

PUBLIC ART MASTER PLAN



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CITY OF WALNUT CREEK

PUBLIC ART MASTER PLAN for the City of Walnut Creek

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PUBLIC ART MASTER PLAN

For the City of Walnut Creek

-- EXECUTIVE SUMMARY --

The *Public Art Master Plan*, as developed by the Walnut Creek Arts Commission, responds to a requirement in the *Cultural Resources* element of the City's *General Plan* to "Encourage the inclusion of public art in development projects to insure a continuing investment and appreciation of the arts in Walnut Creek." The *General Plan* requires that the City "prepare a public art ordinance to assure continued public and private participation..." in the public art program.

The *Public Art Master Plan* also responds to Resolution 4771 adopted by the City Council in 1987 calling for revisions to the City's Public Art policies and regulations as part of a much broader general plan/zoning study.

The *Public Art Master Plan* is based on the belief that public art enhances and defines a city's image. Art makes public spaces more welcoming, and it creates a deeper interaction with our environment -- the places where we work, live, shop and seek recreation.

The *Public Art Master Plan* makes these essential points:

- ◆ **Public Art Zones:** The *Plan* identifies six Public Art Project Zones and the priority sites within each zone (pp. 2-4; 15-17).
- ◆ **Commission Involvement:** The Design Review Commission will be responsible for requiring public art in a development project which falls within the *Plan's* criteria. This commission will also be responsible for the siting of the public art elements. Approval of the art element is the responsibility of the Arts Commission. A member of the Arts Commission and/or Bedford Gallery Advisory Council will serve as a liaison in the design review process when public art is included (pp. 5-7).
- ◆ **Selection of Artwork:** The *Plan* identifies criteria and processes to be used in selection of artwork. For municipal development projects, the Arts Commission appoints a Selection Panel of 5-8 members which makes recommendations to the Arts Commission. The Bedford Gallery Advisory Council normally will serve as the Selection Panel for private development projects. (pp. 5-7; 11-14).
- ◆ **Integration of Public Art into Development:** Public art planning should be integrated into development project planning at the earliest possible stage. Public art element(s) for municipal and private development projects should be commensurate with the scale and visibility of the project, and should be compatible with its architecture, landscape, and surrounding environment. Artwork designed for the specific site is encouraged. (pp. 6-8, 14).

- ◆ **Involvement of the Artist:** The *Plan* urges that the selected artist become an integral member of a project's design team early in the process so that art components can be identified early, thereby maximizing the use of general construction funds (pp. 6, 14.)
- ◆ **Roles of City Council and City agencies:** The *Plan* outlines the respective responsibilities of the City Council, the Design Review Commission, the Arts Commission, the Bedford Gallery Advisory Council, and appropriate city staff in the overall public art process. The City Council always has the opportunity to review all municipal public art projects on request. (pp. 8-11).
- ◆ **Public Art in Private Development:** For private developments that are 25,000 sq.ft or greater, not less than 1% of construction cost (building permit value) shall be allocated for public art. For private development projects that are between 15,000 and 24,999 sq.ft., not less than ½ of 1% shall be allocated for such projects in the Pedestrian Retail District or the Core Area Development Zone. This requirement shall also apply for alteration of more than 50% of the G.S.F. of an existing structure or area. (p. 8).
- ◆ **In-Lieu Fund:** For private projects where public art would normally be expected, but where either the Design Review Commission finds that location, siting or scale make the provision of public art inappropriate or impossible; or agrees to the applicant's preference to not integrate a public art element into the project, the equivalent public art funds should be placed in an *in-lieu* fund. This fund, upon recommendation of the Arts Commission, will enable enhancements to be sited elsewhere within the same Public Art Project Zone. (p. 6, 8).
- ◆ **Public Art in Municipal Projects:** Not less than 1% of the project cost for major city building projects (or alteration of more than 50% of the G.S.F. of an existing structure or area) shall be allocated for public art. Such projects shall be recommended by the Arts Commission. (pp. 6-7).
- ◆ **City Capital Improvement Program:** In addition to public art budgets for individual major city building projects and alterations, the *Plan* recommends that the City's biennial Capital Improvement budget should include a separate block of funds dedicated to public art in existing parks, gateways, medians, city buildings, and other related municipal sites (p. 7).

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PUBLIC ART MASTER PLAN

6/23/00

For the City of Walnut Creek

Mission Statement

Public art creates memorable images that enhance civic pride and helps to define the city's image to the outside world. The experience of public art makes a public space seem more welcoming; it creates a deeper interaction with the places we visit and in which we work and live. It helps us remember the past, honor an ideal, and express our values and concerns to future generations. Public art engages us by creating a dialogue between the artist and the community. It makes our city more livable, more visually stimulating.

Introduction

Walnut Creek has officially encouraged public art projects in the community since 1982, when the City Council approved the first public art requirements and guidelines. In 1983 the Walnut Creek City Council formalized its public art requirements as an adjunct to its Design Review Ordinance and process. That Ordinance was a result of a joint effort by representatives from Planning, Design Review, Parks & Recreation and Arts Commissions.

More than forty public art projects – both municipally-owned and privately-owned – have been completed since then. There were issues, however, not covered in the original 1983 public art requirements and guidelines. The original guidelines did not require a specific dollar amount and the procedures did not require advance planning for public art, nor did they encourage integration of the artwork into the overall architecture of the project. In 1987, the City Council adopted Resolution 4771 to consider revisions to the City's public art policies and regulations as part of a much broader general plan/zoning study. This new *Public Art Master Plan* seeks to deal with most of these issues, and, in the process, to encourage more successful public art projects in the community.

The City's *General Plan* (Policy 5 of the *Cultural Resources* element) requires that the City "Encourage the inclusion of public art in development projects to insure a continuing investment and appreciation of the arts in Walnut Creek." The same General Plan element requires that the City "...prepare a public art ordinance to assure continued public and private participation..." in the Public Art program.

The goal of this *Public Art Master Plan* is to respond to the City Council's request to develop and update the public art guidelines. It is a way of visualizing and coordinating public art projects in the community that will clarify requirements and procedures, provide guidance to City departments, to the City Council, to City Commissions, and to private developers. The *Master Plan* provides (1) criteria for the selection and prioritizing of potential sites for both public and private art projects, (2) guidelines for appropriate art responses, and (3) procedures for review and selection of art.

The creation of a comprehensive *Public Art Master Plan* is based on an understanding of the historical and cultural influences that exist in the City of Walnut Creek, as well as a knowledge of its natural and built environments. From the first known inhabitants, Bolbone Indians, to Spanish settlers, Mexican landgrantees, and to its incorporation as a city in 1914, the area that is now Walnut Creek shares much history with its surrounding Northern California neighbors. In its current era of growth since the early 1950s, Walnut Creek has become the hub of commerce and cultural activities in Contra Costa County.

The Dean Lesher Regional Center for the Arts and the wide variety of performance events, art exhibitions, and arts education resources are unique for a city of its size. While the City has emphasized the economic development of the downtown area, the City and its citizens also value active neighborhoods, the remaining open spaces, and the City's surrounding natural beauty. This is evidenced by the preservation of the Ironhorse Trail, and Old Borges Ranch, as well as Shell Ridge, Lime Ridge, and Sugarloaf Open Spaces.

Taking into consideration the physical layout of the City, as well as the above factors, the *Public Art Master Plan* is organized into six **Public Art Project Zones**. These zones offer a cohesive way of thinking about the City and public art. They are starting points for evaluating and prioritizing existing and potential sites and for identifying future sites. The zones are based on geographical, philosophical, and esthetic considerations as articulated by city staff and community members.

In interviews with Design Review and Arts Commissioners, City staff and community members, several thoughts about public art were expressed. We were told that a public art program should:

- Provide a sense of identity at the entrances into the city
- Encompass a variety of scale, media, and styles
- Harmonize with the buildings and streetscapes of the downtown area
- Include artistic themes that are traditional, historic and/or contemporary

In response to this input, each zone includes a number of potential art sites. The boundaries for each zone are loosely defined and differ from a planning or political district. A zone can change over time depending on circumstances and the evolution and growth of the city.

PUBLIC ART PROJECT ZONES (See attached Zone Maps)

1. Pedestrian Retail District: This geographical area is defined in the municipal code generally as the major thoroughfares of Civic Drive (north), California Blvd. (west), Newell Avenue (south), and Broadway (east) and is comprised of major retail, restaurant, entertainment, and public buildings.

This historic downtown area encourages pedestrian traffic and includes both public and private development. When new or renovated projects are proposed that would extend the pedestrian core of the downtown, they will fall within these guidelines.

This zone provides the opportunity for a variety of public art projects that would enhance and enrich the public's experience of the downtown. Artist-designed elements on the pedestrian level could include benches, planters, or street lights that create individuality for a particular street or block. Small-scale works integrated into building fronts or alleyways can provide visual surprises, humor, and/or historical references to the area. The zone allows for a variety of art responses including from murals, ceramic tile, and freestanding abstract or representational works. The artwork in this zone should be of a human scale, rather than monumental.

2. Core Area Development: This geographical area is defined in the municipal code by the thoroughfares of Walden Road (north), I-680 (west) and Civic Drive and Iron Horse Trail (east) until it joins I-680 (south).

Criteria for this zone are based on larger-scale projects that include both new construction and renovations of existing properties that significantly change the public spaces, thus creating opportunities for highly visible and accessible art statements. Artists will be part of the design team from the beginning of the design process working with the architects, landscape architects, and the Planning Department to integrate artworks such as fountains, large-scale sculpture, or landscape elements into plaza areas, building exteriors, or streetscapes.

3. Outside Core Area– Shadelands Business Park and Shopping and Activity Centers: This zone includes the entire City of Walnut Creek outside of the Core Area and refers to locations where there are high levels of use, traffic, and development that define the character and identity of non-residential areas of the City.

These locations offer an opportunity to create linkages to the downtown area through new or renovated municipal facilities such as libraries and gymnasiums (not in parks) as well as new office buildings and complexes, and shopping centers and plazas. Artists will be part of the design team working with the architects, landscape architects, and the Planning Department at the beginning stages of a project, new construction or renovations to ensure integration and appropriateness of the artwork into the plaza areas, building exteriors, or streetscape.

4. Parks, Trails, and Recreational Sites: As Walnut Creek matures and develops, its parks, trails, and recreational areas are important gathering places for the community. Public artworks can enrich people's experiences by providing a historical context or spiritual connection to the site. In a park geared toward family activities, artwork can be humorous, interactive, or restful. Temporary exhibitions of sculpture are always welcomed in downtown parks.

Neighborhood parks also offer the opportunity for nearby residents to be involved in the selection of artwork. As parks and trails are renovated, or new sites are created, artists should become part of the design team. The artworks for these outdoor areas can be functional (such as water elements, landscaping, play equipment, picnic area, paths, and benches) or signifying features, such as gateways or historical references. All works must be durable, safe, and require little maintenance.

5. Transit, Freeways, and Roads: As a crossroads and major commercial hub of Contra Costa County, Walnut Creek has a network of roadways and freeways that increasingly has become the defining experience of residents and visitors partaking of the City's amenities.

The BART station is also a major transportation element for access to the City. Bus stops, benches, underpasses, overpasses, and light posts offer visual opportunities to enhance the traveler's journey. Artists can design benches, shelters, and light fixtures to reflect the identity or project images of the surrounding neighborhood and area. Murals or tile elements can enliven freeway underpasses, and painted metal images can replace barriers on pedestrian bridges and overpasses. As streets are widened, or sidewalks and streetscapes improved, artist-designed elements can be included.

6. Gateways: Entrances to Walnut Creek present an opportunity to define and announce the character of the community while celebrating connections between the city, surrounding communities, and the natural setting. This zone should be considered as one, ongoing cohesive project. A design team consisting of artists, landscape architects, and community members should be chosen to create an overall concept and plan for the approximately six major entrances and exits to the community. For example, the team might research historical symbols that could be reproduced in different media and in a scale appropriate to the various locations.

CRITERIA FOR PUBLIC ART

“Works of art” shall mean all forms of originally created visual art, whether contemporary or traditional. The creator of the work of art shall be a practitioner in the visual arts who is recognized as a professional of serious intent and who is not a member of the project architect or landscape architect firm. The creative vision that a practicing public artist brings to the project in public art programs around the country elevates the design process beyond important design and technical contributions provided by the project architect, landscape architect or engineers. Having a professional artist on the design team is what sets public art projects apart from other artistic embellishments. The inclusion of a public artist on the design team reflects the national “best practices” standard for public art programs. The public artist is also responsible for supervising the fabrication, or actually fabricating 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 competitions are held, or in which public artworks created as part of an educational process, including students or youth working with practicing artist/teachers in a municipal setting, are suggested.

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: in any appropriate material or variety of materials, with or without collage or the addition of non-traditional materials or means
- **Photography, original works of graphic art,** limited edition prints, works on/of paper, original paintings
- **Earthworks, fiberworks, 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 but not limited to 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
- **"Art objects"** which are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a project artist
- **Reproductions** by mechanical or other means, of original works of art
- **Decorative, ornamental, architectural or functional elements** which 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.

CRITERIA FOR THE SELECTION OF ARTWORK

Criteria to be used in the selection of public artwork, whether by commission, purchase or gift, shall include, but not be limited to, the following:

- **Context:** Works of art must be compatible in scale, materials, form and content with their surrounding. Consideration shall be given to the architectural, historical, geographical, and social/cultural context of the site.
- **Artistic Quality:** Works of art must be unique and shall include 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. Temporary exhibits or installations may also be considered for extended periods of time.
- **Permanence:** For permanently installed works, due consideration shall be given to the work's structural and surface soundness, and to inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.
- **Public Safety:** All works of art or temporary installations shall be evaluated to ensure their compliance with public safety requirements.

IMPLEMENTATION OF THE MASTER PLAN FOR MUNICIPAL PROJECTS & PRIVATE DEVELOPMENT PROJECTS

Implementation of the *Public Art Master Plan* 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 both municipal and private development projects, through early identification of public art opportunities.

It is important to recognize that when an artist becomes an integral member of the design team and public art components are identified early in the process, funds available for art can be maximized with the use of general construction budgets. Elements such as lighting, seating areas, and floor or wall surfaces (i.e. tiles, mosaics, or murals) for buildings can be enriched with an artist on the design team. Likewise, outdoor elements such as pedestrian bridges, overpasses, fountains and water elements, or trail markers are examples of items often included in a construction budget that can be enhanced as public art with the input of the artist's experience.

Public Art budget requirements for both municipal and private development projects should be established at a rate comparable to those in place in other cities with public art programs, as noted below. The *Plan* recommends that, in general, public art budgets of not less than 1% of

construction costs (building permit value) be allocated for the public art component – an amount that is acceptable nationwide as a standard.

The continuing and long-term viability of the public art program also requires the presence of a public art staff person or project consultant who can establish ongoing relationships with various City Departments and the public. The continuing presence of such a person will facilitate the identification, management, and completion of successful public art projects.

◆ **Municipal Public Art Projects --**

In the City of Walnut Creek, the City Engineer's office is involved in the initial phases of all public construction projects through the implementation of the Capital Improvement Program (CIP). The City Engineer's office will refer a draft CIP to the Cultural Services Department for their recommendation for inclusion of appropriate public art. In this way, public art aspects of any proposed Capital Improvement Program projects be identified as the projects are being scoped and funding is allocated, and prior to formal review by the City Council.

Funding for the creation, installation and administration of public art elements in major city construction projects, either for new projects or for significant renovations are best included in the overall construction budget. The public art budget should be 1% of the project budget for new construction (or alteration of more than 50% of the gross square footage (G.S.F.) of an existing structure or area).

Great opportunities exist in the development of community plazas, parks, and other public spaces to provide participatory public art elements that can be either functional or aesthetic. The type of public art in these public spaces should be appropriate in scale to both the site and to the public use. To enable the provision of public art elements in previously completed facilities or areas, the City's biennial Capital Improvement Program should include a separate block of funds dedicated to public art projects in existing parks, gateways, medians, city buildings, and other related municipal sites. The Capital Improvement Program is a source of funds for conservation and maintenance artwork, and for public art in areas that presently lack public art.

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

◆ Private Development Public Art Projects --

In the City of Walnut Creek, the Planning Division and the Design Review Commission are the agencies involved in the initial phase of private development projects. It is the responsibility of the Planning Division to inform private developers of the public art requirement, and to encourage early input on public art opportunities.

When processing development projects, which fall within this *Master Plan*, it is also the responsibility of the Walnut Creek Planning Division and the Design Review Commission to inform and coordinate with Cultural Services staff, the Arts Commission and the Bedford Gallery Advisory Council. Projects should be referred to Cultural Services staff early in the process to enable review, comment and recommendation on what public art opportunities should be considered by the applicant, planning staff and the Design Review Commission.

As discussed later in this *Plan*, the scale of art elements in private developments should be commensurate with the scale of the development and its location. The public art budget for both municipal and private development projects should also be set at a rate that is comparable to those in place in other cities with public art programs. The *Plan* recommends that that this budget should be 1% of the building permit value for new construction (or alteration of more than 50% of the G.S.F. of an existing structure or area), for all projects of 25,000 sq. ft. or greater. For projects between 15,000-24,999 sq. ft. in the Pedestrian Retail District or the Core Area Development Zone, the public art budget should be ½ of 1%.

In private development projects where public art elements would normally be required, but, where either the Design Review Commission finds that location, siting or scale makes provision of public art enhancements inappropriate or impossible; or agrees to the applicant's preference to not integrate a public art element into the project, the equivalent public art funds should be placed into an *in-lieu* fund maintained by the City. Such funds will enable art enhancements to be sited adjacent to the development or elsewhere within the same Public Art Project Zone, as recommended by the Arts Commission.

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.

RESPONSIBILITIES OF CITY DEPARTMENTS & COMMISSIONS

City Council

- Provides sustained Capital Improvement Program and other funding for acquisition of municipal public art projects and supports allocations for public art elements in new and renovated city facilities.
- Provides 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 *Public Art Master Plan* and approves revisions to procedures and guidelines for its implementation.
- Council Liaisons to Arts Commission and to the Diablo Regional Arts Association Board are invited to participate in Selection Panel meetings for municipal public art projects
- The City Council always has the prerogative to review all municipal public art projects, if requested.

Design Review Commission

- The Design Review Guidelines should be revised to reflect the *Public Art Master Plan*.
- Provides Design Review *findings* to insure that the Commission has considered the criteria for public art prior to approval of entire project.
- Includes appropriate wording in DRC Resolutions when public art is required as a condition of approval, and refers these projects to Arts Commission and staff to assist the applicant in selection and implementation.
- Approves the location or placement of public art elements within proposed development projects, and assures elements are appropriate to both the overall project and its setting.
- Provide findings either when location, siting or scale makes provision of public art enhancement inappropriate or impossible, or when the applicant prefers not to integrate a public art element into the project, so that an equivalent in-lieu fee is made.
- Arts Commission member and/or Bedford Gallery Advisory Council member serve as liaison in the design review process where public art is included.

Planning Division

- Determines whether the development project falls within one of the established *Public Art Master Plan* zones.
- Notifies development applicants of the *Public Art Master Plan* goals, and requirements including the utilization of an artist on the design team early in the design process, and provides a list of public art consultants, if needed.
- Notifies, coordinates and seeks input regarding public art opportunities from the Cultural Services Department staff for development projects within the established *Public Art Master Plan* Project Zones.

Engineering Division

- Sends draft Capital Improvement Program to Cultural Services staff for input on public art opportunities.
- Includes appropriate budget for public art in select project recommended by the Cultural Services staff.
- After CIP approval by City Council, and prior to commencing design work, consults with Cultural Services Department to incorporate artist into the design team, when appropriate.
- Coordinates with Cultural Services staff in researching and applying for outside funding for public art projects in public spaces.

Arts Commission

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- Recommends public art program policies and procedures to City Council.
- Approves the Public Art Annual Plan, and submits it to City Council.
- Appoints an Arts Commissioner or Bedford Gallery Advisory Council member to serve as liaison to DRC, as needed.
- Approves Selection Panels for municipal projects, as needed.
- Approves artists and public art elements for all public art projects referred to it, following recommendation of Selection Panel (for municipal projects) or Bedford Gallery Advisory Council (for private development projects).
- Recommends utilization of monies in the in-lieu fund to the City Council.
- Provides status reports on current public art projects to City Council and Design Review Commission, on a regular basis.
- Recommends to City Council the resources and staffing required to administer and manage the public art program; to oversee maintenance of municipal artwork; to coordinate public art competitions, when needed; and to provide community education in the public art process.
- Members serve as community liaisons, resources, and advocates for the Public Art program.

Bedford Gallery Advisory Council (BGAC)

- Reviews *Public Art Master Plan* annually, updates it as needed and forwards it to the Arts Commission for approval, including the list of priority project locations.
- As a Selection Panel, members review and recommend public art projects and acquisitions for private development projects to the Arts Commission.
- Members serve as community liaisons, resources, and advocates for the public art program along with members of the Arts Commission.
- Advises the Cultural Services Department on the acquisition, removal, relocation, alteration and maintenance of public art.
- Regularly informs the Arts Commission of progress in implementation of *Public Art Master Plan*.

Cultural Services Department

- Manages the overall public art program, including the management of projects, the maintenance of artwork, and community education in the public art process.
- Manages the City appropriations for municipal public art projects.
- Coordinates with the City Engineer's office to review the City's proposed biennial Capital Improvement Program list and identify potential projects to include public art elements.
- Coordinates with Planning Division staff on an ongoing basis to determine and recommend appropriate public art opportunities in private development.
- Develops project parameters, budgets, and timelines for each adopted project according to *Public Art Master Plan*.
- Recommends selection process for each project to BGAC for private development projects and facilitate process.
- Facilitates any public meetings related to projects in public spaces.
- Collaborates with City departments and private developers to coordinate the roles and responsibilities of the artist, architect, engineers, general contractor, and other professionals involved in the project from inception to installation of the artwork.
- Assists in preparation of grant requests from outside funding sources, if necessary.
- Reviews and maintain inventory of the Municipal Public Art collection to evaluate and make recommendations for maintenance or conservation needs.

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 will be established by the Arts Commission following recommendation by the Cultural Services 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 will depend on the size, location, and complexity of each project. Normally, the Selection Panel will consist of 5-8 individuals including City Council liaisons to the arts program, a Design Review Commissioner, an Arts Commission and/or Advisory Council member, the project architect, a community member, 1-2 visual arts professionals, and a representative of the municipal agency where the artwork will be sited.

In determining the appropriate procedure to use, the Capital Improvement Project list should be examined and evaluated within the context of the goals for the overall public art program. The most important criterion for choosing one procedure over another is to decide which one will result in the best possible work of art for that particular project.

SITE-SPECIFIC COMMISSIONS

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

Artist Selection Process:

1. **Invitational** - artists invited to submit proposals, not open to public
 - Appointment of Selection Panel
 - Creation of Request for Proposals
 - Determination of list of artists to receive RFQ
 - Selection of finalists from submitted proposals
 - Selection of artist and work
 - Final approval of artist and artwork by Arts Commission.
 - Schedule for completion and payment
 - Approval process and signing of contract
 - Fabrication and installation of work

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

2. **Open Competition** - open to all artists, public notice sent
 - Appointment of Selection Panel
 - Creation of Request for Qualifications or Request for Proposals
 - Public notification and mailing of RFQ to professional visual artists
 - Selection of finalists from submitted slides
 - Public display of maquettes for comments
 - Selection of artist and work
 - Final approval of artist and artwork by Arts Commission
 - Schedule for completion and payment
 - Approval process and signing of contract
 - Fabrication and installation of work

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

PURCHASE OF COMPLETED WORKS

- appropriate for acquisition of two and three-dimensional works for city facilities
- works offered by artist or resident for purchase

Selection Process:

1. Works to be acquired for existing space - i.e. City facilities or public areas.

- Appointment of Selection Panel (Cultural Services staff may act as selection panel)
- Determine budget, media, subject matter, and scope of work
- Appropriate artists contacted and invited to submit slides of works (may also conduct a public call for artists)
- Conduct studio visits or request artists to present works to committee
- Selection of specific works
- Review of selection by Bedford Gallery Advisory Council and recommendation to Arts Commission for approval

Timeline: Entire process -- approximately 3 months, depending on approval process

2. Works offered by artist or residents

- Bedford Gallery Curator and Advisory Council review for artistic merit
- 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 -- the final decision should be made within 3 months of offer.

RENTAL OR LOAN

- 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
- also can be used for educational programs or purposes

Selection Process:

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

- Determine budget, duration, media, and scope of project
- Develop the concept and site and select appropriate artists and artworks
- Approval of concept and site by appropriate City Departments and Commission
- Acceptance of works and approval
- Final approval by Bedford Gallery curator and review by BGAC
- Signing of contract and installation procedures

2. Public Art works or projects advanced by organizations or individuals, or organized as a "travelling exhibition" of nationally or internationally known artists.

- Cultural Services staff reviews scope of project, artistic merit, and appropriateness to community and site, liability and maintenance issues, hidden budgetary concerns (i.e., installation requirements)
- Approval of concept and site by appropriate City Departments and Commissions
- Review of contract and installation procedures by appropriate Departments and Commissions

Timeline: Immediate written communication expressing either refusal or pursuit of approval through the appropriate approval process -- the final decision should be made within 3 months.

GIFTS FOR MUNICIPAL PUBLIC ART COLLECTION

- donated by residents, collectors, artists, corporations, or foreign cities and countries

Approval Process:

1. Gifts or bequests of work already completed

- Cultural services staff reviews for artistic merit, community and site appropriateness, liability, maintenance, and installation issues, hidden costs and all documentation
- Consultations with all affected city departments and commissions
- Present recommendation of acceptance to Bedford Gallery Advisory Council for review and to provide a recommendation to the Arts Commission

2. Donations of site-specific commissions

- Review of proposal by Cultural Services staff in consultation with all affected City Departments and Commissions
- Presentation to Bedford Gallery Advisory Council for their approval and recommendation to the Arts Commission

Timeline: Immediate written communication to donor expressing either refusal or pursuit of approval through the given approval process -- final decision should be made within 3 months.

PROCEDURES FOR SELECTING PUBLIC ART FOR PRIVATE DEVELOPMENTS

The most successful public art projects are those that are well integrated into their sites. The selection and involvement of the artist in the early stages of the design process can help accomplish this integration. Often works of high quality fail in public situations because they are out of scale in their location, hidden by an architectural feature, situated in an unused site, or improperly lighted. Site-specific artworks are encouraged.

The applicant may use any of the art selection methods discussed previously for municipal projects. The selection of a site is as important as the selection of the artist. The criteria for the selection of the artwork and site listed in the *Master Plan* apply to both municipal and private development projects.

In order to assure a successful public art project, it would be advantageous for the developer to include a public art consultant and/or public artist on their 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 routine maintenance, conservation, and preservation of the work of art shall be the responsibility of the facility owner.

While the choice of the artist and the funding of artwork are the responsibility of the applicant, the placement is subject to review and approval by the Design Review Commission. The proposed artwork is reviewed and recommended by the Bedford Gallery Advisory Council (serving as the Selection Panel) working with the Bedford Gallery staff and curator, and then approved by the Arts Commission. The DRC will assure art elements are in scale to both the project and its setting.

The Public Art Zone in which the development is located provides guidelines for the appropriate public art responses. The artworks shall be commensurate with the scale of the development in terms of visibility, compatibility with the architecture and landscape, and impact on the surrounding environment.

PRIORITY SITES IDENTIFIED BY PUBLIC ART ZONES

Prior to recommending a site for a public art project within each zone, Cultural Services Department staff, in collaboration with appropriate city departments and the Bedford Gallery Advisory Council, shall evaluate the site for the following criteria:

- Visibility and public access
- Meets the gross square foot priority considerations listed above
- Public safety
- Interior and/or exterior traffic patterns
- Relationship of art to the site's existing or future architectural or natural features
- Function and uses of the facility or site
- Future development plans for the area which may affect the public art project
- Relationship of the proposed work to existing works of art or design elements within the site's vicinity
- Social or cultural context of the proposed artwork relative to the site and its surrounding environment

1. Pedestrian Retail District

Public Sites

- City Hall Plaza
- City Hall Expansion
- Dean Leshner Regional Center for the Arts
- North Broadway at City Parking Garage: site at possible remodeling of garage frontage with new retail addition
- North Broadway, at end of Cypress Street
- Creek access location (between Cantina Restaurant and North Broadway garage entry)

Private Development Sites

- Mount Diablo Blvd, at north end of Broadway Plaza
- North Broadway/Mt. Diablo Blvd. (SE corner, near Safeway)
- North Main at Mount Diablo Blvd. (NW corner)
- Locust St./Bonanza St. (NW corner)
- Locust St/Civic Dr. (retail frontage at SE corner)

2. Core Area Development

Public Sites

- South Locust Street Garage expansion
- Development of downtown Library site on North Broadway

Private Development Sites

- California Federal Bank site (North California Blvd./Mount Diablo Blvd/Olympic Blvd./Locust St)
- Locust St/ Mount Diablo Blvd. (Mark Morris tire site)
- Olympic Blvd./South Calif. Blvd. Area (Simon's Hardware site)
- Newell Ave. between Nursery Lane & South Broadway Extension (former Navlet site)
- Newell Ave. between Nursery Lane & South Main Street (southern retail frontage)
- South Broadway/Newell Ave. (NE corner near Newell Plaza)
- Development on the Giamona Street/Locust Street/North Main St. block

3. Outside Central Area – Shadelands Business Park and Shopping and Activity Centers

Public Sites:

- Civic Arts Education “Shadelands Campus” (Ygnacio Valley Rd./Wiget Lane)

Private Development Sites

- Ygnacio Valley Rd./Oak Grove corner (Safeway lot)
- Ygnacio Valley Rd., between North Main Street & North California Blvd. (Fidelity block)
- Ygnacio Valley Shopping Plaza (Ygnacio Valley Rd. & San Carlos Dr.) – retail and frontage areas
- Encina Grande Shopping Center (Ygnacio Valley Rd and Oak Grove) – retail and frontage areas
- Nob Hill Shopping Center (Oak Grove and Citrus areas – retail and frontage areas)
- Tice Valley Shopping Center and Rossmoor Shopping Centers – retail and frontage areas
- Developments along North Main St. nr. I-680 ramp (Kazabeer Lane)
- Various residential subdivision entry locations:
 - Rancho San Miguel (Ygnacio Valley Rd. & San Carlos Dr.)
 - Woodlands (off Oak Grove Rd.)
 - Others

4. Parks, Trails and Recreation Sites

Public Sites

- Alma Park entry (city land at Olympic Blvd./North California Blvd., SW corner)
- Civic Park (walkway pads and park entries)
- Arbolado Park
- Walden Park
- Larkey Park; Larkey Pool area, Lindsey Wildlife Museum area
- Tice Valley Park
- Heather Farm Park: Clark Pool area, Community Center area, park entry areas
- Projects in conjunction with Creek restoration project, including creek overlook on Broadway nr. Cantina Restaurant)
- Lawn Area, adjoining South Main north of Creekside Drive
- Iron Horse Trail Overcrossing site

Private Development Sites

- John Muir Hospital development: view site on hill, entry areas

5. Transit, Freeway, and Roads

Public Sites

- BART Station area
- San Miguel & Newell Avenue (heavily traveled street from south City & County)
- Along South Broadway Extension (soundwalls)
- I-680/North Main Street area

6. Gateways

City Entry locations:

- South Main Street entry
- North Main Street entry
- South Broadway/Rudgear Road (I-680)
- Ygnacio Valley Rd., west of Oak Grove Rd.
- Mount Diablo Blvd. (Hwy 24)
- Along South Broadway Extension (between Rudgear & Newell)

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PUBLIC ART MASTER PLAN for the City of Walnut Creek
researched and prepared by Lynne Baer

Lynne Baer has been involved with Art in Public Places for the last 10 years. In the communities of Dublin and Pleasanton, Lynne assisted in developing their public art programs. The Dublin Fine Arts Foundation, a private non-profit foundation, acts as a local arts organization in the community and has three main areas of concentration: attracting significant works of art through commissioning, long-term loans, or gifts to the community; temporary exhibitions in the Civic Center lobby; and art education in the schools. Another ongoing program is “Art in the Parks, which places permanent works in each of Dublin’s eight parks using concepts developed in collaboration with neighborhood groups.

In Pleasanton, Lynne assisted in the first public art commission, Albus by Diana Pumpelly Bates, after the approval of its Public Art Program. She also worked with that City’s staff and Public Art Commission to develop guidelines and procedures for the commissioning and acquiring of future works.

The University of California, San Francisco is another ongoing and long-term client where she has been instrumental in developing the philosophy and implementation of its Public Art programs. She has also assisted on projects at the San Francisco Arts Commission. Lynne has also advised corporate and private clients to commission site-specific works as well as the placement of art.

Lynne graduated from the University of California, Berkeley with honors and received a Master’s Degree in Art History from the University of California, Davis. She has served on the board of the Capp Street Project, San Francisco and the Judah Magnes Museum, Berkeley and the Public Art Advisory Commission for the Alameda County Arts Commission.

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