

Pleasanton Downtown Public Art Master Plan

City of Pleasanton, California

Approved August 21, 2007

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Downtown Pleasanton Public Art Plan

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INTRODUCTION

Downtown Pleasanton is an unusually well preserved and beloved town center. It functions as a pedestrian-oriented experience, where street life is leisurely and social. Much of its vitality comes from the many coffee bars and restaurants on Main Street that offer outdoor dining, providing opportunities for interaction between diners and passersby. In many ways Main Street retains the character of an earlier era, one defined by a close-knit community, in which a leisurely stroll becomes a community event. The more typical contemporary automobile-induced sprawl does exist in greater Pleasanton, but within the confines of downtown one enters a slower and more personal world. Downtown is in most every way a successful and complete small town center with no overt visual or physical feature or element calling out for attention or addition.

The physical structure of downtown is a wonderfully scaled walking environment. There are well-preserved early twentieth century buildings from various decades and more recent infill buildings. Mature trees, abundant planters and seating all contribute to a fully realized streetscape. In addition to the spine that Main Street provides for gathering, there are several adjacent open spaces including Lions Wayside Park, DeLucchi Park, Arroyo del Valle and Main Street Green. These are small open spaces that maintain individual functions. Each is a relatively neutral open space and therefore, more appropriate for and in more need of the addition of public art.

The fact that Main Street is already a successful gathering place for Pleasanton residents and visitors provides a unique opportunity for public art. The Downtown Public Art Plan recommends a series of projects that envision Main Street as a site for family fun and enjoyment with contemporary art as a primary attraction.

Unlike Main Street, adjacent open spaces remain works-in-progress. Each is earmarked for improvements in the *Master Plan for the Downtown Parks and Trails System*. The *Downtown Specific Plan* identifies opportunities for public art in several parks. There are wonderful opportunities for public art in the parks and along the trails of downtown; these locations are the primary focus of this Downtown Public Art Plan.

The Public Art Program is guided by the Civic Arts Commission, which establishes policy for the program and approves public art projects funded by the City. The Downtown Public Art Plan was also guided by input from the Downtown Public Art Plan Task Force, convened in 2005 to provide insights to consultants drafting the plan. The Task Force reviewed and approved the Goals and Objectives of the Plan, which were also reviewed and approved by the Civic Arts Commission. The final Plan will be submitted to the Civic Arts Commission for review and recommendation to the City Council.

In addition to interviewing over two dozen community representatives, City staff and elected officials, the consultants used several key recent documents that are based on extensive community participation. These include:

- Cultural Plan, 1998
- Master Plan for the Downtown Parks and Trails System (DPTS), 2002
- Downtown Specific Plan, 2002

FUNDING

The City's budget contains an annual allocation of \$50,000 for public art, with \$5,000 of the amount dedicated to conservation of existing artworks. Some administrative costs are allocated through separate line items in the annual budget. A "percent for art" ordinance, applicable either to City projects or private development, is not in place at this time. At the time of this report, there is \$350,000 in the Public Art Fund.

In its annual review of the Public Art Program, staff will recommend to the Civic Arts Commission a set of priorities to be adopted for the coming year, which may or may not include a public art project for Downtown. These priorities will be reviewed by the commission and formally adopted into the annual Public Art Plan. Once the Plan is adopted by the Civic Arts Commission, staff will prepare a budget outlining each allocation from the Public Art Acquisition Fund, including any multi-year allocations, and submit it to the City Council for adoption.

Additional artworks may be funded as integral components of public works projects, as was the case for the Ann Chamberlain artworks at Val Vista Park financed through the park's budget. For instance, planned restrooms for DeLucchi Park could include a small area set aside for custom tile by an artist without much additional impact on the budget. One of the tasks for the Public Art Program is an annual review of the City's Capital Improvement Plan with an eye to locating any projects that might be suitable for integrated artworks. These projects could hire an artist to work as part of the design team and produce artwork within the constraints of the established budget.

GOALS AND OBJECTIVES

The following goals and objectives were developed by the Downtown Public Art Plan Task Force and approved by the Civic Arts Commission. It is the intent of the Civic Arts Commission that these Goals and Objectives be adapted and to evolve as the City adapts and evolves.

Mission Statement: Develop an exceptional Public Art Program that celebrates artistic excellence for its own sake and that works to inspire our community, creating greater cohesiveness, igniting ones imagination and contributing toward Pleasanton's civic life.

Goal 1. Create a Public Art Program that enhances downtown Pleasanton.

Objective 1. Place exceptional artworks throughout downtown in highly visible locations and gathering points.

Objective 2. Focus on public art as an integral component of civic design and identity.

Objective 3. Commission artists to create works that address and interpret downtown for locals and visitors.

Goal 2. Create a Public Art Program that involves and serves diverse residents and visitors.

Objective 1. Ensure that over time, there is a diverse collection of artwork so that the range of taste, heritage and interest represented in Pleasanton's demographics is respected, reflected and celebrated.

Objective 2. Create a marketing and educational component that ensures information about the Public Art Program is widely disseminated in a variety of formats to regional audiences.

Objective 3. Create a public art collection that is visible and relevant for day and evening, weekday and weekend viewing and interaction.

Goal 3. Create a Public Art Program that values the creative thinking and broad perspectives of artists, sponsors and audiences.

Objective 1. Seek alliances and collaborative projects with local businesses, civic groups, non-profit organizations and industries, enhancing marketing efforts for Downtown.

Objective 2. Pursue partnerships with local schools and facilitate a variety of opportunities for students to work with and/or learn directly from artists.

Objective 3. Develop a process to allow artists to benefit from community input, involvement and feedback and instill a sense of community ownership.

Goal 4 Create a Public Art Program that honors the past and celebrates the future.

Objective 1. Commission artworks related to downtown's multiple histories, current circumstances and future ambitions.

Objective 2. Support a program of temporary and permanent works of art.

Objective 3. Collaborate with sponsors of festivals and annual events to conceptualize and develop public artwork and installations.

Goal 5. Create a Public Art Program that builds upon other civic initiatives.

Objective 1. Consider sites for public art commissions identified in urban design plans as high priority locations and furnishings for gathering points and landmarks.

Objective 2. Commission artwork that serves to reinforce downtown as the community's cultural center.

Objective 3. Integrate the Public Art Program with other civic priorities related to the Sister Cities, regional interests, environmental sustainability and community character.

INVENTORY OF EXISTING PUBLIC ARTWORK

While downtown is rich in architecture, there is comparatively little public art. Among the existing artworks in the immediate downtown are the mosaic-clad triangular forms called "Pleasanton Centennial" by Granizio at the southern end of Main Street. This work gives a visual history of early Pleasanton. Within City Hall, in the Council Chamber is a mural from the Sister City of Tulancingo, Mexico. There are two outdoor murals on or near Main Street. One mural commemorates Pleasanton's Centennial and is located on a wall of the Cheese Factory. The other mural is on the Meadowlark Dairy drive-in on Neal Street and it provides a visual history of the dairy. On the northern end of Main Street, at the entrance to the Arroyo, is a unique artist-made bench by Bob Graham titled "Keep Smiling". The bench is a beautiful one-of-a-kind functional artwork that lends legitimacy to the possibility of commissioning additional such artworks from artists (see the Pleasanton Benches project on p. 19).

Outside of the downtown core, one can find the artwork "Swimming Through Air" at the Dolores Bengston Aquatic Center, and the "Albus" at the Senior Center, along with other pieces throughout the City. There are plans to include two artworks in the new firehouse and both would represent the first integrated artworks in the downtown collection. The library has several artworks, including two sculptures showing young children reading and a piece by Yoshio Taylor entitled "Leap".

THEMES

There is strong community consensus that the themes of the public art program should be sophisticated and current, commensurate with the high quality of other community amenities such as the Senior Center and Aquatic Center. Several thematic priorities emerged in the interview and retreat process and are incorporated into projects recommended in the Project Menu section of this document:

Commemorate local history

- Commemorate veterans of war throughout Pleasanton's (and Alisal's) history;
- Respect "Wild California's" original native fauna and habitats, including trees and plants, surrounding the natural water basin/lagoon;
- Explain the Muwekma/Verona Ohlone's aboriginal settlements, their tribulations during the Mission era and their community presence in Pleasanton through the late 19th century;
- Recognize the Spanish settlements and Mission Era;
- Recall the role of Alisal as a regional commerce destination during the Gold Rush;
- Interpret agricultural traditions of hops growing and processing, cattle ranching, rose growing and dairies;
- Evoke the colorful history of the racetrack, its original creation by Spanish settlers in the late 1850s, later use by community leaders such as Joseph Nevis and George Hearst. Recognize the seminal date of July 23, 1939, when mutuel wagering started in Pleasanton, often referred to as the birthplace of horse racing in California;
- Celebrate the evolution of the wine industry.

Reinforce community identity

- Highlight opportunities for community-generated art for and with teens and younger children;
- Feature the concept of education as a commonly held community value: e.g., the award-winning "character education" mandate adopted by the School District, individual schools, Chamber of Commerce, faith groups and the City;
- Highlight that one third of community residents work in technology businesses and that there is a high concentration of PhDs in the tri-valley, work in future-oriented industries, introducing wonderful corporate partnership/sponsorship opportunities;
- Embrace cultural and ethnic diversity, celebrating the history and identity of African American, Anglo, Asian, Asian Pacific Islander, East Indian, Egyptian, Filipino, Latino, Native American, Persian, Portuguese, Southeast Asian and Swedish residents;
- Enhance the downtown Farmers Market presence and adjacent business owners' involvement.

Create sensory environments

- Use water as a medium in public art for contemplation, interactive qualities and enjoyment, relating to the natural history of the area;
- Feature moveable, changing and kinetic artwork (not only static objects);
- Consider sound elements as integral to art;
- Imbue functional elements of city life (e.g., street furniture, tree grates, etc.) with unique design, humor, whimsy, and personality.

COMMUNITY INVOLVEMENT

Residents, staff and elected officials believe that community involvement is critical to guide and oversee the development of public art projects in Pleasanton. In order to utilize and embrace those locally who are knowledgeable about the arts, a special "Selection and Review Procedure" will be established and will include local individuals with expertise in the arts, public art and community issues pertinent to each project. Pleasanton is a city of neighborhoods, yet everyone recognizes the central role of downtown as the focus of community life through the importance of Main Street and its parks, recreation and shopping amenities. The specific nature of the primary audiences and art consumers will vary from site to site, and their reaction to public art will vary as well. To assist in achieving successful public art projects and gaining widespread acceptance, it is highly desirable to involve the public at the earliest possible stage.

Involving youth

The need for additional creative and constructive outlets for youth was consistently emphasized by interviewees and meeting participants. The most promising option for integrating the Downtown Public Art Plan with youth interests is a coordinated effort with the Youth Commission and should include:

- City-wide organizations interested in supporting educationally-themed public art projects;
- Joint sponsorships between the school district and the Public Art Program on public park projects;
- Public art projects integrated into the curriculum or treated as an after-school enrichment activity;
- Youth-themed materials, in-class presentations by artists and architects and field trips to public artworks to help students see their city in a new light and appreciate the many ways art can be incorporated into the built environment.

Involving community members

Residents interviewed exhibited a high level of engagement and sense of ownership of the Public Art Program. This document outlines a process by which greater numbers of community members can participate. For this to be efficient and successful, the City needs to take the lead to ensure that community members are equipped to deal with the complexity of the selection process. Community representatives will need practical tools to select appropriate, feasible projects. They will also need knowledge of best practices and current innovations in the public art field and an understanding of the integrated nature of art, infrastructure and community development.

The City should conduct an annual workshop for potential members of the Commission (including youth) and potential selection panelists. Community members with an interest and knowledge in the

arts should be identified to serve as members of selection panels and other City-sponsored organizational entities.

The Bay Area offers an unusually rich and diverse collection of public art. Tours of nearby public artworks should be arranged by the City and offered to Civic Arts Commissioners and other potential players in the public art process. In addition, the City can sponsor and invite them to attend a "How To" workshop on collaborative public art projects. Include topics such as:

- how to design and host an artist residency project;
- how to incorporate public art projects with civic improvement projects;
- ideas for self-initiated special public art special events related to other civic celebrations;
- creating public art projects involving children, youth and families.

Involving businesses and civic organizations

There is common consensus that the business partnership model is relatively untapped in Pleasanton. Such alliances could leverage precious City dollars and accrue a substantial in-kind match for public art projects. Involvement in cultural programs and projects is often viewed by local headquarters operations as good "corporate citizenship" and value added marketing for management and employee recruitment programs. They indicate a high quality of life in the region. Potential co-sponsorships include:

- Corporate business sector and mutual benefit associations
- Livermore Valley Winegrowers Association
- Pleasanton Downtown Association
- Alameda County Fair Association

AUDIENCES

Sites for public art should be selected for maximum visibility; however, the nature of public art sites and the nature of each site's audience will vary. For instance, some sites have greatest impact on those passing by in cars, while other sites attract people walking, shopping, and engaging in active sports or passive recreation.

Identification of primary and secondary audiences

The major users of the site and environs and their behaviors should inform the artwork's scale and siting. Primary audiences include tourists, store customers, residents, families, workers, business property owners, and restaurant patrons. Within these groups, there are specific tendencies. Each of the following visitor profiles denotes a specific type of art-viewing audience to which the range and breadth of the aggregated art collection should respond.

- Some local residents use downtown as an errand-related destination, with less time to savor and reflect on their arts experience. For them, a highly visible, high impact artwork that can be experienced at a glance will be effective.
- Other local residents habituate the area during their leisure time, using it as a meeting place, a social center, for dog walking or to simply "hang out". For them, the pleasures and experience of public art can unfold upon closer and lengthier examination.
- Some residents travel through downtown by car, bike or motorcycle. Artwork and other visually peripheral stimuli are experienced while in motion and from a narrow field of vision.

- Regional residents from Livermore, Fremont and the larger metro area may visit on special occasions or during special events. They may not be as intrigued by artwork that uses local history as subject matter.
- Some residents and tourists calendar their visits for only one of the following scheduled times: during the Farmers' Market, for First Wednesday evening strolls and window shopping or for festivals and special events. They are often distracted by the array of stimuli and require a more substantially-scaled, participatory, high impact artwork to attract their attention.
- Workers who frequent downtown every day will maintain interest in artwork that changes visibly, responding to movement, seasonal change, daylight conditions or naturally occurring elements such as a stiff breeze or a fast-moving cloud.

General guidelines for community access

- General public viewing: Vantage points should be identified from which the public can view the work. Passing vehicular traffic should be able to view the work without compromising public safety.
- Adjacencies: Views of the artwork should fit within existing, planned, or proposed landscape and hardscape features and public improvements, and be scaled for future plant growth.
- Operational characteristics: The artwork should be visible from vantage points outside the property whether or not the site is open to the public.



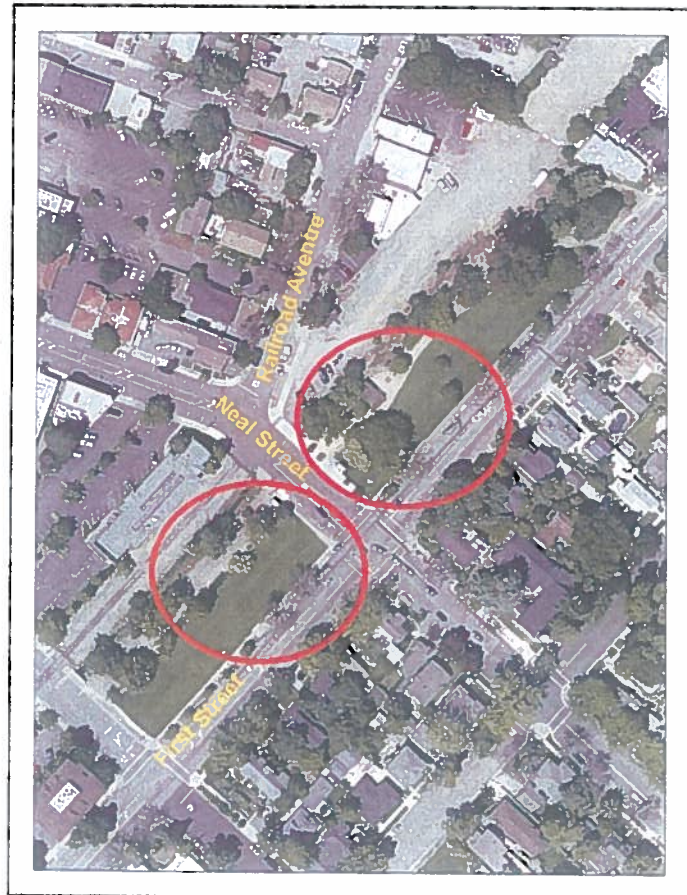
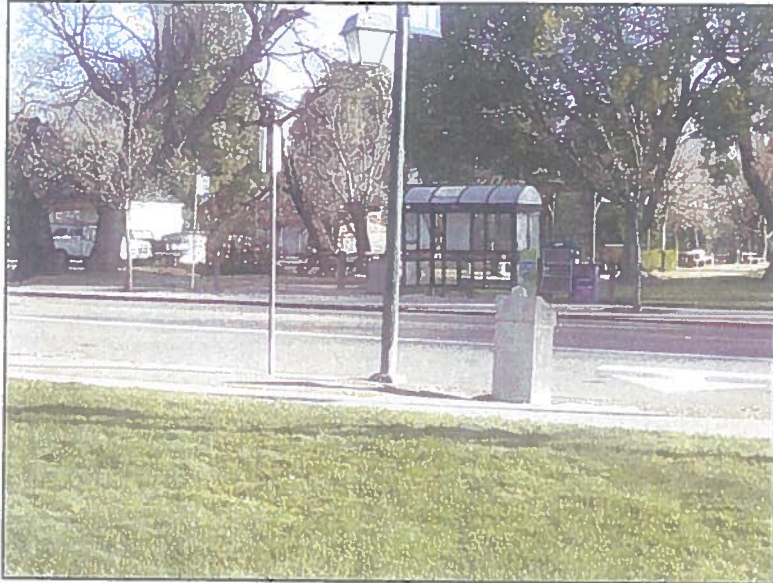
PROJECT MENU

The following list of projects is presented as a suggested menu of options. Each year, staff will analyze available resources, partnership opportunities, community interest, relevant City initiatives, CIP plans and the overall balance of the collection and present their findings and recommendations for priority projects to the Civic Arts Commission for review and adoption as the Annual Downtown Public Art Projects Plan.

Project Name: Neal Street Plaza

Location: Neal Street flanked by Lions Wayside and DeLucchi Parks

Type of Project: Integrated art and landscape design



Summary Description: The combined Lions Wayside and DeLucchi Parks create a major open space serving immediately adjacent neighborhoods and form an eastern gateway to downtown. The Master Plan for the Downtown Parks and Trails System identifies numerous public art opportunities for these two parks, none more important than the plaza areas on both sides of Neal Street. The DPTS cites possible features including "...one flagpole, a drinking fountain, shade trees, seating, trash receptacles, planter pots, and special lighting." All of these elements, as well as the paving treatment, are opportunities for an artist to design.

Even more significantly, the Master Plan suggests that there be a fountain in either or both of the plazas. The best opportunity here is for a unified artistic approach that includes all aspects of the plaza. Such an approach would commission an experienced artist in landscape and open space design to work with a landscape architect in developing a suitable plan. This approach assumes that when the park is redesigned there will be project costs for the plaza (such as a paving budget, etc.) that will form the basis of the art budget. Should budget constraints prohibit such a comprehensive treatment, any of the individual elements cited above could be designed by an artist as a stand alone art element. The fountain should be the element of highest priority for design by an artist.

Audiences: Residents of the adjacent neighborhoods will be the most frequent users of the park and visitors to downtown will be the secondary audience. The plaza can accommodate people waiting for a bus and could be a gathering spot if the hard surfaces are extensive enough.

Budget:

\$200,000–\$400,000 for the entire plaza (supplemented by landscape budget)

\$150,000 fountain (supplemented by landscape budget)

\$10,000 flagpole

\$30,000 design fee only (for artist)

Timeframe for Construction:

Design: one year

Construction and installation: six months to one year

Site requirements/constraints:

The existing parks are almost neutral sites that can very easily accommodate a broad array of design interventions. A fountain will require on-site public utilities.

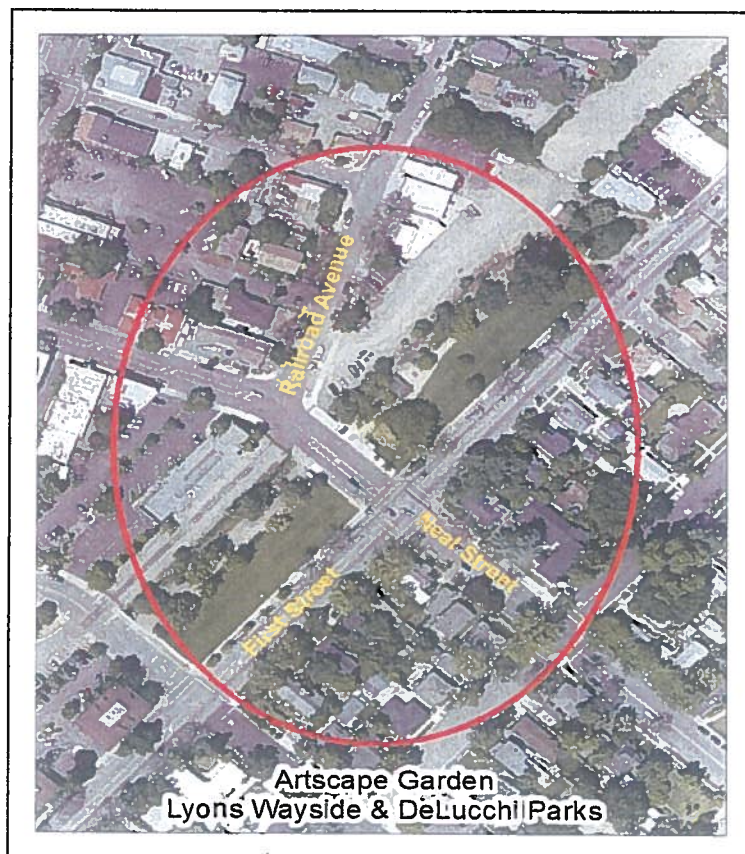
Potential Co-sponsors, Partners, Collaborators:

Local nurseries and greenhouses, Livermore-Amador Valley Garden Club

Project Name: Artscape Garden

Location: Lyons Wayside and DeLucchi Parks

Type of Project: Environmental artwork



Summary Description: One of the recommendations of the Downtown Specific Plan is for “a sculptural feature and rose garden with public sculpture in Lyons Wayside and DeLucchi Parks.” With a slight twist, this idea can be expanded as an opportunity for an artist to create a garden within the

park, one that provides park visitors with a walk-through experience. The garden can be defined by plant materials designated by the artist; they might be native flora that would be found in the Arroyo or other plants that can be easily maintained in Pleasanton's environment. The environmental artwork is different from the plaza concept for the two sides of Neal Street at Lions Wayside and DeLucchi Parks as that location serves as a gateway and would impact those driving on Neal Street. The Garden Place would be a more intimate artwork, one experienced directly by park visitors.

The exact location within the two parks would be determined by the artist working with the Parks Department. Functional requirements and constraints, such as maintaining an audience zone for the bandstand, would be defined for the artist to integrate into any plans. A number of artists work with a palette of landscape elements, such as plant materials, seating and water features. The most notable such garden is at The Getty Center in Los Angeles, where artist Robert Irwin has created an unusual and extremely popular garden. The value of an artist-designed garden is its unexpected qualities and sense of the extraordinary. The expectation of an artist-commissioned garden should be for something extraordinary and likely to spark animated conversation and spirited engagement.



Audiences: The primary audience is park visitors. If there is visibility from the street, there would be a large secondary audience of people in vehicles traveling on Neal and First Streets.

Budget:
\$100,000 – \$200,000

Timeframe for Construction:
Design: one year
Fabrication and installation: one year

Site requirements/constraints:
Plant materials should be adaptable to local environmental conditions and require minimal water. Native plants should be encouraged. Access to the bandstand and restrooms must be maintained.

Potential Co-sponsors, Partners, Collaborators:
Local nurseries and greenhouses, Livermore-Amador Valley Garden Club

Project Name: Sparkle on Main

Location: Main Street from Stanley Blvd. to Bernal Ave.

Type of Project: Temporary evening light and media displays



Summary Description: Ephemeral artworks based on light and media technologies are among the most contemporary statements from living artists. Light and media artworks are frequently highly dramatic and capture the attention of audiences across the range of age and experience. Many artists are exploring ways in which light and media technologies can be applied to public art and there are now enough success stories to make consideration of such work feasible.

The temporary installation of light and media artworks could be dynamic, especially for Main Street. First and foremost, such artworks have minimal physical impact on their environments. Other than the placement of equipment, which is relatively contained, media and light artworks are ephemeral. The artworks act as an additional layer on top of existing structures or features, be they situated on an architectural, natural or public works environment. Almost any surface can receive light and imagery, including, walls, sidewalks, streets, plants and automobiles.

Second, a program of media and light displays can be orchestrated to augment existing celebrations and events in downtown Pleasanton and reflect seasonable themes. It is also critical to support such works that have intrinsic value in and of themselves as contemporary expression using advanced technologies. There are many options for such a program; a few directions might be:

- a summer-long series with changing artworks every month, perhaps three artworks in July, August and September;
- a summer-long program in which several artworks are placed in multiple locations along Main Street and remain in place three months;
- a program that provides technical systems and permanently installed hardware for artists to make use of, such as a simple video projection system focused on a large wall, while many artists are able to be included in the program, much like a screen in a cinema, and
- special programs at key calendar events during the year, when Main Street is especially active with pedestrians.

The Bay Area is a particularly rich resource for such a program as it is the central breeding ground for much of the technology used by artists to produce media and light works. The region is abundant in technical and artistic resources and they should be engaged to make downtown Pleasanton a landmark destination for such art. Main Street is already defined by its attractive and people-friendly environment, adding an additional layer of visual material will build upon existing strengths.

Media labs and programs exist at high schools and community colleges and such resources can be tapped to bring fresh ideas into the public sphere. Indeed, the prevalence of media tools in most homes is producing a generation of young and sophisticated users and producers who are ideal participants and audience members for these programs.

Audiences: Regular visitors to downtown will be joined by those coming especially to see the media and light artworks.

Budget:

Individual project costs will vary between \$5,000 - \$50,000. Fees to artists for exhibiting existing work on equipment provided by Pleasanton can be \$500 and up.

Timeframe for Construction:

Project development: six to twelve months

On-site preparation: one to three weeks

Site requirements/constraints:

- evening hours
- easy access to utility connections
- locations to safely place and install equipment
- locations that have feasible surfaces to receive projections
- available storefronts and store interiors
- cooperation of building tenants and owners

Potential Co-sponsors, Partners, Collaborators:

Project Name: Banners on Main Street

Location: Main Street between Bernal Ave. and the railroad tracks just south of Amador High School

Type of Project Rotating exhibition of banners



Summary Description: Currently, there is a banner program on Main Street coordinated by the Parks Department that rotates banners on 90 lighting standards, three times a year. The 54-inch high by 24-inch wide banners are ideal opportunities for artworks that could be rotated three times a year in the same way the current program functions.

Digital technology makes the production of banners an especially easy and affordable way to share artworks with large public audiences. Digital files can be supplied by artists and quickly translated by signage companies into durable and economical banners. Artists using almost any medium, painting, photography, language, collage, etc., can provide digital files of their work for banner production. Not every banner need be unique, it is possible and probably most practical to consider the repetition of some banners, based on each banner project's goals and available funding.

A multitude of programming options should be explored as a guiding principle of the banners project, so that a wide a range of approaches and sensibilities are supported. Over time, artists representing the broadest aesthetic interests should be commissioned, so that the public will have the opportunity to see work varying from traditional representation to conceptualism. Some directions might include the following:

- a solo exhibition of the work of one artist, created for the banners
- a group show of a number of artists
- poets and writers commissioned to create text-based pieces for the banners
- collaborative commissions that cross disciplines
- projects in which lead artists work with community and/or student groups to produce artworks for display
- projects that originate in Pleasanton high schools and incorporate the work of students. This approach would have curriculum relevance if teachers coordinate course work toward issues of public display and commercial reproduction.

Themes can vary from those that have tie-in potential with on-going downtown events and those that would appeal to the greater Pleasanton community's interests. Alternatively, the banners can be conceived as opportunities for artists to define their own themes and approaches.

Audiences: The primary audience will be regular users of Main Street; with secondary users would include anyone involved in a community outreach effort (students or other community members involved in the production of banners).

Budget:

Design fees for original work: from \$500 for the use of an existing image to \$10,000 for an artist's solo exhibition of multiple unique images

Design fee for community-based projects: \$5,000 - \$7,500, depending upon the length and complexity of the workshop

Production and installation fees: \$75 - \$125 per banner

Timeframe for Construction:

Design schedules will range from three and six months. Banner production should be completed within one month of artwork submittal. City installation must be scheduled in advance, aligned with other staffing priorities.

Site requirements/constraints:

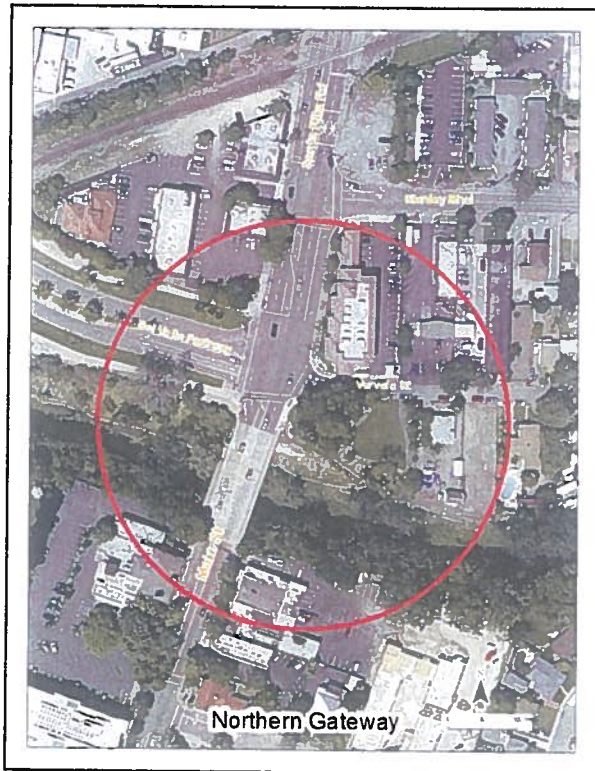
Designs must be translated into digital files for production into a banner. The existing banner armature must be used and the 54 x 24 inch format observed. A removal and replacement plan should ensure that banners do not degrade over time due to their exposure to the elements.

Potential Co-sponsors, Partners, Collaborators:

Project Name: Northern Gateway

Location: Southeast corner of Main Street and Vervais

Type of Project: Sculpture



Summary Description: There is significant interest in reinforcing the idea of downtown as a distinct area, through identification of entries and gateways at the northern and southern edges of Main Street. The Main Street Bridge already serves as a de-facto gateway and point of arrival and/or departure. At this location, the Arroyo and the bridge serve as a boundary and a visual/physical experience for all coming into and leaving downtown. The Master Plan for the Downtown Parks and Trails System recommends “the bridge should be a major entry gateway to the downtown area.” While there are some opportunities for the bridge to accommodate public art, another possibility is the setback between Del Valle Parkway and the fence, where a small brick pad already is in place. This site is well placed for a sculpture of medium scale that would be visible to pedestrians and those riding in vehicles.

Just across Main Street, at the corner of Vervais Drive, is the Main Street Green, a small open space and a gate that opens onto the Pleasanton Centennial Trail. This side of Main Street has more visitors due to the lawn-covered open space and the access provided to the arroyo. However, there is little space available for a sculpture. The site features a wonderful artist-designed bench, donor brick pavers and an stately pine tree with a dedication plaque at its base honoring a long-time City employee.

The sculpture could address the hidden treasure of the Arroyo, somewhat obscured at this point due to the growth of plants adjacent to the fence. Reference to the natural scenery just under the bridge could tie together a number of elements and make thematic sense. From a formal point of view, the sculpture needs to have vertical legibility to be noticed by those traveling in vehicles and it should also offer tactual rewards for pedestrians. Lighting, either as an integral component of the sculpture or an external source, is important as there is significant evening traffic passing by this intersection.



Audiences: Pedestrians, transit patrons and those in vehicle on Main Street and along Vervais Drive and Del Valle Parkway

Budget:
\$75,000 – \$150,000

Timeframe for Construction:
Design: one year
Fabrication and installation: one year

Site requirements/constraints:

There are three vertical supports nearby: Two for streetlights and one for a traffic signal, requiring a sculpture of sufficient bulk to assume visual prominence. Anything too thin will run the risk of visual distraction from these three elements. There are also some restrictions on the width of the sculpture as it meets the ground, as there must be sufficient passage allowed for pedestrians, strollers, wheelchairs and the like. Even though there are two light standards in the immediate area, the sculpture should be lighted with its own system.

Potential Co-sponsors, Partners, Collaborators:

Project Name: Pleasanton Benches

Location: First Phase: Throughout downtown. Second Phase: City-wide

Type of Project: Artist-designed benches



Summary Description: There are lovely and well-used benches along Main Street. They are high quality multiples of two primary types: metal benches with backs that include elaborate ornamentation of a botanical nature and cast concrete plank benches with a more constrained flourish, mostly sited on street corners along with planters. At the Main Street Green, a unique, artist made bench provides physical comfort and visual pleasure. This bench is a model for what could be a city-wide program of artist-designed benches, placed in parks and along streets that attract pedestrians. Such a program might commission only two benches a year, but the collection would grow and become a defining aspect of Pleasanton's public art collection. Physical standards would be established that address maintenance and universal design so that all concerns for access and durability are addressed. Alternatively, the City could purchase "blanks" of ready-made, code-compliant and ADA-accessible benches for artists to adapt.



The emphasis would be on the unique qualities of each bench, so that over time there would be a great range of expression, material and approach. From humor to poetic narrative, from tiles and embossed cement to new hybrid materials, (benches with sun shelter, benches with reading ledges, benches with foot rests) the benches would be a laboratory for exploration and discovery.

Audiences: Downtown visitors

Budget:

\$5,000 – \$10,000 per bench

Timeframe for Construction:

Design: six months

Fabrication and installation: six months

Site requirements/constraints:

The site must warrant a bench, as a location where pedestrians might wish to pause and sit. Parks are natural settings for benches and should be the highest priority site for the City's unique bench program. Public Works or other sponsoring departments must prepare the site for attachment and foundation requirements.

Potential Co-sponsors, Partners, Collaborators: Local merchants and property owners

Project Name: Main Street Chalk Festival

Location: Main Street between Neal and St Mary Streets

Type of Project: Two-day, weekend chalk drawing festival



Summary Description: Chalk festivals are popular throughout the world and have firmly taken root in many cities in California, including Palo Alto, San Rafael and Santa Barbara, to name but a few. Sometimes the festivals are referred to as the Italian word “Madonnari”, which comes from a tradition begun in the 16th century of poor people drawing images of the Madonna with chalk and asking for donations. There are many artists who are dedicated chalk, or Madonnari, practitioners and they travel from festival to festival creating astonishing tromp l’oeil images, copying a famous painting or producing an original composition. In addition to the experienced chalk artist, other artists join in and use the opportunity of drawings with chalk directly on a street or sidewalk surface as a new adventure and avenue for bringing their art to a large public audience. Chalk festivals appeal to and attract a broad section of the general public. School children partake with teachers, community groups participate and teams of artists and non-artists work together for two days to create beautiful artworks which will disappear forever except for documentation.

Most frequently, chalk festivals involve many aspects of a community, from schools, non-profits, community centers, artists and their supporters and businesses. As the street or sidewalk is gridded off to provide “canvases for participating artists, business are asked to sponsor a specific group, artist or “canvas”. Main Street businesses are logical supporters of this event, but other Pleasanton business should also be involved to insure its city-wide appeal and importance. Funds from this underwriting can be used to cover expenses of the chalk festival and can also be earmarked to support a local charity.

A combination of professional and amateur artworks makes for a successful festival, with professionals creating inspiring images and community members providing enthusiasm and local participation. The beauty of the chalk festival is that it not only welcomes, but benefits from, the participation of all –the more the merrier. A core group of professional chalk artists, and perhaps several professionals who have not previously worked on chalk projects, should be invited by the Public Art Program to participate in the festival. These artists will be paid. Featured professional artists working at a larger scale start a day or two in advance of the event to create their grid, plot their work and produce

backgrounds. This also serves to build up advance public and media interest in the event, as well as permit school groups to visit with and learn techniques from the artist to use over the weekend.

Others wishing to participate will typically pay a nominal registration fee and be allocated a specific site and be provided with ample chalk. Within a two day weekend, Saturday is dedicated to work and by mid-day Sunday, all artworks are completed. Monday morning will bring regular traffic to Main Street and the erasure of the chalk drawings.

Many chalk festivals are held on three-day holiday weekends to lengthen production, media coverage, public viewing and fundraising opportunities. Some chalk festivals are part of larger events, such as the Italian festival in San Diego and the Chocolate and Chalk Art Festival in Albany and Berkeley. In its initial years, it might be best to keep the focus on the chalk festival to keep organizational challenges to a minimum. There will be need for a broad-based community effort, most likely with a steering committee, to energize as large an audience and participation pool as possible. Most festivals rely upon organizing committees and this will be particularly important in Pleasanton, where cultural staff resources are limited.

Audiences: The primary audience is the large group of participants, mostly Pleasanton residents who are making chalk drawings or supporting them. Their friends and family can also be counted on the primary audience. Visitors and others attracted to the festival will come from Pleasanton and its surrounding neighbors. There is strong potential to attract visitors from throughout the East Bay region.

Budget:
\$30,000 –\$40,000

Timeframe for Construction:
Organizational effort: at least one year
The festival occurs in a two-day or three-day weekend.

Site requirements/constraints:
Main Street between Neal and St. Mary Streets will need to be closed to traffic for two days to make the festival possible.

Potential Co-sponsors, Partners, Collaborators:
Local business, especially those located downtown; schools; community groups

Project Name: Downtown Artist In Residence Program

Location: Community institutions and organizations with (or desiring) a downtown presence

Type of Project: Variable

Summary Description: An artist-in-residence program, including but not limited to libraries, community centers, educational institutions and utilities and other public settings has numerous advantages:

- The public is in direct contact with artists and their work processes, not just the resulting artwork. This experience generates more interest in and understanding of art and ultimately builds support for all cultural programs.
- Specific constituencies can be targeted for participation, such as seniors, youth, and park users.
- By emphasizing process over product, the final outcomes are often unexpected, but the participation of the affected constituency helps to assure a positive outcome.

In this scenario, an artist is hired to work with clients and user groups of a community facility for a specified duration, toward such tangible results as production or creation of an art object, a public artwork, a community art project, a performance or a cultural celebration.

In the first year, the City would circulate a description of the program to City departments, school districts and local non-profits and host a seminar to better familiarize potential sponsors with the program. It will be advisable to discuss potential residencies and terms of agreement with several interested respondents before selecting a sponsor site. In the second year, budgets, sites and scopes of work would be defined and an artist would be selected.

Once the artist develops a concept, she or he would share it with the sponsor for review and comments. Some concepts may be achieved within sponsors' budget capabilities. Most concepts would require additional funds to be realized. Budgets would be reviewed by the sponsor and the City. Funding would be sought from the sponsor and matched by an allocation from the public art program.

Audiences: School groups, museum visitors, park users

Budget:

\$10,000 – \$25,000 for a six month residency. Project implementation budget determined during the course of the residency

Timeframe for Construction: variable

Site requirements/constraints: ample space for an artist to work on-site, as scheduled

Potential Co-sponsors, Partners, Collaborators: Schools, youth groups, Senior Center

Project Name: Phoebe Apperson Hearst Award

Location: Museum on Main

Type of Project: Biennially-awarded public art commission.



Summary Description: Phoebe Apperson Hearst was one of Pleasanton's most distinguished and colorful residents of the late 19th and early 20th centuries. To the general public, she is known as the mother of William Randolph Hearst. But many Pleasanton residents are aware that she was an independent, forward-thinking, well-traveled and highly creative woman with a love of the design arts, building arts and fine arts and an equally strong interest in world cultures.

Phoebe Hearst dedicated her life to developing national policies for early childhood education, children's and youth's rights and community public health. She had a strong appreciation of the material culture and art forms of populations around the world and in California. Her vast collections in her Pleasanton home (which formed the initial 60,000 objects/holdings of the Phoebe A. Hearst Museum of Anthropology in Berkeley) included the indigenous arts of Mexico, Latin America, the Middle East, the Asian Pacific Islands, Alaska and Native California.

Many of her passions (e.g., education, youth, Native American history, appreciation of ethnic and cultural diversity) were precisely those cited by interviewees as priorities to be addressed in the downtown Pleasanton Public Art Program. It is therefore a most appropriate and timely opportunity to request permission from a Hearst heir to institute a bi-annual art award/public commission in Phoebe Hearst's honor. Since the Hearst surname is so widely known, cultural tourism interest and marketing may be a component of this project. Artworks themed to Mrs. Hearst's interests, passions and benevolent causes could take the form of images screened onto ceramic tile plaques or incised as a relief in concrete medallions/ form molds, embedded along edge of landscaped grounds, flanking the entry of Museum on Main. Alternatively, the designs can be positioned on concrete planters and benches on Main Street or used as imagery for temporary banners.

Audiences: Residents, tourists and museum visitors

Budget:

Initial cost: \$2,500 to design system for series of works

Biennial cost: \$2,000 (\$1,000 commission, \$500 fabrication, \$500 installation)

Timeframe for Construction:

Bi-annual Award announcement on every other December 3rd (the day of Phoebe Hearst's birth)
Design concept approval, fabrication and installation the following spring/summer

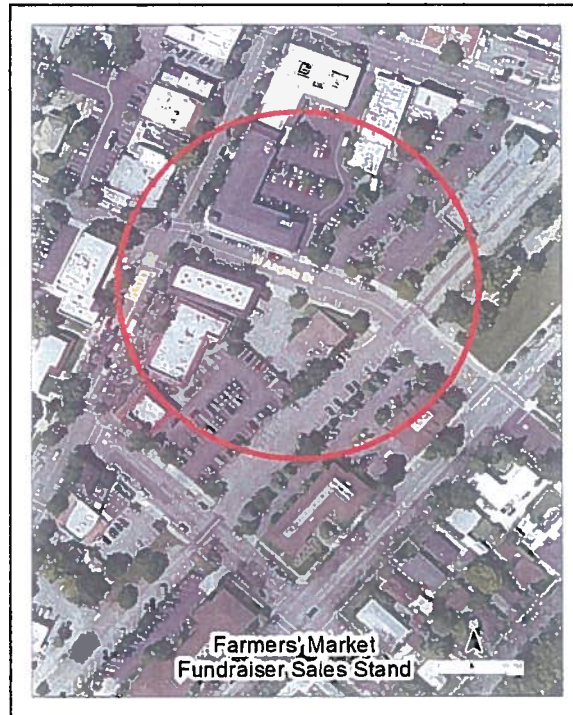
Site requirements/constraints: Site planning is required to determine appropriate placement and design of the plaques as a cumulative series, integrated with overall landscape design.

Potential Co-sponsors, Partners, Collaborators: Amador-Livermore Historical Society, neighboring restaurants

Project Name: Fundraiser Sales Stand

Location: Weekly Farmer's Market at Main and West Angela Streets

Type of Project: Functional sculpture



Summary Description: The weekly Saturday morning Farmers' Markets and the First Wednesday Street Parties attract hundreds of shoppers and are lively social centers for local and regional residents. At the same time, local non-profits, educational support groups, fundraising committees and community assistance efforts are always seeking a high-foot traffic venue to maximize their sales. Potential uses for a permanent non-profit sales stand include Girl Scout cookies, Rotary scholarship raffle tickets, Friends of Pleasanton Library book sales, Humane Society pet adoptions and Parent Faculty/Teacher Association and school band fundraisers. A scheduling system will have to be set up by the Market's manager to ensure fair access to stand reservations each week.

The design criteria, functional specifications and iconic imagery for a festive, artist-designed sculpture/stand should be developed as a community effort, with representatives from potential non-profit users on the selection committee. The competition could also be opened to high school art and vocational classes (and parents with carpentry, welding and construction skills). The stand could be permanent if an appropriate location can be found. If it is conceived as a portable prototype, a second stand could be sponsored by the Pleasanton Downtown Association for use by non-profits at monthly special events and street fairs.

Audiences: Non-profits, local residents, non-profit supporters

Budget:
\$5,000 annually for design and fabrication. Installation by City

Timeframe for Construction:
Project development and competition selection: six to twelve months

Design and fabrication: six months

Plan check review and approvals, site preparation and installation: three to six months

Site requirements/constraints:

- compatible with and amenable to the mixed-use nature of the neighborhood
- gross footprint of approximately 35 square feet
- may require site preparation if installed permanently
- adjacent to public right of way; near the 100% location of the market, but safely distant from traffic at other times of the week
- storage location required if it is portable

Potential Co-sponsors, Partners, Collaborators:

Pacific Coast Farmers' Market Association, Pleasanton Downtown Association, local non-profits and school groups

Project Name: Temporary Artworks for Annual Festivals

Location: Main Street

Type of Project: Artist commission



(Mosaic Artist Laurel True – Hearts in San Francisco) (temporary installation for BBC in London)



Summary Description: Pleasanton residents enjoy an extensive schedule of special events throughout the year. Many are held on Main Street. Patrons comprise a built in, receptive audience, in some cases representing the broadest demographic of Pleasanton.

Temporary public art projects and exhibitions are an excellent way to build change and surprise into annual events, receive added media coverage and create a “buzz” of anticipation. Temporary projects of a smaller scale can be created by artists with little or no previous public art experience. In this way, temporary art serves as a training ground and learning experience, helping to widen the pool of candidates for permanent projects. Each festival theme offers artists endlessly varied opportunities and inspiration.

Funding for temporary projects may be augmented by private sector underwriting. Businesses often sponsor projects that meet their community giving objectives or result in a public relations benefit. Civic groups, from the PTA to gardening clubs, as well as individuals may wish to support a project through in-kind donations of goods and services. Examples of potential projects include:

Antique Fair: Many artists use recycled, vintage and discarded materials as their primary media. Vintage stop light glass forms stained glass windows; letters from defunct store signs become iconographic symbols; candelabras are turned into chandeliers. In keeping with the theme of “one man’s trash is another man’s treasure,” the City could commission an artist who works in “assemblage” and solicit community-donated materials to develop a temporary work capturing the spirit of downtown’s bi-annual antique fairs.

Wine Events: Pleasanton’s history as a center for winemaking started from the first grapes planted by Spanish missionaries in the 1760s, extended through its peak as a headquarters for vintners just before Prohibition, and has been resurrected through recent industry innovations and current rejuvenation of tourism interest. The Livermore Valley Winegrowers Association (LVWA) sponsors annual events

showcasing the pleasures and flavors of the local wine and food industries. An artist could be commissioned to design a poster illustrating the calendar of LVWA annual events for purchase at their events, and at downtown wine shops and restaurants.

First Wednesdays Street Parties: In partnership with the Pleasanton Downtown Association, the City could commission a suite of five images, each related to one of the five monthly First Wednesday themes print (e.g., Cinco de Mayo; Mardi Gras; Red, White and Blues, etc.) and available for sale as a set or as individual prints. Distributed profits of sales could return to the Public Art Program and the Pleasanton Downtown Association to fund the following year's commissions and print-making costs.

Audiences: Wine and food aficionados, event attendees

Budget: variable

Timeframe for Construction: to be scheduled with non-profit sponsor

Site requirements/constraints: none, requires pre-arranged sales outlets

Potential Co-sponsors, Partners, Collaborators: Pleasanton Downtown Association, Livermore Valley Winegrowers Association and other downtown special event sponsors

Project Name: “Best Friend” Amenity Stations

Location: Main Street sidewalks

Type of Project: Stations for dogs’ water bowls, leash tethering and plastic bag dispensers.



Summary Description: A popular pastime of many Pleasanton residents is to walk with their dogs along Main Street for recreation, shopping/errands, socializing and meeting other dog owners. Dog walkers are faced with the predicament of improvising ways to accomplish errands, ensure their companions’ comfort and comply with City health regulations and ordinances.

As a complement to the more common pedestrian-oriented “street furniture” of benches, bike racks, trash receptacles and tree grates, dog amenity stations can promote responsible ownership practices while adding humor and personality to the streetscape.

An artist’s commission would result in a prototype model and locational recommendations for replication at several strategic locations along Main Street. The stations could be adhered to building frontages (with owners’ permission) or installed along sidewalk curbs and maintained by cooperating merchants, with additional support from the Pleasanton Downtown Association (PDA).

Audiences: Dogs and their owners, dog lovers, street maintenance workers/pedestrians

Budget:

\$3,000 fabrication per station

\$5,000 artist’s prototype design fee

Timeframe for Construction:

Fabrication: six months

Installation: two months

Site requirements/constraints: Building facade, frontage or curbside; safely distant from pedestrian traffic, away from parked/parking cars.

Potential Co-sponsors, Partners, Collaborators: Pleasanton Downtown Association, local property owners and merchants, Valley Humane Society, local dog clubs

Project Name: Timeline Trail

Location: Main Street sidewalks

Type of Project: Sequence of independent, small artworks evoking local history

Summary Description: Downtown Pleasanton is fortunate to retain many visible vestiges of its past: historic architectural styles, decorative ornament, vintage signs, mature trees and adaptively used landmarks. Less visible historic milestones and events along the street played an equally important role in the community's development, such as venerable, long-standing businesses that have recently closed; founding community members' accomplishments; 19th and early 20th century parades, celebrations and marches; ghost stories; humorous anecdotes; agricultural traditions; and legendary tales and mysteries passed down through generations.

This series of small commissions is a way to evoke and stimulate interest in community history creatively, replacing the common convention of somber historical plaques that explain an important date, personage or event. Artists, writers and poets will collaborate with local historians to develop topics and create sculptural clues, allegorical objects and interpretive icons. These will be subtly placed in sidewalks, embedded in building facades and attached to street furnishings, forming a linear timeline. Some artworks should be tactile in nature, scaled and placed at a low height so as to be discovered by small children as an entertaining treasure hunt or familiar touchstone. The timeline trail can be the basis of a self-guided downtown walking tour, integrated with current architectural history tours.

Audiences: Residents, tourists, history buffs, school groups, long time residents, new arrivals, families

Budget:

Initial phase: Convene visual and literary artists and historians to decide on initial primary themes, chronologies and topics. \$250 honorarium per participant.

Initial commissions (per commission): \$2,500 design fee. \$5,000 fabrication budget. \$1,500 installation budget.

Timeframe for Construction: variable

Site requirements/constraints: Some topics may be site-specific, such as the former location of the Kolln hardware store. Other topics, such as historic local parades, could be located anywhere along the route. Permission to locate the artworks on private property may require a partnership/co-sponsored funding agreement, so as not to constitute a gift of public funds to the property owner.

Potential Co-sponsors, Partners, Collaborators: Amador-Livermore Historical Society, Pleasanton Downtown Association

Project Name: "100 Views of Pleasanton"

Location: Downtown-wide

Type of Project: Views of artists at work

Summary Description: Pleasanton residents treasure their rich environmental resources, natural habitats, lush gardens and verdant landscapes. A one-day plein-air painting (painting in the open air) annual event: "100 Views of Pleasanton" could inspire even greater public appreciation of the city's parks, vistas, and the Arroyo. Entry could be offered to selected local and regional artists with nationally recognized artists invited and paid to participate. An inexpensively produced map/guide would be produced for visitors who would like to view artists at work in the natural light of a Pleasanton afternoon. A public reception featuring the finished works would culminate in an award of one work for later reproduction as large scale vinyl banner, displayed for one year at a mural site downtown.



Audiences: Park users, tourists, local residents

Budget:

\$10,000 (\$2,000 stipend/expenses per invited artist)

\$500 for conversion of artwork to banner

Timeframe:

Select sites for large banner location, exhibition/reception: three months

Artist selection/invitation: four months

Research and produce artists' guide/map to potential observational locations: three months

Site requirements/constraints: Exhibition/reception site for completed work; banner/mural location identification per Appendix

Potential Co-sponsors, Partners, Collaborators: Tri-Valley Convention & Visitors' Bureau

SELECTION AND REVIEW PROCEDURES

Once the Civic Arts Commission has adopted the Annual Downtown Public Art Projects Plan, staff will initiate a process to select an artist or artists to design and/or implement specific public art projects. The integrity and quality of the Public Art Program is dependent upon a decision-making structure, processes and criteria for artist and artwork selection that are designed and implemented in a consistent, equitable and inclusive manner.

Public art projects should be developed through the use of selection panels composed of people with expertise in public art and community issues pertinent to each project. The composition of panels may vary with some panel members bringing more expertise in regards to the public art project site and its history, potential audience and users than in knowledge about contemporary art. The mixture of points of view and bases of knowledge is an enriching component for discussion and selection purposes. With professional staff prepared to advise panelists and manage the process, a selection panel can perform its curatorial charge with distinction.

Implementation

Public art projects will have a Selection Panel and, as appropriate, an Advisory Panel to lend necessary technical oversight. Both will be convened specifically for each project. Guidelines and approaches for the Selection Panel will be identified in the Annual Downtown Public Art Projects Plan. Should several projects share a similar timeline, at least for project initiation, it would be economically prudent to have one panel charged to make selections for several projects. Panelists will be briefed by staff on the specific project, the overall goals of the Public Art Program and the relationship of the immediate project to the Program.

Some projects may be of such small scope and require immediate selection that the staff should be charged to make recommendations directly to the Civic Arts Commission. In these rare cases, Civic Arts Program staff should be able to make recommendations from a pre-screened and approved roster of artists that the Civic Arts Program staff has assembled.

The role of the Civic Arts Commission will be to review and approve the annual projects plan, artist and panel/advisory methods and selections, artists' concepts, proposals and final designs.

Composition of Selection Panels

Selection panels can vary in size and composition, with an average range of five to nine voting members. Circumstances may necessitate the panel giving more weight to one kind of expertise than another and the panel should be so configured. Staff will recommend panel composition and number to the Civic Arts Commission for approval as part of the Annual Downtown Public Art Projects Plan. At the very least, a panel should contain representatives of the following:

- An arts professional with explicit experience in public art
- A member of the Civic Arts Commission
- Staff or Commission member from the sponsoring department
- A member of the user group or relevant community to be impacted by the project

Additional panel members can be appointed from the following groups:

- Artists
- Architectural/building design team member, if applicable

- other City department(s) and/or commissions impacted by the project
- secondary users and/or community groups impacted by the project.

The value and integrity of the panel selection process is dependent upon its ability to have access to authoritative knowledge about the public art field. This task can never be completely fulfilled by staff, nor should it be expected. The value of the panel system is the nature of discussion that happens within the panel; panel members should include those experienced and respected in the public art field as well as relevant stakeholders in the project. Professionals in the field of public art and artists should be selected for their expertise and their ability to positively contribute to the selection process. Residency is not an appropriate or relevant criterion for panel members fulfilling the arts professional or artist positions. Fortunately, Pleasanton is situated in a region rich in such expertise. The vast majority of panel members fulfilling the other positions will either be Pleasanton residents or will be working on Pleasanton projects; they will all be highly informed about local issues and values.

The Civic Arts Manager will develop a pool of potential panelists to fill the arts professional and artist positions and forward it to the Civic Arts Commission for approval. The Manager will also recommend the method of selection for the project, including either an open competition or an invitational competition. Competitions should be based on qualifications and past work. The criteria listed below should be used to evaluate contenders and proposals. Finalists can be interviewed based on their ideas and past work or finalists can be interviewed and asked to submit a project proposal, for which they will be paid a fair fee based on prevailing and competitive amounts.

Criteria for Selecting Artists

- Quality and merit of art
 - Artist's experience, training, and professional recognition
 - Artist's ability to successfully complete the project within the proposed budget
 - Artist's ability to respond to the project's contextual issues, community, audiences and users.
 - Artist's availability to work within the established timeline.
 - Place of work or residence, if geographic restrictions are outlined in the RFP or RFQ.
 - Additional criteria if agreed by Selection Panel consensus

Criteria for Reviewing Artwork Proposals (concepts, schematics, design development)

- Creativity and originality of the artist's response to the program
- Artist's response to the physical context of the site, including such indicators as choice of scale, materials, form and content
- Proposed relationship of the artwork to existing or anticipated environmental conditions, including architecture, landscaping, urban design and development, traffic and circulation
- Artists' response to the social context of the site, which may include: local demographics, history, intended function of the artwork, views and public access
- Relationship of the proposed artwork to other works in the City's collection and its ability to become a noteworthy addition
- Analysis of the artist's proposed method of fabrication and installation of the artwork and an evaluation of safety and structural factors involved
- Evaluation of the artist's proposed budget and schedule for completion
- Evaluation of the proposed materials and their appropriateness to the project, including issues of structural and surface integrity, protection against theft and vandalism, public safety and weathering, and long term maintenance requirements
- Feasibility within the limitations of the overall development schedule if the artwork is part of a larger construction project

- Mass-produced artwork, artwork from catalogue ordering outlets and artwork that is not of museum quality will not be purchased or commissioned.

GIFTS, RELOCATION AND DEACCESSION OF WORKS OF ART

As the Public Art Program matures, it is to be expected that changes to the collection through gifts and deaccession will occur. Planning for these eventualities will benefit all parties as guidelines become fully articulated and communicated to the public.

Gifts of art

As the City's collection grows and its capacity to care for the collection is respected, gifts of art will be offered. Responding to such offers is a delicate matter, for the proposed gifts represent acts of generosity, usually by individuals and organizations with an emotional attachment to the gift. However, the first priority must be to maintain the quality and nature of the City's collection manifested in the artworks as well as in ordinances, policies, guidelines and practice. Additions to the collection can only be accepted where the value of the collection as a whole is enhanced and where the resources of the City will not be unduly taxed. Gifts that include art with memorial content are even more complicated to consider, due to the special circumstances required to justify permanent commemoration on City property. The City must also be mindful of the tax advantages a donor can receive by deducting full market value of the donation. This puts a special burden on the City to act responsibly and carefully in accepting donations.

The Public Art Program will work with potential donors to prepare their application for acceptance of art into the City's collection. The application will be reviewed by the Civic Arts Commission and other affected Commissions and stakeholders, that will recommend acceptance (or decline acceptance) to the City Council, which has the final authority on accepting gifts. Acceptance of artwork should meet the following minimum conditions:

- The artwork is appropriate within the context of the City's collection and the goals of the Public Art Program
- The artwork is of serious artistic merit
- The artwork is in excellent condition
- Maintenance requirements are acceptable to the Public Art Program
- There is a suitable and available location for the artwork
- The artwork will be donated with a cash amount necessary to procure a proper installation and signage, as well as supplement the Public Art Fund to underwrite maintenance costs

Relocation of art

Under certain circumstances it may be necessary to relocate a permanent artwork. The City should allow relocation only under circumstances that cannot be alternatively mitigated. Some of these circumstances also pertain to the consideration of deaccessioning works of art. Relocation should be considered only when:

- The site of the artwork is to be changed or altered in a way that cannot accommodate the artwork in a respectful manner and one in keeping with its original intent
- The nature, use and function of the site has changed and poses a physical threat to the well-being of the artwork
- The artwork is a limited edition print and as such, does not reflect the goals and objectives identified in the Public Art Plan
- The original location of the artwork is a threat to public safety

An intrinsic part of the relocation process is the identification of a satisfactory new site for the art. The new site must meet the physical context requirements of the artwork as articulated by the artist and the City in its original agreement with the artist. A site must also meet the maintenance needs of an artwork, with environmental conditions suitable to the materials used in the artwork. Staff will submit a Request for Relocation to the Civic Arts Commission that discusses all pertinent issues and defines a budget and funding source for the relocation. Relocation efforts should be included in the Annual Downtown Public Art Projects Plan.

Deaccession of art

The act of deaccessioning an artwork is more complex than accepting a gift or relocating an artwork. Taking such an action must follow scrupulous procedures with opportunities for the public to speak to the Civic Arts Commission, who will recommend to the City Council any final action. Issues of public safety are more persuasive than aesthetic controversy, which tends to disappear over time. The Washington D.C. Vietnam Veterans Memorial is the best example of artwork that outlived its controversy and became a landmark. Care must be taken to seriously consider issues of cultural heritage and the City's reputation for responsibly protecting its physical assets. California and federal law protect artworks from deliberate destruction, which could make the removal of some works especially difficult. Should deaccession be seriously considered, staff must submit a report to the Civic Arts Commission who will then accept or reject the application and forward their recommendation to City Council for final disposition.

Appendix A:

MURALS

Introduction:

Murals are a significant art form in many California cities and can lend themselves to providing civic identity (as in Folsom) and being a potent vehicle for community expression (as in Los Angeles). Relative to other public art forms, murals are extremely easy to produce. They do not require any structural framework which is frequently an expensive and often an invisible part of many public art projects. The fact that murals almost exclusively rely upon existing structures also eases the typically complex review process required by building codes. With a relatively small budget and a limited set of materials, artists can easily transform walls to vibrant outdoor paintings.

The relative ease of their fabrication and installation have made murals a popular form of expression for individual artists, community groups and public arts and culture offices. The ease of implementation also lays the foundation for weaknesses in murals as permanent and durable public art. Frequently, murals are created quickly with more emphasis on community participation than artistic merit. And most importantly, painted murals decay quickly when exposed to outdoor elements. Maintenance and conservation requirements are particularly demanding, with associated costs totaling more than the original budget. Murals created in ceramic tile, baked porcelain enamel and other permanent building materials can meet durability standards comparable to most standard three dimensional public art works.

The Program

There are several approaches to mural policies which take into account both the unique assets murals can bring to communities and at the same time are mindful of their potential artistic and economic liabilities. A Murals' Exhibition Program will be established for downtown Pleasanton. One of the main concepts of the Program is that murals will be of a temporary nature, with exhibition durations varying from one month to one year. This approach allows downtown to function much like an outdoor community gallery, with regularly scheduled changing exhibitions. Visitors to downtown, over the course of a year's time, will be able to enjoy and expect new images and new sites within the Murals' Exhibition Program.

The Civic Arts Commission will encourage all parties sponsoring murals to maintain the one year limit but compliance is voluntary for artwork on private property. Secondly, the Civic Arts Commission will encourage sponsors to create murals on removable materials that can be easily attached and removed from support surfaces. Murals painted directly on buildings will not be encouraged due to challenging conservation issues.

Methods

Murals must be painted on removable materials that can be easily attached and removed from support surfaces. Murals will not be painted directly on buildings except under special authorization of the Civic Arts Commission. There are numerous appropriate mural surfaces, including canvas and other durable materials used in commercial banners for outdoor display. Murals can be painted on site, allowing a wonderful in-process drama appreciated by the public; or they can be painted in a studio setting, often preferable and easier for artists to work day and night, during inclement weather and under more controlled circumstances. There are also liability issues in having artists and community members painting on-site and working from ladders in public settings. Murals completed in studio or indoor settings, can be easily transported to and installed on site. For projects that might involve community groups and/or school children, painting murals in school or community settings is logistically easier.

Media

Like most other art forms, mural art has been radically transformed by digital technology. Now it is possible to develop mural concepts in a studio setting entirely in digital files or to develop a small scale (or full scale) concept by hand and transfer the images into digital files. Digital files can then be printed at full scale onto vinyl surfaces that can be attached to outdoor surfaces using a variety of means, including grommet fasteners and temporary adhesives. This is common, and readily available as outdoor advertising technology. The design and imagery can be stored and re-used at any time. This gives a very different complexion to issues of preservation and conservation. It also challenges the traditional distinctions in image production between painting and photography. Indeed, opportunities for including photographic images in a mural program should be supported.

Sites

There are a variety of walls in downtown Pleasanton that might be used as a mural site. Not every wall is appropriate; for example, historic brick walls' time-worn surfaces must be respected as a treasured component of historic buildings. Walls should be considered that are easily viewed from either Main Street or a side street. Walls with little visibility should be avoided as should walls exposed to strong, direct sunlight, unless the exhibition duration is short term.

Procedures for Placing a Mural Downtown

For four decades, cities across the country have struggled with legislative and regulatory issues surrounding mural permitting, review and approvals. Today when the issue emerges, most municipal legal counsels advise City Councils against creation of mural ordinances, citing the impossibility of creating objective criteria, clear language and binding legislation that are aligned with Constitutional rights, enforceable by City staff and defensible against litigation threats.

Subjective issues such as thematic content, color selection and artistic merit are often best addressed through consensus, artists' peer review and neighborly good will. However, several objective and technical guidelines for murals can more easily be established, distributed and monitored. These include professional standards for levels of workmanship/production, suggested materials, provisions for the artwork's protection, maximum dimensions or percentage of coverage for credits (to distinguish murals from advertising that would fall under a sign ordinance), maintenance and repair.

An application form should be created for discussion and consensus with proposers that requests the following information:

- Name of organization or individual sponsoring/supporting the mural
- Artist's name
- Project narrative
- Scaled drawing
- Medium and method of attachment to wall
- Protection, security and maintenance provisions
- Budget (if applying for financial support)
- Budget must include necessary insurance coverage if public funds are used or if mural is on public property
- Inclusive dates of mural exhibition
- If the mural will be painted on site, list dates required for that task
- Photograph of the wall

- Letter from owner of the wall agreeing to the use of the wall for the specific period of time that mural will be on display
- Support letters from neighboring businesses, organizations and/or residents, as applicable

Murals must include a project label, either within the mural or attached to an adjacent location. The label information must include the project artist(s), any community groups involved in the effort, and the dates for which the mural will be on display. Credit to project sponsors should be acknowledged.