Santa Rosa
Public Art Master Plan

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Prepared for the City of Santa Rosa
Public Art Program, Recreation and Parks Department

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Opposite Page: Dedication for *Whole Some* by Boback Emad

A. Executive Summary: Key Components and Purpose of the Plan

Santa Rosa's hopes for public art and for its arts and culture sector are ambitious. In the early 2000s, the City was busy establishing the policy and funding infrastructure that would allow the Downtown Arts District to coalesce and flourish. It was hoped that a thriving arts district and arts and culture sector would enrich the life of the City and be a strong factor in promoting tourism and economic development.

Unfortunately, the economic downturn in 2008 made it difficult for the City to advance those ambitions and the City's plans for the arts and culture sector were put on hold. In addition, one of the City's key funding resources, the Redevelopment Agency, was dissolved in 2011 due to changes in state law.

This Public Art Master Plan represents a first step toward rekindling that vision.

It focuses on the Public Art Program, for which some funding and staffing already exists, but the hope is that vital, targeted and successful public art initiatives will revive the broader community's interest in arts and culture policy.

While the long-term hopes for public art in Santa Rosa are expansive, this Plan offers a focused strategy for the next few years. Overall, the goal is to put in place an operational framework that can produce projects that create civic excitement about public art – demonstrating that public investment in public art, and by extension in arts and culture, has clear public benefit.

The key components of the Plan are to:

- Adopt a high-level vision that considers how public art can connect to the City's creative spirit and civic life, and how public art can project a broader image that Santa Rosa is an arts destination.
- Focus public art efforts on topics and places – identified here as "Creative Zones" – that tie into urgent civic issues and opportunities while allowing for a range of artistic response and community engagement.
- Reorganize the Art in Public Places Committee (APPC) so that it is better structured to fulfill its mandate. The APPC should consist of at-large members who are chosen for their professional expertise in the arts or their insight into other aspects of placemaking.
- Provide enhanced guidelines that clarify the City's expectations for public art in private development and offer developers additional support.
- Work with current allocations of project funds, but seek more funds for staffing.
- Address limited capacity in program management and project development primarily by collaborating with local arts organizations and curators, occasionally by retaining consultants, and ultimately by increasing City staff time dedicated to oversight of the Public Art Program.
- Undertake a series of "kick-off" projects, a collection of temporary works that explore the ideas of "Downtown Connectivity" described in Creative Zone 1.1.
- Support the Creative Sonoma Arts Action Plan recommendation to create a County-wide Public Art Program.
- Update the Public Art Policy as necessary to implement the components of this Plan.
- Conduct an evaluation of the Public Art Master Plan in three years.

Opposite Page: *Poppy Wall* by Artstart, Prince Memorial Greenway

B. Introduction

Santa Rosa's Public Art Master Plan is a collaboration of the City of Santa Rosa, Department of Recreation and Parks, and the Sonoma County Museum, which is a museum of history and of contemporary art located in downtown Santa Rosa.

The goals of the Plan, as set out at the beginning of the project, were to:

- Produce a planning document created with broad public and civic input to guide the Public Art Program and activities in the Downtown Arts District and enhance the unique identity of Santa Rosa.
- Evaluate and recommend refinements to existing programs and policies.
- Assess available sources of funding.
- Develop a near-term implementation plan.
- Outline a long-term and sustainable program to promote public art in Santa Rosa.

The process was launched in 2012, with funding from a National Endowment for the Arts Our Town grant and funding from the City of Santa Rosa's Public Art Fund. The project was directed by Tara Thompson, the City's Arts Coordinator, with guidance from Diane Evans, the Sonoma County Museum Director. The project was undertaken by a consulting team led by Todd W. Bressi, an urban designer and public art consultant from Philadelphia, Pennsylvania, in collaboration with Meridith McKinley / Via Partnership, John Bela / Rebar Group, and students from Sonoma State University.

Opposite Page: Artstart Benches, Courthouse Square

What the Planning Team Did

The Master Plan process involved more than a year of exploration and conversation about public art in Santa Rosa.

At the outset, the City established an advisory group comprised of members of the APPC and others with a commitment to public art and creative placemaking in Santa Rosa. This group met with the planning team every two or three months throughout the process to review different stages of the work.

The planning team began its work with a "legislative research" phase. This involved a scan of the City's public art ordinance and policy; city planning documents such as the General Plan and recent Specific Area Plans; and plans, studies and Council actions related to arts and culture in Santa Rosa. Later in the process, the team held a telephone meeting with the consultants developing the Creative Sonoma Arts Action Plan, and reviewed the plan after it was completed.

The planning team held numerous one-on-one meetings with key City staff, creative leaders and civic leaders, as well as several "roundtables" with the artist community and the downtown merchant community – including one afternoon workshop to explore the best options in Santa Rosa for "creative placemaking" and "tactical urbanism." The team held a "cookies and lemonade" evening in Juilliard Park and invited residents to talk about the public art there. The team made site visits to various art programs and resources throughout the city, took guided "walkabouts," and explored parks, creeks and public facilities on its own.

The team conducted a survey online, asking people about their perceptions of public art already in the city, and about the opportunities and priorities they saw for new artworks. Because survey respondents expressed a strong interest in public art in parks, the team followed up with an intercept survey that took place in various parks. The team visited Olive and Juilliard Parks, as well as Howarth Park, A Place to Play, Rincon Valley Park and Southwest Community Park, to ask people about their attitudes about the art that is already there, or art that might be added. Altogether, some 450 people participated in these surveys and interviews.

Finally, during the planning process, City staff of the Public Art Program organized three public forums with guest speakers who discussed various aspects of the practice of public art. Consultant Todd W. Bressi discussed his work with the Philadelphia Mural Arts Program; Steven

Huss discussed the Oakland, California, public art program; and Rebar Group principal John Bela discussed public art and tactical urbanism. Each lecture was followed by informal public discussion.

What the Planning Team Learned

These are the team's key impressions of Santa Rosa that influenced the components of the Master Plan:

- Santa Rosa has an expansive vision for the arts, rooted in planning and policy development that was done in the early 2000s. Unfortunately, as a result of the economic downturn and the dissolution of the Santa Rosa Redevelopment Agency, much of the momentum, and some key tools for supporting arts and culture activities, has been lost. The Public Art Master Plan is positioned as a key first step to achieving those broader aspirations.
- Santa Rosa is located in a region known for its sculpture, and has attracted its share of murals. According to the community-wide online survey that was conducted for the Plan, those are the art forms that the community favors most.
- Santa Rosa has a unique creative culture. It is distinct from the rest of Sonoma County for art making that is participatory and temporal, that blurs the boundaries between artist and audience, and blurs the boundary between "artist" and "maker." This can best be seen in areas like SofA (South A Street arts district), in the work of groups like the Imaginists and in events like the Handcar Regatta.
- Santa Rosa's creative culture includes a range of distinctive arts non-profits and public art curators with whom productive partnerships would be advantageous, to help drive the Public Art Program's creative output and to expand its capacity.
- Santa Rosa's arts and civic leadership wants the City's arts and culture scene to be distinctive from the rest of Sonoma County, and wants to build an arts and culture reputation that will attract tourists.
- There is a desire in the community for public art to connect at a personal, experiential level – it should enrich people's lives and bring a sense of whimsy and delight to everyday spaces.
- There is also a desire in the community for public art that is useful – integrated into public spaces in a way that expands the functionality and use of those spaces.
- There is a desire, among artists and arts leaders, for public art to be urgent, part of the broader current of discussion about the future of Santa Rosa.
- Funding for staff is an issue. Though there is a full-time Arts Coordinator, the Coordinator is assigned other duties that take away time from arts administration. Additional staff resources for those other duties would allow for the Coordinator to oversee all aspects of the Public Art Program more effectively, including administering multiple projects and tasks.
- Funding for projects is not the most pressing issue right now. Through its annual funding and reserve, the Program has sufficient working capital to take on projects that are small but significant and which offer something new to the community.
- The APPC has experienced vacant seats and difficulty achieving a quorum.
- There is a desire in the community for the public art that is created by developers to have a stronger impact on people's experience of the City.

What This Plan Includes

The Public Art Master Plan includes three main components: overall direction of the Public Art Program, projects to undertake, and policies and procedures that will support the City's vision for public art. These components are summarized below and discussed in depth throughout the Plan.

Vision

The Plan sets forth a new vision for public art in Santa Rosa:

Public art will enrich civic life, give voice to Santa Rosa's unique creative spirit, and galvanize Santa Rosa's reputation as an arts destination.

Mission

The Plan describes what the Public Art Program's priorities should be. The Public Art Program will catalyze new projects, provide guidance to projects undertaken by developers and others, and continue community outreach and education around public art.

Creative and Policy Goals

The Plan sets out artistic and policy outcomes that the Program should aim for. It should aim for catalyzing public art that reflects creative excellence, matters of civic importance, and Santa Rosa's unique artistic voice. It should lay the groundwork for discussions about broader arts and culture policy.

Tactical Imperatives

The Plan sets out tactical strategies that will make the Program more successful. Activities should be directed by staff, with the APPC setting priorities. The program should build a broader network of partnerships with arts and culture organizations, community groups, business organizations and other city staff.

Projects

The Plan establishes priorities for public art that should be commissioned in Santa Rosa, and towards which the community's shared resources (funding and professional expertise) should be directed.

These priorities are outlined as "Creative Zones" – areas in the city and general topics that are a priority for consideration for public art in the next few years.

Policies and Procedures

The Plan provides direction for how these ideas can be implemented. It outlines the policies and procedures that would support the vision, mission and projects described in this Plan. These include recommendations for:

- Governance tools, such as the Public Art Master Plan, the Public Art Policy and the City Code provisions for "Development Requirements Relating to Public Art."
- Implementation tools, such as processes and guidelines for Annual Work Plans, public art in private development, and gifts and loans.
- Administrative topics such as staffing and funding, the structure of the APPC, selection panels, documentation and communication, conservation and maintenance, and evaluating the Plan.
- Roles and responsibilities for different entities involved in the Public Art Program.

C. The Big Picture: Public Art in Santa Rosa

Vision

What impact will public art have in Santa Rosa?

Santa Rosa's Public Art Program will enrich civic life, give voice to Santa Rosa's unique creative spirit, and galvanize Santa Rosa's reputation as an arts destination.

Mission

What will the Public Art Program's priorities be?

- Santa Rosa's Public Art Program will focus on the following core functions:
- Catalyze projects that focus on issues and places that are important to Santa Rosa's civic dialogue.
- Develop projects in collaboration with other public agencies, non-profit cultural groups and curators.
- Review projects initiated by developers.
- Review projects, gifts and loans proposed by others for City property.
- Review murals that are publicly funded or on City property.
- Facilitate community participation in the development of public art Work Plans and projects.
- Stimulate public awareness of and conversation about public art in general.
- Organize exhibitions in City facilities.
- Manage the existing collection (maintenance, conservation).

Creative and Policy Goals

What artistic outcomes is the Public Art Program seeking?

- Seek the highest level of creative excellence.

  To achieve creative excellence, the Public Art Program should constantly challenge the people that it works with – artists, curators, cultural organizations and stakeholders. In developing its Work Plan each year, the Program can foster a broad community conversation about the civic goals for public art. In responding to specific opportunities outlined in the Creative Zones, artists, curators and cultural groups can bring critical thought to their approach to public practice.

- Connect with issues and places that are key to Santa Rosa's future.

  This means that the Public Art Program should commission projects that are about places and topics that people recognize as being of civic importance, so that public art can be linked to dialogue about the future of Santa Rosa. By focusing on projects like this, the Program can create a sense of urgency and importance around its work.

- Reflect the creative spirit of artists, curators and arts organizations in Santa Rosa.

  This means that public art needs to feel authentic to the place, conveyed with a spirit and vision that are generated by the creative forces within the City.

What are the policy outcomes that the program is seeking?

- Galvanize public support for a broader arts and culture policy in Santa Rosa and Sonoma County.

  Public art contributes to the bigger picture of a vital arts and culture sector in Santa Rosa. While public art might offer achievable short-term successes, careful thought should be given to using these successes to build awareness and support for broader arts policy in the City.

Tactical Imperatives

What does the Public Art Program have to do in order to achieve these goals?

- Demonstrate to the general public that public art can have a visible and immediate impact on the cityscape.
- Increase the capacity of staff assigned to the Program to manage day-to-day activities.
- Ensure the APPC sets priorities and provides general direction for the Public Art Program.
- Build stronger partnerships with City departments, neighborhood groups and community organizations wishing to participate in public art projects, developers who have public art requirements, Santa Rosa arts organizations and economic development, business and tourism organizations.
- Build support for increased resources.

Trajectories

What will the Public Art Program do?

For the next few years, the Public Art Program should focus on implementing projects that explore the "Creative Zones" articulated elsewhere in this Plan. To accomplish those projects, the Program should develop the capacity to:

- Develop Annual Work Plans that focus on implementing public art within the Creative Zones.
- Develop projects on its own, in partnership with other City departments and with arts non-profits and curators.
- Provide oversight for public art in private development.

D. Public Art Creative Zones

The Santa Rosa Public Art Master Plan establishes priorities for public art that should be commissioned in Santa Rosa, and towards which the community's shared resources (funding and professional expertise) should be directed.

These priorities are outlined as "Creative Zones" – areas in the city and general topics that should be a priority for consideration for public art in the next few years.

These "Creative Zones" have evolved from many community discussions about the kinds of public art projects that would complement Santa Rosa, as well as an assessment of what locations and strategies would have the most impact, and how the artistic resources in the City could best be involved in projects. As a group, Creative Zones offer a strategy for making choices and establishing realistic goals. Creative Zones can help to harness diverse ideas and energy into coherent groups of projects that can become more than the sum of their parts in the public's imagination. Creative Zones provide both focus and flexibility.

Individually, each Creative Zone is open-ended enough to allow for a variety projects to emerge over time. This provides flexibility for creative invention and collaborations among organizations, allows for work in various media, and enables the creative community to be responsive to opportunities that arise.

In addition, each Creative Zone is manageable enough that significant progress could be made in the course of a year of project development and programming, or by adding projects one-by-one over time. After several years of implementing a series of Creative Zones, Santa Rosa will have created a collection of artworks that is diverse and engaging, and at the same time focused, distinctive and impactful.

Each year, in establishing the Annual Work Plan for the Public Art Program, the Arts Coordinator and the APPC should review the Creative Zones outlined in this Plan and determine which should be the focus of the next year's activities, considering, among other things, planning, development and infrastructure projects being undertaken in the City.

Based on that, the Arts Coordinator and the APPC should develop Project Plans that outline the details of each project. Depending on the nature of the Creative Zone, the Public Art Program can involve potential partners, stakeholders and the broader community in the initial conversations that lead to the crafting of the Project Plan.

Opposite Page: *Breaking Through* by Artstart, Prince Memorial Greenway

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1. Downtown/Arts District Streetscapes

Downtown Santa Rosa and the Downtown Arts District are vital hubs of retail and business activity, and they have a growing cultural presence as well. The City's long-term downtown plan calls for strengthening the commercial base with the insertion of more infill housing in and around downtown, both to accommodate regional growth and to take advantage of pedestrian, bicycling and transit infrastructure.

Downtown should be the central focus of public art as it is the center of the City and the County. The long-term goal should be to create a true arts district that communicates the artistic character of the city to residents, visitors and prospective businesses; and that provides more opportunities for artists to live and work, and for arts organizations to present their work.

Within downtown, there are several general categories of public art projects, each of which is described as its own Creative Zone: Streetscapes and Connectivity (Creative Zone 1), Precincts and Focal Points (Creative Zone 2) and Gateways (Creative Zone 10). Other Creative Zones, such as the Prince Memorial Greenway (Creative Zone 4) and Parking Garages (Creative Zone 6), also address downtown.

Opposite Page: Wednesday Night Market, Downtown Santa Rosa

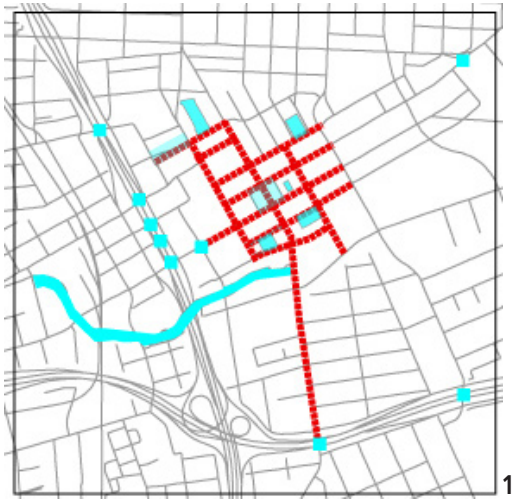
Though Santa Rosa's downtown streetscapes generally offer pleasant pedestrian environments, connectivity is an issue. Downtown is large, with several sub-districts, and is bisected by the Santa Rosa Plaza and the elevated Highway 101. Merchants are especially interested in improvements that would improve pedestrian connections and make walking around more enjoyable and legible.

Small-scale, pedestrian-level public art projects could support this goal. Projects could range from small infrastructure projects, such as new entry markers, to temporary installations in small public spaces or on blank walls.

1.1 Downtown Connectivity Projects

Commission groupings of projects, or serial projects that entice pedestrians to circulate downtown, connecting the different districts as well as the various parking areas. Examples include small, artist-designed light projects at participating storefronts, an artist-created walking tour, the addition of more murals in surprising places, or an artist-designed scavenger-hunt style project.

Downtown Connectivity could be approached as a "creative placemaking" activity, launched through a workshop with a variety of downtown stakeholders, such as merchants, artists and police. The goal would be to have multiple projects, which could be experienced by walking around downtown, and promoted as a focused exhibition.



1.1

Fountain with Ruth Asawa Relief Panels, Courthouse Square

2. Downtown/Arts District Precincts and Focal Points

Downtown Santa Rosa and the Downtown Arts District are a group of distinct precincts connected by the underlying street grid, which is largely intact except in the area of Santa Rosa Plaza, Santa Rosa Creek and Highway 101. These precincts include the retail core, Courthouse Square, Railroad Square, the SofA Arts District and the emerging cultural cluster near the Sonoma County Museum.

Each precinct has its own sub-identity within the overall context of downtown, and each sub-identity should be strengthened for downtown to prosper overall. Specific public art projects that create a special identity and visual focal point for each precinct could support this goal. These could include a specific focal feature in each area, such as a sculpture or a mural. Projects could be implemented over time.

2.1 Courthouse Square Activation

The City has developed conceptual designs for reunifying Courthouse Square by closing Mendocino Avenue in the center of the square and re-routing traffic around the edges. The City is trying to identify funding for the project.

In the interim, Courthouse Square could be a location for temporary art projects that would help people imagine what the uses of this new square might be. The projects could be focused on a period of several days when Mendocino could be closed temporarily (as it is for various special events).

During the development of this Plan, a workshop identified "Courthouse Square Activation" as a priority project for the Public Art Program. Some of the ideas that emerged as possible future projects were projections (perhaps using videoconferencing) on some of the larger building facades, projects exploring agriculture–viticulture, artist-designed movable furniture designed to stimulate social interaction. It was hoped that any temporary art projects on Courthouse Square could eventually be moved into other neighborhoods.

2.2 Courthouse Square Reunification

The reunification of Courthouse Square will offer one of the most significant opportunities Santa Rosa will see in the near future for a new public art commission. As soon as a design team is identified to work on the next iteration of the project, an artist should be brought on board to join the team and develop an approach to public art that is integral to the project concept and design. This could also be coordinated at the staff level by adding a representative of the APPC to the Courthouse Square Advisory Committee.

The Final Environmental Impact Report for the reunification project indicates several locations for public art, including sculpture sites, an art garden and an interactive sculpture garden. The costs of such artworks will likely exceed the Public Art Program's capacity to fund on its own. Additional funding to implement the Courthouse Square Reunification public art recommendations should be identified.

In addition, there are two loaned artworks and two permanent artworks in Courthouse Square. The two loaned pieces should either be returned to the artists or relocated with the artists' permission. One permanent artwork consists of cast concrete relief panels by Ruth Asawa. The reunification project will require this piece to be relocated from its current location on a fountain, and will require very sensitive treatment because of its material and construction approach. The other is a bronze "Peanuts" sculpture, and it can be relocated more easily.

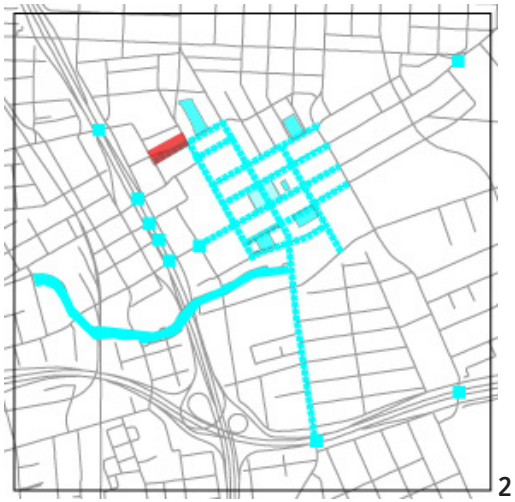
2.2

2.3 Sonoma County Museum / Seventh Street

The Sonoma County Museum is creating a small arts campus in the northwest corner of downtown. In addition to its main building, the Museum maintains an outdoor sculpture garden, and is creating a contemporary art gallery in a former commercial space near the corner of B and Seventh Streets. The collection and exhibitions are being rebranded as the Art Museum of Sonoma County.

This area can be a hub for public art. Recently, the Museum installed a sculpture by Ned Kahn along the roofline of its new recently-acquired building. From time to time, the Museum has offered local artists small grants to activate the area; this has resulted in several murals on the facades and gates of its future contemporary art space. One of the Museum's primary concerns now is pedestrian connectivity and wayfinding.

The Public Art Program should explore the possibility of connectivity, wayfinding and activation projects that would reinforce the emergence of this area of downtown as an arts and culture destination. In addition, the Museum may be a collaborator in helping to locate sculpture at the triangle on A Street (identified as an art location in the downtown specific plan) and two dimensional work on the parking garage façade, helping to turn that block of Seventh Street into an "art room."



2.3

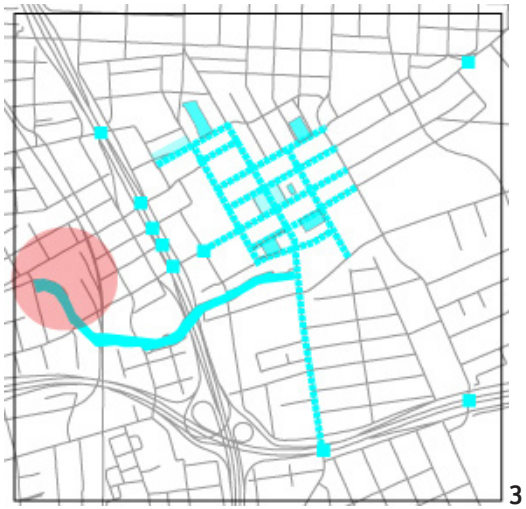
SMART Tracks, Railroad Square

3. SMART Stations

SMART (Sonoma–Marin Area Rail Transit) is a passenger rail service that will ultimately link Santa Rosa to Cloverdale to the north and Larkspur Landing to the south. The first segment of the system is expected to be operational in late 2016. The rail service is meant to serve people who commute between Marin and Sonoma Counties, and less as a feeder route to San Francisco.

Santa Rosa will have two SMART stations – downtown (Railroad Square) and Guerneville Road. The Railroad Square Station is expected to be the busiest on the line, and to trigger new residential, commercial and retail development nearby, making the area within walking distance of the station even more lively with activity. The City's Downtown Station Area Specific Plan (2007) outlines goals for new development there. At the Guerneville Road Station, the North Santa Rosa Station Area Specific Plan (2012) would build on the presence of Coddingtown Mall and the emerging cultural district (Schulz Museum, Children's Museum) to create "a bustling village-like activity at and adjacent to the new station."

Santa Rosa's stations are too far along in their design for public art to be incorporated into them, but once the stations are up and running, the Public Art Program should evaluate the use of any adjacent public areas around them and consider the possibility of locating artworks in view of the station area. These could be new commissions, donated works, or loaned works in the model of the Civic Artwalk.



3

Fish Mosaic Sculpture by Artstart, Prince Gateway Park
Photo by Bob Stender

4. Prince Memorial Greenway

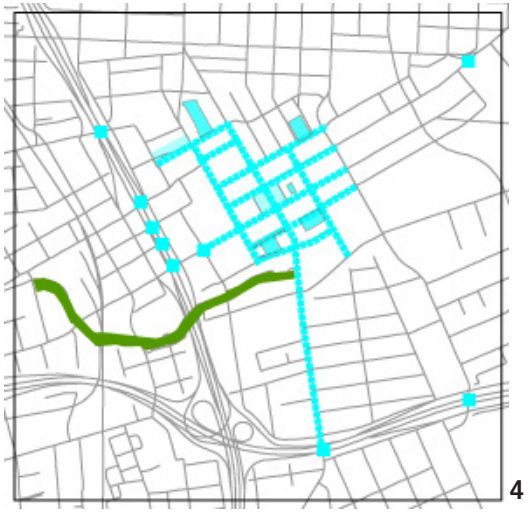
The Prince Memorial Greenway is one of Santa Rosa's grandest and most generous civic gestures, a place where the city's vision for a walkable, bikeable public realm has most clearly been achieved.

The Greenway is a 0.6 mile-long improved pathway along the north and south sides of the Santa Rosa Creek, stretching from City Hall to Railroad Square. It is experienced as an immersive environment, a series of terraces with native landscaping, trails, plazas and public art. The transformation of the creek from a concrete flood channel came about through the involvement of hundreds of citizens and a bequest to the City from the Prince family, who had been downtown property owners.

The Greenway is the heart of the Civic Artwalk, with painted, ceramic tile and mosaic murals, as well as numerous sculptures and art benches. Several of the works along the Greenway have fallen into disrepair, because of vandalism, poor design and installation, and neglect.

Currently, maintenance is the highest priority for the art collection along the Greenway. In particular, graffiti and tagging damages the art as well as other elements of the Greenway, such as pathways, railings and stonework.

The Public Art Program's efforts in the Greenway should focus on maintaining and conserving the existing artworks. No new projects should be commissioned and no new artworks should be accepted along the Greenway until the vandalism recedes.



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Artstart Mural, 3rd Street Parking Garage

5. Parking Garages

Parking garages are a major feature of the downtown Santa Rosa streetscape. The City owns five public parking garages scattered around downtown, and Santa Rosa Plaza maintains a series of garages in the block between the mall and Highway 101.

Altogether, the facades of the garages create blank spaces in the streetscape – yet they are sometimes one of the first things visitors see upon entering downtown Santa Rosa. They are ideal locations for temporary or permanent artworks that can make a big visual statement.

This Creative Zone could be implemented in an incremental basis, commissioning projects one at a time, particularly if there is some connection to an event.

5.1 Parking Garage Wayfinding

The City's Parking Division has a long-term plan to create a wayfinding system for its garages. The first step would be to design the scope of work and to issue an RFP. The Public Art Program should commission an artist to work as an integral member of the team, to assist with the development of visual components. One outcome, for example, could be for Santa Rosa artists to help develop graphic themes for each of the garage levels. Costs could be shared, with the Parking Division covering the base cost of the project, and the Public Art Program picking up the additional cost of contracting with artists. The Arts Coordinator should assist Parking Division staff in developing the RFP, commissioning an artist, and managing coordination of artist design and implementation phase.

5

6. Downtown Gateways

9th Street Underpass Mural

Several of Santa Rosa's adopted planning and urban design studies recommend investment in better gateways into the city and downtown. Public art is recommended as one tool, along with urban design and landscaping that could help create better gateways. Generally, public art cannot create a good gateway by itself, it needs to be thought of in concert with surrounding urban design, architecture and landscape. The Public Art Program should be attentive to public or private developments where artistic gateways could be a component, and collaborate on those projects, but it should not initiate gateway projects on its own.

6.1 Downtown Underpasses

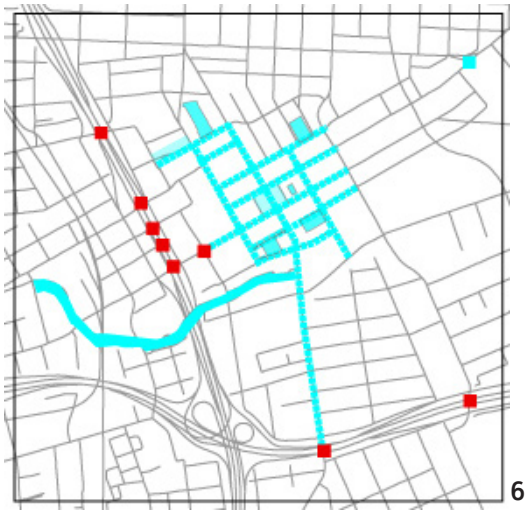
Recommendations for downtown gateways often include suggestions for public art to be incorporated into the underpasses that carry traffic beneath Hwy 101 and Hwy 12. Some of these underpasses, such as the underpass that carries Olive Street under Hwy 12, already include public art. The Public Art Program should consider opportunities for implementing additional projects in the underpasses.

Most of these underpasses are owned and maintained by Caltrans, the state highway agency, which has an application for underpass art projects. Caltrans has advised the City to submit a master application for artworks at underpasses, explaining the process it would follow to develop and install projects, so that it does not have to return to Caltrans for approval of each specific project.

Even though the actual projects might be years off, the Public Art Program should begin work on a master application to Caltrans so that permission will be in hand when opportunities arise.

6.2 Downtown Eastern Gateway

The intersection of College Avenue and Fourth Street is a perceptual gateway for drivers approaching the central area of Santa Rosa from the east. On the western side of the intersection is a small park-like sitting area. This could be the location for a sculptural gateway element, which would complement Cyclisk and Whole Some, which mark the southern and northern gateways to downtown, respectively. A sculpture here would complete a trio of markers that indicate passage into Santa's Rosa's city center.



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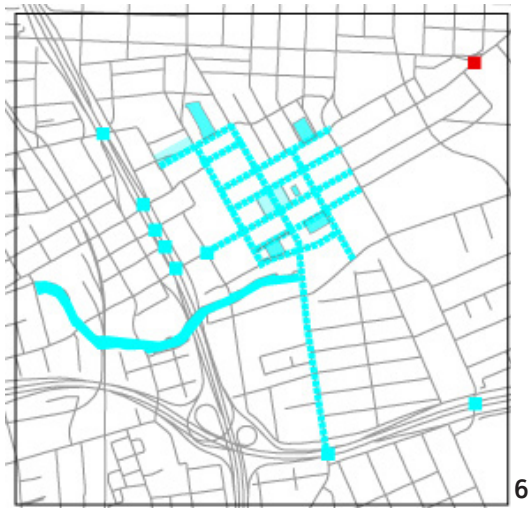

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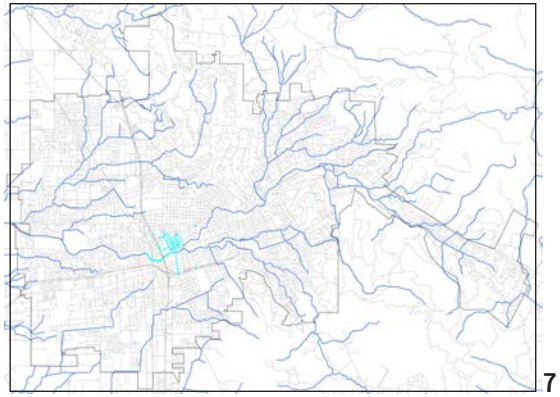
7. Creeks and Trails

Santa Rosa has an extensive network of riparian corridors, many of which include biking or walking trails that run parallel to the creeks. The City has developed a Citywide Creek Master Plan that seeks to enhance the values that this network brings to the city – habitat, recreation, water resources management, flood control and cultural history.

Most of the creek corridors are above ground, serving as greenways and connecting parks throughout the city. Because creeks often travel behind properties and between neighborhoods, and because several stretches have been channeled underground (including a segment of Santa Rosa Creek beneath downtown), the corridors are not always a highly visible component of the landscape.

One of the City's goals is to raise public awareness and education about its riparian corridors. Public art could play a key role in this, helping mark the paths these corridors take through the city, and creating activities that help people engage with these places. Public art projects could help make the presence and function of these corridors more visible to people, and build a stronger sense of connection to the corridors.

Depending on the type of project and the location, there would be numerous partners involved. The maintenance of creeks, trails, bridges and other infrastructure are the responsibility of various city, county and state entities (including the City's Recreation and Parks, Transportation and Public Works Departments, and the Sonoma County Water Agency) as well as private property owners. Other potential partners would include the Utilities Department Storm Water Team and Creek Stewardship Program, Sonoma County Regional Parks, and the Sonoma County Agricultural Preservation and Open Space District, as well as neighbors, nearby schools and civic groups interested in stream quality.



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7.1 Stream Corridor Crossing Markers

Santa Rosa's riparian corridors cross under arterial roads and neighborhood streets at regular intervals. Most of the bridges at these crossings are owned by the City, and though the crossings are generally marked by road signs, they could be also highlighted by simple public art projects that bring additional visibility, such as mosaic panels inset into the parapets of the bridges, or special street markings. The Public Art Program could collaborate with the Utilities and Transportation and Public Works Departments to determine an easily applicable suite of improvements that could be created by artists working with nearby communities, and install projects as funding allows on bridges that the City owns.

7.2 Creek Daylighting

A workshop during the Public Art Master Plan process identified projects along creeks and trails as a priority next-step project for the Public Art Program.

The workshop imagined a range of permanent and temporary projects that could trace the path of creeks through the city, metaphorically "daylighting" them by showing people the paths they take underneath streets and neighborhoods. Some of the ideas included a temporary blue running fence, installing fish in the City Council chamber (Santa Rosa Creek passes underground in a culvert), a creek clean-up, a street-boat regatta, street and bridge enhancements, and floating projects along streams.

The Public Art Program would need to coordinate with multiple agencies, including the City's Utilities and Recreation and Parks Departments, and state, county and federal watershed awareness programs. The projects could be timed with the City's annual "Creek Week Celebration," which included a public art walk along the Prince Memorial Greenway in recent years.

Opposite Page: Santa Rosa Creek

8. Parks

Live at Juilliard Concert Series, Juilliard Park

The City's Recreation and Parks Department manages parks in every corner of the city, as well as numerous special facilities.

The Internet survey conducted for this Master Plan identified parks as one of the types of places in the city where people would be most interested in seeing public art. Survey respondents gave some of the highest rankings to the ideas of creating artworks and art activities in community facilities such as parks, and creating artworks that anchor community gathering places.

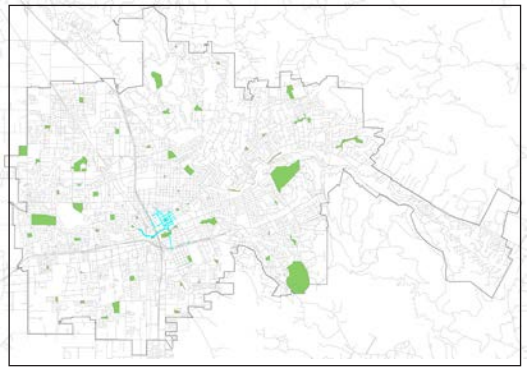
The Master Plan follow-up intercept survey, conducted in four city parks, suggested that people would be most interested in seeing artworks that had a functional use, such as playscapes, gathering places, seating or shade structures.

At the moment, however, the City's capital budget includes little money for new park development or major enhancements.

For the most part, public art projects in parks would have to be "retrofit" into existing settings. Over the course of the next few years, the Public Art Program should set a goal of identifying and commissioning at least one public art project in a park, focusing on functional elements that expand the usability of the park.

Alternatively, consideration should be given to whether artists can enhance typical features of parks, such as shade structures, when they are replaced. In that situation, the Public Art Program would fund the extra design and construction expense of having an artist involved in the project, but not the base cost of the feature.

Tuberosity by Al Voigt & Douglas Unkrey
Olive Park



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8.1 Juilliard and Olive Parks

Juilliard and Olive Parks host loaned artworks that are part of the Civic Artwalk: *Tuberosity* in Olive Park, and *Hangover II* and *Red Quake* in Juilliard Park. (There is also a permanent piece, *Torqued Column*, in Olive Park). The Public Art Program should determine whether the sculptures on loan should remain in place, be replaced with new artwork, or removed completely.

Surveys done in conjunction with this Master Plan indicate that users of both parks enjoy having public art there. The surveys also indicate that the artworks in Olive Park are popular, while the artworks in Juilliard Park generate less enthusiasm. The Public Art Program should consider returning the Juilliard Park sculptures to the artists and replacing them with new sculptures, and retaining the sculptures in Olive Park.

Circle Project, collaboration between ArtQuest and Santa Rosa Charter School for the Arts
Photo by ArtQuest

9

9. Santa Rosa High School

Santa Rosa High School is located on Mendocino Avenue, Santa Rosa's primary north–south street, just a few blocks north of College Avenue.

The high school has a highly regarded art magnet program called ArtQuest, which offers specialization in seven disciplines related to the visual arts and performing arts, as well as core curriculum courses that are arts-based. Entry into the program is competitive. ArtQuest serves several hundred students from across the County.

The program is located in a cluster of facilities on a corner of the high school campus at Mendocino and Ridgway Avenue, but has little visual presence on the street. ArtQuest faculty are open to collaborating with the Public Art Program to create interdisciplinary temporary and permanent projects – from sculpture displays to building façade treatments – that would signal the presence of this creative resource.

A collaboration like this would support not only the academic programs of the high school and ArtQuest, but also help achieve the goals of the Mendocino Avenue Corridor Plan (2009). That plan includes recommended streetscape design and development standards for the segment of Mendocino between College Avenue and Steele Lane, including the high school campus.

The plan specifically indicates that the corner of Mendocino and Ridgway is a "primary gateway" and that the ArtQuest buildings and high school main building are "neighborhood landmarks." In addition, the plan states that buildings near intersections should have "prominent architectural features," and that "outdoor spaces should have clear purpose … and are not simply 'left over' areas." Art installations at the ArtQuest campus would help to fulfill these goals.

This Creative Zone should primarily involve a collaboration between the Public Art Program and the ArtQuest program. The first steps should be to develop a concept plan for artworks that could be implemented, and to work out the administrative aspects of the City supporting public art on school district property. After that planning is complete, projects from this Creative Zone should be incorporated into the Annual Work Plan.

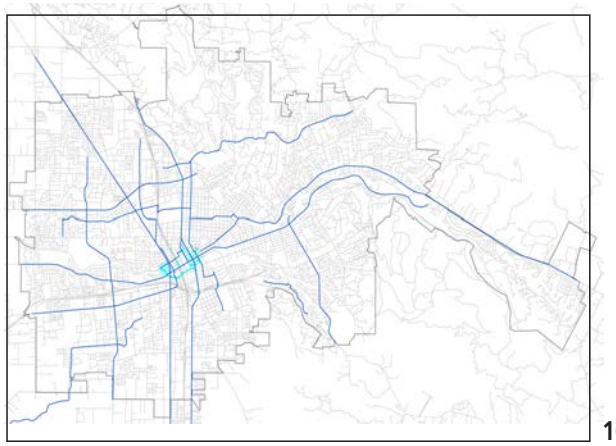
Cyclists competing in the Amgen Tour of California
Photo by: PhotoSport International uk usa asia / AEG

10. Bicycling Infrastructure

Sonoma County is regarded as one of the best areas for bicycling anywhere in the world, and the region's economic development agencies work hard to market the region's bicycling virtues to attract visitors, residents and businesses.

Public art can reinforce this aspect of Santa Rosa's character and of the region's tourism strategies. Santa Rosa already features Mark Grieve and Ilana Spector's Cyclisk, made of recycled bicycles, as a gateway to downtown. In other cities, artists have helped to enhance bicycling infrastructures, such as bike stations, rental facilities, wraps for rental bikes and trail markings / environmental graphics.
Elsewhere, artists have been commissioned to develop projects along trails that enhance the experience of using those trails. They've also been commissioned to create temporary projects related to bicycling events, including the Amgen Tour of California.

The Public Art Program should search for opportunities to commission a unique portfolio of projects related to bicycling to celebrate this aspect of the City's recreational and economic life.



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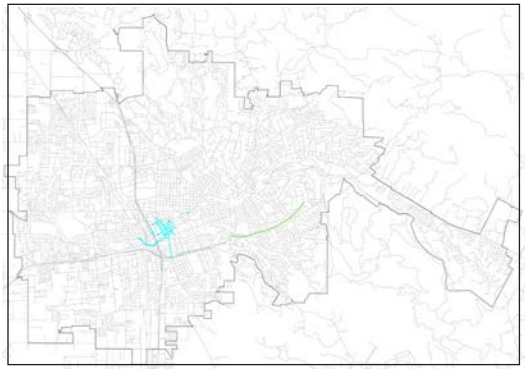
Cyclisk by Mark Grieve and Ilana Spector

Future Creative Zones

Southeast Greenway

An undeveloped freeway right of way, owned by Caltrans and originally acquired to extend Hwy 12 eastward, is being explored by private citizens and governmental agencies. The prospect for a greenway that connects Farmers Lane to Spring Lake Regional Park has stirred civic imagination. In 2010, a citizens committee enlisted the help of an American Institute of Architects Sustainable Design Assessment Team to lead a community process that resulted in conceptual designs. As efforts progress, public art should be part of the conversation. Artists might be engaged as members of design teams, create site specific projects, or develop community-based projects that mark important events in the life of the greenway.



E. Governance Tools for the Public Art Program

There are three main documents that, together, set out the governance of the Public Art Program: the Public Art Master Plan, the Public Art Policy and "Development Requirements Relating to Public Art." The Program should also develop internal guidelines for its review processes.

Public Art Master Plan

The Public Art Master Plan is a document that gives creative direction to the Public Art Program and contains governance and operational components that should be incorporated into the Public Art Policy (by City Council) and used as guidelines (by the APPC). The Master Plan:

- Sets out the basic foundation for public art in Santa Rosa – a vision, mission and overall goals.
- Broadly identifies the types of projects the Program will consider when developing Annual Work Plans. These are described within targeted "Creative Zones" of near-term focus that meet the long-term goals of the Public Art Program.
- Recommends policies, procedures and guidelines to incorporate into a revised Public Art Policy or to use as guidelines.

Recommend

APPC should review and forward this Master Plan to City Council with a recommendation for approval by resolution.

Public Art Policy

The City of Santa Rosa's Public Art Policy sets the operational policies and procedures that the Public Art Program follows in its everyday work. These include artist selection processes, the composition of selection panels, artist selection criteria, funding and key definitions. It was first approved by Council Resolution in 1996 and most recently updated in 2009.

A number of the components in this Public Art Master Plan would need to be implemented through revisions to the Public Art Policy. These include:

- Composition and role of the APPC.
- Processes for developing Annual Work Plans and Project Plans; approving projects; reviewing gifts, loans, and developer projects; and de-accessioning and relocating artworks.
- Guidelines for reviewing City-funded public art, developer-funded public art, gifts and loans, murals, and the de-accessioning and relocation of public art.
- Definitions of new terms, and new definitions for existing terms.

Recommend

APPC should review a revised Public Art Policy that is consistent with the recommendations of this Public Art Master Plan and submit to Council for approval by resolution.

"Development Requirements Relating to Public Art"

Santa Rosa's "Development Requirements Relating to Public Art," City Code Chapter 21-08, established a mechanism for funding the Public Art Program and for integrating public art into private development projects throughout the City. It was adopted in 2006.

Specifically, this provision of the Code sets out private development requirements for public art, whether by the installation of art on-site, payment of in-lieu fees or provision of cultural space, and a process for managing those requirements. The Code also sets out requirements for City financial contributions to public art.

Recommend

The Public Art Master Plan recommends no changes to City Code Chapter 21-08.

Guidelines

Guidelines outline decision-making processes and criteria in a manner that is more detailed than in the Policy. These are internal processes and are approved by either the APPC or the Director of Recreation and Parks. The Plan establishes guidelines for reviewing and approving City-funded public art projects, murals that are funded by the City or on City property, and public art that is provided by developers in fulfillment of the public art requirements.

Recommend

APPC should adopt guidelines for reviewing and approving City-funded public art projects, murals that are funded by the City or on City property, and public art that is provided by developers in fulfillment of the public art requirements, as recommended elsewhere in the Public Art Master Plan.

F. Implementation Processes

Planning for a public art project begins with the process of developing an Annual Work Plan and General Expenditure Plan for the Public Art Program, and continues through the development of a Public Art Project Plan. Together, these tools outline the broad work that the Public Art Program will undertake in a given year, as well as the specific parameters of each project.

Annual Work Plan

Each year, the Public Art Program should develop an Annual Work Plan for the coming fiscal year. The plan should outline which Creative Zone the Program will focus on and which new projects the Program will initiate, indicating where the projects will be located and what the proposed budgets will be. The annual plan should also track projects that are still in process, and special projects such as planning activities.

Generally, the annual plan should be developed collaboratively by the Arts Coordinator, relevant City departments and the APPC, and will be approved by the APPC.

To prepare the Work Plan, the Arts Coordinator should assemble background information relevant to the various Creative Zones outlined in this Plan, as well as information about major planning, development and infrastructure projects being undertaken in the City. When appropriate, the Arts Coordinator should consult with City staff and communities who are stakeholders for a project that is likely to be discussed, in order to assess the potential partnerships with City departments, non-governmental organizations and communities. The Arts Coordinator should also estimate what resources are available for the Program to work with in the coming fiscal year.

The Arts Coordinator should facilitate a meeting of the Art in Public Places Committee to determine which Creative Zone will be the area of focus for the coming fiscal year, and what the priority projects and potential budgets will be. As with all APPC meetings, opportunities for public input would be provided during the meeting.

Based on the outcome, the Arts Coordinator should develop a final Work Plan, including proposed project descriptions, locations and budgets.

Recommend

Update the Public Art Policy as necessary to include reference to the Annual Work Plan.

Public Art Expenditure Plan

Each year, the Public Art Program should develop a "Public Art Expenditure Plan," which outlines the public art expenditures that will be made from the Public Art Fund in any given year.

The expenditure plan should be prepared by the Arts Coordinator in collaboration with the APPC, in conjunction with the development of the Annual Work Plan. All expenditures should be consistent with allowable expenditures from the Public Art Fund, as indicated in the City Code and the Public Art Policy. The expenditure plan should be reviewed by the APPC, and forwarded to the Director of Recreation and Parks, who should include it in the budget proposal that is submitted to City Council. City Council approves the expenditure plan as part of the overall budget adoption.

Public Art Project Plan

Santa Rosa's Public Art Program should undertake careful planning for each project that it implements to ensure that all projects are well-conceived and enduring. This planning should include identifying the opportunity; finding project partners; understanding potential hurdles with permissions, permitting or construction; establishing realistic budgets and timelines; and communicating with project partners at an early stage about the intent and scope of the project.

For each public art project that is approved in the Annual Work Plan, the Program should adopt a Public Art Project Plan, which is a foundational document that guides the planning and execution of a project. A Project Plan sets out the basic framework of a project – its goals and location, particularly in relation to the Creative Zones; budget and funding; timeline; the artist selection process and community engagement process; a marketing plan; a list of internal and external stakeholders; and protocols for collaboration with other entities, as necessary. A Project Plan does not determine the concept for the project, although in some circumstances it might outline a theme to which artists are asked to react.

Generally, Project Plans should be developed by the Arts Coordinator, working with the APPC, City departments and other stakeholders, through a process unique to each project. The Project Plan may be more or less comprehensive, depending on the nature of the project. Ultimately, it should provide a basis for managing the project, and for accountability and evaluation.

Project Plans should be approved by the APPC.

Recommend

Update the Public Art Policy as necessary to include reference to the Public Art Project Plan.

Project Implementation

The Public Art Program should utilize the following process in implementing an artist commission. If an arts non-profit or curator is selected to manage the project, some of these steps will be the responsibility of the organization or the curator.

Establish a Selection Panel

Once a project is funded as part of the Annual Work Plan, and a Project Plan is adopted, a Selection Panel may be assembled, depending on the needs of the project. The APPC may serve as the Selection Panel, or opt to form a separate Selection Panel, based on recommendations from the Arts Coordinator. (The composition of Selection Panels is outlined in Section H, Administrative Recommendations.)

Recruit and Select an Artist

The Arts Coordinator should issue a Call to Artists and/or Curators and Cultural Organizations, according to the process outlined in the Project Plan. The Arts Coordinator should facilitate the selection process; the Selection Panel should recommend artists and artistic concepts; and the APPC should approve the artist and concept selection.

Artist Contract

Upon recommendation of the APPC, the Arts Coordinator should oversee a contract with the selected artists, curators and/or cultural organizations. The contract should include the scope of work, fee, schedule, and relevant terms and conditions. The scope of work may vary depending on the project, but will generally include final design and engineering, fabrication of the artwork, and installation of the artwork.

Contracts are approved according to the contract authority for City Council and Department Directors established in City policy. A policy to allow award authority to the Director of the Recreation and Parks Department and/or the Assistant City Manager for Artist Services Agreements of $50,000 and less is recommended.

Concept Design

If the artist is selected through an interview process, the initial step should be to develop a Concept Design. The Arts Coordinator should organize necessary meetings with project stakeholders. The concept design is presented to the Selection Panel for review and

recommendation to the APPC for its approval.

Final Design

Once the Concept Design is approved, the artist may develop final design and engineering drawings for approval before proceeding with fabrication. The Arts Coordinator should coordinate technical review by appropriate City Departments.

If the artist proposes any significant changes from the original concept, the Arts Coordinator should secure APPC approval before approving changes. If the City requests any modifications to the project, the Arts Coordinator should review the proposed changes with the artist.

Fabrication

Once the final design and engineering drawings have been approved by the City, the artist may proceed with the fabrication of the artwork. The fabrication may be done by the artist, or part or all may be done by subcontractors supervised by the artist. The Arts Coordinator may request a studio visit, photographs or written updates from the artist. The City's current artist contract forms should be reviewed to consider a design-only contract.

Installation

In most cases, the artist should be responsible for the installation of the artwork. The Arts Coordinator may coordinate installation with the artist and the appropriate City Department(s) and their contractors.

Communications, Submittal of Project Documentation and Project Closeout

A communications strategy should be planned and implemented by the Arts Coordinator. The artist should be required to submit all required paperwork, including all drawings and a maintenance and conservation worksheet, prior to project closeout and final payment.

Recommend

Amend City contract award authority policies to allow either the Assistant City Manager or the Director of the Department of Recreation and Parks to approve Artist Services Agreements of $50,000 or less.

Artist Solicitation and Selection

Santa Rosa's Public Art Program should choose from a variety of methods for soliciting and selecting artists, depending on the requirements of the project. These solicitation methods should include an Open Competition, Limited or Invitational Competition, and Direct Selection. The method of selecting artists for individual projects should be determined in the approved Public Art Project Plan.

Artist Solicitation Processes

Open Competition

An open competition is a call to artists for a specific project in which artists are asked to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Any artist may respond, subject to limitations established in the Project Plan. Calls for artists for open competitions should be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.

Limited or Invitational Competition

A limited competition is a call to artists in which a small number of artists are specifically invited to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Artists should be invited based on their past work and demonstrated ability to successfully respond to the conditions of the particular project or based on other non-aesthetic Public Art Program goals (such as seeking local or regional artists, etc.).

Direct Selection

At times the Arts Coordinator may recommend a direct selection of a specific artist for a particular project. Such a recommendation may occur for several reasons, but will generally occur when circumstances surrounding the project make either an open or limited competition unfeasible (for example: project timeline, community or social considerations, etc.).

Recommend

Incorporate the above descriptions of the artist solicitation process into the Public Art Policy.

Artist Selection Processes

Each artist selection process should be uniquely designed to match the conditions of the project. However, the process should involve the following basic procedures.

RFQ / Qualifications-Based Process

The Arts Coordinator should collect artist qualifications through one of the methods outlined above. The Arts Coordinator should present the artist qualifications to the Selection Panel, which may select three to five finalists to submit a proposal, or select three to five finalists to interview, or select a single artist based upon their qualifications, or request another pool of artists for consideration.

Finalists should be invited to interview with the Selection Panel, which recommends one of the following outcomes to the APPC: selecting one of the finalists based on their qualifications and interviews, or not selecting any of the artists or proposals and going back to review qualifications of other artists.

RFP / Proposal-Based Process

Generally, an RFP or Proposal-Based process should only be used in a Limited Competition, or the second phase of an Open Competition. It is not advisable to use an RFP process with an Open Call.

The Arts Coordinator and the APPC would develop an RFP that provides background on the project, outlines expectations for the artists' responses, and establishes an honorarium for the artist's time and expenses. The RFP is then provided to the short list of artists under consideration.

Depending on the nature of the project, the Public Art Program would organize a site visit for the competing artists. This site visit could involve engagement with a range of stakeholders, if time and circumstances permit.

The artists would be requested to submit proposals to the Arts Coordinator. If time allows, the Arts Coordinator would seek initial technical review and feedback on the proposals, which would be forwarded to the artist.

The artists would be invited to interview with the Selection Panel, which recommends one of the following to the APPC: selection of one of the finalists based on their proposals, or not selecting any of the artists or proposals and going back to review the qualifications of other artists.

Recommend

Incorporate the above descriptions of the artist selection process into the Public Art Policy.

Partnership Projects with Other City Departments

The Public Art Program should consider opportunities for partnering with other City departments on commissioning public art that is integrated into new City Capital Improvement Projects, even if the projects do not fall under one of the Creative Zones outlined in this Plan.

The Arts Coordinator should maintain close liaison with staff in departments such as Economic Development and Public Works. The Coordinator should bring opportunities to the attention of the APPC as they arise, and consider them during the Annual Work Plan Process. The Coordinator and the APPC should consider the following criteria in evaluating partnerships:

- There is an opportunity to incorporate permanent artworks during new construction or renovation that will result in a strong artistic outcome.
- The site is visible and accessible at least during regular business hours.
- The City department that is responsible for the project supports including an artist in the project, can bring additional resources to the project, and is committed to maintaining the project.
- The project presents a good opportunity to incorporate the work of visual artists in the design and construction of the project that will result in a strong artistic outcome.
- There are appropriate budget, staffing resources and time available for the project to be successful.

When a project of this type is added to the Annual Work Plan, the Arts Coordinator and the responsible department project manager should collaborate at the earliest moment in the project planning to determine the best approach to incorporating public art, and incorporate these approaches into a Public Art Project Plan.

The following coordination issues should be considered:

- Programming and design studies should consider goals and options for public art in the user experience and function of the project.
- Funding for artist involvement should be explored to consider requirements and limitations of funding sources for the project.
- Budgeting approaches for the public art should be considered at the earliest stages of project budgeting, particularly the method of allocating between base budgets and art budgets.
- Expectations for collaboration with artists and the Public Art Program should be incorporated into RFPs and RFQs.
- Artist selection and artist contracting approaches should be explored early on to address contracting and procurement processes.
- Community engagement processes should be considered.
- Review and permissions processes should be outlined in advance of confirming the public art opportunities.

Partnership Projects with Non-Profits and Curators

Issues

The capacity of the Public Art Program to commission public art is limited. At the same time, Santa Rosa has arts non-profits and curators who have experience with public art, and can bring substantive creative expertise to the Program's commissions.

When the Public Art Program is interested in commissioning a public art project, it may issue a RFQ or RFP to non-profit organizations or established curators, as an alternative to issuing a RFQ or RFP directly to artists. Retaining a non-profit or a curator will enable the Program to expand its project management capacity and to draw on specialized expertise that the City does not have in house.

Calls to non-profits or curators should be competitive. Calls should be structured to help the Public Art Program implement a defined Public Art Project Plan, which in turn would implement part of the Program's Annual Work Plan.

The APPC should review and approve the artist selection and artist concept, just as if the project were being commissioned by the City itself, unless the Public Art Project Plan establishes an alternative review process. The following criteria should be considered:

- Demonstrates general interest and capability in working with artists to create public artworks.
- Demonstrates general ability to identify, select and manage artists to produce public art of artistic excellence, innovation and originality.
- Demonstrates interest in and understanding of the project and the City's goals.
- Demonstrates interest and capability in identifying, selecting and managing artists whose work (media, concepts, community engagement approaches, and fabrication) are appropriate to the project goals and site.
- Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to the project.
- Is available to perform the scope of work in a timely and professional manner.
- Demonstrates successful business management and project management experience.

Recommend

Establish a selection process that allows non-profits and independent curators to respond to RFPs and RFQs and facilitate public art projects that help the Program complete its Annual Work Plan.

Incorporate into the Public Art Policy as necessary.

Public Art in Private Development

Issues

Communicating the City's public art in private development requirements has not been consistent and many developers are not aware of it early enough.

The process for managing developer requirements should consider closer monitoring at various stages and clear criteria to meet City expectations.

Developers of certain commercial properties in Santa Rosa are required to include public art in their developments, or to make in-lieu payments to the City's Public Art Fund. The City Code delegates to the Director of Recreation and Parks, or designee, the authority to develop guidelines for reviewing and approving art in private development. (In this section of the Master Plan, "Director of Recreation and Parks" means the Director or the Director's designee.)

Review Process

The Public Art Program should use the following process in reviewing and approving developer percent-for-art projects:

Information Phase

Information about the public art requirement should be provided more consistently in materials that explain the City's overall development review process.

All City web pages that explain the development review process should appropriately cross-reference the public art requirement. For example, the Building Permit web page should provide advance notice of the public art requirements.

Intake Phase

All building and development intake forms should include a consideration of public art. For example, the City's Building Permit Application should include, in the "staff use" area at the bottom, a check-off for whether the project triggers the City's public art requirement. Should the box be checked, or should staff later determine that the project will be subject to the public art requirement, then the application should be referred to the Arts Coordinator.

During pre-application discussions regarding development projects potentially subject to the public art requirement, the City's Community Development Department should provide reference to the Code requirements, as well as guidelines developed by the Director of Recreation and Parks, and recommend early communication with the Arts Coordinator.

When informed about a project with a public art requirement, the Arts Coordinator should contact the developer to offer background information on the requirement and an informal conversation about the process. This should occur as early as possible in the developer's consideration of the project.

Implementation Phase

When a developer proposes to meet the public art requirement by providing public art on-site, the developer should contact the Arts Coordinator at several stages:

Intake Meeting

This is an informational conversation to discuss the public art requirement, City expectations and potential resources for the developer. This can be initiated by the Arts Coordinator or the developer.

Preliminary Art Application

This application records a determination by the developer about whether they will include artwork on-site, or make an in-lieu payment to the City. This application should be filed with the Arts Coordinator as early in the development process as possible, to allow ample time for artist selection, concept development and possible review by the APPC.

Artist Selection and Art Concept Review

If the developer chooses to include artwork on-site, the Director of Recreation and Parks may recommend a presentation to the APPC, whose role would be advisory to the Director. If this step is recommended, the developer should present the selection of artist and artwork concept to the APPC. Typically, within a month of submitting complete materials to the Arts Coordinator, the APPC would be able to review the artist and artwork.

Final Art Application

If the developer chooses to provide artwork on-site, the developer should submit a Final Art Application that confirms the artist and provides a rendering of the concept, considering any input from the APPC and the Director of Recreation and Parks at the Art Concept Review stage. The Final Art Application should also include a budget, demonstrating that the public art requirement is being met through eligible expenditures, as outlined in the City Code. The Director of Recreation and Parks should review the application for approval or advise the developer about modifications. The Final Art Application should be approved before a Building Permit is issued.

Fee Payment

If the developer chooses to make an in-lieu payment, the amount should be paid in full prior to the issuance of a Certificate of Occupancy.

Closeout Phase

The Director of Recreation and Parks should inspect the project to ensure it has been installed as approved in the Final Art Application.

The developer should provide a covenant for ongoing maintenance of the artwork. The Director of Recreation and Parks should review and process the covenant.

The completion of the project, or the making of an in-lieu payment, may be deferred for six months beyond the time that a temporary or permanent Certificate of Occupancy is applied for.

Recommend

Maintain current City Code provisions.

Modify web pages, applications and intake forms relating to development review to include cross-referenced information about the public art requirement.

Modify the written guidelines, which is allowable under the Code provision that "proposed public art must be reviewed and approved by the Director of Recreation and Parks or designee for compliance with this Chapter and any associated guidelines subsequently formulated by the City".

Modify guidelines and criteria to give developers a clearer indication of the City's goals.

Modify the review and approval process to give the Arts Coordinator contact with the developer earlier in the process. Specifically, add a Preliminary Art Application phase, and for on-site artworks, add advisory presentation to the APPC (if recommended) before the Director of Recreation and Parks approves the application.

Private Development Information Packet

Issue

Developers do not always receive information about the Development Requirements for Public Art, or about the public art process, in a timely manner.

Santa Rosa's Public Art Program currently offers a basic packet of information for developers who are required to include public art as part of their projects under the City Code provisions for "Development Requirements for Public Art." This packet includes information about the City's goals for public art and the review process for public art in private development.

Future iterations of this packet should incorporate:

- Enhanced guidelines and goals for public art in private development, as outlined elsewhere in this Plan.
- Revised flow-chart with expected timeframes for project development and review, based on the process outlined elsewhere in this Plan.
- Updated and additional examples of successfully completed public art in private development projects in the City and elsewhere.
- Additional background on how private developers have made public art a valuable component of their projects.
- Additional information about resources available to developers.

Recommend

Update private development information packet.

Gifts and Loans of Public Art

In order to facilitate a fair assessment of proposed gifts and loans of public art, the Director of Recreation and Parks, in consultation with other City departments as appropriate and with the APPC, should coordinate the review of all aspects related to the acceptance of donations and loans of public art.

Proposed gifts and loans should be evaluated to determine whether they are in keeping with the City's overall goals and adopted plans and policies, whether they are placed in appropriate locations and integrated appropriately with their sites, and whether proper advance planning and preparation has taken place.

Proposals for gifts and loans of public art that are made to any City official or department should be referred to the Arts Coordinator, who should coordinate review of the proposal. Technical review should be undertaken by City staff and aesthetic review should be undertaken by the APPC, according to guidelines proposed elsewhere in this Plan. Staff and the APPC should provide a recommendation to the Director of Recreation and Parks, who has final approval authority over gifts and loans of public art.

Recommend

Adopt the above policies and procedures as necessary into the Public Art Policy.

Acquisitions

Santa Rosa's Public Art Policy allows the City to acquire public art, in addition to commissioning it. For the foreseeable future, the Public Art Program should not commit its resources to acquiring, through direct purchase, new works for its public art collection. Acquisitions could be undertaken instead through fundraising or gifts. Artworks acquired through fundraising or as gifts should be handled through policy for gifts and loans, described above.

Should an acquisition be desired, it may be recommended within the Annual Work Plan. Furthermore, a Public Art Project Plan may be developed to outline the process for the acquisition. The process should be facilitated by the Arts Coordinator, according to the Project Plan, and using the guidelines set out elsewhere in this Master Plan.

Recommend

Do not spend City resources on acquisitions of existing artworks. Rely on fundraising or donations.

If an acquisition is recommended in an Annual Work Plan, a Public Art Project Plan should be developed to manage the process.

Portable Collection

Santa Rosa's Public Art Policy refers to a "rotating art collection," a term that generally refers to paintings, drawings, sculptures, tapestries and similar artworks that are suitable for installing inside public buildings.

The City has an existing portable collection, primarily works that are on view in City Hall. The Department of Recreation and Parks should create an inventory and conduct an assessment of these works. The assessment should be conducted by a professional art conservator. The City should also document its portable collection and make the documentation accessible to the public, via the Public Art Program website.

The City should not commit resources to acquiring new works for its portable collection for the foreseeable future, as the portable collection is not the best tool for meeting the goals for public art in Santa Rosa.

Should acquisitions for the portable collection be desired, it should be recommended within the Annual Work Plan process. Furthermore, a Public Art Project Plan should be developed to outline the process for the acquisition. The process should be facilitated by the Arts Coordinator, according to the Project Plan, and using the guidelines set out elsewhere in this Master Plan.

Recommend

Fund and conduct an inventory and assessment of existing City-owned artworks in the portable collection.

Do not expand the City's portable collection at the current time.

De-accessioning and Relocating Public Art

From time to time, the City may find it necessary to remove an artwork from its collection, or to relocate an artwork from its original site. This many occur for various reasons, such as changes to the site, new approaches to managing the City's collection, the need to mitigate a hazard or to address new regulatory requirements. For that reason, the City should retain the right to relocate or de-accession any artwork in its collection, regardless of the source of funding or method of acquisition.

However, the City should operate from the strong presumption that the City's public artworks, individually and as a collection, should be maintained as a permanent cultural resource for the community. Accordingly, re-siting or de-accessioning should be employed rarely, taken only in carefully considered circumstances and following processes that protect the public's interest in maintaining the collection.

Should it be necessary to consider the re-siting or de-accession of any artwork, the Art Coordinator should initiate a review process that involves consultation with the artist, as provided for in the artist contract, and other City agencies as appropriate; review and recommendation of the proposed action by the Art in Public Places Committee; and final approval of the proposed action by the City Council.

Recommend

Develop procedural guidelines for re-siting and de-accessioning of public art and incorporate them into the City's Public Art Policy.

G. Public Art Guidelines

The Public Art Program should develop guidelines that provide clarity in its decision-making processes. While the City Code and Public Art Policy outline the authority and processes for City staff and the APPC in decision-making, the guidelines describe criteria for decision-making. Guidelines should be approved by the APPC.

Guidelines for Public Art in City-Funded Projects

Criteria for Reviewing Artists

The following guidelines should be used by the APPC or Selection Panel in selecting an artist:

- Meets the City's goals for public art, as outlined in this plan
- Meets the definition of Artist, as defined in the Public Art Master Plan and Public Art Policy.
- Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
- Demonstrates capacity for working in media and with concepts that are appropriate to the project goals and site.
- Demonstrates interest and capability in creating public artworks in collaboration with the City, the design team (if applicable) and other project partners.
- Demonstrates interest and capability in engaging community representatives in a project.
- Demonstrates the ability to communicate effectively and elicit the ideas of team members; flexibility and problem-solving skills; and ability to work with architectural drawings and construction documents.
- Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or articulates how he or she would be able to bring the necessary artistic and technical skills to this project.
- Demonstrates interest in and understanding of the project as outlined in the Project Plan.
- Is available to perform the scope of work in a timely and professional manner.
- Builds the diversity of the City's public art collection. (As the APPC wishes to commission and encourage the best and most appropriate public artworks, there is no overall recommendation for residency requirements for artists, although Project Plans might set goals specific to each project.)

Criteria for Reviewing Concept Proposals

The following guidelines should be used by the APPC or Selection Panel in reviewing artist concepts:

- Meets the definition of Artwork as defined in the Public Art Master Plan and Public Art Policy.
- Demonstrates artistic merit, including excellence in aesthetic quality, workmanship, innovation and creativity.
- Demonstrates appropriateness in scale and form and is of materials/media suitable for the site.
- Meets the project's goals as outlined in the Project Plan.
- Demonstrates feasibility of construction and installation.
- Demonstrates feasibility in terms of budget, timeline, safety, security, durability, operation, maintenance, conservation, legal and ethical issues.
- Builds the diversity of the City's public art collection.

Recommend

APPC should adopt the above guidelines.

Guidelines for Public Art in Private Development

The following criteria should be used by the Director of Recreation and Parks, and in some cases, the APPC, in reviewing a developer's artist selection and concepts for public art in fulfillment of the Development Requirements Relating to Public Art.

Criteria for Reviewing Artists

The following guidelines should be used by the Director of Recreation and Parks in reviewing the developer's selection of an artist:

- Meets the definition of Artist, as defined in the City Code, section 21-08.020.
- Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
- Demonstrates capacity for working in media and with concepts that are appropriate to the project goals and site.
- Demonstrates interest and capability in creating public art-works in collaboration with the developer (if applicable) the design team (if applicable) and other project partners.
- Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.

Criteria for Reviewing Concept Proposals

The following guidelines should be used by the Director of Recreation and Parks, and the APPC if it is conducting an advisory review, in reviewing the artist's concept:

- The artwork is easily visible to the public. It should be located in a prominent location that allows the art to be visible to the public from a public right of way, at least during business hours.
- The artwork is consistent with any applicable Specific Plans or other City-approved plans for the area, especially plans related to urban design and streetscape.
- The artwork is appropriate for the selected site, in regard to scale, siting, media and appearance.
- The proposal demonstrates feasibility in terms of budget, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security and siting.
- The artwork is a fixed asset of the property.
- The artwork will not pose a safety hazard or public nuisance in any way.

Recommend

APPC should adopt the above guidelines.

Guidelines for Gifts and Loans of Public Art

Gifts and loans of public art are welcomed as a useful way of building Santa Rosa's public art collection and serving the social needs of the community. Currently, the City has several sculptures on long-term loan, primarily along the Civic Art Walk in Juilliard Park, Olive Park and Courthouse Square.

Elsewhere, this Plan recommends that gifts should be a primary vehicle for the City to acquire existing artworks for its collection, and that loans are a desirable strategy for incorporating more sculpture in the public realm without incurring purchase costs.

However, the City should act with the broad public interest in mind when considering gifts and loans, particularly in regard to both the fiscal impact of such donations, the general public's use and enjoyment of public space, and the general aesthetics of the City.

The following guidelines for evaluating gifts and loans of public art should be used:

Criteria for Technical Review

Technical Review should be conducted by City staff assembled as a Technical Review Committee, led by the Arts Coordinator. The review should be based on the specific criteria outlined below:

- Ownership. If the Donor is proposing to donate or loan an existing Artwork, has the Donor documented that the Artwork can be legally donated or loaned to the City?
- Financial Costs. For gifts, has the Donor documented that the financial costs associated with the Artwork have been adequately anticipated and can be met? These costs include, but are not limited to, shipping, insurance, site preparation, installation, dedication, signage, lighting and deinstallation.
- Safety and Liability. Is the Artwork durable? Does it pose any safety or liability concerns? Does it meet all applicable codes?
- Maintenance and Conservation. Has the Donor provided a professional art conservator's report indicating anticipated maintenance needs?
- Availability of Site. Is the proposed site available for the installation of Artwork? Are necessary electrical, plumbing or other utility requirements defined and available?
- Appropriateness of Site. Does the proposed siting respect existing officially adopted plans of the city? Is the proposed siting consistent with the current use of the site?
- Identification Plaques. Do the design and text of plaques that will be provided for interpretation, donor acknowledgment and/or other purposes meet the City's design requirements?

Additional criteria for Technical Review may be developed as necessary by the Department of Recreation and Parks. Donations and loans of portable works do not require Technical Review.

Criteria for Aesthetic Review

Aesthetic review should be conducted by the APPC. The APPC should use the following criteria:

- The Artwork clearly responds to the City's vision for public art and applicable plans for its location.
- The Artwork demonstrates excellence in aesthetic quality, workmanship, innovation and creativity.
- The Artwork demonstrates appropriateness in scale and form, and is of materials/media suitable for the site.
- The Artwork builds the diversity of the City's public art collection.

Recommend

APPC should adopt the above guidelines.

Guidelines for De-Accessioning or Relocating Public Art

The following guidelines should be used in evaluating proposals for relocating or de-accessioning public art:

Criteria for Initiating the De-accessioning and Relocation Process

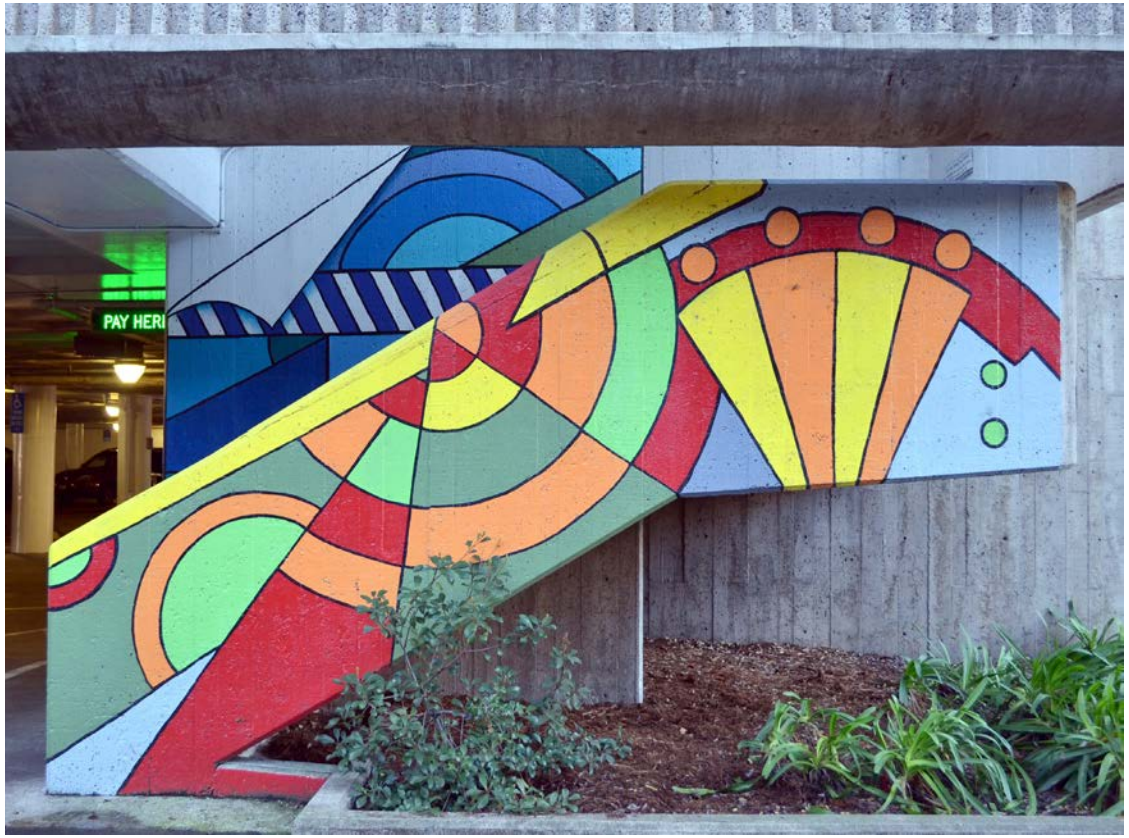
The City may relocate or de-accession a work of Public Art in the City's collection, subject to any of the following findings:

- The City is unable to continue to preserve or care for the work properly, including but not limited to the following circumstances:
- The site is being eliminated.
- The site is being altered such that the artwork is no longer compatible with it.
- The security of the artwork can no longer be reasonably guaranteed at the site.
- The artwork has become a danger to public safety.
- The cost of maintaining or updating the artwork's operation technology is cost prohibitive. The artwork is found, in the context of the overall public art collection, to be surplus, redundant, a duplicate, of inferior quality, or otherwise not in keeping with the goals of the Public Art Program;
- The disposition of the artwork may, whether by exchange or through use of proceeds derived from its sale, permit the City to upgrade and refine the collection; The artwork has been found to have been falsely documented, described or attributed, to not be an original artwork, and/or to be a forgery;
- The artist or donor has failed to comply with the terms of any contract with the City; or The de-accessioning of the work would otherwise be in the best interest of the City.

Criteria for Evaluating a New Site for an Artwork

A site selected for the relocation of an artwork should meet the following criteria:

- The artwork is easily visible to the public. It should be located in a prominent location that allows the art to be visible to the public from a public right of way, at least during business hours.
- The artwork is consistent with any applicable Specific Plans or other City-approved plans for the area, especially plans related to urban design and streetscape.
- The artwork is appropriate for the selected site, in regard to scale, siting, media and appearance.
- The artwork will not pose a safety hazard or public nuisance in any way.



Artstart Mural, D Street Parking Garage

Guidelines for Murals Funded by the City or on City Property

The City reviews and approves murals that receive City funding or are on City property. To facilitate this, the City has developed a mural application form that guides the review process. The Art in Public Place Committee should have authority for review and approval of murals that meet the criteria above. The Arts Coordinator should facilitate the application and review process. The review process should be clarified by publishing a set of criteria or guidelines for the approval of murals, such as follows:

Criteria for Reviewing a Mural

- The mural should demonstrate artistic merit and quality.
- The mural should be site-specific and respond to its location.
- The mural should be created by a professional muralist, or if a participatory project, a professional muralist should lead the process.
- The plan for the mural should consider technical issues such as wall quality and protection against graffiti.
- The mural should be visible to the public.
- The mural cannot be commercial in nature.
- Additional criteria for Murals should consider de-accessioning criteria and may be developed as necessary by the APPC.

Recommend

APPC should adopt the above guidelines.

H. Administrative Recommendations

Art in Public Places Committee

Issues

The composition of the APPC consists of representation from both citizens and other boards and commissions with affiliated mandates. The intent was to establish communication between the APPC and these other entities. In practice, this has resulted in a Committee whose membership is not well aligned to the key mandates that the Committee has, and has made it difficult for the APPC to obtain quorums for meetings.

The APPC was formed by the City's Public Art Policy in 1996. Originally, its role was to provide guidance to the City Council in the development of policies for the selection, placement and maintenance of Public Art and for the implementation of cultural programs, including public art projects and grants, with a focus on the implementation of a downtown arts district. It was also intended to play a coordinating role among various arts organizations and city departments. As such, it was envisioned to function as something like an arts commission or an arts council.

This Master Plan outlines a narrower set of roles and responsibilities for the APPC, focused on advising on the general direction of the Public Art Program and on selecting specific public art projects.

Composition

In order to better fulfill its responsibilities, the composition of the APPC should be changed. The Committee should consist of nine voting members with the following composition:

- A majority (five) of the Committee members should have professional experience in the field of visual or public art including, but not limited to artists, arts administrators, curators or producers of public art, scholars or teachers.
- The remaining (four) Committee members should have experience including, but not limited to environmental design, placemaking, economic development, tourism, or have a background or general interest in other aspects of the arts.

While Santa Rosa residency requirements do not apply to APPC members, the number of non-Santa Rosa residents serving on the committee at a given time should not exceed three.

Terms

Committee members should be appointed to four-year terms and be eligible for two sequential terms, after which they should be required to sit out for four years before being eligible for additional terms. The terms of Committee members should be staggered, so that each year one or two appointments come up for renewal.

Appointment

When a vacancy on the Committee becomes known, the Arts Coordinator should make a public announcement of the vacancy and request applications from potential members. The Committee should review the applications, discuss and vote on the selection of new members. The selected candidates should be recommended to City Council for appointment.

Chairperson

The Committee should elect a Chairperson on an annual basis.

Removal

The Committee, at its discretion, may recommend to the Council the removal of any member for attendance reasons. Specifically, the Committee may recommend the removal of any member who misses 25 percent of the required meetings over six months.

Recommend

Revise the Public Art Policy to modify the composition of the committee, term limits, and appointment and removal process.

Selection Panels

Selection Panels may be established by the APPC to provide guidance in the development of public art projects. For smaller projects, the APPC may serve as the Selection Panel.

The membership of Selection Panels should be recommended by the Arts Coordinator and approved by the APPC. Panels should consist of five to seven voting members, and include members of the APPC, visual arts and design professionals, and representatives of internal and external stakeholders. Representatives of the community or precinct where the project is located, a member of the design team or host City department as applicable should serve on the Selection Panel.

Community Engagement

Appropriate community engagement is a necessary ingredient to creating a successful public art program and public art projects, and an important value of the Santa Rosa Public Art Program.

Following are guidelines for how the Public Art Program can actively work to inform, consult with and include community stakeholders in decision-making about planning for public art and commissioning artworks.

Defining Community

Identify who the "community" will be for a particular project. For some projects, primarily those related to Creative Zones that are arranged around places, "community" can be thought of as the people who live or work in close proximity to the project location. For a park project, for example, the community would largely be nearby residents and park users.

For other projects, primarily those related to Creative Zones that are arranged around topics or broad networks of places, it makes sense to think more broadly of "community" as people and organizations who have expertise, knowledge and interest in a particular topic, even if they aren't located near the project. For example, for a creek project, the community could include a variety of public agencies (city, county, state), civic groups, environmental groups, business groups and others, in addition to neighbors.

Setting Expectations

Establish clear expectations for community engagement. There are a range of roles that different stakeholders can play in a process, ranging from providing information to giving feedback on recommendations proposed by others to being involved in the decision–making process. These expectations will shift, even within different phases of the same project.

Community Involvement in the Development of Annual Work Plans

The development of the Annual Work Plan should be led by the Arts Coordinator, in consultation with the APPC. When appropriate, the Arts Coordinator should consult with stakeholders for possible projects in order to assess potential partnerships.

Community Involvement in the Development of Project Plans

The development of a Public Art Project Plan should be led by the Arts Coordinator, in collaboration with the APPC.

During the planning phase, the Arts Coordinator and the APPC should consult broadly with internal and external stakeholders as necessary, to gather background information and gain insight into what the goals of and approach to the project might be, as well as technical considerations. This background should inform the Project Plan and may also be a useful resource for the artists.

Community Involvement in the Artist Selection / Concept Review Phase

The selection of an artist should be facilitated by the Arts Coordinator, and undertaken by the APPC or Selection Panel. There are a variety of processes that may be used, involving either interviews or the development of conceptual proposals. When appropriate, the finalist artists should be asked to meet with the community or present their concepts to the community, for feedback. When the Selection Panel makes a recommendation, it should take into account community comments, as well as other factors related to the goals of the project.

Community Involvement in the Project Implementation Phase

The artist should be asked to consider an appropriate level of community engagement in developing the concept for their project and undertaking further research necessary to complete it. The goals and nature of this engagement will depend on the project, but every artist should be aware that this is an expectation of their work.

Keeping the Community Informed

A project's success is tied to how well information about the commissioning process, the artist and the artwork are distributed. Therefore, the Public Art Program should dedicate time and resources to ensuring that key stakeholders have timely access to information. At a minimum, the Program should:

- Identify, through the Public Art Project Plan, any special communication vehicles that can be utilized to disseminate information to the groups and individuals who need to be kept informed about the project. This can ensure that these groups and individuals are informed of important milestone meetings, such as APPC approvals of Project Plans, artist visits, artist selections and artist concepts.
- Post information about projects on the City's web site as soon as the Project Plan has been approved and update that information at the following thresholds: when the call to artists has been released, when the finalists have been selected, when a final artist has been selected, when the project concept has been approved, and when information is available about the dedication. Also post announcements about important milestone meetings, such as APPC approvals of Project Plans, artist visits, artist selections and artist concepts.
- Issue media releases at the same project milestones as outlined above to citywide media, community newsletters, and listserves.
- Provide regular updates on all projects and planning processes at APPC meetings, which are public meetings, noticed in accordance with the Brown Act.

Above: *Maple Avenue Mural* by Jet Martinez

Public Art Program Funding and Staffing

The outlook for staffing and funding for Santa Rosa's Public Art Program has improved in recent years. Currently, the Program's greatest constraint is staff capacity.

Staffing

The Public Art Program is currently supported by a full-time Arts Coordinator who is based in the Recreation and Parks Department. Funding for the staff position was recently shifted from the Public Art Fund to the General Fund, freeing up more money from the Public Art Fund for project development. However, as a result of the Department's overall staffing situation, the Arts Coordinator is also assigned other duties, which effectively result in a part-time focus on public art.

Given the potential for expanding the portfolio of public art activities in Santa Rosa, an important goal should be to have the Arts Coordinator focus full-time on public art responsibilities and duties. The City would need to fund additional staff for the Recreation and Parks Department in order to relieve the Arts Coordinator of ancillary duties, such as special event permits.

The Public Art Program should also use consultants and partnerships to help expand its capacity. Consultants may be useful for specific tasks, such as organizing a workshop or public process that leads to an Annual Work Plan. Partnerships, whether with non-profits or curators, may help the Program to expand its capacity to develop and manage projects.

Funding

The Public Art Program is funded through an annual general fund appropriation that pays for the Arts Coordinator and some of the non-project costs of the Program. For project funds, the Program receives funding from City Capital Improvement Projects (CIP), calculated as one percent of general fund CIP construction costs, and Park Development Fees, calculated as one percent of the total fees received by the City. The Program also receives in-lieu fee payments from developers, in the amount of one percent of the construction costs of projects covered by the requirement. The City Code Section 21-08.090 and the Public Art Policy outline eligible expenditures from the Public Art Fund.

Currently, the Program averages about $20,000 a year in CIP funds and Park Development fees. In recent years, it has received an average of $80,000 in developer in-lieu payments. The Program has a cash reserve.

This funding level, if it remains stable, will provide the Program with adequate working resources to pursue projects in the Creative Zones outlined in this Plan for the next few years. The Program should seek to leverage these resources through partnerships with other City departments, other public agencies and other organizations. The Program should draw down its reserve carefully and incrementally. This funding, because of its flexibility in use, is also adequate for conservation and maintenance funding.

Recommend

Provide additional operating funds to the Recreation and Parks Department to relieve the Arts Coordinator of ancillary duties.

Increase project funds through partnerships with City departments, other public agencies, and other organizations.

Amend the Public Art Policy to reflect special requirements for how revenue from Park Development Fees can be spent.

Documentation and Communication

Messages

Successful documentation and communications start with a series of key goals and messages to support those goals.

For Santa Rosa's Public Art Program, the key message should revolve around the Program's refined vision and strategy. Quite simply, the Program should communicate that it will be organizing public art projects that enrich civic life, give voice to the City's unique creative spirit, and galvanize the City's reputation as an arts destination. Each of these three sub-messages can be developed as its own narrative through the content that is created. Each of these three narratives should involve specific partners and appeal to specific audiences.

A second key message, intertwined with the first, is that public art is an active part of the city's life, about the here and now. Murals and the Civic Artwalk are legacy projects, put up some time in the past but still visible to the community. The Program should make it clear to the community that it is doing new things and embracing the collective forward energy of the city. Other messages for public art commonly involve the "story behind the story," so that people can understand the depth of thought, creativity and collaborations that go into a public art project.

Content

Over time the Program should add more information about the works in its collection to its web page and publications. Additionally, content on its existing platforms should be re-evaluated to ensure that it helps to convey the key messages described above.

The Program should consider providing "real-time" updates of projects as they are being developed, and once they are on view. These updates can range from "work in progress" reports from the artists to comments and interviews from people who encounter the art. These updates should be archived and provide a first draft of the formal documentation of the artwork. They are important for conveying the message that the Program is creating fresh, relevant work, and especially critical for temporary projects, for which the documentation will be the key way for people to access information about the project.

Tools

The Public Art Program's main communication tools are its web page, the weekly e-newsletter about broader arts and culture activity in the downtown Arts District, and the map of the Civic Artwalk. Each of these tools would benefit from modest improvements – the map of the Civic Artwalk should be updated, the e-newsletters should be archived on the web page, and the logic of the web page navigation should be improved. The Public Art Program should have more visibility on the City's home page.

The Public Art Program should also develop a more dynamic platform that allows for more timely information about current activities, and encourages interface with users through comments and uploads. In general, using publicly available platforms such as Facebook or Instagram is preferable to developing an independent platform.

Maintenance and Conservation

Funding

The Program's revenue stream, and its reserve, are flexible enough to cover maintenance and conservation costs for the foreseeable future. The Program should consider dedicating a portion of its reserve and annual revenue to a special Conservation and Maintenance trust, perhaps in the amount equal to one year's budget for the Program itself.

Recordkeeping and Planning

The Public Art Program should bring the City's inventory of public art up to date, and the inventory should include the two-dimensional pieces that are in its City Hall collection. The additional cost of inventorying public art should be funded by the Public Art Program.

The Public Art Program should then undertake a conservation study of its entire collection. The study should collect all conservation and maintenance protocols in one place, and should establish a schedule for the maintenance and conservation of its pieces. The cost of the plan, and of the conservation work, should come from the Public Art Fund.

Prince Memorial Greenway

The Public Art Program's key maintenance and conservation challenges involve projects along the Prince Memorial Greenway. There, because of the isolation of the Greenway from public view, graffiti and vandalism have been a long-standing problem, not only for the public art but also for the landscape and other decorative elements.

This is a challenge that transcends the abilities of the Public Art Program, requiring action and leadership from a higher level, and requiring collaboration with other City departments and nearby businesses and neighborhoods. The Program should not be responsible for this leadership but could help to catalyze it.

City Hall Collection

The City owns a number of two-dimensional artworks that were purchased for City Hall and the City Hall Annex. These have not been recorded or inventoried recently. The collection should be inventoried, as mentioned above. The Program should also develop guidelines for display, storage and de-accessioning of the collection.

Evaluation

The Public Art Program does not have a formal evaluation process for its individual projects, for its overall efforts, or for people's impressions of artworks in its collection.

The most appropriate way to evaluate a program or a project is within the context of the goals that have been established for that program or project. Therefore, clear goals should be incorporated into every Project Plan that the APPC approves.

The Public Art Program should undertake several types of evaluation. The Program should evaluate individual projects at their conclusion by asking people who were involved to complete a simple survey. The survey should largely focus on the goals of the project, but should allow for open-ended responses as well as structured responses.

The Program should evaluate its overall progress and body of work by posting an online survey for residents, businesses, visitors and users, and by conducting a small number of key stakeholder and intercept interviews. This should occur every two to three years, tracking several baseline questions, such as people's familiarity with the Public Art Program and its commissions. The survey should also ask specific questions about people's engagement with the Program and commissions that were undertaken since the Public Art Master Plan was adopted.

The stakeholder interviews should reflect on the various processes that are set out in this Master Plan, and the degree to which interviewees feel the Program is meeting the goals set out in this Plan. Intercept interviews could be modeled on the interviews conducted in Juilliard and Olive Parks as part of this Plan, and ask people how public art is impacting their experience of a place.

I. Roles and Responsibilities

City Council

- Santa Rosa's City Council comprises seven members elected from the City-at-large, and includes the Mayor and Vice-Mayor. The Council's roles in regard to public art are to:
- Approve the Public Art Master Plan.
- Approve the Public Art Policy.
- Approve the Public Art Expenditure Plan during the annual budget adoption.
- Approve recommendations for the appointment of members to the APPC.
- Approve Artist Services Agreements, consistent with the City's procurement policies.

Director of Recreation and Parks

The Director of Recreation and Parks is the director of the department in which the Public Art Program is located in City government. The Director has the following operational responsibilities in regard to public art:

- Advise on the Public Art Master Plan, amendments to the Public Art Policy, and guidelines.
- Assist in the presentation of the Public Art Expenditure Plan as part of the annual City budget, and submit to the City Council via the City Manager.
- Create guidelines for the review of public art in private development.
- Review and approve proposals for public art in private development.
- Approve Artist Services Agreements, consistent with the City's procurement policies.

Arts Coordinator

The Arts Coordinator is the City staff member assigned to manage the Public Art Program on a day-to-day basis. The Arts Coordinator has the following operational responsibilities in regard to public art:

- Act as liaison to City staff regarding Public Art Program.
- Coordinate revisions and review of the Public Art Policy and guidelines.
- Facilitate development of Annual Work Plans with APPC.
- Prepare the Public Art Expenditure Plan in conjunction with the Annual Work Plan and submit it to Director of Recreation and Parks.
- Based on the Annual Work Plan, develop Public Art Project Plans for review and approval by the APPC.
- Facilitate the management of public art projects, including contracting, budgeting, scheduling, artist selection processes, community engagement processes, contracting and oversight of design / fabrication / installation.
- Recommend members of Selection Panels.
- Coordinate with Community Development staff in regard to public art requirements in private development.
- Review public art projects incorporated into private development and make recommendation to the Director of Recreation and Parks.
- Manage process of filling vacancies on the APPC.
- Oversee the public art collection, both City-owned and loaned artworks.
- Monitor conservation and maintenance matters.
- Facilitate review of proposed donations and loans of public art.
- Facilitate project evaluation and the periodic Program evaluation.
- Organize public communication and outreach for the Program overall.
- Attend to other facets of day-to-day Program operations not listed above.

Art in Public Places Committee

The Art in Public Places Committee (APPC) advises the City Council, the Director of Recreation and Parks, and the Arts Coordinator in matters related to the City's Public Art Program. The APPC strives to ensure excellence in the public collection by advising on policies and goals for the selection, placement and maintenance of works of art, and by active participation in a sequence of stages to select of public art projects.

The APPC's roles in regard to public art are to:

- Review the Public Art Master Plan and recommend it to Council for approval.
- Review amendments to the Public Art Policy and recommend them to Council for approval.
- Review and adopt guidelines for decision–making processes and criteria.
- Provide guidance in the development of the Annual Work Plan, as well as amendments during the year.
- Provide guidance in the development of the Public Art Expenditure Plan and recommend to Director of Recreation and Parks for approval through the annual budget process.
- Review and approve Public Art Project Plans.
- Review and approve the selection of artists and development of concepts for public art projects commissioned through the Public Art Fund.
- Serve as the Selection Panel for smaller projects commissioned through the Public Art Fund.
- If recommended by the Director of Recreation and Parks, review and provide feedback on art projects provided by developers in fulfillment of the City's Development Requirements for Public Art.
- Review and advise on gifts and loans of public art to City.
- Review and approve proposals for murals that receive City funding or are located on City property.
- Review applications for appointments to the APPC; recommend new APPC members to City Council for approval.

Selection Panels

- Selection Panels may be formed for projects that the Public Art Program undertakes, or for a series of projects that are undertaken simultaneously in the implementation of Creative Zone. The panel advises on the selection of artists and approval of artist concepts.
- The panel's responsibilities are to:
- Select one or more artists, cultural organizations or curators based upon the process outlined in the Public Art Project Plan, and recommend to the APCC for approval.
- Review project concepts based upon the goals outlined in the Public Art Project Plan, and recommend to the APPC for approval.

Developers

Certain commercial developers are required to include public art in their projects under the "Development Requirements for Public Art" provisions of the City Code. A developer's responsibilities are to:

- Inform their development and design team about the City's requirements and expectations for public art at the earliest possible stage of their project.
- Meet with the Arts Coordinator to discuss requirements, expectations, options and resources at the earliest possible stage of their project.
- Submit a Preliminary Application for Public Art in a timely manner, before the Building Permit is applied for.
- If recommended by the Director of Recreation and Parks, present artist selection and concept to APPC for review and feedback.
- Submit a Final Application for Public Art, before the Building Permit is issued.
- Contract with artist.
- Obtain any necessary permits for the artwork, which may be separate from the permits for the project that triggered the public art requirement.
- Oversee fabrication and installation of artwork.
- Provide a maintenance covenant for the artwork.
- If opting to fulfill the requirement by paying an in-lieu fee, the developer's responsibility is to make the payment before the Certificate of Occupancy is issued.

Essential Energies by Riis Burwell, commissioned by PG&E

J. Definitions

Annual Work Plan. The Annual Work Plan is a tool that outlines the work program for the Public Art Program in any given year, including an identification of the Creative Zone the Public Art Program will focus on that year, and list of new projects the Program will initiate, including information about where the projects will be located and what the proposed budgets will be. The Annual Work Plan also tracks public art projects that are still in process and special projects such as planning activities. Generally, the Annual Work Plan will be developed collaboratively by the Arts Coordinator, relevant City departments and the APPC, and approved by the APPC.

Art in Public Places Committee. "Art in Public Places Committee" or "APPC" means a committee designated by the City Council to advise the City Council and staff on the implementation of the Public Art Policy and expenditures of the Public Art Fund.

Artist. "Artist" means a person who has established a reputation of artistic excellence, as judged by peers through a record of exhibitions, public commissions, sale of works or educational attainment.

Arts Coordinator. The City staff member who is responsible for coordinating activities of the Public Art Program.

Artwork. A work of Public Art.

Concept Design. An artist's preliminary idea for a project, presented in images and/or text, and approved by the Art in Public Places Committee as the basis for further design exploration and community engagement in the development of a public art project.

Conservation. The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

Creative Zone. Specific locations in the City, general types of places or topics that are a priority for consideration for public art.

Curator. A fine arts professional who assists in the development of a public art project, primarily by locating an artist suitable for a project, assisting the artist in developing their concept, and assisting in the implementation of the project.

Final Design. An artist's final design for a public art project, submitted after all design investigation and community engagement is complete, and including any renderings, drawings and certifications necessary for approval for fabrication and installation.

General Fund. A fund in the City budget that receives revenues from a variety of sources (including sales and property tax, other taxes, vehicle license fees, and charges for services, taxes, vehicle license fees, and charges for services) and provides the resources for most of the services the City offers.

Maintenance. The routine care and repair of works of public art that does not require specialized expertise (dusting, washing, changing light bulbs, lubrication of moving parts, etc.).

Portable Collection. Artworks in a variety of media, such as sculpture, painting, mixed media, prints, photography and textiles, that are owned by the City and primarily exhibited in the interior spaces of City buildings.

Public Art. "Public Art" means an original work of art in any media, produced by an artist or by a team of artists that has been planned and executed with the intention of being staged in the physical public domain, usually outside and accessible to all.

Public Art Collection. The "Public Art Collection" is the body of artworks acquired by the City over time, through commission, donation, purchase or other means, and owned by the City.

Public Art Expenditure Plan. The "Public Art Expenditure Plan" outlines the expenditures that will be made from the Public Art Fund in any given year. The Expenditure Plan is prepared by the Arts Coordinator in collaboration with the APPC in conjunction with the Annual Work Plan. The Public Art Expenditure Plan is reviewed by the APPC, and forwarded to the Director of Recreation and Parks, who includes it in the budget proposal that is submitted to City Council for approval.

Public Art Fund. The "Public Art Fund" is a dedicated account established and maintained by the City of Santa Rosa for the purpose of funding public art and cultural programming consistent with the Public Art Policy.

Public Art Master Plan. The Public Art Master Plan sets out the basic foundation for Santa's Rosa's Public Art Program – a vision, mission and overall goals – broadly identifies the types of projects that the Program will undertake, and outlines policies, procedures and guidelines for implementing the Program.

Public Art Ordinance (Development Requirements Relating to Public Art). City Code Chapter 21-08, which sets forth requirements for public art in private development and requirements for City contributions to the Public Art Fund.

Public Art Policy. City Council Policy 000-42, adopted by Council resolution and amended from time to time, sets forth the policies that govern the Art in Public Places Committee, the Public Art Program and the administration of the Public Art Fund.

Public Art Program. A program for the delivery of a broad range of art and cultural projects and activities throughout Santa Rosa and within the Santa Rosa Arts District, as designated by the City Council in the Public Art Policy.

Public Art Project Plan. A document that guides the planning and execution of a specific public art project. It sets out the basic framework of the project – such as goals and location, particularly in relation to the Creative Zones; budget and funding; timeline; the artist selection process and community engagement process; a marketing plan; a list of internal and external stakeholders; and protocols for collaboration with other entities, as necessary.

Request for Proposals (RFP). A call to artists that asks for the submission of both an artist's credentials and a conceptual proposal for an artwork, both of which are the basis of selecting an artist.

Request for Qualifications (RFQ). A call to artists that asks for the submission of an artist's credentials, which is the basis of selecting an artist.

Appendix 1

Analysis of Online Survey

The Master Plan process involved a survey over the Internet, asking people about their perceptions of public art already in the city, and about the opportunities and priorities they saw for new artworks.

The survey was posted from December 3, 2013, through April 25, 2014, and was available in English and Spanish. Paper copies of the survey were also distributed.

There were 298 Internet respondents and 20 paper respondents, which were mostly Spanish-language. There was no significant difference between the English- and Spanish-language responses.

1. What is the first thing that comes to mind when you think of Santa Rosa?

Reflecting on the first impression of Santa Rosa, the largest number of responses -- nearly a third – remarked on the physical character of the city. About a third of those responses reflected on positive aspects, such as "bustling," "busy," with "two whimsical downtowns," but most of the comments consisted of observations such as "behind the times" and "sprawl." The second largest cluster of responses related to the natural landscape in and around the city, including specific locations like the Luther Burbank Home and Gardens. Arts and culture was not ranked highly at all, and almost as many respondents remarked on the lack of arts and culture resources as they did the positive aspects of Santa Rosa's arts and culture scene.

Percentage / Response - Total (265)

26	Environment, landscape, climate
24	Physical nature of the city / negative comments
15	Arts and culture resources
13	Home familiar safe
12	Physical nature of the city / positive comments
12	Wine and food
11	Economy, business particular to the city
5	Lack of arts and culture resources

2. What makes Santa Rosa unique?

By far, survey respondents said that Santa Rosa is unique because it is the hub of Sonoma County – close to nature, agriculture, wine and food, and a jumping off point for visiting other places, a commercial and business center for the region. In contrast to those who find the city sprawling, a number of respondents said the felt Santa Rosa was a good mix of city and town.

After more generalized comments about the city, arts and culture was the most frequently mentioned specific feature of the city that was unique – slightly more than nature/agriculture/wine/food, and heritage and history. About one in six respondents mentioned arts and culture, referencing the Greenway, murals, Art Trails, SoFA, the Handcar Regatta and youth art programs. This suggests that there could be a nucleus of artistic activity that could be built upon, as much as any other feature of the city, to make it unique.

Diversity was also mentioned as a characteristic of Santa Rosa that makes it unique. It would be important to understand better what types of diversity people are referring to, and how that is present in the city that makes it feel unique to people.

Percentage / Response

38	Size, location, access // center of the county, proximity to other things
21	Arts and culture
21	Nature / agriculture / wine / food
17	Diversity
17	Opportunities for business, education etc.
13	Physical Aspects of the city: buildings, planning etc.
11	Good mix of town and city
11	Heritage and history

3. Where do you take visitors?

The most popular places to take people involve downtown, outdoors (hiking, lakes, parks) and places related to wine and food.

Though arts and culture scores slightly higher on a question about what makes Santa Rosa unique, it does not score well in regard to where people take visitors. This indicates that while arts and culture might be important, there is more to do in Santa Rosa related to wine and food, visiting downtown, and outdoors activities. This reinforces the findings of the first question, about the first thing that comes to mind about Santa Rosa.

This might indicate that in building on the city's arts and culture resources, a goal might be to provide more arts and culture resources that offer people something to do, rather than being part of the ambient experience. It also might indicate that the arts and culture resources of the city do a fine job of working as ambient background – visually pleasing features that make it pleasing to be in Santa Rosa, or act as place markers, without being destinations in and of themselves.

Percentage / Response	
50	Downtown
42	Outdoors, hiking, lakes, parks
42	Wine/food
21	Arts and culture
18	History and heritage

4. What kind of public art do you feel is most interesting?

Respondents expressed a strong preference for sculpture, and a second preference for murals, compared to site-specific installations and art in museums and galleries.

The responses to this question may reflect the prevalence of sculpture in the city and the region, particularly the sculptures in prominent places downtown, and the sculpture at Paradise Ridge, and the relative lack of museum and gallery exhibitions. Also, more murals are beginning to emerge in more prominent locations in Santa Rosa through the work of Artstart. These results provide encouragement that each art form will be welcome, and suggest perhaps that more exposure to / dialogue about other forms of public art might be called for.

Percentage / Response	
45	Sculpture
29	Murals, mosaics
16	Site specific work
15	Experimental, modern
7	Museums, arts, galleries

5. Did you know Santa Rosa has a public art program?

75 Yes
25 No

6. What examples of public art in Santa Rosa are you familiar with?

People are most familiar with "gateway" pieces – Ned Kahn, Cyclisk, Boback Emad.

People are also familiar are the projects along the Greenway and the nearby spaces on the Civic Artwalk. People are less familiar with murals elsewhere in the city.

Comparing this to answers to question #4, there is a high degree of awareness of sculpture in the city, and a secondary awareness of murals in the city. Murals that are smaller, or in transportation-related locations (underpass murals, artist billboards, transit mall mural) aren't as well known, while sculpture in transportation related sites, such as gateways, is better known.

In general, it seems that people's awareness of pieces is related to their prominence in terms of location and circulation patterns.

The images to the right were shown in the survey.

They are arranged in the order that they were recognized, in four columns from left to right. The percentages reflect the percentage of respondents who recognized the artwork.

94% Wall installation on AT&T building downtown (by Ned Kahn)

90% Cyclisk sculpture project on Santa Rosa Ave. at South A Street (Mark Grieve and Ilana Spector)

85% Downtown gateway sculpture near College and Mendocino (by Boback Emad)

80% Murals and mosaics on view in various locations along the Prince Memorial Greenway

66% Artworks created by private developers in commercial areas (Santa Rosa Plaza, Montgomery Village, Coddingtown)

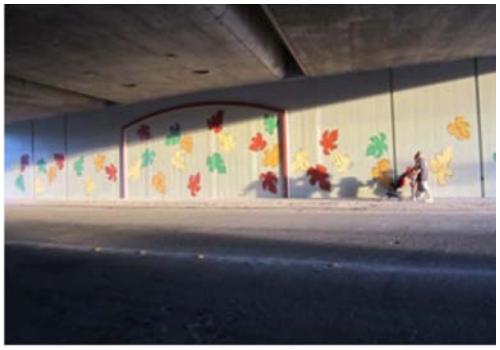
51% Temporary wall art at the Sonoma County Museum

77% Civic Art Walk (Courthouse Square, City Hall, Prince Memorial Greenway, Juilliard Park, Olive Park)

65% Artstart projects (mostly murals) throughout the city

47% Temporary murals on "artist billboards" throughout the city

71% Maple Avenue mural in Luther Burbank neighborhood (by Jet Martinez)



53% Ninth Street underpass mural

34% Transit mall mural and panels

7. What other examples of art and culture programming in Santa Rosa's public places are you familiar with?

Percentage / Response

91 Wednesday night markets downtown
85 Events in Railroad Square, such as Handcar Regatta
81 ARTrails venues in Santa Rosa
63 Outdoor concerts at Juilliard Park
58 Art exhibitions in community centers and City Hall
57 Downtown street performers
53 Cultural festivals that occur downtown or in Juilliard Park
40 Outdoor movies in parks around the city each summer
39 Theatre performances in Santa Rosa's parks
24 Art events at Bike Expo

8. Public art in Santa Rosa should:

This question asks about goals for public art in Santa Rosa. The selections clustered into three groups, as shown below. A basic observation is that people's first priority is for projects that reward everyday experience, and which support the local arts community; a second priority is for projects that raise Santa Rosa's profile in the region and beyond, and a third priority is to serve as place markers and to provide a didactic function (e.g., be "about" something).

Percentage / Response

Local; enriching experience; whimsy and delight

71 Support the growth of the local arts community
60 Provide opportunities for people to experience art that enriches their lives
59 Bring a sense of whimsy and delight to everyday spaces

Destination, interaction, identity

46 Position downtown Santa Rosa as an arts destination.
42 Help build or reinforce distinct neighborhood identities
39 Make Santa Rosa a leader in the arts in Sonoma County and throughout the greater Bay Area
36 Create community interaction, strengthen social networks and connections

Gathering, pride, tourism, history, environment, issues

38 Promote pride in Santa Rosa
33 Anchor gathering places.
26 Welcome people to Santa Rosa and let them know they have arrived
25 Draw attention to the natural environment and environmental issues facing the community
23 Support tourism
22 Explore and provide information about facets of Santa Rosa's history
20 Enhance the identity of community institutions and civic buildings
18 Open up conversations about issues facing the community

9. Santa Rosa's Public Art Program should focus on:

This question assesses which opportunities are most interesting to people. In this case, responses focused on "local, local, local" – projects that support Santa Rosa arts organizations, projects that involve celebrations and events, and commissions for local artists.

One interesting response involved "creating artworks that anchor community gathering places." This scored in the second tier of preferences as expressed in this question, but scored in a lower tier in goals as expressed in the previous questions. Santa Rosa doesn't have much art the plays this function right now, except for the sculptures in Juilliard and Olive Parks, so this might reflect people's general comfort level with art in parks, which is also reflected in question 11.

Also interesting was the response to "organizing opportunities for people to have hands-on experiences making art." Given the emphasis on local organizations and artists expressed in the responses to this question, and what we have heard about the "maker" community in Santa Rosa, it is surprising to see this more highly ranked. Also, some of the city's more memorable projects, such as the handcar regatta, the sofa derby, the winter blast, Artstart projects and Jet Martinez's mural, do involve "hands-on" activity by a broad group of makers, community members, and/or youth.

Finally, very few respondents indicated support for temporary art per se, even though support for "artist-led celebrations and events" was high. This topic should be looked at more closely.

Percentage / Response	
78	Creating opportunities for local artists, makers and creative entrepreneurs
61	Supporting local arts organizations (such as Artstart, the Sonoma County Museum and the Santa Rosa High School Artquest program) to commission public art projects.
58	Supporting artist-led and artist-designed celebrations and events
58	Maintaining and repairing existing artworks
55	Creating opportunities for arts-related activities in parks and public spaces throughout the city.
53	Creating artworks that anchor community gathering places
45	Organizing arts-related events, such as performances, lectures, presentations and other educational activities, in downtown and the Arts District
45	Organizing opportunities for people to have hands-on experiences making art
43	Creating artworks that act as visual gateways to the city or downtown
42	Creating artworks that are integrated into new buildings and landscapes that are built by the City
40	Commissioning new murals elsewhere in the city
36	Working with developers of office and shopping complexes to incorporate high quality works of art into their projects
36	Commissioning new murals in downtown underpasses
23	Organizing temporary projects in downtown and the Arts District
22	Putting up more temporary artist billboards throughout the city

10. Thinking specifically about downtown Santa Rosa and the Arts District, what locations interest you most for new public artworks?

Here, there is an emphasis on pieces that relate to the fine grain of the city as experienced by pedestrians, and which fill in visual gaps or gaps of activity. This may be a response to the transition of scale in buildings and spaces right outside the central core, or the expanses of broad, blank walls in so many of the blocks that surround the pedestrian core, or the expanses of garages and parking lots that ring the core.

Percentage / Response

62 Vacant walls throughout downtown
57 Railroad Square District
55 Downtown Streetscapes (3rd, 4th, 5th, Ross, B, MendocinoSanta Rosa, D, E)
53 Vacant storefronts throughout downtown
49 Courthouse Square
40 Downtown Underpasses (Third, Fourth, Fifth, Sixth, Santa Rosa)
40 Downtown Gateways (Santa Rosa, Sonoma, 4th/College, B/Healdsburg, etc.)
34 SoFA District
29 Santa Rosa Corridor (Sonoma Avenue to Hwy 12)
26 Prince Memorial Greenway
24 Sonoma County Museum
16 City Hall grounds

11. Thinking about the entire city of Santa Rosa, what locations interest you most for new public artworks?

Here, there is an emphasis on artworks that support pedestrian and transit areas, primarily downtown. The idea of artworks along roadways, such as pieces along arterials or at major gateways, received a lower ranking, even though gateway pieces are the most highly recognized.

However, artworks that connect through downtown underpasses were ranked low here and as well as in question 10, indicating that people may consider linkages design challenges, not public art challenges.

There was also a strong interest in public art at community facilities that people actively use, such as parks and recreation centers, as opposed to civic facilities such as fire and police stations or municipal service centers.

Trails and greenways also ranked low, perhaps because of their lack of visibility or low-intensity uses.

Percentage / Response

68 New SMART stations
66 Streetscapes in pedestrian-oriented areas (downtown, Arts District)
53 Community facilities such as parks, recreation centers, swim center, senior centers
48 Gateways into the city (Sonoma Rd., Santa Rosa Ave., Mendocino Rd., Guerneville Rd., etc.)
43 Streetscapes on vehicular arterials (Santa Rosa Avenue, Mendocino Avenue, Sebastopol Road, Fourth Street)
40 Courthouse Square
40 Major new commercial developments and nodes (malls, shopping areas, office areas, hotels)
33 Downtown underpasses (3rd, 4th, 5th, 6th, Santa Rosa Ave.)
33 Other creek trails and greenways in Santa Rosa
20 Prince Memorial Greenway
15 Southeast Greenway
15 City facilities such as municipal service centers, police and fire facilities

Appendix 2

Analysis of Park User Intercept Surveys

In May, 2014, interns from Sonoma State University, under the direction of the Public Art Program and Master Plan consulting team, conducted intercept surveys of approximately 180 park users in six park throughout the City.

The interns used a structured interview device. The goal was to learn, for Juilliard and Olive Parks, what people thought of the sculptures that were already there. The goal for interviews in other parks — Southwest, A Place to Play, Howarth and Rincon Valley – was to find out if people felt public art would enhance their experience of using those parks.

The data obtained from that survey follow.

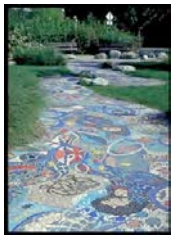
The images below were shown in the intercept survey.

City of Santa Rosa Public Art Master Plan
General Park User Survey: Rincon Valley, Southwest, A Place to Play, Howarth
May, 2014

These are examples of the kinds of projects artists have done in parks in other places. Can you pick three that interest you, and tell us why

[1]

[2]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[4]

[5]

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[7]

[8]

[9]

[10]

[11]

[12]

Juilliard

SUMMARY

Located just south of the Downtown area and adjacent to the arts district, this park is a local favorite. Most of the participants lived within a nearby neighborhood and visited regularly. Many of those we interviewed were bocce ball players and came from all over Sonoma County for league games. Drug use, discarded needles and condoms were of concern to many of the interviewees, and a few even said that they no longer bring their children due to this. That being said, most people expressed great love of this park and enjoy the natural beauty of it.

32 Survey's total -- Demographic and interviewee's breakdown

	Left	Replace	Remove
Red Quake	14	15	1
Hangover II	14	10	0

Age groupings

< 5	5 - 9	10 - 14	15 - 19	20 - 24	25 - 34	35 - 44	45 - 54	55 - 59	60 - 64	65 - 74	75+
0	8	2	0	3	7	7	5	1	2	1	1

Men	18	Alone	7
Women	20	Group	31

7 interviewees did not comment upon the "why" they liked or didn't like the sculptures. The remaining interviewees made the following comments:

	Red Quake	Hangover II
1	reminds her of Enron, change color to yellow, orange, or something that will blend in	doesn't make sense
2	Improve interest	See 8a
3	rotating artists	
4	plaque with art info	have never seen it
5	--	have never seen it
6	Like it	have never seen it
7	No reason to change	Something more interesting, colorful
10	horrible, waste of space, "what is that?"	No comment
11	No comment	no opinion
12	or replaced, depending on the art	No comment
13		
14	it's nice but switch it up	No comment
15	Making something here with a waterfall or water feature would be cool.	it's nice
18	likes it	No comment
20	multiple sculptures in a circle	
21		add more
22	Parks change over time, new art reflects that change better	See 8a
23	Would like to see art works rotated with other pieces either new or in city already. Keep the interest up and fresh Likes this one ok with it staying for a while	See 8a
25	Not fond of Modern Art. Something classical would be nice. Thinks rotating pieces is a good idea	See 8a
26	this is what is wrong with art in public. likes cast bronze	no opinion. stays in Bocce area
27	kids are attracted to it, but doesn't like it.	no opinion. stays in Bocce area
28	grown on him, leave it as long as no graffiti	cool. people take pics with it
29	would like to see a water piece, environmentally consistant with natural elements of park	its not cared for. weeds. replace with something beautiful, connect with nature somehow
30	something meaningful, Native American	
31	Indifferent, likes it. Concerned about graffitti	See 8a
32	No comment	Likes sculptures

Olive

This is a community park that is not heavily used by the immediate local residents. A number of people we approached, whether they participated or not, were just passing through to the creek path. Many people would not participate in the survey process, and it was difficult to find enough people to complete the allotted thirty surveys. Amongst those who did participate there was mixed reaction to the Tuberosity sculpture, but a consensus on appreciation for the Torqued column.

27 Survey's total -- Demographic and interviewee's breakdown

	Left	Replace	Remove
Torqued Column	23	5	1
Tuberosity	18	8	0

Age groupings

< 5	5 - 9	10 - 14	15 - 19	20 - 24	25 - 34	35 - 44	45 - 54	55 - 59	60 - 64	65 - 74	75+
0	1	1	3	6	7	3	1	1	1	1	0

Men	12	Alone	8
Women	15	Group	19

11 interviewees did not comment upon the "why" they liked or didn't like the sculptures. The remaining interviewees made the following comments:

	Torqued Column	Tuberosity
1	Variety is good	Kids fall or run into this. Something more child proof/freindly please.
2	This is ok but liked the red shoe too. Would like to see more / different sculptures or art	Safer & more variety of scultpures. this is low and kids hurt selves on it.
3		Something different would be nice
4		retouch with paint please
7	really like this	This has been here a while. Something new would be nice to see
9	Pretty	Really like this. 4yr old son likes to play on/around it.
10	its utilitarian	didn't see it. no opinion
14		Something more interesting would be nice
15	looks nice. like it	bad color choice. too loud. too bright
17	Unless a Michael Jackson statue is put up. Please do not do that.	
18	Like them. Don't change!	See 8a
20		like a bench
21	Really like this it is interesting	Do not like this. aybe something for exercise, a teeter-totter? Definately something interactive for kids. Maybe a Charlie Brown item?
24	add something new	modify it
25	Likes this please do not replace, just add to it.	Would like to see this changed.

Southwest

SUMMARY

This park is has a primarily Hispanic visitor population and we experienced a bit of a language barrier with many participants. However, many were eager to participant and make suggestions for additions to the park. Many of the suggestions included water features for children to play in, murals, and additional play equipment.

Survey's total -- Demographic and interviewee's breakdown

Photo Number	1	2	3	4	5	6	7	8	9	10	11	12
1st Choice	3	1	3	2	1	0	1	1	0	3	0	3
2nd Choice	1	2	1	0	3	1	0	4	0	1	1	1
3rd Choice	0	0	2	1	4	1	0	0	2	0	0	4
4th Choice	0	0	1	0	0	0	0	1	0	1	0	0
Totals	**4**	**3**	**7**	**3**	**8**	**2**	**1**	**6**	**2**	**5**	**1**	**8**

Age groupings

< 5	5 - 9	10 - 14	15 - 19	20 - 24	25 - 34	35 - 44	45 - 54	55 - 59	60 - 64	65 - 74	75+
0	0	1	3	2	9	5	3	3	3	1	0

Men 16 Alone 4
Women 14 Group 26

?? interviewees did not comment upon the "why" they liked the example choices
The remaining interviewees made the following comments:

#	Comments
1	Good for kids, climbing, kids can climb, nice big artistic addition, good for climbing and different, likes it.
2	Likes sports theme (x20)
3	Cute kids would like to make and play with this, pretty(x2), looks nice and adds color, color is needed in this park, nice, educational, some sort of timeline, nature, serene
4	Sit with friends, relax, pretty, reminds him of childhood
5	Good idea! Enclosed makes for community, good for kids to talk, talk with friends (x2), somewhere to relax, pay attention, kid use, social, stones bring personality
6	Pretty, has a gardening feeling. It's cute, pictures with family. Likes sports theme likes butterflies, beautiful
7	Likes this as long as it is specific and of local people or relevant important figures,
8	Shade (x2), good for gatherings (x2), nice, public, anniversaries, theater, something could happen here, good, somewhere to party, creative, open, good for gatherings, musical events or players.
9	Whimsical, imaginative, colorful, artsy and kid friendly
10	Gotta have water, likes fountain, water, decorative, creative
11	Really cool, nice, statues are monuments not a bug
12	Reminds her of Coddingtown play area for kids (x2), good for kids (x3) interactive (x2), looks like fun, different

Rincon Valley

SUMMARY

Many people came from across town to enjoy this beautiful park. Participants were often found relaxing in the grass or watching their kids or dogs at play. Several mentioned that art at this park would be a welcome addition as there are wide expanses of open space. Sculptures were the primary suggestion for public art additions.

31 Survey's total -- Demographic and interviewee's breakdown

Photo Number	1	2	3	4	5	6	7	8	9	10	11	12
1st Choice	8	1	4	0	5	2	0	6	1	1	2	2
2nd Choice	3	2	7	3	1	3	2	3	1	0	0	5
3rd Choice	2	0	3	2	3	3	0	4	1	4	2	5
4th Choice	0	0	0	1	1	0	0	0	0	1	0	0
Totals	**13**	**3**	**14**	**6**	**10**	**8**	**2**	**13**	**3**	**6**	**4**	**12**

Age groupings

< 5	5 - 9	10 - 14	15 - 19	20 - 24	25 - 34	35 - 44	45 - 54	55 - 59	60 - 64	65 - 74	75+
0	2	1	3	1	6	4	7	2	1	1	3

Men 14 Alone 5
Women 17 Group 26

?? interviewees did not comment upon the "why" they liked the example choices
The remaining interviewees made the following comments:

#	Comments
1	Part of play structure, kids would enjoy, good for kids (x2), incorporating things for kids, good if kids can climb upon, interesting,
2	Sports theme, place to sit, Michael Jordan image?
3	Really cool (x2), like it (x2), like- but please less bold/busy, likes water scene, have the community create (x2), enjoy it just by walking around, likes art in pavement, interest in pathway (prince Memorial greenway), lots of paths, would be cool if they weren T oo bland.
4	Peaceful, people use it, some of these will be good, could use some of these, pretty not garish
5	Good for kids, for sitting, kinda cool, place to sit and talk, gathering place for people, play games, field trips, place to sit- communal,
6	Nice gate, looks natural, festive and calming, pretty, inviting, pretty good for an entrance, feel outside, artful, beautiful
7	Like it,
8	Musical performances , shade (x7). gatherings (x3), practical, pretty, shade, attractive (x3), stage area, music (x2), multi use (#2), musical review or local group, congregate, picnicks, , performances,
9	Pretty, whimsical
10	Like it, fountain, just because its water, attractive, circular fountain like Prince Memorial Greenway
11	
12	Good for kids (x2), kids can have fun (x3), interesting, functional, interactive, different, fosters creativity, wonderment, did interactive, stimulate young minds, different, funky

Other comments:
Please make art multi sensory. Hates #9. Anything that would blend in and enhance the surroundings.

A Place To Play

SUMMARY

Primarily a sports park, many people suggested that a playground be added for children. There was a safety concern with creepy individuals stalking, spooking, chasing and otherwise harassing women and children. We ran into two separate mothers with child that reported a suspicious man approaching in a menacing way. (We notified the police.) Unlike other parks where many of the interviewees came to enjoy and relax, at this park they were there for practice, for exercise, for their dogs, etc. Many expressed a desire for more benches and tables.

30 Survey's total -- Demographic and interviewee's breakdown

Photo Number	1	2	3	4	5	6	7	8	9	10	11	12
1st Choice	8	4	3	2	3	2	1	4	0	1	1	2
2nd Choice	6	1	2	2	4	3	0	6	1	3	1	2
3rd Choice	1	3	4	1	2	0	0	2	1	4	2	7
4th Choice	2	0	0	0	0	0	0	0	0	1	0	1
5th Choice	0	0	0	0	1	0	0	0	0	0	0	0
Totals	**17**	**8**	**9**	**5**	**9**	**5**	**1**	**12**	**2**	**9**	**4**	**12**

Age groupings

< 5	5 - 9	10 - 14	15 - 19	20 - 24	25 - 34	35 - 44	45 - 54	55 - 59	60 - 64	65 - 74	75+
0	0	1	0	5	7	9	2	4	2	1	2

Men	23	Alone	12
Women	10	Group	21

?? interviewees did not comment upon the "why" they liked the example choices
The remaining interviewees made the following comments:

#	Comments
1	Likes for kids (x4), Blend in with park, climb on, playground (x2), "Bitchen!," provide something, design and color, cool
2	Baseball themed LIKE!, baseball!!, likes sport motif (x2), design and color
3	on ground – pretty, Tiled walk - provides more interest, likes it- chalk art, likes pathway (x2), consider all cultures and town makeup, neat
4	Nicer than cement bench, nice
5	Seating area good, like, for other activities, for groups, not good- promotes delinquency, communal place to gather (x3),
6	Cute, good for garden area & kids, awesome, love this, neat
7	shirtless
8	Provides shade & gathering spot (x4), Shade (x3), group things, music, provide something, community events, encourage gatherings and concerts, likes simple design, nice, functional,
9	Adds color and life
10	Water feature (x2), kids (x2), likes blue, interesting
11	interesting but too big, scorpions are cool, nice- could be a better color, neat
12	Good for kids (x3), like, children can play, good for kids- interactive, provide something,

General comments: animal art too, things that are good for kids, gathering places and shade.

Howarth

This is a busy well used park from (apparently) all sectors of the city and surrounding areas. There is strong interest and enthusiasm in the addition of Public art that is reflexive of the communities' values and for children (education, interactive, and promotes interest). The addition of visually interesting, tactile, interactive, and colorful Public art is repeated over and over.

38 Survey's total -- Demographic and interviewee's breakdown

Photo Number	1	2	3	4	5	6	7	8	9	10	11	12
1st Choice	8	2	5	1	4	4	3	1	0	1	0	3
2nd Choice	4	1	4	2	1	1	0	2	2	3	4	7
3rd Choice	3	2	4	0	4	1	1	2	2	2	2	7
4th Choice	1	0	1	0	0	1	0	0	1	2	0	0
Unknown Choice	3	1	3	0	3	3	0	0	0	1	0	3
Totals	19	6	17	3	12	10	4	5	5	9	6	20

Age groupings

< 5	5 - 9	10 - 14	15 - 19	20 - 24	25 - 34	35 - 44	45 - 54	55 - 59	60 - 64	65 - 74	75+
0	8	2	0	3	7	7	5	1	2	1	1

Men	18	Alone	7
Women	20	Group	31

12 interviewees (mainly children) did not comment upon the "why" they liked the example choices
the remaining interviewees made the following comments:

#	Comments
1	Can climb on, climbing (3 times), Good for kids (2 times), cool, pretty, for kids, good decoration, play stuff, use/walk
2	Like sports, giants fan mural, incorporate whatever is already in the park
3	gorgeous (2 times), interesting, Neat/ Cool, Pretty (2 times), Would love to run on something like this (3 times), functional, like the walking path, likes mosaic, meetings, playstation, notice it
4	likes stone mosaic
5	Gathering spot for kids, kids can play pretend, natural, nice for storytelling, nature lessons, social space to draw people, functional, people can use
6	functional, people can use, interesting especially for kids, Love the look of this, Puts emphasis on Nature, beautiful, artistic, love this, pretty (2 times)
7	Historical interest!!, If changed to local peep of interest, likes photographs, No! 2D art belongs in gallery
8	Attractive, functional, public space, shade, shaded spot
9	Pretty (2 times), Whimsical, no reason - just likes it
10	maybe as a water feature?, colors, likes spiral, cool with water
11	love sculptures, tell a story
12	Good / Play / Interactive / Fun for Kids (7 times), likes the bouncy kid thing (2 Times), climbing leaping, jump on it, otherworldly

Credits

2014 Art in Public Places Committee Members

Nina Bonos, Chair
Jacquelynne Ocana, Vice-Chair
Katherine Anderson
Brad Calkins
Julie Combs
Vicki Duggan
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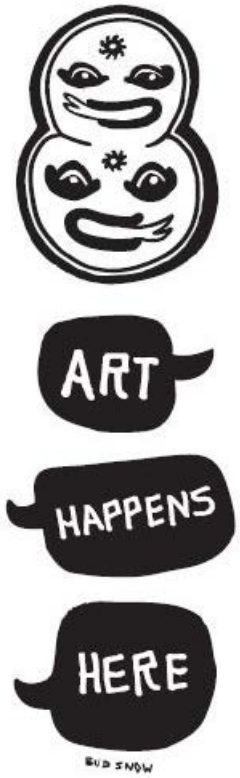
Nanette Smejkal, Director
Tara Thompson, Arts Coordinator

Sonoma County Museum

Diane Evans, Executive Director
Cynthia Leung, Community Outreach and Volunteer Coordinator
Eric Stanley, Curator

The Public Art Program and Art in Public Places Committee (APPC) acknowledge the dedication of previous APPC members, the Master Plan Advisory Committee, stakeholders and community members who have provided invaluable insight and support through the process:

Steve Rabinowitsh	Dan Flock
Karin Demarest	Mario Uribe
Raissa De La Rosa	Jan Sofie
Judy Kennedy	John Bela
Steven Huss	Vicky Kumpfer
Spring Maxfield	Julie Kawahara
Keven Brown	Bud Snow
Michael Schwager	Sonoma State University Arts Management Students



Design by Bud Snow