



AGENDA
CITY OF SEASIDE
ART AND HISTORY
COMMISSION

REGULAR MEETING
Oldemeyer Center
986 Hilby Avenue
Tuesday, May 14, 2019
5:45 PM

1. CALL TO ORDER

2. ROLL CALL - ESTABLISHMENT OF QUORUM

ART AND HISTORY COMMISSION

Steven Russell
Janies Silveria
Michael Wildgoose
Francoise Avery
Emily Ventura
Yollette Merritt
Emerson Brown

Chair
Vice Chair
Commissioner
Commissioner
Commissioner
Commissioner
Commissioner

3. PUBLIC COMMENT

4. APPROVAL OF MINUTES

A. APRIL 09, 2019 MINUTES

5. REVIEW OF AGENDA

If there are any items that arose after the 72-hour posting deadline, this is the point in the meeting where a vote may be taken to add the item to the agenda. (A 2/3-majority vote is required).

6. BUSINESS ITEMS

A. WALL MURAL AT "THE REEF"

1. Presentation by Cary Stiebel

B. FINAL REVIEW OF THE ART & HISTORY COMMISSION 2019 ANNUAL WORK PLAN

C. PROCEDURES FOR COMMISSIONERS & THE PUBLIC TO CHECK OUT ITEMS FROM THE ARCHIVES

D. DISCUSSION OF THE BROWN ACT

E. UPDATES

1. Review draft of 102 Things to do in Seaside
2. Review revised version of Art in Public Places
3. Chamberlin and Presidio archive situation

F. RECOGNITION AND FAREWELL TO STAFF LIAISON FOR THE ART & HISTORY COMMISSION

7. REPORTS FROM STAFF

8. REPORTS FROM COMMISSIONERS

9. ADJOURNMENT

**Next Regularly Scheduled Meeting:
June 11, 2019
Time: 5:45 p.m.
Oldemeyer Center**

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MINUTES

CITY OF SEASIDE ART & HISTORY COMMISSION

REGULAR MEETING
Oldemeyer Center
986 Hilby Avenue
Tuesday April 09, 2019
5:45 p.m.

1. CALL TO ORDER:

The meeting was called to order at: 6:00 p.m.

2. ROLL CALL – ESTABLISHMENT OF QUORUM:

ART AND HISTORY COMMISSION:

Steven Russell	Chair	<u>X</u>
Janie Silveria	Vice Chair	<u>X</u>
Michael Wildgoose	Commissioner	<u>X</u>
Francoise Avery	Commissioner	<u>X</u>
Emily Ventura	Commissioner	<u> </u> (Excused Absence)
Yollette Merritt	Commissioner	<u>X</u>
Emerson Brown	Commissioner	<u>X</u>

STAFF:

Nancy Towne X Ashley Collick X Sandra Gray X Sarah Tier X
Terry Navarro X

VISITORS & GUESTS: None

3. PUBLIC COMMENTS: None

4. APPROVAL OF MARCH 12, 2019 MINUTES:

* Yollette Merritt/Michael Wildgoose M/S/P

5. BUSINESS ITEMS:

a. Annual Report to Council:

**** Prepare final report for Council:**

* The Commissioners discussed what changes need to be made in their 2019 Work Plan. They will submit their information to staff and staff will prepare a draft of the Work Plan. The Commissioner will review and discuss the draft of the Work Plan at the next month Art & History Commission meeting and come up with a final draft.

b. Art in Public Places:

**** Update and discussion on final draft:**

- * Commissioner Brown reported that he reviewed Commissioner Wildgoose latest version. Staff provided two examples from San Ramon and Pleasanton. The Commissioners voted on to let Commissioner Brown revise the latest version with the help of the two examples and the information from the staff.
Yollette Merritt/Michael Wildgoose M/S/P

c. Plans for Fall 2019 Avery Gallery:

- * Staff reported on information about the Avery Gallery Group Exhibits from 2001 to 2020. Staff explained the Gallery rotation and the Artist contracts. There will be seven exhibits in 2019 and six exhibits in 2020.

d. Updates:

**** 102 Things to do in Seaside:**

- * Commissioner Russell reported that he is still working on this. Commissioners discussed different things to add to the list. Commissioner Russell stated he will bring a draft to the next Art & History Commission meeting.

**** Archive Storage and Chamberlin Library:**

- * Commissioner Wildgoose and Commissioner Silveria reported that the whole issue with Chamberlin Library is being moved up to the Garrison Commander. It has been offered to a Fort Ord History Group. If they can get the Army and City support to get some space at Chamberlin Library, then they can write grants.

6. REPORTS FROM STAFF:

- * Staff reported that they will be changing the two display cases in the lobby of the Oldemeyer Center. The display cases will have Gerard Gerstl's sculptures and articles in them. In addition, Staff will be doing the display case in the senior lounge. The display case will have buttons from past local elections in it.
- * Staff reported they would like to make a photo gallery on the website of some of the City's archives.

7. REPORTS FROM COMMISSIONERS:

- * Commissioner Wildgoose reported that he had his Oral History interview that afternoon before the Art & History meeting. He stated that Kristen LaFollette's Oral History class will be doing their Oral History Presentation Event the first week of May.

* Commissioner Silveria stated that Kelsey, a student at CSUMB, was going to volunteer to help with the archives, however, she has not been around to volunteer. The previous intern took the list of Oral History interviewees and matched the transcripts to the tapes. There were about 19 or 20 of them. Commissioner Silveria finished compiling them and gave them to Nancy.

* Commissioner Avery donated a Ross bumper sticker, newspapers and other items to the Archives.

8. ADJOURNMENT: 7:24 p.m.

Next Regularly Scheduled Meeting

May 14, 2019

Time: 5:45 p.m.

Oldemeyer Center

Attachments from
the April 9, 2019
Meeting

**City of Seaside
Art and History Commission
2018 WORK PLAN
AND
FISCAL YEAR 2017 ACCOMPLISHMENTS**

MISSION STATEMENT:

To advise the City of Seaside in the advancement, preservation and protection of Historical and Cultural heritage so that this and future generations may know and appreciate the historical resources, places, people, events and the arts which represent the City of Seaside.

HISTORICAL BACKGROUND:

The Seaside Art Commission was created by Ordinance 70, on May 17, 1956, two years after the City of Seaside was incorporated.

The Seaside History Commission was established by the adoption of Ordinance 593 on October 15, 1981.

These two Commissions were combined to form the Seaside Art & History Commission in 2010 by ordinance number 986.

According to the City ordinance, "The Art and History Commission shall have the power, and it shall be the duty of the commission to make recommendations to the City Council and to advise the council in the following matters:

- A. Pertaining to the encouragement of arts and crafts and historical activities;
- B. Pertaining to the promotion of programs of artistic merit within the city;
- C. Pertaining to the collection, promotion, display and preservation of Seaside's historical artifacts;
- D. Designate, protect, preserve, enhance and perpetuate those structures and areas of historical, architectural and engineering significance;
- E. Encourage the city systematic collection and preservation of Seaside's historic records and manuscripts. (Ord. 986 § 3, 2010)"

GOALS:

1. Explore funding possibilities for commission goals.
2. Maintain a professional, active & educated Art & History Commission for the City of Seaside.
3. Identify, protect, preserve & enhance historic & art resources.
4. Continually support & expand public awareness of Seaside's history, culture and art.
5. Recruit, support and promote the exhibition of art within the City of Seaside

ACCOMPLISHMENTS:

PAST YEAR:

- Hosted Monterey County Art Tour Opening Exhibit and Reception.
- Negotiated acquisition of 9 major art pieces from the Monterey Conference Center.
- Initiated public art projects (e.g. Roberts Lake fountain, water tank painting, murals and utility box painting).
- Provided youth art classes.
- Proposed archive management and storage solutions to City.
- Met with Presidio of Monterey and other Fort Ord groups about a museum, archive and history center.
- Supplied historical material for 60's show at Airport Gallery.
- Supplied photos for "Famous Women of Monterey County" presentation.

ONGOING:

- Continuous art exhibits at the Walter Avery Gallery, the premier art space on the Peninsula.
- Annual Black History Month exhibit and reception and Art exhibit.
- Rotating mini-exhibits in the Oldemeyer Center lobby & senior wing.
- Help prepare and participate in Outdoor Art Events.
- Close networking with area art associations.

- Working with CSUMB on annual series Seaside Voices Oral Histories.
- Represented on area history groups: Archive Round Table, Monterey County. History Advisory Commission, Monterey Bay Heritage Area planning group.
- Networked with Monterey County Historical Society, planned Marina History Commission, FOAA and FOMA.

NEXT YEAR PLANS:

Request the City to make available some of the resources cited in Goal LUD-8, Page 62 of the General Plan Update to provide the Staff and monetary support necessary to actualize the following projects:

- Find and acquire archive storage and work space to preserve the City's history, archives and artifacts, enabling us to accept donations of family papers and historical materials.
- Find a building to become a City museum, art gallery and cultural center.
- Take part in every public relation opportunity to expand public awareness of Seaside's history and multi-ethnic culture.
- Create a short, readable (multi-lingual) History of Seaside; then expand this to include "Things to Do in Seaside, "Places to See in Seaside" and "Outside Seaside".
- Create some Seaside history class curriculums for all school grades. Provide mini-exhibits for schools.
- Expand and rotate Seaside History section of City's website.
- Develop a Historic Resource Preservation ordinance-backed process as required by the 2018 General Plan that will allow grants applications to fund an inventory of Historic Resources and Historic Designations.
- Work with CSUMB on more Seaside Voices oral histories and develop student capstone projects focusing on Seaside history.
- Collaborate with City, other Commissions and private groups on more public art projects.
- Support creation of Seaside Historical Society.
- Develop a "digital era clippings" system to maintain a record of current Seaside history.

COVER MEMO

Art in Public Places: Policy Document.

(Revised by Michael Wildgoose 1/22/2019)

I've done some editing on the old PDF doc to make it more user-friendly: numbered the pages, added a Contents list, changed numbering of sections, used bold and upper case headings etc. These should make it easier to find a section.

I've also made some text changes, mainly correcting typos and duplication to make things clearer.

I've concluded that this doc originated about 30 years ago and some major policy changes may be needed. It is mostly a legal doc about PROTOCOL rather than a PROGRAM PLAN so I think the City Attorney needs to check it.

A few questions I can't answer:

p2 C4: Is this UNESCO policy current? D and does it still apply within the USA (assuming POTUS has officially withdrawn us.)

p3 D2: Why is the line about final payment to the Artist highlighted?

p3 D4: Not sure what this section (also highlighted) means - about SA&HC selecting copies

p3 D5: Section needs updating to cover digital and other new media.

p9/10/11: Some confusion about reporting or getting approval for De-Accession:

p9 A : ends with having Comm report to Council

but Sec E, at end, orders Staff to report to the City Manager (the only mention of the CM in the whole doc.) but then says the Council must approve disposal before de-accession.

RECREATION SERVICES DEPARTMENT, CITY OF SEASIDE

986 Hilby Avenue

Seaside, CA 93955

Telephone (831) 899-6800 TDD (831) 899-6222

CITY OF SEASIDE ART IN PUBLIC PLACES PROGRAM

The Art in Public Places Program is directed towards developing and upgrading the City of Seaside's permanent art collection through acquisitions.

Art in Public Places is hereby defined as:

Any Visual Work of art displayed for two weeks or more in open City of Seaside-owned areas, on the exterior of any City of Seaside-owned facility, within a City of Seaside owned Facility in areas designated as public areas, lobbies, public assembly areas, or on non-city property if the work of art is installed or financed, either wholly or in part, with City of Seaside funds procured by the City of Seaside.

INTENT AND PURPOSE: The quality of life of the community is greatly enhanced by high quality Public art. Therefore, it is the intent and purpose of the following to set forth a policy regarding the acquisitions and installation of public art. It is further intended for the City of Seaside through its Art in Public Places Program to celebrate its artistic heritage, embrace its cultural responsibilities and guarantees its future generations a rich artistic legacy.

GOALS. The principal goals for acquiring and displaying works of art on public property are:

- To enrich the public environment for both residents and visitors to the area through incorporation of the visual arts
- To enable Seaside to sustain and enhance its recognition as an art destination for visual arts
- To promote local artists
- To promote diversity through a variety of style, design and media

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	12.	DUTIES.
	13.	STANDARDS OF REVIEW

13. SITE SELECTION CRITERIA

1. ACQUISITION GUIDELINES

A. Permanent installation (installation intended to remain one year or more) shall receive the review and approval of the Seaside Art and History Commission (also known as SA&HC) and City of Seaside City Council. Acquisition is hereby defined as the inclusion of new works of art in the City of Seaside's permanent collection by gift, loan, exchange or purchase with City of Seaside funds, corporate/private donations, and/or grants procured by the City of Seaside. In making acquisitions, the SA&HC shall make every effort to represent the broad variety of tastes within the community, and to acknowledge the wealth of resources within the local artistic community. In order to ensure a variety of style design and media representative of the eclectic tastes of the community, the SA&HC shall seek to acquire works of art of the highest possible quality.

The City of Seaside retains legal control of sites displaying public art. Any and all artwork donated to, or purchased by the City of Seaside shall be the exclusive property of the City of Seaside and the City shall have the right to retain, sell, or dispose of such works of art as deemed appropriate with the recommendation of the SA&HC.

B. The SA&HC shall consider the following criteria when reviewing works of art as gift, loan, or purchase for the collection:

1. The aesthetic or historical significance of the object.
2. The object's physical condition and whether the object is of exhibition quality.
3. Whether the City already owns sufficient examples or better examples of this type of object or objects by a particular artist in a particular style.
4. Whether the City has the facilities necessary to properly care for the safekeeping of the object. (The City has limited storage space and must consider the cost of processing, insuring, and maintaining the new artwork.)
5. Whether sufficient funds are available.

C. In acquiring an object, the SA&HC is governed by its responsibility to:

1. Preserve and conserve the objects in the collection,
2. Catalogue the objects in the collections. Complete records of Accession shall be made and maintained for all artworks acquired.
3. Make the objects in the collection known to the public through display, publication and/or other educational means.
4. The SA&HC is governed in its acquisitions by ethical standards and takes all reasonable precautions to insure that it is acquiring objects of "Licit Provenance" and, in accordance with the policies of the UNESCO Convention of November 14, 1970, will not acquire objects that in recent time have been illegally exported from their country of origin or have otherwise illegally been obtained .
5. Works of art shall be acquired without restrictions as to future use and disposition. The City of Seaside desires to obtain possession of copyrights on all works it acquires that are subject to copyright restrictions.

D. Agree and Document Ownership of Artwork, Copyright and Patents:

1. Generally: Except as noted in this Agreement, Artist shall not retain all copyrights to the Artwork.

2. Title and Risk of Loss: the City of Seaside shall hold Title to the Artwork. Title passes to the City of Seaside when the City Council and the SA&HC accepts the work by resolution and the final payment is made to the artist. The Artist bears the risk of damage to or loss of the artwork until artwork is delivered to the City of Seaside.

3. Display: The City of Seaside has the right to display their project drawings and is authorized to make and reproduce photographs and other two or three dimensional reproductions of any drawings or models for publicity and program purposes.

4. Ownership of Documents and Models: Studies, drawings, designs, maquettes, and models prepared and submitted prior to and during this Agreement shall belong to the Artist. The SA&HC may select and the Artist shall convey to the SA&HC, one (1) archival copy of the original drawings or models submitted as part of the proposal, the SA&HC confirming that such drawing(s) or model(s) will be used by it solely for exhibition and held by it in permanent safekeeping.

5. Reproduction Rights: The City of Seaside shall have a perpetual, non-exclusive license to make, and to authorize the making of, photographs and other two or three dimensional reproductions of the work for educational, public relations, arts promotional and non-commercial purposes. For the purposes of this agreement, the following are deemed to be reproductions for Non-commercial purposes: reproduction in exhibition catalogues, books, slides, photographs, postcards, posters and calendars, and the SA&HC online webpage: in art magazines, art books, and art and news sections of newspapers; in general books and magazines not primarily devoted to art but of an educational, historical or critical nature; slides and film strips not intended for a mass audience, and television from stations operate for educational purposes or on programs for educational purposes from all stations.

6. Artistic Credit: Artist hereby agrees that all formal references to the work and any reproduction of the Artwork or Proposal in any form shall include the following credit: "Collection City of Seaside, County of Monterey CA, Seaside Art and History Commission." The City of Seaside hereby agrees to credit the artist for the art work upon publication of any two or three-dimensional reproductions of the work as stated in this section.

7. Documentation Artist shall provide complete information regarding intent of Artwork, the materials, and processes used in the fabrication and installation of the work to the city for its registration files. Artist shall provide the City with a set of digital images or color transparencies or black and white photographs for its archives.

8. Subcontracting: The Artist shall not subcontract this Agreement or any part of it unless such subcontracting is approved by the Seaside City Council upon recommendation of the SA&HC as part of the construction.

E.. The acquisition procedures shall ensure that the interests of all concerned parties are

represented, including the public, the art community, and the City of Seaside,

F. A legal instrument of conveyance, transferring title and ownership of the artwork and clearly defining the rights and responsibilities of all parties shall accompany all acquisitions.

BY GIFT

A. The donation of works of art is a major source of enrichment of the City of Seaside's collection and this resource should be developed in a systematic, coordinated, and consistent manner. All Members of the SA&UC share a responsibility to make the City of Seaside's needs known to potential donors and to develop cordial relations with local collectors, galleries, artists and art lovers. Although a far greater range of possible acquisitions is offered to the City as gifts than would be considered for purchase, an equally high aesthetic standard should be applied to them. The same procedures used for acquiring works of art by purchase shall be applied to gifts, loans and purchases.

B. The donor is in every case responsible for furnishing evaluation to the government tax agencies. Fees charged for the evaluation of gifts to the City of Seaside are borne by the donors.

C. The SA&HC will only accept gifts without restrictions.

Signage for artwork to be displayed on public property shall be limited to Artist's name, title and date of work and name of donor.

BY PURCHASE.

The same procedures used for acquiring works of art by gifts shall be applied to art by purchase.

Installation, insurance, and maintenance must exist in the Art in Public Places Program Fund before consideration. Signage for artwork to be displayed on public property shall include: Artist's name, title and date of work and where appropriate, a dedication inscription, with name of seller(s).

BY LOAN

Works of art on loan to the City of Seaside will be considered under a similar systematic, coordinated, and consistent manner, as gifts and purchases. Although loaned art will not be included in the City of Seaside permanent collection as is art from gifts or purchases, an equally high aesthetic standard should be applied. The same procedures (where applicable) used for acquiring works of art by purchase and gifts shall applied to loans.

All members of SA&HC share responsibility to make the City of Seaside's needs and restrictions known to potential lenders. Monies must be available in the Art in Public Places Program fund to cover any costs associated with the transportation, installation, insurance, and maintenance of artwork on loan before consideration.

Signage for artwork to be displayed on public property shall be limited to Artist's name, title and

date of work and name of lender.

2. ACQUISITION PROCEDURES.

Any individuals having business with or desiring to request a particular object to be considered through the Acquisition Procedures must submit such Interest in writing to the SA&HC a minimum of 30 days prior to a regularly scheduled meeting. At the regular monthly meetings, any member of SA&HC may recommend an object to the entire Commission for acquisition through donation, purchase, loan, and where appropriate commission.

A. GIFTS.

At the time a gift is offered, the prospective donor shall receive a copy of the City of Seaside policies regarding the acquisition and de-accession of works of art.

If the work itself is brought to the SA&HC for examination the donor shall bear all costs of transport. Staff shall fill out a receipt for the object as a temporary loan. Artist will sign the customary waivers and insurance documents used for all City of Seaside Building and Gallery displays.

If the gift offer is not physically presented to the SA&HC, it can be viewed on site by the Commissioners, or by examination of photographs, slides drawings or models.

Whenever possible, gifts offered shall be accompanied by a resume of the artist, which will be kept, along with the acquisition form, in Acquisition Files.

If the SA&HC approves the gifts, the Commission shall forward their recommendation to the City Council for approval.

Subsequent to the City Council's approval, SA&HC shall act on the recommendation using guidelines established in the Art in Public Places Program.

Staff shall inform the donor in writing of the acceptance or rejection of the gift offer.

Once the acquisition is approved, a legal instrument of conveyance, transferring ownership and copyright of the artwork to the City of Seaside shall be filled out and signed by the donor and placed on file.

The gift shall be photographed and received into the collection and the acquisition form completed by staff.

Staff shall ensure that the work is appropriately insured.

The Staff and SA&HC shall transmit a report informing the City Council of the acquisition.

B. PURCHASES.

Staff shall keep SA&HC informed on a quarterly basis of the status of acquisition funds expended, encumbered, and remaining throughout the year.

Object(s) being considered for purchase should be brought to the SA&HC for examination. Responsibility for costs and insurance incurred in transporting the object to the SA&HC shall be negotiated with the artist. An incoming receipt for the work as a temporary loan shall be completed, and the object will be temporarily insured at the City of Seaside's expense

When objects being considered for purchase cannot be directly examined by the SA&HC, one

or more photographs, slides, drawings, and/or models shall be provided by the artist.

If approved, the SA&HC shall forward their recommendation to the Seaside City Council for approval.

Subsequent to the City Council's approval, SA&HC shall act on the recommendation using guide lines established in the Art in Public Places Program.

Staff shall simultaneously inform the artist in writing of the council's decision, and initiate a purchase order, following all normal-purchasing procedures.

Once the purchase is approved, the Deed of Purchase/ Transfer, a legal instrument of conveyance for transferring ownership and copyright of the work to the City, shall be completed and signed by artist. Once this is signed and returned, and the object has been received, payment shall be initiated as per agreement.

The object shall be photographed and received into the collection and the acquisition form completed by staff.

Staff shall see that the object is appropriately insured.

Staff and SA&HC shall transmit a report informing the City of Seaside City Council of the acquisition.

C. LOANS.

Staff shall keep SA&HC informed on a quarterly basis of the status of acquisition funds expended, encumbered, and remaining throughout the year.

At the time a loan is considered, the prospective lender shall receive a copy of the SA&HC policies regarding the acquisition and de-accession of works of art. Objects being considered for loan should be brought to the Commission for examination. Responsibility for cost and insurance incurred in transporting the object(s) being considered for purchase should be shall be negotiated with the lender. An incoming receipt for the work as a temporary loan shall be completed, and the object will be temporarily insured at the City of Seaside's expense.

When objects being considered for loan cannot be directly examined by the SA&HC, the lender shall provide one or more photographs, slides, drawings, and/or models.

If approved, the SA&HC shall forward their recommendation to the City Council for approval.

Subsequent to City Council's Approval, SA&HC shall act on the recommendation using guidelines established in the Art in Public Places Program.

Staff shall simultaneously inform the lender in writing of the Council's decision, and initiate a loan agreement, following all City procedures.

The object shall be photographed, its condition recorded, received into the collection, and the applicable form completed by staff.

Staff shall see to it that the object is appropriately insured.

Staff shall transmit a report informing the City Council of loan.

D. COMMISSIONED WORK.

The Seaside Art & History Commission shall from time to time, providing funds are available, recommend to the City of Seaside City Council that the SA&HC initiate the commission of a

work of art to be added to be City of Seaside's permanent collection. At such time, the SA&HC will transmit to the City of Seaside City Council its requirements and its approval of a work of a work of art.

Once the artist, type of object to be commissioned, and amount to be spent have been determined by the SA&HC, a contract will be drawn up which outlines the requirements of the commission and materials to be used. A timetable for the execution and delivery of the piece, the amount and method of payment along with the rights and responsibilities of all parties shall be clearly specified.

Upon completion, the work shall be photographed and received into the collection. Staff shall complete the acquisition form.

Staff shall see to it that the work is appropriately insured.

Staff shall keep SA&HC informed on a quarterly basis of the status of acquisition funds expended, encumbered, and remaining throughout the year.

3. ART IN PUBLIC PLACES PROGRAM FUNDS

A. ACCOUNTING

The City of Seaside shall establish a special reserve account designated as the "Art in Public Places Program Fund." This reserve account shall be credited annually with such funds as determined by the Seaside City Council and with all funds received by the City of Seaside for visual art in public places, whether contributed, earned, secured through grants, or other wise obtained. These funds are subject to, the same restrictions established in the City of Seaside Art in Public Places Program.

B. USE OF FUND

The Art in Public Places Fund shall be used to prepare sites for, and works of art in, public places in order to further the intent and acquisition of the Art in Public Places Program.

C. PERMISSIBLE EXPENDITURES

Expenditures of funds may include, but are not limited to, the following uses:

The cost of artwork, its installation and insurance, Water works, Landscaping, lighting and other objects which are an integral part of the artwork, Frames, mats, pedestals, and other objects necessary for the proper presentation of the artwork, Walls, pools, landscaping or other architectural or landscaping architectural elements necessary for the proper aesthetic and structural placement of the art work, Maintenance, repair, and restoration of art works funded through the Art in Public Places Program Fund.

D. ADMINISTRATION.

The SA&HC shall make recommendations to the Seaside City Council concerning the purchase, loan or commissioning of art work, including (1) places which should be considered for artwork; (2) the medium of the proposed artwork; and (3) the artist whose work shall be considered for placement in the recommended location.

The Art in Public Places Program Fund shall be administered by the Recreation Services Department, under the guidelines of the Art in Public Places Program.

Selection of artists and art works shall be based on the guidelines set forth in the City of Seaside's Art in Public Places Program.

The City of Seaside will contract with the artist and with consultants as necessary for the purchase or commissioning, as well as the execution and installation, of the artwork.

On-site activity in connection with the artwork installation shall be coordinated by the Director of Public Works and the Director of Recreation Services .

Maintenance and repair of artworks funded through the Art in Public Places Program fund shall be financed from that account.

So far as is practical, in the event repair of the artwork is required, the City of Seaside shall first give the artist the opportunity to do that work for a reasonable fee. In the event the artist is unable or refuses to make the repair for such a fee; the city may proceed to contract for such repair with qualified restorer in the sole discretion of City of Seaside.

E. DONATIONS AND ENDOWMENTS

The Art in Public Places Fund shall also be used as a depository for bequests, grants or donations. Such sums may be expended as set forth in ART IN PUBLIC PLACES FUNDS, Item C. PERMISSIBLE EXPENDITURES above. However, any funds specified as "endowments" shall be placed in an interest bearing account that will protect the principle. Only the interest may be spent.

F. FORMATION OF FUNDRAISING GROUPS

If individuals, entities, a group or groups are formed to raise money for the Art in Public Places Program, the funds raised shall be deposited into the Art in Public Places Fund with all decisions as to specific choice of art remaining with the SA&HC.

4. PUBLIC ART DE-ACCESSIONING

De-accessioning as defined here is the process by which the SA&HC, accordance with City of Seaside policies and procedures, approves and effectuates the disposal of a work of art from the City of Seaside Art Collection. This action shall be evaluated by the SA&HC in order to determine which works, if any will be deaccessioned.

It is recognized that the de-accessioning of art works is a very delicate matter, and must be handled with the greatest diplomacy. Any apprehension on the part of donors and/or artists that their gifts/works might be disposed of to pay operating expenses or to satisfy the trading desires of the SA&HC could easily discourage and alienate potential donors and/or artist. Moreover, if not properly conducted, deaccessioning can cause irreparable harm to the City of Seaside's collection and, in certain cases, lead to legal action against the City of Seaside. The SA&HC has a fiduciary obligation to maintain the collection for the benefit of Seaside citizens.

The policies outlined below shall be subject to periodic review. From time to time, as necessary, the SAHC may adopt and incorporate into this policy, by approval of the Seaside Art & History Commission and the City of Seaside City Council upon recommendation of the SA&HC, such additional guidelines as it deems essential. No work may be deaccessioned until all policies set forth below have been observed.

A. CRITERIA FOR SELECTING WORKS FOR DEACCESSIONING

The SA&HC may choose to de-accession works only if, in the opinion of the Commission, they meet at least one of the following criteria :

- i. The city cannot properly care for or store the work.
- ii The work has little or no aesthetic and/or historical/cultural value
- iii. The work pertains to collections acquired before the Art in Public Places Program was in place.
- iv. The work represents a large quantity of the work of a single artist of minor stature; in such case, the SA&HC may find it both sufficient and desirable to retain only a representative collection.
- v. The work is a duplicate (e.g. Prints, sculptures, multiples) of lesser quality than works already in the collection.
- vi. The work is a copy or pastiche without significant historical, documentary or aesthetic value.
- vii. The work is a forgery or a fake The SA&HC is responsible for ensuring that any forgery or fake it disposes of be identified as such when it leaves the City of Seaside's collection.
- viii. A work whose condition requires restoration at a cost in gross excess of its aesthetic value or a work in such a deteriorated state that restoration would prove either unfeasible or misleading.

Staff and SA&HC shall transmit a report informing the City of Seaside City Council of the deaccession.

B. APPLICATION OF MONIES RAISED FROM DEACCESSION

All monies from de-accession shall be deposited into the Art in Public Places Program Fund.

C. DEACCESSIONING THROUGH TRADE

In some cases, the SA&HC may wish to trade a deaccessioned work for another work by the same artist or another piece of art for the City of Seaside.

D. ACKNOWLEDGMENTS AND RECOMPENSATION

In acquiring an object through trade or through monies raised from the sale of deaccessioned objects, the SA&HC acknowledges, in the credit of the acquired object, the donor(s) of the original object or objects.

All deaccessioned works are disposed of through public negotiations whether by sale, trade or other means in keeping with the California Resale Royalties Act. If a deaccessioned work of art is sold, five percent (5%) of the sale price of any work valued over \$1,000 will be given to the artist who created the work, provided that the artist can be located by reasonable means within 30 days to de-accession of the art. If the artist cannot be found, the Resale Royalty shall revert to the California State Arts Council.

E. DEACCESSIONING PROCEDURES

Every five years, SA&HC shall review the City of Seaside's art collection and compile a list of those objects it recommends for deaccessioning.

The SA&HC shall prepare a written report for each object it recommends to be deaccessioned. This report shall include:

1. Title, artist medium, dimensions, and present location of the artwork.
2. Provenance
3. Slide(s) and /or photograph(s) of the work.
4. Report on the conditions of the work.
5. Estimated fair market value.
6. Copy of the title to the work.
7. Justification for disposal, conforming to the Deaccessioning Policy adopted by the SA&HC.
8. In the case of certain objects of high monetary value, independent consultants may be invited to provide opinions.
9. Recommendation for method of disposal of the work.

A copy of this report shall be distributed to each member of the SA&HC for review at least one month prior to the meeting at which the de-accessioning of the work will be considered.

In the case of a three-dimensional object, each member of the Commission shall make every reasonable effort to physically inspect the work before the Commission votes. Two-dimensional works shall be brought to the meeting at which the vote will occur where.

Staff shall present the case for deaccessioning the object to the SA&HC at their regular monthly meeting. After appropriate discussion, the SA&HC will approve or disapprove the deaccessioning by a majority vote of those present.

Following the action of the SA&HC, Staff shall make every reasonable effort to locate the donor or his/her heirs, advising them in writing of the Commission's intention to de-accession the work, giving reasons and appropriate assurances that:

- i. All monies from de-accession shall be deposited into the Art in Public Places Program Fund.
- ii. In the case of sale, the monies realized will be used to purchase other works for the collection, or to restore works already owned by the City of Seaside.
- iii. Every effort shall be made to honor the wishes of the donors/heirs concerning the sale. Written concurrence of donors/heirs will be solicited.

Staff shall forward a deaccessioning report to the SA&HC to be forwarded to the City of Seaside City Manager for review.

Approval of the City of Seaside City Council to dispose of an object, as well as to place revenues of sale of deaccessioned objects into the Art in Public Places Program Fund, must be obtained prior to de-accession.

The City Attorney shall also review the recommendation to determine that no legal restrictions

prevent deaccessioning. The City Attorney's approval must be obtained.

After removing the work from the insurance log, staff retrieves the work's accession folder from the acquisition files, and annotates it. "DEACCESSIONED" in red. This folder will include all documentation regarding the work City of Seaside's City Manager, and Seaside City Attorney. All de-accession folders shall be kept in a de-accession file.

F. PROCEDURES FOR DISPOSAL.

The Seaside Art & History Commission may take any of the following courses of action ; the SA&HC shall not be limited to these, and may suggest other methods as may be necessitated by a particular set of circumstances.

1. SELL THE WORK

The artist/donor shall be given the right of first refusal to reacquire the work at fair market value, original price, or gratis, depending on the recommendation of the SA&HC. The cost of removal of the work may be reflected in the amount set.

Sell the work through a dealer.

Sell the work through competitive bidding (public auction).

Public Sale - Selected objects of minimum evaluation may be sold at a White Elephant sale, with Proceeds Clearly designated for the Art in Public Places Program Fund.

2. TRADES or EXCHANGES

These may be negotiated under special circumstances with a dealer or the artist.

3. OTHER.

There may be instances in which marginally significant work has deteriorated to such an extent that it is irreparable and is unsuitable for exhibition and has therefore lost its function within the City of Seaside's collection. Once a work of this nature has been fully deaccessioned, the decision may be made by the SA&HC with the approval of the Commission and the City of Seaside City Council, to destroy it.

No works may be sold, traded or transferred to members of the Seaside City Council, SA&HC, its supporting staff, or their agents. Once deaccessioned from the City of Seaside's collection, a work may not be installed on City of Seaside property.

The SA&HC shall determine which agency or agencies will negotiate the sale or trade of the de-accession object(s). Solicitation of terms, offers and estimates shall involve more than one dealer, rather than by negotiation with one single establishment.

All monies from de-accession shall be deposited into the Art in Public Place Program Fund. Staff will negotiate the terms with the agency or agencies for sale or exchange of deaccessioned objects, and keep a copy of the executed agreement in the de-accession folder.

Staff shall remove acquisition numbers and labels from deaccessioned work, and arrange and coordinate its physical departure from the City of Seaside's collection.

Staff shall report on the sale or exchange of objects at the next meeting of the SA&HC, following receipt of all funds or the completion of the sale or exchange.

Staff shall transmit a final report informing the City of Seaside's City Council of the removal of the object from the City of Seaside's collection.

All Proceeds from the sale of deaccessioned works of arts will be used to purchase other works for the collection, or to restore works already owned by the City of Seaside.

5. JURISDICTION

ART IN PUBLIC PLACES: The SA&HC shall perform the duties and shall have responsibilities specified in the Art In Public Places Program,

INTERACTION WITH OTHER CITY OF SEASIDE BODIES: If the functions of the SA&HC overlap the functions of another City of Seaside committee, commission, board, task force, or the like, Recreation Services, in cooperation with the SA&HC and such other City of Seaside body, shall devise a procedure for coordination of such functions to avoid duplication of efforts, to maximize cooperation between the City of Seaside bodies in a manner most compatible with the public welfare.

INTERACTION WITH CITY OF SEASIDE DEPARTMENTS: The City of Seaside Planning Department shall determine whether a proposed work of art is a mural or a sign prior to review by the SA&HC to follow all established City of Seaside procedures, comply with municipal codes, and obtain appropriate approvals from the BAR. SA&HC shall confer with the Fire Department and Public Works Department on all art installations.

6. DUTIES.

Duties of the SA&HC in the Art in Public Places Program shall be as follows:

To periodically review, at least once a year, their five (5) year plan with members of the City of Seaside Staff to decide what may be appropriate for inclusion of works of art in various projects.

To devise methods of selecting and commissioning artists with respect to the design, execution, and placement of art in public places and, pursuant to such methods, on the selection and commissioning of artist for such purposes.

To explore on a continuing basis the availability of funds for the Art in Public Places Program from private, corporate and governmental sources

To review plans for the installation of art in public places

To review the inventory of art in public places and to advise the Community Services on matters pertaining to the maintenance, placement, alteration, sale, transfer, ownership, and acceptance or refusal of donations, and matters pertaining to, art in public places.

To recommend the retention of consultants, consistent with the City of Seaside's consultant selection procedures, to assist the City of Seaside in making decisions concerning the Art in

Public Places Program.

To advise and assist private property owners who desire such advice and assistance regarding the selection and installation of works of art to be located on their property in the public view.

To act as a liaison between local artists and private property owners desiring to install works of art on their private property in public view.

To give recognition to and maintain an inventory of significant works of art in the public view

To insure the cataloging of the City of Seaside's art collection is current, and the report to the Recreation Services, as requested, on its status.

7. STANDARDS OF REVIEW.

The SA&HC shall give special attention to the following matters in reviewing artwork for addition to the City of Seaside's public art collection:

- A. Conceptual compatibility of the design with the immediate environment of the site
- B. Appropriateness of the design to the function of the site
- C. Compatibility of the design and location within a unified design character of historical character of the site
- D. Creation of an internal sense of order and a desirable environment for the general community by the design and location of the work of art
- E. Preservation and integration of natural features with the project
- F. Acknowledgment of and sensitivity to the importance of the contributions by local and regional artist of the City of Seaside's Art in Public Places Program
- G.. Appropriateness of the materials and design (texture, color, line, shape, and value) to the expression of the artist's concept
- H. Representation of a broad variety of tastes within the community and the provision of a balanced inventory of art work to ensure a variety of style, design, and medium throughout the community
- J. Permanence of structural and surface components
- K. Art as a communicative function

8. SITE SELECTION CRITERIA.

The SA&HC shall give special attention to the following matters in selecting sites for the artwork in the City of Seaside's public art collection:

- A. Relationship of artwork and site shall be considered in terms of the physical dimensions, social dynamics local character, and surrounding context of the site, existing or planned
- B. The visibility of the site by the general public
- C. Public safety

- D. Helps to improve the design of an area by emphasizing a particular location through landmarks, gateway and/or linkages or other parts of the community
- E. Interior and exterior vehicular and pedestrian traffic patterns
- F. Site design including landscaping, drainage, grading, lighting, and seating considerations
- G. Relationship of proposed artwork to existing art works within the site vicinity
- H. Environmental impacts such as noise, sound, traffic, parking, lights, and order
- J. Public accessibility to the artwork, particularly disabled access
- K. Impact on adjacent property owner's views. K. Impact on operational functions of the City of Seaside
- L The possibility of vandalism
- M. The cost of development
- N. Compatibility of the design and location with historical character of the site



City of San Ramon

ART IN PUBLIC PLACES:

Guiding Procedures for the City of San Ramon

Planning Services Department

The San Ramon General Plan 2035 addresses “Community Image” under the Land Use Element (Section 4.8) and offers implementing policies to maintain and enhance San Ramon’s identity. Implementing Policy 4.8-I-11 states: “Require new office and commercial development to provide art that is clearly visible to the public.” Note: The requirement to provide public art is also applicable to significant expansions or modifications to existing office and commercial development projects, which do not currently have a public art feature.

In an effort to implement this policy set forth in the General Plan, applicants of all new office and commercial developments will be required to include a public art feature proposal at the time of Development Plan application submittal to the Planning Services Department. By including the public art proposal as a required element of the initial Development Plan application, it ensures a comprehensive review of the artwork in relation to the new Development Plan project and will streamline and simplify the necessary review steps for an applicant.

OBJECTIVE

To establish guiding procedures for the enhancement of cultural and aesthetic qualities of life for the citizens of San Ramon through the establishment of “Art in Public Places,” through the development process.

The City of San Ramon intends to integrate “Art in Public Places” of the highest quality, and to assure that the art is within the best interest of the San Ramon community.

DEFINITION

“Art in Public Places” means any visual work of art permanently displayed in a commercial or business area that is accessible to the public.

Works of art or artwork can include, but are not limited to: sculpture, monument, mural fresco, relief painting, fountain, mosaic, ceramic weaving, carving, or stained glass. Works of art would not normally include landscaping, architectural ornamentation or signage. Artwork should not be advertising in intention, but could be artwork related to the mission and purpose of the business. Artwork cannot include a business name or logo. Artworks located within the interior of a building do not satisfy the public art requirement.

PURPOSE

- To enrich the commercial environment for both residents and visitors to the area through the incorporation of visual arts.
- To nurture and enhance the art community.
- To increase public access to works of art and to promote understanding and awareness of the visual arts in publicly accessible areas.
- To promote diversity and pluralism in “Art in Public Places” and to reflect as wide a range of multi-cultural expression as possible.
- To contribute to the civic pride and identity of our community.
- To continue to support the development of significant pieces of art throughout the City.
- To provide learning experiences to students, groups, and individuals through access to the creation and installation of the art and through direct contact with the artist.

APPLICATION REVIEW PROCEDURE

Development Plan/Artwork Submittal

At the time of Development Plan application submittal to the Planning Services Department, the applicant shall include an Architectural Review application and complete project plans detailing the proposed site design, building architecture, landscape plan, including the design and location of the public art feature. The selection of the artwork shall be left to the applicant and/or artist, to encourage creativity, originality and inventiveness, and elicit a broad range of art for the entire community to enjoy. However, the applicant and the artist shall consider several criteria when selecting the public art feature:

- Is the artwork appropriate for the project site and community?
- Is the site location and public visibility of the artwork appropriate?
- Does the artwork create a physical or visual safety hazard to the public?
- Is the artwork offensive to the public?
- Is the scale of the artwork appropriate for the intended location and surroundings?
- What physical elements (i.e. rain, sun, irrigation, landscaping) might change the appearance of the artwork over time?
- Is the artwork protected from vandalism or graffiti?
- Does the applicant have a maintenance plan for the artwork to ensure longevity?
- Does the artwork include appropriate night or accent lighting?
- Does the artwork include an identification plaque, with the artwork title, artist name, and date of installation?

- Does the applicant have written approval from the property owner (if different than applicant) or in the case of CC&R controls, written approval from the business park/association responsible for reviewing such artwork (i.e. Bishop Ranch Business Park)?
- Is the artwork economically feasible for the project applicant/developer?

Public art feature submittals shall include, but not be limited to: 1) a written description of the proposed artwork, 2) photos and/or sketches of the proposed artwork showing dimensional size, materials, and colors, 3) the proposed location of the artwork within the office/commercial area, 4) line-of-sight drawings (or view simulations) from all primary public viewpoints surrounding the artwork, not to exceed four directions, 5) a preliminary cost estimate of the artwork to determine cost feasibility, and 6) a short biographical sketch of the artist and their previous works.

The art feature submittal packet shall follow these City of San Ramon "Art in Public Places: Guiding Procedures" handout, unless otherwise directed by City staff.

Arts Advisory Committee (AAC)

Once the Planning Services Department has reviewed the Development Plan submittal and deemed the application complete, the proposed public art feature shall be forwarded to the Arts Advisory Committee (AAC) for review. The project applicant shall provide fifteen (15) complete art proposal packets for distribution to the AAC. Through coordination between the Planning Services Department and Parks and Community Services Department, the applicant shall present their artwork proposal for review and approval to the AAC. The AAC shall consider the following when reviewing the public art feature proposal:

- Is the site location and setting of the proposed artwork appropriate?
- Is the artwork appropriate for the community?
- Is the artwork offensive to the public?
- Is the scale of the artwork appropriate for the intended location?
- Does the artwork create a hazard to public safety?
- Is the artwork subject to vandalism?
- Will physical elements (i.e. rain, sun, irrigation, landscaping) change the artwork over time?
- Are the colors and materials of the artwork appropriate for the proposed location?
- Does the artwork provide appropriate night or accent lighting?
- Will the artwork contribute to the identity of our community?
- Does the proposed artwork represent San Ramon's past, present, or future?
- Will the artwork fit in the overall objectives of the City's Cultural Plan?

The objective of the AAC with respect to public art shall be to serve as the City's reviewing body for public artwork as they move through the advisory and regulatory bodies. The AAC shall base their approval of the artwork on the guidelines listed above and shall serve as the reviewing body of the specific artwork. Upon review and approval

of the artwork by the AAC, their decision regarding the artwork will be forwarded to the Architectural Review Board.

Architectural Review Board (ARB)

At such time when the Planning Services Department has reviewed the Development Plan submittal and deemed the application complete, and the Arts Advisory Committee reviews and approves the art feature proposal, the proposed Development Plan including the public art feature shall be forwarded to the Architectural Review Board (ARB). In addition to the Development Plan application plans submittal, the project applicant shall provide ten (10) complete art proposal packets for distribution to the ARB. In addition to the review of the site design, building architecture, and landscape plans, the ARB will consider the following with relation to the public art feature:

- Is the site location and setting of the proposed artwork appropriate?
- Does the artwork visually relate to the surrounding architecture and landscaping in terms of setting, visibility, line-of-sight, scale, and mass?
- Does the artwork provide appropriate night or accent lighting?

The objective of the ARB with respect to public art will be to provide recommendations to the applicant, staff, the Arts Advisory Committee, and the Planning Commission on the relationship of the proposed artwork to the site and its setting, rather than an approval of the specific artwork. Review and approval of the specific artwork shall be deferred to the Arts Advisory Committee.

Planning Commission (PC)

At such time when the Arts Advisory Committee reviews and approves the art feature proposal, and the Architectural Review Board reviews and approves the art feature location and setting, the proposed artwork will be forwarded along with the project's Development Plan to the Planning Commission. In addition to the Development Plan application plans submittal, the project applicant shall provide ten (10) complete art proposal packets for distribution to the PC. Taking into account the comments and recommendations of the Arts Advisory Committee and Architectural Review Board, the Planning Commission shall reaffirm the approval of the public art feature, at the time of the Development Plan approval. With respects to the reaffirmation of the art feature approval, the Planning Commission should take into account the following guidelines:

- The recommendations of the AAC regarding the site location and setting of the artwork and the artwork form.
- The recommendations of the ARB regarding the site location and setting of the artwork.
- The artwork has an appropriate scale for the intended location.
- The artwork is not hazardous to public safety.

The Commission's objective with respects to public art will be to review the recommendations of the Arts Advisory Committee and Architectural Review Board, and to determine that its location is suitable and does not impact the public safety. Review of

the specific artwork in relation to design, colors, materials, and/or appropriateness should be deferred to the Arts Advisory Committee.

Appeals

An applicant may initiate a written appeal of a decision of any of the three reviewing bodies (AAC, ARB, or PC) within ten (10) calendar days of the date of the decision.

Building Permit Approvals

Prior to construction or installation of the artwork, all required reviews and approvals shall be received for the Building and Safety Services Department. The artwork may require Building Permit approvals for the artwork foundation, and any plumbing or electrical work associated with it. Typically, structural foundation details and/or structural calculations are also required.

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Pleasanton Municipal Code							
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Chapter 13.16 ART IN PUBLIC PLACES

13.16.010 Statement of philosophy.

As a community matures, the community turns toward the greater rewards it can provide for its citizens. Typically, a community will turn toward increased cultural activities.

Pleasanton is maturing and becoming more aware of the value of its cultural environment, particularly public art, for its citizens to enjoy.

As stated by the National Endowment for the Arts, "Our need to make, experience, and comprehend art is as profound as the need to speak. It is through art that we can understand ourselves and our potential...and it is through art that we will be understood and remembered by those who will come after us."

Therefore, the city accepts a responsibility for expanding experience with public art. (Ord. 1676 § 1, 1996)

13.16.020 Purpose and goals.

A. The purpose of this art in public places chapter is to promote the acquisition, construction and installment of works of public art in Pleasanton that will foster creativity, engender civic pride, encourage a sense of community, and enrich the lives of our citizens.

B. Major goals of this chapter include the creation of a civic arts commission to:

1. Review and recommend action on public art projects;
2. Encourage commercial, office, and residential projects to incorporate art within the project design;
3. Promote art within the city;
4. Work with artists and the Pleasanton cultural arts council;
5. Oversee the development of a city of Pleasanton cultural plan;
6. Recommend policies and action regarding the city of Pleasanton's civic arts program;
7. Guide the future direction of cultural enhancement of the city; and
8. Develop facility needs, including the exploration of the need for a performing/visual arts center and gallery. (Ord. 1676 § 1, 1996)

13.16.030 Definitions.

A. "Annual public art projects plan" means a prioritized list of public art projects with budgets.

B. "Art in public places" means any visual work of art displayed for two weeks or more on city property in an open city-owned area, on the exterior of any city-owned facility, public areas, lobbies or public assembly areas, or on any non-city property if the work is installed, financed, either wholly or in part, with city funds, or grants procured by the city.

C. "City capital project" means any capital improvement project paid for, wholly or in part, by the city of Pleasanton to construct or remodel a building, decorative or commemorative structure, park, street, sidewalk, parking facility or utility or any portion thereof, within the city limits.

D. "Civic arts commission" means a qualified citizen committee as established by Chapter 2.39 of this code to provide recommendations regarding the administration of the city's civic arts program and the art in public places program, and to recommend scope of projects, artworks and artists for the public art program.

E. "Public art" means original visual works of art which are accessible to the public and/or public employees, including, but not limited to:

1. "Paintings" of all media, including both portable and permanently affixed works such as murals.
2. "Sculpture" which may be in the round, bas-relief, high relief, mobile, fountain, kinetic, electronic, etc., in any material or combination of materials, including sound and performance.
3. "Other visual media" including, but not limited to, prints, drawings, stained glass, calligraphy, mosaics, photography, film, video, ceramics, fibre and textiles.
4. "Other works" of a wide range of materials, disciplines and media which are of specific duration, including installation and performance arts, and which are documented for public accessibility after the life of the piece has ended.
5. "Functional art works" which possess practical, functional qualities as well as aesthetic ones.
6. "Collaborative design projects" which involve artists and other design professionals.
7. The following items are not to be considered public art works for the purposes of this chapter:
 - a. Directional elements such as super graphics, signage, or color coding except where these elements are an integral part of the original art works.
 - b. Art objects which are mass-produced from a standard design such as playground equipment, commercially produced fountains, flags, or banners.
 - c. Unsigned or mass-produced reproductions of original artworks.
 - d. Decorative, ornamental, or functional elements which are designed by the building architect as opposed to an artist commissioned for the purpose of creating artwork.
 - e. Landscape architecture and landscape gardening except where these elements are designed by an artist and are an integral part of the artworks by an artist.
 - f. Services or utilities necessary to operate or maintain the artwork over time.
 - g. Performing arts events which would normally be considered a part of the traditional performing arts, i.e., dramatic and theatrical productions, musicals, dance, ballet, music recitals and concerts, etc.
- F. "Public art collection" means any public art owned by the city of Pleasanton.
- G. "Public art administration appropriation" means any appropriation from the general fund for educational activities and administration of the public art program.
- H. "Public art fund" means a separate account for the acquisition, construction and installation of public art.
- I. "Public art in private places" means artworks located and financed by private developers within public view or access.
- J. "Public art maintenance appropriation" means any appropriation from the general fund for regular routine maintenance of the city public art collection.

K. "Public art restoration and conservation fund" means a separate account established by the city for the extraordinary restoration and conservation of artworks in the city public art collection. (Ord. 1676 § 1, 1996)

13.16.040 Uses of funds and appropriations.

A. Uses of Public Art Fund. Monies from the public art fund shall be used in accordance with the public art project plan and may be used for expenses connected with artists' design concepts, acquisition, purchase, commissioning, placement, installation, rental, lease, exhibition, and/or display of artworks. Artworks may be permanent or temporary, may be integral to the architecture, or may be incorporated into the city construction project.

B. Uses of the Public Art Restoration and Conservation Fund. Monies from the public art restoration and conservation fund shall be used in accordance with the annual public art projects plan. Monies from the public art restoration and conservation fund shall be used for the extraordinary restoration and conservation needs of the city public art collection.

C. Public Art Maintenance Appropriation. The city's general fund operating budget may include an annual appropriation to cover the routine, regular cleaning and maintenance needs of the city public art collection.

D. Public Art Administration Appropriation. The city's general fund operating budget may include an annual appropriation to cover the administration and educational programs of the art in public places program. (Ord. 1676 § 1, 1996)

13.16.050 Public art in private places program.

A. The city strongly encourages private individuals or corporations to participate in the public art in private places program by placing original works of art in publicly accessible areas in new commercial, office or industrial developments.

B. The public art in private places program is optional to developers with commercial, office or industrial projects in the city of Pleasanton. During the development review process, developers of major new projects are encouraged to provide appropriate art, commensurate with the scale of the proposed building(s), which would complement and enhance their projects. The civic arts commission shall review and make recommendations regarding any public art which is proposed as part of a development.

C. Developers may choose to:

1. Acquire and install original works of art in publicly accessible areas of their developments.
2. Make a cash contribution for a city-sponsored public art project; make a sponsorship matching contribution for a work of art, if the city approves; or
3. Make a cash contribution to the city's art in public places fund.

D. It is not intended that an agreement on the part of a developer to provide artwork will slow or delay processing the development application. During the development review process, an applicant may indicate a willingness to provide such artwork, or may provide a conceptual drawing of the artwork; however, the proposed artwork shall not be reviewed by the civic arts commission until after the project has received all necessary discretionary approvals, except if the proposed artwork were an integral part of the building or site design. In this case, as soon as it is identified that such artwork is proposed to be included as part of a development project, the civic arts commission would be called to review the artwork portion of the project as soon as is practical. A special meeting of the commission may be called to keep the development project on schedule.

E. The civic arts commission will be available to developers, the community development department and other affected city departments to provide policy guidelines, advice, expertise and assistance for public art in private places projects. (Ord. 2000 § 1, 2009; Ord. 1676 § 1, 1996)

13.16.060 Not-for-profit sector public art projects.

A. The city strongly encourages private and public not-for-profit foundations, service clubs, and arts and cultural organizations to propose and fund art in public places.

B. Organizations may choose to:

1. Propose and fund a specific project, approved by the civic arts commission;
2. Make a cash contribution to a specific city-sponsored public art project;
3. Make a cash contribution to the city's art in public places fund; or
4. Match a grant for the acquisition of a public art project.

C. Organizations proposing a specific project should provide a one-time contribution for installation and long-term maintenance and conservation of the artwork.

D. The civic arts commission should work closely with the organization and affected city departments in order to provide policy guidelines, and expertise regarding any proposed project.

E. The civic arts commission shall review any proposed project as to artistic merit, site appropriateness, installation, maintenance, long-term conservation and funding requirements.

F. Upon completion of the review, the civic arts commission shall make its recommendation to the city council regarding the acceptance or rejection of the proposal. (Ord. 1676 § 1, 1996)

13.16.070 Gifts and loans of public art.

A. The civic arts commission shall review any proposed donation or loan of public art for artistic merit, site appropriateness, liability questions, and installation and maintenance costs and considerations. The review shall include consultations with all affected city departments.

B. Upon completion of its review the civic arts commission shall make its recommendation for acceptance or rejection of the offer to the city council.

C. A donor who wishes to make an offer of a gift of public art shall provide for review:

1. Documented materials for the artwork being offered for donation including photographs, slides, renderings, descriptions of size, weight, medium, title, year of creation, and a resume of the artist, if possible;
2. Documentation establishing the donor as the clear and unencumbered title holder of the artwork.
3. A release letter by the donor should the city decide to deaccess the artwork in the future.

D. The city will acknowledge receipt of the donated artwork without valuation for tax purposes. The donor must find other means of establishing the value of the artwork. (Ord. 1676 § 1, 1996)

13.16.080 Gifts of state.

Periodically the city, through its mayor, city council, or various agencies, receives gifts of public art from official representatives of other cities, states, and governmental agencies. All such "gifts of state" shall be referred to the civic arts commission for its recommendation as to site appropriateness, installation, maintenance, long-term conservation and funding requirements. Upon the review of these considerations and

the overall circumstances of the gift, the commission shall make a recommendation to the city council as follows:

1. Install the public art at a commission-recommended site;
2. Store the public art until more favorable conditions arise for its installation; or
3. Decline the public art. (Ord. 1676 § 1, 1996)

View the [mobile version](#).

Group Exhibits 2001-2020

2001	Oct	SVAA Salinas Valley Art Association
	May	CCAA Central Coast Art Association
2002	Oct.	American Pen Women
2003	Jan	American Pen Women
	May	CCAA
	Dec	Quilt Show
2004	Jan	Elizabeth Palmer
	Oct	SVAA
2005	Oct	CCAA
2006	Oct.	American Pen Women
	Nov	SAA from SATTT
2007	Oct	CCAA
	Dec	3 + Seaside Artists
2008	May	American Pen Women
	April	SVAA
2009	June	Emerging Artists: Francis Minglana, Ruby Katayama, Carmel Adult School
	Aug	CCAA
	Oct	Independent Photographers
2010	May/ June	Calligraphy Sea Scribes
	July/Aug	Deborah Russel & Friends
	Oct	AAH Linda Hevern
2011	May/June	Class of Mary Ellen Okelberry
	Sept/Oct	Emerging Artists: Elizabeth Hagan, Dale Garrell, Frances Minglana, Connie Reader

Group Exhibit: 2001-2020

2012	May/June	CCAA
	July/Aug.	Art Unlimited (neighbors to the north)
	Sept/Oct	AAH Linda Hevern
2013	September	SVAA
	July Aug	Art Conspiracy (all women)Fran Minglana, JoAnnBoulger, Annette McGowan
	May/June	Directors Choice: Olga Perry, Kenji Tanner, Dwight Chism, Danielle Fafchamps , Margie Anderson
2014	May	Image Makers Photographers
	July	CCAA
2015	Dec 2014/Jan 2015	AAH Linda Hevern
	April/May	Directors Choice: Olga Perry, Shaheen Schmidt, Sunset Center Group
	June/July	SVAA SARAH STANLEY RETIRED Sandra Gray HIRED
2016	Dec 2015/Jan2016	Fiber Art (Quilters)
	May/June	MPAF Monterey Peninsula Art Foundation
	July/Aug	CCAA
2017	Dec 2016/Jan 2017	3 Artists Invitational: Will Furman, Olga Perry, Milt Jines
	May/June	PTCC
	July/Aug	AAH Linda Hevern Incarcerated Youth
	Sept/Oct	MC AOST Monterey County Artists Open Studio Tour
	Dec 2017/Jan2018	SAA Seaside Artists Association
	April/May	Hijos Del Sol
	June/July	Directors Choice (Paola Berthoin, Pat Watson, Ray Magsalay)
	Aug/Sept	Artists Open Studio Tour
	Jan 2019	Directors Choice 3 Small Groups (Seascribes, Independent Photographers, Monterey Sculpture Center)

2001-2020

Sent Contracts

2019 May/June Salinas Valley Art Association

July/Aug Monterey Peninsula Artists Foundation

Contracts to be sent:

Sept/Oct Seaside History Exhibit

Jan 2020 4 Friends (Escarlet Magande, Ellen Townsen, Carol Kent, Delina Greyling
831-587-6529 Emangandy@Hotmail.com no email
831-238-6814

2020 May/June CCAA

July/Aug AAH

Sept/Oct ??? PTCC Padre Trails Camera Club

Jan 2021

3 SMALL GROUPS:
Seascribes
Independent Photographers
Monterey Sculpture Center

January 3 Small Groups

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

February Black History

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

**Black History Program and
RECEPTION 2/17/18**
Sunday 3:00-6:00 pm

March Youth Art

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

April Youth Art

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

ART OUT
12:00 - 6:00pm



FULL

2019

UPDATED 11/16/2018

May Salinas Valley Art Assoc.

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

June Salinas Valley Art Assoc.

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

RECEPTIONS
7:00-8:30 pm



**Art & History
Commission Meetings**
5:45-7:45



Seaside History Exhibit Focus
on Ft. Ord Military Families

September

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

City 65th Birthday
October 13, 2019
Celebration TBD

October Seaside History Exhibit

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

**July Monterey Peninsula
Artists Foundation**

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

November Fall Competition

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

August MPAF

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

ART IN
9am - 12pm



**First/last day
to view**



December Fall Competition

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

3 Artists Escarlet Magande,
Ellen Townsen, Carol Kent
1/6/2020-1/30/2020
Reception: 1/17/20

AVERY GALLERY 2020

UPDATED 1/16/2019

SA&HC

4 Women of 831 Directors' Invitational

January

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

**BLACK HISTORY EXHIBIT
RECEPTION: 3-6 PM**

February

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

YOUTH ART

March

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

April

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

SA&HC 5:45-6:45 PM

CCAA Central Coast Art Association

May

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

June

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

ARTS AS HEALING AAH

July

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

August

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

RECEPTION 7:00-8:30 PM

PTCC Padre Trails Camera Club

September

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

October

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

FALL ART COMPETITION

November

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

December

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

ART OUT
12-6 pm

FIRST DAY
LAST DAY

ART IN
9 am-12 pm

GERARD GERSTL

Pic of letter
from wife

Bust
Statue

Pic of
Gerard

Pointy statue

small bio
article

pictures
of work

Curvy
Statue

pictures
of work

pictures of work

Large Bio Article

pictures
of work

pictures
of work

Wide light statue

shorter statue(s)

dark pointy
statue

light tall
pointy
statue