepared accepting the artwork.

Gifts and Loans

The gifts and loans policy provides a process for the review of proposed gifts and loans, and for the placement, the care, and the preservation of an artwork acquired through this process. Proposed gifts or loans of artwork shall be referred to the Public Art Commission for review. All recommendations on the acceptance or the rejection of proposed gifts or loans of artwork shall be referred to the City Council for approval.

Proposed monetary gifts to the City for the purpose of acquiring artwork shall be referred to the Public Art Commission for review. All recommendations on the acceptance or the rejection of proposed gifts of money shall be referred to the City Council for approval.

1. Each proposed gift or loan of artwork will be reviewed according to the following:

Aesthetic Quality—the proposed artwork must have significant aesthetic merit and be appropriate for the chosen site or proposed location; also, the scale of the artwork needs to be appropriate for the site including the relationship between the artwork and the site and obstacles of the site.

Restrictions from the donor—any restrictions must be clearly identified and, if accepted, expectations must be met by the City.

Originality of artwork - artworks must be one-of-a-kind or part of an original series. Reproductions of originals are not considered eligible for acceptance.

Relationship to the collection as a whole - the proposed gift must be compatible with the municipal art collection without being over-represented.

Technical feasibility - the project must be able to be realistically built and installed as proposed.

Technical specifications - the actual work must be viewed, if available, or a scale drawing and/or model(s) consisting of a site plan and elevation describing the following must be provided:

- A. Surrounding site conditions, if applicable
- B. Dimensions
- C. Materials and finishes
- D. Colors
- E. Electrical, plumbing, or other utility requirements
- F. Construction and installation method
- G. Additional support material such as text verbally describing the artwork and specifications, models, or presentation drawings by a licensed engineer may be required

Budget - the cost to manage the project, prepare the site, deliver and/or install the work, the funds for signage/recognition, and any other cost should be disclosed by the donor in a budget. The donor must clearly delineated responsibility for all costs associated with the project.

Timeline - the expected timeline for donation or installation should be proposed by the donor. The expected lifetime and durability of the material used to create the artwork, especially if set in the out-of-doors or in a non-archival exhibition setting and exposed to elements, should be made clear by the donor.

Warranty - the donor agrees to be responsible for a warranty period of one (1) year from the date of final installation of the artwork

to insure the integrity of the materials, fabrication, and installation of the work.

Vandalism and safety - the artwork will not be prone to vandalism or pose a safety hazard. Precautions against vandalism, specifically anti-graffiti precautions, will be taken.

Maintenance and preservation - the donor's agreement to provide a technical and maintenance record including a plan for routine care with estimated costs. The donor must indicate if there are any unusual or ongoing costs.

Community process - community groups who generate artwork proposals must show that their surrounding community has been involved and consulted in the process.

2. Donors proposing gifts will be informed of the importance of the above criteria in the Public Art Commission and City Council's consideration.
3. The Public Art Commission will have the authority to review and recommend to the City Council to accept or reject donated artwork on behalf of the city.
4. All gifts that are recommended for acceptance will only be accessed into the municipal art collection pursuant to the accession policy.

Conditions of Acceptance

The City Council encourages clear and unrestricted gifts to the City of Salinas. Any conditions or restrictions attached to a gift or a loan of artwork must be presented to the Public Art Commission for review and to the City Council for approval. No work of art will be accepted with conditions deemed unacceptable by the City Council, nor will any work of art be accepted with an attribution or circumstance guaranteed in perpetuity.

A legal document of transmittal, transferring title or loan of the artwork, and defining the rights and responsibilities of all parties, must accompany all gifts or loans of artwork.

Visual Art Display Guidelines

On November 27, 2012, the City Council approved Resolution No. 20297 which established guidelines for the display of visual art at City facilities, including City Hall and other public facilities owned or controlled by the City. This policy shall remain in effect and shall be incorporated into these Policies and Procedures by reference.

2. To avoid damage to the artwork;
3. To allow repairs or restoration that could not effectively be done in place;
4. To improve or to protect the public's health, safety, or welfare; or
5. To promote the public interest and the City's public art program goals. To ensure that all parties' needs and rights are considered, City Council approval must be secured before a permanent piece of City-owned public art is relocated, altered, or removed.

Legal Considerations

Ownership. In most instances, the City will own the public art installed in the City's public spaces. Ownership interests will be resolved prior to the installation of public art in the City's public spaces.

Insurance Requirements. Because of the uniqueness of each piece of public art, the City Attorney needs to be consulted to determine the appropriate type and level of insurance that must be carried by an artist during the time the artwork is being fabricated and installed. Once a permanent artwork is formally accepted, the City assumes responsibility and liability for the art.

Relocation, Alteration, or Removal. From time-to-time, permanent City-owned artworks may need to be relocated, altered, or removed from public display. Reasons for such changes could be:

1. Significant changes occur in the design or the function of the site or the facility where the artwork is located;

D.

Business Sector

Art in Daily Life

Lifelong Learning

Distinct Identities

Physical Realm

Capacity Building

Arts & Culture Master Plan
June 2018

City of Carlsbad

Business Sector

Art in Daily Life

Lifelong Learning

Distinct Identities

Physical Realm

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WILLIAM D. CANNON ART GALLERY

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HOW TO READ THE PLAN

This Arts & Culture Master Plan presents a vision of new roles for the City of Carlsbad and the Cultural Arts Office, leading to the creation of vibrant experiences for everyone. The action items bring it to life. Planning for arts and culture is a bit different than planning in other municipal departments. While this plan pulls from multiple disciplines, from the arts and business administration, to marketing and education, it arrives at a different type of plan. This plan is not so much about physical things, like roads, parks or utility lines, as it is about people, and how we experience culture in our community.

We still have visions to discern, ideas to discover, resources to be identified and partnerships to establish for fostering collaboration. In other words, we are just at the beginning; planting seeds that will one day grow into something bigger. With that in mind, this plan presents many aspects that are essential in arts and culture planning and you will find:

- What defines Carlsbad, where we are now and what is the current role of arts and culture in our neighborhoods.
- What arts and culture looks like in the nation and how it applies to our community.
- The many stages of input and feedback from the community that lead to crafting this plan.
- Outcomes prompted by listening to you, leading to the following:
 - Four roles for the city (PROVIDER, PARTNER, CONNECTOR and LEADER).
 - Six themes with strategies organized into specific actions which are necessary to realize the vision of the plan.
- Based on community feedback, there are ten items that rose to the top; each incorporates a variety of tactics representing input from numerous sectors such as business, education and nonprofit.
- Finally, we outline an implementation strategy with recommendations for resources that will be required to bring this vision to life.

As you read the Arts & Culture Master Plan, you will learn about the many ideas brought forward by the residents of Carlsbad on how the current state of arts and culture could grow to its fullest potential. We invite you to find your own place in this effort to build the larger system that will benefit all.

EXECUTIVE SUMMARY

ARTS AND CULTURE IN CARLSBAD

Throughout its history the City of Carlsbad has been a meeting place of people, cultures and ideas. From its origins as the home of the Native American Luiseño people, to Spanish missionaries of the late 18th century, the early farmers who cultivated fruits and flowers, olives and avocados, and on to the executives who built the world-class business hub it is today, Carlsbad has had a rich story to match its abundant natural resources and beauty.

Now a city of roughly 115,000, the city is still known as a “village by the sea” and prides itself on its small, coastal town feel. No longer reliant on agriculture as a sole economic engine, Carlsbad is a popular tourist destination and home to a number of commercial and industrial enterprises. Its enviable location between San Diego and Los Angeles, striking coastline, fertile soil and temperate climate all ensure Carlsbad’s attractiveness and growth into the 21st century.

Arts and culture have long been an essential component of Carlsbad life. Founded in 1986, the city’s Cultural Arts Office provides cultural services throughout the community and works with a host of partners to expand arts programming and arts appreciation. One of its most popular programs has been TGIF Concerts in the Parks, a free musical series offered each summer. The City of Carlsbad’s Art in Public Places, the first public art program in the San Diego area, has installed over 100 works of art. Other organizations in the city—the Museum of Making Music, New Village Arts and many others—further enliven Carlsbad’s arts and culture scene.

Still, previous and current visioning efforts have determined that there is a wealth of untapped potential for arts and culture in Carlsbad. There are opportunities that could further enrich the lives of residents and visitors alike. A broadening of the definition of “art,” a deeper and more layered integration of art within everyday life and a more balanced offering of arts and culture experiences across the city and across multiple age groups have emerged as priorities. With additional goals and resources, Carlsbad is poised to become a more vibrant local arts community and serve as the engine for arts and culture activities in the surrounding region.

ARTS AND CULTURE AS A CORE VALUE

Strengths. Carlsbad sits within a regional landscape that is defined by its geography, industries and cultures. Counting itself as part of the North County group of local cities (along with Oceanside, Encinitas, Vista and others), Carlsbad the city is tightly connected to its neighbors and San Diego to the south. Today, the city recognizes the value of a strong arts and culture community as an integral part of daily life, as well as the strong growth of the arts and cultural economies within the region.

Several strengths led to Carlsbad's commitment to this core value:

- **High-quality programs.** Among the year-round arts and culture programs valued by residents of all ages are arts education opportunities, gallery exhibits and special events such as the TGIF Concerts in the Parks.
- **Dedicated resources.** Carlsbad's investment in arts and culture is significantly higher than neighboring cities and includes a Cultural Arts Office staff to continually renew and maintain the excellence of the programs.
- **History of partnership.** These programs are the result of decades of commitment from community organizations and volunteers. They have fostered a deep sense of local identity by helping create iconic locations like the Flower Fields and signature events.

Challenges. These strengths will allow us to meet key challenges before us, such as:

- Clearly **defining the city's role** as a regional arts and cultural resource and destination.
- **Providing access** to programming for a growing and increasingly diverse population.
- Developing **new forms of funding** and **new partnerships** that will provide more ways for artists and arts and cultural organizations to bring new work to the public.
- Instilling arts and culture participation as a **part of daily life**.
- Coordinating with neighboring cities to **jointly explore programming opportunities** that will attract regional audiences.

WHY AN ARTS AND CULTURE MASTER PLAN?

By creating this Arts & Culture Master Plan, Carlsbad is taking its place among the many U.S. cities that recognize the arts, culture and creative sectors as fundamental to their city and integral for a strong quality of life and robust economic development strategies. With the adoption of this plan, arts and culture take on a new role within city government. The city can no longer serve merely as a provider but must serve as a catalyst for new ideas and efforts from the creative community. To support this change, the Arts & Culture Master Plan helps to strategically align resources, goals and actions among city departments and between the city, community partners, the creative community and the city's robust cadre of civic volunteers.

ARTS & CULTURE MASTER PLAN GOALS

Carlsbad has arts and culture written into its DNA as a place of natural beauty. The city has become a popular meeting place for people and ideas as well as a fertile environment for entrepreneurship. These and other qualities have made it a national and international business hub with a creative civic spirit. Carlsbad takes great pride in striving for a high quality of life.

The goal of the Arts & Culture Master Plan is to harness the ideas and energy of local residents and combine them with national best practices. The result will be a roadmap that can help the city not only support its existing arts and culture offerings but grow and develop into new roles and experiences in partnership with local artists and arts and culture organizations.



Photo from Museum of Making Music

A NEW CHAPTER FOR ARTS AND CULTURE IN CARLSBAD

Identify priorities for arts and culture over the next 10 years



Create an implementation plan including strategies, tactics and resources needs



Develop measurable objectives to support those priorities



In 2017, the City of Carlsbad began working with residents, artists, arts and culture organizations and other stakeholders on developing a plan to deepen and expand an arts and culture environment that is already a model for cities across Southern California. These efforts built upon vision and policies for arts and culture established by the Carlsbad Community Vision and General Plan and nurtured by a long-standing understanding about

the role arts and culture play in the vitality of a community. The planning process has been divided into three phases: Discover, Envision and Develop. Through public outreach in the Discover and Envision phases, the city gathered input from the community about specific ideas and priorities for arts and culture. These recommendations and ideas emerged as the framework of the draft Arts & Culture Master Plan. In these conversations residents shared a strong desire to nurture, grow and develop the arts and culture community.

During the final Develop phase of the planning process, the input gathered from the community was sorted and analyzed in order to discover specific ideas the community would like to see implemented to help the city's arts and culture sector continue to thrive. These ideas were transformed into specific action items and developed and refined further through extensive discussions with staff and city partners. These final action items became the heart of the Plan.

While continuing on its current course, there is opportunity for Carlsbad to develop new ways of offering residents and visitors the delightful, sometimes surprising and ever-engaging arts and culture events and public art that are associated with the city.

CITYWIDE VISION FOR ARTS AND CULTURE

A vision has now emerged for an arts and culture sector in the City of Carlsbad. It should be creative, innovative, inclusive and vital. These are the values that now provide the framework for the priorities and action items within the Arts & Culture Master Plan and establish guideposts for implementing the Plan recommendations over the next ten years.

- **Creative.** Building on a history of civic engagement and volunteerism in and around arts and culture, the city will work to enhance its reputation for vibrant, creative community expression and gathering.
- **Innovative.** As an incubator of business innovation, the city will help the arts and culture sector participate in developing new solutions for business, government, education and philanthropic sectors.
- **Inclusive.** As a coastal community known for its beauty and diverse communities, the city will work towards access and inclusion to arts and culture for all Carlsbad residents.
- **Vital.** Known for its high quality of life and robust Village and Barrio histories, the city's arts and cultural communities will contribute to the creation of dynamic neighborhoods, vibrant market areas and an engaging city center.

OPPORTUNITIES ON THE HORIZON FOR ARTS AND CULTURE IN CARLSBAD

While there are many strengths, there are also opportunities present that could further the impact of arts and culture, such as:

- Defining the city's role in the region and locally in arts and culture.
- Reaching additional resident populations with accessible arts and cultural programming.
- Growing demand for arts and culture participation as a part of daily life by generating new forms of funding and fostering partnerships to create additional ways for artists and arts and culture organizations to bring their work to the public.

IDENTIFYING NEW ROLES

During the Discover phase, the consensus was that to expand the city's role in arts and culture locally and regionally, the city should evolve beyond its role from a Provider of programs and funding to be a Connector, Leader and Partner. We define these terms as follows:

- **Provider** to ensure that the city's role of providing arts and culture programming and funding to the community remains strong.
- **Partner** to form cross-sector collaborations that can increase the impact of arts and culture.
- **Leader** to advocate for arts and culture with innovative ideas and stimulating conversations with partners throughout the North County area.
- **Connector** to bring together diverse entities to pursue mutual goals.

SIX NEW STRATEGIC PRIORITIES

Six new strategic priorities that help define these new roles were identified during the initial phases of community engagement. They have been tested and refined throughout the development of the Plan and final specific action items based on discussions with City of Carlsbad staff, community residents and local creative sector professionals and are now at the foundation of our plan.

1. Support Art as an Essential Component of Daily Life
2. Foster Arts & Culture Within the Physical Realm
3. Expand Arts & Culture Learning Opportunities
4. Establish Relationships that Support a Thriving Business Sector
5. Celebrate Carlsbad's Unique History and Distinct Identities
6. Build Capacity Within the Arts & Culture Sector

ENVISIONED OUTCOMES

Arts and culture have always been essential to Carlsbad's character and will remain at its core as the city moves forward. The challenge for residents is to help the city encourage and support the emerging arts and culture landscape that becomes part of every resident's daily life. As the city begins implementation of this community-inspired Arts & Culture Master Plan, it will focus on four primary goals:

- Promote Carlsbad as a vital cultural destination.
- Encourage greater implementation of the arts in academic and social programs including the advancement of STEAM (Science, Technology, Engineering, Arts and Mathematics).
- Support the ongoing integration of arts and culture into city policy and new project discussions.
- Establish relationships that support a creative and thriving local arts and culture ecosystem encouraging greater collaboration between the arts and culture community and business, education and nonprofit sectors.



Sage Creek High School Drama

Photo from the Carlsbad Unified School District

A ROADMAP

Going forward, this Arts & Culture Master Plan will serve as a roadmap for the City of Carlsbad, providing it with short-term, mid-term and long-term strategies. The realization of goals and strategies will require the community's leadership and its support, along with the combined efforts of City of Carlsbad leadership, department staff, and with artists and partner organizations in the private and nonprofit sectors. As a roadmap, the plan describes the ways in which arts and culture, cross-sector partnerships, neighborhood initiatives and diverse community offerings come together to support a dynamic quality of life for residents, and achieve the vision of creating a vital, vibrant and inviting city.

To do this, the plan provides guidance on strategically bringing together the partnerships and resources needed to create opportunities within the city for the arts and culture sector to thrive.

The plan came from the ideas of residents in the city and will further develop with their continued input and entrepreneurial energy making arts and culture not only part of resident's quality of life, but an essential component of the city's identity and prosperity. We hope that when you read this Arts & Culture Master Plan you will be able to see yourself in the ideas and inspiration that are at its foundation.

TEN PRIORITY ACTIONS

The staff from the Cultural Arts Office and the Arts Commission have identified the following ten priority actions:

1. Research and develop a venue feasibility plan.
2. Implement Mobile Outreach Strategy utilizing a newly programmed Arts Vehicle and Mobile Stage, i.e., Business Park After Dark.
3. Support the continuation and development of Carlsbad's festival and event culture.
4. Leverage local partnerships to support creating an initial STEAM pilot program with Carlsbad's Title I schools with an eventual goal of replication in schools across the city.
5. Partner with Community and Economic Development to convene a series of dialogues with local creative and artistic industry professionals to discover mutual goals and interests, i.e. supporting professional and personal development of employees in the workplace.
6. Increase community grant funding and support.

7. Work with business networking organizations to develop trainings for business professionals to serve on arts and culture nonprofit boards and encourage mentorship opportunities.
8. Create a Trail Art Initiative.
9. Create a Guest Artist residency program.
10. Create a Cultural Tourism Marketing Plan.



"Buddy - The Buddy Holly Story", New Village Arts, 2017

Photo from: Daren Scott, New Village Arts



"Landsailers", Neal Bociek,
Carlsbad Sculpture Garden,
2014

ARTS AND CULTURE FRAMEWORK

DEFINING ARTS AND CULTURE

Planning for arts and culture can be tricky as the terms have many meanings. For that reason, we have used a broad understanding of these terms during the formulation of the Arts & Culture Master Plan.

Traditionally, the arts have conjured images of companies and institutions – the ballet, the opera, the symphony, theaters and museums. Today, the arts mean much more. With greater access to both new and traditional media, inspired entrepreneurship and venture capital, downtown revitalization and the fusion of culture and cuisine, the arts can be more immediate. They are as likely to be in the form of crafts, community art, digital media or food as in painting, sculpture, dance, theater and music. This plan takes a broad view of arts and culture and recognizes that the diversity of media and modes of expression is a strength of the arts sector and deserving of support.

Like the term art, culture refers to the way in which a group of people express their ideas, values and hopes. At its core culture embodies all the activities that we do as a community and help to form our knowledge of and attachment to the places in which we live. Captured in architecture, histories and the shared events that bring people together, a community's culture is its unique stamp upon the world. Art and culture are how we express ourselves as individuals and how we engage each other as a community.

ARTS AND CULTURE ARE TAKING A NEW ROLE IN OUR CITIES

Arts and culture have always been an essential part of what it means to be human. Through image, stories, dance and other forms of expression, we become inspired, delighted and connected to each other as a community. Until recently the arts were viewed as enhancements or special extras within our daily lives. Over the past decade, however, our understanding has shifted. Scientific research has shown the arts stimulate a child's brain development. We see new and increased funding for cross-sector partnerships to develop vibrant urban areas. There has been a fundamental shift in business for more creativity and innovation. As a result, we see arts and culture taking a critical role in guiding how we develop as cities, communities and individuals.

Today, within the United States, we know that¹:

- **Arts unify communities.** 67 percent of Americans believe “the arts unify our communities regardless of age, race and ethnicity.”

- **Arts improve academic performance.** Lower dropout rates are another benefit.
- **Arts strengthen the economy.** In the United States today, the arts and culture sector is a \$730 billion industry representing 4.2 percent of the nation's GDP - a larger share of the economy than transportation, tourism and agriculture.
- **Arts are good for local businesses.** Attendees at nonprofit arts events spend \$24.60 per person, per event, beyond the cost of admission on items such as meals, parking and babysitters.
- **Arts drive tourism.** Arts travelers stay longer and spend more to seek out authentic cultural experiences.
- **Arts spark creativity and innovation.** Creativity is among the top five applied skills sought by business leaders - with 72 percent saying creativity is of high importance when hiring.
- **Arts improve healthcare.** Nearly one-half of the nation's healthcare institutions provide arts programming for patients, families and even staff. More than two-thirds believe these programs provide healing benefits to patients - shorter hospital stays, better pain management and less medication.
- **Arts foster healing in the military.** The arts are part of the military continuum—promoting readiness during pre-deployment as well as aiding in the successful reintegration and adjustment of veterans and military families into community life.

During conversations with local stakeholders, many said this is the time for arts and culture in the City of Carlsbad. Given the opportunities, needs and political will, aligning arts and culture-based strategies with other community priorities just makes sense.

CREATIVE PLACEMAKING

The city's planning efforts also take place within a national groundswell of interest in the ways in which arts and culture can advance diverse community strategies.

¹ Reference: Ten Reasons to Support the Arts. Randy Cohen, 2017. The Americans for the Arts, <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/ten-reasons-to-support-the-arts-2017>

For instance, since 2010, the National Endowment for the Arts, ArtPlace (a consortium of 12 philanthropic foundations and six major financial institutions, with diverse federal agencies participating as strategic partners) and the Kresge Foundation have invested over \$80 million in creative placemaking projects all across the country. Creative Placemaking is an area of city planning that partners with the arts and culture sector in order to develop the quality and vitality of a place. In addition to national arts funders, both the U.S. Department of Housing and Urban Development and the U.S. Department of Education have revised funding guidelines to encourage arts strategies as part of their programs.

BENEFITS OF THE CREATIVE ECONOMY

The success of new approaches such as Creative Placemaking prompts cities to reassess the role and value of arts and culture within their communities and to examine the types of skills, connections and capacities needed to harness the potential of their arts and culture assets. Even smaller towns and cities are engaging the arts and culture community with economic development in order to achieve the following:

- Support for the development of downtown assets and cultural renewal.
- Increase in business attraction and expansion of the tax base.
- Growth of a regional and community image.
- Arts increasing the attractiveness of the area to highly desirable, knowledge-based and creative-sector employees.

These national trends tie in closely with Carlsbad's goals to strengthen the city's strong and diverse economy and its position as an employment hub in North San Diego County.

THE ARTS IN CALIFORNIA

Shifts in the arts and culture sector are happening throughout the state and the nation. A recent report by the James Irvine Foundation looked at how people in the State of California participate in arts and culture activities.² The report identified many of the same trends that are emerging in Carlsbad today.

² Novak-Leonard, et.al. (2015) The Cultural Lives of Californians: Insights from the Cultural Survey of Arts & Culture Participation. University of Chicago and The James Irvine Foundation

People’s participation in arts and cultural activities, especially in ways that allow them to develop or release their own artistic impulse, is extensive — and perhaps nowhere more so than in California. At the same time, California’s cultural landscape is undergoing massive changes, affecting the ways people encounter, experience and engage with art. These changes include California’s demographic shift to be a so-called “majority-minority” state and rapid technological advances that offer new opportunities for artistic expression and access. These changes pose challenges and exciting new opportunities for how artists and organizations create and share their expertise and work.

Key findings include:

- Californians want to engage in arts and culture, and demand is high.
- Art happens everywhere - new technology, expectations and cultural norms mean Californians engage in art in new ways and places.
- There is disparity - Californians have varied arts interests, but there are evident patterns of lower participation levels for some of California’s largest and growing demographic groups.



Photo from the Carlsbad Music Festival

CARLSBAD'S SUCCESS STORIES

Carlsbad has a rich history with several arts and culture organizations and traditions that are embedded as a core component of that legacy. These organizations bring diverse cultural experiences to the community. It is one of the aspirations of the Arts & Culture Master Plan to continue to support these organizations and to create programs that will assist them with capacity building to strengthen their operations and help each to further its mission.

NEW VILLAGE ARTS THEATRE

The only live theater venue in the Village of Carlsbad, New Village Arts has brought critically acclaimed productions to the city since 2001. Founded by graduates of New York's Actors Studio Drama School, the company first staged shows at the Granary – a converted chicken coop in Carlsbad's Magee Park. Thanks to the support of the City of Carlsbad, New Village Arts is currently housed in one of the Village's oldest buildings – a 1922 former lumber yard – with a 99-seat theater and artists incubator space known as The Foundry. With innovative classes and outreach programming such as Teatro Pueblo Nuevo, NVA offers professional and family educational opportunities that help to create a healthy and culturally vibrant community.



New Village Arts Building

Photo from New Village Arts

MURALS

Today the Village of Carlsbad is known for a unique and eclectic set of murals supported by local businesses and artists. Residents and visitors can find works tucked along quiet streets and alleyways such as "The Robot," by local artist Jason Markow, at the corner of State St. and Carlsbad Village Dr. and Michael Summers' "Catnap," located on the exterior of Witch Creek Winery. A popular spot is the

Carlsbad Art Wall created by local community artist Bryan Snyder. Bryan works with a rotating set of local and regional artists, muralists, teens and community members to create ever-changing artworks along the wall of Señor Grubby's.



"Carlsbad Art Wall", Señor Grubby's, 2017

MUSEUM OF MAKING MUSIC

The Museum of Making Music is the official museum of NAMM (National Association of Music Merchants), the not-for-profit association that serves and strengthens the global music products industry. Founded in 1998 and opened to the public in March 2000, the Museum celebrates the rich history of the music products industry from 1900 to today. Through unique exhibitions, live music performances and educational programs, the Museum shares the accomplishments and impact of the people who make, sell and use musical instruments and other products.



Museum of Making Music Gallery Space

Photo from Museum of Making Music

CARLSBAD MUSIC FESTIVAL

Now in its 15th season, the annual Carlsbad Music Festival has offered a three-day summer celebration of “adventurous music by the beach.” The Festival features over 60 performances and is curated by Founder and Artistic Director Matt McBane, who is also a composer and violinist. Performers bring a mix of eclectic and adventurous music including contemporary classical, indie rock, world music, electronic, jazz and more. Each year, dozens of free outdoor concerts draw thousands of visitors to the Village of Carlsbad where they can find a beer garden, food trucks and an artisan market. In addition, the Carlsbad Music Festival is supported by their partner organization St. Michael’s Episcopal Church.

TGIF CONCERTS IN THE PARKS

What started in 1985 as a series of intimate jazz concerts in parks has grown to a major fixture of summer in Carlsbad. Nine concerts are presented in four city parks. Each event features food vendors and hands-on art activities at Family Open Studios. Live music and a dance floor offer evening entertainment for over 30,000 residents and visitors annually. Musicians are featured from San Diego, as well as across southern California and nationally. Support for the concert series comes from the City of Carlsbad through the Cultural Arts Office as well as Parks & Recreation, Public Works, Carlsbad Police, Carlsbad Explorers and Senior Volunteer Patrol. In addition, the concert series receives strong annual support from Carlsbad Friends of the Arts.

LEO CARRILLO RANCH HISTORIC PARK

Opened in 2003, the Leo Carrillo Ranch Historic Park is Carlsbad’s 27-acre former working ranch, once owned by actor Leo Carrillo. Today, this historic park is home to handcrafted adobe buildings, antique windmills, a reflecting pool and many other historic structures where visitors can explore California history. Known for the natural beauty found in the agave, bougainvillea, Birds of Paradise, flowering trees and dozens of peacocks, the City of Carlsbad supported the stabilization and preservation of this unique historical asset. A unique entry gate was created specifically for the park through the city's public art program. Leo Carrillo Ranch is a designated Historic National Landmark and is connected to the citywide trails system via the four-mile-long Ranch Carrillo Trail.



TGIF Concert in the Parks Series



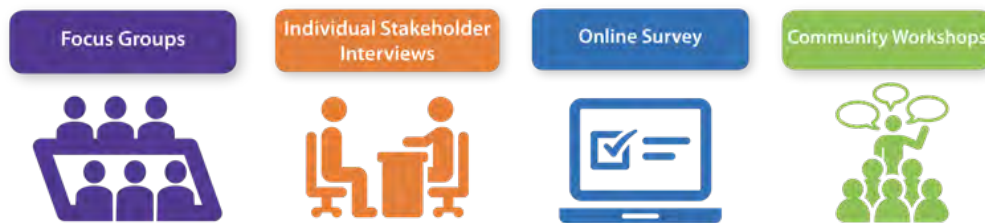
COMMUNITY ENGAGEMENT

THE PLANNING PROCESS

Direction and recommendations for the Arts & Culture Master Plan action items came from community residents who desire the ongoing development of arts and culture within Carlsbad. Additional ideas and inspiration were taken from national best practice models.

The public engagement component of the project is based on numerous outreach methods:

- Stakeholder Interviews and Focus Groups
- Public Meetings
- In person and Online Surveys
- Community Outreach in Focused Areas
- Plan Preview
- Meeting-in-a-Box for Arts Organizations



Each individual engagement component played a specific part in the development of the Arts & Culture Master Plan. The initial stakeholder interviews and focus groups helped the team to create the overall theme framework, while public meetings provided a chance to update the larger public on the planning process and test ideas that were emerging from those stakeholder discussions. The in-person and online surveys helped to deepen the team's understanding of how the larger public viewed each of the themes and what specific ideas they might like to see develop as part of the plan.

As the plan evolved, a Plan Preview document (included in the Appendices) was created to give residents an advance look at what ideas were emerging and get one final round of feedback before the final draft. The Arts & Culture Master Plan now reflects the ideas and visions created by and tested with community representatives. The national best practices that helped inform this final draft involve cultural sector economic development and creative placemaking.

The plan's action items provide a clear roadmap for expanding arts and culture that is specific to Carlsbad, its history and its residents.

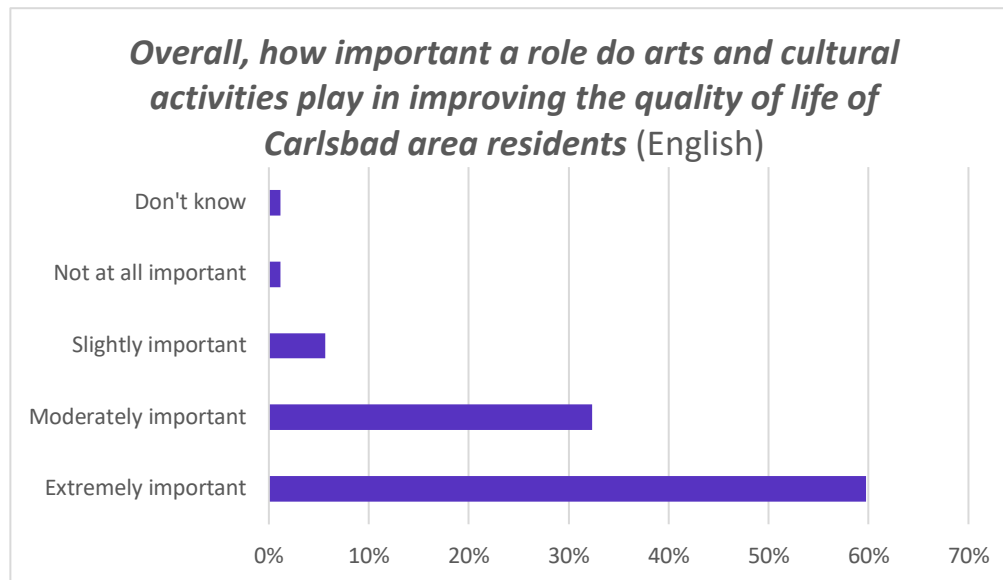


KEY COMMUNITY FINDINGS

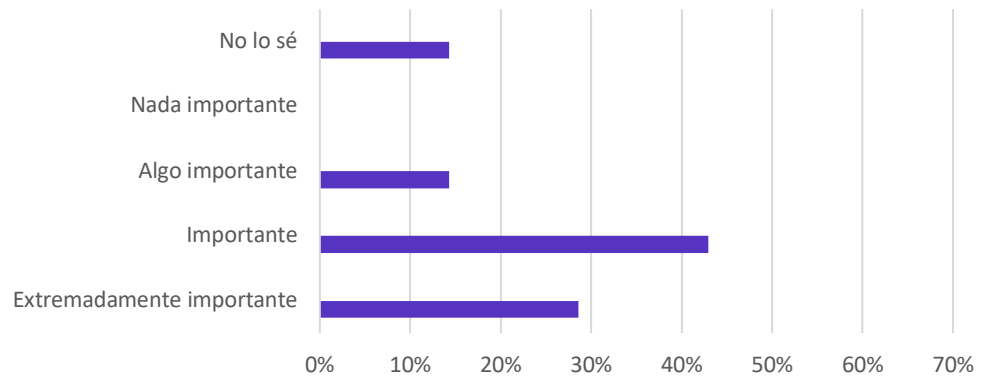
The community engagement process revealed just how strongly Carlsbad residents want arts and culture to be part of their daily lives. There is support for seeing the arts beyond the traditional settings of galleries and concert halls and placed along natural trails, in business parks and within different neighborhoods to provide fuller engagement with works of expression and creativity.

These ideas and others, gathered in interviews with individual residents, creative professionals, focus groups and community meetings laid the foundation for the two broad surveys distributed digitally and on paper throughout the city – including surveys during TGIF concerts - from May through August, 2017.

Survey Results. Overall survey results showed that, broadly speaking, residents of the City of Carlsbad believe arts and culture are an essential part of the city and their quality of life. The vast majority of all respondents (92%) expressed that arts and culture is either moderately important (32%) or extremely important (60%).

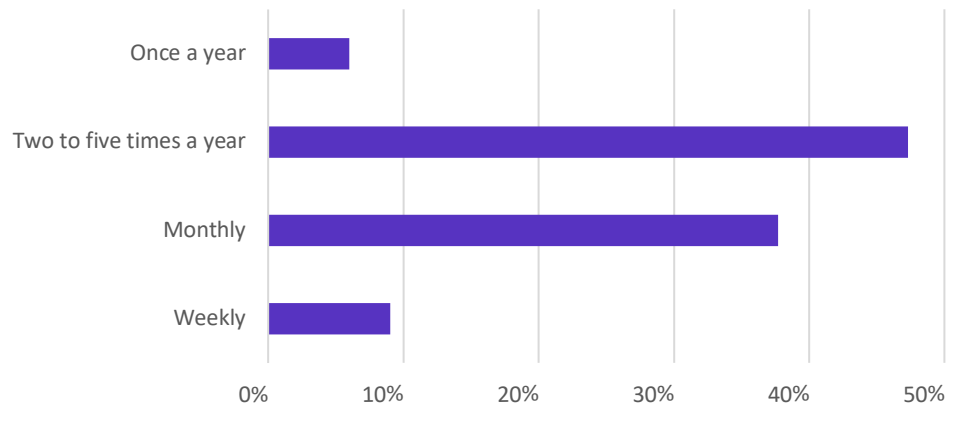


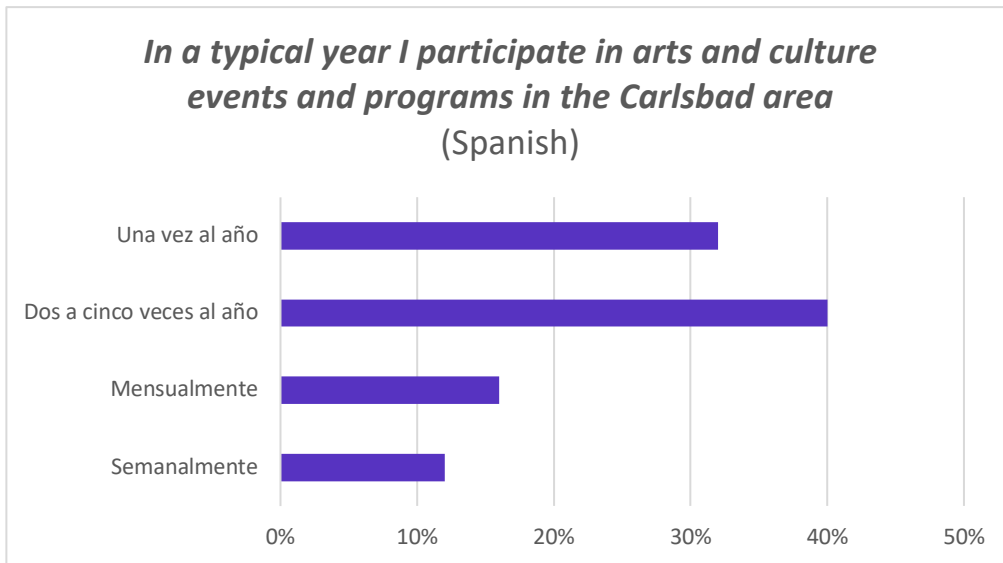
Overall, how important a role do arts and cultural activities play in improving the quality of life of Carlsbad area residents (Spanish)



Additionally, many Carlsbad residents are quite active in the arts, with a majority (84%) of respondents saying they participate either monthly (38%) or two-to-five times (48%) per year in an arts and culture event.

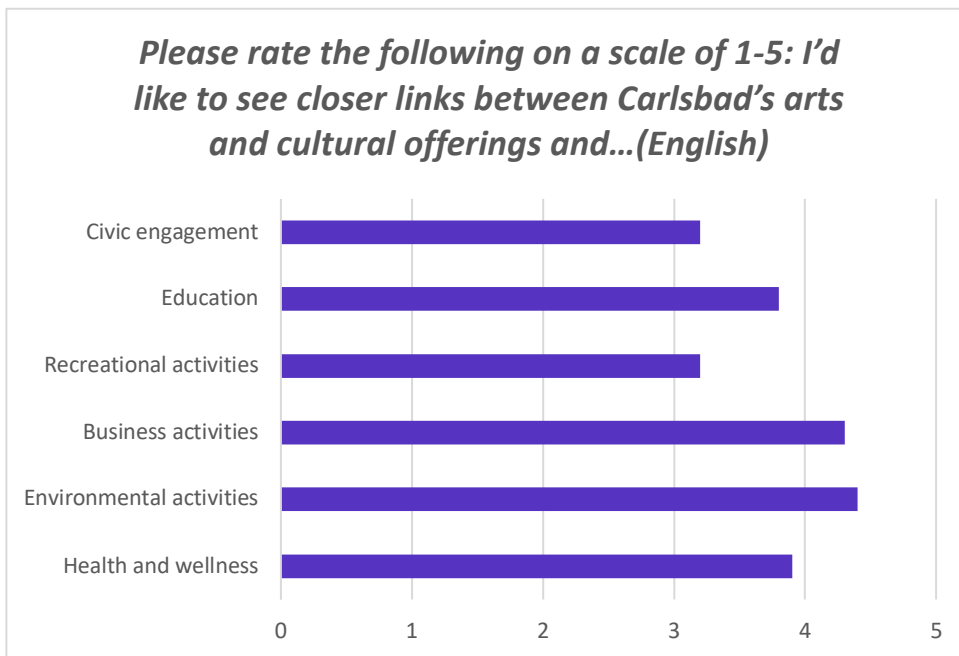
In a typical year I participate in arts and culture events and programs in the Carlsbad area (English)

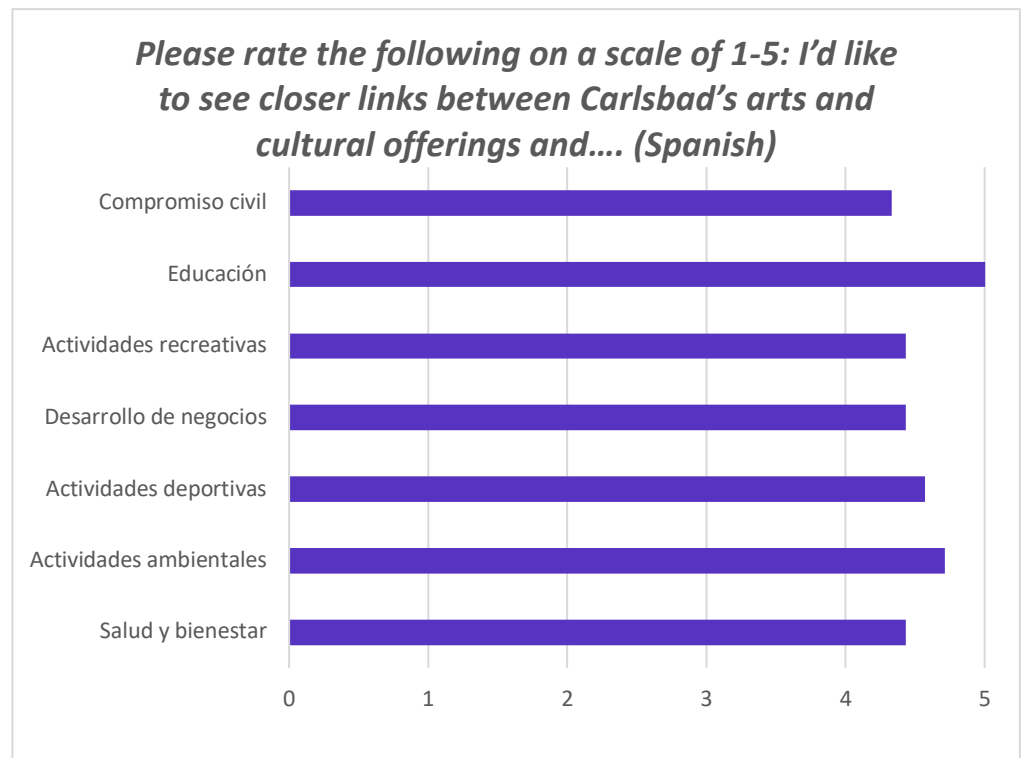




In addition to this broad general support, the results show support for integrating arts and culture into non-traditional aspects of daily life. There was significant interest in programming that bring interactions with the arts in new ways such as the Mobile Outreach Strategy which offers arts experiences throughout Carlsbad.

By supporting different partnerships, finding new grant opportunities and helping local creative businesses and non-profits grow, the city can leverage its efforts to meet this desire for more interaction with the arts. Through the survey, Carlsbad residents showed both an understanding of and support for this direction.

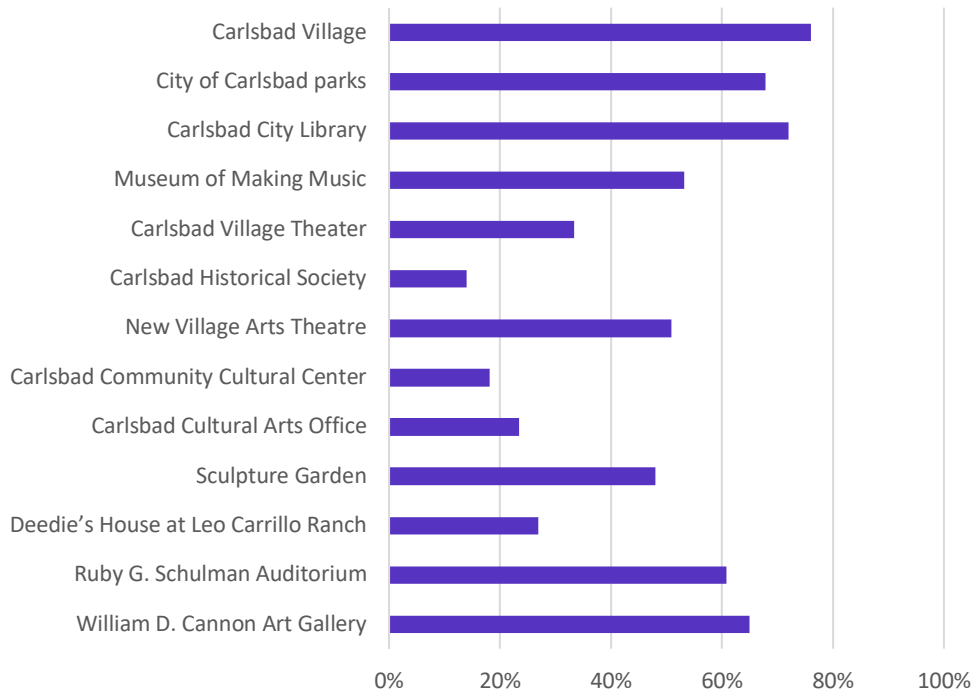




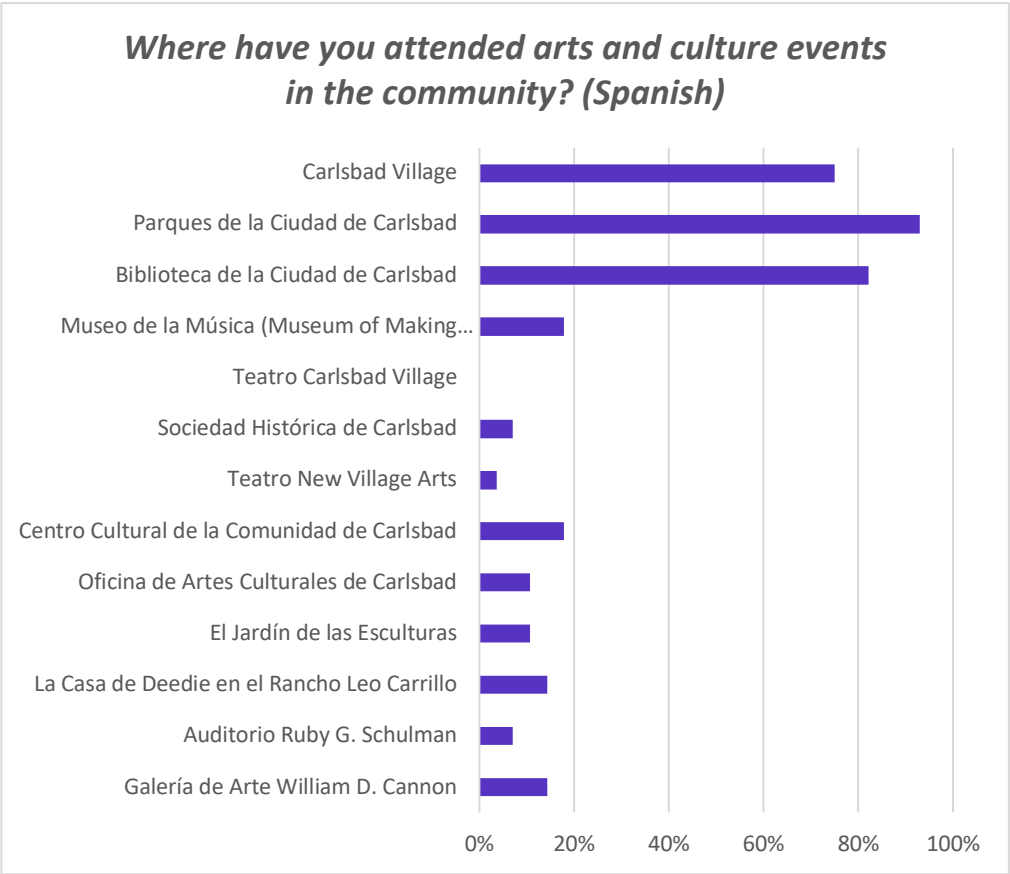
Survey results showed a difference in how English-speaking and Spanish-speaking residents visited cultural facilities. Given the smaller sample size, the survey results are not fully reflective of the Spanish-speaking community. However, it is a difference that should be noted for further planning to ensure all resident communities feel they have access to expanding arts and culture.

The survey data and other community input suggests that, particularly in the Barrio area with its rich traditions, the Village is a popular choice for an arts and culture district.

Where have you attended arts and culture events in the community? (English)



ArtSpash, Armanda Drive, City of Carlsbad



City of Carlsbad William D. Cannon Art Gallery



THE PLAN

NEW ROLES FOR THE CITY OF CARLSBAD

During the creation of the Arts & Culture Master Plan, it became apparent that the City of Carlsbad needed to take on new roles in order to create a more vibrant arts and culture destination while maintaining its high quality of life. "No longer will the city be building the ship," it was said. "Now it needs to be wind in the sails."

PROVIDER, LEADER, CONNECTOR, PARTNER

The vision of a creative, innovative, inclusive and vital creative community lays the foundation for understanding how the city can expand from a Provider of arts programs and funding into broader new roles that allow the city to realize this vision of arts and culture in everyday lives while stimulating an expanding creative sector economy.

Building on its ability to bring residents together, the city will become a leader in bringing innovative ideas to the city, partnering with local groups to create capacity within the creative sector and connecting across city departments and among city partners.

The city will evolve from Provider of programs and funding, to performing the broader function of Connector, Leader and Partner. These four roles factor into each objective but come into play in different combinations. The Arts & Culture Master Plan recommendations are organized to meet this new understanding. Each of its four roles is defined by one of six major goals: Daily Life, Physical Realm, Business Sector, Lifelong Learning, Distinct Identities and Capacity Building.

PROVIDER (traditional role)

- Continue to Provide Strong Arts & Culture Programming

PARTNER (expanded role)

- Support Art as an Essential Component of Daily Life
- Foster Arts & Culture Within the Physical Realm

CONNECTOR (expanded role)

- Expand Arts & Culture Learning Opportunities
- Establish Relationships that Support a Thriving Business Sector

LEADER (expanded role)

- Celebrate Carlsbad's Unique History and Distinct Identities
- Build Capacity Within the Arts & Culture Sector

At the heart of the Arts & Culture Master Plan are the strategies and action item recommendations themselves. Each recommendation that is listed grew from the ideas and visions of community members, city staff and from inspiration found in the work of other cities. Together, these ideas create a plan that guides the City of Carlsbad to continue in its role as a regional leader for arts and culture.



"Les Miserables", La Costa Canyon High School, 2018

ROLE OF THE CARLSBAD ARTS COMMISSION

By identifying targeted activities that support the city's development of arts and culture and connecting residents with those efforts, the Carlsbad Arts Commission serves an important role and must reassess its goals and strategies.

As specified by city ordinance, the Carlsbad Arts Commission is an advisory body that advocates on behalf of the community and strives to advance the fine arts and the performing arts. Appointed by the Mayor and the City Council, the Commissioners serve as ambassadors to the community, focused on its cultural enrichment. Its members apply their diverse experience in culture and creative life as a resource to assist with meeting Carlsbad's objectives and goals related to culture and the quality of life. The Commissioners are also asked to serve on subcommittees that include reviewing and recommending funding on Community Arts Grants applications and serving as an extension of the community in discussions regarding public art and arts education.

Specific areas for the Arts Commission to explore include:

- How the Commission can help nurture younger artists to be leaders within the arts and culture sector.
- How the composition of the Arts Commission can work to represent a balance of both the wide range of communities within the city and the diversity of the creative sector.
- How retired Arts Commissioners may consider serving on other boards and commissions to keep the arts 'at the table' in early conversations about project and program developments across the city's different departments.

Arts & Culture Master Plan Guidance. The Arts Commission will serve as an advisory body for implementation of the plan. It may assess progress annually and request an update report on the status of implementation, including a discussion about current arts and culture priorities. Through its own annual work plan, it can communicate with the City Council about recommended next steps, budget priorities and other interests related to arts and culture.



ROLE 1: PROVIDER

CONTINUE TO PROVIDE STRONG ARTS AND CULTURE PROGRAMMING

The City of Carlsbad's historic support of arts and culture as a core value led to the establishment of its Cultural Arts Office as part of the city's investment in the visual and performing arts. The Cultural Arts Office is supported by the city's general fund with an annual budget of over \$1 million in fiscal year 2017-18. Its programs include a robust series of concerts, exhibitions, special events, arts education opportunities and public art installations. They include the following:

- Cannon Art Gallery
 - Year-round world class exhibitions
 - Resident art displays in city libraries
- Public Art
 - Permanent collection - Art In Public Places
 - Temporary works - new and exciting works designed to inspire
 - Carlsbad Sculpture Garden - an outdoor art encounter
- Foreign Film Fridays
 - Bringing the best of world cinema to Carlsbad
- Performing Arts Series
 - Starring Artists – an interview and performance experience
 - This Is Jazz - showcases the region's musical talent
 - Opera Previews - an in-depth look at classical and modern masterpieces
- TGIF Concerts in the Parks
 - The city's biggest musical happening, now in its 33rd year
- Community Arts Grants
 - Annual funding cycle for arts organizations and schools
 - Special opportunities
- Arts Education
 - Three-Part Art - an educational outreach to local school groups
 - Deedie's House at the Leo Carrillo Ranch Historic Park
 - California History and Art Program at Leo Carrillo Ranch Historic Park
 - Family Open Studios - families enjoying art together

- Creative Arts - an interactive experience of creating visual and performing arts summer camp
- Club Pelican Summer Camp - exploring nature and the visual arts at the Batiquitos Lagoon

The professional staff recognizes that arts and culture are integral to the core values of the community. Encouraging self-expression and creativity are key components in designing meaningful and quality experiences with the arts. Each member of the team brings a passionate commitment to arts and culture, a unique set of skills and a distinctive perspective on what arts and culture mean to them. Collectively, the staff strives to bring the arts and culture world to Carlsbad through innovative programming. Their work together is collaborative, representing the best outcome when artists and administrators join forces to create truly memorable encounters for audiences, promoting lifelong learning that touches the heart and invigorates the mind.

PRIMARY GOAL

GOAL: Continue to Provide Strong Arts & Culture Programming

Through its continual role as a **Provider** the Cultural Arts Office will continue to deliver the highest level of innovative programming and events supported by the community.

COMMUNITY VOICES

Some comments from the community survey:

"Carlsbad is a very unique community in the types of arts and culture events it currently supports."

"I love the foreign films at the Dove Library and would like to see Carlsbad support bringing more of them, as well as the lesser known films that are never shown in our local theaters."

"I think Carlsbad is clearly the leader in North County when it comes to arts and cultural events."



"Landsailers", Neal Bociek, Carlsbad Sculpture Garden, 2014

ROLE 2: PARTNER

SUPPORT ART AS AN ESSENTIAL COMPONENT OF DAILY LIFE

Just as our image of the artist has changed, so has our interaction with art. Whether it's public art in corporate parks and along city trails, live performances by international stars and local amateurs, or touring exhibitions and neighborhood art projects, Carlsbad residents want greater access to an increasingly varied arts and culture experience. Community residents responded with broad support to the idea of integrating arts and culture into many different aspects of daily life – from health and wellness, to education and environmental activities.

Making arts and culture available for everyday experiences will bind a community together and foster a local identity. The City of Carlsbad can help drive this effort through active partnerships with businesses, artists and cultural organizations.

PRIMARY GOAL

GOAL: Support Art as an Essential Component of Daily Life

In its role as **Partner**, the city's Cultural Arts Office will bring together city departments, local arts and culture organizations and local businesses to promote a more diverse range of arts and culture opportunities that will bring art into all aspects of daily life. Through these partnerships, the Cultural Arts Office can help to incorporate the arts in unique and innovative ways within all dimensions of life: business, health, education and the environment.

STRATEGIES AND ACTIONS

Ensuring that arts and culture are part of everyday life requires strategic partnerships with organizations throughout the community. The Cultural Arts Office can look to case studies within the City of Carlsbad and in other cities that demonstrate how local government is partnering with community stakeholders to raise the profile of arts and culture as reoccurring elements throughout the city.

Strategy 1:

Develop a Mobile Outreach Strategy for the Cultural Arts Office.

- DL 1.1 (Daily Life): Investigate the possibility of utilizing the city's Mobile Stage for performance opportunities outside of the TGIF concert series including potential rentals as a revenue source.
- DL 1.2 (Daily Life): Procure an "Art Vehicle" for city staff to deliver arts programming to locations throughout the city.

Strategy 2:

Support the continuation and development of a festival and events culture within the city.

- DL 2.1 (Daily Life): Continue to support and foster relationships, while partnering with large-scale events within Carlsbad, such as Art in the Village, La Costa Film Festival, Carlsbad Music Festival and other local organizations that can help to create and promote a festival offering for both residents and visitors.
- DL 2.2 (Daily Life): Streamline city regulations related to street festivals, performances in the parks and street performers for specific performance appropriate places around the city. Create a FAQ sheet for potential performers and artists.
- DL 2.3 (Daily Life): Encourage temporary artworks to be included in the planning of community celebrations and special events.
- DL 2.4 (Daily Life): Support city-wide recognition of October as Arts and Humanities Month.

Strategy 3:

Ensure that access to the arts is available for all community members.

- DL 3.1 (Daily Life): Work with local social service providers to explore opportunities for collaborative partnership programming where people with physical or other types of challenges can be supported by the arts to explore their own creativity and connect with the greater community.
- DL 3.2 (Daily Life): Create an access to the arts program and seek opportunities to expand scholarships, subsidies and passes for populations identified as having financial barriers to arts and culture access.
- DL 3.3 (Daily Life): Explore opportunities to advance artist relationships with the local military community, including funding for specific project development.

Strategy 4:

Partner with local neighborhood groups to promote the creation and display of art.

- DL 4.1 (Daily Life): Work with neighborhood-based cultural activities and enable Cultural Arts Office staff to encourage and support neighborhoods with the planning of installations or events.
- DL 4.2 (Daily Life): Create a neighborhoods arts grant program to provide seed money and formalize a technical assistance program to help local groups implement arts events and projects.

Strategy 5:

Identify opportunities for new and innovative coverage by local and regional media around the arts.

- DL 5.1 (Daily Life): Create a city-wide and/or regional event listing with current art offerings around Carlsbad.

POTENTIAL PARTNERS

- Businesses
- Developers
- Land use and planning organizations
- Local arts organizations
- Artists
- Parks & Recreation Department
- Public Works Department
- Community & Economic Development Department
- Neighborhood Groups

COMMUNITY VOICES

Here are some of the survey comments that show how important this is:

“Make random art installations throughout the city.... Not just in major traffic areas throughout downtown, but maybe some in Holiday Park, Calavera Hills, to Hosp Grove. It makes people get out to places that they may not have gone before and adds so much character to underused areas of the city. I especially think that an art walk through Hosp Grove would be amazing.”

“Art & cultural events should be hosted at various sites; such as in parks and trails, at lagoons, outdoor venues spread throughout the City. Combine education, nature, arts and culture whenever possible.”

FOSTER ARTS & CULTURE

WITHIN THE PHYSICAL REALM

Today, expectations about art, where they see it and what they experience, are changing. Many want to see arts and culture as infused within the very fabric of the city. Whether this means more artwork along city trails, new murals, or local neighborhood art projects, Carlsbad residents would like to expand upon traditional experiences of seeing art inside galleries and performance spaces to seeing art in new and surprising ways all around them.

PRIMARY GOAL

GOAL: Support Partnerships that Foster Arts & Culture within the Physical Realm

Serving as a **Partner** with both city departments and external businesses and organizations, the Cultural Arts Office will bring together the people and resources needed to create opportunities for a more diverse range of arts opportunities within the city.

STRATEGIES AND ACTIONS

Strong partnerships are needed to use arts and culture to enhance the physical realm. There are opportunities for the city's Cultural Arts Office to achieve this goal by building these partnerships with other city departments, the local design and development community and local arts organizations. The Cultural Arts Office can explore, identify, cultivate and ultimately support the partnerships needed to attract outside funding for projects that would enhance existing and create new spaces in the community.

Strategy 1:

Enhance existing venues and explore the potential for additional artistic and performance venues within the city including various funding models such as public-private partnerships.

- PR 1.1 (Physical Realm): Launch a feasibility study to explore the creation of a City of Carlsbad cultural arts facility that responds to the regional interest for a larger performance venue for professional theater and can provide classrooms, rehearsal spaces and production studios.

- PR 1.2 (Physical Realm): Work with Carlsbad Village business owners and organizations to create a map of potential performance spaces within the Downtown area for use by additional performance-based artists.
- PR 1.3 (Physical Realm): Work with the local faith-based community to expand use of available congregational spaces for cultural activity.

Strategy 2:

Expand upon public art opportunities within the community to begin moving towards more equal placement of the arts within the city.

- PR 2.1 (Physical Realm): Encourage and assist local businesses to support the creation of privately-sponsored murals within Carlsbad Village and new developments throughout the city.
- PR 2.2 (Physical Realm): As plans for the Coastal Corridor develop, work with regional planning agencies and artists to identify opportunities for displaying public art.

Strategy 3:

Work internally across city departments to identify opportunities to include art within existing and future improvement projects.

- PR 3.1 (Physical Realm): Establish a practice of including a Cultural Arts representative in preliminary concept development conversations about upcoming Capital Improvement Projects (CIP).
- PR 3.2 (Physical Realm): Explore a utility box wrapping program.
- PR 3.3 (Physical Realm): Fund technology upgrades for the Cannon Art Gallery to enable the space to function at industry standards for presentation of art, audio programming and visitor support features.

Strategy 4:

Work with the development community to support the inclusion of the arts in future projects.

- PR 4.1 (Physical Realm): Create an Arts Inclusion policy to help frame conversations between the city and private developers who might be looking to include artwork (both permanent and temporary) within their own developments. Policy should address a strategy for creating public art on private development sites, proposed contribution (typically .5-2%), definition of appropriate art, artists selection criteria, and project selection criteria.

POTENTIAL PARTNERS

- Businesses
- Artists and Arts Organizations
- Parks & Recreation Department
- Carlsbad Village Association
- Carlsbad Chamber of Commerce
- Local Non-profits
- North County Arts Network (NCAN)
- Neighborhood Groups
- Local Media Outlets
- Property Owners

COMMUNITY VOICES

Here's what we heard from the community in our outreach surveys.

"I absolutely love all the street art in Carlsbad! From the Carlsbad Art wall, to the painted fire hydrants! I also love finding the doodles in the village! We live in such a great community and art keeps us all connected!!!"

"We need a civic theatre that can be used by community organizations."

"Build a centrally located cultural arts center where many different music, performing and visual artists and patrons can enjoy quality experiences. Make it easy for all people to experience the arts."



William D. Cannon Art Gallery, City of Carlsbad

ROLE 3: CONNECTOR

EXPAND ARTS & CULTURE LEARNING OPPORTUNITIES

A community's vitality, like that of each individual, depends on continued learning and engagement with new ideas. Community members have shared input about the importance of arts and culture education and providing access for people of all ages. Creative opportunities can be offered by the city to ensure that community members of all ages have strong exposure to the arts.

PRIMARY GOAL

GOAL: Expand Arts & Culture Learning Opportunities

In its role as a Connector, the Cultural Arts Office will bring together schools, arts organizations and businesses to network towards a supplemental system for arts support and strategize new means of providing arts education for all ages.

STRATEGIES AND ACTIONS

The city's Cultural Arts Office will convene local partners and seek creative solutions to provide arts education opportunities for all ages.

Strategy 1:

Encourage innovative intergenerational arts programming such as sharing oral histories that can serve as source material for performances and visual art that foster creativity and collaboration.

- LL 1.1 (Lifelong Learning): Leverage local partnerships to support STEM to STEAM learning initiatives with an initial pilot program with Carlsbad's Title I schools with an eventual goal of replication in schools across the city.
- LL 1.2 (Lifelong Learning): Explore potential partnerships and grant resources to develop a City of Carlsbad "Arts and Health" initiative, with the eventual goal of replication to all school districts within Carlsbad.

Strategy 2:

Adults & Community - Increase access to arts-based enrichment programs and opportunities.

- LL 2.1 (Lifelong Learning): Work with local colleges, universities, arts educators, and arts providers, to develop partnerships that focus on the creation of a community arts learning plan that promotes lifelong learning in the arts.
- LL 2.2 (Lifelong Learning): Work in partnership with the Carlsbad City Library Learning Center to create targeted Spanish-language arts and music classes for the Barrio community.
- LL 2.3 (Lifelong Learning): Work with regional community college districts and other higher education partners to identify applied learning opportunities for art and design students to teach classes at City of Carlsbad facilities.
- LL 2.4 (Lifelong Learning): Create opportunities for guest artist residencies for master classes or other engagement events.

Strategy 3:

Youth - Expand arts education provided by local school districts, the city and third-party providers.

- LL 3.1 (Lifelong Learning): Develop annual careers in the arts event in conjunction with local schools and local organizations to help facilitate local artists and creative professionals to connect middle and high school students about careers in the creative sector and create a youth arts council.
- LL 3.2 (Lifelong Learning): Work with Carlsbad, San Marcos, Encinitas and San Dieguito school districts as well as higher education institutions to create an internship program that provides career learning opportunities in the municipal arts field.



"Three-Part Art Program", William D. Cannon Art Gallery, City of Carlsbad

POTENTIAL PARTNERS

- Businesses
- Community college districts
- California State University San Marcos
- Chamber of Commerce Education Committee
- School districts and PTAs
- Private creative businesses
- Local arts organizations
- Local non-profits
- Carlsbad Historical Society
- Parks & Recreation Department

COMMUNITY VOICES

Here is what some of our respondents said about the question of education.

“[Create] community programs that enable and encourage mentorship and growth of educational opportunities, so that art education and traditions can be passed down to the next generations.”

“Have more art classes, more music venues which are affordable to all.”

“More advanced/sophisticated community classes, art studios open to the public, woodworking workshops with all machinery open to the public.”

“Make more 'entry-level' arts education opportunities available (such as) community theatre productions and introductory arts classes.”



California History and Art Program, Leo Carillo Historic Ranch

Photo from the California History Project

ESTABLISH RELATIONSHIPS THAT SUPPORT A THRIVING BUSINESS SECTOR

Successful business leaders depend on creativity and innovation to keep their companies growing, their products and services relevant, their employees engaged and their customers loyal.

By investing in an active arts environment, Carlsbad has attracted world-class companies at the forefront of innovation in action sports, life sciences, hospitality, tourism, information and communications technology and clean technology.

Many of these companies embody the arts-business link with inventive solutions to office workspaces and bringing creative storytelling into marketing and employee communications. There are numerous opportunities to further explore the integration of arts and business to engage artists to enliven offices and branding, acting techniques to invigorate corporate presentations and coach public speaking and many more examples.

PRIMARY GOAL

GOAL: Establish Relationships that Support a Thriving Business Sector

To do this the city, which has strong ties with both local artists and businesses, will actively serve as a **Connector** of the arts and business sector in organized exchanges that lead to candid dialogue and collaborative projects.

STRATEGIES AND ACTIONS

The city is the common thread between both the local arts and business communities in Carlsbad. The city has strong ties with both sectors and can utilize these connections to pull together stakeholders to achieve this goal.

Strategy 1:

The Cultural Arts Office will partner with the Community & Economic Development Department to encourage small, innovative business start-ups by creative entrepreneurs.

- BS 1.1 (Business Sector): Convene a Cultural Arts Office and Community and Economic Development Department staff discussion to explore how cultural planning goals intersect with economic development goals.

- BS 1.2 (Business Sector): Partner with Community and Economic Development Department to convene a series of dialogues with local creative and artistic industry professionals to discover mutual goals and interests, i.e. supporting professional and personal development of employees in the workplace.

Strategy 2:

Strategize with arts allies in the business community to take a leadership role in the development of the arts and culture sector.

- BS 2.1 (Business Sector): Work with business networking organizations to develop trainings for business professionals to serve on arts nonprofit boards and encourage mentorship opportunities.
- BS 2.2 (Business Sector): Work with business networking groups to host events, titled Creative Carlsbad, targeted to connecting artists, arts organizations and creative businesses.
- BS 2.3 (Business Sector): Support the development of North County Arts Network (NCAN) towards potential non-profit status and strengthen its efforts to support the regional arts ecology.
- BS 2.4 (Business Sector): Create a roundtable to serve as a business and arts leadership and advocacy board to explore topics such as increasing public and private funding for arts and helping cultural entrepreneurs build capacity.

Strategy 3:

Encourage artistic programming in the city's underutilized spaces or areas.

- BS 3.1 (Business Sector): Establish Business Parks After Dark program to present cultural events through Mobile Outreach Strategy.

POTENTIAL PARTNERS

- Businesses
- Carlsbad Chamber of Commerce
- Carlsbad Village Association
- City's Community & Economic Development Department
- Facility owners or management companies
- Artists and arts organizations
- Local non-profits
- NCAN (North County Arts Network)
- Innovate 78
- North County Regional Economic Development Council



Carlsbad Farmers Market



Carlsbad Farmers Market

COMMUNITY VOICES

Here are survey comments relevant to this topic:

“Arts and culture enhance and improve the quality of a city. Improved quality of life couples into a better economic environment because top companies and their employees want to work and live in a culturally enhanced environment.”

“Bring in art galleries (all genres), build a small theatre for plays and, mostly, bring in creative businesses. Carlsbad could be a hot art town, but quality art needs venues and money so that professional artists have ways to get their work out there and earn a living. The City benefits from businesses while keeping Carlsbad unique and artsy.”



Carlsbad Village Association

ROLE 4: LEADER

CELEBRATE CARLSBAD'S UNIQUE HISTORY AND DISTINCT IDENTITIES

Artists have unique tools and talents that can provide insights into a culture's history. By taking a leadership role in promoting numerous cultural legacies, the City of Carlsbad can help to share these historic treasures at outdoor concerts, on weekend outings in the Village and during walks along our extensive trail network.

PRIMARY GOAL

GOAL: Celebrate Carlsbad's Unique History and Distinct Identities Through Arts & Culture

In this **Leader** role, the city would help develop and promote the diverse, creative and cultural resources that define it. The Cultural Arts Office can foster partnerships and collaborations between organizations that share the vision of building a dynamic arts and culture sector that promotes the city's identities and gives voice to its stories.

STRATEGIES AND ACTIONS

The Cultural Arts Office can bring together organizations with a common vision to support a dynamic arts and culture sector by promoting the city's identities and giving voice to its many stories.

Strategy 1:

Promote Carlsbad's distinctive identities by connecting the arts, the city's heritage and the natural and constructed environment.

- DL 1.1 (Distinct Identities): Create a trail art program through a collaboration with city departments, local businesses and organizations that encourages wellness and enhances the outdoor experience.

Strategy 2:

Enhance the Carlsbad Barrio neighborhood as a cultural destination.

- DL 2.1 (Distinct Identities): Celebrate Barrio heritage through city signage in English and in Spanish to foster and support cultural heritage connection.

- DL 2.2 (Distinct Identities): Explore opportunities for the Cultural Arts Office to support efforts in the Barrio neighborhood in identifying its status as a cultural asset and destination for residents and visitors.

Strategy 3:

Promote Carlsbad as a vital cultural destination that celebrates the work of local artists.

- DL 3.1 (Distinct Identities): Develop a working with local artists program to help the business community bring more artists' work (visual, performing, etc.) into area hotels and businesses, leading to a directory.
- DL 3.2 (Distinct Identities): Create a cultural tourism marketing plan, collaborating with Visit Carlsbad and other tourism-related organizations.



Barrio Mural, Victor Ochoa, 1981

POTENTIAL PARTNERS

- Local artists and arts organizations
- Neighborhood associations
- City of Carlsbad Departments
- Businesses
- Carlsbad Chamber of Commerce
- Visit Carlsbad
- Carlsbad Village Association
- Carlsbad Historical Society
- Local preservation advocates

COMMUNITY VOICES

Here's what members of the community said in our outreach surveys.

"We need something to connect us throughout the city, art and cultural activities have the potential to do just that."

"Environmental art sculpture and environmental art. More calls for sculpture in the environment and more venues in which to exhibit."

"I miss the Barrio Festival that used to be held. It offered a wide range of diverse cultural art, food and entertainment close to our downtown."

"Look for the diversity and history of our community. Be open to considering arts and culture that serves to tell a lifelong story of our community."

"I'd love to see a tour of the architecture of Carlsbad or the gardens."

BUILD CAPACITY WITHIN THE ARTS & CULTURE SECTOR

Stereotypes of paint-splattered artists alone in cramped studios are giving way to more realistic images of individuals engaged in local economies across a wide and expanding array of performing and visual disciplines as well as digital work. Today, artists are forming mutually beneficial partnerships with local businesses that help entrepreneurs gain awareness within the community and grow the economy.

Cities can help by stimulating capacity building that leverages resources and assists artists and arts organizations. Capacity building, according to the National Council of Nonprofits, is a way for a nonprofit to more effectively deliver its mission by identifying a communications strategy, improving volunteer recruitment, developing a leadership succession plan, updating technology and securing financial and operational stability.

As a longstanding provider of arts and culture programs in our community, the City of Carlsbad can support existing and attract new arts and culture providers through capacity building.

PRIMARY GOAL

GOAL: Build Capacity Within the Arts & Culture Sector

In this additional role as a **Leader** the City of Carlsbad would connect and initiate dialogue with partners able to help explore and expand the vision of arts and culture in the area.

STRATEGIES AND ACTIONS

Opportunities exist for the Cultural Arts Office to provide insight and support to build other local arts and culture organizations to strengthen their reach and impact in the community. The city could then assume a greater leadership role at the local and regional level and identify new strategic opportunities for programming, venue development and education that might otherwise not be financially feasible.

Strategy 1:

Foster arts and culture organizational capacity building such as through alternative funding opportunities for the arts, like the city's 2018 Capacity Building Grants and increasing funding in the city's Community Arts Grants budget.

- CB 1.1 (Capacity Building): Create a grants program focused on arts organization start-ups within their first five years.
- CB 1.2 (Capacity Building): Create a technical assistance program in partnership with local business, organizations and higher education institutions targeted to support local artists and arts organizations with needed skills such as business plans, accounting and marketing.
- CB 1.3 (Capacity Building): Explore the development of an arts incubator program for new creative-sector start-ups.

Strategy 2:

Elevate awareness of and attention to the cultural arts as part of city policy decisions.

- CB 2.1 (Capacity Building): Create a City of Carlsbad orientation program for local artists and creative entrepreneurs to help foster artist involvement on different city boards and commissions.
- CB 2.2 (Capacity Building): Explore a relief time program for city staff to volunteer with local arts programs.

Strategy 3:

Foster arts leadership integration through existing organizations like North County Arts Network (NCAN) and others.

- CB 3.1 (Capacity Building): Explore the creation of an annual state of the arts event in North County to provide opportunities for community-building and shared learning and to generate interest and create dialogue and ideas around the arts, culture and creative industries within North County.
- CB 3.2 (Capacity Building): Convene a regional arts roundtable to look at broad needs with specific working groups to address topics such as programming, venues and other essential elements of the regional arts ecosystem.
- CB 3.3 (Capacity Building): Work with regional partners to pursue creative economy research can create a regional convening around the release of the results.

POTENTIAL PARTNERS

- North County cities
- North County Arts Network (NCAN)
- Local artists and arts organizations
- New local, regional and national grant sources
- City of Carlsbad grantees
- Carlsbad Library & Arts Foundation
- Carlsbad Friends of the Arts
- San Diego Regional Arts & Culture Coalition
- Innovate 78
- San Diego North Economic Development Council



New Village Arts

COMMUNITY VOICES

Here's what members of the community said in our surveys during our outreach:

"More local artists displaying and being part of decision making (in various citywide planning efforts) for Carlsbad."

"Carlsbad could elevate the existing arts and culture offerings by enhancing the efforts of local galleries, music venues and theatres, like New Village Arts, by providing funding and increased marketing support."

"[Provide] more opportunities for local artists to be involved in the planning of events, such as through round table discussions, meetings, online groups and discussions that focus on getting more people involved in working to implement music and arts events around the city."



IMPLEMENTATION

NEXT STEPS

The Carlsbad Arts & Culture Master Plan is based on the understanding that the strongest long-term effects can be created through partnerships between the city and the community. While the city will take the lead for most of the action items, it cannot bring the community's long-term vision to life without the involvement of the business community, artists, arts and culture organizations, schools and neighborhood residents. The actions that form the foundation of the plan came from input by Carlsbad residents. It is with their energy, ideas and passion that the city can see those visions come to life.

The planning process itself has already created substantial changes, including:

- Addition of more TGIF concert pre-show performances to create new opportunities for local arts and culture groups.
- Expansion of Community Arts Grants to include new categories of Capacity Building and Special Opportunities.
- Partnerships for programming such as the Cannon Gallery Spring 2108 Prom exhibit and student film project with Carlsbad High School Film Academy.
- Incorporating audience interests and feedback into new arts and culture programming such as Starring Artists.



"The World on a String", Cannon Art Gallery, 2011

CONTINUOUS PLANNING

Future initiatives will be determined and guided by the following steps:

- Implementation of a new program or activity.
- Emphasis on evaluation.
- Review and refinement leads to a program or activity becoming operationalized.
- Recommendation for annual update to the City Council.

In this Arts & Culture Master Plan, there are numerous recommendations that will take the city and the Cultural Arts Office in new directions. Building upon a reputation of quality service to residents, the plan asks staff to create new programs in collaboration with other city departments and community partners. Yet, at this stage, it is recognized that not all of the pieces of the puzzle can be known up front; specific details of the vision – the partners, the organizations, funding options and potential outcomes – will emerge over time.

Many of the action items include a directive such as “explore, develop or launch.” Over the next ten years, these action items will be crafted into initial pilot programs designed to incorporate best practices from the arts and culture sector. Executed by the city’s Cultural Arts Office staff, each pilot program will maximize resources for the best impact in the community. Throughout planning and implementation, results-oriented evaluation practices will be utilized to assess outputs and ensure that the outcomes measure up against the original programmatic goals. The next step is operationalization; that is, a successful program becomes part of the ongoing offerings by the Cultural Arts Office. Evaluation remains a constant with a results-oriented programming philosophy and an emphasis on improvement, innovation and expanded collaboration.

Additionally, it’s recommended that the city’s Cultural Arts Office return to the City Council annually to update the Arts & Culture Master Plan’s progress, launch new action items and request financial support. This incremental approach assists City Council members in staying current on recent developments and provide feedback in supporting arts and culture as a core value in Carlsbad.

PRIMARY IMPLEMENTATION RECOMMENDATIONS

Given the new roles established within the plan for the Cultural Arts Office and the city at large, many of the costs associated with these roles are for staff. Capacity building and partnering efforts for the creative community will take additional staff time. The staff will also be required to ensure that the city continues to provide its high level of artistic programming. New staffing will be critical to achieve the action items that help grow the arts and culture sector while maintaining current events and programming that the community expects. It should be noted that the Cultural Arts Office has not seen a staffing increase in over eighteen years. The growing understanding about the role that arts and culture plays within the local economy will require re-evaluating and expanding the staff structure to proceed beyond the current status quo and meet the demands for growing and supporting the local creative community.

BUDGET ENHANCEMENTS

As action items move forward, provide General Fund allotment for the following items:

- Recommended annual increase
 - Annual increase of 10 percent to be reviewed every three years in support of ongoing Community Arts Grants.
- Recommended specific increases
 - Implement mobile art outreach strategy including exploring a collaboration with support organizations for purchasing an arts vehicle
 - Provide support of an artists residency program, including annual increases to support expansion
 - Consider a one-time grant to be given jointly to the Carlsbad Library & Arts Foundation and the Carlsbad Friends of the Arts to hire a grant strategist for both organizations to develop their capacity to identify, procure and administer grants that will eventually provide funding support for the city's Cultural Arts Office and arts programming.

RECOMMENDED OPERATIONAL STRATEGIES

- Schedule an annual review and presentation to the City Council recapping progress on the Arts & Culture Master Plan in conjunction with the Arts Commission's annual workplan.
- Utilize an incremental approach to address the action items by requesting funding annually for the next set of projects through the city's budget process.
- Recommend that the City Manager and staff review both the City of Carlsbad Corporate Marketing Partnership policy and Naming of City Assets policy to create specific policy recommendations and support the development of a broad funding strategy that is tailored to the arts and culture sector of the city.
- Have city staff investigate opportunities for more creative funding streams and encourage the creation of partnerships across both the private and non-profit sectors for the creation of arts and culture opportunities throughout the city.
- Recommend to the City Manager and staff to look at implementing a graduated fee structure for arts and culture offerings within the city when appropriate and the potential for fee for service offerings such as the rental of the mobile stage.



FUNDING SOURCES

FUNDING SOURCES FOR THE ARTS AND CULTURE SECTOR

With new ideas come new funding needs. The City of Carlsbad has traditionally funded its arts and culture programs from its General Fund revenues. With the implementation of the initiatives proposed within the Arts & Culture Master Plan, additional funding will be needed from local, state and federal sources. And while current arts and culture funding mechanisms are important to maintain, new funding sources can be identified and pursued.

GENERAL FUND

Currently, the City of Carlsbad supports the Cultural Arts Office, its staff and programming through the General Fund. Fiscal year funding levels of \$1 million annually result in spending of approximately \$8.75 per capita.

DESIGNATED FUNDING STREAMS

Transient Occupancy Tax

Many cities across the United States choose to support the arts and culture sector with a portion of the taxes gathered through hotel stays called Transient Occupancy Tax (TOT). These taxes help to support arts and culture events that create a draw to the area for visitors. Since arts and culture are often a core part of visitor marketing and development, these funds can be critical for creating the type of environments that attract tourists. Currently, the City of Carlsbad collects \$1.00 per occupied room per night that is designated for the Carlsbad Tourism Business Improvement District (CTBID), and \$2.00 per occupied room per night for the Carlsbad Golf Lodging Business Improvement District (CGLBID). It is recommended that the city create a fund specifically for the funding of arts and culture initiatives with an additional increase in TOT tax levies and to integrate these efforts with the creation of the Cultural Tourism Marketing Plan.

Fees for Service

Additional funding sources can come through a combination of city general funds, local, state and federal grants, matching funds from partner organizations and potential earned income through fees for services (such as art camps) and admission to city events.

Potential renting of the Mobile Stage or other such initiatives, as a number of U.S. cities and non-profits have done, can use a graduated fee structure that addresses a broader number of factors including:

- Whether the renter is an individual, non-profit organization, or for-profit entity.
- The number of people attending the targeted event.
- Certain holidays and event timeframes that may allow the city to charge more due to demand.

Longer-Term: Dedicated Revenue Source

As the city continues developing long-term sustainable funding streams for its growing creative sector, it will most likely also seek to identify additional dedicated funding streams. Other jurisdictions have been successful in creating citizen ballot initiatives that allocate a particular percentage of property or sales tax to fund arts and culture. Focused on the creation of special taxing districts or specific sales tax levies, these taxes require state legislative authority. However, one caution with tax levies: The use of these levies for arts and culture funding, especially sales taxes, can have a regressive impact on low-income families unless exemptions or other policies are adopted to minimize the impact on these families.

One example of a voluntary tax done in collaboration with other sectors is Cedar City, Utah's RAP Tax. Taxpayers voted in the RAP Tax (Recreation, Arts and Parks) in 2004 for an additional one-tenth-of-one-percent sales tax levied on all purchases within the city. Revenues are allocated equally between recreation, arts and parks. Initially the tax levy was for a seven-year term but state law has expanded that timeframe to ten-year renewable cycles. The most recent renewal was in 2014 and was supported by more than 67% of voters.

- <https://www.cedarcity.org/DocumentCenter/Home/View/267>

Another example of an arts and culture tax is the county level cigarette tax in Cuyahoga County, Ohio, which helps to support the arts and culture sector in Cleveland. The county ordinance places a one-and-a-half percent tax of every pack of cigarettes sold in the county. In 2015, a vote was taken to renew the county's ordinance and passed by 75.2 % – a higher margin of support than any other county issue in the decade since its inception, the tax has provided between \$15 million and \$20 million, although that amount is decreasing given the fact that the number of smokers is currently declining.

- <https://tinyurl.com/y79e64gb>

A third example of cross sector arts and culture tax levies can be found in Denver, which levies a sales tax of one cent per \$10 (0.1%). The tax is focused specifically on supporting the Scientific and Cultural Facilities District that was created in 1988 and voted for renewal in 1994 and 2004. The tax currently raises over \$53 million

for arts, cultural and scientific groups and funds such organizations as The Denver Zoo, Denver Museum of Nature & Science, Denver Art Museum and Denver Botanic Gardens, as well as approximately 250 smaller arts organizations throughout the seven-county metro area that the legislation supports.

- <http://scfd.org/graphics/uploads/Files/2016%20SCFD%20Statute.pdf>

The cultural sector can also look to ideas from other sectors such as parks and the environment that historically have received additional funding from specific (often voluntary) fees added onto city utility bills. Recently these types of fees have also been targeted towards arts and culture as well. One specific program is in Belle Plaine, Minnesota where the Belle Plaine Parks Board and City Council have sought additional ways to support youth recreational and community programming. To help bolster general funds that go towards grants assisting in registration costs for youth activities, they have created the Round-Up Program. It gives utility billing customers the option of “rounding up” their utility bill to the nearest dollar. The funds gathered from the program go directly towards the Youth Activity Grant Program.

- <http://www.belleplainemn.com/utility-bill-round-program>

In another example from Cedar Park, Texas the local Parks, Arts and Community Enrichment (PACE) Advisory Board is funded in part by a voluntary monthly donation on city water utility bills. Residents set the amount and all funds are directed towards the public art program.

- <http://www.cedarparktexas.gov/Home/ShowDocument?id=3891>

ADDITIONAL FUNDING AND FINANCING OPPORTUNITIES

The potential partnerships outlined within this plan are at the heart of what many current state and national funders – such as the National Endowment for the Arts and the California Arts Council – are currently seeking to support. Looking to identify projects that function inside and outside traditional spheres of artistic production, national, state and local funders often support communities that can leverage arts and culture to help achieve goals in areas such as the environment, health and transportation.

Carlsbad is fortunate to have both the Carlsbad Library & Arts Foundation and the Carlsbad Friends of the Arts to serve critical roles in supporting the high level of programming and services offered by the city. One of the primary implementation recommendations is to provide a grant that would be given jointly to both nonprofit organizations in order to hire a grant strategist for two years. This grant professional would develop an overall strategy for arts and culture grants and create the initial round of applications. The goal for the initial grant cycle would be to fund specific programs and help the two support organizations develop the administrative tools needed to identify, write and administer grant projects in the future.

As the grants strategist surveys the local, state and national funding landscape, it is important to note that specific grants will most often not cover annual operating costs. They will however be able to help with the funding of capital projects, seed funding and cross-sector placemaking projects that can bring many local partners to the table in order to create arts-based community improvements. One source of creative placemaking funding is the National Endowment for the Arts Our Town program³ and the Art Works program⁴, both of which have funded numerous Californian cities. For a comprehensive set of Our Town program examples see the Exploring Our Town website⁵.

³ National Endowment for the Arts Our Town program:

<https://www.arts.gov/grants-organizations/our-town/introduction>

⁴ National Endowment for the Arts Art Works program:

<https://www.arts.gov/grants-organizations/art-works/grant-program-description>

⁵ National Endowment for the Arts Exploring Our Town website:

<http://arts.gov/exploring-our-town>

The California Arts Council also provides grants to local arts agencies with their Creative California Community program⁶, which, like the NEA Our Town program, specifically seeks to create opportunities for creative placemaking-type projects. Another California Arts Council program that can help the City of Carlsbad achieve its Priority Action for creating artist residencies is the Artists in Communities program⁷. This program seeks to support artistic residencies in community settings and help demonstrate that “artists are integral to healthy communities and that the arts ... brings people together, builds community and fosters social progress.”

It is important to note that, as the city and its supporting organizations embark upon the development of a larger arts funding strategy, opportunities can be sought outside of the arts world and traditional arts-based funders. Just as the National Endowment for the Arts and the California Arts Council seek to fund communities that are looking to achieve cross-sector partnerships that bring artists into community development contexts, many funding agencies that traditionally support other disciplines and other sectors can also be tapped for arts support. One such example can be found in the area of transportation, where funders are now realizing the important role that the arts can play in creating visual enhancements, community outreach and project ideation. The Americans for the Arts offers a guide on federal funding for arts-based Transportation Enhancements⁸. More recently, Transportation for the Arts, a transportation advocacy group, has written a Creative Placemaking Field Scan⁹ and started State of the Art Transportation Trainings,¹⁰ in which communities receive tailored technical assistance to equip themselves to utilize arts, culture and other creative approaches for solving specific transportation problems.

⁶ California Arts Council Creative California Community program:

<http://www.cac.ca.gov/programs/ccp.php>

⁷ California Arts Council Artist in Communities program:

<http://www.cac.ca.gov/programs/ac.php>

⁸ The Americans for the Arts Transportation Enhancements:

https://www.americansforthearts.org/sites/default/files/pdf/get_involved/advocacy/TransportationGuide07.pdf

⁹ Transportation for the Arts Creative Placemaking Field Scan:

<http://t4america.org/maps-tools/creative-placemaking-field-scan/>

¹⁰ Transportation for the Arts State of the Art Transportation Trainings:

<http://t4america.org/creative-placemaking-workshops/>

PARTNERSHIP CONTRIBUTIONS

The collaborative relationships created within the context of partnerships that can help to garner philanthropic donations can also help to bring additional resources to city efforts such as volunteers, sponsorships, in-kind donations and additional staff support. As the Arts & Culture Master Plan continues to be implemented it will be important to foster strong ties with the private sector, which has traditionally served in a major support role for cultural organizations. Carlsbad is fortunate to have a robust business sector that understands the critical importance of arts and culture for creating the vital and dynamic sense of place that creative talent demand. This existing support should be further cultivated through the creation of strong ties between the Cultural Arts Office and the Community & Economic Development Department along with fostering support and recognition for the critical role that arts and culture play within private sector networks.

PRIVATE DEVELOPMENT INCENTIVES AND FEES

Given the dynamic and interconnected nature of the arts and culture sector to the larger economy, general support for the creative economy sector is critical for the growth and sustainability of arts and culture within Carlsbad. The city can help to foster relationships between the creative economy sector and private sector industries. These relationships can take many forms including philanthropic support, partnerships, in-kind donations and project staff support. Additionally, the city can implement specific policies that will help to steer private investment in the city towards the support of the creative economy sector.

- **Create an Arts Inclusion policy:** The policy would outline parameters for private developers when they incorporate artwork into new large-scale residential, commercial and institutional projects. The policy can help to frame conversations between the city and private developers looking to place artwork or sponsor ongoing arts and culture events within their own developments. The policy should address a strategy for creating art on private development sites, proposed contribution (typically .5-2%), definition of appropriate public art, artist selection criteria and project selection criteria.
 - **Example of City of Suwanee:**
<http://www.suwanee.com/pdfs/public%20art%20developer%20guide.pdf>
- **Offer development incentives:** Encourage the identification of specific arts and culture contributions (such as public art or ongoing support for temporary displays or performances) as part of Community Benefit

Agreement (CBA) conversations for future in-fill projects. CBAs require new developments to be in conversations with neighborhood organizations and identify tangible benefits for residents who live near a project, before the city offers tax incentives or other development supportive services.

- **National CBA examples:**
http://somerillecdc.org/sites/default/files/scc-minimal/files/national_examples_of_community_benefits_agreements_cbas.pdf
- **Sponsorship of events and programs:** In 2014, the City of Carlsbad adopted a corporate marketing partnership policy (resolution #2014-025) that enables corporate entities to support city programs, events and services while generating exposure for their brands among city audiences. These specific policies can be reviewed as part of a larger effort to identify new and creative funding streams for the programs and initiatives directed by the Cultural Arts Office. To tailor the policy to the needs of the Carlsbad creative community, the policy can be reviewed and compared to best practices of larger scale arts and culture organizations for the sponsorship and underwriting of artistic productions.
 - **Carlsbad Corporate Marketing Partnership Policy:**
<http://edocs.carlsbadca.gov/HPRMWebDrawer/RecordHTML/392427>
- **Naming Opportunities:** The naming of specific venues can be another way that the City of Carlsbad can enter into supportive relationships with private individuals or organizations. Traditionally naming policies review geographic, historical and other culturally significant criteria to ensure that discussions on the naming of civic assets reflects the desires and norms of the community. The city's Naming Rights Policy can be examined to ensure that it is tailored to meet the opportunities that may present themselves within the development of the city's creative sector.
 - **Carlsbad Naming Rights Policy:**
<http://edocs.carlsbadca.gov/HPRMWebDrawer/RecordHTML/392299>

WORKING WITH OUTSIDE DEVELOPERS FOR LIVE/WORK SPACES

As cited earlier, the Cultural Arts Office, with advisement from the Arts Commission, has identified that city residents wish to encourage arts and culture and enhance community character and historic resources within the Village at large. The Arts & Culture Master Plan specifically calls for fostering art in the Village and the Barrio areas in ways that are connected in place and spirit yet retain the unique personalities of each. Arts and culture can be a key component in developing this strategy, particularly with the development of affordable live/work housing for local artists. Often unable to afford both residential and studio space, artists may need to live outside of the areas that would benefit most from their presence. The development of affordable live/work artist housing can thus help to support both the creative community and the local community in having access to rich traditions of cultural and expression within their neighborhood. However, the development of affordable spaces for artists is complicated and it is recommended that the City of Carlsbad reach out to experienced and respected national organizations such as ArtSpace, to learn how to best create workable strategies.



IMPLEMENTATION CHARTS

TEN PRIORITY ACTIONS

As cited earlier, the Cultural Arts Office, with advisement from the Arts Commission, has identified ten strategic priorities they will be pursuing over the next five years:

1. Research and development of venue feasibility plan. [PR 1.1 (Physical Realm) – Partner]
2. Implement a Mobile Outreach Strategy utilizing a newly programmed Arts Vehicle and Mobile Stage, i.e. Business Park After Dark. [DL 2.1 and DL 2.2 (Daily Life)– Partner & BS 3.1 (Business Sector) – Connector]
3. Support the continuation and development of Carlsbad’s festival and event culture. [DL 2.1 (Daily Life) – Partner]
4. Leverage local partnerships to support creating an initial STEAM pilot program with Carlsbad's Title I schools with an eventual goal of replication in schools across the city. [LL 1.1 (Lifelong Learning) – Connector]
5. Partner with Community and Economic Development to convene a series of dialogues with local creative and artistic industry professionals to discover mutual goals and interests, i.e. supporting professional and personal development of employees in the workplace. [BS1.2 (Business Sector) – Connector]
6. Increase community grant funding and support. [CB1.1 (Capacity Building) - Leader & DL 4.2 (Daily Life) – Partner]
7. Work with business networking organizations to develop trainings for business professionals to serve on arts and culture nonprofit boards and encourage mentorship opportunities. [BS 2.1 (Business Sector) – Connector]
8. Create a Trail Art Initiative. [DI 1.1 (Distinct Identities) – Leader]
9. Create a Guest Artist residency program. [LL 2.4 (Lifelong Learning) – Connector]
10. Create a Cultural Tourism Marketing Plan. [DI 3.2 (Distinct Identities) – Leader]

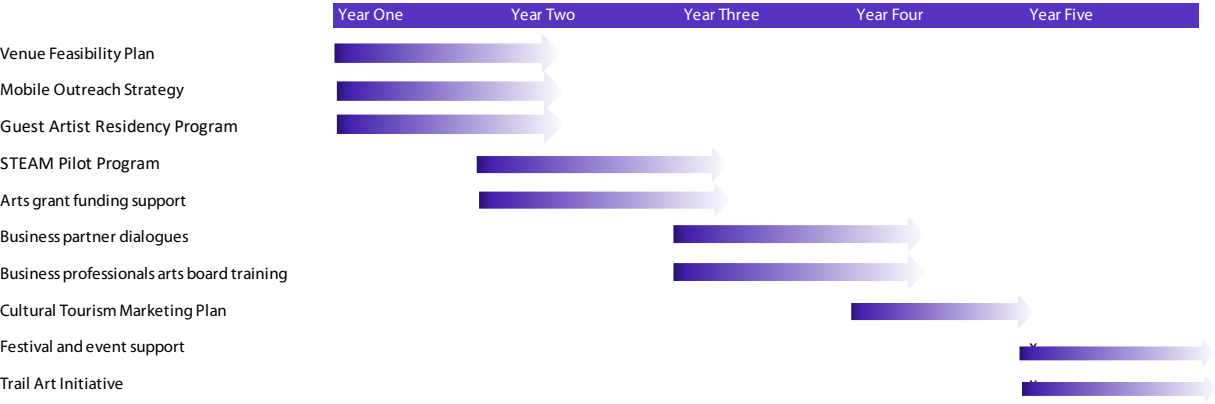
In addition to these priorities, the other Action Items within the plan have been ranked according to the timeframes in which they will be addressed for implementation. Within the plan the following categories were used:

- Short-Term: 1-3 years
- Mid-Term: 4-6 years
- Long-Term: 7-10 years

CARLSBAD ARTS & CULTURE PLAN TOP TEN ACTION ITEMS CHART

TOP TEN	THEME	ACTION ITEM	STAFFING	SOURCE OF FUNDING	TIMEFRAME
1. Research and development of venue feasibility plan.	Physical Realm	1.1	Existing staff	\$35,000 (Originally funded in FY15/16)	Year One
2. Implement a Mobile Outreach Strategy utilizing a newly programmed Arts Vehicle and Mobile Stage, i.e. Business Park After Dark.	Daily Life	1.1, 1.2	Expand staff	Increase in general funding allocation \$90,000 (FY 18-19)	Year One
	Business Sector	3.1			
3. Support the continuation and development of Carlsbad's festival and event culture.	Daily Life	2.1	Expand staff	Explore the utilization of a percentage of the Transient Occupancy Tax	Year Five
4. Leverage local partnerships to support creating an initial STEAM pilot program with Carlsbad's Title I schools, with an eventual goal of replication in schools across the city.	Lifelong Learning	1.1	Expand staff	Increase in general funding allocation and pursue cross-sector grant opportunities with local school districts	Year Two
5. Partner with Community & Economic Development to convene a series of dialogues with local creative and artistic industry professionals to discover mutual goals and interests, i.e. supporting professional and personal development of employees in the workplace.	Business Sector	1.2	Expand staff	Increase in general funding allocation and pursue sponsorships or grant funds	Year Three
6. Increase community arts grant funding and support.	Capacity Building	1.1	Existing staff	10% annual increase in grant funding allocation	Year Two
	Daily Life	4.2			
7. Work with business networking organizations to develop trainings for business professionals to serve on arts nonprofit boards and encourage mentorship opportunities.	Business Sector	2.1	Expand staff	Increase in general funding allocation	Years Three
8. Create a Trail Art Initiative.	Identities	1.1	Expand staff	Explore the utilization of a percentage of the Transient Occupancy Tax	Year Five
9. Create a Guest Artist residency program.	Lifelong Learning	2.4	Expand staff	In addition to general fund allocation, pursue new funding sources such as sponsorships and underwriting opportunities in subsequent fiscal years	Year One
10. Create a Cultural Tourism Marketing Plan.	Identities	3.2	Expand staff	Explore the utilization of a percentage of the a percentage of the Transient Occupancy Tax	Year Four

CARLSBAD ARTS & CULTURE PLAN
TOP TEN ACTION ITEMS TIMELINE



To outline all Arts & Culture Master Plan recommendations, the charts in the next section outline the full list of Action Items and identify the partners, timeframe and resources needed to accomplish plan goals.

D.



CARLSBAD ARTS & CULTURE PLAN

ACTION MATRIX - DAILY LIFE

ACTIONS	WHO POTENTIAL PARTNERS	WHEN TIMEFRAME	HOW MUCH ESTIMATED RESOURCES
DL 1.1 (Daily Life): Investigate the possibility of utilizing the city's Mobile Stage for performance opportunities outside of the TGIF concert series including potential rentals as a revenue source.	Local and regional entities	1 to 3 years	Expand staff to incorporate this new effort.
DL 1.2 (Daily Life): Procure an arts vehicle for city staff to deliver arts programming to locations throughout the city.	Carlsbad Library and Arts Foundation, Carlsbad Friends of the Arts, City of Carlsbad Departments	1 to 3 years	Explore alternative funding partnerships for vehicle procurement. Additional programming with expanded staff.
DL 2.1 (Daily Life): Continue to support and foster relationships, while partnering with large-scale events within Carlsbad, such as Art in the Village, La Costa Film Festival, Carlsbad Music Festival and other local organizations that can help to create and promote a festival offering for both residents and visitors.	Local event producers, presenting organizations and nonprofit organizations	4 to 6 years	Utilize existing staffing with potential impact on current programming. Staff time for continued oversight.
DL 2.2 (Daily Life): Streamline city regulations related to street festivals, performances in the parks and street performers for specific performance appropriate places around the city. Create a FAQ sheet for potential performers and artists.	Local music and event professionals, presenting organizations, City of Carlsbad Community & Economic Development Department	1 to 3 years	Utilize existing staffing with potential impact on current programming. Staff time for development and continued oversight.
DL 2.3 (Daily Life): Encourage temporary artworks to be included in the planning of community celebrations and special events.	Local event producers, artists	4 to 6 years	Utilize existing staffing with potential impact on current programming. Additional staff time for development and continued oversight and delivery.
DL 2.4 (Daily Life): Support city-wide recognition of October as Arts and Humanities Month	City of Carlsbad departments, NCAN, local nonprofit arts organizations	1 to 3 years	Utilize existing staffing with potential impact on current programming. Staff time for development and continued oversight and delivery.
DL 3.1 (Daily Life): Work with local social service providers to explore opportunities for collaborative partnership programming where people with physical or other types of challenges can be supported by the arts to explore their own creativity and connect with the greater community.	Local disability advocates, public health officials, mental health advocates	4 to 6 years	Expand staff to incorporate this new effort as well as recruit volunteers to support proposed activity
DL 3.2 (Daily Life): Create an access to the art program and seek opportunities to expand scholarships, subsidies, and passes for populations identified as having financial barriers to arts and culture access.	Local advocacy and social service agencies, City of Carlsbad Departments	1 to 3 years	Utilize existing staffing with potential impact on current programming. Explore funding with Utility Bill donation strategy.
DL 3.3 (Daily Life): Explore opportunities to advance artist relationships with the local military community, including funding for specific project development.	Representatives from local military community	4 to 6 years	Expand staff to incorporate this new effort as well as recruit volunteers to support proposed activity
DL 4.1 (Daily Life): Work with neighborhood-based cultural activities and enable Cultural Arts Office staff to encourage and support neighborhoods with the planning of installations or events.	Neighborhood leaders, artists	4 to 6 years	Expand staff to incorporate this new effort as well as recruit volunteers to support proposed activity.
DL 4.2 (Daily Life): Create a neighborhoods arts grant program to provide seed money and formalize a technical assistance program to help local groups implement arts events and projects.	Neighborhood leaders	4 to 6 years	Expand staff to incorporate this new effort with added 10% annual increase in general fund grant support.
DL 5.1 (Daily Life): Create a city-wide and/or regional event listing with current art offerings around Carlsbad.	Local tourism bureaus, regional nonprofits, arts organizations, artists, creative economy businesses, schools	1 to 3 years	Expand staff to incorporate this new effort depending on partnership arrangements.

CARLSBAD ARTS & CULTURE PLAN

ACTION MATRIX - PHYSICAL REALM

ACTIONS	WHO POTENTIAL PARTNERS	WHEN TIMEFRAME	HOW MUCH ESTIMATED RESOURCES
PR 1.1 (Physical Realm): Launch a feasibility study to explore the creation of a City of Carlsbad cultural arts facility that responds to the regional interest for a larger performance venue for professional theater and can provide classrooms, rehearsal spaces and production studios.	Outside consultant	1 to 3 years	Previously budgeted expenditure of \$35,000.
PR 1.2 (Physical Realm): Work with Carlsbad Village business owners and organizations to create a map of potential performance spaces within the Downtown area for use by additional performance-based artists.	Carlsbad Village Association, Community & Economic Development Department, and local music and event professionals	1 to 3 years	Recruit volunteers to support proposed activity, as well as utilize existing staffing with potential impact on current programming.
PR 1.3 (Physical Realm): Work with the local faith-based community to expand use of available congregational spaces for cultural activity.	Local congregational leaders	4 to 6 years	Expand staff to incorporate this new effort. Option to outsource (Partners for Sacred Places).
PR 2.1 (Physical Realm): Encourage and assist local businesses to support the creation of privately-sponsored murals within Carlsbad Village and new developments throughout the city.	Carlsbad Village Association, local businesses and organizations	1 to 3 years	Expand staff to incorporate this new effort. Staff time needed to work with local businesses on an ongoing basis and provide technical assistance as needed.
PR 2.2 (Physical Realm): As plans for the Coastal Corridor develop, work with regional artists to identify opportunities for displaying public art.	Regional artists and state coastal authorities	7 to 10 years	Expand staff to incorporate this new effort.
PR 3.1 (Physical Realm): Establish a practice of including a Cultural Arts representative in preliminary concept development conversations about upcoming Capital Improvement Projects (CIP).	City of Carlsbad Departments	1 to 3 years	Expand staff to incorporate this new effort.
PR 3.2 (Physical Realm): Explore a utility box wrapping program.	City of Carlsbad Departments	1 to 3 years	Expand staff to incorporate this new effort.
PR 3.3 (Physical Realm): Fund technology upgrades for the Cannon Art Gallery to enable the space to function at industry standards for presentation of art, audio programming and visitor support features.	Cultural Arts Office	1 to 3 years	To be administrated by current staff.
PR 4.1 (Physical Realm): Create an arts inclusion policy to help frame conversations between the city and private developers who might be looking to include artwork (both permanent and temporary) within their own developments. Policy should address: Strategy for creating public art on private development sites, proposed contribution (typically .5-2%), definition of appropriate art, artists selection criteria, and project selection criteria.	Local business and development leaders	4 to 6 years	Expand staff to incorporate this new effort. Staff time needed to develop the creation of the policy.

CARLSBAD ARTS & CULTURE PLAN

ACTION MATRIX - LIFELONG LEARNING

ACTIONS	WHO POTENTIAL PARTNERS	WHEN TIMEFRAME	HOW MUCH ESTIMATED RESOURCES
LL 1.1 (Lifelong Learning): Leverage local partnerships to support STEM to STEAM learning initiatives with an initial pilot program with Carlsbad's Title I schools.	Local business leaders, local arts leaders, local school districts and local PTAs	1 to 3 years	Expand staff to incorporate this new effort.
LL 1.2 (Lifelong Learning): Explore potential partnerships and grant resources to develop a City of Carlsbad arts and health initiative, with the eventual goal of replication to all school districts within Carlsbad.	Non-profit and public service agencies and local health-based organizations	4 to 6 years	Expand staff to incorporate this new effort.
LL 2.1 (Lifelong Learning): Work with local colleges, arts educators and arts providers to develop partnerships that focus on the creation of a community arts learning plan that promotes lifelong learning in the arts.	Local colleges, arts educators, and arts education providers	1 to 3 years	Expand staff to incorporate this new effort. Staff time for development and continued oversight.
LL 2.2 (Lifelong Learning): Work in partnership with the Carlsbad City Library Learning Center to create targeted Spanish-language arts and music classes for the Barrio community.	Carlsbad Library Learning Center, local Barrio leaders interested in arts education	1 to 3 years	Utilize existing staffing with potential impact on current programming.
LL 2.3 (Lifelong Learning): Work with regional community college districts and other higher education partners to identify applied learning opportunities for art and design students to teach classes at City of Carlsbad facilities.	Local community college districts	1 to 3 years	Utilize existing staffing with potential impact on current programming.
LL 2.4 (Lifelong Learning): Create opportunities for guest artist residencies for master classes or other engagement events.	Artists	1 to 3 years	Work with arts funders for grants, i.e. California Arts Council.
LL 3.1 (Lifelong Learning): Develop annual careers in the arts event in conjunction with the local schools and the local organizations to help facilitate local artists and creative professionals to connect middle and high school students about careers in the creative sector and create a youth arts council.	Local school districts, arts organizations, artists, support organizations, creative professionals	1 to 3 years	Expand staff to incorporate this new effort. Staff time for development and continued oversight and delivery.
LL 3.2 (Lifelong Learning): Work with Carlsbad, San Marcos, Encinitas and San Dieguito school districts as well as higher education institutions to create an internship program that provides career learning opportunities in the municipal arts field.	Local school districts and higher education institutions	1 to 3 years	Expand staff to incorporate this new effort.

CARLSBAD ARTS & CULTURE PLAN

ACTION MATRIX - BUSINESS SECTOR

ACTIONS	WHO POTENTIAL PARTNERS	WHEN TIMEFRAME	HOW MUCH ESTIMATED RESOURCES
BS 1.1 (Business Sector): Convene a Cultural Arts Office and Community & Economic Development staff discussion to explore how cultural planning goals intersect with economic development goals.	Community & Economic Development	1 to 3 years	Utilize existing staffing with potential impact on current programming.
BS 1.2 (Business Sector): Partner with Community & Economic Development to convene a series of dialogues with local creative and artistic industry professionals to discover mutual goals and interests, i.e. supporting professional and personal development of employees in the workplace.	Community & Economic Development, creative and artistic industry professionals	1 to 3 years	Utilize existing staffing with potential impact on current programming.
BS 2.1 (Business Sector): Work with business networking organizations to develop trainings for business professionals to serve on arts nonprofit boards and encourage mentorship opportunities.	Chamber of Commerce, Carlsbad Village Association, Rotary Clubs, business sector representatives	4 to 6 years	Expand staff to incorporate this new effort, or contract with an outside provider.
BS 2.2 (Business Sector): Work with business networking groups to host events, titled Creative Carlsbad targeted to connecting artists, arts organizations and creative businesses.	Chamber of Commerce, Carlsbad Village Association, Rotary Clubs, creative sector representatives	1 to 3 years	Utilize existing staffing with potential impact on current programming.
BS 2.3 (Business Sector): Support the development of North County Arts Network (NCAN) towards potential non-profit status and strengthen its efforts to support the regional arts ecology.	North County Arts Network (NCAN) and other regional arts partners	1 to 3 years	Utilize existing staffing with potential impact on current programming.
BS 2.4 (Business Sector): Create a roundtable to serve as a business and arts leadership and advocacy board to explore topics such as increasing public and private funding for arts and helping cultural entrepreneurs build capacity.	Community & Economic Development, Chamber of Commerce, Carlsbad Village Association, Rotary Clubs	1 to 3 years	Expand staff to incorporate this new effort.
BS 3.1 (Business Sector): Establish Business Parks After Dark program to present cultural events through Mobile Outreach Strategy.	Facility owner or management companies, art organizations	1 to 3 years	Expand staff to incorporate this new effort.

CARLSBAD ARTS & CULTURE PLAN

ACTION MATRIX - DISTINCT IDENTITIES

ACTIONS	WHO POTENTIAL PARTNERS	WHEN TIMEFRAME	HOW MUCH ESTIMATED RESOURCES
DI 1.1 (Distinct Identities): Create a Trail Art program through a collaboration with city departments, local businesses and organizations that encourages wellness and enhances the outdoor experience.	City departments, local businesses and organizations, regional artists	4 to 6 years	Expand staff to incorporate this new effort to include potential matching opportunities.
DI 2.1 (Distinct Identities): Celebrate Barrio heritage through city signage in English and in Spanish to foster and support cultural heritage connection.	Public Works, Village Barrio leaders	4 to 6 years	Expand staff to incorporate this new effort and plan request for future signage.
DI 2.2 (Distinct Identities): Explore opportunities for the Cultural Arts Office to support efforts in the Barrio neighborhood in identifying its status as a cultural asset and destination for residents and visitors.	Barrio neighborhood advocates and leaders, city departments, local business and organizations	4 to 6 years	Expand staff to incorporate this new effort.
DI 3.1 (Distinct Identities): Develop a working with local artists program to help the business community bring more artists' work (visual, performing, etc.) into area hotels and businesses, leading to a directory.	Businesses and organizations, artist and cultural organizations	1 to 3 years	Expand staff to incorporate this new effort.
DI 3.2 (Distinct Identities): Create a cultural tourism marketing plan, collaborating with Visit Carlsbad and other tourism-related organizations.	Community & Economic Development Department, Communications Department, Carlsbad Tourism business Improvement District and Visit Carlsbad	4 to 6 years	Outsource activity with potential expenditure funded with future budget request.

CARLSBAD ARTS & CULTURE PLAN

ACTION MATRIX - CAPACITY BUILDING

ACTIONS	WHO POTENTIAL PARTNERS	WHEN TIMEFRAME	HOW MUCH ESTIMATED RESOURCES
BC 1.1 (Capacity Building): Create a grants program focused on arts organization start-ups within their first five years.	Internal staff discussion, input from local organizations on exact nature of start-up needs	1 to 3 years	Utilize existing staffing with potential impact on current programming. Fund via annual 10% increase in CAO grant funds.
BC 1.2 (Capacity Building): Create a Technical Assistance program in partnership with local business, organizations and higher education institutions targeted to support local artists and arts organizations with needed skills such as business plans, accounting and marketing.	Local businesses, organizations, regional higher education institutions, artists and arts organizations	1 to 3 years	Expand staff to incorporate this new effort.
BC 1.3 (Capacity Building): Explore the development of an Arts Incubator program for new creative-sector start-ups	Internal staff discussion plus input from local artists and arts organizations	4 to 6 years	Expand staff to incorporate this new effort.
BC 2.1 (Capacity Building): Create a City of Carlsbad Orientation program for local artists and creative entrepreneurs to help foster artist involvement on different city boards and commissions.	City of Carlsbad staff and board/commission members	4 to 6 years	Utilize existing staffing with potential impact on current programming and recruit volunteers to support proposed activity.
BC 2.2 (Capacity Building): Explore a "Relief Time" program for city staff to volunteer with local arts programs.	City departments, arts organizations	1 to 3 years	Utilize existing staffing with potential impact on current programming.
BC 3.1 (Capacity Building): Explore the creation of an annual Sstate of the arts event in North County to provide opportunities for community-building and shared learning and to generate interest and create dialogue and ideas around the arts, culture, and creative industries within North County.	North County Arts Network plus other regional arts organizations and arts advocates	1 to 3 years	Utilize existing staffing with potential impact on current programming.
BC 3.2 (Capacity Building): Convene a regional arts roundtable to look at broad needs with specific working groups to address topics such as programming, venues and other essential elements of the regional arts ecosystem.	North County Arts Network plus other regional arts organizations and arts advocates	4 to 6 years	Utilize existing staffing with potential impact on current programming.
BC 3.3 (Capacity Building): Work with regional partners to pursue creative economy research can create a regional convening around the release of the results.	North County Arts Network plus other regional arts organizations and arts advocates	7 to 10 years	In partnership with other regional arts organizations, fund consultancy for regional economic analysis.



PROGRAM AND POLICY PRECEDENTS

PROGRAM AND POLICY PRECEDENTS

The arts, culture and creative sectors across the United States are seeing a renaissance of successful, innovative projects and ideas. Fortunately, it is also a time when the field is looking to capture a tremendous amount of case study information where others can find inspiration for their own work. The following selection of case studies is offered as “food for thought” for the work of Carlsbad’s city staff, artists and their supporters.

Role 1: PROVIDER

Continue to Provide Strong Arts & Culture Programming

Identifying Innovative Ways to Provide Arts Programming

The Art Bus Project: Dedicated to public access to the arts, this “exhibit on wheels” is housed in a repurposed school bus. It is a traveling showcase of eight American artists who span a range of disciplines, ages and races. Traveling across the US the artists invite the public on board to experience art, meet artists and get inspired. At each stop, they host hands-on creative workshops designed to foster imaginative thought and action.

<https://www.theartbusproject.com/the-project.html>

Role 2: PARTNER

Support Art as an Essential Component of Daily Life

Local Arts and Culture Initiative

Whittier Neighborhood Mural Project, Sioux Falls, SD: In the Whittier neighborhood of Sioux Falls, SD, a barren wall in the public park that served the city’s most diverse neighborhood had become a site for graffiti. A class of intrepid 8th graders imagined an alternative for this problem: a mural that would reflect the identity of the community while filling in the blank space that had become a target for vandalism.

<https://www.arts.gov/exploring-our-town/whittier-neighborhood-mural-project>

Role 2: PARTNER

Foster Arts & Culture Within the Physical Realm

Public-Private Partnerships to Enhance the Public Realm

Co-Sign, Covington, KY: The City of Covington partnered with the American Sign Museum to create CoSign, an initiative to provide local artist-designed storefront signage to area businesses in a neighborhood targeted for economic redevelopment and revitalization. With a focus on education for both small business owners and artists, the initiative provided employment and training opportunities for artists while creating new signage for small businesses to attract visitors to an area known for commerce and creativity.

<https://www.arts.gov/exploring-our-town/co-sign>

Role 3: CONNECTOR

Expand Arts & Culture Learning Opportunities

Education – Community Initiatives

Writing Lives, Missoula, MT: Missoula has a rich literary tradition, with many writers living amidst its inspiring beauty. In its public schools, though, creative writing instruction has tended to be piecemeal, with some schools able to afford it and others not providing it. The *Missoula Writing Collaborative* set out to fill those holes by developing Writing Lives, a program that would place professional writers in 4th grade classes across the city. Like the many writers in Missoula's history, the students would treat the local context itself—the city and its natural surroundings—as the subject of their work.

<https://www.arts.gov/exploring-our-town/writing-lives>

Role: 3: CONNECTOR

Establish Relationships that Support a Creative and Thriving Economy

Resources and Ideas for Arts and Business Partnerships

pARTnership Movement: Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. Its pARTnership Movement is an initiative to show business leaders that partnering with the arts can build their competitive advantage. Online resources provide case studies for how specific businesses were able to partner with their local arts community.

<http://www.partnershipmovement.org>

Role 4: LEADER

Celebrate Carlsbad's Unique History & Distinct Identities

Connecting Art and the Environment

FLOW: Can You See the River?, Indianapolis, IN: Conceived by visual artist Mary Miss, "FLOW: Can You See the River?" is a citywide public art project in Indianapolis that reveals how the ordinary activities of citizens affect the health and future of the White River water system. As a collaboration of artists, community organizations, scientists and city planners, "FLOW" engaged the citizens of Indianapolis through physical installations along the river, an exhibition and an online interactive mapping tool (trackaraindrop.org) in order to enhance Indianapolis residents' awareness of the waterway and many of the river-related issues that affect their lives.

<https://www.arts.gov/exploring-our-town/flow-can-you-see-river>

*Role 4: LEADER**Build Capacity Within the Arts & Culture Sector***Partnerships that Support Capacity Building**

Arts Incubator of the Rockies: When the Fort Collins Museum moved out of the city's historic Carnegie Library Building in 2011, it left the City of Fort Collins with a vacant property in one of its most impressive buildings. Reaching out to the community through a series of public dialogues, the city asked residents how they would envision using the building. What they heard was a strong desire to turn the space into a community arts center—the Arts Incubator of the Rockies (AIR). Today the Arts Institute is partnering with Berea College to provide more robust programming and training in the arts.

<https://www.arts.gov/exploring-our-town/arts-incubator-rockies>



Sage Creek High School Drama, 2018

APPENDICES

ACKNOWLEDGEMENTS

Thank you to the more than 1,100 residents of the City of Carlsbad who gave of their time, energy and ideas through individual interviews, community conversations, focus groups and surveys. This plan is by you and for you.

City of Carlsbad

Mayor Matt Hall

Mayor Pro Tem Keith Blackburn

Council Member Mark Packard

Council Member Michael Schumacher

Council Member Cori Schumacher

City of Carlsbad Arts Commission

Cathy Breslaw, Chair

Laurenn Barker, Vice Chair

Emma Jadhav

Joan Markovits

Tina Schmidt

Bryan Snyder

Scott White

Aaron Alter, Former Chair

City of Carlsbad Cultural Arts Office

Heather Pizzuto, Library & Cultural Arts Director

Richard L. Schultz, Cultural Arts Manager

Karen McGuire, Curator of Exhibitions

Tonya Rodzach, Arts Education Coordinator

Megan Gilby, Community Arts Coordinator

Chase Dougherty, Gallery Assistant

Lisa Naugler, Arts Education Assistant

Sandra Riggins, Senior Office Specialist

Mimi Kim, Administrative Assistant

Consultant

GO collaborative

Lynn Osgood

Supported by: Arlene Ellwood

KEY TERMS

Arts – Within the Arts & Culture Master Plan, art is broadly defined and includes an understanding of personal and creative expression through many forms such as music, dance, drama, fine arts, folk art, literary arts, design and architecture, film, radio and television, cuisine, digital media and many others. These different forms of expression can be undertaken professionally or solely for individual reasons.

Arts Ecology – The general system of individual artists and arts organizations found within a city that has an impact on the social and economic systems of the area. The goal of a healthy arts ecology is to create strong arts organizations with stable and increasing audiences that can in turn help to strengthen local business economies, local hiring potential and job retention.

Creative Placemaking – A cross-sector practice found within city planning and community development that intentionally creates partnerships between the arts and culture sector in order to develop the quality and vitality of a place. Often working with partners from public, private, nonprofit and community sectors, these efforts look to strategically shape the physical and social dimensions of a place through arts and culture activities.

Culture – Broadly speaking, culture is both the expression and celebration of the values of a particular community through its traditions, geography, cuisine, oral traditions, fashion, literature, music and religious expression. Recognized through the sharing of history, language and place, the arts are often a fundamental component in the development and expression of a local sense of place.

Innovation – The process of iterative change that occurs for the development of ideas, goods or services. Often with the intention of solving a problem, innovation is a major topic in fields of business, economic development and policy creation.

LISTING OF CULTURAL ASSETS

<u>Asset</u>	<u>Type</u>
Arts Commission	City department, commission, or entity
Carlsbad Historical Society	City department, commission, or entity
City of Carlsbad McGee House	City department, commission, or entity
Cole Library	City department, commission, or entity
Carlsbad City Library Learning Center / La Biblioteca de Carlsbad Centro de Aprendizaje	City department, commission, or entity
Parks & Recreation Department	City department, commission, or entity
Library and Cultural Arts Department	City department, commission, or entity
Library Board of Trustees	City department, commission, or entity
Dove Library Complex (including Cannon Gallery, Schulman Auditorium)	City department, commission, or entity; Museum or gallery; Venue
Carlsbad Sculpture Garden	City department, commission, or entity; Public art; Park/outdoor space
Carlsbad Friends of the Arts	Community organization
Carlsbad Senior Center	Community organization
Boys & Girls Clubs of Carlsbad Village Clubhouse	Community organization
Carlsbad Village Association	Community organization
Boys & Girls Club Carlsbad Bressi Clubhouse	Community organization
Carlsbad Library & Arts Foundation	Community organization
Carlsbad Friends of the Library	Community organization
Carlsbad Community Church	Community organization; Venue
St. Michael's by the Sea Episcopal Church	Community organization; Venue
Agua Hedionda Lagoon Discovery Center	Community organization
Carlsbad Music Festival	Cultural experience
Legoland	Cultural experience
La Costa Film Festival	Cultural experience
Carlsbad High School	Education
Valley Middle School	Education
Buena Vista Elementary School	Education

Jefferson Elementary School	Education
Kelly Elementary School	Education
Magnolia Elementary School	Education
Carlsbad Village Academy	Education
Carlsbad Seaside Academy	Education
Gemological Institute of America	Education
St Patrick Catholic School	Education
LePort School - Carlsbad Village	Education
Carlsbad Montessori Center	Education
Beautiful Saviour Lutheran School	Education
Army and Navy Academy	Education
Poinsettia Elementary School	Education
Pacific Ridge School	Education
Kuyper Preparatory School	Education
Sage Creek High School	Education
Calavera Hills Middle School	Education
Calavera Hills Elementary School	Education
Hope Elementary School	Education
Carlsbad Art Farm	Education
Pacific Rim Elementary School	Education
Carlsbad Unified School District	Education
Aviara Oaks Middle School	Education
Aviara Oaks Elementary School	Education
National University	Education
Halstrom Academy	Education
Giocolleti Music Center	Education; Business
Carlsbad Oceanside Art League (COAL) Gallery	Museum or gallery
Front Porch Gallery	Museum or gallery
The Foundry	Museum or gallery
Barrio Museum (aka Barrio Carlos)	Museum or gallery
Green Dragon Tavern and Museum	Museum or gallery
Museum of Making Music (MoMM)	Museum or gallery; Music venue
The Flower Fields at Carlsbad Ranch	Park/outdoor space

Strawberry Fields (Carlsbad Strawberry Company)	Park/outdoor space
Batiquitos Lagoon	Park/outdoor space
Magee Park	Park/outdoor space
Leo Carrillo Historic Ranch	Park/outdoor space; Museum or gallery
Alga Norte Community Park (TGIF concerts)	Park/outdoor space; Music venue
Stagecoach Park (TGIF concerts)	Park/outdoor space; Music venue
Calavera Hills Community Park (TGIF concerts)	Park/outdoor space; Music venue
Poinsettia Park (TGIF concerts)	Park/outdoor space; Music venue
National Association of Music Makers (NAMM)	Professional organization
Bird of Paradise Medallion	Public art
Caballeros Gates	Public art
Carlsbad Golfers	Public art
Carlsbad Shore Protection Sea Wall	Public art
Carlsbad Village Entrance	Public art
Coastal Helix	Public art
Contemplation	Public art
Father and Child	Public art
Historical Flowers of Carlsbad	Public art
Marmalade Dragonflies	Public art
Mother Earth and Father Sky	Public art
Northwest Entrance Sculpture	Public art
Photo Mural	Public art
Tree for Elijah	Public art
Untitled	Public art
Young Singer	Public art
10,000 Year Trail	Public art
Coastal Rail Trail	Public art
Crown Lair	Public art
Flowers and Flames	Public art
Leo Carrillo Historic Park Entry Gate	Public art
Swim and Dive Entry Panels and Mosaic Pool Towels	Public art

Portrait Heads	Public art
Skateboarder	Public art
Spires	Public art
Firefighter Heritage Installation Boxes	Public art
Flying Shadows	Public art
Photo Collages on Metal in Rock Shapes	Public art
Sculptures in the Carlsbad City Children's Library	Public art
Six Paintings	Public art
Sports Cut-outs	Public art
Theresa and Kristi	Public art
New Village Arts	Theater org; Venue
Carlsbad Theater	Venue; Business
CarlsbadCrawl.com	Virtual

INTERVIEW AND FOCUS GROUP

PARTICIPANTS

Organization / Affiliation

Artist
 Artist
 Artist
 Artist
 Artist
 Assistant City Manager
 Assistant to the City Manager
 Attorney
 Barrio Museum
 Batiquitos Lagoon
 City of Carlsbad Arts Commission
 City of Carlsbad Arts Commission
 City of Carlsbad Arts Commission
 City of Carlsbad Arts Commission
 City of Carlsbad Arts Commission
 Carlsbad Library & Arts Foundation
 Carlsbad Village Association
 City Council
 City of Carlsbad's Community & Economic
 Development Department
 City of Carlsbad's Community & Economic
 Development Department
 Carlsbad City Library Learning Center
 City Public Artist (Fire Station 3)
 City Public Artist (Safety Training Center)
 City Public Artist (Golf Course)
 Comet Design
 Cruzan
 Cruzan

Name

Anne Mudge
 Bryan Snyder
 Paul Henry
 Kenneth Capps
 Janell Cannon
 Gary Barberio
 Jason Haber
 Hap L'Heureux
 Ofie Escobedo
 Fred Sandquist
 Tina Schmidt
 Laurenn Prater Barker
 Cathy Breslaw
 Aaron Alter
 Emma Jadhav
 Jim Selover
 Marty Volla
 Michael Schumacher
 Glen Van Peski
 Christie Marcella
 Glynn Birdwell
 Betsy Schulz
 Michael Stutz
 TJ Dixon
 Nanette Newbry
 Jim Mandler
 Tom Wood

CUSD, Calavera Hills Middle School	Judi Stapleton
CUSD, Valley Middle School	Sue DeWulf
DD Studio	Tracy Manning
City of Carlsbad Parks & Recreation Department	Mick Calarco
City of Carlsbad Parks & Recreation Department	Chris Hazeltine
Dragmaster - architect/developer	Brett Farrow
Dragmaster - architect/developer	Damian DeRobbio
Elevator	Frank Cowell
Environmental Issues Advocate	Mary Anne Viney
Flower Fields	Joni Miringoff
Friends of the Arts	Jackie Stone
Historic Preservation Commission	Linda Geldner
Historic Preservation Commission	Laurie Boone
Historic Preservation Commission	Chris Garcia
La Costa Canyon High School	Ron Lenc
La Jolla Historical Society	Heath Fox
Legoland	Lynn Crockett
LegoLand	Jake Gonzales
City of Carlsbad Library & Cultural Arts Department	Heather Pizzuto
City of Carlsbad Library & Cultural Arts Department	Richard Schultz
Museum of Making Music	Carolyn Grant
Musician and Carlsbad Residents	Bonnie and Gunnar Biggs
New Village Arts	Kristianne Kurner
North County Symphony Orchestra	Bill Gilmer, President
Parks and Recreation Commission	Ron Withall
Senor Grubby's	Justin Jachura
SMUSD, San Marcos Middle School	Michelle Breyer
Special Projects Consultant	Peder Norby
Viz Art Ink Gallery	Gregg Visintainer

GROUP PRESENTATIONS

6/19/17	Oceanside Museum of Art
7/4/17	Art Walk
7/12/17	North County Arts Network
7/18/17	San Diego Shakespeare Society
8/3/17	La Costa Film Festival
8/4/17	Museum of Making Music
10/26/17	Carlsbad Citizens Academy
11/17/17	Mira Costa College Board of Trustees
1/2/18	Village Voices
2/5/18	LEAP - Carlsbad Unified School District
2/5/18	Museum of Making Music
2/15/18	Youth Enrichment Services
2/21/18	Chamber of Commerce Education Committee
2/26/18	Carlsbad Unified PTA
2/26/18	Student/Superintendent Advisory – CUSD
2/28/18	New Village Arts Board Meeting
3/19/18	Carlsbad Historical Society
3/19/18	Friends of the Arts
3/19/18	North Coast Calvary Chapel Arts Group
3/20/18	Carlsbad Library & Arts Foundation
3/21/18	City of Carlsbad Library Board
3/28/18	Carlsbad Unified School District
4/5/18	Barrio Neighborhood Group
4/10/18	Kiwanis Club
4/11/18	Carlsbad Public Works Department
4/12/18	Carlsbad Citizens Academy
5/2/18	Chamber of Commerce Government Committee
5/15/18	Batiquitos Lagoon Foundation
5/17/18	Carlsbad Friends of the Library

CONSULTANT PROFILE

GO collaborative is a design and planning firm focused on creative, community design and development. Their services include arts and culture master planning, arts evaluation, creative placemaking design and development services. Founded by Sarah Gamble, architect and Lynn Osgood, urban planner and researcher, the firm combines their complementary backgrounds and passion for the public realm. GO collaborative embodies the strengths of their diverse professional training with experience providing creative and innovative services to connect people in meaningful ways with the places they care about. The firm led the NEA's efforts to create *Exploring Our Town*, an online resource that highlights their Our Town grant program and provides insights into how creative placemaking projects come together across the nation.

PLAN PREVIEW SUMMARIES AND FEEDBACK

Business Sector

Art in Daily Life

Lifelong Learning

Distinct Identities

Physical Realm

Capacity Building

Arts & Culture Plan Preview

City of Carlsbad

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D.

Business Sector

Art in Daily Life

Lifelong Learning

Distinct Identities

Physical Realm

Capacity Building

WILLIAM D. CANNON ART GALLERY

Arts & Culture *Plan Preview*

City of Carlsbad

555

D.

Business Sector

Art in Daily Life

Lifelong Learning

Distinct Identities

Physical Realm

Capacity Building

WILLIAM D. CANNON ART GALLERY

Arts & Culture *Plan Preview*

City of Carlsbad

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Business Sector

Art in Daily Life

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Distinct Identities

Physical Realm

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Arts & Culture Plan Preview

City of Carlsbad

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Business Sector

Art in Daily Life

Lifelong Learning

Distinct Identities

Physical Realm

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Arts & Culture Plan Preview

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Business Sector

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Physical Realm

Capacity Building

Arts & Culture Plan Preview

City of Carlsbad

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Business Sector

Art in Daily Life

Lifelong Learning

Distinct Identities

Physical Realm

Capacity Building

Arts & Culture Plan Preview

City of Carlsbad

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Carlsbad Arts & Culture Plan

Community engagement. Cultural enrichment.

Introduction: The Commitment

In 2017, the City of Carlsbad asked local residents, artists, arts organizations and other groups and individuals who care deeply about the cultural health of our community how they would invest city resources to deepen and expand an arts environment that is already a model for cities in North San Diego County.

This initial phase sparked an outpouring of imaginative ideas and thoughtful priorities. Residents of Carlsbad were eager to join in an effort to encourage the artists who create and innovate, to support the organizations and institutions that produce and present, and to stimulate an informed and engaged population who hunger for the widest range of performing and visual arts.

We are grateful to all who took time to share their insights and commitment to nurture arts and cultural programs for a growing, diversified population of residents and visitors.

This document is a vital next step in the process.

What follows, after a brief preview of what we see as the strengths of our current programs and the challenges to maximizing their effectiveness, are five short previews based on three recommended roles for the city, several major themes for growth and the recommendations that emerged over the past year during dialogues with the community.

We look forward to receiving your feedback on this summary and to working with you to develop a far-reaching and realistic plan that will ensure that the City of Carlsbad remains a haven for the arts and a cultural destination for the region and beyond.

Carlsbad Arts & Culture Today

Strengths. The City of Carlsbad has earned its reputation as a leader in developing the arts and culture of North County by focusing on three strengths:

- **High quality programs.** Among the year-round arts and culture programs valued by residents of all ages are arts education opportunities, gallery exhibits and special events such as the TGIF Concerts in the Parks.

- **Dedicated resources.** Carlsbad's investment in arts and culture is greater than neighboring cities and includes a Cultural Arts Office staff to continually renew and maintain the excellence of our programs.
- **History of partnership.** These programs are the result of decades of commitment from countless community organizations and volunteers. They have fostered a deep sense of local identity by helping create iconic locations like the Flower Fields and signature events such as TGIF Concerts in the Parks.

Challenges. These strengths will allow us to meet key challenges before us, such as:

- Clearly **defining the city's role** as a regional arts and cultural resource and destination.
- **Providing access** to programming for a growing population increasingly diverse and distributed throughout the city.
- Developing **new forms of funding** and **new partnerships** that will provide more ways for artists and arts organizations to bring new work to the public.
- Instill arts participation as a **part of daily life**.
- Coordinate with leadership of **neighboring municipalities** to ensure Carlsbad's funds help develop programming and installations that appeal to regional audiences.

New Roles. Consensus was clear that such challenges could be better met if the city expanded its role of **Provider** of programs and funding, as well as increasing its current status as **Connector, Leader** and **Partner** in an expanded local arts community and economy.

- **Connector ...** to bring together diverse entities to pursue mutual goals.
- **Leader ...** to advocate for the arts and encourage innovative ideas for regional conversations with arts partners throughout the North County area.
- **Partner ...** to form cross-sector collaborations as a key action to increasing the impact the arts should have.

*Preview 1***Connector Role 1: The Business Sector**

Successful business leaders depend on creativity and innovation to keep their companies growing, their products and services relevant, their employees engaged and their customers loyal.

By supporting an active arts environment, Carlsbad and its strong and innovative business environment, has attracted-world-class companies that are at the forefront of innovation in action sports, life sciences, hospitality, tourism, information and communications technology, and clean technology.

Many of these companies embody the arts-business link with inventive solutions to office workspaces and bringing creative storytelling into marketing and employee communications. There are endless opportunities to further explore the integration of arts and business to engage artists to enliven offices and branding, actors to invigorate corporate presentations and coach public speaking, and many more examples.

Here are just two survey comments relevant to this topic:

“Arts and culture enhance and improve the quality of a city. Improved quality of life couples into a better economic environment because top companies and their employees want to work and live in a culturally enhanced environment.”

“Bring in art galleries (all genres), build a small theatre for plays, and, mostly, bring in creative businesses. Carlsbad could be a hot art town, but quality art needs venues and money so that professional artists have ways to get their work out there and earn a living. The City benefits from businesses while keeping Carlsbad unique and artsy.”

GOALS, STRATEGIES & ACTIONS

Goal: Establish relationships that support a creative and thriving economy.

To do this the city, which has strong ties with both local artists and businesses, will actively connect arts and business in organized exchanges that lead to candid dialogue and collaborative projects.

Strategy 1: The Cultural Arts Office will partner with the Community & Economic Development Department to encourage small, innovative business start-ups by creative entrepreneurs.

Action: Convene a cross-department workgroup comprised of Cultural Arts Office and Economic Development Department personnel to explore how cultural planning goals intersect with economic development goals.

Strategy 2: Strategize with arts allies in the business community to take a leadership role in the development of the arts and culture sector.

Action: Create a roundtable to serve as a business arts leadership and advocacy board to help increase public and private funding, coordinate business volunteers for the arts, identify event sponsors and facilitate art.

Strategy 3: Encourage cultural programs in the city's high-tech industrial core.

Action: Establish Business Parks After Dark program and pop-up artistic venues, which are attractive to the city's creative class, in the city's high-tech industrial core.

YOUR THOUGHTS?

- Which strategy would have the most impact?
- What else can businesses do to partner with arts? Other examples are mentorships with artists, artist residencies and performances in business.
- Would you consider serving on an arts organization board?
- Do you have other ways to strengthen the connection between arts and business?

[Take the survey](#)

ADDITIONAL RESOURCES

Potential Partners:

- Businesses
- Carlsbad Chamber of Commerce
- Carlsbad Village Association
- City's Community & Economic Development Department
- Artists and arts organizations
- Local non-profits
- Innovate 78
- North County Regional Economic Development Council

Programs that worked for other communities:

Americans for the Arts is the leading nonprofit organization for advancing the arts in America. Its pARTnership Movement is an initiative to show business leaders that partnering with the arts can build their competitive advantage. Case studies are available online. <http://www.partnershipmovement.org>

LEARN MORE

To find out more information, please visit www.carlsbadca.gov/arts.

Preview 2

Connector Role 2: Lifelong Learning

A community's vitality, like that of each individual, depends on continued learning and engagement with new ideas. We received many comments about the need for access to arts education and culture activities for residents of all ages.

Here is what some of our respondents said about the question of education.

“[Create] community programs that enable and encourage mentorship and growth of educational opportunities, so that art education and traditions can be passed down to the next generations.”

“Have more art classes, more music venues which are affordable to all.”

“More advanced/sophisticated community classes, art studios open to the public, woodworking workshops with all machinery open to the public.”

“Make more 'entry-level' arts education opportunities available (such as) community theatre productions and introductory arts classes.”

GOALS, STRATEGIES & ACTIONS

Goal: Expand Arts & Culture learning opportunities.

In this version of the Connector role, the city will bring together schools, arts organizations and businesses to network towards a supplemental system for arts support while our Cultural Arts Office meets with local partners to strategize new means of providing arts education for all ages.

Strategy 1: For youth - Expand arts education provided by local school districts, the city and third-party providers.

Action: *Work with local colleges, arts educators and arts providers to develop a Community Arts Learning Plan that promotes lifelong learning in the arts.*

Strategy 2: For adults and the community at large - Increase access to arts-based enrichment programs and opportunities.

Action: *Work with local community college to identify opportunities for art and design students to teach classes at City of Carlsbad facilities. Assist the college with locating applied learning opportunities within the city that will bridge gaps in arts education.*

Strategy 3: Encourage innovative inter-generational arts programming, such as sharing oral histories, which can serve as source material for performances and visuals that foster creativity and collaboration.

Action: *Leverage local business partnerships to support STEM to STEAM learning initiatives and promote the development of innovation and creativity.*

YOUR THOUGHTS?

- Which strategy resonates the most with you?
- What role would you like to see the city take in generating new educational opportunities in the arts?
- How can the city best help ensure access to creative learning opportunities for adults?
- Are there any other ideas you would like to share?

[Take the survey](#)

ADDITIONAL RESOURCES

Potential Partners:

- Businesses
- Community college
- California State University San Marcos
- Chamber of Commerce Education Committee
- Local school boards and PTAs
- Private creative businesses
- Local arts organizations
- Local non-profits
- Carlsbad Historical Society
- Parks & Recreation Department

Arts Education – Community Initiatives

Writing Lives, Missoula, MT: Missoula has a rich literary tradition, with many writers living amidst its inspiring beauty. In its public schools, though, creative writing instruction has tended to be piecemeal, with some schools able to afford it and others not providing it. The [Missoula Writing Collaborative](#) set out to fill those holes, developing a program, Writing Lives, that would place professional writers in 4th grade classes across the city. Like the many writers in Missoula’s history, the students would treat the local context itself—the city and its natural surroundings—as the subject of their work.

<https://www.arts.gov/exploring-our-town/writing-lives>

WANT TO LEARN MORE?

To find out more information, please visit www.carlsbadca.gov/arts.

*Preview 3***Leader Role 1: Capacity Building**

Stereotypes of paint-splattered artists alone in cramped studios are giving way to more realistic images of individuals engaged in local economies across a wide and expanding array of performing and visual disciplines as well as digital work.

Far from resenting the intrusion of entrepreneurs and local businesses – other than as patrons – artists are forming mutually beneficial partnerships with them to help their community with awareness, education and economic development.

Cities can help by stimulating capacity building that leverages resources and assists artists and arts organizations. Capacity building, according to the National Council of Nonprofits, is a way for a nonprofit to more effectively deliver its mission by identifying a communications strategy, improving volunteer recruitment, developing a leadership succession plan, updating technology and more.

As the primary provider of arts and culture programs in our community, the City of Carlsbad can apply capacity building to attract additional arts and culture providers through new and diverse programming, and connect organizations with new funding resources.

“More local artists displaying and being part of decision making (in various citywide planning efforts) for Carlsbad.”

“Carlsbad could elevate the existing arts and culture offerings by enhancing the efforts of local galleries, music venues and theatres, like New Village Arts, by providing funding and increased marketing support.”

“[Provide] more opportunities for local artists to be involved in the planning of events, such as through round table discussions, meetings, online groups and discussions that focus on getting more people involved in working to implement music and arts events around the city.”

GOALS, STRATEGIES & ACTIONS

Goal: Build capacity within the Arts & Culture sector

In this Leader role the City of Carlsbad would connect and initiate dialogue with partners able to help explore and expand the vision of arts and culture in the area.

The City of Carlsbad's historic support of arts and culture as a core value led to the establishment of its Cultural Arts Office. It assists local arts and culture organizations strengthen their reach and impact in the community. It allows the city to assume a greater leadership role at the local and regional level, and identify and fund new opportunities for programming, venue development and education.

Strategy 1: Foster arts and culture organizational capacity building through alternative funding opportunities for the arts, like the city's 2018 Capacity Building Grants.

***Action:** Create a grants program focused on start-ups for arts organizations to help them get their feet on solid ground.*

Strategy 2: Elevate awareness of and attention to the cultural arts as part of municipal policy decisions.

***Action:** Create a City of Carlsbad Orientation program for local artists and creative entrepreneurs to help foster artist involvement on different city boards and commissions.*

Strategy 3: Foster arts leadership integration through existing organizations like North County Arts Network (NCAN) and others.

***Action:** Convene a Regional Arts Roundtable to look at broad needs with specific working groups to address topics such as programming, venues and other essential elements of the regional arts ecosystem.*

YOUR THOUGHTS?

- Which strategy has the most impact for you?
- How could the city lead efforts to create greater capacity in the arts community?
- What kind of assistance could the city offer to local arts organizations?
- Have we missed any potential partners who could help with these efforts?

[Take the survey](#)

ADDITIONAL RESOURCES

Potential Partners:

- North County cities
- North County Arts Network (NCAN)
- Local artists and arts organizations
- New regional grant sources
- City of Carlsbad grantees
- Carlsbad Library & Arts Foundation
- Carlsbad Friends of the Arts
- San Diego Regional Arts & Culture Coalition
- Innovate 78
- San Diego North Economic Development Council

Partnerships that Support Capacity Building:

Arts Incubator of the Rockies: When the Fort Collins Museum moved out of the city's historic Carnegie Library Building in 2011, it left the City of Fort Collins with a vacant property in one of its most impressive buildings. Reaching out to the community through a series of public dialogues, the city asked residents how they would envision using the building. What they heard was a strong desire to turn the space into a community arts center — the Arts Incubator of the Rockies (AIR). Today the Arts Institute is partnering with Berea College to provide more robust programming and training in the arts. <https://www.arts.gov/exploring-our-town/arts-incubator-rockies>

WANT TO LEARN MORE?

To find out more information, please visit www.carlsbadca.gov/arts.

Preview 4

Leader Role 2: Distinct Identities

Artists have unique tools and talents that can provide insights into a culture's history. In our community, where the native past and natural beauty are too often obscured in a fog, we look to artists and cultural institutions to recall and interpret their distinctive narratives. By taking a leadership role in protecting natural resources and promoting cultural legacy, the city can share these historic treasures at outdoor concerts, weekend outings in the Village and walks along our robust trail network.

Here's what members of the community said in our surveys during our outreach.

"We need something to connect us throughout the city, art and cultural activities have the potential to do just that."

"Environmental art sculpture and environmental art. More calls for sculpture in the environment and more venues in which to exhibit."

"I miss the Barrio Festival that used to be held. It offered a wide range of diverse cultural art, food and entertainment close to our downtown."

"Look for the diversity and history of our community. Be open to considering arts and culture that serves to tell a lifelong story of our community."

"I'd love to see a tour of the architecture of Carlsbad or the gardens."

GOALS, STRATEGIES & ACTIONS

Goal: Celebrate Carlsbad's unique history and distinct identities through Arts & Culture.

In this additional role as a LEADER, the city would help develop and promote the diverse, creative and cultural resources that define its identity. The Cultural Arts Office can bring together organizations that share the vision of building a dynamic arts and culture sector that promotes the city's identity and gives voice to its stories.

Strategy 1: Promote Carlsbad's distinctive identities by connecting the arts, the city's heritage and the natural and built environment.

Action: *Create a match-funded collaboration between local businesses and the Parks & Recreation Department to create a Trail Art program on paths near business parks that encourage wellness and enhance the experience.*

Strategy 2: Enhancement of the Carlsbad Barrio neighborhood as a cultural destination.

Action: *Work with the Barrio neighborhood residents, preservation advocates, businesses and non-profits to explore how the Carlsbad Barrio can thrive as a cultural asset and destination for residents and visitors.*

Strategy 3: Promote Carlsbad as a vital cultural destination that celebrates the work of local artists.

Action: *Develop a Working with Local Artists training program to help the local business community increase exposure for visual and performing art by local artists in hotels and businesses. Create a directory of participating businesses.*

YOUR THOUGHTS?

- Which strategy resonates the most with you?
- How would you like to see the city better encourage its cultural identity?
- What could be done to provide better access to arts and culture in the community?
- Which historical or cultural identity would you like to see the city promote?

[Take the survey](#)

ADDITIONAL RESOURCES

Potential Partners

- Local artists and arts organizations
- Neighborhood associations
- City of Carlsbad
- Businesses
- Carlsbad Chamber of Commerce
- Carlsbad Village Association
- Carlsbad Historical Society
- Local preservation advocates

Connecting Art and the Environment

FLOW: Can You See the River?, Indianapolis, IN: Conceived by visual artist Mary Miss, “FLOW: Can You See the River?” is a city-wide public art project in Indianapolis that reveals how the ordinary activities of citizens affect the health and future of the White River water system. As a collaboration of artists, community organizations, scientists, and city planners, “FLOW” engaged the citizens of Indianapolis through physical installations along the river, an exhibition and an online interactive mapping tool

(trackraindrop.org) in order to enhance Indianapolis residents' awareness of the waterway and many of the river-related issues that affect their lives.

<https://www.arts.gov/exploring-our-town/flow-can-you-see-river>

WANT TO LEARN MORE?

To find out more information, please visit www.carlsbadca.gov/arts.

Preview 5

Partner Role: Art in Daily Life

Just as our image of the artist has changed, so has our interaction with art. Whether it's public art in corporate parks and along city trails, live performances by international stars and local amateurs, or touring exhibitions and neighborhood art projects, Carlsbad residents want greater access to an increasingly varied arts experience.

Making art and culture available for everyday experience will bind a community together and foster a local identity, and the City of Carlsbad can help drive this effort through active partnerships with businesses, artists and cultural organizations.

Here are some of the survey comments that show how important this is:

"I absolutely love all the street art in Carlsbad! From the Carlsbad Art wall, to the painted fire hydrants! I also love finding the doodles in the village! We live in such a great community and art keeps us all connected!!!"

"Build a centrally located cultural arts center where many different music, performing and visual artists and patrons can enjoy quality experiences. Make it easy for all people to experience the arts."

"Make random art installations throughout the city.... Not just in major traffic areas throughout downtown, but maybe some in Holiday Park, Calavera Hills, to Hosp Grove. It makes people get out to places that they may not have gone before, and adds so much character to underused areas of the city. I especially think that an art walk through Hosp Grove would be amazing."

GOALS, STRATEGIES & ACTIONS

Goal: Support art as a prominent component of daily life and pursue partnerships that can expedite and sustain it.

In its role as Partner, the city's Cultural Arts Office will bring together city departments, local arts organizations and local businesses, including the design and development community, to promote a more diverse range of arts opportunities that will bring art into all aspects of daily life. This consortium can then attract funding for projects that will enhance the community's existing art and cultural spaces, and create new locations.

Strategy 1: Enhance existing venues and find additional artistic and performance venues within the city, and pursue new funding models such as public-private partnerships.

Action: Explore the creation of a City of Carlsbad cultural arts facility that responds to the regional interest for a larger performance venue for professional theatre and can provide classrooms, rehearsal spaces and production studios.

Strategy 2: Work with the development community to support the inclusion of the arts in future projects.

Action: Identify opportunities to encourage the development of more affordable artist housing and workspaces through partnerships with the local development community.

Strategy 3: Support the continuation and development of a festival and events culture within the city.

Action: Include temporary artworks in the planning of community celebrations and special events.

Strategy 4: Develop a Mobile Outreach Strategy for the Cultural Arts Office.

Action: Procure an "Art Bus" for city staff to deliver arts programming to locations throughout the city.

Strategy 5: Ensure that access to the arts is available for all community members.

Action: Explore opportunities to advance artist relationships with the local military community, including funding for specific project development.

YOUR THOUGHTS?

- Which strategies resonate the most with you?
- What can the city do to make the arts more accessible for residents?
- What could the city do to bring about more art and performances in the city, and into your local neighborhood?
- Are there additional potential partners you would add to the list below?

[Take the survey](#)

ADDITIONAL RESOURCES

Potential Partners:

- Businesses
- Artists and arts organizations
- Parks & Recreation Department
- Carlsbad Village Association
- Carlsbad Chamber of Commerce
- Local non-profits
- North County Arts Network (NCAN)

- Neighborhood groups
- Local media outlets
- Property owners
- Developers
- Land use and planning organizations
- Public Works Department
- Community & Economic Development Department

Public-Private Partnerships to Enhance the Public Realm

Co-Sign, Covington, KY: The City of Covington partnered with the American Sign Museum to bring CoSign, an initiative created to provide local artist-designed storefront signage to area businesses in a neighborhood targeted for economic redevelopment and revitalization. With a focus on education for both small business owners and artists, the initiative provided employment and training opportunities for artists while creating new signage for small businesses to attract visitors to an area known for commerce and creativity. <https://www.arts.gov/exploring-our-town/co-sign>

WANT TO LEARN MORE?

To find out more information, please visit www.carlsbadca.gov/arts.

PLAN PREVIEWS FEEDBACK

ARTS & CULTURE PLAN PREVIEW

CONNECTOR ROLE 1: THE BUSINESS SECTOR

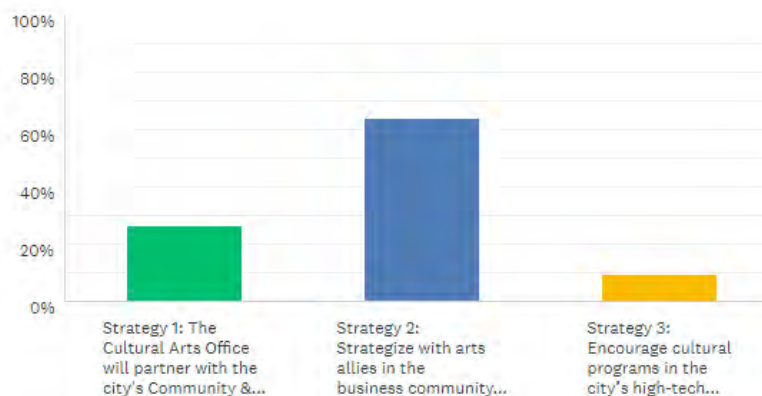
Total respondents: 92

Q1. Which strategy to enhance the connection between arts and the business sector would have the most impact?

Answered: 86 Skipped: 6

Which strategy to enhance the connection between arts and the business sector would have the most impact?

Answered: 86 Skipped: 6



ANSWER CHOICES	RESPONSES
Strategy 1: The Cultural Arts Office will partner with the city's Community & Economic Development Department to encourage small, innovative business start-ups by creative entrepreneurs.	26.74% 23
Strategy 2: Strategize with arts allies in the business community to take a leadership role in the development of the arts and culture sector.	63.95% 55
Strategy 3: Encourage cultural programs in the city's high-tech industrial core.	9.30% 8
TOTAL	86

Q2. What else can businesses do to partner with arts? Other examples are mentorships with artists, artist residencies and performances in business.

Answered: 70 Skipped: 22

Support/Sponsor Existing Organizations

- "Identify and utilize the community values, contributions and opportunities possible through partnerships with New Village Arts."
- "Continue, or better yet, expand support for cultural venues like New Village Arts."
- "Carlsbad could elevate the existing arts and culture offerings by providing funding and increased marketing support to enhance the efforts of local arts organizations like New Village Arts."
- "Become more active in North County Philanthropic Council."
- "Having a corporate sponsorship at an establishment like New Village Arts allows for great visibility for the business, as well as a creative way to create name recognition for the business in a sustained way in a centralized area of Carlsbad."

Other Sponsorships

- "Sponsor their employees to attend performances."
- "Offer sponsorship for under privileged students to participate in programs, particularly cooperative experiences with business, school district and city."
- "Sponsor art installations."
- "Take/support sponsorships for art assets publicized and listed by the City's Art Office."

Offer Live/Work/Performance Spaces

- "Residencies and local performance spaces offered by the business community."
- "Support low-cost housing and studio space for artists."
- "I think performances in businesses, or partnerships with them, might be a good way to get more support from the business and its employees to promote and financially support the arts."
- "Business can provide gallery space for public to view visual arts."

Pop Up/Temporary Exhibits

- "Organize public permanent and temporary art exhibits..."
- "Public performances. Pop-up events."
- "Sponsor pop up exhibits and performances – especially in the Village-Dove area and the new Rancho Santa Fe Center. Anything to make people put down their phones and enjoy art/music etc."
- "Pop-up events in and near the village."

Q4. Do you have other ways to strengthen the connection between arts and business?

Answered: 58 Skipped: 34

Create opportunities for business and artist interact

- "A roundtable of artists and business representatives to coordinate art activities."
- "Work to establish an "arts district" in Carlsbad Village, with businesses near NVA that offer music, visual art galleries, and more local theatre, along with businesses that help to promote a strong and lasting arts vision."

- "Invite key business leaders to attend arts events."
- "Some arts organizations would be happy to host business events at their locations – NVA would certainly be a good candidate!"
- "Monthly meetings, or less for reps from businesses and the arts to meet for relationship building, educating each other about current status, future ideas of said organizations/individuals."
- "Encouraging connections through City or Chamber events so both businesses and the creative community can actually interact, brainstorm and feel inspired to make that connection"

Create more mixed-use venues

- "Include art in all forms in business buildings – make it a priority."
- "Create venues where art and business merge."
- "City funded private partnerships for venues for music and visual arts displays and work areas."
- "Work with developers to create locales that are supportive of small creative businesses, unique food venues and arts commerce – creating appealing spaces that are destinations for creative vendors and shoppers."
- "Live music at more venues that pays the musicians well."

ARTS & CULTURE PLAN PREVIEW

CONNECTOR ROLE 2: LIFELONG LEARNING

Total respondents: 68

Q1. Which strategy for lifelong learning resonates most with you?

Answered: 64 Skipped: 4

Which strategy for lifelong learning resonates most with you?

Answered: 64 Skipped: 4



ANSWER CHOICES	RESPONSES	
▼ Strategy 1: For youth - Expand arts education provided by local school districts, the city and third-party providers.	43.75%	28
▼ Strategy 2: For adults and the community at large - Increase access to arts-based enrichment programs and opportunities.	42.19%	27
▼ Strategy 3: Encourage innovative inter-generational arts programming such as sharing oral histories that can serve as source material for performances and visuals that foster creativity and collaboration.	14.06%	9
TOTAL	64	

Q2. What role would you like to see the city take in generating new educational opportunities in the arts?

New/Existing facilities

- "Support thru making city owned spaces available."
- "An arts/community center would be a helpful hub to provide educational opportunities."
- "I would like to see Carlsbad follow in the footsteps of Irvine, which has a fine arts center that offers affordable art classes, workshops and equipment."
- "Develop a physical building – cultural center with creative studio rentals for ceramic studios, printmaking, weaving, painting, sculpture."
- "Utilize the new Community Center for art and music appreciation classes. Open high schools for community classes."
- Develop an art center that offers classes or provides studio space for artists who are interested in offering classes."

Support structured school art programs

- "I would like to see the City of Carlsbad working with the school district and the state of CA to encourage art classes in the schools be taught by fully credentialed Art Education teachers."
- "Advocate for arts programs in all schools."
- "Expand Elementary school music programs."
- "Add art and music and writing programs to the school system."
- "Educate our school district that the arts are not a financial burden...but a necessity for a well educated human being."

Support art programs for all ages

- "Senior (50+) art activities in South Carlsbad."
- "Sponsoring shows for students and schools – especially shows dealing with history or important issues students can relate to – will help get young people more involved in considering attending theatre."
- "There seems to be art available for the young and old. Teenagers, young adults and middle adults are left out of the equation unless they want to take community college courses."
- "Provide more programs and services directly for all ages."
- "Have story telling at the senior center where some of our mature citizens can contribute."

Financial support

- "Sponsor, promote and subsidize the arts around the city."
- "Funding for existing organizations who currently have education and outreach programming such as New Village Arts."
- "Bankroll school programs and offer programs to the general public for a fee."
- "Provide funding."

Increase accessibility

- "Hire experts in the arts to provide free classes. Many seniors are on a fixed income and although they would love to take more are classes are prevented from doing so because of financial reasons."
- "Quality touring shows to schools and underserved communities."
- "Increasing access and opportunity to the arts/appreciation."
- "Invite artists who can easily commute to offer shows, displays, concerts to showcase their art."

Q3. How can the city best help ensure access to creative learning opportunities for adults?

Answered: 56 Skipped: 12

Increase accessibility

- "Provide affordable/free space for arts programs."
- "Partner with local theaters, etc. and offer low/no cost classes and series. Support traveling workshops/shows to assisted living centers and such."
- "Having weekend or evening programming that are low cost or free would be helpful."
- "Ensure arts education and outreach programming is accessible for free or low costs throughout all neighborhoods in Carlsbad."

More communication

- "Get the word out."
- "Publicity – helping residents know about all the opportunities available to them."
- "Publicize more. We don't know what's available."
- "Communicate offerings available to Carlsbad residents. Cater to your taxpaying residents vs tourists."

More venues

- "Turn some of the space in the senior center and other new buildings into art studios."
- "An active community center that serves all ages would be helpful, like the Encinitas Community Center."
- "Make all three libraries greater cultural arts hubs."
- "Team with local schools and colleges. Jump on business sponsored opportunities, such as GIA opening their doors to the public."

Support existing organizations

- "Perhaps a comprehensive and well designed list of events, opportunities and programs could be made available regularly at partnering businesses."
- "By putting funds into New Village Arts."
- "Financial support of the people/organizations providing those programs so that they can be free or low cost to participants."
- "Creative learning opportunities can be fostered through existing arts organizations in Carlsbad."

Expanded programming

- "Look at some of the programs like figure drawing workshops, Shakespeare reading workshops and more that are done at the Encinitas Library."
- "Program classes and workshops so people can take pottery, stained glass, etc."
- "Offer workshops that provide guidance and introduce different hands-on techniques."
- "Art classes such as watercolor, drawing, etc. are always full at Mira Costa College."

ARTS & CULTURE PLAN PREVIEW

LEADER ROLE 1: CAPACITY BUILDING

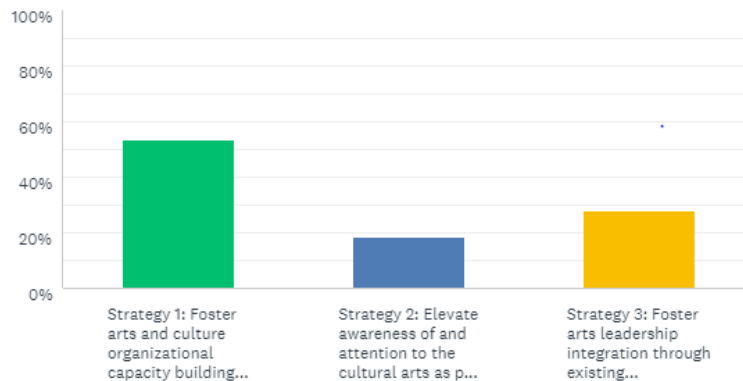
Total respondents: 43

Q1. Which strategy to enhance capacity building has the most impact for you?

Answered: 43 Skipped: 0

Which strategy to enhance capacity building has the most impact for you?

Answered: 43 Skipped: 0



ANSWER CHOICES	RESPONSES
▼ Strategy 1: Foster arts and culture organizational capacity building through alternative funding opportunities for the arts, like the city's 2018 Capacity Building Grants.	53.49% 23
▼ Strategy 2: Elevate awareness of and attention to the cultural arts as part of municipal policy decisions.	18.60% 8
▼ Strategy 3: Foster arts leadership integration through existing organizations like North County Arts Network and others.	27.91% 12
TOTAL	43

Q2. How could the city lead efforts to create greater capacity in the arts community?

Answered: 29 Skipped: 14

Support existing opportunities/organizations

- "Joining in the promotion of North County wide events could build audience."
- "Support existing arts organizations that are already proving programming such as New Village Arts and Carlsbad Music Festival."
- "Carlsbad could elevate the existing arts and culture offerings by providing funding and increased marketing support to enhance the efforts of local arts organizations like New Village Arts."
- "Provide more funding and opportunities for Carlsbad Village Association and other local orgs in order to provide more music performances and artist performances."

Support community collaboration

- "Invite local and theater experts to convene and discuss/recommend approaches. That would benefit the artists, educate city officials and hopefully lead to outreach about solutions and subsequent art offerings."
- "Hold an open-door meeting to foster and discuss."
- "Adjacent city networking. Chamber support. Co-sharing ideation with schools, theaters, centers."
- "Integrate through municipal decision and use leadership integration from existing groups."
- "Increased collaboration with regional arts organizations."

Financial support

- "Provide affordable/free space to arts programs."
- "Be sure that there is secure funding for arts annually."
- "Make it more affordable to attend concerts and plays."
- "Fund more art events, education and organizations."

Make Carlsbad a cultural arts hub

- "Develop Carlsbad as a destination Arts Center. New Village Arts is located next to the train stop."
- "If possible, create a theater district around the current New Village Arts."
- "Help organizations like New Village Arts in their expansion and promotion; clean up some other venues."

Q3. What kind of assistance could the city offer to local arts organizations?

Answered: 30 Skipped: 13

Promotion/Public support

- "Be advocates for art at all city council meetings. Attend shows and performances, offer to speak at curtain up to show your support."
- "Increase promotion of local arts events."
- "Some of the biggest help would be in promoting the arts as a draw to the city. The more folks in San Diego proper know about these hidden gems, the more likely they are to attend (and then spend their money in Carlsbad)."
- "Create public places to inspire, do and show art."

Financial support

- "More of what is already established in grants opportunities and some training."
- "The New Village Arts theatre does amazing stage productions despite being housed in a very limited facility. I urge the city to provide generous financial support to this amazingly creative organization."
- "Grants so as to offer slightly lower ticket prices to encourage more people to go."
- "Financial support, venue support."

Q4. Have we missed any potential partners who could help with these efforts?

Answered: 18 Skipped: 25

- New Village Arts
- Carlsbad Unified School District
- North County Philanthropy Council
- Museum of Making Music

ARTS & CULTURE PLAN PREVIEW

LEADER ROLE 2: DISTINCT IDENTITIES

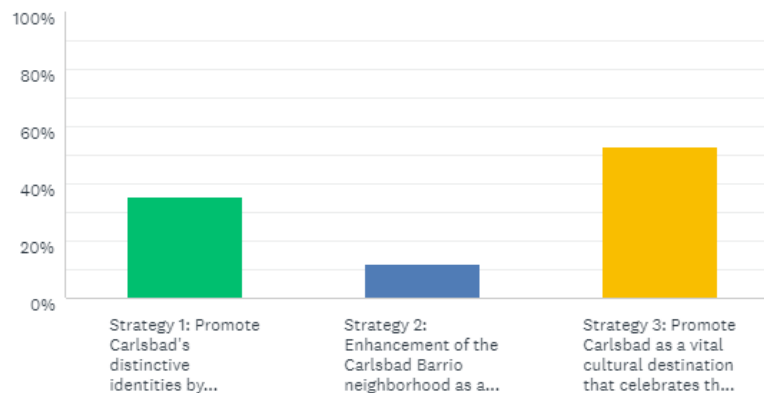
Total Respondents: 34

Q1. Which strategy resonates the most with you?

Answered: 34 Skipped: 0

Which strategy resonates the most with you?

Answered: 34 Skipped: 0



ANSWER CHOICES	RESPONSES	
▼ Strategy 1: Promote Carlsbad's distinctive identities by connecting the arts, the city's heritage and the natural and built environment.	35.29%	12
▼ Strategy 2: Enhancement of the Carlsbad Barrio neighborhood as a cultural destination.	11.76%	4
▼ Strategy 3: Promote Carlsbad as a vital cultural destination that celebrates the work of local artists.	52.94%	18
TOTAL		34

Q2. How would you like to see the city better encourage its cultural identity?

Answered: 23 Skipped: 11

Diversify city leadership/programs

- "More representation of various minority groups in arts and cultural offerings."
- "Political leadership needs to demand staff for the people and rise above the banal and conventional to make Carlsbad a shining beacon on the hill."
- "Ensure that those who make decisions and those who receive arts support reflect the diversity of the city."
- "Become a multicultural center."
- "I never see anything for your Native Americans living in Carlsbad."
- "Perhaps more festivals or cultural events could be added, but I think it's great as it currently exists."

Encourage collaboration

- "Art is always stronger when its connection with local heritage and civic institutions is clear."
- "Blending of surfing community, Latino community, arts community and historical elements."
- "Embrace programs that are already thriving here in Carlsbad, like New Village Arts, the Museum of Making Music and the Carlsbad Music Festival."

Balance public/private needs

- "In order for a sense of pride and 'ownership' of the Barrio to be supported and to grow culturally, I believe a better balance has to be struck between the city and the real estate market to prevent the neighborhood from becoming too gentrified."
- "Keep the charm and history of Carlsbad intact by saying no to developer who wish to build unreasonably large projects."
- "Sorry to say but there is no art in any of the Carlsbad obscene developments..."

Q3. What could be done to provide better access to arts and culture in the community?

Answered: 25 Skipped: 9

Increase visibility/promotion

- "Making it simpler for local businesses to showcase the arts and music performances with the community, such as allowing performance permits in restaurants along State Street..."
- "Don't scrub street art unless it's offensive. Celebrate the good art appearing on our streets with online kudos."
- "Create the places for art in our parks and open areas."
- "Transportation to arts facilities, maybe a ride sharing scheme that was online."
- "Help get the word out to the community about the many arts offerings already available in the city and help promote the new arts organizations that are being built."
- "Be sure to include the arts in some capacity at all council meetings."

More venues

- "Provide affordable/free space for programming."
- "Provide a community arts space."
- "Make an arts hub in the community as a meeting place, as venue for growth and as a showcase of all skill."
- "Create a venue where artists can showcase their art and residents of all ages could participate in classes"

Financial support

- "Keep ticket prices low."
- "More funding."
- "More financial support for arts orgs – couldn't the annual capital improvement budget be reviewed and some of those funds reallocated?"

Q4. Which historical or cultural identity would you like to see the city promote?

Answered: 22 Skipped: 12

Blended/Multicultural

- "I would like to encourage more unity not separation into different cultures – include all together in perhaps a cultural exposition of the different groups that make up Carlsbad's diverse history."
- "Carlsbad is a wonderfully diverse mix of identities. Closing in on one or two would limit the cultural experience of our community."
- "Promoting multiple historical and cultural identities would benefit the city by attracting more tourists."

Artistic community

- "A center for performing arts, offering visual and musical arts before and after performances, and supporting performance with dining options and other supportive services."
- "New Village Arts!"
- "The current, vibrant art scene we have here."
- "Performing and visual arts. Historic legacy but outside the library's perspective and direction."

Latino community/Beach community

- "Latino community (around Lola's is cool), beach community."
- "Surfer/Skaters."
- "Our landscape and sea/lagoon scapes are our fundamental natural and cultural identity."

ARTS & CULTURE PLAN PREVIEW

PARTNER ROLE: ART IN DAILY LIFE

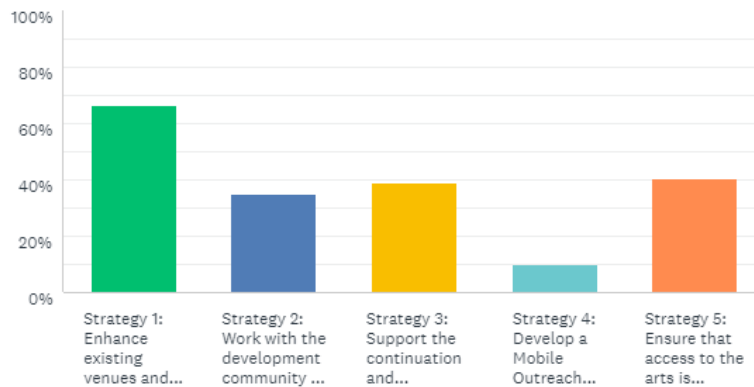
Total Respondents: 71

Q1. Which strategies to enhance art in daily life resonate the most with you?

Answered: 69 Skipped: 2

Which strategies to enhance art in daily life resonate the most with you?

Answered: 69 Skipped: 2



ANSWER CHOICES	RESPONSES
▼ Strategy 1: Enhance existing venues and find additional artistic and performance venues within the city, and pursue new funding models such as public-private partnerships.	66.67% 46
▼ Strategy 2: Work with the development community to support the inclusion of the arts in future projects.	34.78% 24
▼ Strategy 3: Support the continuation and development of a festival and events culture within the city.	39.13% 27
▼ Strategy 4: Develop a Mobile Outreach Strategy for the Cultural Arts Office.	10.14% 7
▼ Strategy 5: Ensure that access to the arts is available for all community members.	40.58% 28
Total Respondents: 69	

Q2. What can the city do to make the arts more accessible for residents?

Answered: 57 Skipped: 14

More venues

- "Enhance existing venues and find affordable/free additional artistic and performance venues within the city, and pursue new funding models such as public-private partnerships.
- "Create a real venue like Belly Up in Solana Beach."
- Utilize the empty industrial buildings off Palomar Airport Road to create artist studios and public art making areas..."
- "Build a performing arts center that also provides space for visual artists to work and display local artists work."
- "Clean up common areas, install a stage."

Increase visibility

- "Do more public displays such as murals, etc."
- "Be more like the City of Vista and have more art up around the city."
- "Have it everywhere! I visited Seattle, and there was a ton of art integrated into the city."

More promotion

- "Use social media including email to suggest an arts event of the day, every day. Prepare an education flyer about how to be involved including how to dress, how to book and generally how to be involved. Include average prices and how many events are free."
- "Let us know when and where events are taking place. We no longer have a newspaper to remind us. What about people who have no computer?"
- "Better dissemination of events to residents."

More classes and events

- "More outdoor concerts and plays."
- "Have a festival and promote all the arts at it, or a street fair."
- "Events and festivals are great. Maybe some workshops and events that residents can participate in themselves would be a lot of fun."
- "Quarterly events like the old ArtSplash and the current Music Festival."
- "More classes, more space where people can be creative, more events."

Q3. What could the city do to bring about more art and performances in the city, and into your local neighborhood?

Answered: 50 Skipped: 21

New/Enhanced venues

- "Build and equip venues for large audience performances as well as small."
- "More venues, more opportunities for local music and art displays, particularly acoustic venues for coffee shops and wine bars where people gather in neighborhoods."
- "Perhaps an opportunity might be to encourage restaurants and cafes to offer performances and to encourage more village events where artists could share their work."
- "Create an amphitheater where live performances can happen."
- "Live music, outdoor concerts, maybe build a small venue down somewhere by the beach like they have in Oceanside."

Collaborate with local organizations

- "Collaborate with non profits or foundations. Maybe create a community collaborative or utilize an existing one."
- "By expanding New Village Arts the theatre will be able to add productions by their own actors and guest production companies."
- "Continue support of New Village Arts and similar theaters."

Financial support

- "Funding for artists."
- "Tax incentives to encourage business to support the arts and to encourage people to donate to the arts."
- "More financial support of those performances."
- "Funding of events, event at a partial level."
- "Sponsor more art classes performances, with financial support of local businesses."

Q4. Are there additional potential partners you would add to the list below? Businesses Artists and arts organizations Parks & Recreation Department Carlsbad Village Association Carlsbad Chamber of Commerce Local non-profits North County Arts Network (NCAN) Neighborhood groups Local media outlets Property owners Developers Land use and planning organizations Public Works Department Community & Economic Development Department

Answered: 30 Skipped: 41

- School districts, local colleges, Carlsbad Education Foundation
- NAMM
- Local artists and citizens

COMMUNITY FEEDBACK REPORT

Venues

Exhibits

Music

Arts Education

Public Art

Theater

Arts & Culture Plan
Input Summary Dec. 2017

City of Carlsbad

589

Venues

Exhibits

Music

*Arts
Education*

Public Art

Theater

Arts & Culture Plan

Input Summary Dec. 2017

Arts & Culture Plan

Summary of Public Input

December 2017

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Introduction to the Public Input Process

The planning process for the Arts & Culture Plan consists of three phases:

- Discover
- Envision
- Develop

Each phase of the process includes opportunities for the community to weigh in and provide input. The City of Carlsbad sought input from the community on ideas, strategies and priorities related to arts and culture from more than seven hundred individuals in over twenty different settings in the Discover and Envision phases of the planning process:

- 1) 27 Stakeholder interviews
- 2) Focus groups with 25 participants
- 3) Three online and in-person surveys (Two in English, one in Spanish) resulting in 687 responses
- 4) Four community workshops with a total of 54 attending
- 5) Three “Meeting in a Box” events with arts organizations with a total of 39 attending
- 6) 14 pop up events in the community, including and additional 10 with the Spanish speaking community

The following report summarizes the input from these first two phases of the planning process. The project team is now approaching the Develop phase of the planning process and will use input gathered to prepare a draft Arts & Culture Plan.

It’s important to note that the input gathered through the surveys conducted should be considered in a similar way to input received during public comment at a City Council meeting, remarks at a public workshop or comments provided via email to city staff. Due to the way survey participants were identified, the survey sample may not be representative of all project stakeholders. As a result, unlike a scientific study, the responses cannot be generalized to the larger population with a known margin of error.

OUTREACH PROCESS SUMMARY

The city sought input on the Arts & Culture Plan from March through August 2017 in the following settings:

- Stakeholder interviews
- Focus groups
- Public workshops
- Online surveys
- In person surveys

- Meeting in a box
- Multicultural outreach
- Updates to City Council and Arts Commission

Each outreach event resulted in important input, which shaped the plan development process.

DISCOVER PHASE: March through June 2017

This phase of the process was an opportunity to connect with key stakeholders in the arts and culture, business and education sectors. Input gathered in the interviews and focus groups contributed to the framework for the emerging ideas that have guided the planning process.

Stakeholder interviews

- Interviews were conducted with 27 stakeholders from the business, education and arts and culture community.

Focus groups

- Six focus groups were held with stakeholders in business, education and arts and culture. A total 25 of people participated in focus groups.

Workshops

- Two workshops were held on May 18, 2017 and May 20, 2017. 39 attended.
- A printed survey was distributed to individuals at each meeting for additional feedback.

Online / In-person survey

- Input was solicited from the Carlsbad community from May 18, 2017 through June 19th, 2017. 176 total provided input through the online survey.
- The survey was distributed to those signed up to receive Arts & Culture and city-wide newsletters, through stakeholders and partners, a news release on the city's website and social media channels

Multicultural Outreach

- The city engaged a multicultural outreach specialist to assist with outreach to the Spanish speaking community
- A total of ten pop-up events and community meetings were attended in six separate locations such as Pine Avenue Park, Lola's, and local schools.
- 28 surveys were filled out and approximately 40 people were reached.

Public Presentations

- Updates to Arts Commission
- Updates to City Council

- Keep city decision makers informed throughout the plan development process.

ENVISION PHASE: July and August 2017

The project team began to see common ideas come to the surface in the Discover phase. These ideas evolved to an initial list of Five Emerging Themes that served as the framework community discussions. In the Envision phase of the project, the team asked for specific concerns and ideas around each of the five themes.

Online survey

- Input was solicited from a larger section of the Carlsbad community July and August 2017, via an online survey. 483 completed the survey.
- The survey was distributed to those signed up to receive city email notifications, through a list of key stakeholders and was promoted through the city website, social media channels.
- The online surveys deepened the team's understanding of how the broader community in Carlsbad viewed each of the themes, and what specific ideas they might like to see develop as part of the plan.

In-person survey

- Input was also solicited from Carlsbad community members through in person surveys at several Library & Cultural Arts special events in July and August 2017
- The surveys were distributed to individuals attending the popular TGIF Concerts in the Parks and participating in the Family Open Studios art making activity on June 22, June 29, July 6, July 13, July 20, July 27
- The surveys were distributed to individuals visiting library locations during the weeks of August 21 and August 28 and at the Farmers Market in Carlsbad Village.

Meeting in a Box events

- Individual arts organizations hosted three Meeting in a Box events with its arts and culture grantees and arts organizations in the community.
- Notes from these meeting was integrated into overall data synthesis.

Multicultural Outreach

- Continued from Discover phase with on-site outreach and in-person survey distribution (with Spanish translation).
- An additional 9 surveys were filled out

ADJUSTMENTS ALONG THE WAY

From the outreach conducted in the Discover and Envision phases of the planning process, the project team received meaningful input to shape the development of the Arts & Culture Plan. Additionally, information gathered at this stage was also used to adjust approach for outreach for the planning process.

Multicultural outreach

Early in the process, the project team learned that cultural identities were important part of the history in Carlsbad. For this reason, the project team engaged a specialist to assist with outreach efforts in minority communities, realizing that the city’s traditional communication tools may not be reaching that audience.

Traditional public workshops

It was clear in the Discover phase that attendance at traditional public workshops was challenging. Attendance was low. Additionally, the feedback received early in the process was skewing heavily in North Carlsbad and represented an older demographic. The project team adjusted the outreach approach in the Envision phase to include opportunities for the community to provide input outside of the traditional public workshops, in areas in South Carlsbad and reach a younger demographic. The team set up a pop up booth at the TGIF Concerts in the Parks events, in all library locations and at the Farmers Market to “meet people where they are” and seek input on the plan.

Timing

The team realized the challenge in gathering input during the spring and summer, which are very busy times in the community. The timeline for the both the Discover and Envision phases was extended to allow for maximum input on online and in person surveys.

Original Timeline:

- March to May: Dialogues and Surveys
- June to August: Consultant Analysis and Compile Results
- September to October: Develop Draft Plan and Request Feedback from the Community
- November to December: Present to City Council

Revised Timeline:

- March to May: Focus Groups, Interviews and Survey 1
- June to August: Survey 2 with Expanded Outreach
- September to October: Consultant Analysis and Develop Support Documents
- November to December: Staff Review of Support Documents
- January to February: Consultant to Draft Plan, Release Engagement Report and Create Plan Preview
- Early February: Staff and Community Representatives Draft Plan Workshop
- Early March: Arts Commission Draft Plan Workshop
- March-April: Revise Draft Plan
- Early-Mid April- Release Plan Preview with Online Survey
- Early May: Release Draft Plan for Public Feedback
- April & May: Presentations to City Council

Meeting in a Box

From the input received in the Discover and Envision phases of the planning process, the city learned their partners and local arts organizations were interested in taking an active leadership role in the plan development process. In response to that feedback, the city hosted Meeting in a Box events with arts and culture organizations and city grant recipients. These efforts showed a growth in the city's role in the arts and culture community from one of Leader to that of a Convener, by bringing together the stakeholders and facilitating a discussion on the Arts & Culture Plan. Input in the Meeting in a Box events also provided helpful insight to the Cultural Arts Office on arts and culture grants and program format, leading to changes in approach in these two areas to better meet needs of this audience.

What We Heard

INITIAL FIVE THEMES

During the Discover phase of the project it became clear that some initial themes were surfacing from all the comments that were received. These comments were crafted into “Emerging Themes.” As the planning process progressed these themes served as a framework for the larger planning process, and a way to organize conversations, comment and ideas received both online and in-person through the project surveys and discussions.

Theme One: Enhance Carlsbad’s Distinct Identities through Arts and Culture

Carlsbad has a unique history and quality of life, and that distinctiveness attracts and keeps residents, visitors, business owners, and entrepreneurs. Many residents spoke passionately about the city and its history, and many expressed a deep interest in seeing this sense of identity displayed more prominently in neighborhoods, shopping areas, and places of business. People also strongly felt that Carlsbad’s identity could be seen in the way the community comes together for events. Residents desired to see the arts and culture bring more people together, and support the collective civic spirit in ways that are unique to Carlsbad.

Theme Two: Support Art as an Essential Component of Daily of Life

Although the arts have traditionally been thought of as activities that happen in addition to the daily routine of people’s lives, a great number of people that were interviewed desired to experience art as an integrated part of their everyday life. Many residents talked about their own artistic practices as musicians, artists, actors, and writers, and many desired to have more opportunities to perform and collaborate on creative projects with their fellow residents.

Theme Three: Expand Art and Culture Learning Opportunities

An important component of any healthy community is the opportunity to create and express – both individually and collectively. Many Carlsbad residents expressed the desire to see more opportunities for lifelong arts education. Recognizing the essential role arts education plays in supporting a vibrant community, residents expressed a strong desire for increasing educational opportunities for school aged children both within schools, and through extra-curricular activities. Recognizing the strong role that the arts and culture play in individual lives, many of those that were interviewed also discussed the need to create more extensive life-long creative learning opportunities.

Theme Four: Enable Art to Enhance the Physical Realm

The arts are an essential building block for creating a strong and vibrant public realm, particularly in the Village area. Today the arts serve to engage both residents and visitors, communicate a sense of local identity, and ensure that all have access to

vibrant community spaces. Many residents recognized the strength of the City's new public artwork and desired to see more throughout the city. It was recognized also that art in the physical realm supports the sense of pride and community that residents felt could often be seen in the surrounding communities, but to a lesser degree in Carlsbad.

Theme Five: Support a Thriving Business Sector with the Arts

It was often recognized by representatives of the local business sector, that the goals listed above by residents are the same goals desired by businesses. From lifelong learning opportunities, to a vibrant physical realm, those who took part in interviews and focus groups recognized that their ability to attract a skilled and innovative workforce, depended in large part on being able to offer a sense of community vitality supported by a strong arts and culture sector. There was a desire expressed to increase the profile of arts and culture in the community in order to strengthen the general business environment, and support a thriving and successful business culture.

SUPPORTING SURVEY

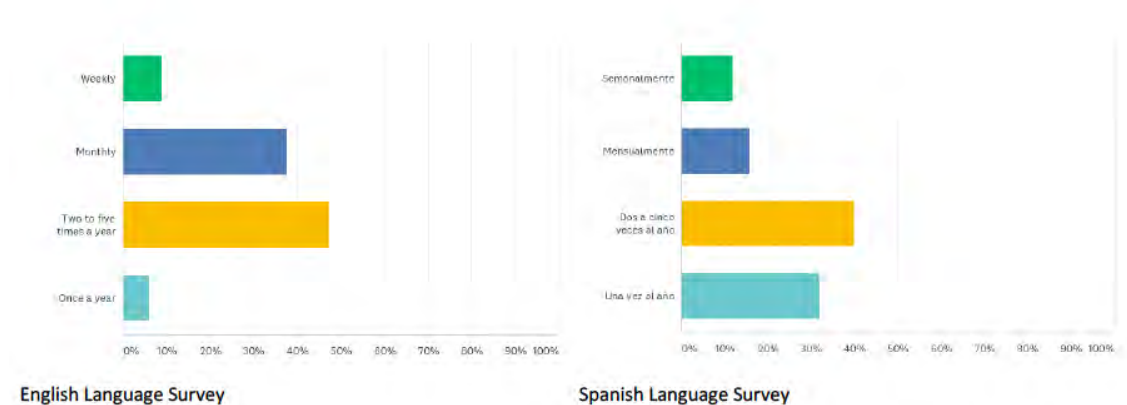
In parallel to the development of the Themes (through the process of interviews, focus groups, and public meetings), two broad Surveys were also created.

Demographically, the results show a fairly broad range of respondents as well as a (desired) diversity amongst the different survey respondents themselves.

One larger trend to note regarding the results is that those households without children, and in a high age bracket had greater representation within the survey than young families with children. This is not an unexpected result given the nature of the time and attention it takes to respond to a survey, but it is a trend which should be considered when looking at proposals for family-friendly or child-centered arts and culture activities. It is possible that more support for those efforts could exist in the city beyond what is seen the survey responses.

Participation in Arts & Culture Events

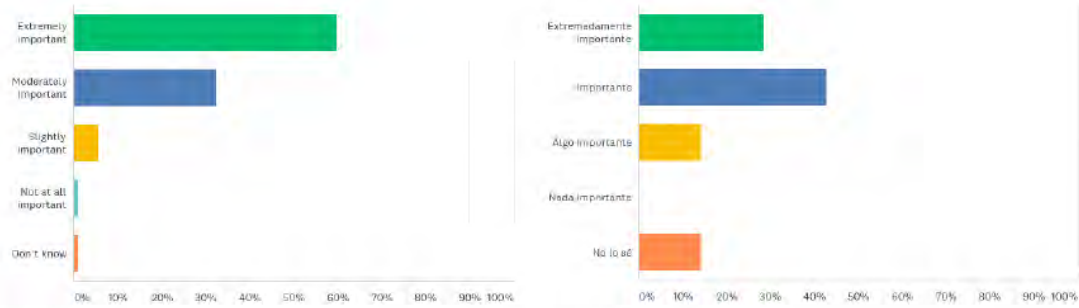
Looking at the survey responses, it can be broadly said that residents of the City of Carlsbad are quite active in the arts, with a majority of respondents saying they participate either monthly or two-five times per year in an arts and/or cultural event.



Q3: In a typical year I participate in arts and culture events and programs in the Carlsbad area:
Weekly / Monthly / Two to five times a year / Once a year

Support for Arts & Culture

Also of particular note across the surveys is the broad support for the arts and culture sector within the city, with a great majority of residents responding that arts and culture is either important or extremely important for quality of life within the city.



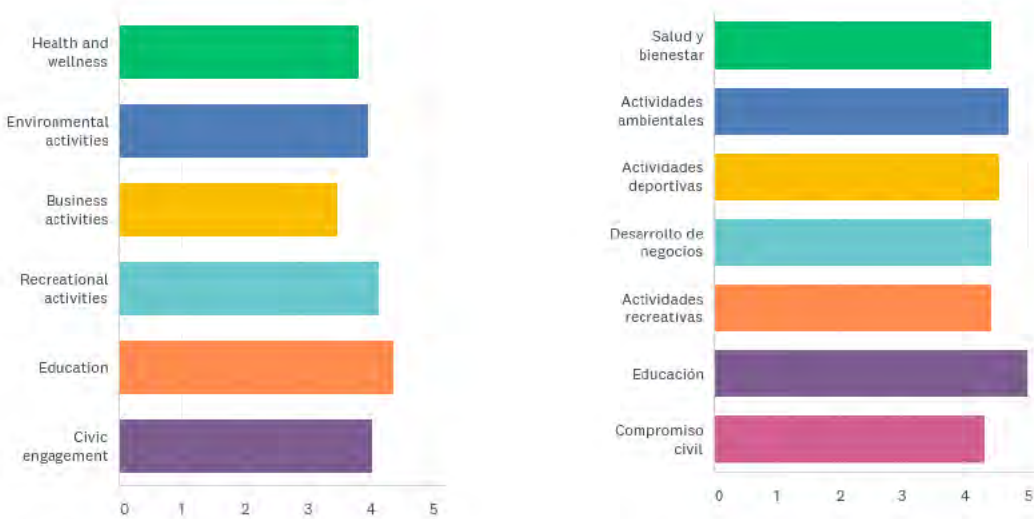
English Language Survey

Spanish Language Survey

Q3: Overall, how important a role do arts and cultural activities play in improving the quality of life of Carlsbad area residents?

Arts in Daily Life

Along with this general broad support, survey results also show broad support for integrating the arts into many of the day-to-day aspects of life that we don't traditionally think of as closely aligned with the arts and culture sector.



English Language Survey

Spanish Language Survey

Q4: Please rate the following: I'd like to see closer links between Carlsbad' arts and cultural offerings and...

Health and wellness / Environmental activities / Business activities / Recreational activities / Education / Civic Engagement

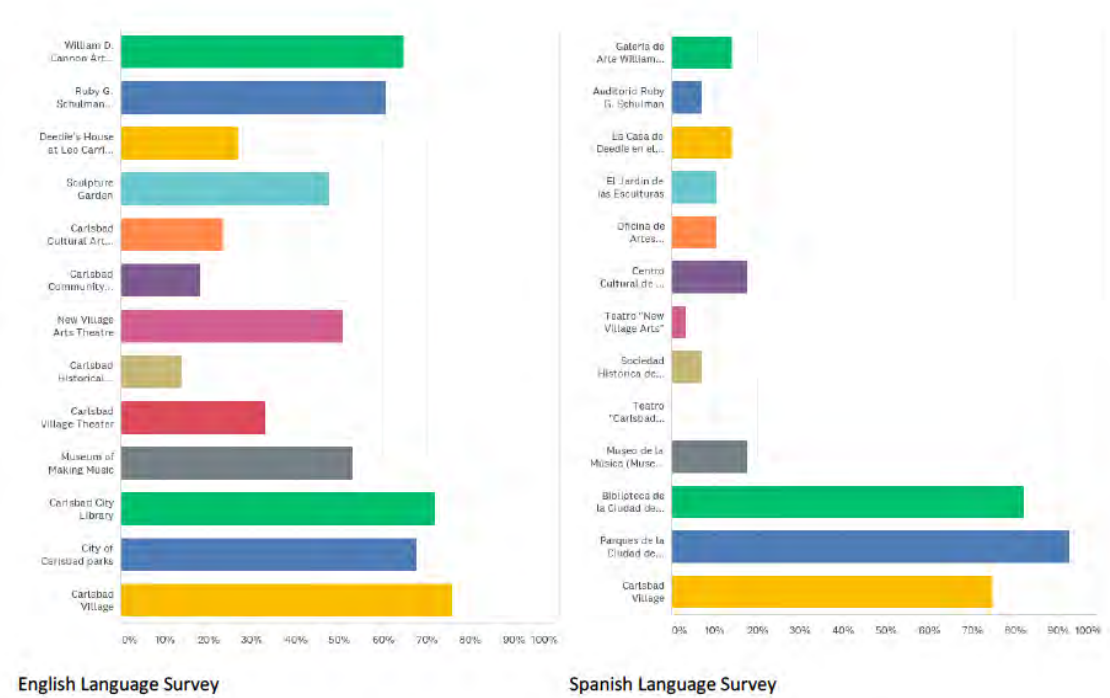
SPANISH-SPEAKING OUTREACH

Efforts to reach the city's Spanish speaking community were also very important to planning efforts, and special efforts were made to create occasions where their input could be gathered in-person by a native Spanish-speaker.

To help shepherd the city's efforts, community outreach specialist Melba Novoa was brought on. Through Ms. Novoa's efforts, a total of ten pop-up events and community meetings were attended in six separate locations with approximately 40 people reached. Within these conversations the following ideas and concerns were surfaced:

- A majority of individuals interviewed (70%) think arts and culture are a very important or important part of the quality of life in Carlsbad.
- A significant number of survey respondents don't use social media or have signed up to receive emails with calendar and program information.
- There is a lack of awareness regarding existing programs in Spanish.
- Suggestions included creating a board at schools, libraries, city buildings with calendar of arts and culture.
- The most trusted source of information about Arts and Culture is the Learning Center.
- Schools are trusted and perceived as significant partners in providing arts and cultural programs.
- Access due to lack of transportation is a barrier.
- There is a wish for more low-cost programs in Spanish aimed at seniors.
- More cultural programs and support for groups that promote the Hispanic cultural heritage of Carlsbad, in particular Barrio Museum and Barrio history.
- More opportunities for Carlsbad artists to exhibit or showcase their work for low cost or free.
- There is a desire for more paid job opportunities for local artists.
- There is a lack of free or low cost theater, music, and dance programs.

When comparing the English and the Spanish responses to the surveys, there is a strong difference between English speaking and Spanish speaking residents in terms of which city cultural facilities they visit. Although there was a smaller sample size in the Spanish-speaking community, it was apparent that there was less participation and awareness in the Spanish speaking community about existing arts programs. This difference should be noted for further planning efforts for different facility/venue/area programs and projects.



Q1: Where have you attended arts and culture events in the community? (Check all that apply)

Appendix B contains further information on Spanish-community outreach efforts.

ADDITIONAL EMERGING IDEAS

As the planning process continued, the city worked with the community to get additional input on specific ideas, priorities and measurable objectives related to the original five themes. These further conversations showed the emergence of additional ideas which then became integrated into the guiding plan framework. Additional ideas were incorporated into the planning framework both as an added sixth category, and as additional recommendations within the original set of Themes:

- Capacity Building (now a 6th Theme)
- Accessibility (integrated in Art in Daily Life)
- Regional Ties (integrated as part of the 6th Theme)
- Communications Accessibility (integrated in Art in Daily Life)

Below are listed a summary of ideas that were heard during the later Envision phase of the project.

1. **Physical Realm:** There was a great deal of support for creative enhancements of the physical realm. The comments were wide ranging but areas of focus could be seen around the topics of

- Village/Barrio
- Natural Environment
- Murals
- Public Art

Most surprising were the comments around the desire to see art become an integrated as part of the Carlsbad's tremendous environmental assets, such as along trail networks. There was also a great deal of support for the type of community inspired, community lead arts opportunities such as the Carlsbad Art Wall with its rotating murals, and engagement of local artists.

2. **Education:** Within the Education area a great deal of residents' focus was upon youth education opportunities, particularly at the elementary school level. Residents acknowledge the deep cuts in funding that have occurred around children's art education and wish to find a way to address the issue. There was also a good deal of support for adult and multi-generational education experiences.
3. **Business:** Carlsbad residents saw a very clear benefit to fostering a stronger relationship between local businesses and local artists and arts organizations. The benefit was seen being reciprocal. On the one hand, businesses could certainly provide support to local arts organizations through donations and professional services. But residents also noted that local artists provide support

to businesses through their ability to create appealing environments and a high quality of life for other residents.

4. **Art in Daily Life:** Perhaps the broadest range of could be seen through the many of the ways citizens responded about how they wanted to interface with arts and culture in their life. They did not see art as something that should be engaged solely through the traditional contexts of single performances or exhibits. Rather, residents desired to see more ways in which to integrate arts and culture into the rhythms of daily life through festivals, live-music downtown, having arts integrated throughout the city, social events, pop-ups, and many other ideas.
5. **Support Identities:** There was a great deal of support by residents for having the arts help to celebrate the great number of cultures, nationalities, groups, and identities found within the city. These areas of creative expression did not just include a celebration of cultural identities, but also expressed a desire to use art to celebrate the personal expression that happens through sports, and the larger national identity we hold as U.S. citizens.
6. **Capacity Building:** Quite a number of comments focused on the desire to have the city help artists and arts organizations achieve their full potential through grant and professional development programs. A number of comments also identified the ways in which local citizens could also help to support the arts either on their own or with the city's help.

As part of the capacity building theme, it was also noted that a growing generational divide exists between those members of the creative community who formed many of the well known and loved arts current arts events, and younger artists and entrepreneurs who are still in the process of developing their own work and creative endeavors. Creating mentorships between generations is a potential route for exploration.

7. **Accessibility:** The ability to access arts and culture offering either physically or financially was of a great deal of concern for many. It was recognized that the City of Carlsbad already had many offerings that people could access for free or reduced cost, and this type of programming is greatly supported.
8. **Regional Ties:** Given the geography of the area, a number of comments also surfaced about regional offerings and the desire to connect more actively with regionally touring exhibits or performances, and for the city to take a leadership role in these conversations.

9. **Communications:** Many comments were provided that both acknowledged the tremendous job the city does to reach out to citizens about arts and culture events, while at the same time acknowledging a desire to find out even more.

Appendices

APPENDIX A: Interview and Focus Group Protocols

Stakeholder Interview and Focus Group Summary

Methodology

The goal of the initial phase of plan outreach was to develop a larger overview of the current arts and culture sector in Carlsbad and to begin to form a larger framework for the plan's creation.

92 people were identified as potential interviewees through conversations with the consultant Lynn Osgood and Cultural Arts staff. From the initial list, interviews were held with 27 people over the course of two site visits during the spring of 2017, along with an additional 25 people who participated in focus groups.

In addition to the one-on-one interviews, a series of focus groups were also held that brought together multiple individuals from similar sectors. Focus groups included:

- Local Artists
- Local Arts Educators
- Business (2 Focus Groups)
- Environment and Preservation

Working jointly on outreach, Ms. Osgood from GO collaborative, and City of Carlsbad Cultural Arts Manager Richard Schultz, initially contacted each person via email. Any email addresses that returned an undeliverable response were researched, corrected, and re-sent. Follow-up emails were sent about a week later to anyone who had not originally responded.

Ms. Osgood scheduled an interview appointment with those who did agree to participate. Most interviews lasted from 30-60 minutes, while a few lasted for two hours. Ms. Osgood took notes in real time and asked follow-up questions to ensure that she understood their responses. In some cases, when interviewees had questions about goals of the Arts & Culture Plan process, Ms. Osgood provided information to the participants.

Interview & Focus Group Protocols

Interview Structure

Each interview and focus group was structured around an open set of questions. Each discussion touched on the initial questions but then also explored other topic areas further depending on the interviewee's area of expertise (history, economic development, arts education etc.). All interviews and focus groups were anonymous to allow for candor on behalf of the interviewee's responses.

Results from the Interviews were then examined to find those area of primary concern for the stakeholders. While no specific recommendations were extracted from the interviews in the early stage of the plan development (that process would come later in parallel with the examination of the survey results), the discussions did yield a broad overview of those areas that the plan needed to focus upon. These areas of focus were then tailored into the Plan's initial draft Themes that guided the next set of conversations the larger city-wide community.

Semi-Structured Interview Questions

1. Confirm name, and title and organizational affiliation (if needed). Could you tell me a little bit about the work that you do and your organization/business?
2. What are the top priorities for you/your organization/business—now and over the next ten years? Do arts and culture have any relationship to those issues?
3. Consider yourself and your family on a personal level—what are the most important roles that arts, culture, and creative expression play in your lives?
4. Thinking of the City of Carlsbad, overall—what are the most important roles that arts, culture, and creative expression play?
5. Thinking about the next 10 years, what roles *should* arts and culture play within Carlsbad?
6. Are there more important issues for the City to address? If so, do arts and culture have any relationship to those issues?
7. Any other ideas of things that can happen? Things the city could do to support?

8. Is there anyone else we should speak with whose perspective would really help us understand how to help develop a roadmap for how to foster and support arts and culture?
9. Are there any questions I should have asked, but didn't? Any final comments?

Semi-Structured Focus Group Questions

Warm Up (20 minutes)

- Introductions
 - Name, what you do, and...
 - what is the most important thing for an outsider to understand about the City of Carlsbad (in general)?
 - Consider yourself and your family—what are the most important roles that arts, culture, and creative expression play in your lives?

SWOT Exercise (30 minutes) – Arts and Culture in Carlsbad

- S / W / O / T: What strengths, weaknesses, opportunities, and threats face you, specifically as a (ARTS EDUCATOR, BUSINESS PROFESSIONAL, ETC.) in the City of Carlsbad, now and over the next ten years?

The Role of the Arts (20 minutes)

- Consider the City of Carlsbad, overall—what are the most important roles that arts, culture, and creative expression play?

Vision Brainstorm (20 minutes)

- Thinking about the next 10 years, what roles *should* arts and culture play for Carlsbad
- Devil's Advocate:
 - Are there more important issues for the City to address? If so, do arts and culture have any relationship to those issues?
- Any other ideas of things that can happen? Things the city could do to support?

APPENDIX B: Spanish-Speaking Community Outreach

Communication Objectives

- Clearly convey the public involvement process to stakeholders so they understand their role in providing input for the projects
- Obtain input that represents the values and priorities of all stakeholders
- Provide opportunities for stakeholders to participate in multiple ways that are convenient to them, encouraging maximum involvement
- Ensure that communication materials are accessible and easy to understand by stakeholders

Staff was committed to wide and persistent marketing throughout the six week period by doing in person presentations, mailings, e-mailings, and posting flyers across the city. An important part of the plan was to ensure participation of the Spanish-speaking community. Meeting this goal required understanding of communication preferences and appropriate methods for reaching out to this community and providing the tools and support necessary to facilitate their participation.

The Spanish-speaking community is not homogeneous, and their media use is as fragmented as with any other ethnic or age group. To this end, the team ensured that, 1) awareness about the Arts and Culture Plan Update was raised among this population, including the timeline and purpose of the process, and 2) tools and engagement strategy for meaningful participation were created.

Outreach Methodology

A survey was created in Survey Monkey to capture people's opinion. Business cards with links to online survey in English and Spanish were distributed at all outreach events. The survey was available in paper to accommodate people without internet access or with limited access to computer. To receive broad participation among residents with limited or no English proficiency, the survey was translated from English into Spanish. The translation was also modified using everyday language. In addition, the survey was administered at outreach events orally by Spanish-speaker outreach staff when requested by residents with no reading or writing skills.

Although this approach required more time, it ensured that individuals from all educational and economic backgrounds were able to share their opinion about current programs and services and wishes for the future. The results and feedback gathered during field work were aggregated and downloaded from Survey Monkey.

Awareness

Staff made presentations and spoke with local leaders, teachers and representatives from the following groups:

- Churches and other places of worship (St. Patrick's, Christian Church)
- Schools, with dedicated outreach at Jefferson Elementary and Buena Vista Elementary (Teachers, PTA, ELAC, Migrant Ed)
- Affordable housing complexes (CHW, MAAC)
- After-school programs including Boys & Girls Club, Kids' Care, Head Start
- Centro de Aprendizaje
- Community stores (El Torito)
- Mexican restaurants (Lola's, El Puerto)
- Parks (Pine Park, Concerts in the Park)

The purpose of these introduction meetings was to provide information and resources related to the Arts and Culture Plan Update. Teachers, business leaders, community organizers, and program coordinators had the opportunity to provide feedback on survey questions, make suggestions to increase response rate, promote the public input effort, and introduce staff to target population.

Participation

Staff has an established network with trusted providers of information in the Spanish speaking community: local schools, Centro de Aprendizaje, Cole Library, Boys & Girls Club, churches, local restaurants and businesses, and Head Start. These groups will provide the foundation for a long term engagement process that would benefit the projects as well as other city projects in the future.

Face-to-face interaction was the preferred method to create awareness about the process and request feedback. The following is a calendar of outreach events conducted during the process:

May 16 – Jefferson Elementary
 May 19 – Jefferson Elementary
 May 20 - Pine Park
 June 18 – St. Patrick's
 June 21 – Library Learning Center
 July 12 – Farmers Market
 August 10 – Lola's
 August 14 – Lola's
 August 15 – Lola's
 August 21 – Lola's

About 40 responses were gathered from Spanish-speaking members of the community and added to Survey Monkey translated into English. This number includes people who filled the survey in Spanish electronically. Data was aggregated to general input.

What We Heard

A majority of individuals interviewed (70%) think arts and culture are a very important or important part of the quality of life in Carlsbad.

A significant number of survey respondents don't use social media or have signed up to receive emails with calendar and program information.

There is a lack of awareness regarding existing programs in Spanish.

Suggestions included creating a board at schools, libraries, city buildings with calendar of arts and culture.

The most trusted source of information about Arts and Culture is the Learning Center.

Schools are trusted and perceived as significant partners in providing arts and cultural programs.

Access due to lack of transportation is a barrier.

There is a wish for more low-cost programs in Spanish aimed at seniors.

More cultural programs and support for groups that promote the Hispanic cultural heritage of Carlsbad, in particular Barrio Museum and Barrio history.

More opportunities for Carlsbad artists to exhibit or showcase their work for low cost or free.

Find paid job opportunities for local artists.

More free or low cost theater, music, and dance programs.

APPENDIX C: Survey - Full Quantitative Results

Survey Methodology

The public outreach process for the Arts & Culture Plan included identifying topics of particular interest to stakeholders and the community at large, then developing surveys to gather more information about, and determine the extent of support for, those topics. In the Spring of 2017, the consultant Lynn Osgood worked with Susanne Bankhead, Community Relations Manager, City of Carlsbad, and Richard Schulz, Director of the Cultural Arts Office to launch two separate surveys using the city's Survey Monkey community engagement web forms.

Each survey began with a general statement describing the goals of the Arts & Culture Plan and described the ways in which the planning efforts are building upon previous planning efforts within the City. A series of multiple-choice questions followed; in some cases, when applicable, respondents could provide comments or were asked for open-ended feedback.

The first survey opened in May 2017 and were available for responses through the end of June 2017. Participation was encouraged and promoted through numerous online and print venues including the City's website, social media platforms, City newsletters, and during community meeting presentations.

It was also recognized during the survey planning process that more targeted efforts needed to be taken to reach the city's Spanish speaking population. To do this, the city hired an additional outreach specialist who administered Spanish-language surveys in different areas around the city.

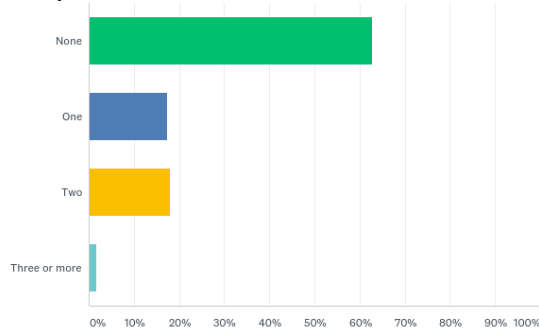
The second survey opened in July of 2017 and was available through mid-September 2017. It should be noted that staff from the Cultural Arts Office and the Public Relations office did extensive outreach at Libraries, public events, and in particular at city sponsored TGIF concerts. These efforts yielded a tremendous response helped to ensure a broad set of residents was engaged in the process of creating the plan.

Survey Demographics

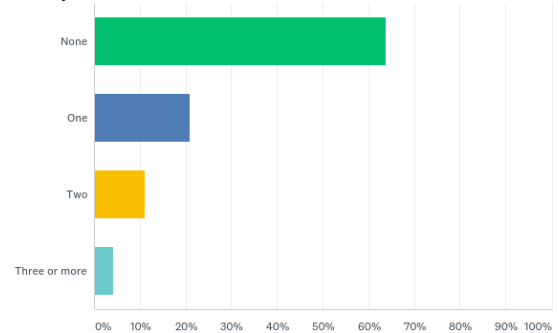
Ensuring equitable demographic representation of survey results was an important consideration during the survey creation process. Initial results showing the lack engagement from the Spanish speaking community prompted not only the creation of a Spanish language survey instrument, but additional outreach efforts as well as the team was aware that simply translating the survey itself was not enough to reach a fully diverse audience. The following tables illustrate the range of answers to the demographic questions that were asked in each survey. Data from the 2016 City of Carlsbad Public Opinion Survey is also given as reference given its close statistical alignment with current city demographics.

Q10. How many children under 18 live in your household?

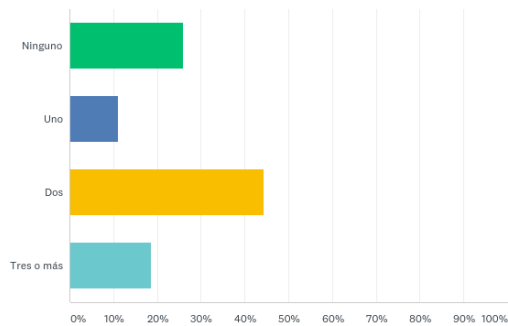
Survey 1



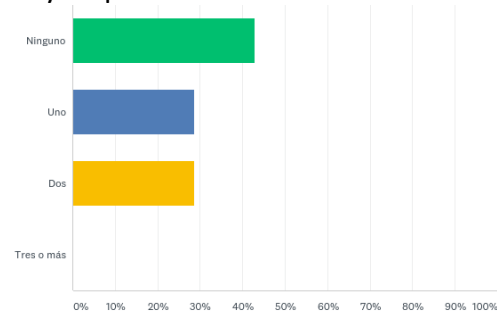
Survey 2



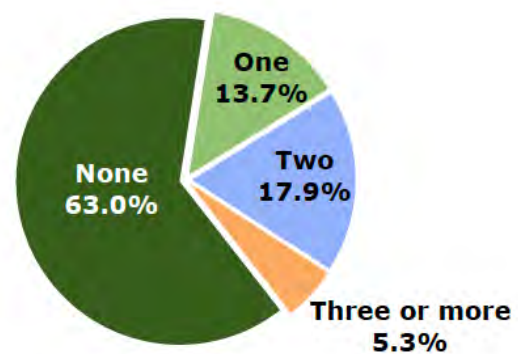
Survey 1 Spanish



Survey 1 Spanish

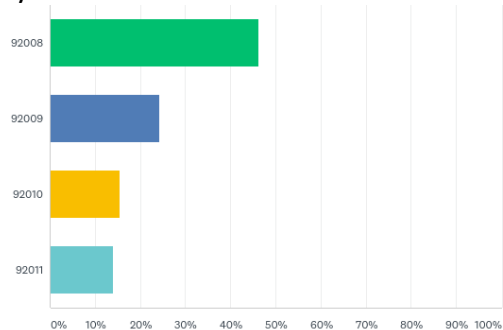


Reference Demographics: Public Opinion Survey Demographics (2016)

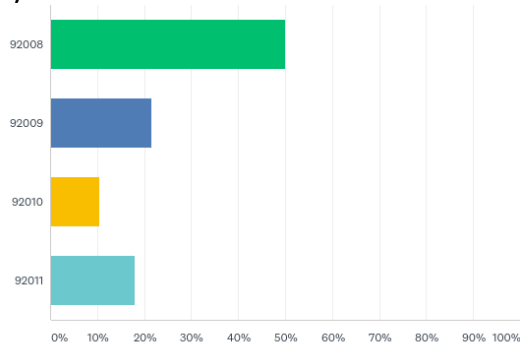


Q11: What is your zip code?

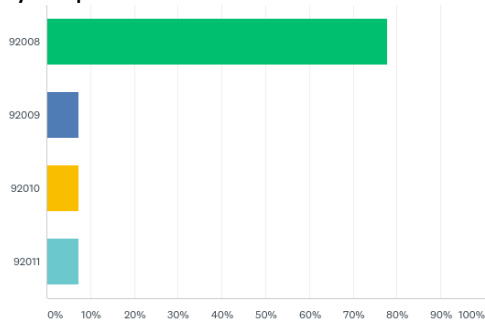
Survey 1



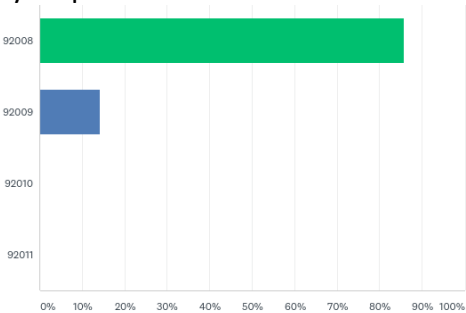
Survey 2



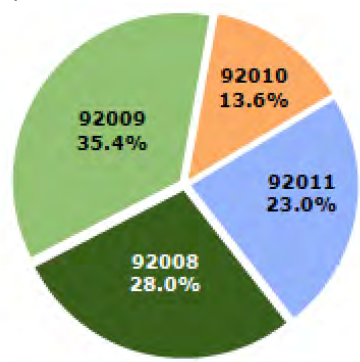
Survey 1 Spanish



Survey 2 Spanish

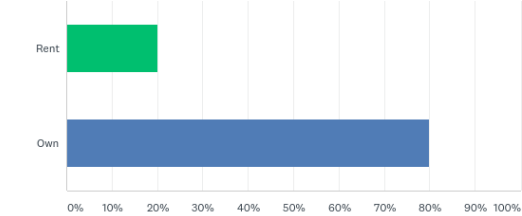


Reference Demographics:
Public Opinion Survey Demographics
(2016)

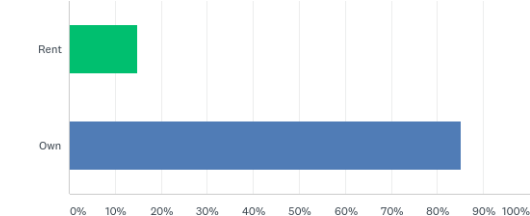


Q12: Do you own or rent the unit in which you live?

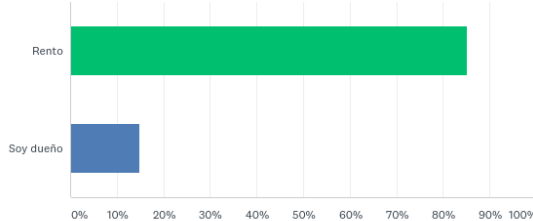
Survey 1



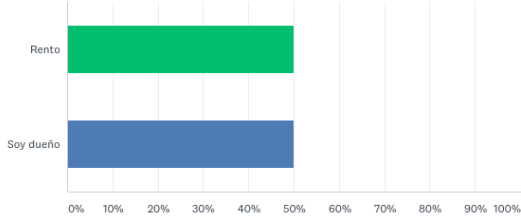
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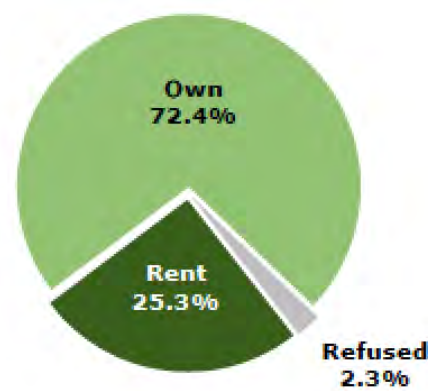
Survey 1 Spanish



Survey 2 Spanish

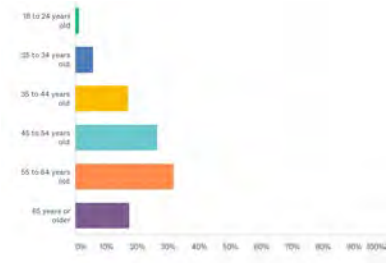


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Public Opinion Survey Demographics
(2016)

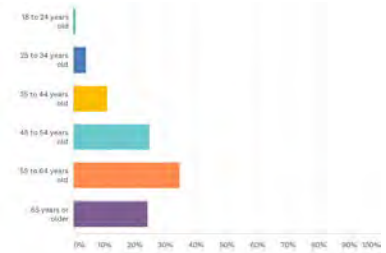


Q9: How old are you?

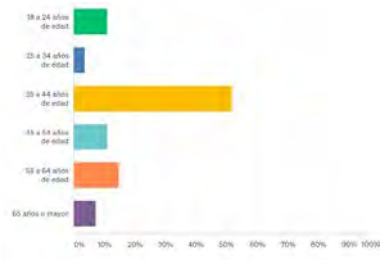
Survey 1



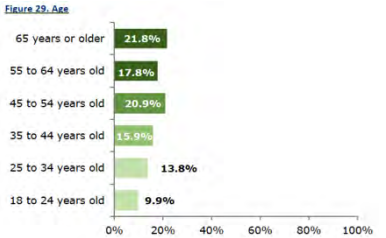
Survey 2



Survey 1 Spanish



Community Survey



The results show a fairly broad range of respondents as well as a (desired) diversity amongst the different surveys themselves. One trend to note regarding the results is that those households without children, and in a high age bracket were more represented overall than young families with children. This is not an unexpected result given the nature of the time and attention it takes to respond to a survey, but it is a trend which should be considered when looking at proposals for family-friendly or child-centered arts and culture activities. It is possible that more support for those efforts could exist in the city beyond what is seen the survey responses.

Arts & Culture Plan Survey #1: Full Results

Below, we include full results for the quantitative survey findings.

Q1: Where have you attended arts and culture events in the community? (Check all that apply)

Answer Choices	%	#
William D. Cannon Art Gallery	64.9%	111
Ruby G. Schulman Auditorium	60.8%	104
Deedie's House at Leo Carrillo Ranch	26.9%	46
Sculpture Garden	48.0%	82
Carlsbad Cultural Arts Office	23.4%	40
Carlsbad Community Cultural Center	18.1%	31
New Village Arts Theatre	50.9%	87
Carlsbad Historical Society	14.0%	24
Carlsbad Village Theater	33.3%	57
Museum of Making Music	53.2%	91
Carlsbad City Library	71.9%	123
City of Carlsbad parks	67.8%	116
Carlsbad Village	76.0%	130
Other (please specify)		22

*Percentages based on answers from 171 respondents (5 skipped this question)

Q2: What community events and programs do you attend or have you attended on a regular basis? (Check all that apply)

Answer Choices	%	#
TGIF Concerts in the Park	64.9%	109
Leo Carrillo Film Festival	10.1%	17
Holiday at Rancho	13.1%	22
Wild West Festival	8.3%	14
Three-Part-Art	6.0%	10
Family Open Studios	19.1%	32
Carlsbad Village Street Faire	67.3%	113
Art Splash	48.8%	82
This is Jazz!	11.9%	20
Opera Previews	7.7%	13
Carlsbad Music Festival	44.1%	74
Carlsbad Art Walk	45.2%	76
Library concerts	29.8%	50
Library films	25.0%	42
Carlsbad Playreaders performance	13.7%	23
Performance at community or local theater	43.5%	73
Concert at community or local venue	34.5%	58
Other (please specify)		25

*Percentages based on answers from 168 respondents

Q3: Where have you attended arts and culture events in the community?
(Check all that apply)

Answer Choices	%	#
Weekly	9.0%	15
Monthly	37.7%	63
Two to five times a year	47.3%	79
Once a year	6.0%	10
Other (please specify)		6

*Percentages based on answers from 167 respondents

Q4: Personally, I enjoy participating in the following (including at home).
(Check all that apply)

Answer Choices	%	#
Visual arts	82.9%	141
Music	88.2%	150
Dance	41.8%	71
Theater	67.7%	115
Literature/writing	50.6%	86

*Percentages based on answers from 170 respondents

Q5: I would like more opportunities to participate in the following types of events and programs in Carlsbad. (Check all that apply)

Answer Choices	%	#
Visual arts	68.9%	113
Music	70.1%	115
Dance	38.4%	63
Theater	61.0%	100
Literature/writing	34.2%	56
None	3.7%	6

*Percentages based on answers from 164 respondents

Q6: in your opinion, how important are the following?

Answer Choices	Extremely important		Moderately important		Slightly important		Not at all important		Don't Know		Total
	%	#	%	#	%	#	%	#	%	#	
Expressing Carlsbad's unique identities through arts and culture	57.0 %	94	26.1%	43	10.9%	18	5.5%	9	0.61%	1	165
Having arts and culture be part of everyday life	72.1 %	119	18.2%	30	7.3%	12	2.4%	4	0.00%	0	165
Accessing opportunities for lifelong arts education	69.9 %	114	16.6%	27	11.7%	19	1.8%	3	0.00%	0	163
Using art and culture to enhance the physical environment (in neighborhoods or shopping areas)	68.5 %	111	21.0%	34	6.8%	11	3.1%	5	0.62%	1	162
Fostering arts and culture in Carlsbad in order to create a strong local business environment	56.2 %	91	29.0%	47	8.0%	13	3.1%	5	3.70%	6	162

Q7: What do you think are the most effective things the City of Carlsbad can do to support arts and cultural opportunities for everyone?

Answered	133
Skipped	43

Q8: I am...

Answer Choices	%	#
not an artist.	54.1%	92
an amateur artist.	24.1%	41
a part-time artist.	8.8%	15
a professional artist.	12.9%	22

*Percentages based on answers from 170 respondents

Q9: How old are you?

Answer Choices	%	#
18 to 24 years old	1.2%	2
25 to 34 years old	5.9%	10
35 to 44 years old	17.1%	29
45 to 54 years old	26.5%	45
55 to 64 years old	31.8%	54
65 years or older	17.7%	30

*Percentages based on answers from 170 respondents

Q10: How many children under 18 live in your household?

Answer Choices	%	#
None	62.8%	108
One	17.4%	30
Two	18.0%	31
Three or more	1.7%	3

*Percentages based on answers from 172 respondents

Q11: What is your zip code?

Answer Choices	%	#
92008	46.6%	72
92009	24.4%	38
92010	15.4%	24
92011	14.1%	22
Other (please specify)		17

*Percentages based on answers from 156 respondents

Q12: Do you own or rent the unit in which you live?

Answer Choices	%	#
Rent	20.1%	34
Own	79.9%	135

*Percentages based on answers from 169 respondents

-

Q13: If you would like to stay in touch with us about the latest on the Arts & Culture Plan process, please provide your contact information. Your prior responses will remain anonymous.

Answer Choices	%	#
Name:	90.5%	57
Address:	82.5%	52
Postal Code:	85.7%	54
Email:	98.4%	62

*Percentages based on answers from 63 respondents

Plan para las Artes y la Cultura #1: Full Results

Below, we include full results for the quantitative survey findings.

Q1: ¿En dónde ha asistido a eventos de arte y cultura en la comunidad? (Marque todas las respuestas aplicables)

Answer Choices	%	#
Galería de Arte William D. Cannon	14.3%	4
Auditorio Ruby G. Schulman	7.1%	2
La Casa de Deedie en el Rancho Leo Carrillo	14.3%	4
El Jardín de las Esculturas	10.7%	3
Oficina de Artes Culturales de Carlsbad	10.7%	3
Centro Cultural de la Comunidad de Carlsbad	17.9%	5
Teatro New Village Arts	3.6%	1
Sociedad Histórica de Carlsbad	7.1%	2
Teatro Carlsbad Village	0.0%	0
Museo de la Música (Museum of Making Music)	17.9%	5
Biblioteca de la Ciudad de Carlsbad	82.1%	23
Parques de la Ciudad de Carlsbad	92.9%	26
Carlsbad Village	75.0%	21
Otro lugar		2

*Percentages based on answers from 28 respondents.

Q2: ¿A cuáles eventos y programas de la comunidad asiste usted en forma regular? (Marque todas las respuestas aplicables)

Answer Choices	%	#
Conciertos TGIF en el Parque	40.0%	10
Festival de Cine Leo Carrillo	20.0%	5
Día de fiesta en el Rancho	16.0%	4
Festival del Viejo Oeste	4.0%	1
Arte de Tres Partes (Three-Part-Art)	0.0%	0
Estudios Abiertos para la Familia	8.0%	2
Feria Callejera de Carlsbad Village	68.0%	17
Art Splash	20.0%	5
¡Esto es Jazz!	4.0%	1
Presentaciones de Opera	0.0%	0
Festival de Música de Carlsbad	40.0%	10
Carlsbad Art Walk	24.0%	6
Conciertos en la Biblioteca	48.0%	12
Películas en la Biblioteca	32.0%	8
Presentaciones de Carlsbad Playreaders	8.0%	2
Presentaciones en la comunidad o teatro local	12.0%	3
Conciertos en la comunidad o sitio local	28.0%	7
Otro lugar		0

*Percentages based on answers from 25 respondents

Q3: En un año típico yo participo en eventos y programas de arte y cultura en el área de Carlsbad:

Answer Choices	%	#
Semanalmente	12.0%	3
Mensualmente	16.0%	4
Dos a cinco veces al año	40.0%	10
Una vez al año	32.0%	8
Semanalmente	12.0%	3

*Percentages based on answers from 25 respondents

Q4: En lo personal disfruto participando en las siguientes actividades dentro y fuera de casa. (Sírvase de marcar todas las respuestas aplicables)

Answer Choices	%	#
Artes visuales	25.9%	7
Música	59.3%	16
Baile	44.4%	12
Teatro	37.0%	10
Literatura/Escritura	22.2%	6

*Percentages based on answers from 27 respondents

Q5: Quisiera tener más oportunidades para participar en los siguientes eventos y programas en Carlsbad: (Sírvase marcar todas las respuestas aplicables)

Answer Choices	%	#
Artes visuales	44.4%	12
Música	51.9%	14
Baile	48.2%	13
Teatro	48.2%	13
Literatura/Escritura	25.9%	7
No participo	14.8%	4

*Percentages based on answers from 27 respondents

Q6 En su opinión, ¿qué tan importantes son los siguientes conceptos?

Answer Choices	Extremely important		Moderately important		Slightly important		Not at all important		Don't Know		Total	
	%	#	%	#	%	#	%	#	%	#		
Expresando las identidades únicas de Carlsbad a través de las artes y la cultura	78.3 %	18	8.70%	2	8.70%	2	0.00%	0	4.35%	1	23	
Teniendo a las artes y la cultura como parte diaria de la vida	73.9 %	17	13.04%	3	8.70%	2	0.00%	0	4.35%	1	23	
Teniendo acceso a oportunidades para la educación artística durante toda la vida	88.5 %	23	7.69%	2	0.00%	0	0.00%	0	3.85%	1	26	
Usando el arte y la cultura para mejorar al entorno físico (en vecindarios o áreas comerciales)	86.4 %	19	9.09%	2	0.00%	0	0.00%	0	4.55%	1	22	
Promoviendo las artes y la cultura en Carlsbad para poder crear un ambiente local de negocios más fuerte	91.3 %	21	0.00%	0	4.35%	1	0.00%	0	4.35%	1	23	

Q7: ¿Qué piensa usted que sean las cosas más efectivas que la Ciudad de Carlsbad puede hacer para brindar apoyo a las oportunidades artísticas y culturales para todos?

Answered	20
Skipped	8

Q8: Yo...

Answer Choices	%	#
no soy un artista.	73.1%	19
soy un artista principiante.	7.7%	2
soy un artista de tiempo parcial.	15.4%	4
soy un artista profesional.	3.9%	1

*Percentages based on answers from 26 respondents

Q9: ¿Qué edad tiene usted?

Answer Choices	%	#
18 a 24 años de edad	11.1%	3
25 a 34 años de edad	3.7%	1
35 a 44 años de edad	51.9%	14
45 a 54 años de edad	11.1%	3
55 a 64 años de edad	14.8%	4
65 años o mayor	7.4%	2

*Percentages based on answers from 27 respondents

Q10 ¿Cuántos hijos menores de 18 años de edad viven en su hogar?

Answer Choices	%	#
Ninguno	25.9%	7
Uno	11.1%	3
Dos	44.4%	12
Tres o más	18.5%	5

*Percentages based on answers from 27 respondents

Q11: ¿Cuál es su código postal?

Answer Choices	%	#
92008	77.8%	21
92009	7.4%	2
92010	7.4%	2
92011	7.4%	2
Otro		0

*Percentages based on answers from 27 respondents

Q12: ¿Renta o es dueño de la unidad en la que vive?

Answer Choices	%	#
Rento	85.2%	23
Soy dueño	14.8%	4

*Percentages based on answers from 27 respondents

-

Q13 Si usted quisiera mantenerse en contacto con nosotros acerca del proceso del Plan de Artes y Cultura, sírvase proporcionarnos su información de contacto. Sus respuestas anteriores permanecerán anónimas

Answer Choices	%	#
Nombre:	100.0%	18
Domicilio:	83.3%	15
Código Postal:	94.4%	17
Correo electrónico:	72.2%	13

*Percentages based on answers from 63 respondents

Arts & Culture Plan Survey #2: Full Results

Below, we include full results for the quantitative survey findings. For specific open-ended question results, see Appendix D which lists out responses according to major topic area (business, education, every-day-life, etc.)

Q1: On a scale of one to five, please rate how strongly you agree with the following statement.

	Strongly Disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		NA/Don't know		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#	%	#		
Carlsbad's current arts and cultural offerings are accessible and available to all.	3.2%	15	6.6%	31	15.0%	70	41.9%	196	27.8%	130	5.6%	26	468	3.89
Other (please specify)													54	

*Percentages based on answers from 468 respondents.

Q2: We'd love to hear your specific ideas about how to enhance Carlsbad's distinct identities through arts and culture. What other types of arts and culture activities, events, offerings, or venues would you like to see supported within the City of Carlsbad in order to accomplish this theme?

Answered	299
Skipped	175

Q3: Overall, how important a role do arts and cultural activities play in improving the quality of life of Carlsbad area residents?

Answer Choices	%	#
Extremely important	59.7%	264
Moderately important	32.4%	143
Slightly important	5.7%	25
Not at all important	1.1%	5
Don't know	1.1%	5
Other (please specify)		37

*Percentages based on answers from 442 respondents.

Q4: Please rate the following: I'd like to see closer links between Carlsbad' arts and cultural offerings and...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
Health and wellness	3.9%	16	4.7%	19	23.7%	97	40.6%	166	27.1%	111	409	3.9%
Environmental activities	4.4%	18	2.4%	10	18.4%	76	40.3%	167	34.5%	143	414	4.4%
Business activities	4.3%	17	8.5%	34	37.4%	149	32.9%	131	16.8%	67	398	4.3%
Recreational activities	3.2%	13	1.7%	7	9.2%	38	49.6%	205	36.3%	150	413	3.2%
Education	3.8%	16	1.0%	4	5.7%	24	33.3%	140	56.2%	236	420	3.8%
Civic engagement	3.2%	13	2.7%	11	15.6%	63	43.7%	176	34.7%	140	403	3.2%
Other (please specify)											29	

*Percentages based on answers from 428 respondents.

Q5: We'd love to hear your specific ideas about how to support art as an essential component of daily life. What other types of arts and culture activities, events, offerings, or sites would you like to see supported within the City of Carlsbad in order to achieve this theme?

Answered	176
Skipped	298

Q6: Please rate the following: Carlsbad's youth have adequate access to arts and cultural education through...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
Public elementary schools	8.1%	29	25.0%	90	31.1%	112	25.0%	90	10.8%	39	360	3.1
Public high schools	3.0%	10	20.4%	68	38.0%	127	26.4%	88	12.3%	41	334	3.3
City of Carlsbad programs	1.1%	4	11.4%	42	31.7%	117	40.9%	151	14.9%	55	369	3.6
Other community providers (non-profits, churches, private lessons, etc.)	0.7%	2	11.7%	33	48.4%	137	28.3%	80	10.9%	31	283	3.4
Other (please specify)											44	

*Percentages based on answers from 381 respondents.

Q7: Please rate the following: Carlsbad adults have adequate access to arts and cultural education through...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
Area colleges	1.1%	4	15.6%	55	33.7%	119	39.7%	140	9.9%	35	353	3.4
City of Carlsbad programs	1.6%	6	13.8%	51	30.1%	111	44.2%	163	10.3%	38	369	3.5
Other community providers (non-profits, churches, private lessons, etc.)	1.5%	5	14.6%	50	45.0%	154	29.8%	102	9.1%	31	342	3.3
Other (please specify)											32	

*Percentages based on answers from 380 respondents.

Q8: We'd love to hear your specific ideas about how to expand arts and culture learning opportunities. What other types of arts and culture activities, events, offerings, or sites would you like to see supported within the City of Carlsbad in order to achieve this theme?

Answered	135
Skipped	339

Q9: Please rate the following: In the future, I would like to see art improve...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
Streets	3.3%	13	5.9%	23	14.2%	55	38.1%	148	38.4%	149	388	4.0
Parks	3.1%	12	2.6%	10	5.7%	22	42.0%	163	46.7%	181	388	4.3
City buildings	4.4%	17	3.9%	15	13.8%	53	40.3%	155	37.7%	145	385	4.0
City infrastructure (such as bridges and railways)	3.3%	13	5.4%	21	17.5%	68	38.9%	151	34.8%	135	388	4.0
Natural areas (such as on trails and signage)	5.7%	22	8.0%	31	14.7%	57	36.3%	141	35.3%	137	388	3.9

*Percentages based on answers from 397 respondents.

Q10: We'd love to hear your specific ideas about how to enhance the physical realm. What other types of arts and culture activities, events, offerings, or sites would you like to see supported within the City of Carlsbad in order to achieve this theme?

Answered	127
Skipped	347

Q11: Please rate the following: How important are arts and culture for helping Carlsbad attract and keep...

	Not at all important		Slightly important		Neither important nor not important		Moderately important		Very important		NA/Don't know		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#	%	#		
Businesses?	2.8%	11	4.4%	17	13.8%	54	30.2%	118	42.7%	167	6.1%	24	391	4.1
Workers?	2.6%	10	4.3%	17	21.4%	84	31.4%	123	35.0%	137	5.4%	21	392	4.0
Retirees?	0.8%	3	1.5%	6	8.4%	33	25.5%	100	59.4%	233	4.3%	17	392	4.5
Students?	1.3%	5	2.8%	11	10.4%	41	28.4%	112	50.8%	200	6.4%	25	394	4.3
Other (please specify)													23	

*Percentages based on answers from 390 respondents.

Q12: We'd love to hear your specific ideas about how to support a thriving business sector. What other types of arts and culture activities, events, offerings, or sites would you like to see supported within the City of Carlsbad in order to achieve this theme?

Answered	98
Skipped	376

Q13: Please rate the following: How important are arts and culture for helping Carlsbad attract and keep...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
Through city locations (libraries, City Hall)	1.6%	6	7.9%	30	24.3%	92	44.6%	169	21.6%	82	379	3.8
In the local print media	2.7%	10	16.0%	59	35.5%	131	32.5%	120	13.3%	49	369	3.4
Through local broadcast news (TV and radio)	3.9%	14	23.6%	85	41.8%	151	19.9%	72	10.8%	39	361	3.1
Through internet/social media	2.2%	8	13.0%	48	25.4%	94	37.8%	140	21.6%	80	370	3.6
Other (please specify)											25	

*Percentages based on answers from 390 respondents.

Q14: Please share any details on how you access information about arts and culture. For instance, what are the most important sources? Are there particular kinds of arts offerings for which you wish you had more/better access to information?

Answered	118
Skipped	356

Q15: I am....

Answer Choices	%	#
not an artist.	60.3%	237
an amateur artist.	19.6%	77
a part-time artist.	9.7%	38
a professional artist.	10.4%	41

*Percentages based on answers from 393 respondents.

Q16: How old are you?

Answer Choices	%	#
18 to 24 years old	2.3%	9
25 to 34 years old	5.3%	21
35 to 44 years old	20.1%	80
45 to 54 years old	16.5%	66
55 to 64 years old	25.8%	103
65 years or older	30.1%	120

*Percentages based on answers from 399 respondents.

Q17: How many children under 18 live in your household?

Answer Choices	%	#
None	60.4%	241
One	14.3%	57
Two	18.8%	75
Three or more	6.5%	26

*Percentages based on answers from 399 respondents.

Q18: What is your zip code?

Answer Choices	%	#
92008	37.9%	127
92009	26.6%	89
92010	11.9%	40
92011	23.6%	79
Other (please specify)		55

*Percentages based on answers from 335 respondents.

Q19 Do you own or rent the unit in which you live?

Answer Choices	%	#
Rent	17.7%	69
Own	82.3%	320

*Percentages based on answers from 389 respondents

Q20: If you would like to stay in touch with us about the latest on the Arts & Culture Plan process, please provide your contact information. Your prior responses will remain anonymous.

Answer Choices	%	#
Name:	95.1%	135
Address:	66.9%	95
Postal Code:	59.9%	85
Email:	87.3%	124
Name:	95.1%	135

*Percentages based on answers from 142 respondents.

Plan para Las Arte y la Cultura: Encuesta No. 2 - Opción 2

Below, we include full results for the quantitative survey findings. For specific open-ended question results, see Appendix D which lists out responses according to major topic area (business, education, every-day-life, etc.)

Q1: En escala de uno a cinco, ¿qué tanto está de acuerdo con las siguientes declaraciones?

	Strongly Disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		NA/Don't know		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#	%	#		
Las ofertas artísticas y culturales de Carlsbad son accesibles y están al alcance de todos.	0.0%	0	0.0%	0	12.5%	1	50.0%	4	12.5%	1	25.0%	2	8	4
OPORTUNIDAD DE COMENTAR													2	

*Percentages based on answers from 8 respondents.

Q2: Nos encantaría escuchar sus ideas específicas sobre cómo mejorar las distintas identidades de Carlsbad a través del arte y la cultura. ¿Qué otro tipo de actividades artísticas y culturales, eventos, ofertas o lugares le gustaría ver apoyadas dentro de la Ciudad de Carlsbad para lograr este tema?

Answered	6
Skipped	3

Q3: En general ¿qué tan importante es el papel que juegan las actividades artísticas y culturales en la calidad de vida de los habitantes de Carlsbad?

Answer Choices	%	#
Extremadamente importante	28.6%	2
Importante	42.9%	3
Algo importante	14.3%	1
Nada importante	0.0%	0
No lo sé	14.3%	1
OPORTUNIDAD DE COMENTAR		1

*Percentages based on answers from 7 respondents.

Q4: Me gustaría ver vínculos más cercanos entre las ofertas artísticas y culturales de Carlsbad y...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
Salud y bienestar	0.0%	0	0.0%	0	14.3%	1	42.9%	3	28.6%	2	14.3%	1
Actividades ambientales	0.0%	0	0.0%	0	14.3%	1	14.3%	1	57.1%	4	14.3%	1
Actividades deportivas	0.0%	0	0.0%	0	28.6%	2	14.3%	1	28.6%	2	28.6%	2
Desarrollo de negocios	0.0%	0	0.0%	0	14.3%	1	42.9%	3	28.6%	2	14.3%	1
Actividades recreativas	0.0%	0	0.0%	0	14.3%	1	42.9%	3	28.6%	2	14.3%	1
Educación	0.0%	0	0.0%	0	0.0%	0	14.3%	1	71.4%	5	14.3%	1
Compromiso civil	0.0%	0	0.0%	0	16.7%	1	33.3%	2	50.0%	3	0.0%	0

*Percentages based on answers from 7 respondents.

Q5: Nos encantaría escuchar sus ideas específicas sobre cómo apoyar el arte como un componente esencial de la vida cotidiana. ¿Qué otro tipo de actividades artísticas y culturales, eventos, ofertas o lugares le gustaría que recibieran apoyo de la Ciudad de Carlsbad para lograr esta idea?

Answered	5
Skipped	4

Q6: Los jóvenes de Carlsbad tienen acceso adecuado a la educación artística y cultural a través de...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
Escuelas primarias públicas	0.0%	0	14.3%	1	0.0%	0	42.9%	3	0.0%	0	42.9%	3
Escuelas secundarias públicas	0.0%	0	0.0%	0	0.0%	0	66.7%	4	0.0%	0	33.3%	2
Programas de la Ciudad de Carlsbad	0.0%	0	0.0%	0	16.7%	1	50.0%	3	0.0%	0	33.3%	2
Otros proveedores en la comunidad (organizaciones sin fines de lucro, iglesias, clases particulares, etc.)	0.0%	0	16.7%	1	0.0%	0	50.0%	3	0.0%	0	33.3%	2
OPORTUNIDAD DE COMENTAR												

*Percentages based on answers from 7 respondents.

Q7: Los adultos de Carlsbad tienen acceso adecuado a la educación artística y cultural a través de...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
Centros educativos de la zona	0.0%	0	0.0%	0	33.3%	2	33.3%	2	0.0%	0	33.3%	2
Programas de la Ciudad de Carlsbad	0.0%	0	0.0%	0	20.0%	1	40.0%	2	0.0%	0	40.0%	2
Otros proveedores de la comunidad (organizaciones sin fines de lucro, iglesias, clases particulares, etc.)	0.0%	0	14.3%	1	14.3%	1	42.9%	3	0.0%	0	28.6%	2
OPORTUNIDAD DE COMENTAR												

*Percentages based on answers from 7 respondents.

Q8: Nos encantaría escuchar sus ideas específicas acerca de cómo ampliar las oportunidades de aprendizaje de las artes y la cultura. ¿Qué otro tipo de actividades artísticas y culturales, eventos, ofertas o lugares le gustaría que apoyara la Ciudad de Carlsbad para lograr este tema?

Answered	2
Skipped	7

Q9: En el futuro, me gustaría ver que el arte mejore...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
las calles	0.0%	0	0.0%	0	0.0%	0	50.0%	3	50.0%	3	0.0%	0
los parques	0.0%	0	0.0%	0	0.0%	0	50.0%	3	50.0%	3	0.0%	0
los edificios de la ciudad	0.0%	0	0.0%	0	0.0%	0	60.0%	3	40.0%	2	0.0%	0
la infraestructura de la ciudad (como puentes y ferrocarriles)	0.0%	0	0.0%	0	20.0%	1	40.0%	2	40.0%	2	0.0%	0
las áreas naturales (como los caminos y señalamientos)	0.0%	0	0.0%	0	20.0%	1	40.0%	2	40.0%	2	0.0%	0

*Percentages based on answers from 6 respondents.

Q10: Nos encantaría escuchar sus propias ideas sobre cómo mejorar el entorno físico. ¿Qué otro tipo de actividades artísticas y culturales, eventos, ofertas o lugares le gustaría que la Ciudad de Carlsbad apoyara para lograr este tema?

Answered	3
Skipped	6

Q11: ¿Qué importancia tienen las artes y la cultura para ayudar a atraer y mantener en Carlsbad...

	Not at all important		Slightly important		Neither important nor not important		Moderately important		Very important		NA/Don't know		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#	%	#		
a las empresas?	0.0%	0	0.0%	0	33.3%	2	50.0%	3	16.7%	1	6	3.6	a las empresas?	0.00%
a los trabajadores?	0.0%	0	16.7%	1	33.3%	2	33.3%	2	16.7%	1	6	3.2	a los trabajadores?	0.00%
a los jubilados?	0.0%	0	0.0%	0	16.7%	1	50.0%	3	33.3%	2	6	3.75	a los jubilados?	0.00%
a los estudiantes?	0.0%	0	0.0%	0	33.3%	2	50.0%	3	16.7%	1	6	3.6	a los estudiantes?	0.00%
OPORTUNIDAD DE COMENTAR											1		OPORTUNIDAD DE COMENTAR	

*Percentages based on answers from 6 respondents.

Q12: Nos encantaría escuchar sus propias ideas sobre cómo apoyar a un sector empresarial próspero. ¿Qué otro tipo de actividades artísticas y culturales, eventos, ofertas o lugares le gustaría que la Ciudad de Carlsbad apoyara para lograr este tema??

Answered	4
Skipped	5

Q13: Puedo enterarme sobre las ofertas artísticas y culturales en la Ciudad de Carlsbad...

	Strongly disagree		Disagree		Neither agree nor disagree		Agree		Strongly agree		Total	Weighted Average
	%	#	%	#	%	#	%	#	%	#		
a través de ubicaciones de la ciudad (bibliotecas, Ayuntamiento)	0.0%	0	14.3%	1	14.3%	1	57.1%	4	14.3%	1	7	a través de ubicaciones de la ciudad (bibliotecas, Ayuntamiento)
en los medios impresos locales	14.3%	1	14.3%	1	14.3%	1	42.9%	3	14.3%	1	7	en los medios impresos locales
a través de transmisiones de noticias locales (televisión y radio)	28.6%	2	14.3%	1	28.6%	2	14.3%	1	14.3%	1	7	a través de transmisiones de noticias locales (televisión y radio)
a través de internet/redes sociales	0.0%	0	0.00%	0	42.9%	3	42.9%	3	14.3%	1	7	a través de internet/redes sociales
OPORTUNIDAD DE COMENTAR											1	OPORTUNIDAD DE COMENTAR

*Percentages based on answers from 7 respondents.

Q14: ¿Cómo recibe o busca información sobre eventos artísticos y culturales? Por ejemplo, ¿cuáles son sus fuentes de información más importantes? ¿Hay ciertos tipos de ofertas artísticas para los que le gustaría tener más/mejor acceso a la información?

Answered	5
Skipped	4

Q15: Yo...

Answer Choices	%	#
no soy un/a artista.	50.0%	3
soy un/a artista principiante.	16.7%	1
soy un/a artista de tiempo parcial.	0.0%	0
soy un/a artista profesional.	33.3%	2
no soy un/a artista.	50.0%	3
soy un/a artista principiante.	16.7%	1

*Percentages based on answers from 6 respondents.

Q16: ¿Qué edad tiene usted?

Answer Choices	%	#
18 a 24 años de edad	28.6%	2
25 a 34 años de edad	14.3%	1
35 a 44 años de edad	14.3%	1
45 a 54 años de edad	0.0%	0
55 a 64 años de edad	14.3%	1
65 años o mayor	28.6%	2

*Percentages based on answers from 7 respondents.

Q17: ¿Cuántos hijos menores de 18 años de edad viven en su hogar?

Answer Choices	%	#
Ninguno	42.9%	3
Uno	28.6%	2
Dos	28.6%	2
Tres o más	0.0%	0

*Percentages based on answers from 7 respondents.

Q18: ¿Cuál es su código postal?

Answer Choices	%	#
92008	85.7%	6
92009	14.3%	1
92010	0.0%	0
92011	0.0%	0
Otro		0

*Percentages based on answers from 7 respondents.

Q19 ¿Renta o es dueño/a de la unidad en la que vive?

Answer Choices	%	#
Rento	50.0%	3
Soy dueño	50.0%	3

*Percentages based on answers from 6 respondents.

Q20: Si gusta mantenerse enterado del proceso del Plan de Artes y Cultura, sírvase darnos su información. Sus respuestas anteriores permanecerán anónimas.

Answer Choices	%	#
Nombre:	100.0%	2
Domicilio:	100.0%	2
Código Postal:	100.0%	2
Correo electrónico:	100.0%	2
Nombre:	100.0%	2

*Percentages based on answers from 2 respondents.

APPENDIX D: Survey – Full Qualitative Results

In each survey both quantitative and qualitative responses were asked. The following appendix lists all the responses gathered in each survey. Survey One had one open ended question for general feedback. Survey Two had open-ended questions for each theme (arts and business, arts and education, etc.). Each set of responses is listed by theme.

Survey One Open-Ended Question Responses

- Assist in marketing, bringing public awareness, to the arts opportunities in Carlsbad 2) Continue funding arts experiences for youth
- A strong public arts program that requires that all building projects have some public art element, like the city of Philadelphia requires. A community program that enables mentorship and growth of educational opportunities, so that art education and traditions can be passed down generations. Hi
- Advertise more. Bring more awareness.
- Allow art to be displayed painted on business walls.
- Allowing for more performance opportunities and local talent showcasing-poetry and literature readings, plays, art exhibits, etc.
- Arts and culture enhance and improve the quality of a city. Improved quality of life couples into better economic environment because top companies want to work and live in a cultural enhanced environment
- Better promotion in more places.
- bring back art ed into the elementary schools
- Bring back Art Splash & keep Carlsbad Art Wall it's amazing to see featured artists create a masterpiece, my kids are in awe
- Bring back the village square where we can have a meaningful gathering space and regular arts programming accessible to all. Use local artists. Bring back beach fest. Have wider variety of residents on arts council.
- Build a centrally located cultural arts center where many different music, performing and visual artists and patrons can enjoy quality experiences. Make it easy for all people to experience the arts. The arts and culture are so important to our humanity - they touch our souls.
- Build a performing arts center!!!
- Build facilities
- By providing the much needed locations and working studio space for artists of all mediums to work and show at a lower rental/lease cost than retail spaces. The arts add an added dimension to the average destinations such as food, drink, and the beach.
- Carosbad art wall
- Come up with many more smaller-budget site-specific opportunities for public art and limit the proposal/ selection process to the enthusiasm of SD area visual artists (open it up to those who have do not yet have a portfolio of public art).

For example, City of Pasadena invests in artists and art through their revolving art program (3 year play-out - \$12,000 honorarium) - excellent opportunity for some artists and makes small dead spaces alive. The Carlsbad Public Art call-for-artists that I have seen are all in the bigger bucks category requiring a proven record.

- Concentrate the arts in one area of Carlsbad. The obvious place is the Village. Make the Village an area that art/theater/music/dance/film enthusiasts gravitate to. Encourage the use of properties in the Village (and walkable surrounding areas) as artist studios, galleries and performance spaces. Set aside at least one or two evenings a month for a mini-street fair: farmers market of artisan foods, artists' open studios, hand-made crafts & jewelry, live music in the streets, theater/music/dance/art film venue. And, encourage the existing Village shops to remain open at night.
- Continue and expand support of City departments and community groups that provide arts and cultural programs.
- Continue and increase funding for the arts. Relax and allow more artistic expression in public areas, especially in the Village. Make visual art a part of every new project that is approved. Stop the high rise, high density, aesthetically dead condo construction. Create a web page like the one Encinitas has for the arts. Include all arts activities for the week, not just City-sponsored events. This will bring attention to the area and attract more tourism as people will become aware that there is more to Carlsbad than beaches and Legoland. Create a small Village space for concerts, art exhibits, and outdoor plays. The Choice location at State and CVD is an example, only add a raised stage. Perhaps the parking lot by the fountain would be perfect for that, since it looks like the Choice spot will be swallowed up. Create a "Spotlight on the Arts" program that focuses on different Carlsbad arts groups every month.
- Continue implementation of ongoing programs as well as broadening the education program in more school programs elementary through college level. Link schools with all types of art programs.
- Continue offering free admission to Cannon gallery
- Continue support of the Carlsbad Art Wall curated by Bryan Snyder and other homegrown art projects.
- Continue the carlsbad art wall by Snyder art!!!
- Continue to provide a variety of activities at different locations.
- Continue to provide funding for the amazing arts events and installations that we do.
- Continue to provide the rich variety of arts and cultural opportunities for all ages.
- Continue to support and nurture the Carlsbad Art Wall developed by Snyder Art. This is such a great draw leading up to, then during the painting process, and even after each new painting goes up as we get to enjoy new art every other month.

- Continue to support art festivals, art walks, local art associations
- Continue to support local artists and art projects like the mural on Grubbys or other murals throughout the Village.
- Continue to support the Carlsbad Art Wall by Snyder Art
- Create additional spaces for additional programs (performances, exhibitions, etc.) in more areas of town.
- Diversity of programs and spread out during the year.
- Encourage foot traffic through the neighborhoods and offer a chance to dialogue. Encourage multiple voices to participate. Street theater, graffiti included.
- Encourage the citizenry to start organizations, clubs, etc. and provide support and guidance to all those entities to motivate them to provide arts and cultural opportunities. This will be the most effective use of taxpayers dollars and it will also be the very best way to actually provide to the citizenry what the citizenry wants. It will be a thousands times better that relying on the personalities of city employees, which are a socially introverted breed unto themselves, and/or paying an outside consulting firms excessive amounts of taxpayer money to do something which they really can't do with any accuracy and that is tells Carlsbad what its citizens want. This is a tried and true methodology that lead Vail, CO, to the successful arts and culture organizational foundation that they laid out in the decade of the 70s. Carlsbad is a provincial, and in some ways a backward, behind city that is under the convoluted notion that it is actually thinking outside of the box and time and time again comes up with expensive lack luster ideas that are lucky to solve fifty percent of the objective level and more often than not have paid a one hundred percent price for it. This city has potential that it seems that it is almost deliberately and intentionally not executing to a maximum level. SIDE NOTE: Question #6 was engineered by an idiot in that if keeps people from being able to express their truth thoughts or opinions. It appears to be another deliberate manipulation to drive a program in the direction of the city staff which is abjectly wrong.
- Encourage the development of a foreign-film theatre so that Carlsbad residents don't have to travel to Carmel Mountain or Hillcrest to view a current foreign film Establish a studio for painter. More music instruction and parks centers and senior center Opportunities for musical groups to play together (ukulele, guitar, keyboard, etc.)
- Encourage, and continue to support, the Carlsbad Art Wall project. My child was lucky enough, to have the incredible opportunity, to participate. Thanks to the Boys & Girls Club & Bryan Snyder. She still talks about it. It was an unforgettable connection, to the Arts in the Village.
- Engage the involvement of seniors in the community. They are a wealth of knowledge and experience.
- Feature more local artists as well as national and some international
- Feature our local artists over those from other locations

- Fiesta del Barrio, posadas. We need to make more emphasis in the Hispanic culture. There are no venues or opportunities for collectively express ourselves. We would like more promotion in Spanish, identify people who could take over in organizing and promoting Barrio events, provide venues and support for emerging artists.
- Find better ways to promote them. Maybe at the Learning Center there could be handouts or a poster in Spanish every month so we have time to plan on attending.
- Focus on Carlsbad's cultural heritage, Spanish, Mexican, Luiseño and support the Carlsbad Art Wall developed by Snyder Art (the building on Carlsbad Village Drive @ Grubby's).
- Free opportunities/workshops at the com rec centers.
- Freedom of expression is important so the art shows the voice of the community
- Get our Carlsbad public schools supportive of music and art at the elementary level (currently our district does not fund any music or art education). Arts advocates know it is vital for kids...all kids (not just affluent) to have the exposure and opportunity to be an artist/musician. Currently, our district board is not putting any funds toward this...depending on pta's and foundations. Out of our 9 elementary schools only two have credentialed music teachers that are hourly employees. The other schools either have a teacher that is called a music teacher or no music teacher at all. The visual arts are in the same shape. It is appalling and our children deserve better. The arts are so important!
- Get the word out in more and better and useful ways. Many events go by and having them listed on the webpage is one tiny place. Should be in the schools, at grocery stores, malls, all sorts of places that the community frequents. unlimited opportunities exist...
- Good promotion of events and opportunities, already very good
- Grant Money for the Arts There is a lot of grant money going to non-profits from the California Arts Council. But I have noticed that almost all the grants are for Non-profits, and these non-profits are not required to hire "artists" to teach the art, but only to provide an "art event" or class and can be taught by a non-artist, So now we have teachers and aides and whoever receiving art grant money to do an event but they are not required to have an artist teach at the event. Artists getting pushed out of their careers by non-profits.. As an artist who has always earned a living through art, I would like to see exposure for artists through various means,, pay artists for their work, (not freebee art) - not entries to see who wins an art contest and still not pay for the work (there should always be a monetary compensation). Architects, engineers, designers aren't exhibiting their work to the public for free. Whoever came up with the notion that artists should always get too little or nothing for their work. Besides, you always get what you pay for and this promotes bad art. The pendulum has swung to the far side, from no art in schools to schools receiving the bulk of art money, and the focus seems to be on children activities for arts events and no

requirement that the non-profit hire any artists to teach . There is this notion and people say it all the time "we are all artists". While I agree we are all creative in our own way, all of us are not artists. This is like saying we are all psychologists. Suggestion So my point is, that support for the arts in Carlsbad, always include the involvement of a professional artist(s). I would like to see that a percentage of arts support go to Carlsbad artists, so that the artists here are able to receive exposure and assistance. Then prioritize percentages to the region around Carlsbad, then San Diego as a whole, then CA as a whole, and then national as a whole., Environmental Art Sculpture and environmental art. More calls for sculpture in the environment and more venues in which to exhibit. A Professional Art Community. Bring in art galleries (all genres), build a small theatre for plays, and, mostly, bring in creative businesses. Carlsbad could be a hot art town, But quality art needs venues and money so professional artists have ways to get their work out there and earn a living. The City benefits from businesses (always) while keeping Carlsbad unique and artsy. Summary If the City would combine funds to assist artists through calls and grants and includes professional art galleries and art businesses, then there is attraction, support for a large range of artistic expression and supports monetarily struggling artists as well as professional artists to get their work accomplished and shared. Keep it a unique art community - not a walmart art community and Carlsbad arts will thrive.

- Grants.
- Have a meeting place or another word would be gathering place that would encourage and support all the arts-something outdoors and inside.
- Have a wide variety of offerings and outreach to inform community of activities
- Have an open dialogue with your residents. Allow your residents to be active in planning and implementation of project; don't outsource out of our community.
- Have frequent events with adequate parking and ease of attendance. Publicize events well in advance. Hold events on a continuing basis to build a following, such as first wednesday, etc. Offer diverse programs for all interests and ages.
- Have more art classes, more music venues which are affordable to all. Love TGIF in the park!
- Have opportunities that are accessible to all , free or of minimal charge. Have art/social events. Senior art classes at Dove. Senior yoga class at Dove. Designated Senior room(s) at Dove.
- Have plenty of free events! public art is great (like the mural project in downtown carlsbad). Offer movies and events for all ages (my husband and I love the foreign films at the library and we as a family enjoy the open art family days at the library). Keep it up!
- Having art and cultural events throughout the City for free is key to allowing as many community members involvement.
- Having more communication/promotion channels and quantity and variety of events.

- Hold visual art making classes for all age groups in a variety of locations around Carlsbad, for example why can't that arts office hold landscape painting classes at the lagoon - I've seen kids painting there at a camp. Also I wish that Carlsbad did a better job with its public art. Many pieces that claim to be part of our public art just look like a fancy wall or gate. I think Carlsbad could have a better identity for attracting visitors to restaurants and the beach area if there was more interesting and exciting public art.
- Host art programs
- I absolutely love all the street art in Carlsbad! From the Carlsbad Art wall, to the painted fire hydrants! I also love finding the doodles in the village! We live in such a great community and art keeps us all connected!!!
- I have been involved with Bryan Snyder art community for about 10 years. All of the art Bryan has been doing throughout the community of Carlsbad has taught the entire community of Carlsbad about art. I also really love the fact that he is teaching the youth about art and a fun way to be engaged in our small community well keeping out of trouble.
- I like the idea of the libraries being the central area for the arts and enhancing what they have to offer with classes, gallery showings, ect. Obviously events need to and should occur in a variety of locations but I like the existence of a central hub.
- I love all the amazing programs Carlsbad offers. Need more movie in the Park nights
- I love the art wall and other art around the Village (like the tigers on Witch Creek). It gives the Village a unique flair and can be easily enjoyed by all.
- I love the grubbys art wall and all the doodles around town
- I love the variety. I am overwhelmed by City e-mails and physical mailings 3 a year based on school year. Maybe as simple as website/sticker on monthly City of Carlsbad bill to have us check the website?
- I think Carlsbad does a great job at this! Continue reaching out to the schools and having family events.
- I think having community involvement in local art programs. It is so important for locals and visitors to have a chance to get involved and it really helps local businesses increase sales and thrive.
- I think it would be great to choose a month for each culture to learn new things about them and try new foods from that culture.
- I think the city already does a great job with access to music through the concerts in the park program. I would like to see more adult education in the visual arts through the parks.
- I think you could have TGIF continue through September. Years and years ago we had a beautiful orchestra concert once a year. That was wonderful.
- I think you need to get a big name band in Alga Norte Park. My vote goes for George Clinton and Parliament Funkadelic. They'll play the best FUNK that

everyone loves to dance to. And if asked they can make it a family show leaving out any cussing. Everyone would come to a free show with them in the park. Do this and make Carlsbad funky and proud. If you can't get them then do another good true FUNK band. The world needs more FUNK. It makes people smile and dance and make the FUNK face. ?? Thank you for considering this. I know the band so if you need any help I'll be glad to get the info for you to get in touch with their management.

- I would like the Carlsbad Art Wall by Snyder Art to continue. Also, bring back the Art Splash!
- I'd like more events and programs to be closer to where I live and with teachers that speak Spanish. Many times I don't learn about city events.
- In lieu of spending 5 million on parks improvements that aren't needed why don't we have a nice outdoor theater for performing arts?
- Introduce more civic art into the village area. Provide incentives to private developers to incorporate art into new village & barrio projects. Hold festivals (e.g. Fiesta del Barrio) that can also be used to engage the public to provide input on public art projects - these could be art competitions. Add more murals in the village/barrio and create a mural art walk for tourists. Have outdoor sculpture exhibits in the summer along the sidewalk and sea wall. Support Art Splash - this is a great event! Build a new city hall that can be used to support the arts - for example: * Changing art exhibitions * Allow patrons of the theater, music fest, etc. to use the city hall parking lot (or new parking structure) after hours and provide a shuttle to the event. * Outdoor concerts on roof-top deck of city hall (with view of ocean)
- It starts with exposing children to all types of art and culture. The City does a great job with their programs.
- Keep Bryan Snyder funded. He knows Carlsbad and its residents and continues to keep us engaged in art on a daily basis.
- Keep the art wall at Grubbies and add more. Also permanent murals. More music venues.
- Keep the Art Wall in the Village. I love to see the various forms of visual art on it and the changes each time it's redone. The previous pieces would make an amazing calendar!!
- Keep the housing density low. Now every time we try to participate in some art or cultural activity, it is too crowded. So, we stopped going. Lived here more than 20 years and it is very bad and getting worse.
- Leverage existing non-City cultural activities and incorporate them in the "overall offerings" of the city....limited additional cost to the city but significantly broadens the services available to the community....
- listen to your community members, value your lower income working class citizens and active community members under 50 and who make less than \$200,000 annually, especially those who make less than \$39,000 annually.

- Look for the diversity and history of our community. Be open to considering arts and culture that serves to tell a life long story of our community. As well continuing the wonderful film and music series we already have.
- Make it very easy for private enterprise and non-profits to provide what the city needs via free building permits, lower or subsidized taxes and other means. When private enterprise is involved the solutions will be what more of the citizenry wants as opposed to the selections being made you high fee outside consultants who really don't care or by city employees for are biased to do as they see things should be. City government does not need to be spending taxpayer money or be involved with anything arts and cultural. Allow for the business market to provide these needs, but make it very easy and fair for them to come forward and do so.
- Make them available to the whole community
- Marketing and promotion. Bring back Posadas, Fiesta del Barrio. We don't have opportunities to share our cultural heritage with our families.
- Marketing/promotion of family events through schools.
- Más clases de arte y canto o música
- Mas publicidad obre el trabajo artistico sbre todo de los artistas residentes. Publicidad, Para el artista es importante la publicidad para asi poder vender .
- More advanced/sophisticated community classes, art studios open to the public, woodworking workshops with all machinery open to the public. Please trash the stupid flame on 101 coming into Carlsbad from Oceanside: it is a poor shameful copy of the one by Neil Dawson in Christchurch, New Zealand. Do not put more wanna be art around town, paying it thousand of dollars. Walmart plastic chairs are better art expressions...
- More art events in south Carlsbad. Promote Carlsbad artists in city literature, mailings, website etc. profile an artist each month in visual arts, music, dance, writing etc. when u have concerts in the park, have art in the park. offer paint plein air at beach , flower fields, and lagoon
- More artistic but fun and healthy programs such as zumba for older adults, painting, maybe in Spanish.
- More classes.
- more concerts at Stagecoach Park, more art visible from streets, cultural food festivals in South Carlsbad (bring people of different cultures together).
- More events targeting kids and youth in public parks.
- More events that are relevant to my community, like Golden Age Mexican or Latin-American Film Festival.
- More murals and mural tours. Let's be a destination for arts and culture.
- More murals! Increasing arts education programs for young children, families, and couples, including movies in the park.
- More of what is offered. Love the revolving art wall in the village! Do a scavenger hunt for art instillations etc could be fun!

- More opportunities for local artists to be involved in the planning of events, such as round table discussions, meetings, online groups and discussions that focus on getting more people involved in working to implement music and arts events around the city.
- More programs accessible for kids and adults. More diversity in cultural events and presentations.
- More programs at the Learning Center.
- More promotion at schools.
- More public art (murals) and low cost classes and events for citizens.
- More venues, at a cheaper cost, for local visual and performance artists to display and perform their craft. Utilize the existing spaces much more frequently. Better signage in public spaces, especially the libraries, to promote events in venues.
- Offer more concerts with top name performers that attract all ages.
- Offer more diverse activities for all ages and lower some fees.
- Offer more opportunities downtown.
- One of my favorite places to check out is the wall on the side of Senor Grubby's. I get my hair done at Hans Hakenon salon close by and I always check to see what the new mural is! I take lots of photos and selfies there, people love my photos of our lovely wall. I also love the Tigers mural on the side of coffee and winery, all the murals are great! More programs for children to do crafts would be awesome too , maybe they could learn from a muralist and paint one themselves?
- One of the most effective ways to advance art in our community is to create opportunities for adults and children to be creative in the visual arts on a regular basis.
- Open access and constant exposure
- Partner with arts organizations/presenters/educators. Support arts/performance venues. Celebrate the city's cultural heritage & history.
- Partner with the schools with grants -- esp. for instrumental music.
- Please keep funding the arts in Carlsbad, you are a HUGE influence for the arts in other surrounding cities. I love the work of Brian Snyder and beg you to keep his mural project funded. He has started movements in your sister cities to beautify their public spaces with Mural Art.
- Promote quality events
- Promote the arts happening in the City...not just the ones that the City funds, but ones happening all over the City. "Arts Happening in Your Community" for example...Show the richness of what Carlsbad offers in terms of the arts. Compile the various offerings and show how vibrant Carlsbad really is. In your publications: highlight Carlsbad citizens that are artists--on a consistent and ongoing basis.
- Promote what is available in all means possible

- Provide a variety of events.
- Provide a wide variety of events targeting type of art/culture, age groups.
- Provide after school, summer, and winter programs for the youth who don't have access to the arts.
- Provide free or low cost cultural and art events for all to enjoy.
- Provide more. Move arts out of the auspices of the Library. They have limited vision and support
- Provide music and art series regularly through both libraries addressed to all ages.
- Provide opportunities in non-traditional settings that are close to people. Lower the costs and bureaucracy for independent artists. Foster new artistic expression within the city. Sponsor art programs at schools, including teaching and performance.
- Providing a higher level of operational support for the local arts organizations. Perhaps also make more 'entry-level' arts education opportunities available (community theatre productions -- intro arts classes).
- Public art and music. I like the variety offered. Art for kids could be improved
- Public Art, Art galleries, opportunities for local artists to exhibit, musicians to play, etc. "pop-up" dance, readings, poetry, musical, theater events (maybe @ city parks or downtown). Start up an art museum with classes. Multi-arts mini-festivals. Provide parking and shuttles. More programs like Opera Preview and Opera Caravan to open up access to area events. A club to discuss and share cultural events and experiences.
- Public funding, outreach to children
- Publicize them well in advance. People want to attend these events, but often only find out about them after it's too late to make plans. F/E: Use the city website as an event information distribution platform via Twitter, RSS, etc..
- Random art instillation throughout the city. San Francisco does it really well, and other big and European cities do it. Not just in major traffic areas throughout downtown, but maybe some in holiday park, calaveras, to hosp forest. It makes people get out to places that they may not have gone before, and adds so much character to underused areas of the city. I especially think that an art walk through hosp grove would be amazing.
- Recognize that the arts generate tourism and brings in money and jobs into a community.
- Requiring public art in civic projects is a good start and I LOVE Art Splash!. I personally enjoy the changing art exhibitions at the Cannon Art Gallery and would like to see more public art in the village/barrio area as both permanent and temporary displays. As an example, Senior Grubbys east (exterior) wall features a mural by a different artist every couple of months. Can the city encourage local businesses to support the arts through incentives or grants as a way to draw more people to our local businesses? Another idea is for a

temporary exhibit along the seawall that would draw visitors to the area (like the 'urban trees' exhibit along San Diego Embarcadero). I think that temporary art displays encourage more participation from the community and visitors since the exhibits can only be viewed for a specific time period. Could the city partner with seasonal festivities such as the flower fields?

- Right now the problem is that we don't know about these events. Also, we know a place by the location but not by the name.
- Sculptures, murals, music, etc. in public places
- Send out notices before the date of review. Not the day of. Can't support your program with a day of notice.
- slow down growth; promote the environment and support art projects
- Sponsor programs for all ages and through schools.
- Support Bryan Snyder art projects but also inform people better of how they could get involved in community murals or how local artists can get featured etc. I'd like to see a little more funky/quirky art styles
- Support local artists! Please! There is wonderful talent right here! Bryan Snyder..and many more. Stop outsourcing art! We live here because we love Carlsbad and what it represents. We identify with local artists
- Support the art wall project by Brian Snyder. More temporary art in public spaces. More galleries down town. More art festivals, music, dance. Support more art in district schools. Use Magee Park for events besides the music festival. Art contests. Use artists for advertising. Put art in green spaces and parks. Educate your council members on art in public spaces and the need for art education. Poetry contests and writing workshops. Design Carlsbad t-shirts using artists! Art at the beach drawing and painting.
- support the arts via city budget
- Support the groups and organizations (non profits) that are providing this to our community. Ask the groups doing it now what more can be done.
- Support young Artist such as Matt McBane and Bryan Synder.
- test survey - Lynn
- TGIF , LEO CARILLO, PUBLIC ART LIKE IN DOWNTOWN VISTA, FAMILY OPEN STUDIO
- The city could host more programming, especially in dance and music. the art forms that are underrepresented in the city.
- The City needs to do a better job advertising certain events. TGIF have a great attendance every year, however, I attended some excellent concerts that were poorly attended. Occasionally there are events that I learn about too late to be a part of.
- The free (or inexpensive) musical performances and theater performances, such as Carlsbad Playreaders. The afternoon concerts and activities are wonderful for me because I am retired and I don't like to go out and drive after dark....but, I do, for such events through the Library. The Dove Library is almost the only one I go

to, except the Encinitas Library, which also has a rich cultural program. Art shows in the library's galleries are also very much enjoyed and appreciated, and I like that they are open at such times and dates that it is easy to see the shows.

- Use Dove Library to host as many arts and cultural events as possible.
- Utilize local talent as a rule before outsourcing.
- When advertising, use different languages to get the point of the event across. Create different events that celebrate diversity and showcase different cultures.

Survey Two Open-Ended Question Responses

Accessibility

- 4 was a great event to come to for visitors to see a great community and art
- Accessible and available does not necessarily translate into "interesting" or "relevant" to all. Not a good survey question because it's meaningless.
- Add more artists around the music scene, so they can sell art paintings
- always at jazz in the park
- But not advertised well in advance
- Carlsbad has unique cultural Mexican Farmers and Indian and water history culture but it's no where to be found other than Circle K Mural. The rest is random art that says nothing about Carlsbad's culture or history.
- Don't have the statistic to make this decision
- email notifications
- Enjoy the free live music We love kid craft opportunity
- Festivals and art experiences that extend through the evening on Saturday or on Sunday. Our kids play sports, so we miss anything that happens during the day on Saturday! Also, we live near Cole library and it sometimes feels like more things are at Dove.
- Friday concerts are too big and too crowded
- Have never hear about it and have been a resident for 3 years
- Have never heard about it and I have been living here for 3 years
- I am not familiar with art programs in carlsbad aside from Jazz in the park. It is our favorite family date
- I didn't know this existed. I know about TFIF, which is fantastic, but otherwise unaware.
- I don't even know about any cultural offerings. I do get information weekly on Encinitas.
- I enjoy many of the arts and cultural offerings the City of Carlsbad supports. However, I wish our city had a musical & theatre venue similar to the City of Vista's Moonlight Amphitheatre.
- I feel that more can be done to make the arts accessible, particularly by having more places for live music for local musicians
- I get frequent communications, and accessibility to the Dove library and TGIF concerts is great!
- I see most of events advertised through the library. Would like to get more frequent notifications of events.
- I think they are available to all but the vast majority don't know they are available
- I wish to become more informed. I lost time being ill and look forward to the upcoming growth. This is my start.
- I would like to see more art/music offerings in barrio - Pine Park and Holiday Park

- I would like to see sign language interpreters at events
- Include more free or low cost music/Art classes and presentation at the senior citizens centers
- Is it possible to limit the offerings to Carlsbad residents only?
- Jazz in the park is our favorite summer event
- just moved from SD
- just moved here
- limited wheelchair access
- love concerts in the park and community art/ gallery exhibits
- marketing to carlsbad residents
- more money to fund the Carlsbad-Oceanside gallery stay open longer
- More public transportation available so 1) residents dont have parking issues/ easier on environment and 2) allows more access for older people or for people who dont drive
- muchas actividades se piosa que son para pesonas adultas hay que promover mas para que los jovnes se interesen en las galarias y conoscan nustos artistas locales
- Necesario mas publicidad, radio, prensa, tv,
- new to carlsbad
- not anyone has a car, it would be good to have shuttles
- Not aware of all the current programs
- Not for Elementary children. Our school district NEEDS to support the arts at this age. IT IS VITAL!
- Not sure how to access what is available
- Offerings are neither accessible nor available is we don't know about them.
- only aware of TGIF concert events
- Parking and transportation is an issue. There is very little parking downtown or around the parks and not enough bus service on main roads
- prices are limiting factor
- Recently I was told about an art fair for Grand Ave & State st sponsored by businesses I think but the cost to be juried in was quite high. I felt it should be more open & less costly to enter. The COAL Gallery is very acessible to the public but would be helpful to have more public awareness of where it is & what we offer to the public. Certain businesses within that same area by the fountain stay constantly busy but unless you walk back to the parking area parallel to Grand people don't know it is there/
- Some are very costly - camping \$25?
- Sometimes Schulman auditorium fills up and people are turned away
- Sometimes they're available to too many people outside of Carlsbad and I wonder who is primarily footing the bill for this. I'm tired of my quality of life being expensed for non-residents' enjoyment at no expense to them.
- TGIF concerts all year

- The City of Carlsbad and Chamber of Commerce should do more to encourage plein air painters to paint the Village, the Barrio , and other historic landmarks or ranch lands before the beauty of those places is lost to future development.
- the latest choice of art in the Village Barrio had no input from the residents
- The outdoor concerts are so popular that they are overcrowded.
- They could be promoted better so that, even though they are accessible, there is awareness as well.
- Those with hearing impairments do not have visual aids|captioning or CART nor ASL at Cultural Events. The hearing assistive devices are not available for all nor is there braille for the blind. ADA Communication Disorders Requirement
- Wasn't aware of it

Offerings

- City support of smaller public art projects open to local artists who can then enter the field and move on to larger national commissions. Current trend seems to be Carlsbad limits public art commissions to artists with a proven record of large commissions.
- "Make it" events at local libraries and public parks
- 1-sidewalk chalk painting day with artists assisting residents to make a square of art. 2-classical music month in a "winter month"-with classical musicians and or classical music playing throughout the evening on state between grand and carlsbad village drive. 3-close state street between grand and carlsbad village drive for dancing in the street evening! have different stations where all can be instructed and participate to various types of music..
- A citywide garage sale or toss out day whereby people can pick through your treasures before recycle service picks up. It is great fun.
- A major concert venue in which Carlsbad residents get priority first over non-Carlsbad residents. For example, opportunity to buy tickets 3-7 days before the general public.
- a place for people to do street art and paintings
- A public performing arts theater. Public art sculptures throughout town.
- A venue for locale artists to exhibit & exchange ideas as in a forum
- A viable are movies, readings, plays, marathons, music in the park, how about promoting a science fair among the schools?
- Add artist painters, and more art teachers
- Add to the Visual Arts offerings & venues. Offer reduced rent & tax incentives/breaks to the Arts.
- additional music or theater performances
- Additional Senior Citizen Centers & events Additional community gardens with art sculptures funded by grants to local artists
- Additional street fair for artists
- After school programs
- All are awesome
- An annual Plein Air Event where artists are invited to "Paint Carlsbad". Encourage, invite, and welcome plein air artists to paint during the Art Walk, during the Farmers Market, or in the Village any time they wish.
- Anything for children, they are truly the future and as much value in the arts that can be offered should be. the city employee and family art show should be brought back, it brings so many people together.
- Anything that might make the history of carlsbad more well known by the citizens
- AR-15 rebuild & Cultural Dance
- art chalk for children art events available for various parks
- art festival

- Art murals on the walls of city
- Art shows at venues near the beach would be very nice additions to the current art shows held in the village.
- arts education for all kids at the elementary level....during the school day.
- Arts event for artists (watercolor, mixed media, acrylics, photography) narrow small scale set-up (10x3) along the boardwalk. Also Cannon park would be a good venue location for small number of juried in local artists.
- At least that I am aware if there isn't much dance performances available to the general public. More at community stages for local kids to dance at would be a great option
- Baile Folclorico
- Ballet is currently missing from our arts and culture scene, but of course, Carlsbad doesn't have the venue for it.
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- Beach art like the current mural at Senor Grubby's
- Bring in 1 hour performances of the SD Opera and lectures from the Old Globe. The only theatre group is Village Arts at present. We need to embrace a higher level in the arts. Perhaps Quarterly collaboration with SD Art Museum.
- Bring the art to different areas of the city, similar to pocket libraries. Set-up project based activities, using same materials and where participants can obtain submit the end product for an exhibition. Bringing the people together, yet showing uniqueness of their project. Have an art supply drive.... promoting people to donate what they have in their homes and allow others to come pick up items for free - an Art Fest - exchange coop? Have artist who are showing exhibit provide short artist video clips for use on a tablet that can be shown when promoting arts or even use in the gallery during the exhibits, bringing relatability to the artists. Have the artist share how they got started in their craft or what inspires them.
- Build a Performing Arts Ctr (similar to Escondido) so we can bring live performances of all types to Carlsbad & not have to go to SD or Escondido.
- Building a world class performing arts center
- By supporting Music and Arts education in the schools. By making it STEAM education that ensures arts for all.
- Carlsbad center for the arts- all ages. Access to art creation M-F
- Carlsbad could elevate the existing arts and culture offerings by enhancing the efforts of local galleries, music venues and theatres, like New Village Arts, with funding and increased marketing support.
- Carlsbad has a unique cultural heritage and an opportunity to enhance the Visual Arts through more hands in the Fine Arts to bring people together.

- Carlsbad has many events, but needs to better promote events to make them truly available. It seems not all residents are being reached with information.
- Carlsbad has much potential to bring world class performing arts to the forefront but, those who have held the keys for decades are threatened. They do not welcome newcomers to their arts scene and, consequently, eventually lose those newcomers to the Globe and the Playhouse.
- Carlsbad is a very unique community in the types of arts and culture event it currently supports. I cannot think of anything lacking in this arena.
- Carlsbad should have a small (500 seat?) outdoor amphitheater in a park for concerts and theatre performances. The site of the power plant would be ideal for a park and amphitheater. Also, a small raised stage at the north end of the "green" at Frazee Beach would be nice.
- children focused art theater
- children free art
- children involved
- Children's photography and Art classes
- classical music to be included in TGIF outdoor concerts
- Combination music/artists faire along the main w/ artists, musicians set up in all the shopping center courtyards & promoted way ahead w/ minimal entry fees to participate so more people would be able to be involved & thus invite their family & friends down to enjoy also. Maybe a central shuttle bus area for visitors to get down to ex. Carlsbad Village/ 101 area because parking is such an issue. In cooler months maybe a renaissance faire w/ poets/artists, costumes?
- Community theater that puts together classic plays and original ones.
- Community theater- watching performances and also workshops for kids more performing arts opportunities, especially for kids to interact.
- concert in the park is very cool. especially kids!!
- Concerts in the park at more parks at the same time. Smaller crowds would be better.
- concerts keep kids out of trouble; concerts
- Continue to support COAL Gallery, with their great programs for students.
- Csbdb needs a free multi level parking garage so people can attend activities. Right now it is so congested people avoid going down town and making the parking spaces smaller isn't the answer with the big SUV's many people with children have.
- cultural art projects/ events
- Culture specific art festivals! Pakistani, Indian, African, Asian .. etc. Celebrate our great diversity
- Currently there are concerts in city parks but there really isn't and real, structured building/amphitheater for concerts or plays. We need to have one. There isn't one in North SD County.
- Dance

- dance ;plays
- Danza, Musica, y teatro, mas clases de arte en las escuelas. Artes tradicionales con el fin de recordad ancestros y artes antiguas.
- difficult without car
- Direct City sponsored events seem to get promotion, but venues such as the Carlsbad HS performing arts or other independent organisations (Carlsbad Music Festival, The Village arts etc) could be tied into the city art promotion budget and promoted more.
- DIY crafting nights Word rock project class
- Downtown art, chalk artists
- en las tres librerias es muy importante anunciar los eventos para todas las edades.
- encourage more Art venues in the Village, pursue more Art Gallery's. This is a prime community for something such as this. More concerts at the beach and local music events.
- Establish a fine arts center in the village area and promote a regular evening of the month for an "art and beer/wine/farmersmarket walk". Include street musicians. Let artists set up canopies to sell their art and jewelry. Or, encourage village retailers to hang art of local artists on that evening. Start an annual open studios weekend event.
- Events displaying local artist' works and performances with local groups on a regular basis. More free and open places to gather together for cultural experiences.
- Events offered at different Carlsbad locations for example when library hosts kid events thru the city
- Events such as the Art Walk. Murals around town. Artwork similar to the Carlsbad sign that establishes city pride. Artwork similar to the round about on State Street.
- Events that introduce outdoor/ artisitic activities to kids
- Expand on what is in place. Also expand the scope of the offerings (more diverse offering of the visual/fine arts) Separate facility for photography
- Free dance lessons in park
- get rid of jack in the box and donut shops, and put in some other places...art galleries with local artists, original musicians at. venues...
- give arts money to schools to help them have performing arts, perhaps invite alumni of the local schools who have gone on and made it big time in their performing arts field. People would love to see the locals after they have made it in their field. singing, dancing, theater, band, or whatever. One band member from 84 is a drummer in Las Vegas in one of the biggest shows. one girl who was in les miz at high school was on soap operas on TV. Several singers have made CD's and are doing shows all over. Some have been on Broadway in theatrical shows. Some are teachers, some have teaching studios. One student from

singing and theater is in the Disney program setting up the new Disneylands overseas. One student was a choreographer in the olympics .

- have free concerts in parks around city
- Have more Jazz performances. At least once a month.
- Home grown community gardens More jazz History of Carlsbad Visual and participatory art
- Home school classes
- Home school classes
- Home-grown community gardens History of Carlsbad More Jazz Visual and participatory art
- How far are you willing to take this 'theme'? For a "distinct" cultural identity Carlsbad first needs a base, a civic Center. Carlsbad encompasses a very large area. If you build a theater here do an art installation there you are dividing the community. You need a place, a central place, where residents and visitors can gather to see art and theater and hear music. Not to mention how badly a new council chamber is needed. If you want residents and visitors to identify with Carlsbad then you need a hub. Carlsbad built a golf course (which very small percentage of the citizens use) we should be able to build a Civic Center with a theater, a museum, a park, and a council chamber with attached offices.
- I already love the activities happening in Carlsbad! We have only lived here 6 months and love the sense of community
- I believe it is time to include the Pine Park in the TGIF Concerts rotation to make access more inclusive to under served residents.
- I have nothing against art but I am not sure why Carlsbad needs to promote it?
- I hope the foreign films are expanded and are not show on the same day Mira Costa shows. More play readers, game days for adults, discussions about current events.
- I like the mural in the barrio. Nice to have artwork that celebrates the city's history, and/or work by local artists.
- I love it
- I love the foreign films at the Dove library and would like to see Carlsbad support bringing more of them, as well as the lesser known films that are never shown in our local theaters.
- I probably haven't taken as much advantage of all of the speakers and programs at the library that are currently offered, so unfortunately don't have any additional input to provide on this question.....
- I see lots of pop and folk and jazz events, but a lot less classical music opportunities. Encinitas has free concerts that I would love to see Carlsbad emulate.
- I think Carlsbad is clearly the leader in Norh County when it comes to arts and cultural events.

- I think the City should celebrate more of the history and diversity within our community through art, music and food.
- I would highlight that Carlsbad has unique asset which presents its opportunity to join several cities with a similar unique asset. I am talking about use of the land overlooking the Lagoon with the Strasberg field A outdoor performing arts amphitheater located overlooking the Lagoon would rival cities like Boston in attracting performing talent to the area. Carlsbad could become an outstanding performing center with summer art evinings.
- I would like to see a combination floral and art area/exhibit either rotating or permanent that would draw people to the area. The San Diego Botanical Garden has been very successful in this effort. I would also like to see an art graphic that would be displayed throughout the city that would unify and tie the city together; perhaps with a path from north to south and east to west. Ot, the unifying graphic could be displayed in front of businesses with a map for visitors to follow. I would like to see a visitor's map that would list all of the public art for people to visit.
- I would like to see Carlsbad present local Carlsbad musicians (there are many fine ones) in more informal and all ages performance venues such as a "coffee house" atmosphere or a "jazz club" atmosphere.
- I would like to see more high quality art exhibits at the Dove Library art gallery.
- I would like to see more of a link with the first people's of Carlsbad. Work with the Luiseno Native Americans for cultural representations around town or at parks, similar to the asthetic at Sunset Park in San Marcos. Basket designs, pictograph designs, shells.
- I would like to see regular concerts at the Schulman auditorium.
- I would like to see some sort of community out reach to encourage people of color to take part in these areas.
- I would love to see Carlsbad participate in activities that bring many groups together; holiday such as Christmas or 4th of July parades that include scouting groups marching, Service organizations, dance groups and marching band.
- I would love to see historic fiestas come back to barrio with ballet folklorico, mariachis and traditional food. Also, Baltimore and other cities have supported 30 days of art as a 'new years resolution'. Painters, poets, musicians and all lovers of art commit to 'doing art' everyday for a month (January). Then in February, it is the time for viewing and celebrating. Pop ups and temporary galleries are created to celebrate the artist of the city. I love the concerts in the park and 'music in the village' ... more please.
- i would love to see smaller music venues
- I would really like to see street artists transform the ugly and bland walls of the Carlsbad Desalination plant into a vibrant art project ! The community could be involved also.
- I would really love to see some support for the LGBT community, as well as different cultures and races being represented.

- I'd like the Sunday art walk to be supported by the city and for it to have more artists.
- I'd like to see the cultural identity of The Village influence the other parts of Carlsbad so there's a sense of a shared tradition and knowledge. We need something to connect us throughout the city, art and cultural activities have the potential to do just that.
- I'd love to see more events held at or near the beach or more use of the parks. I love that the strawberry fields caters to seasonal events. I think the city needs more music and possibly travelling art shows at various parks and landmarks around the city (given the lack of parking)
- I'd love to see more recurring plans (such as the Jazz in the park and leo carrillo movies). Those are wonderful events which happen regularly for a period of time. This is nice because sometimes the weekend events which crop up just once or twice a year are when I've already planned something but if there was something ongoing (even if only for 1 month) then chances are I could make 1-2 of those dates work)
- If a new city hall gets built it should have a new art museum to showcase local talent or host visiting shows. I would like to see dance productions, live comedy (That isnt raunchy) perhaps the city could work on a joint use agreement with Sage Creek HIGH school to use their performing arts center which will be complete this winter.
- If you want to highlight Carlsbad's distinct identities, stop promoting the homogenization of the town through Barrio elimination and the continued mass housing with no parking complexes that stifle downtown music and arts.
- In Carlsbad Village, provide incentives for artists to establish galleries. A music hall for musicians to perform (the Museum of Music is all we have!). Improve public transportation so everyone can have access to what we already have, without having to own a vehicle.
- Include a sculpture walk along the coast and incorporate into the coastal corridor improvements. Something like the 'trees' along SD harbor - but it should be a theme that's meaningful for Carlsbad - maybe a surfboard theme.
- Increased support of local non profit arts groups. Waiver of fes and charges for groups to hold events and use City facility for free or low cost events.
- Involving the youth in our community. When youth connect through art in their own community they naturally take more pride in their community
- Is it possible to turn the old Power Plant into something amazingWITHOUT taking it down ? Amazing canvasState of the art OCEANFRONT SkakeParkwith killer old style ramps ,etc . Oceanfront Park of Art !!!!!!!Zipline Here ? 🍷
- It would be great if local artists were given the opportunity to show their work in the gallery by Dove library. I'm an artist and expressed interest in this. I put my name in a binder that had a lot of people's names who were also interested in exhibiting in this space and never heard back about this.

- Keep concerts going- love them
- Latin music and food events. Latin jazz
- library has some great events could we add yoga or something like that! Love jazz and foreign films
- Limit amount of craft shows in lieu of Fine Art shows.
- Live theater and music; murals, fewer bars.
- Local art shows, more music events
- Local singing competition/ surf art community event kids concert in park/ more art on buildings
- local speakers on local issues, environment/climate
- longer day options 9-12 thru traffic is too difficult
- Love easy art projects, love jazz in the park, music of any sort
- Love free concerts
- Love the library and city programs; more music
- love library program as well as outdoor musical events
- Love summer concerts Add some ethnic music: LATINO! SALSA! painting and exhibits water color oil exhibits and classes
- love the concerts in the park for families! Perhaps have some family games for kids.. relay races or something with activities that add art. run and parts colored sand in a glass???
- love the crafts at concert park. would show up other places just to do art activities
- Make city venues less expensive for arts organizations to use.
- Make concerts Saturday 4-8. Bands of different genre to attract more people with variety of music in each festival
- Make culturally diverse programs to include music and food
- making sure public art and events encourage physical interaction with our natural surroundings get people in the water, create dog beaches in the lagoon, never place art in front of ocean views. Community mural and mosaic events. Highlight local artists and employ them to teach/share their style in community projects.
- March 3rd is International Hearing Day. Have Presentations by local artist for this day with all accessibility, lectures, and to increase Awareness About Keeping One's Hearing and Remove Social Stigma
- Más énfasis en la historia del Barrio con eventos culturales a nivel de toda la ciudad. Con puestos de comida, artesanos, música etc.
- maybe a cultural arts festival or hosting some of the specific cultural arts festivals that go on around us....diversity in the arts
- Maybe integration of art or performance of our public schools into the community.

- maybe once in awhile some chamber music to mix things up, maybe more of the interactive art thing where a pro is doing sculpture or painting and we can watch or participate as well, maybe a 3d printer take on creating art?
- Maybe ore widespread and accessible events, Carlsbad is a big city and not everyone can get to the events.
- Mid-sized music venue for top talent
- More activities that blend the arts with the outdoors
- More art activities for young More music events
- More art classes by known artist in Carlsbad, i.e. paint with Michael Sommers, something similar to "Catnap" mural.
- More art installations around town and worked into public utilities such as electrical boxes and hydrants along with murals and mosaics at overpasses.
- More art shows, more art classes and more murals painted around the city
- More art shows, possibilities for artist to show their work
- More arts experiences for all ages. Not all experiences are family friendly because of drinking, etc. Maybe some interactive experiences. Open drum circles, ukulele play a longs, sing a longs, family create art nights, etc.
- More classes at the parks to learn new art projects~~~
- More communication to the public... emphasizing visitors.
- More community music events of jazz, classics or independent artists of various cultures. More art variety. Too much focus on ultra modern art.
- More concerts in small venues
- More cultural/International music
- More downtown music and art events, possibly combined, with a few streets blocked off for artists and musicians to set up camp. Introduce different themes, e.g. renaissance, the sixties, surf culture, magic. Try to make it interesting to all ages.
- More emphasis on art galleries , art walks featuring local art.
- More encouragement for 2-dimensional artists to display their art for sale at city events.
- More exposure to local businesses and more frequent events to bring sense of awareness
- More family movie nights at the park
- more festivals
- more festivals and fairs around specific themes, such as the impact of the railroad in the early days, the influence of Hollywood actors coming here to play in the 1930's and 1940's, etc.
- More foreign movies and classical music performances
- More foreign films. More frequent changes in the sculpture garden More art events for adults
- More free and low cost events geared toward families, especially with younger children.

- More free music
- More free music
- More free or reduced price activities for children and families in museums, concerts and libraries.
- More fun, hands-on, inexpensive art making events for all ages. Organized to get people of all ages together creating and enjoying!
- More instruction of youth at dances, fencing matches, one-act play recitals, we need the whole spectrum. Show youth TV from schools on city television.
- more jazz
- More jazz concerts
- More live theater and musical theater offerings at the Village theater downtown or in an outdoor amphitheater setting.
- More local artist displaying and being part of the decision making for Carlsbad
- more local businesses that can host live music during weekend nights
- More low cost/free classes for older adults.
- More mural and street art - free public events in the village. See article in Carlsbad Magazine about Snyder art and the art hunts around town.
- more music
- More music festivals at Stagecoach Park or anywhere in Carlsbad
- More music in Village
- More music or movies in the parks besides the summer concerts.
- more music venues
- more music venues
- More music venues- perhaps an all ages venue for younger musicians and audiences
- More music/ performing arts programs
- More musical theater and dramatic performances.
- More outreach, coordination, and collaboration between the city, local businesses, and grassroots musicians and artists of all stripes
- More park events like concerts not just in summer
- More park events like concerts not just in the summer
- more parking
- More permanent public art
- More projects to residents and topics not so trendy but relevant to life in Carlsbad. Ex. Families, working life, senior topics
- More public art from local artists
- More public art- Murals, sculpture Music- Paid festivals with better quality music- we will pay for music
- more public art, more classes.
- More public art. Art in the medians, or along the ocean front. A sculpture garden along El Canino Real, between Tamarack & Carlsbad Village Rd.

- More support for performing arts (music, band, choir, theater) in the schools with opportunities to perform in multiple venues in Carlsbad.
- More talks/seminars about diversity of cultures and specific cultures in the region.
- more theater or local musicians
- more varied music at concerts in the park. Artwalks are great / maybe food trucks of all ethnic event
- More weekday evening offerings for those that work during the day.
- Movies Concerts (Jazz) Cafes
- Multi-cultural music, dances, art demonstrations
- Multicultural activities for families
- Museum in the barrio honoring Carlsbad's roots while they're still there.
- Music and "Taste of Carlsbad" evening in Downtown (similar to one in Encinitas)
- Music and art from the community
- music and talent performances for children and adults
- Music concerts, art shows
- Music education in school needs support to have educated citizens who can appreciate music.
- Music Festivals. Interactive art gallery.
- Music support at the elementary level in the schools.
- Music venue tend to only be about LOUD NOISE. Why?
- My husband and I have enjoyed the various programs offered at the library this year.
- Need better advertising to identify what is available. A section on the City Website would be great.
- Neighbors inviting neighbors in smaller venues. The crowds are getting too large. Rotating themes every few months in the city, for pole flags, traveling art etc.
- New to this city, so I'm not that familiar yet with what has happened in the past.
- No idea.
- None @ this time
- Not sure how to access what is available
- Offer more access and parking to concerts
- Offer more to Carlsbad students through schools, especially elementary school. I'd love to see a series of cultural arts assemblies (offered free to Carlsbad Public schools) to bring different experiences to our students - drama, art workshop, musical performances, etc.
- On a recent visit to Ashland, OR, we experience the "Green Stage" in the middle of the quad where all the theaters from the world renowned Shakespeare Fest face. The Green Stage offers high quality musical and performing arts acts free nightly and at noon. Similar to concerts in the park, this is a more intimate

venue, and during the summer, its nice to have some variety featuring dancers, singers, bands, gymnasts and other types of performances.

- On weekends,during the summer months, having small various types of instrumental groups(soft jazz, blues, classical,etc.) playing music around the fountain area on State St. . This could be on Saturday and/ or Sunday afternoons from 1:00 to 4:00 or similar hours. This could be done at the grass triangle on Carlsbad This type of venue could be done during the Xmas holidays ,also.
- Open air painting at Magee Park, like we have had in the past.
- Open air theater
- Outdoors performing arts theatre.
- Performing arts & more sculpture and painting
- Performing arts & more sculpture and paintings
- Performing arts center more publicity about theater at middle school and high school
- Perhaps focus some events for families, others for Seniors, some for younger adults, others all inclusive
- Perhaps sponsor venues for writers to read/perform their work in appropriate city owned venues
- Permanent stage/amphitheater for concerts, plays, dance performances that would seat a good size audience
- Photography club again at senior center but open to everyone
- Playgrounds en las playas ??
- Plays, more new artists presented
- Plays; More new artists presented
- Possibly a music education program since that is not longer available in the elementary schools.
- Preserve the Barrio. It is a very unique part of Carlsbad. Pass laws that prohibit Mansionizing the homes there.
- Promote live music, minimize any existing restrictions as to times and locations.
- provide different mediums of art
- Public art honoring the history of Carlsbad to include the native people, the Hispanic culture and ranchos, and the early white settlers. Again, this open-ended question is overly broad - is there a budget in mind or is the sky the limit? The Art Splash for instance seems like a lot of effort for no real art gain. Seems like a street faire; nothing much to do. Need more hands-on activities.
- Re-instate and properly fund Art Splash
- Regularly scheduled events throughout Carlsbad. Concerts, movies, featured speakers, art showings.
- Relationship and support of Carlsbad school music programs.
- Residents need a place to find out what all the opportunities are (not just the City programs). So many residents are still not aware of programs currently

available, like the Museum of Making Music and New Village Arts. We could also use venues for live music, dance and film.

- Science and Magic shows for kids A space for adults to have a night out. Theater, concerts, dance floors
- Sculpture and painting programs and presentations for adults and youth
- Sculpture throughout city
- Signs/light posts or mosaic Latin tiles on sidewalk to follow from tourist info center to view historical building in Barrio like Lola's museum and Day of the Dead alter Mural by Circle K, Farmers house. Also old 1930's English villiage looking signs to have people follow the Carlsbad water statue and Speakeasy historic building. Since you want to encourage tourist to walk the village and barrio. Also a Day of Dead Festival in the Barrio, Pine Park.
- Since Carlsbad is such a large City, I think would be helpful to link the different areas of town, La Costa, Bressie Ranch, Robertson Ranch, Olde Carlsbad, Carlsbad Village, the Barrio, Coastal Carlsbad by focusing on a "downtown" plan that reaches out and connects to the many neighborhoods of Carlsbad. We need to bring Carlsbad residents out of their neighborhoods and into Carlsbad as a whole.
- Small outdoor concerts
- Spanish-related art like dance or music in the barrio maybe at holiday park
- Special day for hosting a fine arts showing of San Diego Artists. ie. wall paintings of watercolor, mixed media, oil, pencil.
- STEM events and family park/beach events are great
- Story walks Carlsbad public singing event, like the one at Balboa park
- Storytelling events and more musical offerings during the year
- Street Dancing
- Support local artists more. Use examples from coastal cities such as Laguna Beach, Carmel, and others on integrating arts & culture, the coast and the locals.
- Support music making and creative activities for all ages.
- Support the Arts (Dance, music, theater, etc.) in our schools. Cultivate and grow a love of the Arts through our schools. A great pathway to demonstrate our dedication of Arts and Community.
- Take architectural and landscape design more seriously. Lift that standard. If the infrastructure is the base, better art and culture will follow. Where there are stucco boxes, support murals and installations. Ease restrictions on live music at breweries and smaller venues. Consider the concept of a theater district on State Street near NVA.
- TGIF Jazz in park
- TGIF jazz in the park is fabulous, we should have a couple of symphonies in the park.we could even feature our high schools orchestras. I heard CHS xylophone group play and they were terrific

- The Demos at the Audubon Center at the Lagoon have been very good. Joe Oakes just did a great one recently.
- The Pine Park would make a great venue to host a TGIF Concert and bring cultural diversity to the event. A great opportunity that has yet to be embraced.
- Theater
- theater space
- Theater! Community theater. Do you sponsor this? If so, it isn't very noticable
- There are a lot of activities offered but parking is a big problem.
- there are cultural identities not recognized or celebrated
- There is no designated arts area in C'bad
- There is not a large venue for music groups to showcase their talents
- There needs to be more art and art related field trips in the schools to develop the appreciation for art early.
- umix gardening, cooking and art such as paint
- Unique stone work along the Carlsbad BLVD/101 similar to Laguna Beach and Solana Beach, extending the walkway.. and sculpture with landscaping..
- Use parks closer to village not just poinsettia, stagecoach and calavera for events. Use our beaches - sandcastle contest, beach theme events
- Various types of music concerts
- very much enjoyed the smaller art in the village walk last Sunday morning
- Visual art needs to be displayed throughout the community.
- We are new, so we don't yet know what's available
- We attend LVX in Encinitas and would LOVE to see something similar in Carlsbad.
- We could use a lot less kitsch like the roundabout sculpture on the Oceanside Carlsbad border and more money spent with giving schools and other community members access to the therapeutic experience of creating art through classes and demonstrations of painting, sculpture etc.
- We enjoy and would enjoy more family friendly events!
- We love the concerts in the park and the arts and crafts
- We should honor different ethnicities' cultures by organizing informational, interactive, and fun events dedicated to those of specific cultural heritage such as Asian/Pacific Islanders.
- We would love to have a Landmark type theatre, something where you can see foreign films in foreign languages and other non-mainstream films. The other thing what would be great to have and would help the inhabitants to get to know each other, is to have public dance balls. Perhaps three times per year (spring, summer, fall) in a nice decorated ball room, with a Big Band that plays music for Ball Room Dancing (walz, rhumba, samba, cha cha cha, etc.), with formal dress code, perhaps also with dinner, and affordable.
- We like the family events that everyone in the family can enjoy together
- what ever happened to putting out a piano near the train station?

- With the likely loss of the Village Theatre, Carlsbad will be the least friendly city for musical theatre performances. It would be nice to not have to drive to San Diego, Vista, Oceanside, or Fallbrook to enjoy a venue larger than New Village Arts performances. I also like the idea of an area dedicated to art, similar to that of the Hayes Valley area in San Francisco. That neighborhood started slowly and on a small scale and has since developed into one of the hottest areas in SF.
- Woodworking/craft/artist lab where you can pay an hourly fee to work on your projects
- Would enjoy more int'l themed arts, music and dance festivals- cultural immersion . How about an Argentinian inspired festival -music, wines, art and dance! I have a local Argentinian contact who can make this happen! Would be a fantastic interactive event! Contact her : Shari Geffen 310 480-3402. She has the contacts and concept.
- Would like to see acting lessons for all
- Would like to see Carlsbad more integrated with the county at large, even the state with collaborations.
- Would like to see continued support for arts in the schools through the City of Carlsbad grants to arts education
- Would like to see different cultures represented through various art media, craft and music. Can different ethnic cultures be explored to educate the community?
- Would like to see more fine art galleries.
- Would love more children art/ music programs
- Would love to see more in the way of supporting music via open mic nights, and also making it possible for places in the village to host music. There are so many places such as coffee shops, wine bars, etc where acoustic music acts could play, but strict cabaret licensing makes it very difficult for local musicians to play in these places
- You need to market Carlsbad as an art destination and really support once a month evening art walks
- Youth theater

Quality of Life

- All
- already more than geared to business 1st & only!
- An Adaption of the Hearing Symbol for those with Mild to Severe Hearing Loss that is wearable, user friendly, and stigma removal
- Art can be found in all of aspects of the above.
- Business should help fund art & culture not the other way around.
- Carlsbad offers little in the way of elementary music education, which is a shame because musical interest starts so young, and budding musicians are not developed to feed into middle school musical programs. Not everyone in Carlsbad is able to provide their children private music instruction.
- Carlsbad Unified is not funding elementary music. Why??? It's a win-win for diversity, ethnicity, community, public relations.
- Check out communities like Laguna and Carmel, and Sun Valley, Idaho. They all somehow make it happen!
- city branding and describing who we are through art
- everything is and can be intertwined....music can get kids up and moving and away from their damned electronic devices; (as evidenced by how much fun they seem to have on friday nights in the summer)....but that can also continue through the school year....kids programs could be taken to senior centers; senior programs could be taken to the school system and to businesses, etc etc etc...
- Health an wellness: Square dance and folk dance lessons and activities in parks or at street fairs or at libraries.
- History - people have lived around Agua Hedionda lagoon for 10,000 years They are largely forgotten here..
- I would prefer a narrow relationship between gov't and promotion of arts.
- Interesting and fun ways of learning about different cultures
- It all depends on how it's defined and what citizens will lose in order to support any future plan. Will we have to trade neighborhood parks to meet the cultural needs of the community? Before I can answer these questions, I'd need to know what I have to give up in order to improve the city's arts and cultural offerings. If someone believes in the importance of arts and culture, then all of the links should be to agree. They're all interchangeable in a well run city.
- It's important to be civic minded and teach there children we need to give back to enhance our life as a community. But i do think parents need to nurture their children in schooling and care. Less focus on their dogs and cats!
- limit constructions sounds and leaf blowers to five hours a day so that citizens can hear natural sounds of environment like birds and waves.
- Local artists
- Other.cultures
- our Carlsbad Elementary schools are lacking an arts education supported by the school district, this is very sad for our youth.

- Our latino heritage, and native heritage.
- Para que la humanidad entienda que el arte es una forma de encontrar harmonia y entendimiento entre las razas, y el planeta en fin EL MUNDO ENTERO.
- Performing Arts of all types
- Please less street fairs that bring too many folks from far away communities. Intimate small gatherings are a more powerful way to inspire the community.
- RE: Environmental activities - Focus on maintaining current and delegating new green spaces in Carlsbad. Highlight the need for preserving those spaces and not developing them. Let's not have any more Agua Hedionda Lagoon debacles. We have a unique gift of greenbelts within Carlsbad that contributes to the culture of our community.
- Resist corporate marketing at all cost
- Seems to be a good link now, except that culture is being ruined by large buildings in the Village.
- Support equally all Carlsbad and San Marcos school programs for schools that reside in the city of Carlsbad
- Transportation; Train Stations
- Yoga should be offered at the Dove for free, like in Ecinitas.

Daily Life

- \$\$\$
- 1- encourage more art galleries-in the village-stop already with the liquor -we have ENOUGH BARS!! 2-Have small weekly art festivals on the coast and on state street. or add to the small few that are on 101 on the weekends. 3- encourage more artists to the village on weekends. one week end have landscape artist, another weekend ocean artists, one weekend oil, another watercolor..... at least 2 times a month offer some exposure for the artists!! one week end paintings another things that are made.
- A diversity of offerings produced and promoted consistently would be great. TGIF is a great example of consistent free music during the summer. What about dance, visual art, theatre, etc.?
- A museum, bigger theater, art center
- A music/theater venue.
- A Performing Arts Center, with gallery in a separate area. I do NOT think we should spend money on statues.
- Active Arts
- Again, I think it's about people knowing what is available.
- Allow residents to participate freely!
- Already mentioned plein air events. Check out Plein Air Magazine or Southwest Art magazine to see what's happening in an important niche of the visual art world. Also, have a city or chamber supported art gallery right in the village(like in the old train depot) for nationally recognized artists to exhibit.
- An arts center where courses could be offered, etc
- an offering of arts classes for all at an affordable rate for all or even free
- Annual recurring Festivals at set times of the year
- are there any traveling art exhibits that can be placed in banks or popular spots like coffee shops?
- Art & cultural events should be hosted at various sites; such as in parks and trails, at lagoons, outdoor venues spread throughout the City. Combine education, nature, arts and culture whenever possible.
- art at the lagoon,
- Art classes geared for different age groups, from toddlers to octagenarians. Do more on the various holidays keeping within the dedicated day, e.g. Vets, MLK, Labor, Columbus, allowing some education on why we celebrate these days. Fireworks on July 4th would be nice!
- art displayed in streets
- Art education in schools
- Art history lectures/films
- Art in public places
- Art opportunities at safety centers, seasonal themes contests for kids
- Art shows/Exhibits, more art @ farmers markets, sidewalk exhibits, street fairs

- Art walks, Barrio fiestas, poetry readings, plays in the park, concerts in the park, historic/info about avo farmers (bring back avo days)
- beach clean ups
- Build an amphitheater for outdoor shows
- Bus trips to museums, exhibits, plays out of our area. Cultural exchange trips to other countries. The chamber of com did trip to china i believe that was very popular. Naturalist led hikes to enhance appreciation of plants and animals. Artist loft zone in village or other areas.
- Businesses could partner with arts groups to support exhibits, performances, with City grant assistance - for Civic engagement, education and environment awareness
- By having a school bond to raise funds to foster and nourish art and culture in our Carlsbad Schools. We need full time ART, PE, and MUSIC teachers.
- Children's theater that isn't so expensive to be part of - \$250??? And families have to pay for tickets and costumes. Becomes \$500 for kids to be involved.
- Childrens' Choir, build character from youth. commitment, team production but besides just sports
- City could partner with the schools because the school budget for art and the access to art for school kids is very limited and varies from year to year depending on having motivated staff at the schools. Incorporate art into the community gardens; have contests for local artists. Use the green area at the Frazee beach as a summer music location on Sunday afternoons with different types of music (jazz, string quartet, etc)
- COAL Gallery
- Collaboration with the many arts in school; drama , music, visual and performance. Perhaps a festival along the lines of the music festival held in August.
- Concerts in the park during the summer are nice. How about some music during the rest of the year in doors?
- Continue to support arts education activities for young people in Carlsbad so they can experience the arts as a part of their daily life
- Dance , food, music
- Demos of various media in art. Showing unusual techniques.
- Depends on the term "support" because cost of items/activities is a big part. Hard to pay big \$\$ for a community activity when SD county is so active in world events.
- Described in question 1, and focus on bringing generations together. Even having seasoned artists in their field mentor young. Also show examples of simple projects to elaborate demonstrating the scale of projects. Show successful people in other careers who continue exploring the arts as part of their regular lives, showing a balance and enriched lifestyles. Focus on the value of art, nature, and other medias to mental health.

- Different locations where artists can display their work.
- Elementary schools need full-time music teachers K-5. Band, orchestra, choral....Jefferson and Hope are funded by parents. Other 7 school have none of those. Why??
- Eliminate useless metal sculptures at library on CBD. They do not enhance the artistic environment.
- Encinitas puts out a weekly blast of what is happening with the arts and what is available to the community. I've gone to some great arts experiences there because I got the information and most are minimal cost or are free.
- environmental activities in lagoons, natural habitats, environmental education and arts/crafts for children
- Environmental awareness and social justice. Volunteer opportunities enhanced.
- environmental fairs/ family participation free
- Events that bring
- Expanding on the TGIF would be a great start.. It can be done at lower cost with local players
- Exposure to arts and culture from SD Art Museum, the Old Globe, SD Opera (other than lectures), UCSD, San Diego State Fine Arts Program. Free or modest cost classical concerts similar to those offered by Encinitas Library. Enjoyed once in a while performances such as Richard Lederer at Cole Library this year.
- Exposure to different cultures, their music, their art and how they contribute to enrich the community's life in general.
- family fun events (family art night)
- Farmer markets more in the bressi ranch area.
- Feature artwork from local artists in city buildings. Have more unique weekend family events - we love ArtSplash! Partner with flowerfields, strawberry fields, etc. for art & cultural activities. Have an art competition. How about doing something with food as art?
- Fine art.
- First class fun. Interactive sculptures throughout town and trails
- Free art events for kids and seniors
- Free events at parks all year
- Friday music on State Street could be at the Fountain or behind Geocollettis music store so passers by could sit and enjoy the performance.
- gatherings that are more inviting to 25-40 year olds
- get support from businesses in exchange for promotion
- Good food
- Grants to support artists who create artwork for specific organizations within Carlsbad.
- Have an Art Fair similar to the Wednesday Street Fair in the Village. Have an day long Art fair/festival in the Village to include local works of Art, dance and music

performances, comedic or dramatic Plays, Spoken word or live music performances, etc.

- historic markers, maps of public art
- How much are you working with the school district, the senior center, and athletic events?
- I have been part of the art wall with the kids from the Boys & Girls Club. I love the lessons we teach about the difference between urban art and litter - meaning tagging etc. they have learned they can have an artistic outlet without having to break the law. Once they were part of that wall it gave them something to be a part of in the community that is ongoing. It has been really fun to watch.
- I have trouble with the word "theme". Are you using it as a noun or a verb. If art and culture are an everyday component of life then it is a "cornerstone" or a "root". Carlsbad already has art institutions and programs and events they just need to be supported and grown and to have the people and a place to do it.
- I miss the Barrio Festival that used to be held. It offered a wide range of diverse cultural art, food and entertainment close to our downtown.
- I see activities for all types of people; kids, adults, older people. Maybe we could offer something for students? Maybe the city could interact more with middle schools and high school. Maybe offer some after school art activities or help the school clubs!
- I was just in Coronado and they had a cool project where pianos were in the city. Anyone could sit and play.
- I would appreciate for the city to support the "Carlsbad Art Wall developed by Snyder Art"; If you go to Global Street Art and other similar FB pages showing what is being done all over the world, you could see this type of support transforming communities everywhere.
- I would like to see arts events at venues such as shopping centers or other venues that the citizens frequent on a daily basis.
- I would love to see more paid opportunities for local musicians and artists in Carlsbad and more outreach and coordination towards that goal.
- I would love to see the City of Carlsbad support an Arts Lounge with facilities for local fine artists to work or display their work, and local musicians to present their music.
- I'd like to see more environmental activities
- I'd like to see more theater, more music (the TGIF concerts are just too big and hard to get to) in smaller venues, more painting demonstrations and gallery exhibitions.
- I'd like to start at the elementary school level. Finally the students have art in their weekly curriculum, but there was no association between the art and culture of the community. They didn't take field trips to places where art is displayed throughout the community. The curriculum doesn't reference

Carlsbad's cultural heritage and how it's represented in the art throughout the city. There's little connection to The Village for students who grow up in other areas of Carlsbad.

- I'd love to see more cultivation of live music in the bars and restaurants in town. We used to have a more vibrant music scene and there seem to be fewer and fewer places to enjoy music in Carlsbad. I'm aware of the Carlsbad Music Festival, but I barely recognize the names of the performers. We have a world class blues musician in town, Nathan James, who tours the world and isn't performing at the festival. We have musicians who have been playing in Carlsbad for the last two decades who are never considered. The summer park concerts seem to be the cheesiest old folks bands possible...and I'm 56.
- I'd love to see some cookoffs maybe held at the farmers market. Possibly an event related to Carlsbad's history. Maybe some environmental education geared toward kids to be held at the beach or parks. I'd love to see a tour of the architecture of Carlsbad or the gardens. I'd love to see us use the airport for events since we have the parking there. Possibly an educational event for kids there or even tie in something with our local military that we are proud of.
- I'd love to see the City and CUSD work together to promote the arts by celebrating what the students do in the schools (art shows, concerts....) and bring them into the city.
- If you have art walks, include Latin art vendors. Keep State street looking like 1930's speakeasy village look and the Barrio more like an old town Latin feel.
- Improvement to access and physical attributes of existing venues (inside and out) such as New Village Arts in Carlsbad Village. The art and education that they offer is first class but people stay in their neighborhoods and it seems like we don't see all of Carlsbad having access or being aware of what they offer in terms of theatre, visual arts, education, diversity and community outreach.
- In appropriate places...a mural (which artists could enter contest w/ replica of what the mural would look like. Also, maybe more "music/art in the park or square" in diff. areas free to public.
- In art achievements a child or adult can boost ones self esteem-an outlet for creative expression they didnt know they had. For seniors the arts can coneract depression, loneliness and isolation by being around like minded people. Its therapy. They can become active participants in the art community. Enlarged arts programs-classes, crafts. Many office buildings are empty these days, but artists don't require fancy surroundings. In the past Girl and Boy Scouts provided many of these activities.
- Incorporate sporting events--Carlsbad 5000, Carlsbad Marathon, etc.--with music and art. Sort of like Encinitas Bro-Am
- increase opportunities for local artists to build audiences in music; paintin murals; producing plays; instruct different styles of dance...
- Integrate art into all aspects of the community
- interactive programs, please remember that not everyone has children

- It would be good to have facilities to accommodate music and lectures. The city will have 200K people before long. Where will such activities take place.
- Jazz in the park, to be extended
- Let the residents contribute to an Art Wall, similar to the Wyland's Whaling Wall.
- Let's tie art programs to the importance of our ocean and ocean conservation.
- Many small art galleries throughout the Carlsbad area would increase the visibility of our fine artists. I have a problem with so many jewelry artists competing for space among the fine artists' exhibits.
- Más énfasis en el Barrio de Carlsbad, su historia, cultura, música, gastronomía etc. Participación de los concejales de la ciudad en los eventos.
- Mas espacios para exposiciones, mas oportunidades para vender. Porque hay artistas que vivimos totalmente de ARTE, estamos trabajando solo en eso. Y no hay mucho espacios para exponer donde el artista encuentre un poco de oportunidades para vender.
- Meet and greets with City Council Inform people on how to run for office in Carlsbad
- Meet and greets with council members Teach people how to run for office in Carlsbad
- More "open gallery" type events for kids where they can create art - even if it's temporary. Talk to Synder he's great at this!
- More art classes available
- More art classes for kids
- More art classes for kids
- More art classes or groups like for example oil painting. More singing groups/choirs of different varieties, like gospel, jazz or different cultures, international.
- More arts activities through your Senior Center on weekends and evenings.
- More arts/culture events in the Village, much more public art embedded in new projects, add mosaic art to the sea walls, continue and increase support for the Music Festival and New Village Arts Theatre, allow businesses in the Village more leeway for artistic design. There definitely needs to be a City-sponsored gathering place in the Village. Choice has been a small-scale model for that, but it is being replaced by a non Village friendly project!
- More biking/hiking trails specific to ONLY that-and to incorporate local art/sculpture on those trails
- More children's art activities.
- More classes for seniors, specifically sculpture jewelry making.
- more community classes geared at art/theater
- More emphasis on keeping beaches clean. Keeping the city clean. It's good now but maybe trying to ban straws even. It sounds dumb but I've heard of business doing this in a polite way.
- More events to promote personal expression.

- More family art classes, not just at Dove but closer to us at Cole, and not just from 10-2 on Saturday when we have kids soccer games!
- more free art sculpture classes
- more free music
- More free, outdoor, live music in downtown would be a tremendous asset. Also, the encouragement and support for additional art murals on buildings is an attractive element.
- More frequent events throughout the City.
- More grants offered to artist to produce community art
- More grass and open space in the village with gathering places for small cultural events.
- more hands on art for local school children
- More live music
- More mixed mediums Art, Film & Food. Make sure to keep it organic, healthy & interactive. At the recent Art event 8/13 there was too much low end retail and no child art opportunity. In the upcoming such events please consider having little art stations where everyone could participate, in painting, sculpting etc..... Also, ballot public art giving Carlsbad residents the right on voting for art placed in public view. Give local artists the opportunity to offer the art considered for public arts placement.
- More murals around the city, not just downtown.
- More music venues in various areas around the city More variety in the types of arts and music offered More theatre venues More offerings in the Schulman Auditorium
- More park for kids
- More public art. It can be small and numerous. As long as it isn't overly manufactured. Also less large scale ultra modern where u can't decipher what it is at all without a huge explanation from the artist. More classic narrative art.
- more street fairs with art & music
- More street sculpture like in downtown vista
- Movies in the park
- Mud run races; carnivals
- Music at decentralized venues throughout the city. Local art demonstrations by residents
- Music Workshops
- No idea.
- Not sure at this time
- Not sure at this time.
- Obras de teatro, musicales, presentaciones especiales para niños y adultos, conciertos, etc
- Offer City sponsored art shows & competitions.
- Offer more workshops for adults and children.

- Partner with oceanside Museum of Art. Get in touch with summergrass blue
- partnering local art talent with local businesses
- Please see previous page.
- Plenty of opportunity for single artists to exhibit more than just one or two of their works at a time - to give viewers more opportunity to see the scope of one's work.
- Private/ public collaboration to bring more art to retail buildings
- Professional level work. New Village is as close as the city comes to it and it is still a far cry. High caliber artists would come to north county if the city were welcoming.
- Promote art classes to the locals inns and hotels for tourists
- Provide more visual art exhibitions and opportunities. Continue to support the Carlsbad music festival. Consider a dance festival. Support the New Village arts theater.
- Public art installations. Utilize all of our parks for musical performances, summer plays, art exhibits. Parking can be a real problem in Carlsbad Village, establishing a shuttle service for access to Carlsbad Village could help.
- Public art, sculptures. Involve museums and theatre for weekend events in public places.
- Public theatre. Classical music
- Rentable public workshops where you can make your own projects. Areas where people can display their art work for a short period for free. This way we give equal access to all tastes and we do not pay 1000's of dollars to "artists" just to be stuck forever with the type of horrible junk that has been imposed on us.
- Rock concerts
- same as #1. events more frequent and 'noticed' at libraries during the day & early evenings. more publicity.
- Saturday art in the park
- sculpture in public areas mosaics in pavements artistic and unique signage on streetsigns
- See my earlier answer. We go to Miracosta College to see plays and listen to music. It would great if Carlsbad could support similar offerings, even though the city doesn't have comparable facilities.
- see other comment
- Senior activities
- Serenade public with Classical musicians playing at sunset on the green near the Offshore Surf Shop. (near Carlsbad Village Drive end of beach with Carlsbad walkway) Taps would be good too, one night. Bagpipes would be soul full also.
- Show of local artists.
- Showcase local artists more frequently. Celebrate diversity through art and music (Laguna Arts Festival, Sawdust Festival type venues).

Incorporate/showcase the art of students within the local school system in a more public setting.

- Sponsored regular event where everyone can bring their guitar or ukulele, etc. and play and sing together.
- Spotlight local artist of theme artwalks
- Stop wasting our money on these ugly public art exhibits
- Support and relationship with Carlsbad school music programs.
- Support multi-ethnic celebration events. Celebration of Carlsbad's diverse demographics.
- Support the galleries. Bring in more galleries. Advertise the art.
- Support the local artists.
- The Carlsbad school district needs to step up and commit to ensuring that the arts are an integral part of education. This means committing to giving teachers in the arts the same contracts and benefits as all other teachers, as well as elevating visual arts, music, and drama to the same academic importance as all other subjects
- the city employee art show
- The Language of Speaking to a Hearing Impaired Person for inclusion, adoption of the Deaf Culture and creation of the Hear-rific Culture with adoptive art forms and an event in March to raise the awareness for Hearing Health.
- The power plant needs to be painted like a light house and a sea mural on the rest of the ugly building to make it blend in with the ocean and businesses~~~~
- The schools should be offering more music and art classes . Designated classes at least once a week with teachers certified in this area.
- Theater, outdoor or indoor with plays
- There needs to be activities around dance.
- Transportation hubs- Bus station, train X-ings, train stations, and beach access points.
- Turn the stack into Art it's part of Carlsbad
- Utilize Nashville, TN as your templete
- weekend activities with civic engagement
- Would like Carlsbad to underwrite an Arts Center
- Would love to see Carlsbad convening all the arts and culture city leaders in the county and see the political leaders of the community openly attending and supporting arts events
- Would love to see more art done by our local artist. Also more on our City's History and families.
- youth art involved with senior members of community

Youth Education

- Access to art and culture is limited in the public educational system.
- As a parent of 2 teen that have come up through the Encinitas Union and then San Dieguito district I have seen first hand that there is NO public arts education in elementary school unless parents provide it, and arts education is severely underfunded in middle and high schools. Parents of students who participate are expected to bear the financial burden.
- As a San Diego Opera volunteer, I think the city could do more to support the opera within our area.
- Carlsbad does not equally support elementary schools that are in the City but part of the San Marcos School district and should not just support elementary schools that are part of the Carlsbad School District
- Carlsbad Oceanside Art Gallery has programs for both elementary and high school students.
- Churches??? they offer brainwashing ... not culture or art!
- DNK
- Don't have statistic to qualify this answer
- Don't know
- Don't know enough to really say
- En las pocas eswcuelas que conozco he visto muy poco interes en mas horas de arte para sus alumnos. Debe haber mas tiempo para que los alumnos expresen sus sentimientos por medio de ARTE, musica, danza, pintura , escultura, Tejido etc.
- For expression art is great but not for educational goal.
- Have lost contact with what visual arts opportunities exist for students in our schools. I do know in Laguna all 4th grade students get the opportunity to take a field trip out on location and paint with professional LAPAPA artists.
- Hearing Loss Association of America
- I am not privy to this information to answer ti.
- I do not believe that Carlsbad does enough to encourage and promote equal opportunities for all children to be involved in the arts
- I do not know specifically, but I did not see the schools provide outstanding things.
- I don't have kids at CUSD so I can comment. Pilgrim church partners with artists to put on amazing concerts. I have seen pop up corner concerts in the village, more please.
- I have a 13 and a 15 year old. Hope elementary had to pay for a music teacher out of the PTA money. Art is barely a subject, and studies have always proven that music and art education helps improve math and other core subjects. We need to bring back more arts education in the Carlsbad public schools.

- I wish the classes and camps were offered to Carlsbad residents first. At a larger discount. Then empty spaces could be offered for outside communities at a higher price.
- I'm extremely dissatisfied in the lack of art education within the elementary schools.
- I'm just not that well-versed on what is out there, even though I get the usual literature mailed to residents.
- If you can afford all of the opportunities then I would agree. But to even play in the high school band or sing in the choir the financial responsibility is very expensive. No one should be turned away from participating in the arts and CUSD turns kids off and away.
- In today's educational climate of placing the most importance on test scores, the arts (which are not tested) have been de-valued as a component of a well-rounded education. FREE arts access is vital to allow young people to create and express themselves.
- Keep offering early music educationMusic makes the World go round ??
- Most elementary schools do not have art & music teachers.
- most elementary schools do not have art or music teachers. the arts are very important to develop the whole child.
- My neutral votes are because I am not aware of those programs.
- Need more information. Just would like to see growth.
- No current knowledge to provide meaningful answers.
- no insight; no kids
- Not sure
- not sure of all of the offerings and therefore cannot comment
- open up art studios!! oil painting classes, watercolor, jewelry making, printing...etc... get the colleges or such to have outdoor classes! or use one of the open store fronts on state street or done at state and laguna or in the village faire and use it as a community art gathering place!
- Our public schools are doing a injustice to our children by not providing arts opportunities by qualified teachers. Sure our middle and high school programs are really good but mostly because these are kids from families that can afford private instruction. There is talent and interest from most children but unfortunately many don't get the chance or exposure that they need and deserve.
- Since schools have reduced ARTS in general, communities need to step up to provide alternative creative sites for our youth.
- So much of the answers to these questions depend on where you live in Carlsbad. Perhaps it's available through a church, but unless I attend that church, how do I know? There isn't a "no opinion" or "not sure" option.
- St. Patricks Church offered Godspell musical last summer, which was well received. St. Elizabeth Seton offers Mainly Mozart and other concerts through the year. CHS does well with dance and music. Valley has a great art teacher and

vocal ensemble. Elementary schools like Kelly used PTA donations to fund arts and basic music programs when my kids attended but could have used better vocal instruction in the mid-1990's to early 2000's. Independent school (Pacific Ridge) is offering exceptional arts programs to it's community.

- The city should subsidize arts and culture for residents and visitors of all ages to have individual art n culture and group activities.
- The issue is threats of cuts every year.
- Too much emphasis on sports and high performance activities.
- We need more Art programs in different kinds of art~~~
- We need to see an increase in the access to arts and cultural education in all these areas.
- You can never have too many opportunities to create.

Adult Education

- "Adequate Access"? Not really. Certainly not at a daily level.
- again not sure of all of the offerings
- Arts classes are available if you have the money to pay for them.
- Community colleges have dismantled their arts offerings for adults participating in their choirs, orchestras, theater activities.
- ditto above, no statistics
- I don't know enough to answer this question
- I feel like more options are provided for the younger and older sets and leave out the in-betweeners (30 - 55 year olds)
- It seems art programs are targeted for young children or seniors. Most adult art offerings are at the senior center, which may not appeal to other groups. Libraries are a neutral setting for everyone and can be utilized more often.
- It seems Encinitas & County Lib does much more
- Keep pushing what you offer, and adding to it. I'd like to see more offerings held at the Pine Center.
- make the village an art center! leave the wine and booze to the gaslamp district.
- Mas oportunidades para adulto mayor, mas dedicacion y centros educativos,
- Mira Costa classes allow some to sign up again and again excluding many who wish to learn.
- need some affordable opportunities for education
- Not up-to-date on these, however I'm sure there are needs overall to enhance & expand these outlets.
- Same as above.
- Same as above. Like I mentioned now learning.
- Same response as above.
- Some of the classes at the senior center are quite expensive!!
- Somewhat.....there is a lot going on but it is all in such factions that many do not know what is going on .
- The COAL Gallery has programs worthy of attention.
- The Libraries definitely provides a lot.
- The library is doing a good job and should continue to be fully supported.
- There are adequate education opportunities for adults in the broader area, but not a ton in Carlsbad.
- there are infrequent publications that come in the mail (I think....?)
- There are quite a few opportunities available but they are repetitive. I wish there was more diversity in the selection.
- There should be more activities at the Dove for Seniors.
- We could have free city or resident staffed events at all our rec centers, where everyone of all ages are welcome to participate.
- We need more access to things like pottery and glass blowing~~~

- We need more access.
- We need more Latin art and culture in Barrio Carlsbad.
- Would like to see more Visual Art opportunities within the Community.

Learning Opportunities - General

- ??
- A really lively music education program for children and adults - with scheduled performances.
- additional foreign language courses (Italian, Spanish, etc.) and cooking courses (vegetarian, healthy cooking, etc.)
- Adult seminars Adult education Adult art activities
- ALL young people in Carlsbad should be exposed to visual art, music, theater and dance in order to give them a chance to become lifelong arts creators and those who experience the art of others.
- Already answered.
- An art center.. or create a collaboration with the Oceanside Museum of Art... it seems Carlsbad doesn't have it's own museum... Make it available for all people of any income.
- Art appreciation/hands on art classes for adults and children
- Art camps outside, art museums, science museums, bands in the day on weekends to bring community spirit together -> 70's, 80's, 90's, and 00's rock, disco, top 40 music recently
- Art classes in school weekly, art contests
- Arts education should start at day one of a child's educational experience. The arts should be just as important as math, reading and science, etc. Our local public school district is not providing this for our children. They depend on foundations and other organizations to fund the arts while not putting a penny towards arts education in the elementary schools where it all starts. I would love to see the City demand more from our public school district and maybe educate our administrators and school board on the importance of Arts for all from the beginning of a child's education. SO IMPORTANT!
- As a patron of the arts in Carlsbad, I appreciate that our City provides grants to bring creative and cultural events to the area. I wish our City Council would grow the amount they spent on this because it has successfully fostered a feeling of creativity and vibrance in the city that I really appreciate. I'm referring to the Community Arts grant.
- Bring artists to the schools; bring students to the artists and their studios.
- Bring back Artsplash, perhaps by paying a full-time head for it and not relying on a volunteer.
- Bring existing programs through arts organizations and non-profits out of the neighborhoods and across all of Carlsbad.
- Bring people in from diverse culture to embrace art & dance
- Build on some of the things that are already going on, team up with NAMM (who has tons going on), join together with other arts groups and put out a joint eblast weekly, marketing is key. Find out why our schools aren't supporting the arts in the Elementary schools and promote the arts with the local school leaders.

Feature articles on arts things that are already existing but only the people participating know about them. Does arts office have social media, etc.? Im pretty involved and I'm not aware of any. More free or low cost kids opportunities.

- By hosting special days for specific art workshops
- Carlsbad visitors center more info & exposure to arts in the Area
- City art gallery and maybe some competitions for the youth of the city.
- city of library
- classical and jazz music
- Community Arts Center
- community theater for adults
- Continue as is.
- Continue to expand and fill in the gap in public education for increasing arts and culture in the curriculum and after school programs.
- Continue to offer art at parts like Leo Corrilla at all Carlsbad Community parks and Farmers Markets
- cooking competition
- Coordinate with GIA museum oppotunities
- Culture learning.... bring back, encourage and support the Barrio Festival.... please!
- Cuts are always made to the arts programs when tightening the budget. Less money spend on number of maintenance personnel-constant attention to grooming and amount of workers needed to do this. And many other depts too!
- Encouragement and funding opportunities to existing art organizations (such as COAL, etc.).
- Engaging seniors at Dove.
- Enrich city schools and parks with arts and music programs
- Evening art classes for working adults. I'd love to take a pottery class again - could potters wheels be provided? Could you partner with the high school?
- Expand school choices
- Expand the already awesome library events and activities.
- Fine art workshops. COAL Gallery provides an excellent workshop such as this once a month that is free to the public.
- Fine arts classes that are offered above the beginner level. Perhaps workshops that offer a specific skill and are held over the weekend. More, perhaps daily in the summer, outdoor concerts featuring local musicians playing in smaller venues, like the bandstand in Carlsbad Village. I would also like to see scholarships/support established for high school age musicians who have excelled to the point where they are accepted into honor bands like the California All State Orchestra, Band or Jazz Band. Carlsbad youth have been accepted into these honor groups and 100% of the financial burden of traveling

and participation is on the parents. These amazing young musicians would most likely be more than happy to perform for the community...

- Free events for kids. Market what you've got.
- free field trips to the Museum of Making Music
- free or low cost art instruction for all ages
- Fundraiser- arts, crafts, bake sales, music
- garden art. Went on C'Bad sponsored city hike & coerced to go thru A TIMESHARE SALES kiosk TENT!!! W R O N G! True, it happened 2016
- Glasswork, sculpture, fabric and fiber, optics, just for example
- Grants and funding through the public school
- Have a Fun Ear Plug Day to Raise to Awareness of Hearing. Have Programs for Adults to Learn Communication Skills with Hearing Loss Have Programs for Youth to Learn the Value of Hearing with Audiology Participation
- Have a supervised mural event where all interested residents can add a touch to a city mural, feel a little ownership in the end result.
- Hold art competitions and do trainings at Art events, then show competition results at mixed medium events ie. little johnny won 2nd place then he and his family come to the event.
- Homeschool
- Host programs with hands-on art Yoga Mexican dancing and history in Carlsbad
- How about a how to grow fruits and vegetables in containers, hydroponics, a flower festival or other earth type seminar throughout the year rather than at strawberry picking or flower fields blooming time. Or possibly a planned nature walk/hike where people get together as a group to enjoy a walk together through our trails. Even a things to do event for disabled. Even if it's a flyer highlighting handicap access to the city's events and landmarks. I'd like to see a taste of Carlsbad done where the Farmers Market is. Let us sample all the variety we have in our city. Maybe another at the airport for the restaurants in that area. I think it would be fun and still trendy to have a food truck festival. PS - I love all the art murals that we have introduced to the city.
- I don't hear anything about classes, ever. Offerings in the evening so 9 to 5 workers can participate would be great!
- I have to say as an artist and long time resident of Carlsbad that the city has come a long way as far as opportunities for public participation in cultural activities. The weak link continues to be the lack of an ongoing art/cultural education in grade school through high school. This has more to do with the State of California than the city but by continuing to support and grow basic art and music programs in the schools that is a contribution the city can commit to.
- I love the art scavenger hunts Brain Snyder does. He does not do as many as he used to. The Christmas decoration one he did was my favorite. Getting together and making ornaments with the community members was really fun. At the time

out family was somewhat new to the area and it immediately connected us to neighbors and friends that we have now had for years.

- I think that much of it is already here but perhaps a PR campaign might make what's here more widely known. Again a citywide logo/identity incorporating the unique floral heritage, ocean setting and abundant arts could be useful
- I think we need to focus on arts and social justice.
- I would like more outdoor classical events. Concerts like Jazz in the Park are fine, but why not sponsor smaller events focused on classical music. The objective being to bring this type of music to an audience that would not attend an indoor concert. Sponsoring groups, perhaps youth, to play at existing art and other events happening around the city might work. Popular music is everywhere, classical not so much.
- I would like to see a centralized arts calendar where all events can be added, not just City-sponsored events.
- I would like to see public spaces dedicated to ongoing visual arts exploration.
- I would love to have an arts center in Old Carlsbad, a place where you can go to take classes, and where you can see projects in progress to get an idea of what you want to try. Also, offer evening one-time workshops in art forms so people can try new things. It would be great to have a world culture every month and have several opportunities to try their art forms, not just at Dove but at other locations. And not just on Saturday when kids are all in soccer!
- I'd like to see a larger connection between business and education. There are so many kids, I think opportunities are limited.
- I've already mentioned several.
- In the shopping districts or beach areas, hold art classes for the public that would enhance our beachy community. Teach recycle activities, gardening in small spaces, and promoting good health with small clinic days to remind people about prevention and exercise in our touristy community.
- Int'l themed events with exposure to new art, food, dance- products -cultures!
- Invite more small business artists to open up
- It might be fun and educational to have a series of programs where people bring food from one country, like Italy, share a cultural slideshow or movie and are able to practice basic phrases in that language. This could be followed by a trip. Mexico is close at hand and inexpensive to travel to.
- Just spend some money and create programs and publicize what we have.
- Love the arts and crafts for the kids
- Love the drop-in events that don't require long commitments
- Lower prices on art projects like Beginning to Draw.
- Make a bandshell area near the fountain and have frequent activities there. I would focus on the village area.
- Make Barrio like "vintage Latin Old Town" smaller business/art/culture locations follow theme. Make Village 1930's feel with smaller business that follow theme.

There is no culture or theme to Carlsbad other than tourist trap and nothing for locals that show history or theme/culture of Carlsbad.

- Make it easier for restaurants and bars to get their live music permits. In fact, encourage it on a local level rather than making it harder and expensive for potential venues to get their license.
- Make it easy for residents to organize
- Make sure that all programs are promoted centrally with one place to go to see what is on offer.
- Más clases a bajo costo para personas mayores. Clases como escultura, baile regional, conferencias en español, artesanías etc.
- Mas interes por ARTES TRADICIONALES.
- Monthly art days - especially in the summer when the kids are out of school. Mural walks and mural creation can be almost free if supplies are donated and time is volunteered.
- More art programs for children at school Music for children and families
- More bathrooms at the beaches. Paint art on them.
- More city collaboration with local corporations, businesses, and non-profits
- More classes offered through parks and recreation.
- More concerts in park
- more free community service opportunities for families
- more free music
- More grant money to arts organizations to offer specific programs for youth and senior citizens. Or specific grants to those organizations for seniors and youth.
- More music in the village, like the Friday night live type. More foreign and independent films Have some venues for the La Costa Film Festival in the village.
- More organic and eco friendly classes of events revolving around nature
- More partnering with other organizations
- More speakers and hands-on activities at the libraries. Walk-in summer programs for kids with arts and crafts.
- More support of environmental organizations linked to arts organizations.
- music and art are important to all children
- Music education is lacking in the elementary schools
- music learning activities/education for kids
- Music lessons available in school/ after school
- n/a
- Night classes or weekend classes for art, cooking, City history, gardening.
- No idea.
- Not sure at this time
- Organize multicultural day with workshops, activities, arts craft music and dance.
- Osher classes are great. Please more art, music and history classes offered at Senior center and Learning center. Send out flyer in water bills so a residents are informed.

- Osher or Life events at the senior center. Support for current and increasing learning opportunities through the New Village Arts Theatre and Art Studios and the Music Festival. Support for the Carlsbad Art Wall at Grubby's and its teen workshops.
- Performing Arts Center to bring live theatre, music performances, arts such as Cirque de Soleil, etc., possibly with art gallery attached.
- Please help Carlsbad elementary school students have greater access to arts and culture
- Properly fund and re-instate Art Splash
- Refer to my comments on the previous page.
- rides to events from parking when lots are full
- Same as above in previous answer.
- Schools don't have time or money for arts. The city arts are run mainly through park and rec programs that charge a fee. Providing visiting orchestra performances at the cultural arts center for free, dance performances, ballet etc is important to the community and to our children.
- See comments aforementioned.
- senior art projects
- Serious art learning for children of all ages. Also serious classes for adults.
- Set up a schedule of events and communicate in advance, such as the first Thursday or second Tuesday etc. Combine art, culture, nature and education. Maybe events that are linked for 2-4 sessions, or explore the same topic from different perspectives such as art, culture, nature, education. Featured speakers, current topical offerings such as foreign films, authors, different municipal presentations such as the HMP. Spread the locations throughout the City so it is convenient for all.
- Sports and athletics
- support of the flower fields, arts program
- Thankyou for asking for input
- The city of Carlsbad does not do enough to build itself as a community that reaches out to all of its members. The arts need to be accessible for all, just just those people in higher incomes brackets.
- The city should engage more with the high school - programs after school, city as part of curriculum (a more sophisticated version of what they get in 3rd grade - it's barely remembered by high school!)
- The City's newsletter is good at this. Maybe a specific FB page? I don't have kids and am finished with college so can't speak to that.
- The educational experiences available to youth are nothing more than creative babysitting. They don't actually offer the student preprofessional opportunities. There should be someplace for the serious student....who can handle discipline and goal-setting
- The programs are offered but they are too expensive for many residents.

- The senior center has several arts and cultural activities. Now that I'm a senior that's great, but I never felt like I could go to them when I was younger.
- THEATER
- There are many artists who would like to be more involved w/ for example teens at risk or autistic kids, to provide art as therapy & enhancement for them,
- This may take a bit of thought. Oceanside seems to have taken a good approach
- Use the coast and the Village to expand arts offerings with the residents and visitors.
- water color group painting on beach. sponsor pop-up art exhibit in apartment complex where several artists live.
- We go into San Diego and Vista to experience quality musical theater productions. I would love to see quality productions here.
- We need the whole spectrum of arts from dance to theater to painting, sculpture and music. I'd love to see the city undertake a comprehensive program that would bring a higher quality of tourism than just the beach scene.
- We need to support CUSD by encouraging them to implement elementary music in the schools (full time teachers)
- We should have activities around dance
- We should of course paint the power plant and other buildings, We should have a side walk chalk day at carlsbad ocean grassy knoll for grown ups and kids~~~
- weekly art offerings to learn how to create art
- Wish schools went to field trips on museum or other exhibits
- Year Round (versus summer focus)
- You would need to have a committee trusted to organize and manage activities in a wide variety of cultural areas. The city needs to mature past the "beach community" level.

Physical Realm

- facilities, 2) programs in a variety of areas e.g., musical diversity - classical, jazz, pop, etc. 3) traditional fine arts-sculpture, painting, et al
- A regular evening set aside in the Village for an Art Walk in conjunction with Farmers Market and music.
- A story walk, where the pages of a storybook are posted along a trail, so kids get outside in nature and read a story as they go. We could make it kind of a scavenger hunt, by hiding the signs a little so they can find them.
- Again, I hesitate to say I agree because I don't want it to come at the expense of already existing areas where art is present, or at the expense of already existing parks and their parking lots. Too often a desire for one thing in the city is met with losing something else in the city. It seems like either/or, not both. More space needs to be public space for art, not existing space.
- Already mentioned several.
- an annual fiesta type event
- Apoyar a los artistas para dar clases en Escuelas, Bibliotecas, y Centros culturales, recibiendo un pago el cual sera de gran ayuda para contrnuar trabajando con sus disciplinas artisticas.
- Art is everywhere colors everywhere~~~~
- Art "improvement" is needed everywhere. We have a wonderful city, but our world environment needs help...and the Arts can assist in making each individual "happier", thus creating a "happier" overall environment.
- Art along the main arteries of the city and the freeways would help to brand the city and be inviting for people to come and to stay in Carlsbad
- Art exhibits
- art in schools can be part of this activity.
- art infused thru nature instruction
- art related to the local history our trail system
- Artistic events that showcase newly graduated local students to give them exposure.
- as before....maybe in banks.....????
- As long as there is a committee that can judge good aesthetics. I have seen some awful overpowering tacky art in places. Not Carlsbad specifically.
- As long as art is sustainably done, ie: its not pladtic bannets. No more signage or art is needed on our natural lands. the planet exhibit does not belong at calavrra lake, for instance.
- beaches?
- Before we "decorate with art" lets encourage our population to be artists, musicians, dancers, etc. Then lets focus on the visual aspect of art. It too is vital but participating and being exposes in my eyes is more important than admiring another artists work.

- bring the piece of scrap metal and pile of fake? rocks at the Carlsbad roundabout on 101 to the junk yard and at least recover the cost of metal.
- Carlsbad does a pretty good job with landscaping, but very little with the actual creativity of the visual landscape of the city. Nothing really interesting. Take some chances. Lead the way.
- Clean up the Agua Hedionda Lagoon.
- contests for street art design and sponsor winner
- Continue adding art on buildings and streets. Bryan Snyder has likely done more than any other individual to create and expand art in these areas. Continue supporting and working with local artists such as him.
- Culture celebration through art, music and food.
- Day of the Dead Festival at Pine Park with Local Latin Vendors, food trucks, face painting, cultural dances and music. Taste of Carlsbad/art walk with all restaurants.
- Dedicate one week/month to one of the culture's representative of the origin of people in our community.
- Do not allow builders to develop without an Architect!
- Don't just "add" arts/culture to events. Create events that are Art/Culture centered...festivals, shows, marketplace, etc. at schools, libraries, parks, the Village, etc.
- Don't scrub good street art on public spaces and know the difference between street art and graffiti. Open up more space like Grubbies Art Wall. Relocate the sculpture garden to a more accessible public space.
- Embrace the unique quaint cottages... create a historical society to keep the individual homes in place.. No more tearing down to build trashitecture...
- Engage local artists to create new signage around town, murals on buildings, and in natural areas
- everything in Italy is beautiful. even trashcans and graffiti
- Featured resident artists with sculptures and murals around town.
- Fix the crumbling concrete and rebar on the Poinsettia Ave Bridge going over the train tracks
- Flower Power !Plant more native Wild Flower seeds
- Free Shakespeare in the park, flash mob/dance events, find-the-art scavenger hunts, etc.
- Get children and adults involved in signage for parks and trails. Have contests to come up with images and scenes and ideas. Have a separate one for children from adults
- Get rid of homeless at Pine park and Holiday. It is out of control. Give our police support to get these people out of our public parks.
- HearC Logo for Safety for Those with Hearing Impairments
- Hire local artisans to maintain Carlsbad's inherent natural beauty.
- How about art shows at the Coaster station?

- How about some adults only offerings, not limited to senior citizens? We pay taxes for education yet we don't have kids; we like kids but in limited amounts. So much focuses on kids and families w/ kids in Carlsbad. Kids are high energy and often loud.
- I believe Carlsbad is very inviting to visitors and is lacking very little in this arena
- I don't like the idea of interfering with natural areas. I think trails and like should be left alone.
- I enjoy viewing public murals on buildings and would like to see efforts continued in Carlsbad.
- I heard Encinitas had a "design a banner" for the main sts. Don't know details but, artists contest would be to design a theme for Carlsbad...
- I honestly believe we should put art anywhere we can, in order to enrich the lives of the people who live in and visit Carlsbad.
- I like nature left as simple as possible
- I like the idea of more art in the community but feel that there are many things that take attention away from driving on streets and don't want more things distracting drivers or pedestrians.
- I love the building murals in Carlsbad! More of that would be fun. It adds so much character.
- I prefer to see natural areas stay natural.
- I see a lot of tourists lost looking for Legoland. Really there are not that many signs which is good for locals but tourists can be a little reckless on the freeway because of this. Maybe a tasteful sign?
- I think art is very personal and although I am an artist, I often like to see nature solely as a natural environment without "art." I especially do not like art on buildings, or used as decoration on city electrical boxes, for instance. But I would like to see a coherent design that helps all the elements of a cityscape work together. Perhaps there can be a designated outdoor art district that can have changing art, but I think having it show up all over the city is not what Carlsbad needs.
- I think that there are a lot of activities that are offered and the marketing is lacking. I would love a weekly arts happening email so I could pick and choose what activities I would like to experience. Again work in tandem with the public school focusing on the Elementary level because they are discouraging thousands of students not to appreciate and participate in the arts by not providing the opportunity by qualified specialized educators.
- I think the City should encourage and even cultivate an arts-focused neighborhood and/or area within Carlsbad. It would be a draw for more local retail and for tourists to visit. Art, music and culture are very important to my family and me. It would be in the top 3 reasons for staying here in Carlsbad.
- I would like to keep the downtown area free of high-rise buildings. They detract from the beach community feel and artistic design of Carlsbad.

- I would like to see more art in roundabouts and other street areas as well as other public buildings.
- I would like to see The Village become "The Village of Flowers", connecting to the Flower Fields and growers in the area, with lots of artistic plant and floral design everywhere. Place identification tags on the interesting trees and plants, like the floss silk trees by the fountain.
- I would prefer more open space. I enjoy the painted power boxes.
- I would rather see the investment in providing art education and encouraging people to make and appreciate the arts
- I'd like to be more helpful, but I fear my words will be twisted or used to force something that is used against one part of the community to benefit the other. I also fear that the survey and my words or suggestions will be taken to justify something that is detrimental to the city or as a way to satisfy a personal agenda.
- In Parks, and infrastructure places, art elements can be added during construction and sometimes later to enhance. Suggestion: Let City employees submit designs for decorative details when feasible.
- Increase murals by local artists like Brian Snyder
- Int'l cultural interactive events
- Interactive art you can play on, eat your lunch on have a pic nic on!
- Involve specific demographic groups or school or educational groups in any project the City of Carlsbad undertakes
- Just because we're a beach community, it doesn't mean all designs have to be a dolphin or wave. Would like to see a broad range of offerings.
- Keep trails NATURAL! Art can enhance but never detract. Overdevelopment or gearing toward glitzy tourist attractions is not a net cost benefit or quality of life improvement.
- Kid's art displayed in neighborhoods. Stop signs and slow signs designed and created by kids then fabricated into a metal street sign. City of Sebastipol has whimsical metal sculptures (up-cycled for junk) displayed in an historic neighborhood. More local art! I love the painted hydrants and electrical boxes.
- Let residents do what they like. Where they like.
- Local art by local artist, please
- Looking at art is good. Participating in art is even better.
- Love the idea of sculpture garden, kids can enjoy Art on city buildings is always special
- Love the solar system walk in Calavera!
- Love what's being done, please do more. Thank you.
- More art and activities incorporated into trails and open spaces. An ocean themed playground (like Santa Barbara's Chase Palm Park) would be amazing near our beaches - like at Cannon park!
- more art installations throughout major roads and intersections
- More art on coastal rail trail and other bike trails

- More art sculptures in parks/love hydrants and electrical boxes painted with great art
- More Carlsbad artists hired as paid consultants for boards, planning commissions etc. (source of endless creative ideas)
- More free music
- More grant opportunities
- More local music offered. pubs and restaurants (new artists)
- More murals - love em.
- More parks, roller skating areas with music, skate parks, music in parks, bands in restaurants
- More sculpture. Creative lighting over freeways.
- More signage and social media attention to pedestrian trails
- More water features. Jumping waters would be great for the kids. Downtown Denver has a great one.
- Mosaic tiles, painted murals, woodwork, etc
- Mosaics depicting oceans themes with incorporation of native plants in gardens.
- Murales donde haya paredes. Exposiciones al aire libre excelente,
- Murals and structural art would be nice. Shuttle but beautiful forks too. Try not to get caught into trends in art and look at eclectic longevity.
- murals on buildings; craft shows
- murals on public buildings, additional sculptures or art around the city, fountains, etc.
- Murals, art "happenings"
- murals, music
- Murals/sculptures
- n/a
- Natural areas can stay mostly natural, may be a great place for local Native American cultural representation.
- Never ever, ever, ever in nature settings Nature is above art!
- No idea.
- No sure
- Not able at this time.
- not sure
- Not sure at this time
- Opera en los parques y lugares públicos. Oportunidades de escultura, pintura, baile, música. Conferencias en español.
- painting at the dog park, something in collaboration with art display at dove library, bring back the revolving art display at dove (maybe it is there and i don't know where it is now)
- Paintings on downtown carlsbad buildings new structures keep downtown music on street at night
- Pay for public art, murals etc.

- Pay more artists to paint art around the city
- Preserve and encourage art and murals in the village, encourage landscaping ad parks with interactive art experiences
- Pine park specifically has been overtaken by drug dealers. I would like to feel safe letting my kids go to the park.
- place more sculptures through out the village area. and have a sculpture garden by both libraries. Have the Dove library outside space used frequently for the music guests, artists.
- Please do not waste money on more junk. Nothing It is better than poor choices.
- Please stop going overboard with proposals to put art near the beach. It is beautiful as it is.
- Preserve Carlsbad's natural beauty!
- Professional murals
- Public Art enhances any public space. For example the power plant put a mural on it!
- Public art installations for specific time periods with an attending docent. Also do something with the "Flintstone wall" on El Camino Real below Salk Ave. It would be a perfect place to install art, and a great improvement to the extremely unattractive big hulking wall. An opportunity that could be easily exploited. Maybe consider historical designation plaques throughout the City and provide a self guided tour map. Spread the Farmers Market around alternate locations between North Carlsbad and South Carlsbad locations and include art exhibits by local artists and musicians. Also consider more murals on public buildings.
- Public art such as murals and sculptures enhance our visual environment and has the potential to increase tourism (dollars).
- Public art.
- Public sculpture in the parks
- Publish articles on history of the southern section of Carlsbad. Offer and or schedule senior events in the southern part of the city.
- Rail Road traffic Crossings in village
- Safety Program Community Outreach thru October Event City Run Event for Health & Wellness Program
- sculpture in public places
- Sculptures
- Sculptures downtown and at freeway off ramps
- See above re developing a comprehensive arts cultural program to bring a better mix of tourists and locals into community events.
- See previous comments re Performing Arts Center
- Serious art classes where people can learn a new skill. Before they just mess around with paint, they need to learn the skills needed to do a good job.
- Small 1920's Village feel in all downtown and Latin Feel in Barrio from Latin artist.

- Social events in which the participants create the art or beautification for the above
- Some of the local art needs to be touched up. The rotating wall is a unique idea and should be utilized in other areas of town, allowing more artist to showcase their art and it also adds to the freshness of the town, making it vibrant and new.
- stated above
- Statues
- Streets are for driving and driving needs to be safe. Art on streets would probably detract from focusing on driving.
- Support art walks.
- Take classes and art and music into group Senior dwellings.
- The major gateway to our downtown is an unappealing eyesore. Any thoughts about making the I-5 exits at CV Drive more appealing and attractive to reflect the quality of life in our community?
- The more art, the better - it inspires thought and communion!
- The power plant is ugly and could be painted to enhance the beautiful coast .
Paint the stack like a light house Boo Yea~~~My vision for along time~~
- The power.plant should have had a Eyland mural decades ago. Artistic paintings on large blank walls, bridges.and buildings are great. Art in the park, outdoors at each park for kids would be great, but without generating a bunch of waste. Art needa to.be done sustainably.
- The sea wall areas.
- The street art in the village is awesome. Would love to see more
- Theater venues for all the arts to perform in, big enough for the many many people, to attend, perhaps 1000-3000 people.
- There are so many areas that would be enhanced by added visual art.
- This may take a bit of thought..
- This survey is too long
- Trailheads could incorporate artist-designed entryways. I-5 corridor improvements should integrate art that is uniquely 'Carlsbad'.
- Trails to remain natural looking. Decorated buildings are nice
- Use dove Library Courtyard coffee house
- village, beach areas, where people go and get an impression of a community...See Encinitas, Laguna Beach
- Walking paths. Less buildings.
- we could work a little harder on Veterans Park
- We don't want art that might distract drivers
- We have a "vibrant community atmosphere " but my concern is with visual overload with murals all over buildings, many of which thanks to the architects who designed them are works of art themselves.
- We live in a very peaceful way of life here in Carlsbad. Utilizing our resources to enhance its unique beauty and safety is very important.

- Wellness in the park
- When does Art become visual clutter? Murals, Painted hydrants etc can be interesting but what is too much?
- When I was new to Carlsbad I had trouble finding outdoors meet ups
- When you change the order of the answer options in a quiz you won't get accurate results. Please fix this survey immediately
- Why not a weekend ARTS Fair in the Village area for artists to display several of their pieces?

Business

- Advertise and market our town as interested in art. Support the local galleries. Promote art walks.
- Aforementioned.
- Allow businesses to fund programs that are temporary.
- An Arts District is a proven way to attract all sort of business to an area of town. Carlsbad is large enough to have a number of these. Connecting them together with some sort of transport system would help to keep traffic low and people moving
- area like gaslamp in san diego would let us have a local place to go rather than driving 30 mi
- Art contests and fairs
- Art events in the Business Park areas to cater to the business and local workers.
- Art is in everything and everyone~~~
- Art makes people happy
- Arts and culture enhance all walks of life, whether they understand it or not. A lot of people wouldn't put it very high on their list, but they don't even realize the day to day elevation of their lives it gives them.
- Arts and culture help enhance and bind a community and attract people who tend to be civic minded. So the direct effect on business is probably not great, but the indirect effect in bringing in more people who make the city a good experience to be in and thus more in a more to spend money is probably quite strong
- Arts/Culture will lure younger entrepreneurs
- Be liaisons between businesses and good local artists. Demand architectural and landscape creativity, not "it's good enough."
- Begin regular "artists clusters" around tourist areas - 2-4 artists displaying their art.
- Business that show artworks by fine artists on the walls of their offices/restaurants are a nice attraction.
- Business that support a culture of giving back to the community and sponsoring events to bring awareness of our great potential in Carlsbad for a cleaner energy city, with a beautiful way of making our community first in investing in our future
- Businesses ALSO need to support a thriving arts and culture plan
- businesses are not going to come to carlsbad for the arts/culture...they will come for the infrastructure (accessibility by customers/taxes/economic factors)
- Businesses could be encouraged to support the arts via public/private partnerships, sponsoring events or allowing exhibits to be shown on their premises.
- Businesses partnering with young artists and musicians. Sponsorship and support is necessary for a thriving local art culture.

- businesses sponsoring artwork and artists through exhibits and artist in residence programs music venues on site
- Businesses supporting and perhaps sponsoring events as to make them part of the family/ community
- Businesses that support quality art. Fine arts, not just show.
- But also depends on MANY other factors incorporated into it, "cost of living", housing, stress free ability to commute to other areas of SD county
- change out different sculptures on the sidewalks...bring in different sculpture shows a year for the village streets-state mainly .
- Concerts & art displays in the parks.
- Conferencias de una amplia variedad de temas.
- Continue adding art on buildings and streets especially in the Village/Barrios area.
- Continued focus on the city trail system that pass throughout many of our business park areas. Workers consider options for exercise at work to be important. A lunchtime walk or after-work group trail run can be significant contributor in achieving a positive company culture.
- Coordinate art themed community events that work with businesses that otherwise wouldn't include art themed events in their schedule.
- Easier access for youths & retirees
- Ejemplo, Tienda de venta de Fibras , Yard etc , exhibiendo o publicitando con la imagen de un tapiz o una pintura relacionada con....
- Encourage business developments to provide some public space for open/art space in their developments.
- Encourage businesses to support the arts
- enhance arts within and around businesses
- Enhance the public realm with art. Tourists like to visit unique areas and tourism supports our business economy. It's like to see an urban park in the Village with artist-inspired seating and picnic areas. Reclaim and transform Rotary Park!
- Festivals to bring cultural tourists out of summer season.
- Find jobs and facilitate creative spaces for artistic people, create jobs around artistic events.
- Free music events after work.
- Have a business contest for employees to come up with winning drawings or signage. There are very talented artists and designers in our business community.
- Have a tiered system for supporting art within the application and licensing processes for businesses. A small business or a start up non-profit should be supplemented for art by the city using a small art tax of perhaps \$12 per household per year.
- Hearing friendly bussinesses

- help create partnerships between organizations- supplying materials and venues and contests
- Hire Carlsbad art team to create a temporary block long walking experience.
- I do know of a once-a-month art walk; havent been able to take part in thta yet, but maybe try to expand that?
- I enjoy farmers Markets- music
- I like the Art Walk evenings and street corner music. How about closing State street between Carlsbad Village Drive and Grand to vehicle traffic and encouraging restaurants and cafes to offer sidewalk seating. Also music performance in the middle area would be nice.
- I love the idea of the music festival, but it was very difficult to sit and enjoy the performances.
- I love the murals. Would love to see cook offs and Taste of Carlsbad events. Would love for area businesses to provide gifts/prizes at these events to promote themselves and their offerings. I'd love to hear sponsored music events especially if it involves the talent in the city and that of the students here.
- I think there are many businesses that could support the local community and educate employees and families on the significance of Carlsbad as a unique blend of old and young, rich and poor, locals and transplants, employed and unemployed, protectors of history and learners of history.
- I want to see businesses include local artists in their offerings and have local musicians play at their events. Perhaps the city could facilitate this.
- I want to support a thriving art culture. Partner businesses with artists, authors, musicians and poets to support the arts. Create mentorships with young artists. More opportunity for artists.
- I would like to see a bridge or two over the 5 freeway have some type of decorative railings and/ or lighting.
- I would like to see local businesses support the Arts through their resources, financial and physical space.
- In schools, offering programs after classes so it is safe.
- Incentive programs for businesses to purchase and show local art on location. Children need to keep that part of the brain alive in a time when the arts are loosing footing in schools. Creativity is essential for human progress.
- incorporates art at restaurants and beaches
- It helps to create a commnity which attracts all of the above
- It would be good to attract businesses by publishing glowing reports about what IS AVAILABLE for their employees; and getting new Carlsbad companies to involve themselves in Carlsbad's culture. How about looking for people on the staff who would be good at encouraging that cooperation. Should the City publish an attractive monthly list of local cultural activities distributed to companies with many employees.

- It's all about money for businesses and workers. Sorry, sometimes the brutal truth is necessary.
- Job fairs and ted talks for graduates
- Like Fallbrook's wine and a Bite
- Make it easy and inexpensive for them to establish and make money.
- Make sure the businesses know about the art opportunities available to their employees (and how to support them through sponsorships). Maybe a guide created and shared with all local businesses with the art opportunities available in Carlsbad.
- maybe bring back parades, they were in Carlsbad in the 1960's and 70's- the fairs and the food sales on Wed are good. also the races are good.
- Maybe each business could provide a small event based on what they market.
- Maybe more businesses * new ones could involve artists' work for their walls or promote, sponsor art events
- Mom and pop stores!
- more art/ cultural resource for kids
- More effort to integrate businesses into the cultural fabric of their specific neighborhood and across the entire city through sponsorships, grants, more public art in business complexes, etc.
- More grant money to local music and art studios... collaborate more with public schools
- More sponsorship of events by local businesses
- Muchos artistas tambien aportamos ideas muchas veces para todos respecto a oficios ocupacionales e ideas para mejorar empresas, ofreciendo sus creaciones para publicidad .
- music festivals, cultural festivals, etc.
- n/a
- New venues dedicated to larger groups being able to perform here, e.g., Moonlight Amphitheatre
- No idea.
- Not sure
- Not sure
- Not sure. Ask large businesses if they use the performing and visual arts as a way to attract potential employees. I think while important, the natural beauty of our coastline and beaches are the reasons people would want to work here.
- Offer "team building" art classes
- offer businesses a tax incentive on their business uscences renewal fee to add art in their spaces
- Open mic opportunities
- outdoor concerts
- overstated premise re some businesses.

- People travel between home, work and shopping, art and culture need to be accessible in these locations.
- People want to live and dwell in an accessible city...Finish the rail trail!
- Performance spaces within Carlsbad can be increased, creating gathering places where people can also purchase food, souvenirs, etc...
- Plein aire painting lessons, events and sales. Lessons, demonstrations, public participation
- Public art, fountains, gardens and music can help business centers enrich the workers and attract tenants.
- public exhibits and cultural centers
- Reach out to business to partner with helping support the arts and activities in the community.
- regular musical recitals; plays;
- Resource center for musicians and artist to connect with businesses.
- Same as I've said before. Actually go out and encourage businesses to be in the arts...live music, creative visuals for their businesses. Don't make it harder and more expensive on them.
- see above
- See previous comments re Performing Arts Center. Tell Sacramento to stop increasing taxes, pushing business to other states.
- Seeing & doing art is very important for all ages.
- Shopping malls and centers should incorporate art into their sites and designs. Events can be held at business locations, such as evening concerts and art displays in the business parks.
- Small business art studios in a warehouse or festival like saw dust
- STEM Fairs connecting businesses and education for displaying new creative ideas developed by students at each grade level.
- Studies have shown that public art contributes to harmony in human conclave.
- Support contests for the businesses like the one around halloween.
- Support cooperation between businesses and current arts organizations for mutual marketing. Create artistic signage pointing the way to businesses, galleries, and performing arts areas. Have a very visible, staffed information booth near the Village fountain to help people locate parking, businesses and arts.
- The activities/events/etc. I've mentioned previous would support a thriving business sector. Our city can become an Arts/culture event itself. People would say..."Let's go to Carlsbad and see their Arts Festival...and while we are there we'll hit up the beach, legoland, some craft beer, some golf, some shopping...and maybe stay a while. It's like..."If you build it, they will come".
- The arts are referred to as the humanities for a reason, we desperately need them!

- the business sector sometimes doesn't look at the big picture.....work with them to see the big picture of how arts activities will increase their business ventures instead of the local business complaining how activities hurt their business because of parking, etc.
- The existing businesses should support the ideas I've mentioned as they will only enhance the desire for people to live,visit, work and bring new businesses to Carlsbad.
- The Hearing Friendly Business Concept would be represented by the HearC Logo to attract the 3.2 Trillion Dollar Market in to their businesses
- The power house on the 101 needs to be painted to look like a light house been my dream for years. Ocean theme mural on the rest of the building to blend with the surrounding beauty~~~
- The root of art is architecture. If you don't have a city that is aesthetically pleasing then people can find other places to go. We already have the ocean and other naturally beautiful things going for us. The trick is not to overwhelm what nature has already done. Businesses will come and stay if roads are easily traveled, for hotels, restaurants, access to the airport and location to other businesses. Students/parents will come for the arts if is being taught. Retirees will stay if things are easily accessible and their windows don't look out onto a storage facility.
- Varied serious art classes for children as well as adults.
- visitors
- We love to visit family owned ethnic restaurants. Losing the Armanian restaurant at the beach was a big loss to our community! We need more family owned ethnic restaurants in Carlsbad.
- We need more bike lanes and more trails. Make them artistic.
- We need to attract artists with affordable loft living. Single residency occupancy building should be a part of.our hosuing element. Hostels too.
- We need to get out of the business of "real estate" and build "green industry". That will attract an educated populace with an appreciated for all the arts.
- We shouldn't be focused on using art to support businesses.
- Web design
- When people come to the city to view art shows etc, they spend money in the city eating and buying, thereby supporting the retail business
- Wine tastings, art in the park, free art for troubled youth, meetups for young professionals at art/music venues, make art and culture the norm, more public art, eliminate the threat of cutting music programs in the schools.
- Would like to see more chalk art on the road
- year-round to avoid competing with traditional summer season
- YEs yes yes! More culture! Downtown SD has so much more than North County. Would love science and art museums
- Young families want access to the arts too!

Communications

- A city webpage just for the arts
- A comprehensive arts calendar online, that is marketed and advertised within the city, would be very helpful.
- Access is limited and hard to get to. City website needs an overhaul! Very cumbersome to use
- Advertise events before they happen, rather than report on it after the fact. Promote events in Carlsbad Magazine.
- Advertise in the Tribune. Really advertise. Advertise in the small local news letters. Spend some money.
- all
- All platforms must be covered so nobody misses an opportunity.
- any with passion.
- Art tends to get hidden in the branding of city advertising. It needs to pop to be noticed. And advertised early and not at inconvenient times. Keep in mind adults tend to work until 5pm and there's traffic.
- At the library, sometimes magazines
- Better placement of offerings on the city page
- broader distribution and coordination with other area publications through inserts and other materials
- Carlsbad brochure of classes
- carlsbad city homepage
- Carlsbad emails
- Carlsbad magazine
- Carlsbad magazine 08/10 magazine, newspaper
- Celebrating TGIF concerts in the park is my favorite time of the year! All of the entertainers were great, especially Spazmatics & The Mighty Untouchables. Thank you for your wonderful choices of local entertainers!!
- City emails Better email management, interests based with more specific areas to choose from, so we can select what type of announcements/update to receive
- City locations should make arts postings more prominent and accessible to schools, etc...
- City of Carlsbad and internet search. Interested in theatre, concerts, classical and contemporary art, architecture. Also receive info fro Museum of Making Music and City of Encinitas, the Old Globe.
- City of Carlsbad website
- City website / calendar needs to be easy to access and have all events searchable. The events / classes offered at the senior.center i dont think are searchable online. City needs.to get away frok the idea of these activities being revenue neutral and absorb costs.
- City website should list all the museums in town.
- COAL Gallery,

- Consider offering residents access to an email delivery service of current/future events.
- Create a board at the libraries/city buildings specifically for art happenings same with city website.
- definitely need better marketing strategies to inform public
- Dissemination of information. I think the residents don't always know about the programs available or the visitors.
- don't think I've seen/heard of anything on tv or radio; certainly no video of the fun we have on friday nights....
- Dove Library
- Email is good. I get on the email lists I need to use.
- Facebook!
- FB, friends, banners posted, websites, I would look at a monthly flyer if it came in my water bill of whats coming up next month...
- flyers in mail library info
- Flyers would be nice. Posters in conspicuous places. EMAILS>>>
- Handouts. I am not on Facebook. I don't know where to look for information about events before they happen.
- Have all the information in one place perhaps multiple locations.
- Have not tried so can't rate.
- I
- I don't ever look for the arts in Carlsbad. They don't exist
- I don't find Carlsbad that exciting as far as Arts and Culture.
- I don't see promotion about future events or programs.
- I feel what the city offers is communicated pretty well.
- I get an email, but only because I signed up for it. Push the information out via Facebook promotions.
- I get most of my info about arts events via the Carlsbad Village assoc emails and FB posts. Other than that, I do not see much in the way of info regarding the arts in Carlsbad. In addition, I feel that the current selection process for the Arts and Culture Commission Board is unfair and does not allow for a diverse and broad group of board members. The process seems to be very skewed towards hand-picked members, rather than a careful and unbiased selection from people who apply.
- I get the printed flyers in the mail, see some postings on the internet, notice articles in the UT and Carlsbad magazine.
- I had a positive experience getting info from Chamber of Commerce :)
- I have to really dig for information or be on a specific mailing list to get arts info, like the music festivals, etc.
- i like the sign notices regarding road closures in the village. That is THE only way I know something is happening.

- I lived here for over 6 years before I figured out how to access what Carlsbad offers. Carlsbad connect is still a secret to many residents. WE have many seniors who don't know how to access the activities or sign up on line.
- I log on to Carlsbad City website to find out what classes are offered at the Senior Center. That is where I take my art lessons. I read the local paper that lists art exhibits and I attend some of them.
- I look everything up from the city website.
- I love the Encinitas weekly newsletter that comes to me via email. It has a bunch of info and I can plan ahead for arts experiences. Internet is key, but I also like the posted signs at busy intersections.
- I need to visit calsbad community theater and library
- I often use the Encinitas weekly emails to attend arts events there. It would be helpful to have that for Carlsbad, including all arts, not just for City-sponsored events. A bigger social media presence. A more user friendly City website interface.
- I pick up flyers at Library. Maybe these could be posted in local markets.
- I saw the 8/13 art event on the signs in the parks
- I tend to use the city websites when I need info. But, many times I find out about events and new to the city things via the NextDoor app. The facebook page for the city has been helpful too. The community magazine is awesome. It might be nice to have a community paper even if its just taken home by the tourists. The library is an awesome source for information with its information board at the entrance way at Cole. It might be nice to have either a digital or visual map of the city at or near the Carlsbad sign.
- I think Facebook could be used more than it is
- I think it's hard to find information outside of city programs. An online and print guide to all art opportunities in the City would be amazing.
- I think not letting the schools leave flyers in city buildings if they charge is a mistake, as the schools do not have a budget and need the ads or flyers put any where there are people who might attend. Masybe the libraries and other buildings who have people come through should have an section for school events.
- I think the City of Carlsbad could really make use of social media to promote Carlsbad arts and cultural events. I am not aware of any City of Carlsbad social media efforts, but I get most of my information in person.
- I use city web site, but it's not well-organized.
- I use the City website. As long as it is kept up to date, it is the best and most immediate source of information.
- I use the internet.
- I use the printed guides mostly. Occasionally I get an email with some events. I wish I could go to more family art sessions and that they were offered at other times of the week and closer to our home in Old Carlsbad.

- I usually find it at the library.
- I usually get my event info from the city's website or their social media portals.
- I wish all events and classes were brought together on one easily searchable website.
- I wish there were more parking and public transit to access arts and education.
- I would like a central calendar that shows all arts events that is easily-accessible by the citizens.
- I'm a pretty connected person and I don't know of many local print media or Carlsbad specific web or social media outlets for the arts. If you wanted to fund a web/social media strategy for this, I'd be happy to head it up. I am a local graphic designer (Tony Hawk, Inc.) and long time local musician with experience in social media and website building. We could make this happen pretty easily.
- I'm missing the information and I'm sure that others are also.....Many adults don't visit the libraries, get print newspaper or even watch the TV.
- If something is fun and exciting - people tell each other.
- If those channels are already in place, I am unaware of them
- In this information age, it can be difficult to let the public know about all the offerings that exist. I suggest doing some research on how arts goers are getting their information and trying more unique channels in the meantime - banners, email, social media, print, radio, etc.
- Information is readily available to those who are interested through the internet.
- Internet
- Internet Local advertising
- Internet - access is limited in Cbad because facilities are limited.
- Internet and social media is good but there's so much of it that our heads swim. What about a bi-weekly video of somebody actually talking/narrating with visual aids about upcoming ongoing events? The video can continuously loop of be played at the City's website.
- Internet don't watch TV nor visit libraries or city hall anymore. Maybe more social media?
- Internet is probably the most used media today. I personally don't watch TV or listen to radio at the anymore
- Internet, e informacion en las Bibliotecas
- internet, phone aps, have a theme for Carlsbad
- Internet; City of Carlsbad Website
- Internet/social media is the most important. I often see postings too late to make plans though. So keeping a qualified staff on top of posting to websites and social media is very important!
- is there a facebook page??
- It would be nice to find somewhere a complete city calendar about all that is provided in the cultural sector.

- I've found it difficult to look up arts events, such as foreign film nights on the cities website.
- Just keep promoting events before they occur in the Coast News and Carlsbad magazine so both locals and tourists can know what's happening without having to search on social media and the internet.
- Libraries provide good info. Local print media and broadcast news is too often after the event. Believe it or not I count on the sign at the corner of Cannon and the boulevard for most local events. Hope the visitors information center at the old train depot is more people friendly than what I've experienced there. (haven't been in over a year but the volunteers or employees I met were not the "ambassadors of Carlsbad" I had hoped to see.
- Libraru, Internet and newspapers
- Library and 92011 Magazine
- Library, @ the city pool, websites
- love catalog with class listings
- mailings
- Mainly thru the Internet via Newsletter, brochures at the Dove Library and word of mouth
- Many age 35 and younger no longer subscribe to TV City emails rarely include arts info
- Más información en general sobre eventos y actividades en muchos lugares diferentes.
- mobile app/ email list
- Monthly newsletter
- more presence
- MUSIC, MUSIC, MUSIC!
- Need better social media campaigns Improve city website, not user friendly
- Needs more frequent TV broadcast.
- News update emails from City
- newspaper sign up email notifications
- Not sure at this time
- Now that my kids are out of the school system I have zero interaction with information on Carlsbad art. The only thing I am aware of are the concerts in the park.
- Online
- Online, social media
- only website
- Paper flyers, Coast News, Reader, City beat. e-mail.
- Personally don't see a lot of advertisements. Perhaps more social media?
- see below
- Sending home fliers home with students advising of upcoming offerings .
- Small flyer posters at the market, mailers

- social media
- Social media
- Social media is the most important source. If there was a highly promoted local Facebook page and Instagram account that promoted local arts and music, it would be very popular and help local businesses and events immensely. It just needs a person and a small budget.
- social media, and postings in the community. Need better direction and announcements for beach communities
- sometimes info is hard to find or posted too late
- Speakers, performances, events via text alerts
- TGIF concerts in the part are excellent but having something similar in the village would be a draw as well. Street music draws people into the town, something similar to New Orleans. But the town would need to stay up a little later to make this work. Closing down at 9pm would not work. The village needs to stay open later to attract more guest to shop and hang out in the evenings.
- Thank you for your great website!
- The emails I get are TERRIFIC!
- The Internet is a great source. Improvements to public transportation would also help, encouraging access to art events in a fun way.
- The internet makes everything easier. Accessing the city website is the most convenient way to see what's going on. This may be harder for older folks, however. I notice a lot of older people rely on local flyers and magazines.
- The most important sources are social media, local organizations who support the arts and cultural offerings in the City, and educators.
- The pine park senior Center and harding center~~~Monthly magazine print out.
- There are no local print media outlets. North County is a local broadcast news afterthought.
- There does not seem to be a designated source of information yet.
- Thr website and facebook posts need to be updated frequently to reflect the current events
- Through the local newspaper & COAL website
- Too much
- Usar todos los medios posibles, ojala con explicacion de la obra de cada artista, asi es mas explicito para el publico
- Use more social media. You depend too much on your website.
- usually track library posts and calendar
- We asked City water dept to publish Trash pick-up holiday schedule. Said they "have no way". Don't think they even knew or cared of 'C'bad Currents'. (in the BILL!) I find C'bad staff MUCH less helpful than other cities I still have residences.
- We get information from the mailers
- we need a weekly email stating venues that will be available in Carlsbad
- Web site

- website
- Website, facebook, instagram.
- whats coming next month in water bill flyer
- Word of mouth mostly.....email, social media
- your system of sending newsletters with cultural offerings works well; I also like getting flyers at the local library lobby

D.