



CITY *of* BRISBANE

Public Art Advisory Committee Agenda

Tuesday, February 18th, 2025 at 5:15PM • Hybrid Meeting
Brisbane Annex City Hall, Annex Conference Room, 25 Park Place, Brisbane

The public may observe/participate in Public Art Advisory Committee meetings by using remote public comment options or attending in person. Committee members shall attend in person unless remote participation is permitted by law. The Committee may take action on any item listed in the agenda.

JOIN IN PERSON

Location: Brisbane Annex City Hall: 25 Park Place, Brisbane, CA 94005 - [Annex Conference Room](#)

Masks are no longer required but are highly recommended in accordance with California Department of Health Guidelines. To maintain public health and safety, please do not attend in person if you are experiencing symptoms associated with COVID-19 or respiratory illness.

JOIN VIRTUALLY

Join Zoom Webinar: brisbaneca.org/pa-zoom (please use the latest version: zoom.us/download)

Or open directly from the Zoom website: <https://zoom.us/join> Enter meeting ID: 8656 065 0564

Call In Number: 1 (669) 900-9128

Note: Callers dial *9 to “raise hand” and dial *6 to mute/unmute.

The agenda materials may be viewed online at www.brisbaneca.org at least 72 hours prior to a Meeting. Archived videos can be replayed on the City’s website, brisbaneca.org/meetings. Please be advised that if there are technological difficulties, the meeting will nevertheless continue.

TO ADDRESS THE COMMITTEE

IN PERSON PARTICIPATION

To address the Committee on any item on or not on the posted agenda, please wait until Public Comments are being accepted.

REMOTE PARTICIPATION

Members of the public may observe/participate in the Committee meeting by logging into the Zoom Webinar. Public comments received one hour prior to the meeting via email will be noted for the record. Written comments after that time will not be responded to or brought to the attention of the Committee during the meeting. Email: aibarra@brisbaneca.org

SPECIAL ASSISTANCE

If you need special assistance to participate in this meeting, please contact Angel Ibarra at (415) 508-2109. Notification in advance of the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting.

COMMITTEE MEMBERS:

Chair Glazman, Vice-Chair Greenlee, Councilmember Davis, Councilmember O’Connell, Park & Recreation Commissioner Seawell, Committee Member Salmon, Committee Member Kellstedt

ROLL CALL

- A. Consider any request of a Committee Member to attend the meeting remotely under the “Emergency Circumstances” of AB 2449

APPROVAL OF AGENDA

APPROVAL OF MINUTES

- B. Approve Minutes from January 21st, 2025 Public Art Advisory Committee

DISCUSSION ITEMS

- C. Discuss Prospective Opportunities for Art Integration on Future Stairway Projects
Committee to consider additional stairway projects for art integration – from Tulare Street to Santa Clara Street, from Santa Clara Street to Alvarado Street, and from Old County Road to Bayshore Boulevard. Committee to provide direction to staff.
- D. Review the Draft Public Arts Master Plan and Make a Recommendation to Council
The Committee has already approved a majority of the content in this plan; however, it is now presented formally with city branding. Feedback at this stage should remain high-level, focusing on overall content and clarity rather than grammatical changes.
- E. Discuss Public Contributions for the Mosaic and Possible Artist for Hydrant Painting at San Benito Entrance at the San Benito to Alvarado Stairway Project

PUBLIC COMMENT

NEXT MEETING

Monday, March 17th at 5:15pm

ADJOURNMENT

File Attachments for Item:

B. Approve Minutes from January 21st, 2025 Public Art Advisory Committee



CITY of BRISBANE

Public Art Advisory Committee Minutes

Tuesday, January 21st, 2025 at 5:15PM • Hybrid Meeting

CALL TO ORDER – 5:15 p.m.

ROLL CALL

Committee Members Present: Chair Diane Glazman, Vice-chair Greenlee, Councilmember Davis, Councilmember O’Connell, Committee Member Danielle Kellstedt, Committee Member Salmon

Committee Members Absent: Park & Recreation Commissioner Seawell

Staff Members Present: Park & Recreation Director Leek, Deputy Clerk Ibarra

A. Consider any request of a City Councilmember to attend the meeting remotely under the “Emergency Circumstances” of AB 2449

None

APPROVAL OF AGENDA

Approved by Salmon, seconded by Davis. 6 Ayes, 0 No’s, 1 Absent (Seawell)

APPROVAL OF MINUTES

B. Approve Minutes from December 10th, 2024 Public Art Advisory Committee

Approved by Salmon, seconded by Davis. 5 Ayes, 0 No’s, 1 Abstain, 1 Absent (Seawell)

DISCUSSION ITEMS

C. Meet with Contracted Artists Mc Grath Arts and Angelina Duckett for the Alvarado to San Benito Stairway Project

The Committee met with the Alvarado to San Benito Stairway project contracted artists. The contracts were awarded to McGrath Arts for lighting and handrails, and Angelina Duckett for the mosaic on the stair risers. The artists from Mc Grath Arts brought some of their art pieces as examples for the committee and the public to explore. They discussed design elements for the project and gave direction to the artists. They will make a recommendation to City Council who will consider final designs at a future meeting.

To View the Artists’ packets presented to Council on November 21st, 2024, please visit the meeting link below, Item G: <https://www.brisbaneca.org/citycouncil/meeting/city-council-meeting-142>

PUBLIC COMMENT

The Committee invited public input and to meet with the two artists to determine final designs for the project including lighting, handrails, and a mosaic on the stair risers. Staff promoted the meeting via multiple City communication outlets.

Helga Gerdes wanted more clarification around the lighting and that it would not disturb the nearby homes.

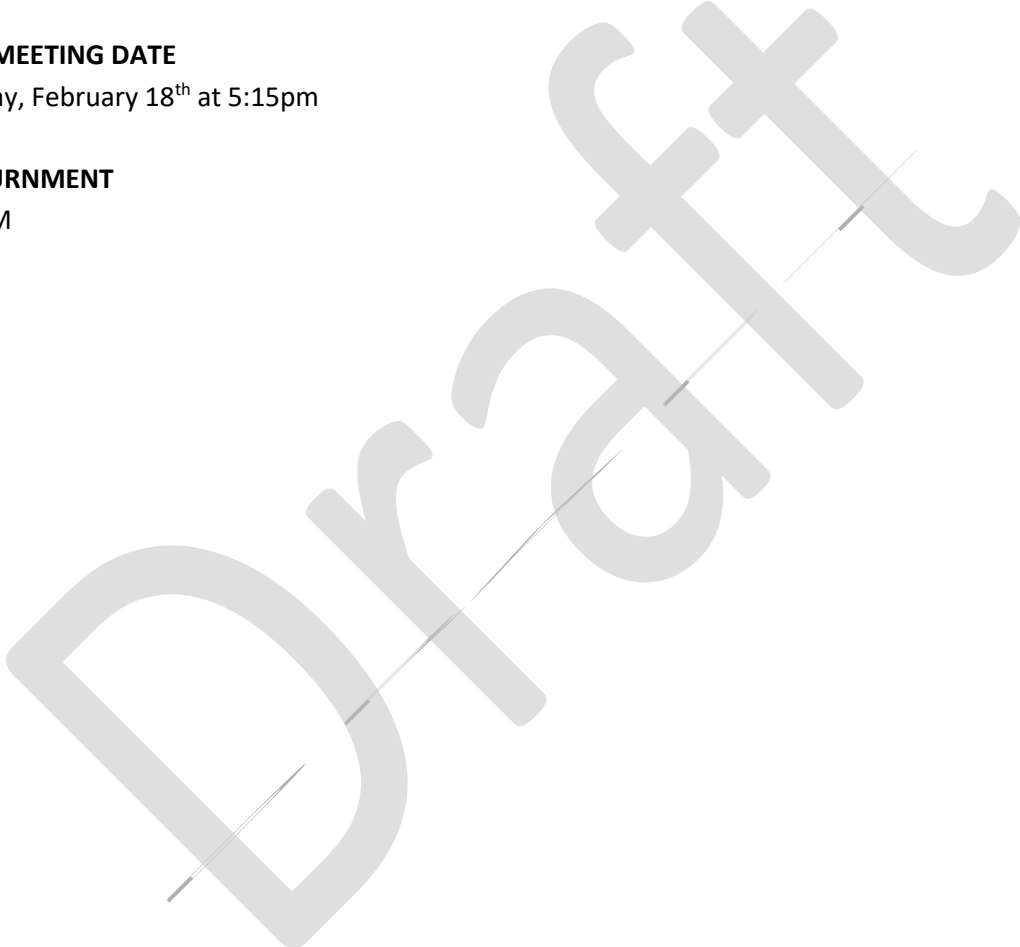
Unknown citizen commented on the signage at the top and the bottom of the stairway.

NEXT MEETING DATE

Tuesday, February 18th at 5:15pm

ADJOURNMENT

6:25PM



File Attachments for Item:

D. Review the Draft Public Arts Master Plan and Make a Recommendation to Council

The Committee has already approved a majority of the content in this plan; however, it is now presented formally with city branding. Feedback at this stage should remain high-level, focusing on overall content and clarity rather than grammatical changes



City of Brisbane Public Art Master Plan



Acknowledgements

Thank you to the residents of Brisbane for participating in the development of this Public Art Master Plan, and to the City's Public Art Advisory Committee, listed below, for their thoughtful support, expertise, and ongoing contributions throughout the planning process. Bios for these committee members can be found [here](#).

Diane Glazman, Chair

Leesa Greenlee, Vice Chair

Camille Olivier-Salmon, Committee Member

Karen Cunningham, Committee Member

Madison Davis, Committee Member

Danielle Kellstedt, Committee Member

Tom Seawell, Committee Member

Thank you to Noreen Leek, Parks & Recreation Director, and Angel Ibarra, Deputy City Clerk, for their close guidance and collaboration with the City's master planning consultants, NINE dot ARTS.

Thank you to the City of Brisbane and photographers Kevin Fryer, Aaron Hwang, Dang Nguyen, and Tom Seawell for the images used throughout this plan.



Contents

1

Public Art Master Plan Overview

- Executive Summary
- A Community Informed Plan
- Public Art in Brisbane: Looking Back and Looking Forward
- The Value of Public Art in Brisbane
- Brisbane Public Art Mission and Vision

2

Key Recommendations

- Priority 1: Expand Community Engagement Opportunities Related to Public Art
- Priority 2: Increase and Formalize Temporary and Educational Public Art Projects
- Priority 3: Increase Public Art in Brisbane's Parks and Trail Systems
- Priority 4: Install Public Art at Scale
- Priority 5: Strengthen Relationships with Private Developers

3

Processes and Procedures

- Overview of Public Art Funding & Selection Processes
- Public Art Selection Criteria
- Public Art Selection Process for the City of Brisbane
- Public Art Selection Process for Private Developers
- Timeline for Permanent Art
- Timeline for Temporary Art

4

Art Typologies and Location Planning

- Temporary
- Iconic
- Discovery
- Functional

5

Guidelines and Best Practices

- Guidelines for Inclusion of Public Art in Public Spaces
- Guidelines for Inclusion of Public Art in Private Spaces
- Policies for Managing a Public Art Inventory
- Policies for Public Art Maintenance
- Policies for Acceptance of Donated Artwork
- Policies for Deaccessioning Artwork

6

Appendix

- Glossary of Terms
- Educational Content for Brisbane Residents
- Inventory of Existing Public Art
- Private Developer Art Implementation Checklist
- Community Engagement Results
- Art Selection Scorecards (RFQ and RFP)
- Brisbane Art in Public Places Ordinance
- Brisbane Public Art Implementation Guidelines
- Waiver of Proprietary Rights
- Public Art Donation Form

BRISBANE

1

Public Art Master Plan Overview

Executive Summary

In 2023, the City of Brisbane, California, embarked on an ambitious journey to develop its first Public Art Master Plan, intended to integrate public art into the fabric of the city and thereby promote beauty, creativity, and community engagement.

The desire for this plan evolved from the 2014 Public Art Ordinance to increase citizens' appreciation of art, improve quality of life, and enhance Brisbane's identity as a unique community within the greater Bay Area. The community's desire for public art was also expressed during discussions and planning for proposed projects around Crocker Tail, Sierra Point, and the quarry. Relatedly, increased development in and around Brisbane - including and especially the 660-acre, zero-carbon community known as The Baylands - underscores the need for a comprehensive public art plan to guide Brisbane's efforts in the coming years.

As such, this plan establishes a city-wide mission and vision for public art that aligns with the city's broader goals related to safety, community, ecological sustainability, and economic development.



Executive Summary

By identifying suitable locations for public art, recommending key priorities, and providing clear processes for art selection and implementation, the plan aims to help Brisbane realize its newfound mission and vision, guiding both public and private efforts over the next 10 years.

What this plan accomplishes:

- **Outlines a mission, vision, and selection criteria for public art** – the foundation upon which all art-related decisions are made
 - **Educates the community on the social and economic value of public art**, as well as how public art is selected within the city
 - **Pinpoints strategic locations throughout the city for the placement of public art**
 - **Outlines key recommendations and partnerships to support the public art program** while uplifting existing assets and memorializing what's already working for the city
- **Establishes priorities and processes for the inclusion of public art in existing and to-be-built public and private spaces**, thereby supporting both the Public Art Advisory Committee as well as private developers seeking to install artwork
 - **Provides long-term guidance and direction** to the Public Art Advisory Committee and the City Council on the planning and processes necessary to administer and maintain a successful public art program



A Community Informed Plan

To ensure a community-informed approach toward the development of the Brisbane Public Art Master Plan, the following activities were conducted to gather a diverse set of perspectives from the public.

- 1 The City of Brisbane Public Art Advisory Committee and a select group of active, arts-oriented community stakeholders participated in an interactive visioning exercise. Results from this workshop laid the foundation for the city's new public art mission and vision statements, as well as explored the criteria against which future public art initiatives should be vetted. Brisbane's Public Works Director and Community Development Director were also engaged in the planning process, offering valuable feedback related to artwork selection and installation processes.
- 2 A digital survey was administered throughout the city, collecting nearly 200 responses regarding the role of public art in Brisbane, locations for artwork placement, and specific criteria to guide future artwork selection. Similar topics were explored during three public outreach events at the local farmer's market, summer concert, and city-wide yard sale, engaging residents and visitors in the role art should play in the city and other big-picture ideas for growing the public art program.
- 3 Results from these community input activities were synthesized into a detailed summary for the Public Art Advisory Committee's review and approval, resulting in the newfound public art mission, vision, and selection criteria outlined in this plan. Additional community input was taken into consideration for recommendations in the plan regarding public art location planning and key priorities and projects.



A Community Informed Plan

During the planning process, **community identity** emerged as one of the core elements the public would like to see reflected in its public art. To uncover exactly what characterizes Brisbane’s “identity,” residents were asked to describe three to five traits, values, or themes that immediately come to mind when they think of their city.

The following categories summarize these responses and serve as guideposts for the kinds of themes that should be explored and celebrated in Brisbane’s public art collection. These themes are provided here as they will be referenced repeatedly throughout this plan. However, a detailed overview of all community engagement results can be found in the Appendix.

CATEGORY	Small Town Atmosphere	Community & Connectedness	Nature & Environment	Artistic & Unique	Civic Engagement & Inclusivity
RESPONSES	small town culture quaint sleepy safe secluded small community vibe “town that time forgot” “fundamentally safe and physical and emotional ways”	close-knit supportive family-oriented family-friendly caring compassionate neighborly community-oriented teamwork City of Volunteers family	nature peaceful ecologically minded greenery nature-oriented San Bruno Mountain stewards of mountain & bay hiking trails wild animals	artistic quirky eccentric unique City of Stars distinct personality butterflies City of Artists diverse eclectic funky individualistic	civic engagement inclusive involved citizens welcoming belonging pride civic focused involved citizens concerned about each other accepting
TAKEAWAY	Responses suggest a strong preference for maintaining the town's intimate and cozy character.	Respondents value the sense of belonging, care, and mutual support among residents, as well as the family-friendly atmosphere.	There is a deep appreciation for the town’s natural surroundings and a desire to protect, enjoy, and learn about them.	Respondents value Brisbane's distinctive character and creative spirit. The town is seen as a place that embraces individuality and artistic expression.	Respondents value residents’ active participation and efforts toward inclusivity.

Public Art in Brisbane: Looking Back and Looking Forward

Incorporated on November 27, 1961, the City of Brisbane is a small city in San Mateo County, approximately 20.1 square miles, nestled into the lower slopes of the San Bruno Mountain. Known for its scenic views, hillside homes, and community-oriented atmosphere, Brisbane retains a small-town charm despite being located immediately south of San Francisco and bordered to the east by the San Francisco Bay. The San Bruno Mountain protects Brisbane from much of San Francisco's weather patterns, providing a cozy respite that is cherished by the city's diverse population of nearly 5,000 residents.

Characterized by their close-knit community, artistic spirit, and protection of the natural environment, many of Brisbane's very engaged residents have expressed concerns for the influx of biotech businesses and increased development happening in the area. Despite recognizing the need for growth and innovation, there is an obvious inclination to protect and maintain the city's small-town charm, especially amidst major development projects such as the Baylands, the 660-acre, zero-carbon community that will more closely merge Brisbane with San Francisco. Known as "the most opportune land in the Bay Area," The Baylands has the potential to be an exemplary model for 15-minute cities everywhere, focused on sustainability and stewardship. Still, a project with such potential has rightfully invoked caution and consternation from many Brisbane residents who are eager to protect their community's unique identity.



Public Art in Brisbane: Looking Back and Looking Forward

Much of that identity is built around Brisbane's legacy as "The City of Stars," which stems from a holiday tradition dating back to 1939. People would adorn their homes with illuminated stars, delighting passersby in early winter. Today, residents and businesses display their stars at all times of year, adding a subtle quirkiness to the city while signaling a strong sense of community pride.

Another eccentric yet beloved feature in Brisbane is its collection of hand-painted fire hydrants, an initiative that has become a distinctive part of the city's local art scene and community identity. Jeanne Berman-Hosking and the Federated Women's Club initiated the hydrant painting in 1974, which helped to qualify Brisbane as an official Bicentennial City in 1976. This project, now stewarded by Brisbane's Parks and Recreation Department, allows artists and residents to transform ordinary hydrants into vibrant public artworks, adding charm and a creative touch to the public realm. Each hydrant is uniquely decorated, showcasing a variety of themes and styles that reflect the personalities and artistic talents of community members.

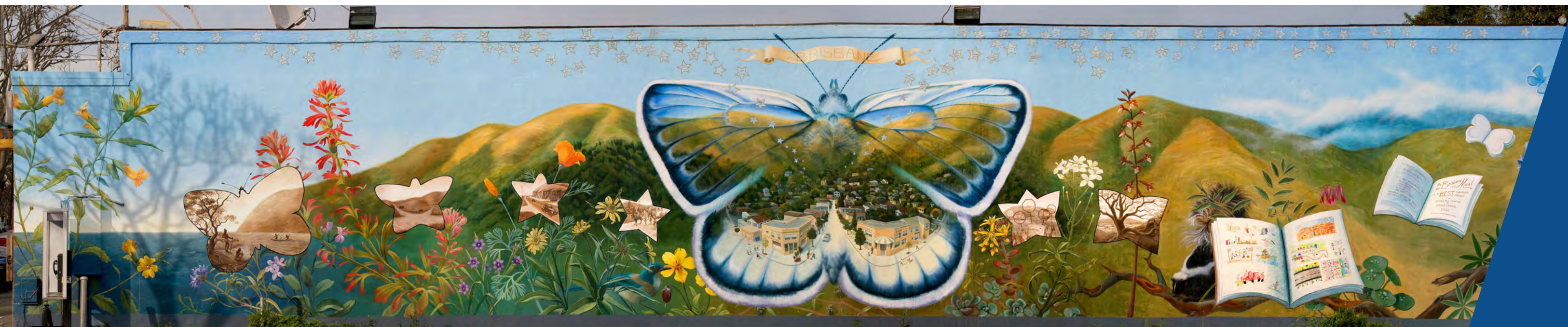


Public Art in Brisbane: Looking Back and Looking Forward

A final well-known motif throughout the city is the butterfly, especially thanks to the Brisbane Mural completed in 2002. Designed and painted by artist Mona Caron, the mural narrates the town's history, grounded by a beautiful Mission Blue Butterfly, a local endangered species. The silhouette of San Bruno Mountain spans the whole background of the mural, while the foreground displays native flowers - many of them butterfly host plants. Historical vignettes within the mural capture pivotal moments, such as the lives of the Ohlone people, Brisbane's early cattle ranches, and the town's first fire department.

Another segment highlights activism within the community, referencing efforts to protect San Bruno Mountain and prevent unsustainable development.

Finally, shapes within the mural gradually transition from a star (representing Brisbane's traditional star-adorned homes), to a book (symbolizing the city's commitment to educating future generations), and back to a butterfly. This cycle represents Brisbane's past and its hopes for the future, especially related to sustainable growth and community spirit.



Public Art in Brisbane: Looking Back and Looking Forward

As such, this Public Art Master Plan aims to protect and celebrate Brisbane's legacy as an arts-centric, close-knit community while also recognizing the inevitable growth taking place. Having been informed by extensive community input, the plan provides strategies and priorities for preserving Brisbane's unique identity while building excitement, attention, and pride even amidst new development. To that end, the plan will help private developers make thoughtful decisions about public art to build community goodwill, meanwhile educating residents about how private development actually funds the city's public art collection.

The plan will also build on the city's successful implementation of its fire hydrants program, offering recommendations for additional public art projects that similarly spark community and creativity. Temporary and educational art may be preferential to support this goal, allowing for interactive engagement from diverse residents while promoting Brisbane's history and natural environment.

When it comes to location planning, the plan will prioritize important spaces within the public realm such as parks and trails, where art can both support wayfinding and create unexpected moments of discovery and awe. It will also make use of underutilized industrial areas that offer blank canvases, as well as entry or welcome moments that can help introduce Brisbane to visitors. Prioritizing these locations allows for maximum impact and engagement where people can gather and be inspired.

As we look to the future, public art in Brisbane will support the city's social and economic growth, serving as an essential tool for honoring history, celebrating evolution, and embracing a prosperous future.



The Value of Public Art In Brisbane

Why should the people of Brisbane care about public art?

As outlined in the city's Art in Public Places Ordinance, public art has the power to energize our shared spaces, arouse our thinking, and transform the places we live, work, and play into more welcoming, beautiful, and interactive environments. By its presence alone, public art can help heighten our awareness, question our assumptions, transform a landscape, and express community values. And for these reasons, it has the power to shape a city's unique image and identity over time.

For individuals, public art enhances daily life by inspiring new ideas and behaviors, adding beauty, inviting reflection, and promoting wellbeing.

For community, it sparks conversations, strengthens connections, honors local stories, and encourages unity. Public art helps promote shared experiences, creating a stronger, more inclusive sense of place.

For local businesses, art can communicate a brand, pique curiosity, and increase foot traffic, encouraging more time and money spent at a business. It can also integrate buildings into the community at large, especially given Brisbane's many industrial buildings and commercial production warehouses situated next to walking trails and residential areas. These buildings serve as blank canvases and present the potential for collaboration with local artists whose murals, installations, and other artistic creations could bring vibrancy to the area while building goodwill and good press for each business. [The American Planning Association](#) reported that public art installations can even increase property values for surrounding businesses by 20-35%, while a study by [ArtPlace America](#) found that incorporating art into public spaces leads to greater foot traffic and economic activity, benefitting developers who own or operate commercial properties near these spaces.

And **for the city at large**, public art can help further Brisbane's overarching goals, reinforce its unique identity, boost civic pride, and produce long-term social and economic value.

The Value of Public Art In Brisbane

Why should the people of Brisbane care about public art?

City of Brisbane Goals:

- ★ **Safe Community** – Residents and visitors will experience a sense of safety
- ★ **Community Building** – Brisbane will honor the rich diversity of the city (residents, organizations, businesses) through community engagement and participation
- ★ **Ecological Sustainability** – Brisbane will be a leader in setting policies and practicing service delivery innovations that promote ecological sustainability
- ★ **Fiscally Prudent** – Brisbane’s fiscal vitality will reflect sound decisions which also speak to the values of the community
- ★ **Economic Development** – Brisbane will work with its businesses and residents to provide for economic vitality and diversity

Impact of Public Art on Brisbane’s Goals:

A comprehensive public art plan can greatly support Brisbane’s overarching goals by enhancing civic spaces, fostering pride, and promoting engagement. Public art installations create landmarks and points of connection that make neighborhoods feel safe and inviting, contributing to a **Safe Community**. By involving residents and reflecting the city’s cultural diversity, public art strengthens **Community Building efforts**. Artworks focused on natural themes or made from sustainable materials reinforce Brisbane’s commitment to **Ecological Sustainability**, while planned, strategic budgeting for public art supports a **Fiscally Prudent** approach. Additionally, public art draws visitors and drives local business, boosting **Economic Development**.

The Value of Public Art In Brisbane

Why should the people of Brisbane care about public art?



Social Benefits:

- Improved public safety
- Strong community identity and pride
- Environmental quality
- Aesthetically and functionally improved transportation choices, building structures, and streetscapes
- Increased collaboration between public and private partners
- Social cohesion
- Cross-cultural connections
- Authentic realization of IDEA values (inclusion, diversity, equity, accountability)
- Community building, engagement, and goodwill
- Increased feelings of belonging
- Greater civic capacity
- Creative expression

The Value of Public Art In Brisbane

Why should the people of Brisbane care about public art?

Economic Benefits:

- Workforce development and job creation
- Competitive advantage
- Continuous innovation
- Increased return on investment
- Increased market valuation and recognition
- Increased tax revenues that pay for more resident services
- Economic prosperity

But Remember... You likely won't enjoy every piece of art in a public art collection - and that's okay! A diverse, well-rounded collection should include one third artwork you love, one third artwork you dislike, and one third artwork you feel indifferent about. Remember that an installation you dislike may be someone else's favorite - and that's the point! Ask that person what attracts them to the artwork. Perhaps you'll see it in a new light, or maybe you'll double down on your distaste. Either way, a diverse public art program should prompt conversation, shift perspectives, and altogether offer something for everyone.



Brisbane Public Art Mission and Vision

The mission for public art in the City of Brisbane is to support community identity, unity, and pride through diverse artwork that grabs attention and distinguishes a unique sense of place.

If Brisbane achieves its mission, we envision a public art program that:

- supports the local arts community
- represents values and characteristics that are significant to Brisbane (small-town charm, natural environment, artistic spirit, and connected/inclusive/active community)
- is unexpected and diverse - showing a full spectrum of art types
- educates residents on the value of art and the city's process for implementing it
- is integrated in community gathering spaces like trails, parks, and municipal buildings
- is mindful of the environment
- leverages opportunities from new development while maintaining the unique identity of Brisbane



2 Key Recommendations



Key Recommendations

Key Recommendations for Brisbane's Public Art Program

The following pages describe key priorities that can help the City of Brisbane fulfill their newfound public art mission and vision over the next 10 years. These priorities were identified based on community and stakeholder feedback, as well as what is feasible and appropriate for the city. Priorities include:

- Expanding community engagement into all relevant public art processes, when feasible
- Increasing and formalizing temporary and educational public art projects
- Increasing public art in Brisbane's parks and trail systems
- Installing public art at scale (i.e. large installations at welcome/entry points and on the blank walls of nearby businesses)
- Building relationships with local private developers to ensure public art is integrated into future projects

Though split into five priority areas, the recommendations for each priority are interconnected and overlapping, such that strategies to increase community engagement can also support more temporary art projects and public art at scale, for example. Organized within various timelines, the recommendations can serve as milestones for the city to track progress toward achieving its public art vision. However, the Public Art Advisory Committee should revisit these activities at the start of each fiscal year for more in depth review and discussion based on available funds.



Priority 1: Expand Community Engagement Opportunities Related to Public Art



PRIORITY 1



At the time of this writing, the primary way for Brisbane residents to provide input on public art projects is by attending the monthly Public Art Advisory Committee Meetings (online or in-person). The city is likely to gather more input by expanding these engagement opportunities during critical points of the art selection process, such as during:

- ✓ the initial selection of the public art project
- ✓ the review of proposals from potential artists
- ✓ the development and fabrication of the artwork, if applicable (such as if the artist or city chooses to engage the community in the art-making)
- ✓ the unveiling and celebration of the completed artwork

The city should consider utilizing digital surveys to gather community input on public art, as well as post frequent updates to the public art landing page to continuously educate residents about opportunities for involvement.

Key Recommendations

Priority 1: Expand Community Engagement Opportunities Related to Public Art

PRIORITY 1

1-3 years

- Host a community unveiling for the new public art at the Alvarado to San Benito Stairway.
- Develop a digital survey or other online mechanism (or utilize city’s existing platform, “Engage”) for residents to provide input on the location and/or goal of a public art project, and/or to provide feedback on public art proposals in consideration from potential artists.
- Post monthly updates to the city’s public art landing page with any project progress and/or opportunities for community involvement. Share updates via relevant city newsletters, social media, channels, etc. Such communications should also be used to broadcast art-centric events such as the Artist Evening of Sharing and Recycled Arts and Crafts Contest, for example.
- Develop a publicly accessible digital inventory of existing public artwork.
- Develop an informal and flexible network of arts advocates to help educate residents about public art projects, events, and engagement opportunities. The group could consist of individuals who are responsible for spreading the word about public art projects and sharing information with their respective networks.

4-6 years

- Host an annual community art competition in which residents submit designs for a temporary art project and the community ranks and selects a winner. Promote the competition via city channels and events.
- Coordinate with relevant individuals and organizations to ensure city officiated events have a community art-making component led by a local artist or organization.
- Coordinate with the Youth Advisory Committee to encourage youth participation in community-art making activities.
- Initiate conversations with Parks & Recreation and other relevant city departments about establishing a permanent artist makerspace.

7-10 years

- Host a city-wide “art walk” that tours the growing public art collection. Invite participating artists to speak about their installation and host pop-up art making activities along the way.
- Establish a Community Art Grant to offer funding to local artists for projects that promote Brisbane’s values and encourage grassroots community engagement in public art. Doing so can help grow the city’s collection of beloved installations such as the Brisbane Mural.
- Launch a mentorship program that pairs local, emerging artists with established regional artists to build new skills in public art and support their voices in the community.
- Invite the network of art advocates to participate in planning meetings for major private developments such as The Baylands.
- Collaborate with Parks & Recreation and other relevant city departments to identify a location for the artist makerspace and begin building out a corresponding program.

Priority 2: Increase and Formalize Temporary and Educational Public Art Projects



PRIORITY 2



In addition to formal public artworks like the Brisbane Mural or Raccoon Statue, the city is also adorned with a variety of stars - a common Brisbane motif - that people have created and displayed on their homes and businesses.

These stars are complemented by the city's collection of fire hydrants, whose hand-painted designs and rotating displays have enhanced Brisbane's small-town charm. But beyond permanent and community-driven artworks, Brisbane also experiences unplanned "pop-up" art such as the graffiti tunnel or the spray-painted dragon at the local skate park. These works exist outside the city's formal public art collection yet are often discussed and debated passionately amongst the community. Such artworks, often described as **community-activated** or **organic pop-up art**, create a sense of immediacy and authenticity that reflect the pulse of the community and add a dynamic character to urban spaces.

The recommendations below aim to champion this kind of creative engagement, creating a sense of structure around so-called "unauthorized" art while still providing outlets for community expression. Additionally, these recommendations tap into Brisbane's belief in education, utilizing temporary and community-activated artworks to educate people on Brisbane's core themes of small-town charm, natural environment, artistic spirit, and connected/inclusive/active community.

Key Recommendations

Priority 2: Increase and Formalize Temporary and Educational Public Art Projects

PRIORITY 2

1-3 years

- Specify what is included within temporary/pop-up art and how the city will decide whether to preserve serendipitous, community-driven artworks such as the spray painted dragon on the skatepark. Use the art selection scorecards in the Appendix to support decision making.
- Pilot a “pop-up” art series that can encourage community participation and rotate through various neighborhoods, asking citizens to create art in response to Brisbane’s core themes of small-town charm, natural environment, artistic spirit, and connected/inclusive/active community.
- Initiate a rotating mural program within the skatepark that showcases a community-chosen artwork, to be changed every 5 years.
- Install painted fire hydrants in newer developments like Sierra Point and The Ridge (contingent upon approval from North County Fire Authority and compliance with Sierra Point and HOA guidelines and restrictions).
- Plan and design an educational Artist in Residence program structure, aimed at funding a local/regional artist to host a variety of educational and community art activities. Earmark public art funds to help sustain and grow the program over time.

4-6 years

- Encourage youth involvement by integrating educational programming within local schools and nonprofits to develop art projects that can be on display for the public and/or allow for field trips to temporary installations. This can foster appreciation among younger audiences and create lifelong advocates for public art.
- Formalize the pop-up art series by hosting an annual competition in which community members create their own artwork for display around Brisbane’s core themes.
- Select a new, community-chosen mural within the skate park.
- Pilot the Educational Artist in Residence Program. Host a Call for Artists to solicit and select the awarded artist, with a focus on the facilitation of workshops or classes related to Brisbane’s core themes of small-town charm, natural environment, artistic spirit, and connected/inclusive/active community.

7-10 years

- Designate a Temporary Art Zone, outlining a specific area in Brisbane for rotating and temporary installations that can act as a cultural hub for the community. This space could also be used to showcase results of creative projects executed by schools, nonprofits, and activities from the Artist in Residence.
- Select a new, community-chosen mural within the skate park.
- Expand the painted fire hydrants program into The Baylands to build excitement during planning and construction.
- Expand the Artist in Residence program by securing long-term funding via partnerships with local businesses or grant organizations.

Priority 3: Increase Public Art in Brisbane's Parks and Trail Systems



PRIORITY 3



Integrating art within Brisbane's parks and trails can transform these spaces into immersive, multi-functional areas that enhance recreation, health, and community identity.

Artistic installations such as murals on adjacent buildings, artistic crosswalks, and functional art pieces like benches or trail markers amplify the trail experience by offering moments of creativity while also aiding in wayfinding. For example, art can help trail-goers identify where they are within the city, guiding them on a safe and visually engaging path.

Brisbane should start with the Crocker Park Recreational Trail, turning it into a creative corridor where locals and visitors alike encounter art that highlights Brisbane's culture. Collaborating with nearby businesses to place murals on buildings facing the trail and enhancing crosswalks with artistic designs can make the trail both a visually rich and navigable space. This approach would also allow for an expansion of the fire hydrants program and more community engagement opportunities. Additionally, activation of the Crocker Park Trail can set a creative standard for other recreational areas and even new developments, underscoring the city's commitment to community health, safety, and vibrant public spaces.

Priority 3: Increase Public Art in Brisbane’s Parks and Trail Systems

PRIORITY 3

1-3 years

- Install and unveil the Alvarado to San Benito Stairway Public Art Stairway project.
- Expand the painted fire hydrants program into trails and parks connected to newer developments like Sierra Point and The Ridge, helping to merge these newer areas with more established neighborhoods.
- Earmark public art funds for the creation of “discovery” and “functional” art, beginning with the Crocker Park Recreational Trail. Establish a timeline for integrating public art into the trail over the next 5-10 years, and meet with Public Works to discuss necessary infrastructure improvements or collaborations.

4-6 years

- Ensure public art has been installed and/or is planned for crosswalks throughout Brisbane’s parks and trails in order to provide trail identification and create continuity throughout the city.
- Collaborate with private businesses to help select and install a mural on their building facing the Crocker Trail.
- Integrate more functional public artworks such as railings and benches into trails and parks.

7-10 years

- Install and unveil a public art sculpture in one of Brisbane’s most-used parks. Promote the sculpture as a new place for public gatherings, community performances, and other civic engagements.
- Expand the painted fire hydrants program into points within The Baylands, thus merging connective trails with Brisbane while building excitement during planning and construction.
- Host a community walking tour or “scavenger hunt” throughout Brisbane’s parks and trails to excite residents about the newly installed artworks.

Priority 4: Install Public Art at Scale



PRIORITY 4



Community feedback conducted for this plan revealed strong enthusiasm for an iconic, gateway installation at Brisbane’s entryway, where Bayshore and Old County Road meet.

Beyond beautifying the area, a prominent artwork in this location would help distinguish this quaint community, serving as a proud representation of Brisbane’s small-town charm, natural landscape, artistic spirit, and deeply connected community values. Such a landmark installation would not only welcome visitors with an immediate sense of place but also resonate as a familiar and meaningful emblem for residents.

Additionally, collaborating with local businesses to add murals to the mostly blank exteriors—and potentially even rooftops where possible—of industrial buildings throughout Brisbane would further enhance the city’s vibrancy and sense of welcome. These artistic additions, visible from surrounding hillsides, streetscapes, and trails, would help transform the city into a creative canvas, gradually embedding its unique identity into the built environment.

Priority 4: Install Public Art at Scale

PRIORITY 4

1-3 years

- Develop and promote a Call for Artists for an iconic, gateway art installation at the main entry into Brisbane at Bayshore and Old County Road; Follow the new public art process to select and award the commissioned artist(s) and support them through the fabrication, installation, and community unveiling.
- Create a plan and implementation process for updating the city’s wayfinding/placemaking signage.
- Identify local businesses whose buildings could host public art murals. Organize regular meetings with these business leaders to share the Public Art Master Plan, establish rapport, and initiate collaboration on public murals.

4-6 years

- Build on the momentum of the entryway installation by implementing another large-scale public art project near Brisbane’s City Hall and adjacent Community Park, which can act as a landmark gathering point for civic engagements of all kinds.
- Collaborate with businesses to help select and install a mural on their building facing the Crocker Trail.
- Organize regular meetings with leaders of the Baylands to share the Public Art Master Plan, establish rapport, and initiate collaboration large-scale public art projects to establish critical connection points with Brisbane.

7-10 years

- Develop and promote a Call for Artists for iconic, gateway art installations at the North and South ends of Bayshore and as a connection point with the forthcoming Baylands community; Follow the new public art process to select and award the commissioned artists and support them through the fabrication, installation, and community unveiling.
- Expand on the collaboration with local businesses to scale the mural program or another installation to nearby rooftops, creating iconic and visually engaging artwork that can be visible from the hillsides or as an unexpected discovery moment from below, helping to distinguish Brisbane’s public art collection for its boldness and creativity.
- Ensure the Baylands website and other promotional materials related to the private development clearly reflect collaboration with the city and plans for public artwork(s) at key connection points to Brisbane.

Priority 5: Strengthen Relationships with Private Developers



PRIORITY 5



Incorporating public art through coordination with private developers is crucial in Brisbane, especially as the city balances its small-town character with the rapid growth associated with biotech expansion and ambitious projects like the Baylands.

Though such projects will prioritize eco-conscious design and public space - values that align with Brisbane residents - they have also sparked understandable caution from locals who value their community's distinct charm. If city staff can build meaningful relationships and rapport with key private developers, they can influence the progress of these developments in ways that align with the city's values, leveraging public art to build both goodwill and good press. Additionally, they can begin to normalize the integration of public art into private developments and create a culture to which private developers are excited to contribute.

The city should begin by sharing the Public Art Master Plan with private developers and scheduling regular meetings to discuss ongoing art integration. For the Baylands in particular, city staff should work to incorporate art into site renderings that are shared with the public, indicating potential art locations that will help distinguish certain connection points that link the new district with existing neighborhoods in Brisbane. Over time, those site renderings should progress into more detailed construction plans that clearly indicate future public art installations. Such activities will not only help create a seamless sense of unity across the city, but will support the Baylands developers as they move through various public approval processes. Additionally, commissioning local artists for temporary, eye-catching pieces during construction - such as artworks on fencing or scaffolding - can engage the community and create a visual connection throughout the project's evolution, supporting further buy-in from residents. This proactive approach offers a way to celebrate Brisbane's artistic spirit while navigating the complexities of growth.

Priority 5: Strengthen Relationships with Private Developers

PRIORITY 5

Within 3 years

- Share the Art Implementation Checklist located in the Appendix of this plan with any private developers considering public art integration to ensure they understand what is required to receive City Council approval.
- Share the Public Art Master Plan with key stakeholders related to major private development projects such as the Parkside Precise Plan, Crocker Trail Master Plan, Sierra Point Master Plan, the Quarry Redevelopment Project, and the Baylands.
- Host biannual meetings with key stakeholders related to the above developments to begin building rapport and buy-in as development plans progress. Teach these stakeholders about the process for artwork selection and encourage ongoing collaboration.
- Expand the painted fire hydrants program into areas connected to new private developments such as Sierra Point and the Baylands, helping to merge these newer areas with more established neighborhoods.
- Hire an art consultant to act as a liaison between the city and relevant private developers, supporting ongoing art integration.

Within 4-7 years

- Support private developers through the public art commission process for a new public artwork.
- Collaborate with leaders of the Baylands and other key private developments to support the integration of public art into their construction plans, including renderings of public art in site drawings and promotion of temporary art projects during construction.
- Continue partnering with an art consultant to support relationship building and art integration with private developers.

Within 8-10 years

- Ensure the Baylands website and other promotional materials related to the private development clearly reflect collaboration with the city and plans for public artwork(s) at key connection points to Brisbane.
- Explore partnerships for temporary art installations for under-construction areas within the Baylands and other private developments (i.e. on scaffolding, fencing, etc.) to build excitement and garner attention.
- Continue partnering with an art consultant to support relationship building and art integration with private developers.

3

Processes and Procedures



Overview of Public Art Funding and Selection Processes

The following pages outline a public art selection process for both the City of Brisbane and private developers. Accompanying these processes is a clear set of selection criteria - informed by community input - against which all public art projects should be vetted. Together, these processes and criteria will help the city implement public art projects in support of the key recommendations identified in Section 2 of this plan.



The City of Brisbane's public art funding and selection process, outlined in the amended 2021 Public Art Implementation Guidelines, begins with the City's Public Art Fund, which accumulates resources from building permits, donations, and in-lieu contributions from private developers. Per the city's Art in Public Places Ordinance, such developers are required to designate 1% of building development costs (for projects equal to or over \$1 million) to the Brisbane Public Art Fund. This contribution is not required if the developer chooses to implement public art themselves. More details regarding in-lieu contributions can be found in Brisbane's Art in Public Places Ordinance in the Appendix. Altogether, the funds from building permits, donations, and in-lieu contributions from private developers are earmarked for public art and are managed independently from the city's General Fund.

The Public Art Advisory Committee, composed of council members, community representatives, Parks and Recreation Commissioners, and art professionals, oversees the funding and selection of public art projects. They review and approve proposals based on artistic quality, context, materials, maintenance needs, alignment with the city's cultural diversity, and the newly developed art selection criteria. All discussions take place during virtual and in-person public meetings that are open to community input.

Public Art Selection Criteria



Informed by consultant research, community outreach, and ongoing engagement with the Public Art Advisory Committee (PAAC), these art criteria should be referenced to vet artists who are applying for public art projects within the City of Brisbane.

Unexpected Artwork should promote excitement and support moments of discovery, characterized by being experiential, playful, fun, and/or interactive.

- Is the art original in concept and execution?
- Does the art incorporate innovative techniques or mediums?
- Does the art excite people, promote curiosity, and/or create a sense of awe?
- Is the art temporary/ rotating to invoke anticipation?

Integrated Artwork should be contextually grounded, connecting people to the specific location of the installation, to one another, and to the city at large.

- Does the art feel integrated into its environment and to the surrounding city?
- Is the artwork cohesive with the rest of the collection?
- Does the art encourage community gathering and connection

Diverse Artwork should pull from a diverse pool of artists and be diverse in medium, subject matter, and application that resonates with the city's diverse cultural population.

- Does the art vary in medium, subject matter, and application?
- Does the art feature a mix of local and regional artists?
- Does the art feature local, underrepresented, and/or emerging artists?
- Does the art embrace inclusivity and represent diverse cultures within the community?

Culturally Rich (“Brisbane Certified”) Artwork should represent values and characteristics that are significant to Brisbane in order to reflect and enhance the city's unique identity.

- Does the artwork fit into the themes of small-town charm, natural environment, artistic spirit, and connected/inclusive/active community?
- Is the artwork cohesive with the overall aesthetic of the city?
- Does the artwork help people feel proud of/connected to their city?

Educational Artwork should offer new perspectives, thereby enhancing public perception and understanding.

- Does the art communicate a clear message that can be understood by as many people as possible?
- Does the art align with the city's values and identity? (I.e. does it teach something about small-town charm, natural environment, artistic spirit, and connected/inclusive/active community?)
- Does the art support ongoing community engagement and educational activities?

Vibrant Artwork should grab attention and enrich the audience experience.

- Is the art bright, eye-catching, and/or striking to captivate onlookers?
- Does the art promote audience engagement?
- Does the art foster interaction and allow for social sharing (in-person by sparking conversation and online via social media sharing)?

Public Art Selection Criteria

NOTE: Not every suggested art project will meet every criteria. An artwork’s ability to align with one of the recommended criteria may vary depending on the location and scope of the proposed project. For example, some criteria will be more relevant for certain art typologies, as outlined below. These typologies are described in detail in Section 4 of this plan.

- Criteria best suited for temporary = educational, unexpected, culturally relevant
- Criteria best suited for iconic = culturally relevant, vibrant
- Criteria best suited for discovery = educational, integrated, unexpected
- Criteria best suited for functional = diverse, integrated

Scorecards

RFQ Scorecard

The PAAC should use this [RFQ Scorecard](#) to select the qualified artists who will move on to create a site-specific proposal (only used for projects over \$75,000).

RFP Scorecard

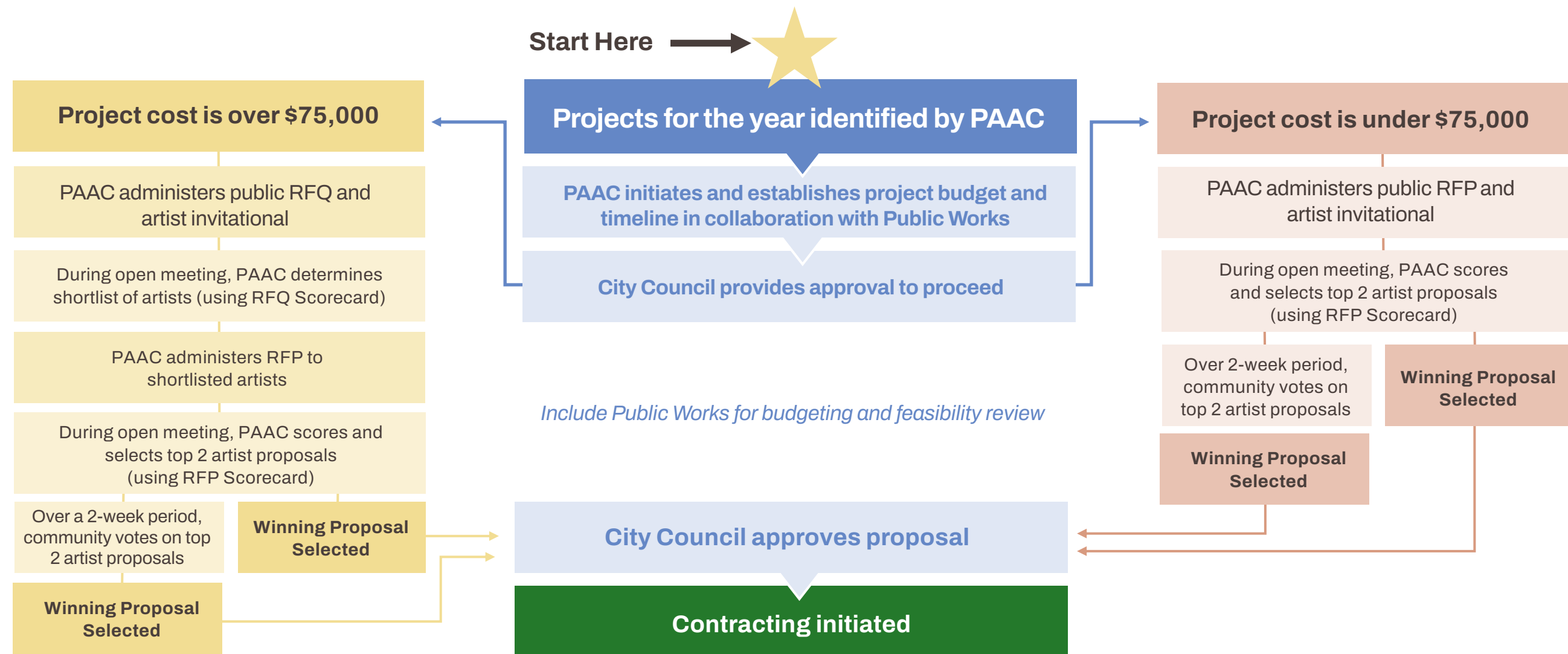
The PAAC should use this [RFP Scorecard](#) to select the winning artist and proposal.



Public Art Selection Process for the City of Brisbane



The selection process for public art projects varies depending on whether the artwork is commissioned by private developers or the city. This process map outlines the procedure for public art initiated by the city. The Public Art Advisory Committee (PAAC) proposes projects and artists through a public process, such as Requests for Proposals (projects over \$75,000) or Requests for Qualifications (projects under \$75,000). They rank various artist proposals during open public meetings to which the community can contribute, as well as through public community voting when appropriate. The City Council then approves the selected artist(s) and the final design plan before fabrication and installation begins. Throughout the process, the PAAC collaborates with Public Works to ensure streamlined integration, particularly during project budgeting and feasibility review.



Note: All discussions and selections by the Public Art Advisory Committee are held during an open meeting (virtual and in-person) during which the public can provide input.
Key: PAAC: Public Art Advisory Committee. RFQ: Request for Qualifications RFP: Request for Proposal

Public Art Process Selection Process for Private Developers



Start Here

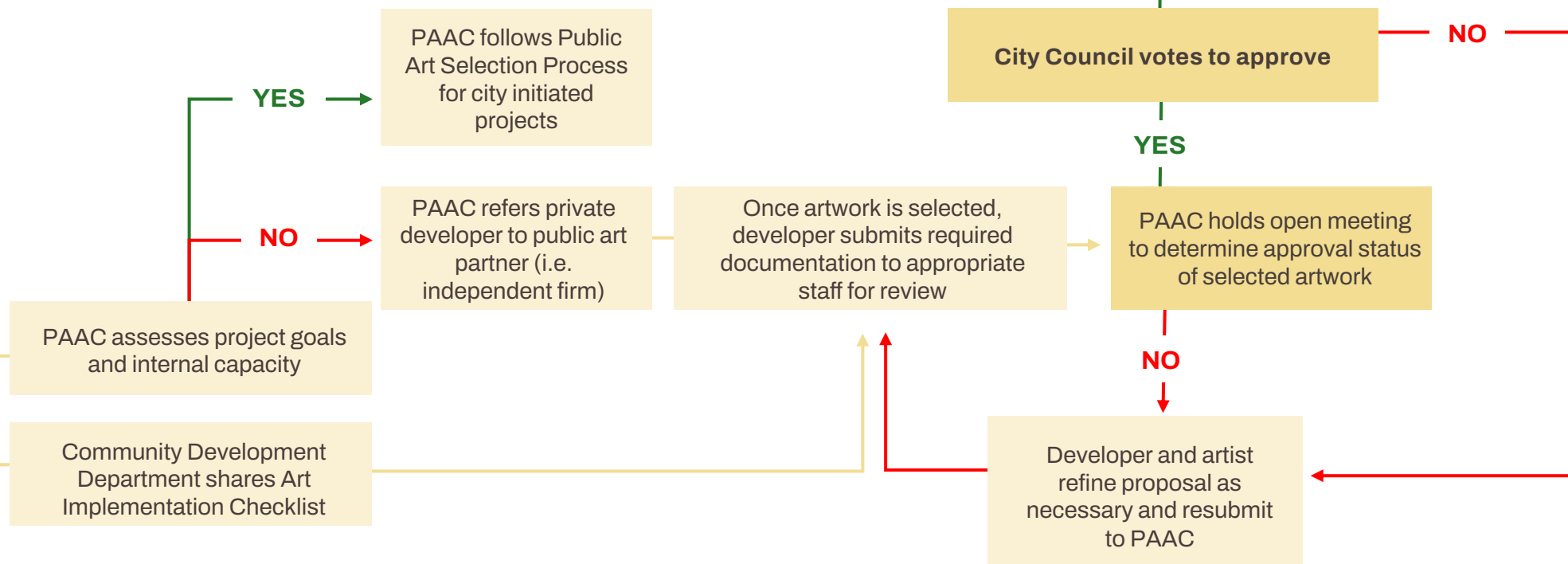


Brisbane Community Development Department notifies private developer of Percent for Art Policy and shares Public Art Master Plan for guidance

Private Developer Identifies Art Opportunity(s) in Site Plan

- Private developer contributes required amount to the city's Public Art Fund
- Private developer requests assistance from PAAC on public art procurement
- Private developer executes art project independently

This process map outlines the procedure for public art initiated by private developers. Options for private developers include 1) contributing the required amount to the city's Public Art Fund; 2) procuring public art themselves with support from the Public Art Advisory Committee (PAAC); or 3) executing a public art project independently. In options 2 and 3, the private developer must submit detailed design plans to the PAAC for review, including artist qualifications and budget details. The PAAC then recommends approved projects to the City Council for final approval. Of options 2 and 3, it is in the best interest of the private developer to follow option 2 in order to include the community in the public art process and thereby build goodwill, as well as to increase the likelihood of receiving City Council approval. When considering a public art project, private developers should reference the Art Implementation Checklist in the [Appendix](#) of this plan.



Recommendation: Following project completion, developer hosts a public unveiling event to promote the artwork to the community

Developer commissions art

City Council votes to approve

PAAC holds open meeting to determine approval status of selected artwork

Developer and artist refine proposal as necessary and resubmit to PAAC

Timeline for Permanent Public Art Implemented by the City



This is the recommended art procurement timeline for **permanent** art installations implemented by the city and should be followed in coordination with the art selection process outlined in this plan.

ART PROCUREMENT SCHEDULE (post City Council's approval to proceed with proposed project)	ESTIMATED DURATION
Request for Qualifications (RFQ) created, released, and promoted	1.5 months
In open public meeting, Public Art Advisory Committee (PAAC) scores shortlist of artists and invites selected artists to participate in a Request for Proposals (RFP)	1 month
Request for Proposal (RFP) created, released, and promoted	1 month
Artist creates design proposals for selected location(s)	2 months
In open public meeting, PAAC scores artist proposals and notifies selected artists. Extend this step by two weeks if accounting for community voting.	1 month
City Council approves selected artist proposal	1 month
Artists and PAAC collaborate with Public Works to refine proposal for feasibility	2 months
Artwork is fabricated	3 -12 months
Artwork is installed	1 month

Timeline for Temporary Public Art Implemented by the City



This is the recommended art procurement timeline for **temporary** art installations implemented by the city and should be followed in coordination with the art selection process outlined in this plan.

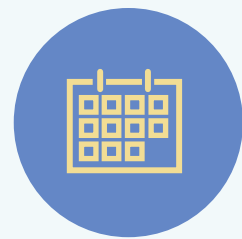
ART PROCUREMENT SCHEDULE (post City Council's approval to proceed with proposed project)	ESTIMATED DURATION
Request for Proposals (RFP) created, released, and promoted	➤ 1 months
Artist created design proposals for selected location(s)	➤ 1 month
In open public meeting, Public Art Advisory Committee (PAAC) scores artist proposals and staff notifies selected artist. Extend this step by two weeks if accounting for community voting.	➤ 1 month
City Council approves selected artist proposal	➤ 1 month
Artists and PAAC collaborate with Public Works to refine proposal for feasibility	➤ 1 month
Artwork is fabricated, if applicable	➤ 1-3 months
Artwork is installed	➤ 1 month

4 Art Typologies and Location Planning

Art Typology Overview

Art typologies are distinct art characteristics that vary across mediums. The following pages provide more information and inspirational imagery regarding which typologies Brisbane should prioritize when commissioning public art to fulfill its new mission and vision.

By strategically integrating these art typologies, the City of Brisbane can create an inclusive and captivating environment that invites ongoing engagement. Further, having a diversity of public art installations prompts engagement from a wider range of residents and visitors, helping people better connect to one another and to the City at large.



Temporary

Temporary artwork is that which is exhibited for a limited amount of time, from one day to monthly, quarterly, or yearly in life span.

Locations can be designated as such, allowing for preparation and fluidity. Temporary artworks can rotate periodically to keep the cityscape vibrant and engaging.

Though temporary installations can be any material, multi-media is best to avoid technological obsolescence.



Iconic

Iconic artwork is large scale and clearly reflects traits of the project.

Iconic public art can serve as landmarks, as well as prominent symbols that become synonymous with Brisbane. Iconic artwork is best suited to well trafficked spaces indicating an arrival, or points in the journey inviting reflection and pause. Iconic artwork is typically permanent and should be made of durable and low maintenance materials.



Discovery

Discovery artwork is unexpected and surprising.

Discovery artwork should be incorporated throughout pedestrian friendly paths and sites of gathering. It can also be tucked away in unexpected places, encouraging curiosity and wonder while promoting further exploration. The artwork medium should be durable and easy to maintain.



Functional

Functional artwork is that which also serves a utilitarian purpose.

Functional artwork should be used throughout the site where gathering takes place to enhance utility and aesthetics. The artwork medium can vary and should be durable, low maintenance, and user-friendly.

Art Typology Overview

TEMPORARY

Temporary artwork is that which is exhibited for a limited amount of time, from one day to monthly, quarterly, or yearly in life span. Locations can be designated as such, allowing for preparation and fluidity. Temporary artworks can rotate periodically to keep the cityscape vibrant and engaging.

Though temporary installations can be any material, multi-media is best to avoid technological obsolescence.



Art Typology Overview

ICONIC

Iconic artwork is large scale and clearly reflects traits of the project.

Iconic public art can serve as landmarks, as well as prominent symbols that become synonymous with Brisbane. Iconic artwork is best suited to well trafficked spaces indicating an arrival, or points in the journey inviting reflection and pause. Iconic artwork is typically permanent and should be made of durable and low maintenance materials.

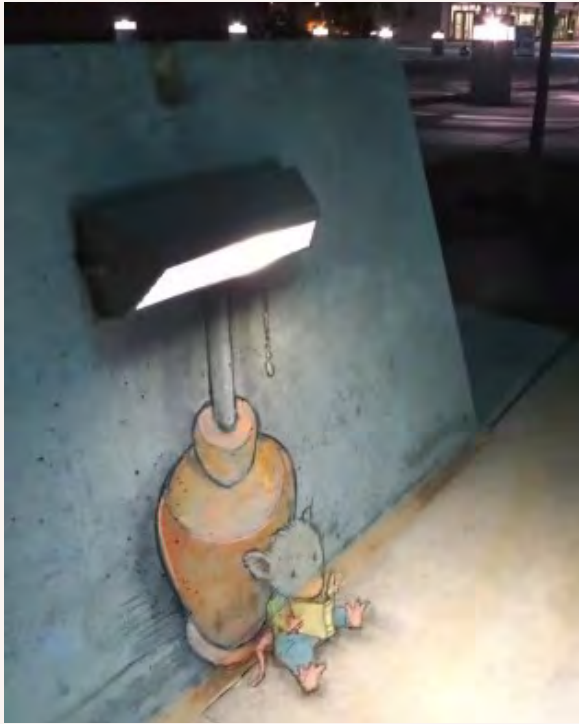


Art Typology Overview

DISCOVERY

Discovery artwork is unexpected and surprising.

Discovery artwork should be incorporated throughout pedestrian friendly paths and sites of gathering. It can also be tucked away in unexpected places, encouraging curiosity and wonder while promoting further exploration. The artwork medium should be durable and easy to maintain.



Art Typology Overview

FUNCTIONAL

Functional artwork is that which also serves a utilitarian purpose.

Functional artwork should be used throughout the site where gathering takes place to enhance utility and aesthetics. The artwork medium can vary and should be durable, low maintenance, and user-friendly.



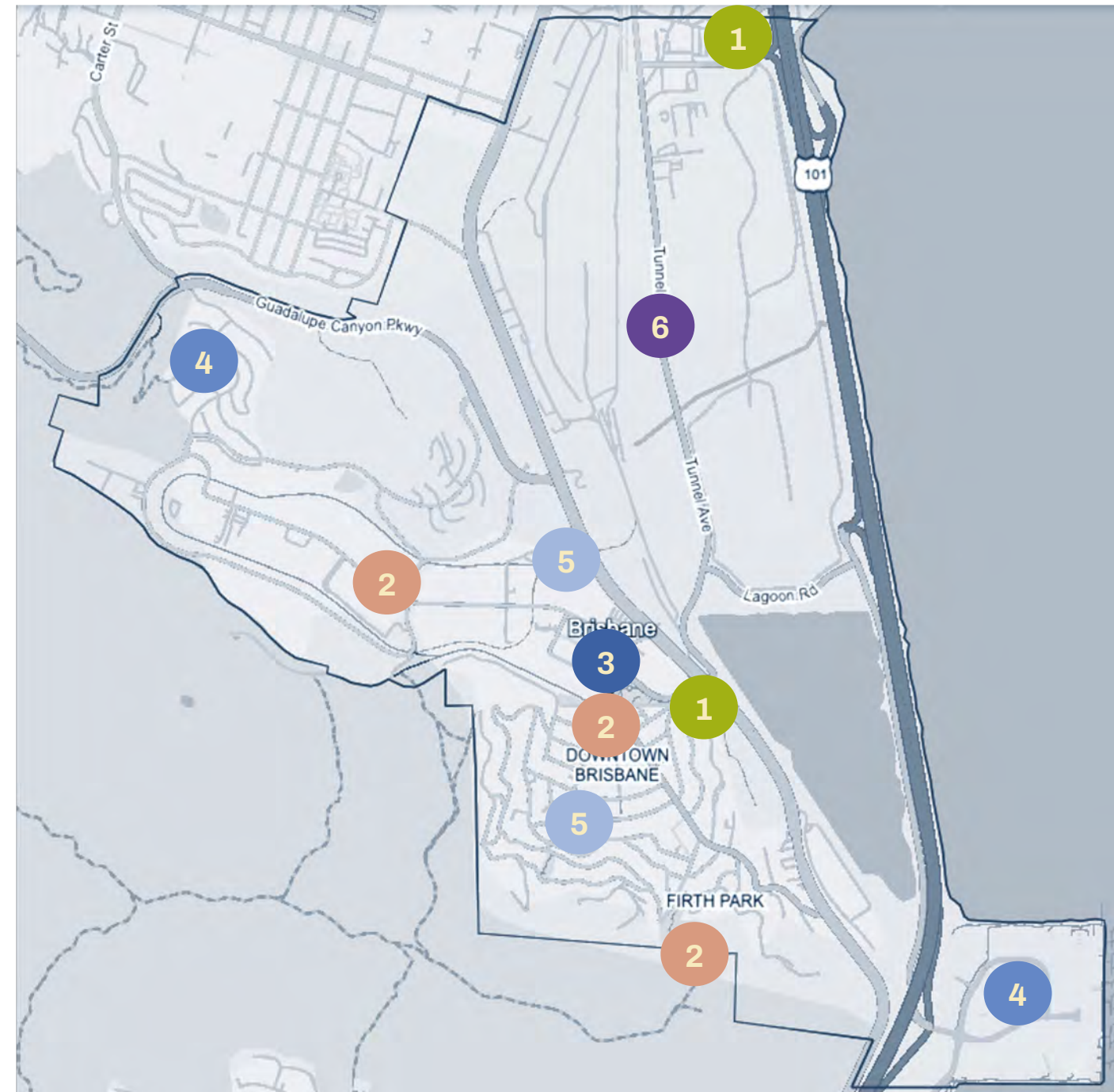
Art Location Planning

Over the next decade, Brisbane can enhance public spaces through artful experiences that align with the key recommendations and typologies outlined in this plan. The following pages describe key priority locations for public art. By focusing on these key locations, Brisbane can create a cohesive, inspiring public art collection that enriches daily life and solidifies the city's identity as a center for community-driven creativity.



Art Location Planning

- 1 **Entry Points and Gateways:** Begin with the city's main entry at Bayshore and Old County Road, introducing iconic public art that offers a memorable welcome and reflects Brisbane's unique identity. As the Baylands is developed, add another iconic piece at the North East entry.
- 2 **Parks and Trails:** Incorporate "discovery" art along trails, starting with the Crocker Park Recreational Trail, by adding murals on adjacent buildings, artist-designed crosswalks, benches, and handrails. Small sculptures along pathways, like the Raccoon bronze by Spero Anargyros, create surprise moments of delight.
- 3 **Skatepark:** Establish a rotating mural program within the skatepark, refreshing the space every five years with community-selected art. This evolving mural will keep the skatepark vibrant and showcase diverse artistic perspectives.
- 4 **Sierra Point and The Ridge:** Expand annual programs, like painting fire hydrants, to include newer areas like Sierra Point. In partnership with private developers, guide the integration of public art into these spaces to ensure cohesion with the city's broader Public Art Master Plan.
- 5 **Neighborhood Installations and Pop-Ups:** Engage city property neighborhoods with temporary art like pop-up installations and street art in the tunnel. Doing so can foster local pride and provide unique, engaging experiences throughout Brisbane.
- 6 **Baylands Development:** As the Baylands development progresses, work with developers to incorporate permanent public art at key connection points to unify the project with the city. Additionally, utilize construction fencing for temporary installations by local artists to keep the community engaged during development.



Art Location Planning

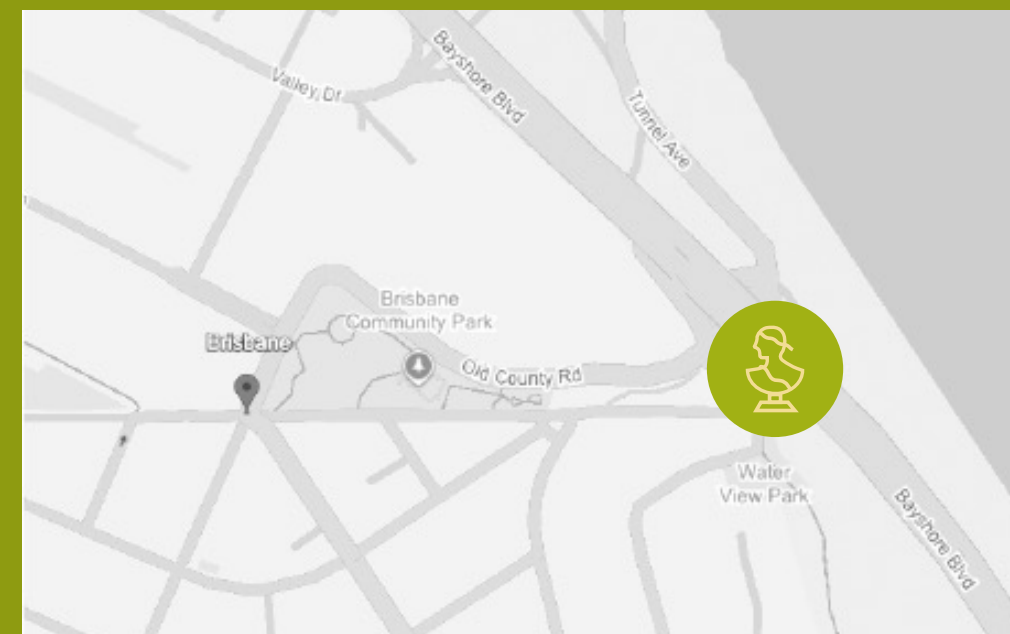
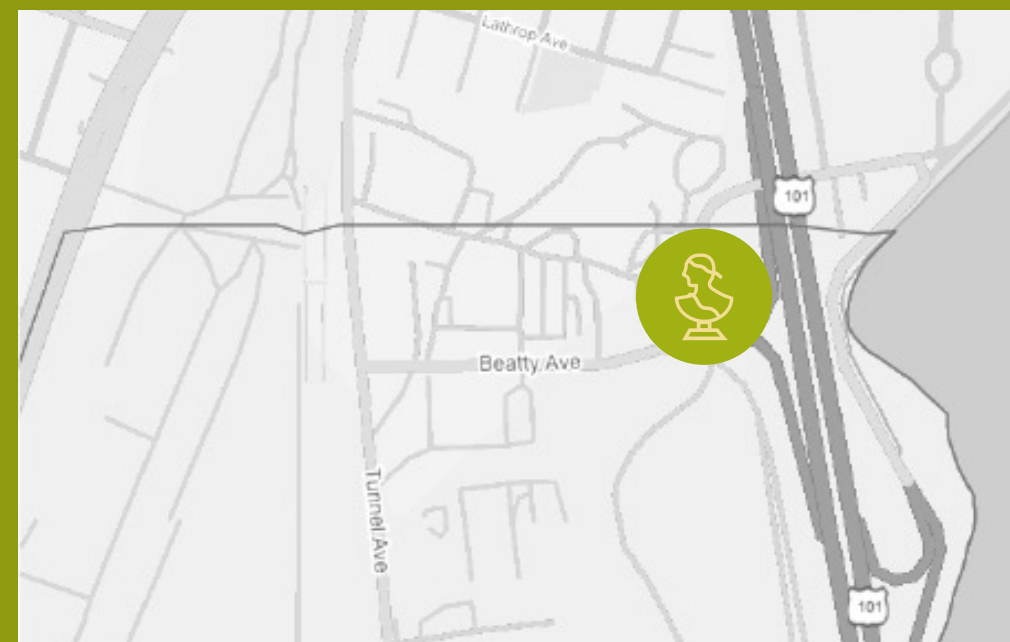


1 Entry Points and Gateways

Typology: Iconic

Prioritizing iconic art at the current main entry into Brisbane, located at Bayshore and Old County Road, as well as the future northern gateway, can transform these busy intersections into powerful cultural landmarks that reflect the city's unique character and values.

By showcasing art that resonates with Brisbane's identity, these gateways become more than just passages—they become memorable first impressions for visitors and sources of pride for residents. Public art at these sites could celebrate local history, natural beauty, and community diversity, inviting everyone to connect with the heart of Brisbane as they enter.



Art Typologies and Location Planning Art Location Planning



2 Parks and Trails Typologies: Functional, Discovery

Incorporating art throughout Brisbane’s parks and trails offers a unique opportunity to enhance public spaces with “discovery” art, guiding visitors on a journey of exploration and creativity. Murals on buildings and art-infused crosswalks can serve as both vibrant wayfinding tools and moments of surprise and delight. Functional art, like artist-designed benches and handrails, adds aesthetic appeal while serving practical needs. Small sculptures placed along trails, such as the beloved Raccoon bronze sculpture by local artist Spero Anargyros, create delightful, unexpected moments that draw people in and foster a deeper connection to the natural landscape and the community’s artistic spirit.

Focusing first on the Crocker Park Recreational Trail would allow Brisbane to create a vibrant outdoor gallery that celebrates local culture and engages the community. Collaborating with nearby businesses to place murals on buildings facing the trail and enhancing crosswalks with artistic designs would make the path a more colorful, inviting, and navigable space. This initial focus could set a precedent for future art projects throughout Brisbane’s parks and trails, establishing the Crocker Park Recreational Trail as a model of creativity and community pride.

ART OVERLAY OPPORTUNITIES



PUBLIC-PRIVATE ART PARTNERSHIP OPPORTUNITIES
Art throughout the Crocker Park Recreational Trail can feature various art forms including temporary art, ephemeral art or permanent murals and installations. Public and private art partnerships can be formed via local business outreach. The City of Brisbane has collected contacts from local businesses interested in staying updated about future opportunities for a public-private partnership.

PERFORMING ARTS - Temporarily occupying a space for art expression for music, dance, and performance



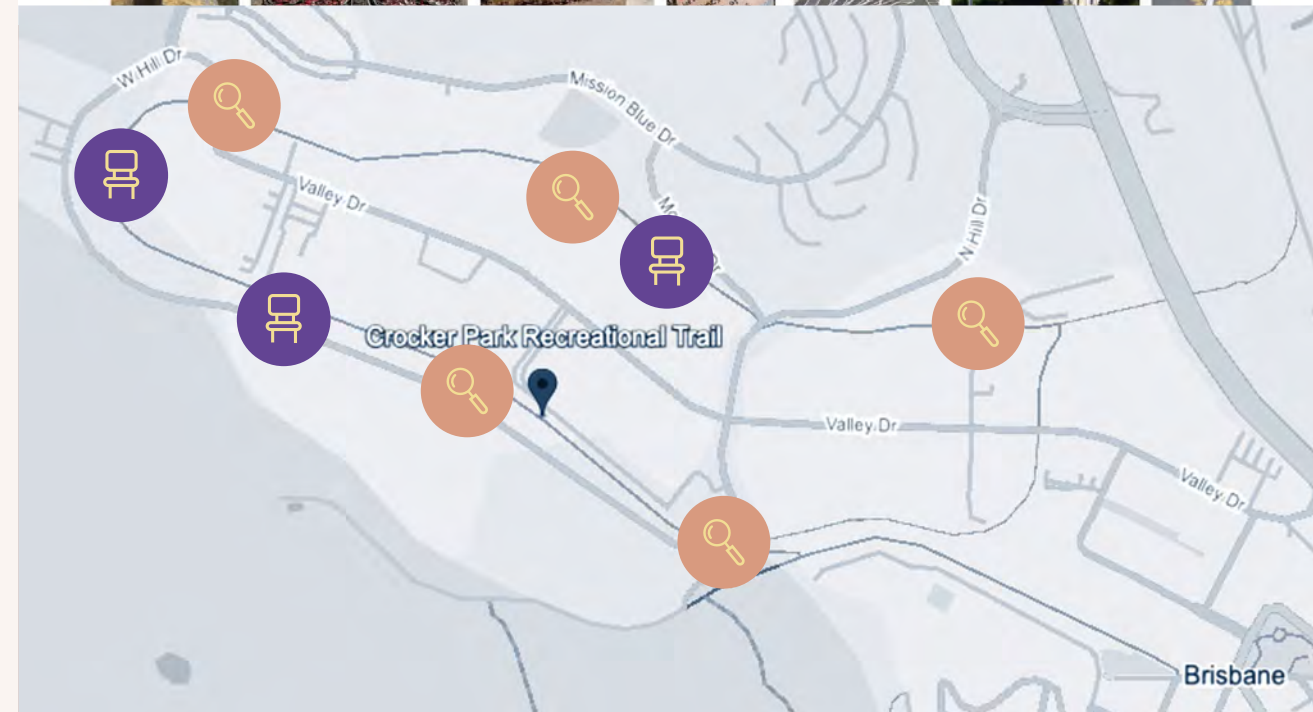
VISUAL ARTS - Murals, sculptures and other more permanent art pieces



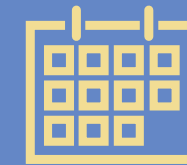
EPHEMERAL ART - Temporary art that is on display for a limited amount of time. Often created out of natural materials



CROSSINGS DESIGNS - To bring an identity to the trail while meeting visibility and safety standards



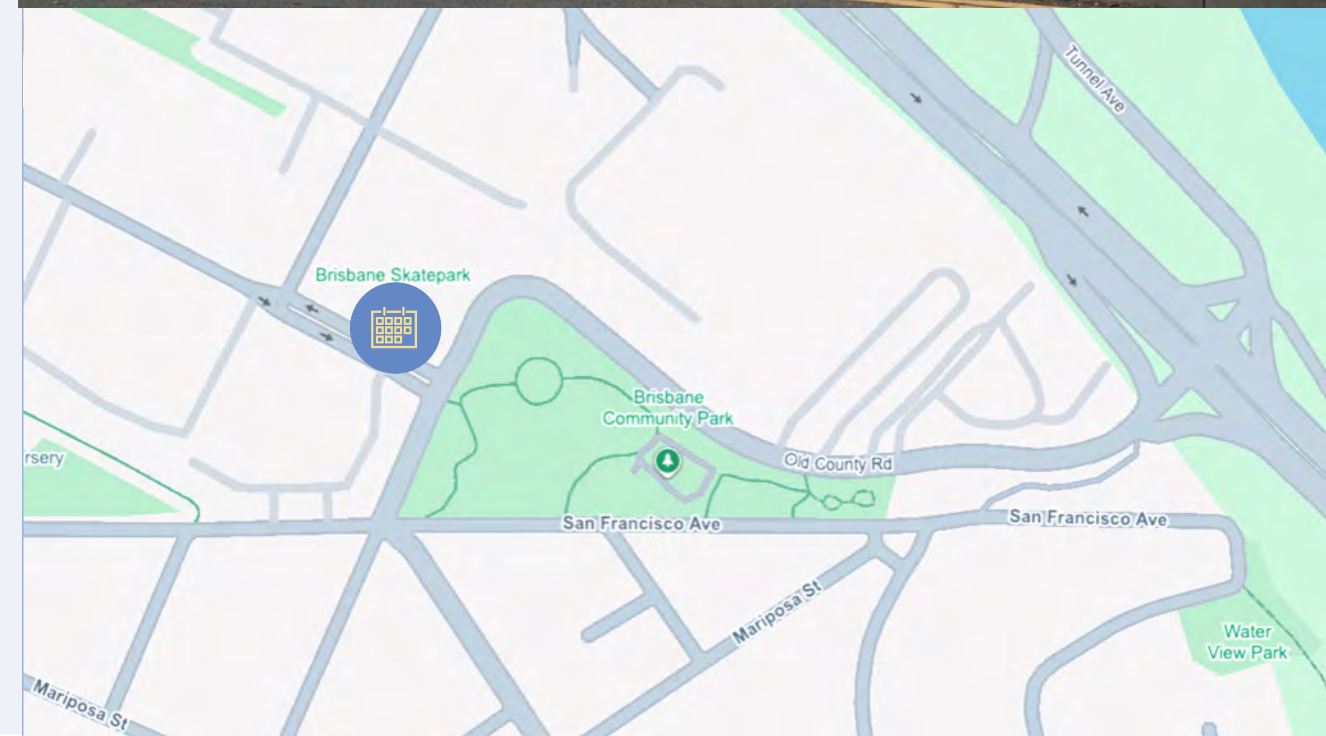
Art Location Planning



3 Skatepark

Typology: Temporary

Creating rotating murals at the skatepark offers a unique opportunity to showcase unique, community-chosen art at a prominent space that serves as a focal point for visitors and locals alike. Every five years, the community can vote on a new design, bringing fresh energy to the space and allowing different artists to leave their mark on Brisbane. This evolving mural program will not only enhance the skate park's visual appeal but also strengthen community engagement and pride.



Art Location Planning



4 Sierra Point and the Ridge

Typology: Temporary

Continuing annual programs like painting fire hydrants not only enhances Brisbane's unique charm but fosters a sense of unity across the city. Expanding this tradition to the city owned areas of newer developments, such as Sierra Point and The Ridge, invites all neighborhoods to participate in this creative expression, bridging established areas with newer ones through art.

This expansion could allow residents and local artists to work together, celebrating Brisbane's growth and shared identity while bringing a playful, colorful touch to the cityscape.



Art Location Planning



5 Neighborhood Installations and Pop-Ups

Typology: Temporary

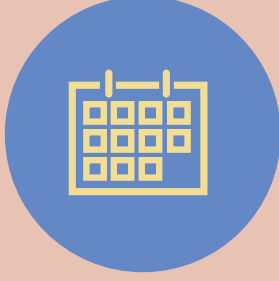
Temporary art installations bring dynamic, ever-evolving creativity to Brisbane’s neighborhoods, offering residents and visitors fresh experiences each time they explore the city. Pop-up art in residential areas and rotating street art in the tunnel can spark community interest, foster local pride, and provide emerging artists with a visible platform.

These temporary works create unique, engaging environments that encourage people to gather, connect, and celebrate Brisbane's artistic pulse, with each new piece adding to the city’s rich and diverse cultural tapestry.



Art Typologies and Location Planning

Art Location Planning



6 Baylands Development

Typology: Iconic, Functional, Discovery, Temporary

Collaborating with private developers to incorporate public art into new projects can significantly enrich Brisbane’s cultural landscape while communicating a shared vision for the city. By providing guidance and sharing the city’s Public Art Master Plan, Brisbane can ensure that developers understand and align with the broader goals for public art, creating cohesive and meaningful installations that resonate with the people who will soon be experiencing their site. Integrating art into private developments offers developers a chance to attract visitors while contributing to Brisbane’s unique character, creating spaces that are visually engaging and connected to the city’s overall vision. This partnership can lead to lasting, high-quality public art that enhances both private projects and the city at large.

The Baylands development presents numerous opportunities to partner on public art that bridges the project with the larger Brisbane community. Incorporating public art at key connection points within Baylands can foster a sense of unity, linking this new development seamlessly to the city. Additionally, integrating temporary art installations by both emerging and established local artists during the construction phase, such as vibrant works on construction fencing, will maintain a strong connection to the community and help residents feel engaged with the project’s progress. These installations can celebrate Brisbane’s creativity, create a dynamic atmosphere, and preview the artistic potential of Baylands.



FIGURE 2.1 LAND USE PLAN

5

Guidelines and Best Practices

Guidelines for Inclusion of Public Art in Public Spaces



In order to maintain consistency and align with the vision for public art in Brisbane, the following best practices should be followed whenever possible during the selection and incorporation of artwork in the City of Brisbane.

- ✓ Select art projects and installations that align with the vision and criteria outlined herein.
- ✓ Ensure art projects and installations abide by relevant city building codes and the 2024 Dark Sky Ordinance.
- ✓ Ensure all stakeholders understand and abide by the art selection process and timeline for the specific project. A suggested process is outlined in this plan. Following a well-defined process for selecting art programs not only enhances coordination but also bolsters transparency and accountability. The correct process aids in the efficient allocation of resources and the establishment of clear timelines, preventing last-minute rushes and ensuring that the chosen art project aligns with the city's long-term vision. In essence, a structured process can elevate the city's public art initiatives from mere aesthetic enhancements to powerful tools for community engagement and cultural enrichment.
- ✓ Allocate sufficient time for each art project to guarantee equity, safety, seamless integration with the site, and adherence to established processes and procedures.
- ✓ For new public developments, initiate the art selection process when the project reaches 60% schematic design. This is an architectural term that means there is a basic layout of building systems (structural, mechanical, HVAC, plumbing, and electrical) - as well as a rough plan for architecture, design, and construction features - to begin identifying art locations and concepts. Integrating art at this point in a project can help streamline efficiencies across teams, prevent unplanned expenses down the road, and ensure the artwork is seamlessly integrated into the project site.
- ✓ For existing public spaces, initiate the art selection process as soon as the art location, budget, and desired concept/art typology are identified.
- ✓ Prioritize artwork that is visible in the daylight and/or includes artificial light for viewing in the evening.
- ✓ Ensure community representation in artwork selection and/or provide ongoing progress updates to the community to build transparency and excitement.
- ✓ Select locations that are visually impactful and create way-finding and/or community gathering moments.
- ✓ Prioritize artwork that is composed of high quality materials and constructed according to best practices to achieve long-lasting, impactful results that require minimal ongoing maintenance.
- ✓ Plan to budget a minimum of 10% of the cost of the artwork for ongoing maintenance.

Guidelines for Inclusion of Public Art in Private Spaces



First, confirm whether the private developer will...

1. Pay the City the appropriate percentage (1% of construction fees) such that Public Art Advisory Committee can procure and maintain the artwork on or off of the private developers' property; or
2. Pay for, procure, and maintain the artwork themselves;
NOTE: If the private developer pursues option #2, they must follow, to the best of their abilities, the below guidelines during the selection and incorporation of artwork that is privately owned yet accessible to the public realm

- ✓ Ensure art projects and installations align with the overarching public art mission, vision, and criteria outlined in this plan.
- ✓ Reference the art selection process outlined in this plan, as well as the procedure detailed in the 2021 Public Art Implementation Guidelines, to ensure City Council approval.
- ✓ Ensure art projects and installations abide by relevant city building codes and the 2024 Dark Sky Ordinance.
- ✓ Obtain Public Art Advisory Committee approval on the final artwork design and location prior to contracting with the artist.
- ✓ Ensure the art is publicly accessible and visible. If the art is in the interior of a development, ensure it is visible from the outdoors with adequate visibility during both day and night. Select locations that are visually impactful and create way-finding and/or community gathering moments.

- ✓ Allocate sufficient time to each project to guarantee equity, safety, seamless integration with the site, and adherence to established processes and procedures.
- ✓ For new private developments, initiate art selection process when the project reaches 60% schematic design. This is an architectural term that means there is a basic layout of building systems (structural, mechanical, HVAC, plumbing, and electrical) - as well as a rough plan for architecture, design, and construction features - in order to begin identifying art locations and concepts. Integrating art at this point in a project can help streamline efficiencies across teams, prevent unplanned expenses down the road, and ensure the artwork is seamlessly integrated into the project site.
- ✓ Prioritize artwork that is composed of high quality materials and constructed according to best practices to achieve long-lasting, impactful results that require minimal ongoing maintenance.
- ✓ Plan to budget a minimum of 10% of the cost of the artwork for ongoing maintenance.
- ✓ Insure the public art installation at its full value to protect against potential damage, theft, or loss, safeguarding both the financial investment and the cultural significance of the artwork within the community.
- ✓ Should a private developer wish to relocate and sell their property, the public art on said property would be included in the sale and passed onto the new owner, who would take on all maintenance responsibilities. Alternatively, the new owner can donate the artwork to the City, but would be responsible for all removal and relocation expenses. Once donated, the City would take over the maintenance and insurance of the artwork.

Policies for Managing a Public Art Inventory

The City of Brisbane should keep a detailed inventory of all public art purchases, donations and deaccessions.

[Artwork Archive](#) is a collection management system that is often used by cities. [Preservica](#) is also used as an expert digital preservation platform to catalogue artwork. Alternatively, [Public Art Archive](#) is a resource for cities seeking more robust features such as art location mapping or website integration. This simple [inventory management template](#) can also be used to track the following information for each artwork:

- Title of the piece
- Medium
- Dimensions
- Purchase price
- Installation location
- Installation date
- Image
- Donor if applicable
- Short description
- Date of last maintenance check



Policies for Public Art Maintenance

To fulfill the original mission of a public art project and encourage the community to continuously engage with it, the long-term maintenance implications of that project must be identified and considered from the very beginning. Considerations for long-term artwork maintenance include...

- Allocating funds for long-term maintenance insurance and professionals to perform such maintenance. Consider assessing the public art fund annually and setting aside 10 – 15% for maintenance.
- Disclosing as much information about the environment as possible to the artist before contracting them to ensure the artwork is well-suited for the site and surrounding elements.
- Choosing durable materials.
- Sealing murals with products like Seal-Krete, which protect against vandalism and the elements.
- Working with fabricators and engineers to ensure long-term viability of large-scale sculpture projects.
- Creating a timeline for routine maintenance as well as conservation and repair work.
- Requiring maintenance plans from every artist to ensure the artwork is properly cared for.
- Referencing the Artwork Donation Form in the Appendix when a private developer wishes to donate public art to the City (see following page for details).



Policies for Acceptance of Donated Artwork

Whenever the City of Brisbane considers the acceptance of donated artwork, it should assess the compatibility of the work with its existing public art collection and its long-term vision for art in the public realm.

Additionally, it's essential to ensure that the artwork's maintenance and upkeep costs are sustainable over time. Donors' intentions should be clearly understood and documented to avoid any potential conflicts or misunderstandings. Furthermore, there should be a comprehensive policy in place for accepting, managing, and deaccessioning donated artworks, promoting transparency and accountability in the process. By exercising due diligence in these areas, the City of Brisbane can harness the power of donated public art to enhance its cultural landscape while safeguarding its artistic and financial interests.

Once these considerations and questions have been sufficiently addressed by the Public Art Advisory Committee, they should work with the donor to complete the Artwork Donation Form in the Appendix. That form should then be shared with City Council for review and approval.

Considerations when accepting donated artwork include:

- **Selection Process:** Was the selection and procurement of the artwork in alignment with the city's guidelines and values outlined herein?
- **Compatibility:** Is the donated artwork compatible with the city's existing public art collection and its broader artistic vision?
- **Maintenance:** Does the donated artwork require any conservation or restoration needs? Does the city have the financial and human resources necessary to fulfill those needs, as well as maintain and preserve the donated artwork over time?
- **Donor Intentions:** Have the donors' intentions been well-documented, including any conditions or restrictions associated with the donation?
- **Legal and Ethical Compliance:** Does the donation comply with all legal and ethical obligations, including intellectual property rights, cultural sensitivities, and potential conflicts of interest?
- **Expert Input:** Does the donated artwork warrant consultation from an art expert/consultant to assess the quality, value, and significance of the piece?
- **Public Notification:** If the donated artwork will be accepted, does the city have a plan in place to notify the public and relevant stakeholders about its acceptance and provide information on its intended location and significance?

Policies for Deaccessioning Artwork

In managing public art collections, there are instances when the need arises to deaccession certain artworks. These reasons can range from irreparable damage or deterioration over time to artworks that are no longer compatible with the evolving theme or goals of the collection. Thus it is critical to establish a clear and transparent artwork deaccession policy. Such a policy ensures that the decision-making process is fair, accountable, and well-documented, providing clarity on why an artwork is being removed from the collection. This transparency not only maintains the public's trust in the stewardship of public art but also allows for a more dynamic and responsive approach to curating and preserving the collection, ensuring that it continues to reflect the values and priorities of the community it serves.

Consider the following recommendations to ensure a fair and transparent deaccession process:

- Work with conservators and appraisers to understand and document the condition and value of the art.
- Clearly document why the artwork is being deaccessioned.
- Engage the Public Art Advisory Committee with approval by City Council
- Consider legal obligations such as the contract with the artist and the Visual Artist Rights Act of 1990 (VARA). Use the Waiver of Proprietary Rights located in the Appendix as needed.
- If possible, communicate with the artist or artist's estate about why the piece is being deaccessioned.

Reasons for Deaccession:

- Irreparable damage or deterioration
- Incompatibility with the evolving theme or goals of the art collection
- Legal or ethical concerns related to the artwork
- Maintenance costs exceed the value or significance of the artwork
- Preservation and restoration challenges that exceed available resources
- Space constraints or changes to the site and there is not another suitable location
- Public safety concerns

Appendix

- [Glossary of Terms](#)
- [Educational Content for Brisbane Residents](#)
- [Inventory of Existing Public Art](#)
- [Private Developer Implementation Checklist](#)
- [Community Engagement Results](#)
- [Art Selection Score Sheets \(RFQ and RFP\)](#)
- [Brisbane Art in Public Places Ordinance](#)
- [Brisbane Public Art Implementation Guidelines](#)
- [Waiver of Proprietary Rights](#)
- [Public Art Donation Form](#)

Glossary of Terms

The following terms are all components in the commission processes for public and private developments.

Public Art Advisory Committee (PAAC)

Composed of council members, community representatives, Parks and Recreation Commissioners, and art professionals who oversee the funding and selection of public art projects. They review and approve proposals based on artistic quality, context, materials, maintenance needs, alignment with the city's cultural diversity, and the newly developed art selections criteria. All discussions take place during virtual and in-person public meetings that are open to community input.

Public Works

City department that implements capital improvement projects including master planning and advanced planning, design and consultant supervision, and construction contract administration of projects that install, maintain, improve, or repair the City's infrastructure. The PAAC collaborates with Public Works during the art selection process.

Design Fees:

Define the stipend amount that each artist applicant will receive in return for creating a site-specific proposal for the art committee's review. You may also share how many semifinalists will be selected to create proposals (optional).

Eligibility Requirements:

- **Introduction:** Short biography describing the artist's location, background, and any relevant experience. This may include...
 - Artist statement that details their current practice and interests
 - Themes they wish to explore in the installation
 - Materials they work with
 - Why they are qualified for the project at hand
- **Experience:** Respondent must demonstrate successful experience and capacity to act as a contractor on projects of similar size, type, and complexity.
- **Portfolio:** Respondent should provide a link or list of photos of recent and relevant projects, along with the associated name, location, client, budget, and scope
- **Artist Timeline and Budget:** Respondent should confirm their ability to meet the project's budget and timeline requirements
- Any other general requirements by the city or client.

Project Budget

Share the total budget that will be awarded to applicants and detail all items that must be accounted for within that budget (i.e. fabrication costs, installation costs, etc.). If known, share the estimated payment schedule with the artist (i.e., 50% to be paid as an initial deposit, 50% to be paid at completion).

Project Timeline

Share important milestones for project completion, such as dates the artwork should be finished, installed, unveiled, etc.

Glossary of Terms

Project Scope

- **Project name**
- Address of project location
- Description of the intended scope and outcome of the project
- (If pre-determined) The vision for the public art piece and any accompanying art goals and selection criteria against which artist proposals may be judged
- Site plans identifying the art location
- Project or site requirements/limitation (i.e. subject matter, minimum or maximum sizes for artwork, off-limits materials, etc.)
 - Artwork must be appropriate for display in public spaces and viewing by a general audience. (Artwork cannot include the following: political or religious content; anything that could be deemed controversial; breach of intellectual property; trademarks; images of illegal activity; advertisements; logos; signage; or promotion of any business, organization, individual, or product.)

Selection Procedure and Evaluation Criteria

- To provide transparency to all applicants, consider sharing how each application will be evaluated, including mandatory and recommended selection criteria.
- Describe the relevant milestones that form the selection procedure, such as...
 - Date of Art Selection Committee Meeting for application review
 - Date shortlisted artists will be notified
 - Deadline for shortlisted artist proposals
 - Date selected artist will be notified
 - Date of City Commissioner Meeting for final approval of proposal

Site-Specific Proposal Requirements for Shortlisted Artists:

- 1-2 artwork options, which may include sketches, renderings, and/or mock-ups, depending on the artist's preference and how they can best visually describe their proposed ideas
- Proposed scale and materials for each option presented
- Short description of the proposed ideas
- Any specific site requirements for installation, including any voltage needs (if applicable)
- Any ongoing maintenance requirements (if relevant)
- Timeline for completion
- Budget breakdown
- Any other general requirements by the city or client.

Submission Details and Contact Information

- Make clear the application deadline and any details related to submitting materials such as formatting requirements, how to upload/email materials, etc. (i.e. email, file upload, etc.)
- Provide contact information for the project's primary point of contact, should the applicants have any questions or concerns.

Educational Content for Brisbane Residents

Where does public art funding come from and how does it get spent?

Funding for public art in Brisbane comes from two sources:

1. **The City of Brisbane Public Art Fund**, which accumulates resources from building permits and donations; and
2. **The City of Brisbane's Percent for Art Program**, which accumulates In-lieu contributions from private developers. Per the city's 2021 Art in Public Places Ordinance, private developers are required to designate 1% of building development costs (for projects equal to or over \$1 million) to the Brisbane Public Art Fund. This contribution is not required, however, if the developer chooses to implement public art themselves.

Altogether, the funds from building permits, donations, and in-lieu contributions from private developers are earmarked for public art and are managed independently from the city's General Fund. More details regarding in-lieu contributions can be found in Brisbane's Art in Public Places Ordinance in the Appendix.



Educational Content for Brisbane Residents

What is the value of Brisbane's Percent for Art Program?

There are more than 350 percent-for-art programs in the United States, and many of the country's most notable, art-forward cities use this funding model. It can be especially influential in places like Brisbane where tourism and commercial real estate are growing. Given the increased development associated with projects like the Baylands and Sierra Point, a percent-for-art ordinance helps ensure that public art is prioritized during such growth, therefore benefiting the local community. Other benefits include:



- ★ **Stability** By allocating a percent of the budget for new construction projects to public art, Brisbane can expect a consistent, growing stream of funding over time.
- ★ **Predictability** Most public and private developments require early, cross-disciplinary collaboration between private developers and various city staff. Thus, the city has general insight into the types of public and private developments planned for the years ahead - and their corresponding budgets. A percent-for-art model allows the city to make rough estimates about what percentage of those budgets will be allocated toward public art.
- ★ **Collaboration** A percent-for-art requirement encourages collaboration between city staff, community members, artists, and private developers. When a new development triggers a percent-for-art allocation, the city and private developer must work together to coordinate how such funds will be spent. Will the private developer initiate the art commission themselves for their own site, or will they allocate the funding to Brisbane's Public Art Fund? Such questions present opportunities for cross-disciplinary collaboration in order to decide what will be best for residents and visitors.
- ★ **Revenue Generating** Public art projects that result from the percent-for-art program can generate economic benefits by supporting local businesses, enhancing property values, and providing jobs for local artists. Percent-for-art programs leverage public investment to stimulate economic growth and development.

Educational Content for Brisbane Residents

How can the community participate?

We want to hear from you! There are several ways for the community to participate in Brisbane’s public art program. Residents should start by visiting the city’s public art page, BrisbaneCA.org/PAMasterPlan, for frequent updates on opportunities for involvement, including:

- Recommending potential public art projects in the city
- Completing city-wide digital surveys related to public art preferences
- Voting on artist proposals to help select the design for a public art project
- Participating in the development and fabrication of artwork, when applicable (such as if the artist or city hosts workshops to engage residents in the art-making process)
- Attending public art unveilings to celebrate new projects
- Participating in community art walks, resident-made pop-up installations, and other community driven activities
- **Attending in-person and virtual public meetings hosted by the city’s Public Art Advisory Committee (PAAC).** All meetings hosted by the committee are open to public participation and input. Agendas are shared in advance at BrisbaneCa.org/bc-artadvisory and residents are encouraged to tune into the meetings to share their feedback. Items discussed at such meetings include planning and budgeting for public art projects, creating open artist calls to solicit design proposals, reviewing said proposals and suggesting revisions, and more



And if you’re ready to be even more ingrained in the public art process, consider applying for the city’s Public Art Advisory Committee!

Educational Content for Brisbane Residents

About the Public Art Advisory Committee (PAAC)

The Brisbane Public Art Advisory Committee is a City committee composed of:

- 2 Parks and Recreation Commissioners as designated by the Parks and Recreation Commission;
- 2 City Council Members; and
- 3 Brisbane community members, appointed by City Council for two-year terms.

The community members must include:

- one individual professionally engaged in the art community
- one individual that is an employee or owner of a Brisbane business, and
- the other may be either a resident of Brisbane or an owner/employee of a Brisbane business.

The committee's primary role is to review and approve proposals based on artistic quality, context, materials, maintenance needs, alignment with the city's cultural diversity, and the newly developed art selections criteria identified in the Public Art Master Plan. All discussions take place during virtual and in-person public meetings that are open to community input.



Inventory of Existing Public Art

The City of Brisbane already has a unique collection of public art, including community initiated projects and pop up installations. Read below to explore the existing collection as of December 2025.




But Remember...

You likely won't enjoy every piece of art in a public art collection - and that's okay! A diverse, well-rounded collection should include 30% artwork you love, 30% artwork you dislike, and 30% artwork you feel indifferent about. Remember that an installation you dislike may be someone else's favorite - and that's the point! Ask that person what attracts them to the artwork. Perhaps you'll see it in a new light, or maybe you'll double down on your distaste. Either way, a diverse public art program should prompt conversation, shift perspectives, and altogether offer something for everyone.





Appendix

Inventory of Existing Public Art

Name / Location	Description/Dates	Artist	Images
<p>Brisbane Mural</p> <p>Location: Midtown Market 249 Visitacion Ave</p>	<p>This mural narrates the history of Brisbane, California, within a display of the native flora of nearby San Bruno Mountain. A series of smaller pictures within the mural show the transformation of both landscape and communities there over time</p> <p>Size: 15' by 75', 5m x 25m.</p> <p>Commissioned by Brisbane Educational Support Team (BEST), as a fundraiser for local schools. Completed in 2002, restored in 2022. https://monacaron.com/murals/brisbane-mural</p>	<p>Mona Caron https://monacaron.com/</p>	
<p>“Nested Together We Flourish” Library Mosaic Mural</p> <p>Location: Brisbane Library 163 Visitacion Ave</p>	<p>The Friends of Brisbane Library engaged Precita Eyes for a community-designed mural, located in the courtyard.</p> <p>Size: 8’ high x 14’ wide</p> <p>Materials: Acrylic & Mosaic Designed by: The Friends of Brisbane Library Funded by: Friends of Brisbane Library 2021 https://www.fobl.info/mural https://www.precitaeyes.org/mosaics.html</p>	<p>Precita Eyes https://www.precitaeyes.org/</p> <p>Directed by: Susan Cervantes Lead Artist: Julia Barzizza Assisted by: Deirdre Weinberg, Christy Majano, Paola Reyes, Josie Merer</p> 	


Appendix

Inventory of Existing Public Art

Name / Location	Description/Dates	Artist	Images
<p>Kaleidoscope</p> <p>Location: Brisbane Library 163 Visitacion Ave</p>	<p>Installed August 2021.</p> <p>The word "kaleidoscope" can be translated as "observer of beautiful things," coming from Ancient Greek καλός (kalos) "beautiful," εἶδος (eidos) "appearance," and σκοπέω (skopeō) "to examine." A group of butterflies is also called a kaleidoscope! The Mission Blue Butterfly (<i>Icaricia icarioides missionensis</i>) has been on the federal endangered species list since 1976. While adults can drink nectar from a variety of flowers, native lupine are their host plant, necessary for laying eggs and feeding caterpillars. The lupine are vanishing.</p> <p>Glass mission blue butterflies fly above native lupine made of ephemeral optics — shadows in pinks and purples of lupine blossoms, and reflections in greens and patterns of the foliage</p>	<p>Michele Gutlove https://studiogh.com</p>	
<p>Raccoon Statue</p> <p>Location: Costanos Canyon 700 Humboldt Rd</p>	<p>Installed in 1988.</p> <p>The statue of a bronze raccoon, sculpted by local artist Spero Anargyros, was installed on San Bruno Mountain as a memorial to Byron Jensen, a longtime civic leader and artist who died in 1986. Byron and Milt Jensen raised their family on Kings Road, and raccoons and opossums often visited the family and children. The sculpture was stolen in August of 2007. The artist passed away in 2004. In 2018, the City entered into an agreement with his wife, Maria Anargyros, to use the original mold to cast a new statue. The new statue was set in place and unveiled in early 2019.</p>	<p>Spero Anargyros</p>	



Appendix

Inventory of Existing Public Art

Name / Location	Description/Dates	Artist	Images
<p>Fire Hydrants/Plug Preserve</p> <p>Location: Various throughout town</p>	<p>Brisbane’s hydrants were originally painted by the Federated Women’s Club of Brisbane for the bicentennial in 1976. Over the years there have been several restoration efforts. With the help of the P&R Commission, the project was revived in 2014 and has become a biannual event. The event is facilitated by the P&R department every other year in collaboration with North County Fire Authority. Local artists can sign up to restore an existing hydrant or design one of their own (provided hydrants are available). The P&R department maintains a master list of hydrants.</p> <p>Out of Service hydrants are retired around the City in various locations including the Community Park, Skatepark, Dog Park, Quarry Trail, and City Hall. They remain an integral piece of the City's artful history and are preserved for the community's enjoyment for many years to come.</p>	<p>Various – Documented on separate spreadsheet</p> <p>Painted hydrants interactive map: https://www.brisbaneca.org/park-srec/page/painted-hydrants-interactive-map</p>	


Appendix

Inventory of Existing Public Art

Name / Location	Description/Dates	Artist	Images
<p>Graffiti art</p> <p>Location: The Old Train Tunnel & Roundhouse</p>	<p>The City does not Commission art in these locations, however they have been hubs for graffiti artists in the area and attract some great talent. The art in these locations is ever-changing and evolving.</p>	<p>Various</p>	
<p>Ephemeral art</p> <p>Location: Crocker Trail</p>	<p>There are a handful of residents in Brisbane that took the initiative to bring ephemeral art to our Crocker Trail loop during the pandemic to spark joy. Most, if not all materials are natural and safe for the environment. This is not something that is commissioned by the City but the community has expressed an overwhelming amount of support and appreciation for so the artists have continued to dream up ways to showcase art in nature.</p>	<p>Various</p>	

Appendix

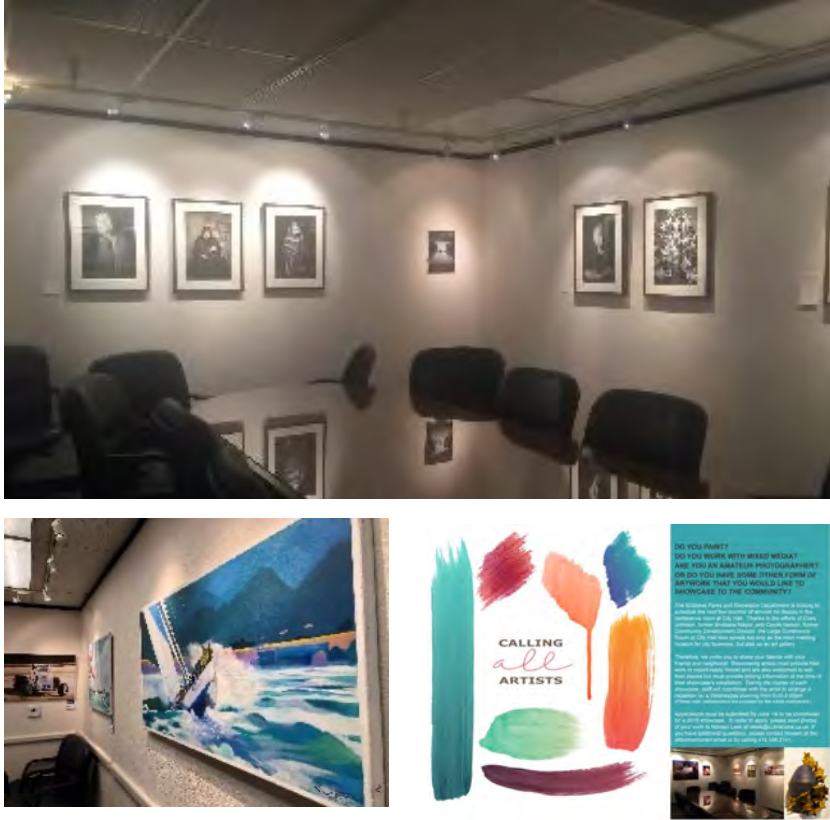
Inventory of Existing Public Art

Name / Location	Description/Dates	Artist	Images
<p>Phase 3/ Genesis Marina life sciences campus</p> <p>Location: 3000-3500 Marina Blvd</p>	<p>The City's first official privately installed public art. (2023)</p> <p>CO2: The sculpture is made up of three spheres representing Carbon Dioxide, placed in a planter on the podium level of Genesis Marina. The location is the apex of the lawn overlooking the bay, centered between the three buildings, and visible from Marina Boulevard. The 20' sphere representing Carbon, is made from arced lengths of 3/16" x 2" Cor Ten flat bar. The flat bar segments are random lengths ranging from 3" to 10" and will be welded together in random pattern creating a sphere that's "transparent" from all sides while having a defined outline. The two 8' spheres representing Oxygen are made from 5/16" stainless round bar. Sculptures are lit by multiple luminaire types and potentially from various angles including uplighting.</p> <p>Monumental figurative bronze sculptures: Brill is best known for the larger-than-life-size figures. The final results are sculptures stripped of heroism, narrative, and romanticism. This realism, due in part to the artist's experience as a drug rehabilitation counselor and a professional in state-run mental institutions, strives to find the beauty and grace in human imperfections, not in spite of them.</p>	<p>Ivan McLean (CO2)</p> <p>Curt Brill (Seated Diana, Michelle, Katia)</p>	

Appendix


Inventory of Existing Public Art

Additional art-related events and local art-focused efforts worth mentioning

Name / Location	Description/Dates	Artist	Images
<p>City Hall Art Gallery</p> <p>Location: City Hall 50 Park Place</p>	<p>Thanks to the efforts of Clara Johnson, former Brisbane Mayor, and Carole Nelson, former Community Development Director, the Large Conference Room at City Hall serves not only as the main meeting location for city business, but also as an art gallery.</p> <p>Artists showcase their work on rotation for the public to enjoy.</p> <p>There have been many art shows over the years, which are occasionally accompanied with a reception.</p>	<p>Various</p>	 <p>The collage consists of three distinct images. The top image shows a gallery space with several framed artworks on a wall and black chairs in the foreground. The bottom-left image is a close-up of a large, vibrant abstract painting with blue, white, and green tones. The bottom-right image is a poster titled 'CALLING all ARTISTS' featuring colorful brushstrokes and text that reads: 'DO YOU PAINT? DO YOU PHOTOGRAPH WITH A SLIGHT TWIST? ARE YOU AN AMATEUR PHOTOGRAPHER? OR DO YOU HAVE SOME THINGS FROM AN ARTIST? IF YOU WOULD LIKE TO HONORABLE TO THE COMMUNITY...'</p>


Inventory of Existing Public Art

Additional art-related events and local art-focused efforts worth mentioning

Name / Location	Description/Dates	Artist	Images
Artists' Evening of Sharing	<p>Each year, the City of Brisbane invites local artists to share their work with the Brisbane public at the Artists' Evening of Sharing. At this annual event, Brisbane artists present music, theater, dance, images of visual artwork, photography, and film.</p> <p>This showcase of Brisbane's diverse artists provides an opportunity for our community to follow the rich diversity and depth of talent in our town. It encourages an exchange of ideas about art and fosters new relationships and creative collaboration</p>	Various	 


Inventory of Existing Public Art

Additional art-related events and local art-focused efforts worth mentioning

Name / Location	Description/Dates	Artist	Images
<p>Recycled Art Contest – Trash to Treasure Challenge</p>	<p>The Trash to Treasure Challenge began in 2020 as the Recycled Arts and Crafts Contest. With the new name, the City aimed to expand the contest beyond art and encourage submissions of a wider array of upcycled items.</p> <p>Kids and adults alike are encouraged to create art, jewelry, fashion, kinetics, garden art, furniture, useful home items or whatever the imagination can dream of from waste. Materials should be destined for the landfill, recycled or compost; minimal use of purchased materials will be accepted.</p> <p>Prizes sponsored by: South San Francisco Scavenger.</p> <p>https://www.brisbaneca.org/community/page/trash-treasure-challenge</p>	<p>Various</p>	

Inventory of Existing Public Art

Additional art-related events and local art-focused efforts worth mentioning

Name / Location	Description/Dates	Artist	Images
<p>Festival of Lights temporary art</p> <p>Location: Community Park</p>	<p>In recent years, the P&R department has incorporated temporary lighting displays into the annual Festival of Lights event.</p>	<p>Joe Joe Martin & Erin Becker + various artists</p>	

Private Developer Art Implementation Checklist

The following checklist serves as an implementation tool for private developers to reference when considering a public art project.

Private developers should vet their desired art project against this checklist to ensure it aligns with the overarching principles and procedures of the City of Brisbane’s Public Art Master Plan, and to increase the likelihood of receiving City Council approval for the art project.

How will you be handling the public art opportunity associated with your new development?

- Paying the city the appropriate percentage
- Procuring artwork for my development with support from the City’s Public Art Advisory Committee
- Executing artwork on my own.

NOTE: Follow the process outlined on page 25 of the Public Art Master Plan to either contribute the required amount to the public art fund, request assistance from the Public Art Committee to procure artwork, or execute the artwork independently.

If procuring artwork for your development, does the concept align with the mission and vision outlined on page 12 of the Public Art Master Plan?

- Yes, it aligns.
- No, it needs to be revised.

Does the concept align with the majority of art selection criteria outlined on page 23 of the Public Art Master Plan, developed as a result of extensive community engagement with Brisbane residents?

- Unexpected - Artwork should promote excitement and support moments of discovery, characterized by being experiential, playful, fun, and/or interactive.
- Integrated - Artwork should be contextually grounded, connecting people to the specific location of the installation, to one another, and to the city at large.
- Diverse - Artwork should pull from a diverse pool of artists and be diverse in medium, subject matter, and application that resonates with the city’s diverse cultural population.
- Culturally Rich (“Brisbane Certified”) - Artwork should represent values and characteristics that are significant to Brisbane in order to reflect and enhance the city’s unique identity (small-town charm, natural environment, artistic spirit, and connected/inclusive/active community)
- Educational - Artwork should offer new perspectives, thereby enhancing public perception and understanding.
- Vibrant - Artwork should grab attention and enrich the audience experience.

Does the concept align with at least one of the following art typologies described on page 29 of the Public Art Master Plan?

- Iconic - Art that is large-scale, in high-traffic locations, and clearly reflective of the characteristics of the project.
- Discovery - Art that is unexpected, surprising, and/or promotes further curiosity.
- Functional - Art that serves a utilitarian purpose.

Does the artwork abide by the guidelines for public art in private spaces identified on page 44 of the Public Art Master Plan, including following procedures detailed in the 2021 Public Art Implementation Guidelines?

- Yes, it abides by all guidelines.
- No, it needs revisions.

Other Conditions:

- Plan to budget a minimum of 10% of the cost of the artwork for ongoing maintenance.
- Insure the public art installation at its full value to protect against potential damage, theft, or loss, safeguarding both the financial investment and the cultural significance of the artwork.
- Should you wish to sell your property, the public art on said property would be included in the sale and passed onto the new owner, who would take on all maintenance responsibilities. Alternatively, the new owner can donate the artwork to the City, but would be responsible for all removal and relocation expenses. Once donated, the City would take over the maintenance and insurance of the artwork.

Community Engagement Overview

To ensure a community-informed approach toward the development of the Brisbane Public Art Master Plan, public input was collected via:

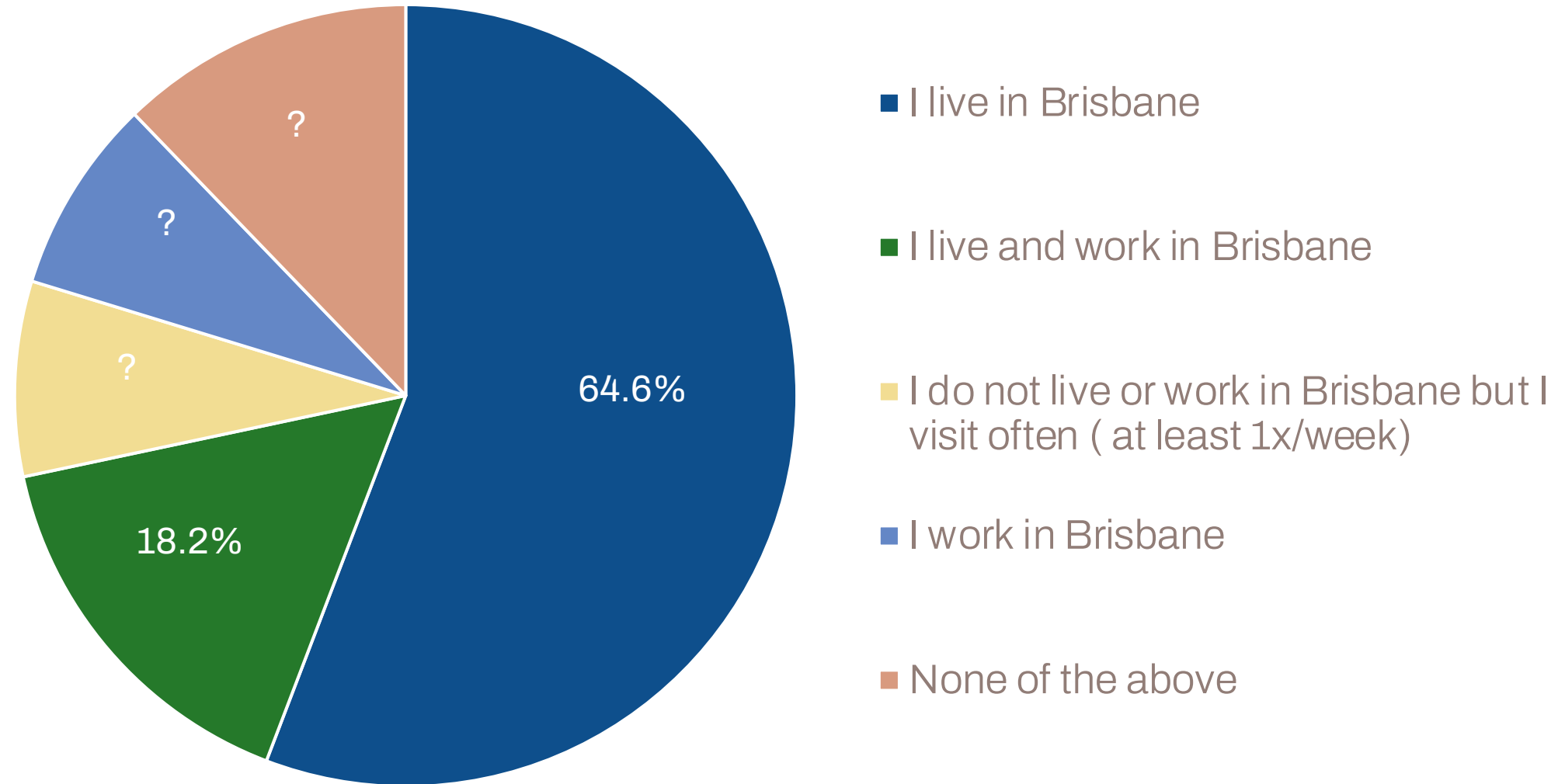
- ✓ 2 Visioning Workshops with the Public Art Advisory Committee & Community Stakeholders
- ✓ Meetings with Public Works and Community Development
- ✓ Public Art Survey Garnering 192 Responses
- ✓ 3 Public Outreach Events: Farmers Market, Summer Concert, and City-wide Yard Sale

The following slides provide a summary of community engagement data, as well as a draft mission statement, vision statement, and art criteria that were developed based on key themes and insights gleaned.

These data points were provided by our research partner who has conducted surveys nationally: With Brisbane's population of around 5,000 people, a sample size of n=146 is considered successful, as this allows for an 8% margin of error at a confidence level of 95%.

Survey Results – Q1

Do you live or work in the City of Brisbane?
Select one.

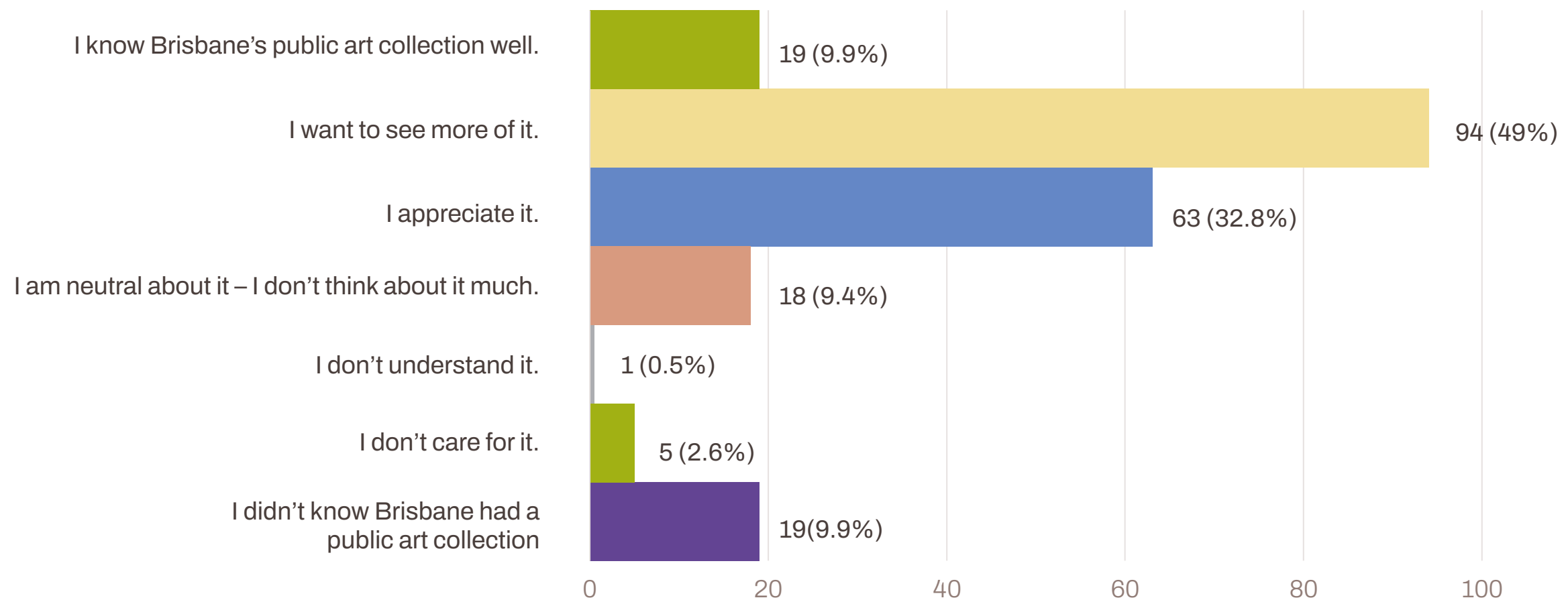


Key Takeaway: The majority of respondents live and/or live and work in Brisbane.

Survey Results – Q2

What is your relationship to and/or familiarity with existing public art in Brisbane?

Select all that apply.

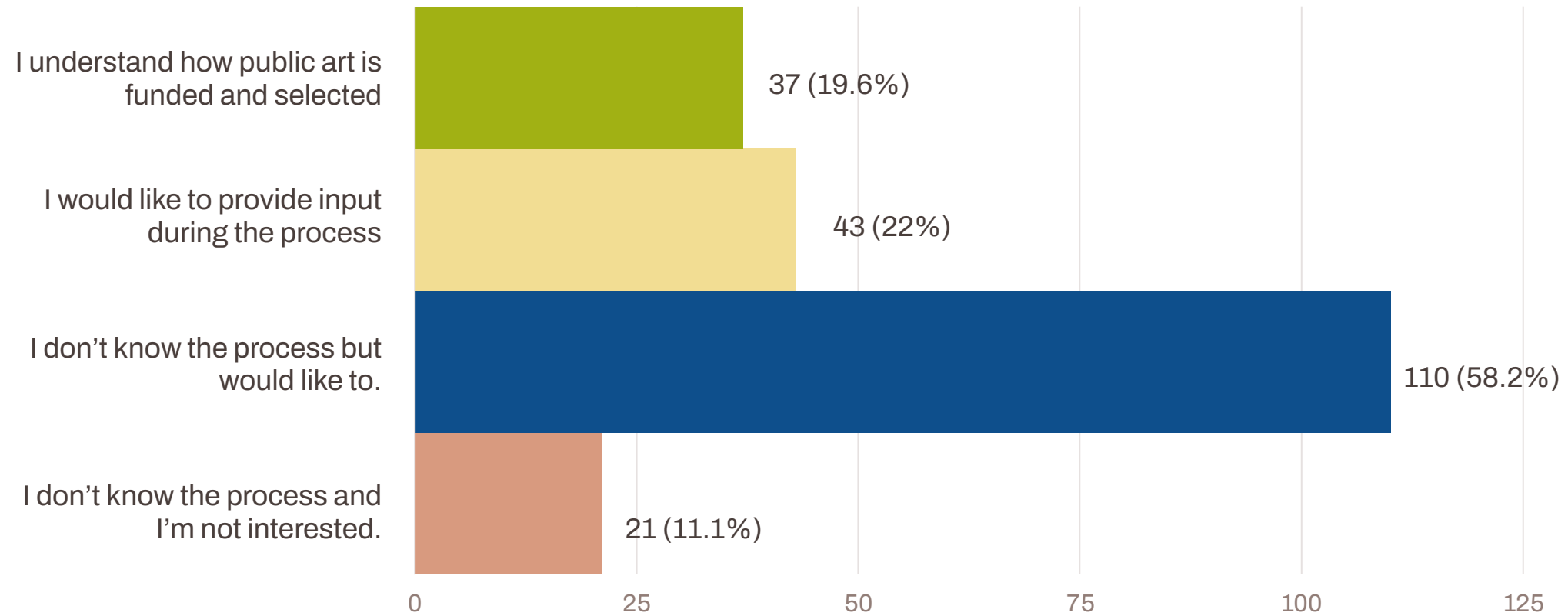


Key Takeaway: The majority of respondents want to see more public art in Brisbane! Additionally, some didn't realize Brisbane had a public art collection while an equal amount expressed appreciation for the current collection. The public art plan should celebrate and promote Brisbane's existing collection while offering strategies for expanding it.

Survey Results – Q3

What is your understanding of the city’s public art funding and selection process?

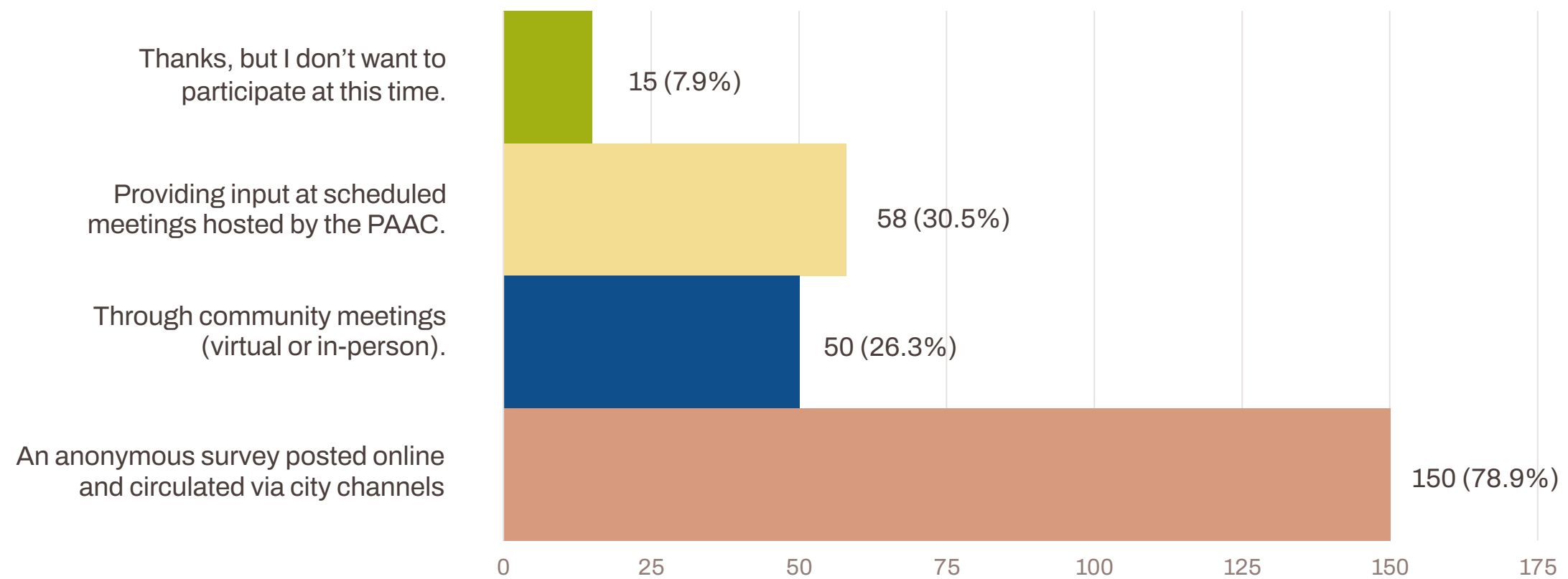
Select all that apply.



Key Takeaway: The majority of respondents don't know the city's public art selection and funding process but expressed interest in finding out, suggesting this information be simplified and shared in the public art plan.

Survey Results – Q4

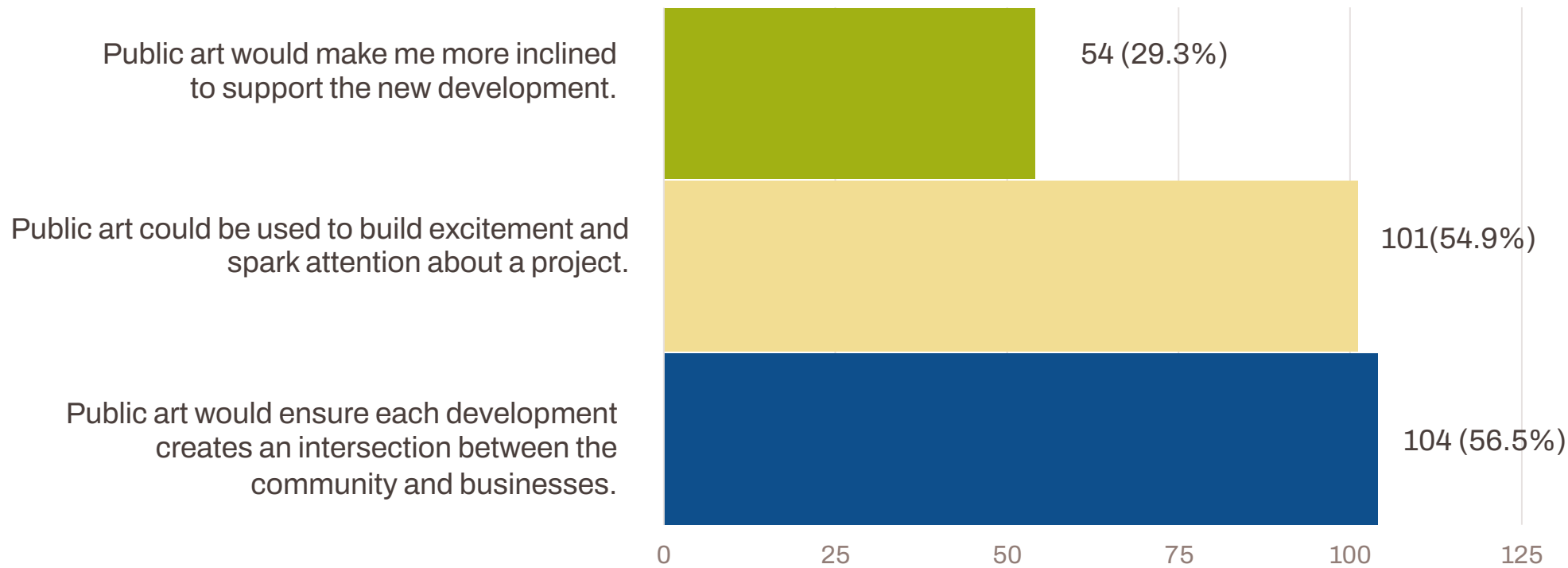
The City of Brisbane would like to gather resident ideas for public art.
By what means are you most likely to participate?
Select all that apply.



Key Takeaway: Surveys - like the one used to collect this data - are the preferred way to gather resident input for public art. Write-in answers also included social media, a public bulletin board, mail notifications, and meetings outside of standard work hours.

Survey Results – Q5

New development helps fund public art in Brisbane. There are several new developments on the horizon for the city. How can public art influence the way these developments come to life?
 Select all that apply.



Write-in Answers:

- “Public art could mediate the clash between the community and the development.”
- Public art should enlighten, or stimulate thought, among the residents of Brisbane about site history, geography, cultures, uses, users or design.
- Keeps neighborhood and community clean and engaged, avoids an industrial look
- Public Art helps create a sense of place, connection and identity for Brisbane.
- I would prefer less/no development

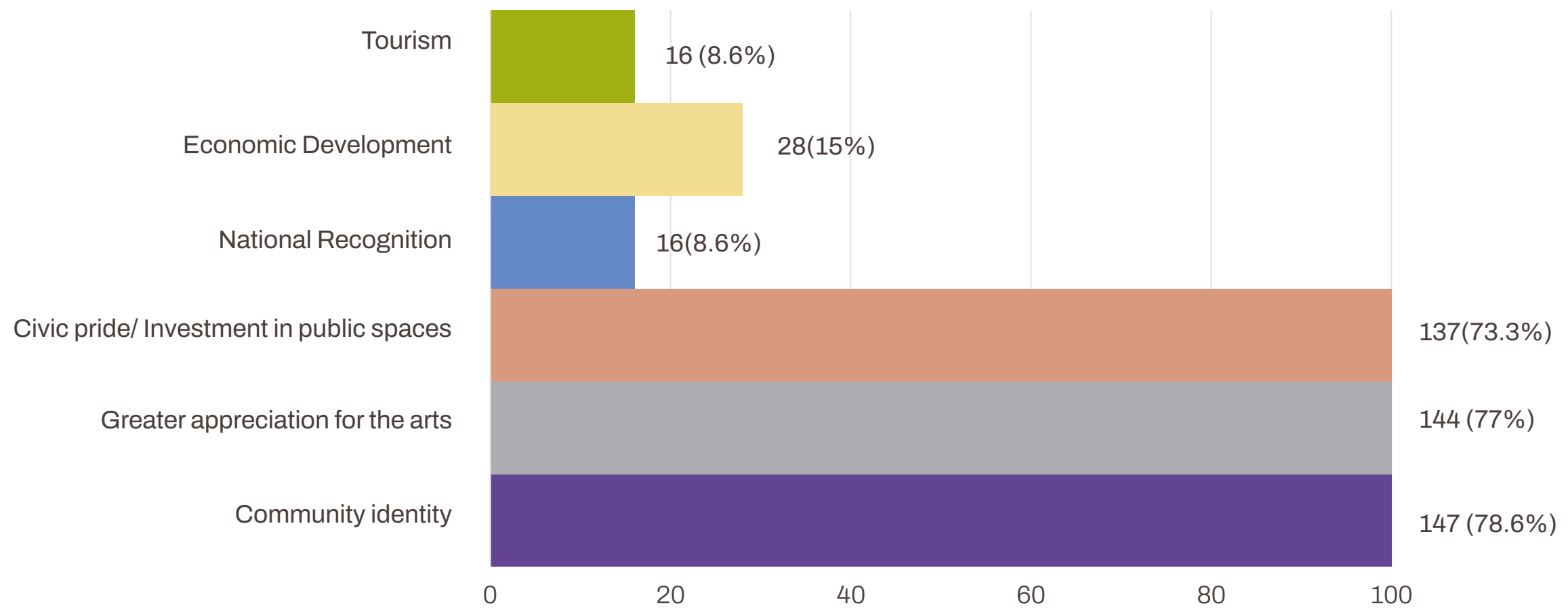


Key Takeaway: There is a distaste toward new development in Brisbane, but respondents recognize public art as a tool for building excitement/attention for such developments and connecting them to the community. The plan can elaborate on these ideas and educate residents about how these developments will help fund public art.

Survey Results – Q6

What primary benefits do you hope future public art will bring to the City of Brisbane?

Select up to 3 choices.



Key Takeaway: Respondents hope public art will benefit Brisbane’s community identity, instill greater appreciation for the arts, and spark civic pride/investment in public spaces. These responses align with results from the Visioning Workshops with the PAAC and the community stakeholders.

Survey Results – Q7

How would you describe the “identity” of Brisbane? What 3-5 characteristics, values, or themes immediately come to mind when you think of Brisbane?

Select up to 3 choices.

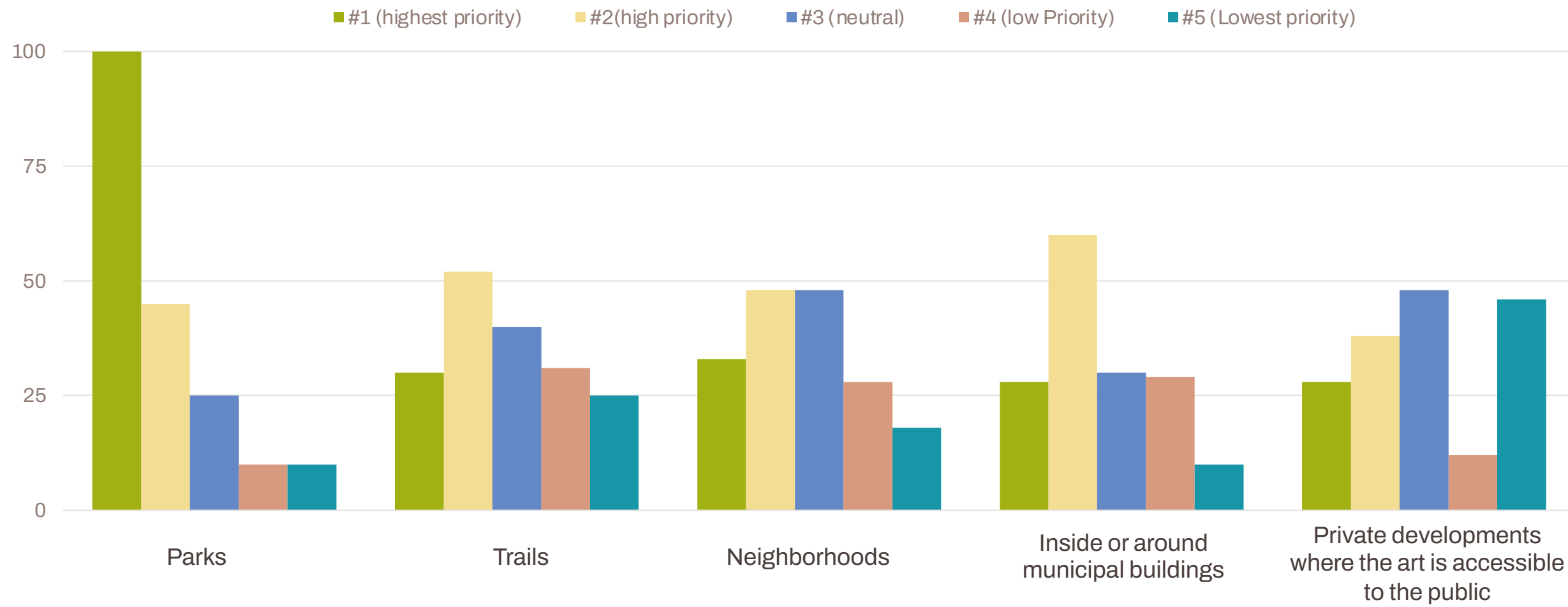
CATEGORY	Small Town Atmosphere	Community & Connectedness	Nature & Environment	Artistic & Unique	Civic Engagement & Inclusivity
RESPONSES	small town culture quaint sleepy safe secluded small community vibe “town that time forgot” “fundamentally safe and physical and emotional ways”	close-knit supportive family-oriented family-friendly caring compassionate neighborly community-oriented teamwork City of Volunteers family	nature peaceful ecologically minded greenery nature-oriented San Bruno Mountain stewards of mountain & bay hiking trails wild animals	artistic quirky eccentric unique City of Stars distinct personality butterflies City of Artists diverse eclectic funky individualistic	civic engagement inclusive involved citizens welcoming belonging pride civic focused involved citizens concerned about each other accepting
TAKEAWAY	Responses suggest a strong preference for maintaining the town's intimate and cozy character.	Respondents value the sense of belonging, care, and mutual support among residents, as well as the family-friendly atmosphere.	There is a deep appreciation for the town's natural surroundings and a desire to protect, enjoy, and learn about them.	Respondents value Brisbane's distinctive character and creative spirit. The town is seen as a place that embraces individuality and artistic expression.	Respondents value residents' active participation and efforts toward inclusivity.



Key Takeaway: There is a strong local identity and pride in what makes Brisbane special. That identity is centered on the city's small-town charm; natural environment; artistic spirit; and connected/inclusive/active community. Given that residents want public art to reflect community identity (Q6), these themes should all be reflected in Brisbane's forthcoming public art initiatives.

Survey Results – Q8

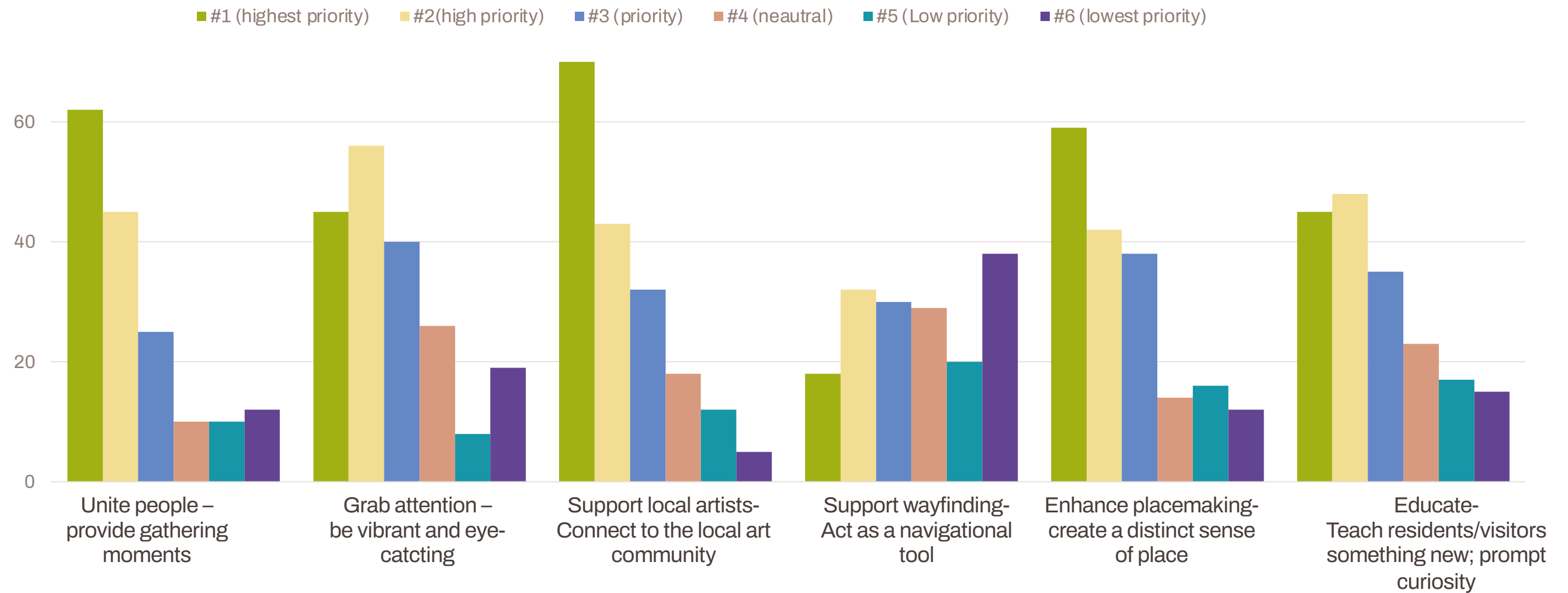
Where do you want to see more public art in Brisbane?



Key Takeaway: The majority of respondents would like to see public art in parks, inside/around municipal buildings, and in trails. The public art plan will prioritize these locations.

Survey Results – Q09

What role should public art play in Brisbane?

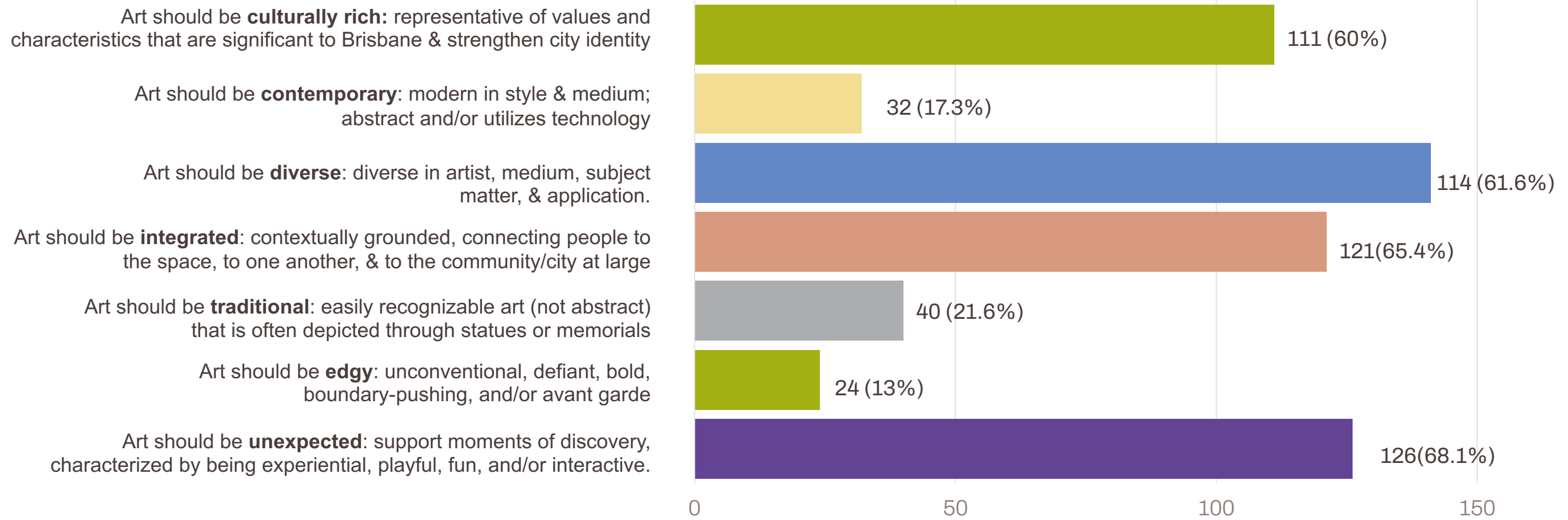


Key Takeaway: Respondents believe art should support the local art community, unite people, and enhance placemaking. Secondly, it should grab attention and educate residents and visitors. These responses align with the Visioning Workshops results, from which the community stakeholders and PAAC selected 1) grab attention, 2) unite, and 3) enhance placemaking.

Survey Results – Q10

What public art criteria are most important to you? Select your top 3.

(Respondents were provided reference images for each option.)



Key Takeaway: Respondents want public art to be unexpected, integrated, diverse, and culturally rich. These were also the top 4 selections from the PAAC and community stakeholders during the Visioning Workshop.

Survey Results – 11

Thinking big and thinking ahead, what else would you like to see in terms of public art in Brisbane?

CATEGORY	Art Styles and Preferences	Location	Public Engagement	Education
RESPONSES	<p>Large murals and well-done sculptures</p> <p>Functional art that serves a purpose</p> <p>Art reflecting local history, culture, and Native American heritage</p> <p>Nautical-themed art representing sailing and marine life</p> <p>Avoid edgy or overly intellectual art that might not be well-received</p> <p>Emphasize timeless, unique, and inspiring art</p> <p>Wayfinding signs, murals on industrial buildings, and interactive sculptures</p> <p>Include diverse art styles, from comforting to edgy</p> <p>Propose large-scale, iconic art pieces in prominent locations</p> <p>Balance innovation with practicality in art displays</p> <p>Temporary; the variation of styles and objectives of works will inspire thought and conversation</p>	<p>Integrate art into new developments, parks, and community areas.</p> <p>Develop art walks and trails with sculptures and murals.</p> <p>Beautify public spaces like playgrounds, bus stops, and trails.</p> <p>Create wayfinding art to connect different parts of Brisbane.</p> <p>Explore an artist in residence program and a municipal art collection.</p>	<p>Interactive and engaging art for all ages, especially children.</p> <p>Art that encourages public participation and community involvement.</p> <p>Community art projects involving local residents.</p> <p>Support for local artists and musicians, including paid opportunities.</p> <p>Creation of a community space for artists to gather and create.</p> <p>Involve public, local artists, and professionals early in development.</p>	<p>Art that raises awareness of environmental issues and conserves nature.</p> <p>Temporary exhibits and educational art showing Brisbane's history and ecology.</p> <p>Consider funding public art through development projects and city funds.</p>



Key Takeaway: These themes highlight a desire for diverse art that reflects the local community, educates residents and visitors, and encourages public participation.

Testimonials

“I love to see art in the city. It makes our day and adds a little color to life.”

“More interactive, temporary art”

“I love public art and I am a community member and I am very interested.”

“We need to introduce people to Brisbane!
Add some art, clean up the front.”

“We really do appreciate you being here”

“Iconic, eye-catching, surprising”

Community Engagement Results Summary

Mission/Vision for Public Art

Summation of questions on the role and benefit of public art, community identity, and future art criteria

- Stakeholders want future public art in Brisbane to support **community identity, instill greater appreciation for the arts, and spark civic pride/investment in public spaces.**
- Stakeholders' definitions for "community identity" vary, but key themes emerge when written responses are grouped thematically: **small-town charm, natural environment, artistic spirit, and connected/inclusive/active community. These themes should be reflected in forthcoming public art initiatives.**
- Stakeholders want Brisbane's public art collection to create a distinct sense of place (**enhance placemaking**), **unite people, grab attention, and support the local arts community.**
- Stakeholders want artwork to be **unexpected, integrated, diverse, and culturally rich.**



Community Engagement Results Summary




Plan Recommendations

Summation of questions on the role and benefit of public art, community identity, and future art criteria

- To fulfill the desires above, art location planning should prioritize **community-oriented areas like parks, trails, and municipal buildings**, as well as make use of underutilized industrial areas (**blank canvases!**) and welcome moments (iconic entry piece!). Prioritizing these locations can allow for maximum impact and engagement where people can gather and be inspired.
- **Temporary and educational art** may be preferential to support stakeholders' interest in interactive initiatives that engage diverse residents and promote Brisbane's history and environment.
- The plan should lay out the city's public art funding and selection process - including how new developments generate public art funding - to help **educate residents** and encourage ongoing engagement.
- The plan should highlight how art can help **preserve Brisbane's beloved community identity** and be a tool for **building excitement, attention, and community amidst new development**.

Art Selection Scoresheets (RFQ and RFP)

RFQ Scorecard



City of Brisbane RFQ Scorecard

For public art projects over \$75,000, the City of Brisbane Public Art Advisory Committee will host a Request for Qualifications (RFQ) and use this scorecard to select qualified artists to move on to create a site-specific design proposal. Evaluation is based on whether the artist's RFQ submission aligns with Brisbane's public art mission and three general public art criteria.

Applicant Name: _____


Reviewer Name: _____

Date of Review: _____

Criteria	Evaluation Questions <i>Not all questions have to be answered "yes." These are simply prompts to support discussion and decision making.</i>	Score
The mission for public art in the City of Brisbane is to support community identity, unity, and pride through diverse artwork that grabs attention and distinguishes a unique sense of place.	Does the artist's portfolio, experience, and letter of intent support the City of Brisbane's public art mission?	1 2 3 4 5
RFQ Presentation: Artist's submission should be clearly organized and address all items in the RFQ.	Does the artist have demonstrated experience in the kind of public art project described in the RFQ? If experience is limited, do they demonstrate the skill, professionalism, and aspiration to successfully complete the project at hand? Does the artists' portfolio demonstrate successful execution of, or potential to execute, similar public art projects? Does the artists' submission address all requested information from the RFQ? Is it presented in a logical order that is easy to follow and clearly communicates the idea for the project?	1 2 3 4 5
Long-Lasting (permanent public art only): Artwork should be durable, safe, and easy to maintain in order to encourage the community to continuously engage with it.	Is the artists' work made from durable, high-quality materials? (Consideration should be given to structural and surface integrity and protection against theft, vandalism, weathering, and excessive maintenance and repair costs.) Is the artist's work safe for people of all ages and backgrounds to engage with? Can the artist guarantee and/or support the long-term viability of their work? Is there funding available for ongoing maintenance?	1 2 3 4 5

City of Brisbane RFQ Scorecard — Page 1 of 2

RFP Scorecard



City of Brisbane RFP Scorecard

The City of Brisbane Public Art Advisory Committee should use this scorecard to select a winning artist and proposal for a public art project. Evaluation is based on whether the artist's proposal aligns with Brisbane's public art mission, three general public art criteria, and six Brisbane-specific public art criteria that were developed in response to community feedback.

Applicant Name: _____

Reviewer Name: _____


Date of Review: _____

Criteria	Evaluation Questions <i>Not all questions have to be answered "yes." These are simply prompts to support discussion and decision making.</i>	Score
The mission for public art in the City of Brisbane is to support community identity, unity, and pride through diverse artwork that grabs attention and distinguishes a unique sense of place.	Does the artist's portfolio, experience, and letter of intent support the City of Brisbane's public art mission?	1 2 3 4 5
RFQ Presentation: Artist's submission should be clearly organized and address all items in the RFP.	Does the artist have demonstrated experience in the kind of public art project described in the RFP? If experience is limited, do they demonstrate the skill, professionalism, and aspiration to successfully complete the project at hand? Does the artists' portfolio demonstrate successful execution of, or potential to execute, similar public art projects? Does the artists' submission address all requested information from the RFP? Is it presented in a logical order that is easy to follow and clearly communicates the idea for the project?	1 2 3 4 5
Long-Lasting (permanent public art only): Artwork should be durable, safe, and easy to maintain in order to encourage the community to continuously engage with it.	Is the artists' work made from durable, high-quality materials? (Consideration should be given to structural and surface integrity and protection against theft, vandalism, weathering, and excessive maintenance and repair costs.) Is the artist's work safe for people of all ages and backgrounds to engage with? Can the artist guarantee and/or support the long-term viability of their work? Is there funding available for ongoing maintenance?	1 2 3 4 5

City of Brisbane RFP Scorecard — Page 1 of 3

Public Art Donation Form

Public Art Donation Form



**City of Brisbane Donation Policy -
Public Art**

I. Purpose

Members and supporters of the Brisbane community from time to time wish to support the community by making donations to the City of Brisbane. The City Council appreciates this generosity and has adopted this policy regarding donations to the City of Brisbane, including City departments and City sponsored programs, activities, and events.

II. Definitions

1. **Donation:** a contribution made directly to the City without expectation of goods, services, or significant benefit or recognition in return. Donations may be in the form of money, money alternatives, or in-kind contributions of products, services, investment securities, real property (land or other type of fixed asset), or any combination thereof. A donation may be unrestricted, where the donor has placed no limitation on its use, or restricted, where the donor has restricted its use to a specified purpose. A contribution that, if accepted, would obligate the City to enter into a service, procurement, or other agreement shall not be considered a donation. Grants to the City from a local, state, or federal agency are not subject to this Policy.
2. **Donor:** Any organization or individual who provides the City with a donation.
3. **Donation Agreement:** An agreement between the City and the donor that details any restrictions on a donation as well as the respective obligations of the donor and the City.

III. General Provisions

1. The City welcomes unrestricted donations as well as restricted donations that enhance City services, reduce costs that the City would incur in the absence of the donation, or that otherwise provide a benefit to the City. The City may decline any donation without comment or cause.
2. Donors shall not expect, nor shall the City grant, any extra consideration to the donor in relation to City procurement, regulatory matters, or any other business, services, or operations of the City. To avoid the possible appearance of extra considerations, Council appointed Commissioners and Committee Members as well as city staff shall not solicit donations to the City except as stated in 3 below.
3. Donations must be directly related to providing goods or services to the public or for another valid public purpose. Donations may not be used for personal financial gain of any City elected or appointed official or employee.
4. The net benefit of a donation should be considered when determining whether to accept a donation. Net benefit includes all lifecycle costs of ownership, including maintenance, repair, clean-up, administrative, and any potential liability or expenses that may be associated with the donation.
 - a. Donations may not be used to implement new on-going programs or services unless a permanent source of revenue is identified to support the program or service.
 - b. Potential costs and liabilities should be considered if a donation of personal property or of a service does not include the same indemnification, insurance, bonding, or warranties that the City would normally receive through procurement of personal property or services.
 - c. Real property may be accepted by the City as a donation provided that it will not expose the

City of Brisbane Donation Policy for Public Art — Page 1 of 5

