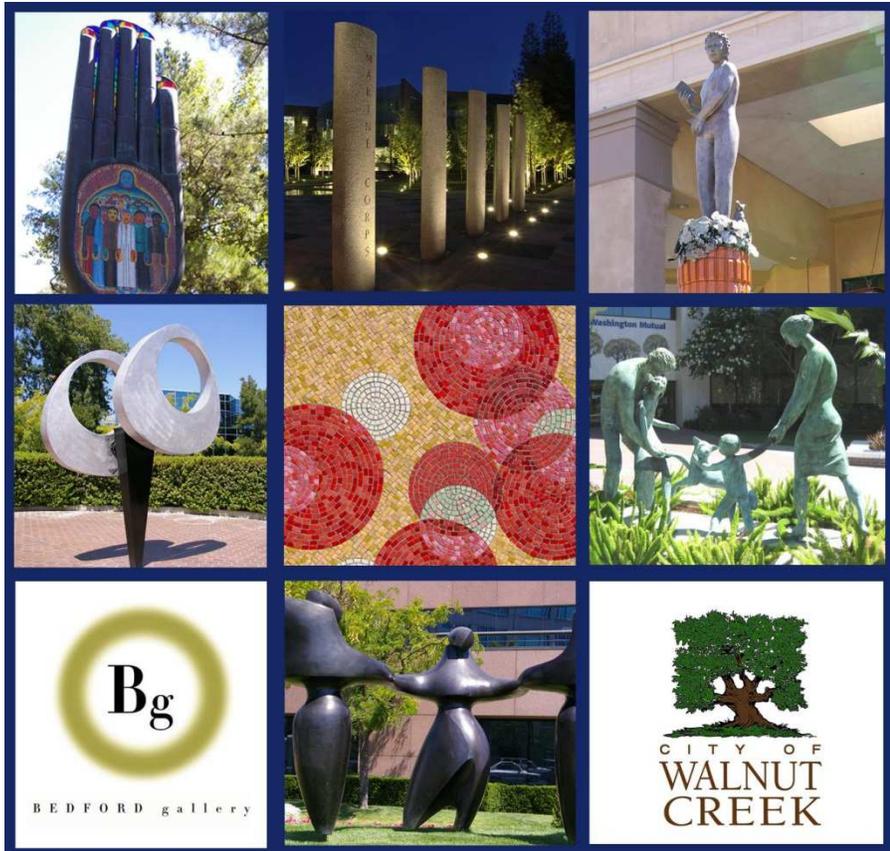


# CITY OF WALNUT CREEK

## PUBLIC ART MASTER PLAN



[www.bedfordgallery.org](http://www.bedfordgallery.org)

[www.walnut-creek.org](http://www.walnut-creek.org)

Adopted: June 2000  
Updated: November 2015

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## MISSION STATEMENT

The mission of the City of Walnut Creek's Public Art Program is to integrate art into the City's everyday environment and build a dynamic, exciting and engaging place to live, visit, and do business. Through public art, the Program aims to make our public spaces more welcoming and to create a dialogue between artists and the community that honors our ideals, histories, and shared values.

## INTRODUCTION & BACKGROUND

Even before the formal implementation of a public art master plan, the City of Walnut Creek displayed its commitment to public art, and its belief that public art programs are valuable to the community. Walnut Creek officially encouraged public art projects in the community in 1982 when the City Council approved the first public art requirements and guidelines. In 1983, City Council added these public art requirements to its Design Review Ordinance and processes.

In 2000, the Public Art Master Plan (PAMP) was adopted by the City Council and has since been used to guide the City's Public Art Program. The PAMP created new criteria for the selection and prioritization of potential sites for public and private art projects, guidelines for appropriate art responses, and procedures for art review and selection. The PAMP also provided a way to visualize and coordinate public art projects in the community, clarified requirements and procedures, and provided guidance to City departments, City Council, City commissions, and private developers.

Following approval of the PAMP, two ordinances were adopted into the City's Municipal Code: Title 10, Chapter 10, requiring a public art element for private development, and Title 7, Chapter 3, requiring public art for major City construction projects. From the Master Plan and these two ordinances, the City's Public Art Program, thereafter staffed through the Bedford Gallery, was created.

The City's commitment to a vibrant Public Art Program was reinforced by its General Plan, adopted in 2005. Walnut Creek's *General Plan 2025* Chapter 2, Goal 12 calls for the City to "Maintain and enhance Walnut Creek's position as a leading regional cultural and arts center." Two of the actions outlined by this goal provide for, and require, installations of public art on both private and City property in accordance with the Public Art Master Plan.

Since its inception, the Public Art Program has overseen the selection process for many private and municipal projects. In recent years, however, several elements in the PAMP and ordinances were not satisfying the needs of the community with respect to the Public Art Program. As a result, City Council adopted two revisions to the original ordinance that guides public art in private development (Chapter 10 of the Municipal Code, Public Art). The first was adopted in 2009, and included:

- Changing the public art requirement to include the construction of ANY building, within the existing square footage requirements, in the core area (the ordinance originally applied only to commercial development);
- Adding the exemption of projects consisting solely of affordable housing units; and
- Changing the definition of "construction cost".

The second ordinance revision was adopted by City Council in 2010, and included:

- Shifting the focus from public art sited on private development to public art sited on public spaces; and
- Changing language to encourage developers to contribute part or all of their public art fee requirement to the Public Art Fund. However, if a developer wished to install art on the project site, the process would continue as it had prior to the change, providing there was appropriate space for an art installation on the site as determined by the Design Review Commission, and if the public art allocation was \$25,000 or greater. If the allocation was less than \$25,000, it was to be deposited to the In-Lieu Fund.

### **2015 Update**

As with any master plan, the PAMP requires a review periodically to determine if updates are necessary in response to development in Walnut Creek, as well as trends in the field of public art. As part of its 2012-14 Work Plan, City Council indicated the need for the PAMP to be thoroughly reviewed to evaluate whether the ordinances are being followed and whether the elements of the PAMP adequately serve the needs of the community.

The Arts Commission considered Council’s direction and recommended formation of a subcommittee comprised of two commissioners with support from City staff. The Commission also recommended a full review and vetting of any proposed changes with the Arts and Design Review Commissions, the development community, the public at large, and City Council. The Arts Commission’s recommended approach was approved by City Council in September 2012 and the subcommittee’s work continued through 2014. All recommendations and decisions needed to move the work program forward were made at Arts Commission meetings.

The 2015 review and ultimate revision of this Public Art Master Plan were guided by the following goals:

- Simplify the public art process to make it easier and less time consuming for developers and staff to realize public art; and
- Identify funding sources for the Public Art Fund, thereby enabling the City to realize more and higher-quality art in public spaces.

### **Public Art Eligibility**

“Works of art” means all forms of originally created visual art, whether contemporary or traditional. The creator of the work of art is an artist—a practitioner in the visual arts and is recognized as a professional of serious intent. The work of art shall not be designed by the project architect, landscape architect, engineer. The artist brings creative vision to the project that elevates the design process and builds on the design and technical contributions that the project architect, landscape architect and engineers provide. The inclusion of an artist on the design team reflects a national best practice for public art programs.

The artist is also responsible for the fabrication of the public art element for the project. The goal for inclusion of the work of professional artists, however, should not preclude special situations, in which amateur competitions are held, or in which public artworks are created as part of an educational process, including the participation of students and other community members working with practicing artist/teachers in a municipal setting.

**Eligible works of public art may include:**

- Sculpture: free-standing, wall supported or suspended; kinetic, electronic; in any appropriate material or combination of materials.
- Murals or portable paintings for exterior display: singular works of art in which all text, graphics, and design elements are related to the artistic design.
- Two-dimensional works for interior display, including photography, original works of graphic art, limited edition prints, works on/of paper, and original paintings.
- Earthworks, fiber works, waterworks, neon, glass, mosaics, or any combination of forms of media including sound, literary elements, holographic images, or hybrids of media and new genres.
- Furnishings or fixtures, including bicycle racks, gates, railings, streetlights, or seating, if created by artists as unique elements.
- Artistic or aesthetic elements of the overall architecture or landscape design if created by a professional artist or a design team that includes a professional visual artist.

**Ineligible Works of Art:**

- Directional elements such as supergraphics, signage or color coding except where these elements are integral parts of an overall design created by a professional visual artist.
- Nominal “art objects” that are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an original artwork by a project artist.
- Reproductions, by mechanical or other means, of original works of art.
- Decorative, ornamental, architectural or functional elements that are designed by the building architect, as opposed to elements created by an artist commissioned for that purpose.
- Landscape architecture and landscape gardening except where these elements are designed by a professional visual artist and/or are an integral part of the artwork by the artist.

**PUBLIC ART MASTER PLAN AND MUNICIPAL & PRIVATE DEVELOPMENT PROJECTS**

Implementation of the PAMP requires the awareness, cooperation and involvement of City departments and commissions, and the commitment of the developer (or City) to adequately fund artistic enhancements. This plan encourages the establishment of procedures that help identify opportunities for public art at the earliest stage of municipal and private development projects.

There is great value when an artist becomes an integral member of the design team at an early stage. The public art component is identified early in the process and funds available for art can be maximized within the use of the general construction budget. Elements such as lighting, seating, and floor or wall surfaces (such as tiles, mosaics, or murals) for buildings can be enriched with the inclusion of an artist on the design team. Likewise, outdoor elements such as pedestrian bridges, overpasses, fountains and water features, and trail markers are examples of items often included in a construction budget that can be transformed into public art with the addition of the artist's expertise.

The continuing and long-term viability of the City's public art program also requires the presence of dedicated public art staff or project consultants who can establish ongoing relationships with various City departments and the public. The continuing presence of such individual(s) will facilitate the identification, management, and completion of successful public art projects.

Public art budget requirements for both municipal and private development projects should be established at a rate that is comparable to other cities with public art programs. Allocations of not less than 1% of a project's construction costs represent typical public art budgets, based on national industry standards. The fees and therefore the budgets for public art projects in Walnut Creek shall be established through City ordinance and/or fees and charges adopted by the City Council.

**Public Art In Private Development Projects**

In Walnut Creek, the Community & Economic Development Department (CED) is involved in the initial phase of private development projects. CED staff are responsible for informing private developers of the public art requirement (whether via public art installation or contribution to the Public Art Fund) and encouraging early input on public art opportunities.

When processing development projects that meet the requirements for a public art project, CED staff are also responsible for informing and coordinating with ARCS staff. Projects shall be referred to Arts, Recreation & Community Services Department (ARCS) staff early in the process to enable review, comment and recommendation on what public art opportunities should be considered by the applicant, staff and the Arts Commission.

The public art budget for private development projects will be based on a percentage of construction costs. City ordinance and/or the adopted fees and charges will establish what is to be included in the definition of construction costs as well as the appropriate fees. There is no exemption for structures that have existing public art from previous development.

The owner of the project retains responsibility for maintenance and regular upkeep of any public art enhancements. If, for any reason, the required public art in a project is removed, destroyed, or has deteriorated, the owner is responsible for replacement with comparable artwork. Replacement artwork follows the established public art selection process.

### **Public Art in Municipal Projects**

The City Engineering Division is involved in the initial phases of all municipal construction projects through the Capital Investment Program (CIP). Engineering refers a draft CIP document to ARCS Department staff and asks for their recommendation for the inclusion of appropriate public art. Involving Engineering and ARCS early in this process means project scope and allocated funding receive proper consideration, and allows staff to manage the public art selection process.

Funding for the creation, installation and administration of public art elements in municipal construction projects, either for new projects or for significant renovations, are included in the overall construction budget. The public art budget shall be established as a percentage of the construction cost as determined by City ordinance and/or fees and charges adopted by the City Council. Calculation of funding for municipal public art projects will exclude portions of projects with ineligible fund sources that cannot be used for public art.

Great opportunities exist in the development of community plazas, parks, and other public spaces to provide participatory public art elements that can be functional or aesthetic. The type of public art in these public spaces should be appropriate in scale to both the site and to public use. To enable the provision of public art elements in previously completed facilities or areas, City Council can contribute a block of dedicated funding from the General Fund to the Public Art Fund for public art projects in existing parks, gateways, medians, City buildings, and other related municipal sites. Funding for the conservation and maintenance of artwork, and for public art in areas that presently lack public art, includes funds from the General Fund and Public Art Fund. The PAMP recommends an annual General Fund contribution of \$10,000-\$50,000 to the Public Art Program budget, at City Council's discretion.

Because federal and state funds may also be available for public art projects included in urban renewal, parks, open spaces, highways, and transit projects, it is important to involve ARCS Department staff at the conception of these projects in order to take advantage of these opportunities. ARCS should take the lead in applying for outside funding six months to one year in advance of upcoming projects. It is important to include an opportunity and vehicle for public comment in all municipal public art projects.

## **PUBLIC ART FUND**

The City maintains a Public Art Fund for private development projects where public art enhancements would normally be required, but where any of the following conditions exist:

- The location, siting or scale makes provisions of public art enhancements inappropriate or impossible;
- The applicant prefers not to integrate a public art element into the project; or
- The project budget is too small to realize a worthwhile public art project. (A reasonable budget threshold to achieve a successful public art project may be \$50,000.)

In these cases, the PAMP has been revised such that a developer is encouraged, but not required, to pay the equivalent public art fee into the Public Art Fund maintained by the City. Such funds may enable art to be realized within the same Public Art Zone as the original funding source, as recommended by the Arts Commission and at the discretion of the City Council.

The Public Art Fund may be used to:

- Provide art on public sites;
- Acquire and install art;
- Maintain municipally owned art;
- Support exhibitions of public art; and
- Fund staffing and other administrative costs associated with the Public Art Program. (As a guideline, not more than 25% of the total staffing budget shall be allocated from the Public Art Fund.)

## **PUBLIC ART ZONES**

The PAMP contains two Public Art Project Zones: the Downtown Core Area (as defined in the City's General Plan 2025) and Outside the Downtown Core Area. These zones are starting points for evaluating and prioritizing existing and potential future sites for public art in municipal projects. The zones are based on geographical, conceptual, and aesthetic considerations that City staff and community members have articulated. The boundaries for each zone are loosely defined and differ from the planning and political district boundaries. A zone can change over time depending on circumstances and the evolution and growth of the city.

### **Sites for Municipal Public Art Projects**

The following sites have been identified as suitable locations for municipal art projects and exhibits. When the Arts Commission elects to initiate a public art project, the Commission refers to this list as a guide to select a site. The Arts Commission periodically reviews, prioritizes and updates this list of public art sites. Sites for public art have been identified by four categories:

- Civic Pedestrian Areas
- Parks, Recreation Areas and Trails
- Roads and Gateways
- Murals

In addition, each Zone contains specific goals by which to achieve these criteria.

**Goals: Downtown Core Area**

Create North-South and East-West oriented sightlines with artwork. The ideal would be to always have a piece of public art in sight. Place pedestrian-scale artworks in the retail district to encourage the public to spend time at the location. Place larger-scale work in locations that have more vehicle traffic and less pedestrian traffic. The potential sites include:

- Leshor Center for the Arts and Leshor Parking Garage
- North Broadway, at Cypress Street Garage and frontage
- South Locust Street Garage
- Civic Park (walkways, pads and park entries)
- Sidewalks, planters, street furniture (temporary exhibitions, benches, utility boxes, bike racks)
- Liberty Bell Plaza
- Alma Park
- Library Outdoor Plazas
- Other municipal parking structures

**Goals: Outside Downtown Core Area**

Prioritize those sites that get the most visitors and foot traffic. Identify sites with harsh or uninviting transitions/entrances from hardscape to landscape and use public art to beautify and “announce” the following potential sites:

- Heather Farm Park: Clarke Pool area, Community Center area, park entry areas
- Civic Arts Education, Shadelands Campus, Ygnacio Valley Road at Wiget Lane
- Larkey Park; Larkey Pool area, Lindsay Wildlife area
- Iron Horse Trail Overcrossing site
- Arbolado Park
- Walden Park
- Tice Valley Park
- Other City parks
- Olympic and South California Boulevard
- I-680/North Main Street area
- South Main Street entry at Creekside Drive
- North Main Street entry
- South Broadway/Rudgear Road at I-680
- Ygnacio Valley Road, west of Oak Grove Road
- Mount Diablo Boulevard exiting from Hwy 24 West
- South Broadway Extension between Rudgear and Newell
- Southwest corner of Mount Diablo Boulevard and North California Boulevard

## RESPONSIBILITIES

This section describes the responsibilities of the City Council, City departments, and City commissions in the review, selection, placement and funding of public art.

### City Council

- Provides sustained annual funding for acquisition of municipal public art projects and supports allocations for public art elements in new and renovated City facilities.
- Allocates necessary resources and staffing to manage a successful public art program.
- Approves necessary legislation and funding mechanisms for private-sector public art requirements.
- Approves the PAMP and approves revisions to procedures and guidelines for its implementation, including ordinances.
- Has the prerogative to review all municipal public art projects.
- Authorizes expenditure of monies from the Public Art Fund.

### Arts Commission

- Works with the Design Review Commission to develop and implement “Criteria for Public Art” which addresses scale and location for public art within private developments.
- Reviews the public art strategic plan and PAMP, and recommends to City Council any changes to Public Art Program policies and procedures.
- Appoints an Arts Commissioner to serve as liaison to the DRC, as needed.
- Appoints Selection Panels for municipal projects.
- Considers the recommendation of Selection Panel and approves sites, artists and art.
- Approves selection of sites, artists and artworks for private development.
- Recommends utilization of monies in the Public Art Fund to the City Council.
- Provides reports on public art projects to City Council and DRC, as needed.
- Serve as community liaisons, resources, and advocates for the Public Art Program.
- Encourages possible joint meetings or project-specific task force with the DRC when appropriate.
- Reviews and considers approval of murals upon ARCS staff recommendations.

### Design Review Commission

- Works with the Arts Commission to develop and implement “Criteria for Public Art” which addresses scale and location for public art within private developments.
- Provides documented findings to confirm that the applicant has considered the “Criteria for Public Art” prior to and as part of any applicable project approval.
- Includes conditions of approval in DRC Resolutions specifying the public art fee requirement. When public art is proposed in private development, the DRC ensures that these projects are referred to the Arts Commission.
- Provides comments to the Arts Commission on appropriate scale, location or placement of public art elements within proposed projects.
- Encourages possible joint meetings or project-specific task force with the Arts Commission when appropriate.

### **Arts, Recreation & Community Services Department**

- Meets with development applicants to review project, and provides developer with recommended public art consultants to manage the public art project.
- Suggests contribution of public art requirement to Public Art Fund if project cannot support an art element.
- Recommends uses of Public Art Fund.
- Presents proposed projects to Arts Commission for review and documents Commission's approval of artists and artworks.
- Advises Arts Commission of any significant design changes to approved artwork.
- Informs the Arts Commission if issues arise during the implementation of the PAMP; makes recommendations for changes.
- Reviews and recommends temporary public art projects to the Arts Commission.
- Serves as community liaisons, resources, and advocates for the Public Art Program in partnership with the Arts Commission.
- Advises Arts Commission on the acquisition, deaccession, relocation, alteration and maintenance of public art.
- Develops and implements public art strategic plan.
- Researches and applies for outside funding for public art projects in public spaces.
- Reviews and recommends approval of murals to the Arts Commission.

### **Planning Division**

- During initial project review, consults with ARCS staff to determine if proposed development project meets the requirements for a public art project.
- If the project is subject to the public art requirement, notifies developer about the PAMP, public art requirements, the Public Art Fund, and the importance of having an artist on the design team early in the design process if public art is proposed.
- Refers the developer to ARCS staff for coordination of the public art project.
- Once the project is approved and during building permit plan check, confirms "substantial compliance" with conditions of approval specified by the DRC.
- Refers sign design to the DRC, and requests for murals on private property to ARCS staff.

### **Building Division**

- Determines public art project fee based on construction cost of private developments and municipal projects.
- Reports public art project fee to ARCS staff.

### **Engineering Division**

- Reviews and approves stamped drawings for public art projects in private development, as needed.
- Sends draft Capital Investment Program to ARCS staff for public art opportunities.
- After CIP approval by City Council, and prior to commencing design work, consults with ARCS staff to incorporate artist into the design team projects, when appropriate.

## CRITERIA FOR SELECTION OF ARTWORK

Prior to the selection of artwork for a particular site, the following general criteria should be considered by developers, staff, and commissioners:

- Help to create a place of congregation and activity while anchoring and enhancing its site.
- Provide a sense of identity at the entrances to the city.
- Contribute to a variety of scale, media, and styles.
- Harmonize with surrounding buildings and environment.
- Include artistic themes that balance traditional, historic, and contemporary perspectives.

ARCS staff, in collaboration with the Arts Commission and appropriate City departments, then use the following specific criteria to evaluate sites within each zone for the selection of public artwork, whether by commission, purchase or gift:

- **Context:** Works of art must be compatible in scale, materials, form and content with the surrounding environment. Consideration is given to the functional, architectural, historical, geographical, natural, and social/cultural context of the current and future site. The artwork is also evaluated on the relationship of the proposed work to existing works of art, architecture, or specific design elements within the site's vicinity.
- **Artistic Quality:** Works of art must be unique and demonstrate excellence in craftsmanship, originality in conception, and integrity of materials.
- **Media:** All forms of media may be considered. Works may be portable, permanently affixed, or incorporated in the design and/or function of a public space. Long-term temporary exhibits or installations may also be considered.
- **Permanence:** For permanently installed works, due consideration is given to the work's structural and surface integrity, and to inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.
- **Public Safety and Accessibility:** All works of art or temporary installations are evaluated to ensure their compliance with public safety requirements and applicable building codes and accessibility requirements.
- **Visibility:** Public access to artwork is a determining factor of its success. Art should be sited so as to be either immediately visible to the general public or in a location where it will be visible by the most people. Access should not be limited by hours of operation. Consideration should be given to the interior and exterior traffic patterns and the visibility of the art during both day and night time hours. When appropriate, lighting should be included in the plan to enhance the project's visibility.
- **Diversity:** The PAMP is committed to art works that reflect diversity in style, scale, media, and artistic sources as well as diverse cultural communities and perspectives. The PAMP also encourages exploratory types of work as well as established art forms.

- **Feasibility:** Proposed objects shall be evaluated relative to their feasibility and convincing evidence of the artist’s ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: realistic project scope and budget, timeline, artist’s experience, soundness of materials, maintenance, level of community support, and additional City requirements.

### **PROCEDURES FOR SELECTING PUBLIC ART FOR PRIVATE DEVELOPMENT**

To ensure a successful public art project, the City encourages the developer to engage an art consultant to identify artists and facilitate the process, and to include the artist on the project design team early in the design development process. The acquisition of works of public art under the program requires a commitment by the developer or owner to preserve, protect and permanently display the work of art in its original condition at the time of installation. The facility owner is responsible for routine maintenance, conservation, and preservation of the work of art.

While the identification of artist and the funding of artwork are the responsibility of the applicant, the placement is subject to review by the Arts Commission. The Arts Commission reviews the placement of the art elements to ensure that they are within scale for both the project and its setting. The proposed artist and artwork are then reviewed and recommended by ARCS staff and considered for approval by the Arts Commission.

The artwork must be commensurate with the scale of the development in terms of visibility, compatibility with the architecture and landscape, and impact on the surrounding environment.

To achieve these goals, ARCS staff meets with the developer and recommends an art consultant to assist with expediting and navigating the process. Staff and the developer’s team work to identify the public meetings necessary to achieve the goals of approving the site, artist and artwork. The following process is recommended, though some flexibility in the actual process and number of meetings may be required based on the project’s timing and complexity.

#### **Public Meeting 1: Approve Artists and Sites**

The developer, art consultant, and staff provide the Arts Commission with an overview of the project, artist(s) and possible art sites. DRC will have reviewed the proposed development and provided input on potential public art locations. The Arts Commission then reviews and considers approval of sites and artists identified by the developer based on the integration of the potential site with the quality of the artist and his or her conceptual vision.

With guidance from “Criteria for Selection of Artwork”, sites are reviewed and approved for:

- location
- scale
- accessibility
- visibility

Artists are reviewed and may be approved based on:

- artistic vision
- quality of their professional practitioner’s body of work
- educational background
- past public commissions
- exhibition record
- publications

**Public Meeting 2: Art Plan Concept** *(Study Session)*

The developer, art consultant, artist, and staff bring a specific conceptual art plan to the Arts Commission. Presentation materials include plans, drawings and a written narrative of the public art concept. The design/concept is reviewed for:

- artistic quality (vision, originality)
- location
- scale
- accessibility
- quality and permanency of materials
- maintenance
- safety
- visibility

The Arts Commission reviews the concept and provides feedback to the artist before the design is finalized. Early review and feedback reduces (and ideally eliminates) later revisions to more formal design documents. Staff records comments and feedback and includes them in the subsequent staff report for approval of the artwork (Meeting 3).

**Public Meeting 3: Final Art Plan** *(Meetings 2 and 3 may be combined at staff’s discretion, depending on the project.)*

The art consultant, developer, artist, and staff bring a final art plan to the Arts Commission for review and approval. The final art plan should address any concerns or questions that arose at prior Arts Commission meetings. The final art plan should include the following to be considered for final approval. At this meeting the Arts Commission considers a recommendation to City Council to accept the project.

Final narrative of the project may include:

- Conceptual description of the project
- Material samples—for review of durability, maintenance, and public safety
- A two- or three-dimensional maquette
- Final layout (including base when applicable)
- Lighting plan when relevant
- Fabrication plan and process
- Signage for art piece (per Public Art Program template)
- Maintenance plan
- Surrounding landscape and fencing design, if relevant to the project
- Budget for project (including lighting, landscape and water features designed by artist)

## **PROCEDURES FOR SELECTION OF PUBLIC ART FOR MUNICIPAL PROJECTS**

Selection methods for municipal public art include site-specific commissions (open competitions or invitational), acquisition of already completed works, rental or loan, and gift. Selection Panels for specific projects are established by the Arts Commission following recommendation by ARCS staff. The role of the Selection Panel is to assist in selecting qualified artists to be considered for a project. The number of members and the composition of the committee depend on the size, location, and complexity of each project. Normally, the Selection Panel consists of five to eight individuals including City Council member(s), a Design Review Commissioner, an Arts Commissioner, the project architect, a community member, one to two visual arts professionals, and a representative of the municipal agency where the artwork will be sited.

In determining the appropriate selection procedure, the potential project should be examined and evaluated within the context of the goals for the overall Public Art Program. The most important criterion for choosing a selection procedure is to determine which one will result in the best possible work of art for that project.

### **Site Specific Commissions**

Site-specific work is designed for a particular site with a specific theme or concept.

#### *Artist Selection Process for Invitational Commission*

Artists are invited to submit proposals; opportunity is not open to the public.

1. Appointment of Selection Panel.
2. Creation of Request for Proposals.
3. Determination of list of artists to receive RFP.
4. Finalists chosen and compensated to prepare proposals.
5. Panel review of finalist proposals, selection of recommended artist and work.
6. Final approval of artist and artwork by Arts Commission.
7. Schedule for completion and payment.
8. Approval process and signing of contract with chosen artist.

Timeline: Entire process - approximately 3 months, Selection process: 1-2 months

#### *Artist Selection Process for Open Competition*

Open to all artists, public notice sent.

1. Appointment of Selection Panel.
2. Creation of Request for Qualifications.
3. Public notification and mailing of RFQ to professional visual artists.
4. Selection of finalists from submitted images and other application materials.
5. Panel interviews finalists resulting in panel recommending artist to receive the project.
6. Selected artist develops project concept proposal.
7. Panel review and public display of proposal maquette for comments.
8. Final approval of artist and artwork by Arts Commission.
9. Schedule for completion and payment.
10. Approval process and signing of contract.

Timeline: Entire process - approximately 6-8 months, Selection process: 3 - 6 months

### **Procedures for Selecting Public Art in Municipal Projects /Public-Private Partnerships**

Partnerships using Public Art Fund dollars will be subject to the municipal art project selection process, with a member (or members) of partnering agencies holding seats on the selection panel.

*Selection process for completed works to be acquired for existing space (City facilities or public areas):*

1. Appointment of Selection Panel (ARCS staff may act as selection panel).
2. Determine budget, media, subject matter, and scope of work.
3. Appropriate artists contacted and invited to submit images of past work (staff may also conduct a public call for artists).
4. Conduct studio visits or request artists to present works to panel.
5. Select specific works.
6. Review of selection by Arts Commission for approval.

Timeline: Entire process duration is approximately 3 months (dependent on approval process)

*Selection process for purchase or acquisition of works offered by artists or residents:*

1. Bedford Gallery Curator reviews for artistic merit.
2. Community and site appropriateness, liability and maintenance issues, and installation are reviewed through consultation with all appropriate City departments and commissions.

Timeline: Immediate written communication to donor expressing either refusal or pursuit of approval through the given approval process; final decision should be made within three months of offer.

### **Rental or Loan of Artwork**

- Used for temporary installations or to create an ongoing, changing public art exhibition program.
- Used in situations that support temporary installations of sculptural works or two-dimensional works of art for long-term loans—18 months or more.
- Also can be used for educational programs or purposes.

*Selection process for rental or loan*

ARCS staff determines method appropriate for works for long-term display in outdoor setting or indoor public spaces.

1. Determine budget, duration, media, and scope of project.
2. Develop the concept and site and select appropriate artists and artworks.
3. Approve concept and site by appropriate City Departments and Arts Commission.
4. Accept works and provide approval.
5. Secure final approval by Bedford Gallery curator and review by Arts Commission.
6. Sign contract and approve installation procedures.

Timeline: Entire process duration is approximately six months

*Selection process for Public Art works or projects advanced by organizations or individuals, or organized as a "travelling exhibition" of nationally or internationally known artists*

1. ARCS staff reviews scope of project, artistic merit, and appropriateness to community and site, liability and maintenance issues, hidden budgetary concerns (i.e., installation requirements).
2. Appropriate City departments and commissions approve the concept and site.
3. Appropriate departments and commissions review contract and installation procedures.

Timeline: Immediate written communication expressing either refusal or pursuit of approval through the appropriate approval process; final decision should be made within three months.

### **Gifts for Municipal Public Art Collection**

Gifts are donated by residents, collectors, artists, corporations, or foreign cities and countries.

*Approval process for gifts or bequests of work already completed*

Donor must complete the proposal form contained in the City of Walnut Creek Administrative Policy N. 78-2, "Acquisition of Artworks for the City's Permanent Collection."

1. ARCS staff reviews for artistic merit, community and site appropriateness, liability, maintenance, installation issues, hidden costs and all documentation.
2. ARCS staff consults with all impacted City departments and commissions.
3. ARCS staff presents to the Arts Commission to accept or decline donation.

*Approval process for donations of site-specific commissions*

1. ARCS staff reviews for artistic merit, community and site appropriateness, liability, maintenance, installation issues, hidden costs and all documentation.
2. ARCS staff consults with all impacted City departments and commissions.
3. ARCS staff presents to the Arts Commission to accept or decline donation.

Timeline: Immediate written communication expressing either refusal or pursuit of approval through the appropriate approval process; final decision should be made within three months.

## **MURALS**

Murals are appropriate for public art and are defined as singular works of art in which all text, graphics, and design elements are related to the artistic design.

Signs that advertise a specific business, product or service through graphics or text are the purview of the CED Department and DRC under the Sign Ordinance. DRC provides oversight of signs, decorative paint, and architectural elements.

ARCS and the Arts Commission are responsible for mural review and approval and all murals are subject to review for maintenance or removal. Murals proposed to fulfill a new private or municipal development project or remodel requirement fall under Private Development Public Art Projects. Murals work best on large surfaces that viewers can see while traversing surface streets and/or freeways.

### **Murals on Private Property**

Murals will be prioritized for placement on existing private properties as well as new developments. Public Art Mural Design Guidelines will allow private property owners to propose murals for their sites, to be evaluated by ARCS staff and approved by the Arts Commission.

### **Murals on Municipal Property**

Opportunities exist for temporary, long-term and permanent placement on municipal properties, as well as public/private collaboration. Suggestions for murals on municipal property include:

- Leshar Center tower and walls (murals and light)
- Community Centers
- Tice Valley Gym
- Clay Arts building
- Parking Garages
- Crosswalks