



SALINAS

PUBLIC ART
MASTER PLAN



Girl Scout Mural

V. Salas

Alisal Program Center

Salinas, CA



Adopted by resolution

XX-XXX

2019



Main Street

Fox theater on Main Street
in Oldtown Salinas

Acknowledgements

City Council

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Tony Barrera, Councilmember, District 2

Steve McShane, Councilmember, District 3

Gloria De La Rosa, Councilmember, District 4

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Javier Tamayo, Commission Member, District 6

City Staff

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With Assistance From:



East Alisal and Highway 101

Mural gracing the abutments of the underpass of Highway 101 on East Alisal Street celebrating Latino history and culture.




Executive Summary

Home to a youthful, diverse, and vibrant community, Salinas looks to its future as a haven for art. The identity of the City is built on the land and its people—from the original inhabitants, the Ohlone Costanoan Esselen, to the residents of today and tomorrow, from open space and agricultural fields to Oldtown Salinas.

Art has had a place in Salinas throughout the City's history, and the need for additional outlets for creative expression has only grown steadily in recent years. In response to the community's desire for public art and the expansion of opportunities for artists, City Council approved a Public Art Program ordinance in 2017. This ordinance establishes funding from certain capital improvement program projects. It also appoints a seven-member commission of practicing Salinas artists.

The Commission is charged with bringing an annual plan to the City Council each year describing the funding sources, budgets, and descriptions of proposed and ongoing public art projects as well as establishing budgets and descriptions for new public art projects.

In an effort to ensure that these annual plans are synchronized and aimed at achieving substantive change, the Commission and City staff recognized the need for a strategic Public Art Master Plan. The Plan will guide the curation of public art in the City of Salinas through the next decade.



Agriculture

One of the many
agricultural fields in and
surrounding Salinas,
“The Salad Bowl of the
World”

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Name of Artwork

Name of Artist

Located inside Sherman Hall

Salinas, CA

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Introduction

A. Salinas: History and People

The earliest inhabitants of the land that is now considered the City of Salinas were small tribes of Native Americans, including the Costanoan (Ohlone), Salinan, and Esselen. During the Mexican independence from Spain in 1822 outside settlers began to arrive in Salinas.

The mid-1800's were a transformational period for Salinas. Between 1857 and 1867 some of the first permanent structures were built in the City, including a general merchandise store, blacksmith shop, stable, and a hotel. Cattle ranching was popular in Salinas and throughout the state. Agriculture had been practiced in the area, but as news of the fertility of the Salinas Valley spread, the population of Salinas began to grow significantly. By 1867, local businessmen successfully presented a plan to the Southern Pacific Railroad to build its tracks through Salinas. In 1872 Salinas became the seat of Monterey County and was eventually incorporated in 1874. Agriculture continued to attract many people to the Salinas Valley, and remains the financial base for the City of Salinas and the Salinas Valley. Crops included wheat and barely, then sugar beets in the late 1890's, followed by vegetables and lettuce in the 1900's.



Salinas Hotel on West Market Street, Photo from Images of America, Early Salinas

Nobel Prize-winning author, John Steinbeck, was born in Salinas in 1902 and went on to write stories of the Salinas Valley. The early 1900's also brought paved streets and the construction of Highway 101, followed by a high school, sewage system, zoning, and an airport. In 1924 Salinas was the wealthiest city per capita in the United States.

Today Salinas is home to many young adults and families with children, representing nearly 45% of households. On average, residents of Salinas are much younger (median age 28.8) than residents of Monterey County (32.9) and California (35.2). In fact, youth under 19 years old make up the City's largest 20-year population group, comprising 35% of the overall population in 2010. This differs from Monterey County, where the largest group is 15 to 34 year olds (31%). The population is primarily Hispanic or Latino. In the 2010 census, three in four residents identified as Hispanic or Latino. In the same year, 46% of city residents identified as White alone, 6.3% as Asian, 2% as Black or African American, 1.3% American Indian or Alaskan Native, and 0.3% Native Hawaiian or Other Pacific Islander. More than one-third of residents (39%) identified as some other race and 5% as two or more races. More than one-third (38%) of Salinas' residents were born outside the United States. Most of these foreign-born residents moved from Latin America (87%) and have lived in the U.S. for at least five years (95%). Additionally, 69% of Salinas' population speaks a language other than English at home, compared to 44% across California. More than one in three of these residents (39%) does not speak English very well, according to the 2015 American Community Survey. The most popular language spoken at home is Spanish.



Community youth engaged in performing arts

B. Purpose and Process

1. Function of the Plan and Authority

The Salinas Public Art Master Plan (Plan) serves to identify the community's unified vision for public art within the City of Salinas. Building off the vision, the Plan provides the framework for future public art installations and performances and identifies preliminary art types and locations.

2. How this Plan Relates to City Documents and Procedures

The Plan guides the selection of public art throughout the City of Salinas. This Plan is in alignment with other City planning documents that discuss the topic of public art, such as the General Plan, the Main Street Streetscape Project Plan, and the Salinas Downtown Vibrancy Plan. Importantly, the Public Art Program Ordinance is part of the City Municipal Code, and governs public art in Salinas. While the Plan considers topics more broadly, there may be overlap, in which case the Public Art Program Ordinance shall supersede the Public Art Master Plan. Chapter 4 provides detailed information on roles and responsibilities.



3. Community Engagement

Community engagement was a critical component of the Plan. Input received informed key aspects of the Plan, including the vision, curatorial framework, goals and strategies, art typologies, and creative zones. Community engagement events included a bus tour, three community workshops, 12 stakeholder meetings, and 12 pop-up booths at various and events all over Salinas. All materials and presentations were available in English and Spanish.



Stakeholder interviews

To kick-off the Plan, more than a dozen stakeholder meetings were held. Stakeholders included various organizations, businesses, art groups, representatives from several schools in Salinas, professors, Council members, City Staff, Public Art Commissioners, the City Manager and Mayor.



729 responses

The first of 12 pop-up events was held at a First Friday Art Walk on Main Street, in Oldtown Salinas. At each pop-up event, an idea-generating booth was set up with three interactive boards, including an image board, write/sketch board, and a map of Salinas. The image board had examples of different types of public art. Community members were encouraged to place a dot next to the type of art they would like to see in Salinas. The write/sketch board had space for community members to write or sketch ideas for their vision for public art. Lastly, community members were encouraged to place a pin on the map for places they identified as opportunity sites for public art.

After the First Friday Art Walk event, various members of the community took a bus tour of Salinas and engaged in an ongoing discussion of art as it is today in Salinas and the future of art in the community. The purpose of the tour was to familiarize participants with existing public art and identify opportunities for placement of public art throughout the City. Bus tour attendees participated and contributed valuable insight on historic sights, existing and potential public art, and ideas for a vision for public art in Salinas.



First Friday Art Walk Pop-Up Event



Northridge Mall Pop-Up Event



Bus tour participants



Business cards available in both English and Spanish



Steinbeck Library Workshop



Sherwood Hall Workshop

Business cards in Spanish and English with basic project information and a contact at the City were distributed at every public engagement event.

In addition to the pop-up events, three traditional open-house style workshops were held in three geographic locations of Salinas. Workshops were held at the Bread Box during February 2019, Sherwood Hall, and John Steinbeck Library. Group discussions were facilitated to gather the ideas of the community about the mission, visions values and goals they envisioned for art in Salinas, as well as specific ideas, themes and art types they envisioned for their community.

In an effort to reach a wider demographic, online surveys were conducted in both English and Spanish. Surveys were available from January through March and we received 340 responses. The sum result of the multi-faceted community engagement approach was 729 responses from the Salinas community.

Results

The information collected through the community engagement process developed the following results.

Top 10 Values for Public Art

1. Education
2. Youth involvement
3. Community and economic development
4. Local art
5. Family
6. Art that attracts people to Salinas
7. Safety
8. Unity
9. Connect the different neighborhoods of Salinas
10. Representation for historically excluded communities

Top 10 Art Themes and Types for Salinas

1. Music festivals
2. Art that kids can play on
3. Graffiti walls
4. Art gardens
5. Central space where all artists in Salinas come together and collaborate
6. Art in parks
7. Stages at parks
8. Theater
9. Cultural murals
10. Dance



Examples of outreach materials



Pulchritudinous

Gregory Gallardo
Main Street, Salinas

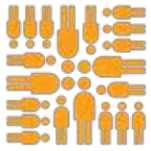
2

Vision

A. Vision Statement

The City of Salinas will reflect on its **rich history** while looking toward the **future** through **bold, visionary art**. The public art program will foster **unity, inclusivity and intergenerational connection** through the celebration of the City's **diverse, hardworking, and culturally vibrant** community. Public art in Salinas will serve to **inspire and support** residents, especially the youth, through **positive, meaningful** messages and the creation of **opportunity**. Fundamentally, public art will solidify Salinas as an **exciting place to live** as well as a **destination for arts and culture**.

B. Policies for Public Art in Salinas



Establish a **legacy of arts and culture** in the community for the **current generation of residents as well as those to come.**



Strive for a **geographically equitable distribution** of visual and performing arts.



Utilize art as an avenue for **bringing people together** and **honoring the stories of the land and people** of Salinas, **especially those that have been historically underrepresented.**



Establish a high standard for **creative and technical excellence.**



Support the growth of a **broader arts and culture movement** throughout the City and encourage **unity within the arts community.**



Utilize art as a tool for promoting **community and economic development.**

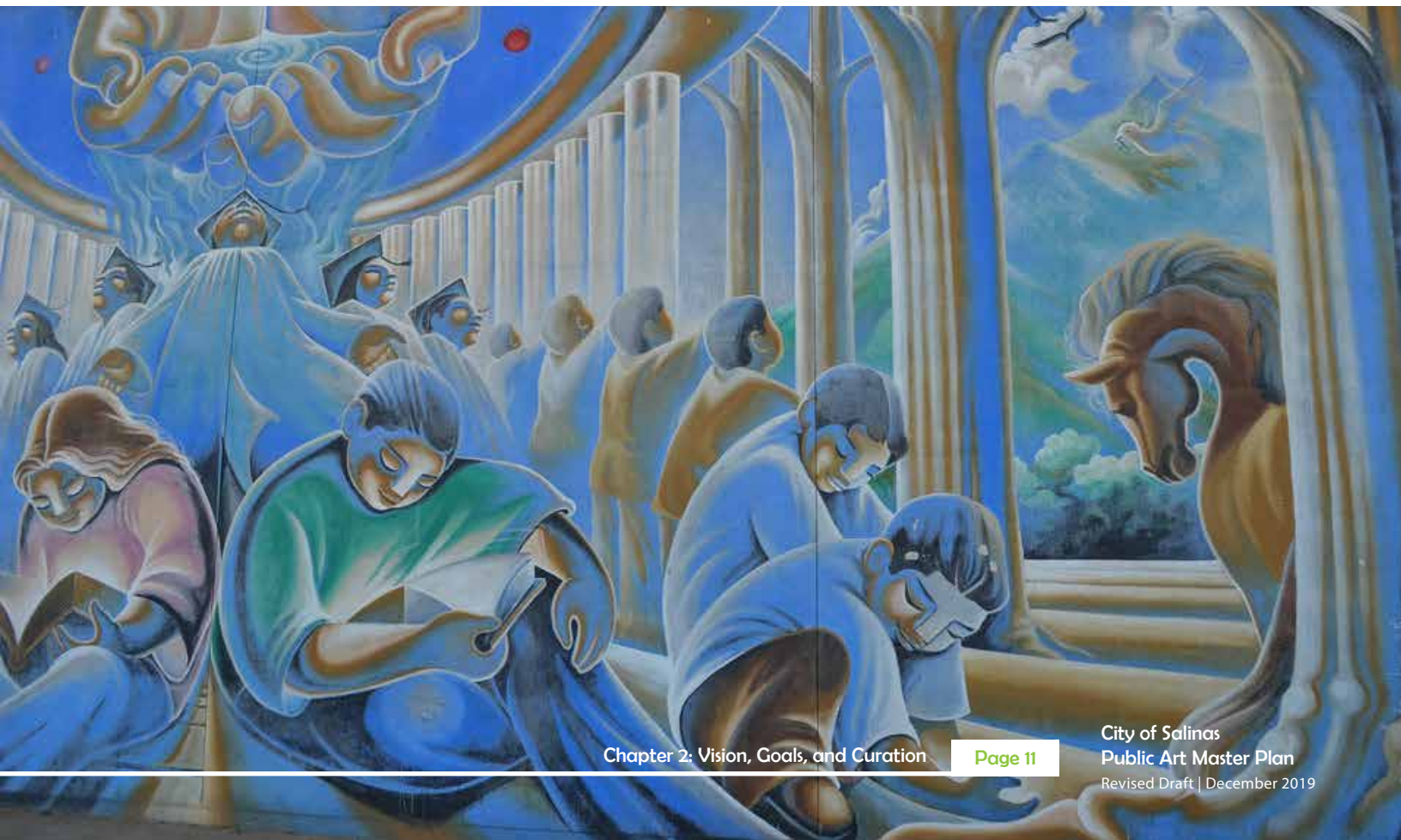


Develop an art program that is **receptive to new ideas** and has the **capacity to evolve** over time.

C. Curatorial Framework

Curation is the process of collecting and organizing art pieces. This framework will serve as a guide for selecting public art projects. The following considerations should be evaluated:

1. Emphasize time and place; art should consider the past, present, and future of Salinas.
2. Consider aspects that make Salinas unique, including its strong agricultural presence, youthful and diverse population, and the juxtaposition of its urban nature and rural context.
3. Promote positive values, including connection, diversity, education, family, and safety.
4. Provide an opportunity for telling meaningful stories; promote mutual understanding.
5. Showcase the talent and creativity of Salinas by focusing on local artists, while employing visiting artists where appropriate.





Name of Artwork

Name of Artist
Salinas, CA

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Art in Place

A. Art Typologies

Public art does not constitute an art form of its own, rather it includes innumerable forms. Public art can take a wide range of forms, sizes, and scales. It can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and performances and festivals. The unifying aspect of public art is its purpose as a community asset.

1. Permanent Art Installations

Permanent artwork will be installed in prominent or meaningful locations throughout Salinas. Large pieces may well-serve gateways, focal points along corridors, and gathering places. Smaller pieces can enliven parks and trails, schools, municipal buildings, and neighborhoods. Permanent installations include

all public art pieces that are fixed indefinitely and can range from sculptures to decorative seating. Material selection is an important element of permanent art installations, as they should be highly durable and easily maintained.

2. Temporary Art Installations

Temporary art installations can be an effective tool for enlivening a site and creating a dynamic feel to an area. These art installations can vary greatly in nature from pop-up sculptures or structures to video, film, or light projections. Temporary installations provide great flexibility to artists to utilize materials that may not otherwise withstand the test of time or are only appropriate during certain seasons. Additionally, temporary art installations may be utilized when the subject matter is appropriate on a short-term basis, such as a reaction to a cultural event. Locations ideal for temporary art installations include Oldtown Salinas, certain parks, municipal buildings, and trails.



3. Performing and Performance Art

Performing art can enrich the arts scene in Salinas. Types of performances may include dance, music, poetry readings or storytelling, theater, magic, and other performance art. Venues for performance art may vary in sophistication, from a simple bandstand to a stage with audio-video and electricity capabilities. Locations for performing and performance art vary based on the formality of the venue. The existing performing arts facilities at Sherwood Hall may be improved upon, and Sherwood Park may serve as a hub for performing arts in Salinas. Municipal buildings, including the CSUMB at Steinbeck Center, the Breadbox Recreation Center, and the Cesar Chavez library may serve as less formal performance spaces. The stage at La Paz park may be renovated for smaller performances. Lastly, Oldtown may be used as an informal venue for performing and performance art.



4. Murals

Murals are illustrations painted or applied directly on a wall or ceiling. Salinas has a long history of murals. They are an excellent medium due to their relatively low cost, low maintenance, and great visual impact. Murals can be permanent or temporary, lending even greater flexibility to this art typology. Murals are appropriate at innumerable locations throughout the City. They can be especially powerful when located at “forgotten” locations, such as underpasses and alleys.



5. Light and Media-Based Art

Light and media-based art involve any type of technology-based art including projected or static lights, digital or video art, kinetic art, and many more. This art typology can be an exciting contribution. It can be temporary or permanent and is suitable at a variety of locations depending on the type of technology used. Consideration should be given to the materials used and their durability in the given environment.



6. Interactive Artworks

Interactive art is art that involves an observer. This may be through allowing the observer to touch, enter, or sit in an artwork, such as in large sculptural pieces. Other types of interactive art include art that responds to an observer's participation, such as in a touch-responsive light wall. Interactive artworks are powerful pieces for engaging the community, especially those who may not otherwise be interested in public art. They are suitable in numerous locations, but can be especially effective in locations with high pedestrian traffic, such as Oldtown.

7. Other

Art that doesn't conform to one of the above categories may still be appropriate as a public art piece in Salinas. Any other type of art should strongly conform to the principles in the curatorial framework.

B. Creative Zones

Creative Zones are areas in the City that have been identified as priorities for consideration for public art in the next decade. These Creative zones have been identified through community engagement, including numerous discussions about where public art projects would be most effective, and the types of art that would be appropriate for each location. Creative zones offer a strategy for the Public Art Commission to identify and prioritize projects. The creative zone approach may cluster or provide coherency to groupings of art pieces. The purpose of the creative zone approach is to provide focus as well as flexibility. The zones are specific in the types of location and art types, while being open-ended enough to allow for a variety of projects to emerge over time. This provides flexibility for creative invention and collaborations amongst organizations, allows for work in various media, and enables the creative community to be responsive to opportunities as they arise.

When establishing the Annual Public Arts Plan, the Public Art Commission should review the Creative Zones outlined in this chapter and determine the focus of the following year's public art projects. Creative zones in Salinas include the following:

1. Parks
2. Oldtown Salinas
3. Corridors
4. Gateways
5. Municipal buildings and facilities
6. Shopping centers and malls
7. Schools and educational facilities



1. Policies for All Creative Zones

- A. Collaborate early and often:** Development or redevelopment projects in all creative zones should integrate artists with the design team early in the process. Artists should have the opportunity to work collaboratively with architects, landscape architects, and building and site designers to ensure an art project that is cohesive and complementary of the site and development.
- B. Engage the community:** The community should have the opportunity to provide input on public art projects. The type and level of engagement will vary depending on potential project location, size, and visibility. For example, projects integrated in a small neighborhood in the City should focus its public outreach to that neighborhood, whereas a large gateway project should extend opportunity for input to the community at large. The Public Art Commission should work with City staff to ascertain methods of engagement and ensure the adequate level of public outreach.
- C. Utilize public art for revitalization:** Empty storefronts, unlandscaped medians, large blank walls, parking garages, underpasses, and other “forgotten” space should be strongly considered for public art projects.
- D. Be consistent.** Ensure relevant adopted planning documents have been consulted.
- E. Consider functionality:** Where appropriate, public art can satisfy civic need in an artistic manner. For example, bicycle racks and lockers, benches, and lighting can be viewed as public art.
- F. Consider the message:** Public art can be a valuable tool for telling stories meaningful to the community. Ensure that the meaning or message behind a potential public art project is appropriate for the given location.

The following sections provide more detailed information on each creative zone, including a brief description of the zone, tailored policies, and a table of potential projects, including the level of priority and a preliminary cost estimate.



2. Parks

According to The Trust for Public Land, “research shows that parks promote public health and revitalize local economies...they connect people to the great outdoors and to each other.” The infusion of public art into one of the City’s best community assets can provide greater meaning and attraction to residents and visitors and establishes a greater community connection. The 40 public parks in Salinas exhibit a broad diversity of size, amenities, and neighborhood context. The variety of these parks allows for customization in project type.



A. Policies

1. **Tell a story:** Each park has a unique story to tell. Art in parks should be designed specifically to the site and should consider the audience, environmental conditions, and history of the site.
2. **Engage the senses:** Use art that goes beyond the visual to our other senses that will engage imagination. Incorporate senses such as sounds, touch, or smell.
3. **Integrate with nature:** Encourage exploration of the natural environment and ecological education at trails and arroyos by commissioning performance art, temporary and permanent public art that is integrated in nature.
4. **Provide opportunity for play:** Parks are an ideal location for interactive art. All interactive art should be durable and easily maintained.
5. **Parks, Recreation, & Libraries Master Plan:** All public art projects in parks should be in alignment with the vision statements established in the Parks, Recreation, & Libraries Master Plan.



B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Amphitheater at Natividad Creek Park

Improve existing amphitheater stage, add bandshell and audio/visual connection for performances

Controlled Graffiti Program at Natividad Creek Park

Create a controlled graffiti program at the existing tunnels or build graffiti walls. Constructed graffiti walls should also function as wind blocking devices at the park for picnicking, gathering or play

Art Trail Along Creek at Natividad Creek Park

Art Trail Along Creek at Natividad Creek Park

New outdoor stage at Carr Lake at Big Sur Land Trust:

New outdoor stage with bandshell, lighting, electrical and audio/visual connection which could help promote performing arts.

Artistic Bridge to Connect Natividad Creek Park to Carr Lake: Big Sur Land Trust

As part of the planning process for the new Carr Lake: Big Sur Land Trust (future Park), the possibility for a future bridge connecting these two public spaces has been discussed. This would be an excellent opportunity for public art integrated into the bridge.

Murals at El Dorado Park

There are multiple public buildings/facilities to serve as a canvas for community murals.

Iconic art piece at Bataan Park

Bataan Park serves as a gateway into Salinas as people drive under the railroad underpass at 183/N Main Street and Monterey. Its adjacency to Oldtown and the CSUMB/Steinbeck Center, as well as the function of the park being a memorial to the local National Guard battalion which endured the Bataan death march. This park is recommended for a large-scale iconic artwork.

Stage at La Paz Park

Improve small stage at La Paz Park, including the addition of a canopy and audio/visual connection.

Sculptures at Sherwood Park

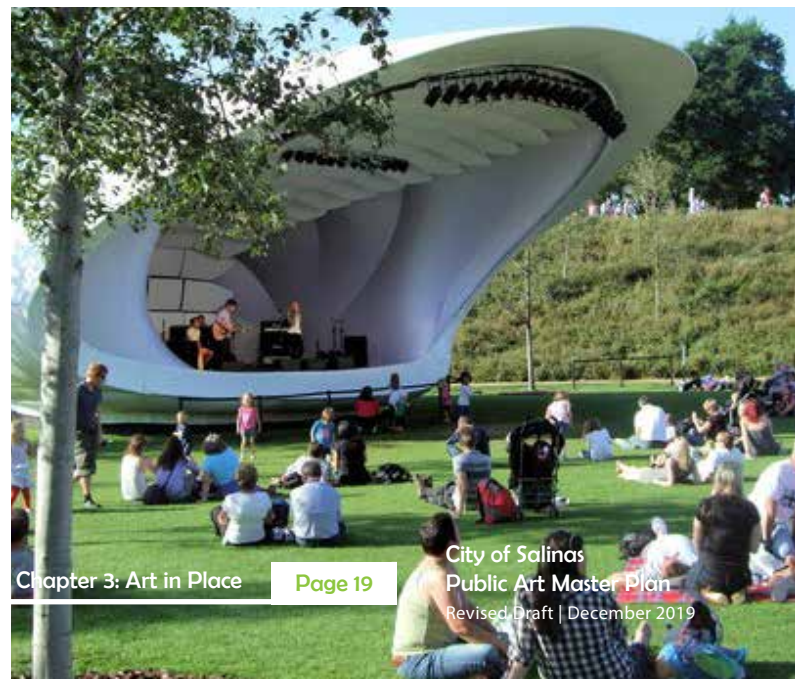
There is major opportunity for additional sculptures at Sherwood Park, including interactive sculptures.

Stage at Sherwood Park

Improve stage at Sherwood Park, including the addition of a canopy and audio/visual connection.

Controlled Graffiti Program at Cesar Chavez Park

Create a controlled graffiti program for graffiti walls. Constructed graffiti walls should also function as wind blocking devices at the park for picnicking, gathering or play.



3. Oldtown

Oldtown, the heart of Salinas, encompasses several blocks of Salinas Street, Main Street, and Monterey Street between West Market Street and San Luis Street. Oldtown Salinas consists of local shops, restaurants, cafes, nightlife, and the National Steinbeck Center. There are also several art galleries, and the “First Friday Art Walk” occurs every month. The majority of public art in the City is located in Oldtown Salinas, including several murals, sculptures, and painted waste bins. The Salinas Downtown Vibrancy Plan, adopted in 2019, identifies potential public art opportunities in Oldtown Salinas.



A. Policies

1. **Consider the past, present and future:** Use public art that reinforces Oldtown’s identity, weaving together culture and identity to create a memorable experience that honors the past and envisions the future.
2. **Reinforce identity:** Commission artworks that are visually distinctive and are associated with the identity of Oldtown.
3. **Provide opportunity for economic development:** Consider public art projects that may help support local businesses in the Oldtown area.
4. **Reinforce civic pride:** As the core of Salinas, consider utilizing public art to reinforce the spirit of the entire community.
5. **Collaborate with business owners:** Work closely with business owners to develop and create temporary storefront art installations.
6. **Revitalize empty storefronts:** Encourage temporary art installations or performing arts events in empty store fronts.
7. **Encourage pedestrian activity:** Public art should encourage community members and visitors to walk the Oldtown area.



B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Main street archway

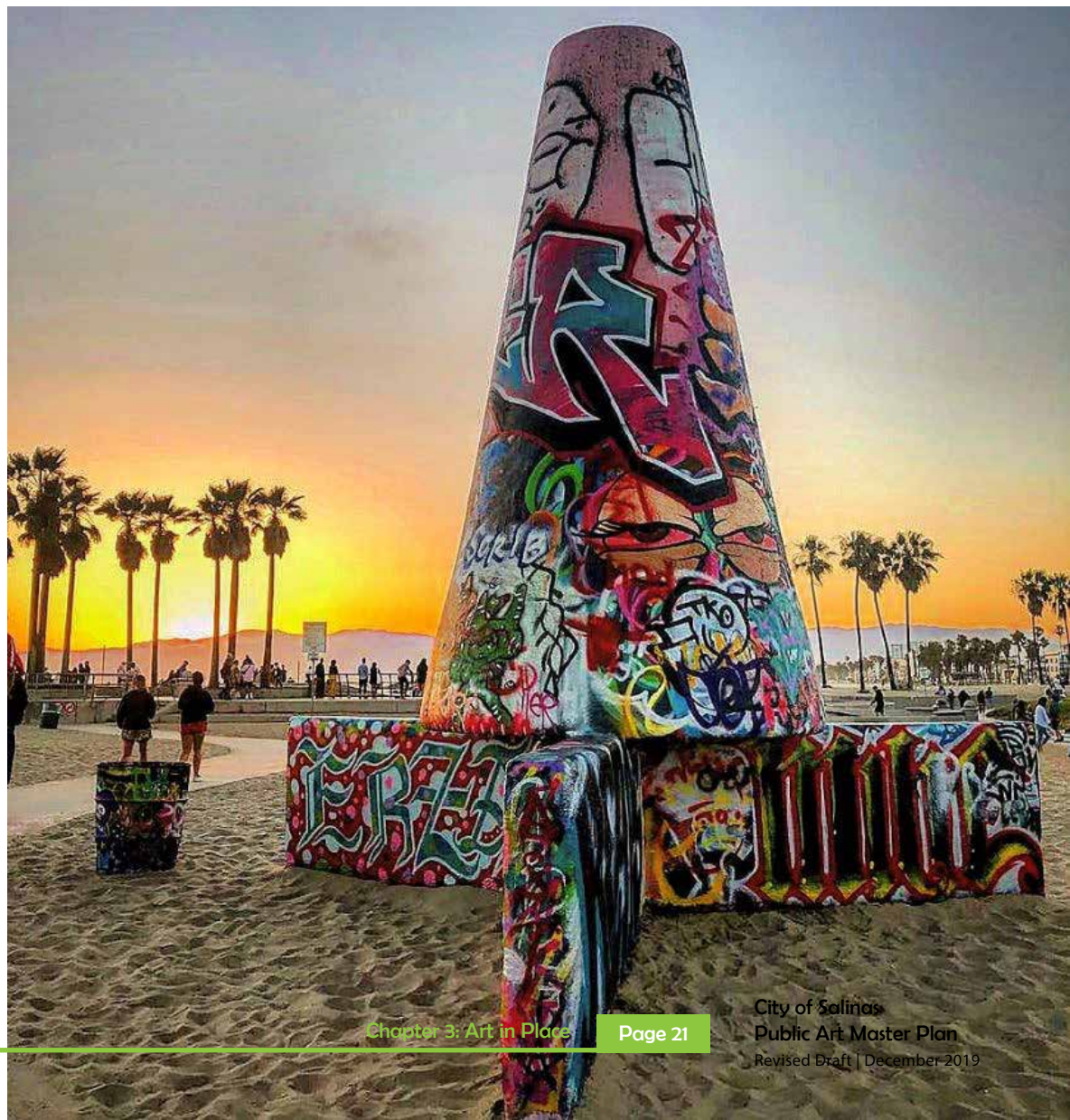
Add more color to Main Street arch concept. Additions will have to be superficial and not compromise structural integrity of archway.

Graffiti walls in alley ways

Create a controlled graffiti program for walls in the alley ways.

Performing arts stage

Using the Salinas Downtown Vibrancy Plan as a guide, identify a location suitable for performing arts.



4. Corridors

Corridors are highly trafficked roadways that connect different parts of the City. The significance of their role means that they have high visibility for many members of the community. Thus, they are valuable opportunities to reinforce the community identity of the various neighborhoods they traverse through. Major corridors in Salinas include, but are not limited to: East Market Street, Sanborn Road, Williams Road, Abbott Road and Alisal Street. Alisal Street is part of the Alisal Vibrancy Plan, which is currently being developed at the time of writing this Public Art Master Plan. This plan discusses public art along the Alisal Street corridor, and recommendations from the Alisal Vibrancy Plan should be utilized when considering potential art opportunities on Alisal Street.

A. Policies

1. **Ensure visibility:** Support art installations in strong pedestrian and vehicular traffic areas.
2. **Promote walkability:** Commission smaller-scale public art that will encourage pedestrian activity.
3. **Select eye-catching art:** Utilize large-scale, eye-catching artworks for arterial and vehicular-oriented corridors.
4. **Reduce blank space:** Utilize art along corridors to reduce unused spaces, such as large blank walls and empty medians.
5. **Tell the story of the neighborhood:** Use art to identify and build or reinforce the identity of the neighborhood in which it is located.
6. **Engage the community:** Art projects in corridor areas should involve public outreach for the neighboring residential areas. The extent of the public engagement will be at the discretion of the Public Art Commission.
7. **Don't forget the intimate spaces:** Enhance small-scale spaces and create unexpected art moments in intimate spaces such as public courtyards, small parking lots and alleyways. This will enrich and encourage pedestrian activity.
8. **Encourage public transportation:** Utilize public art to enhance transit stops, creating an inviting space.
9. **Revitalize empty store fronts:** Encourage temporary art installations in empty store fronts.
10. **Let art show the way:** Consider utilizing public art for wayfinding.
11. **Reinforce Vision Salinas:** All public art projects in major corridors should be in alignment with the various planning and outreach efforts of the Alisal Vibrancy Plan, the Chinatown Revitalization Plan, and the Parks, Recreation & Libraries Master Plan.



B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Painted planters along Alisal

The painted planters program was a huge success and there are many opportunities to continue the painted planters up and down Alisal Street.

Creative benches along Alisal

Create a series of artistic benches up and down Alisal Street.

Bump-outs along Alisal

There are a series of empty bump-outs along Alisal Street that can serve as a great opportunity for art.

Sandblasted poetry

A City-wide poetry contest can be held to select winning poems to be sandblasted in the sidewalks of all major corridors throughout the City of Salinas. It is our recommendation that at least 3-5 poems be sandblasted per chosen corridor.



5. Gateways

Gateways occur at locations through which people move into a specific place. A gateway suggests a transition and connection between places and serves as an opportunity to act as an entry or exit landmark. Gateway locations in Salinas include Main Street, Boronda Road, Airport Boulevard, Main Street/Union Pacific trestle “Home of the Salinas Rodeo,” 101 North and South and Highway 68 from Monterey.

Policies

1. **Be bold.** Gateways are the ideal location for large-scale artwork or a monument. Gateways are highly visible locations, but the ephemeral nature of the passerby’s necessitate visually impactful artwork.
2. **Consider all viewers:** This type of art project serves a wide range of community members and visitors alike and should set the tone for the area.
3. **Tell a story:** Gateways often demarcate a transition from one area to another. Consider utilizing gateway projects as a way of telling the story of the area viewers are entering.
4. **Be creative:** Public art projects in gateways are not limited to large sculptural projects. Creative uses of space are encouraged.
5. **Provide informal wayfinding:** Gateway projects can serve the purpose of de facto wayfinding. A memorable, recognizable art project can help direct community members and visitors.



B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Main Street archway

Add more color to Main Street arch concept. Additions will have to be superficial and not compromise structural integrity of archway.

Gateway at Borronda Road

Gateway statement piece at Borronda Road.

Gateway at Airport Blvd.

Gateway Statement at Airport Blvd.

101 North & South, HWY 68 from Monterey

This is a major entry/exit point of Salinas and is a great opportunity for an iconic artistic gateway statement.

Large bridge over 101 to Alisal

Large mural or gateway statement that functions as a "Welcome to The Alisal" message.

South Main Street at East Blanco Road

Gateway statement at South Main Street at East Blanco Road.

Highway 183 (West Market Street) Davis Road underpass

Gateway statement at Highway 183 (West Market Street) Davis Road underpass.

Existing roundabout at Alisal and Skyway

The roundabout at Alisal and Skyway is a great opportunity for a sculptural art installation.

Future roundabouts

There are seven roundabouts planned throughout the City. Each roundabout is an opportunity for an art installation.





6. Municipal Buildings

Municipal buildings and public facilities are an excellent opportunity to incorporate public art due to their accessibility. This may include administrative buildings, city hall, libraries, courthouses, public safety or law enforcement buildings, fire stations, jails, public restrooms, public healthcare facilities, etc. Transforming municipal buildings and facilities through public art is a valuable reminder to the public that these facilities exist for the community.

A. Policies

1. **Create artistic landmarks:** Employ artists to transform municipal building and facilities into artistic landmarks.
2. **Utilize existing space and art:** Utilize existing space within the buildings for the public to view the City's existing art collection.
3. **Transform blank walls:** Utilize blank walls and empty building facades for murals.
4. **Transform outdoor plaza space:** Utilize outdoor courtyards or even small-seating areas for art opportunities. Art can be functional, such as bench seating, picnic tables, shade structures, and major building entryways.

B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Sherwood Hall and Sherwood Park Art Center (also potential locations for the Salinas Art Center: CSUMB and Steinbeck Center and Salinas Women's Club)

There is a need and a desire for an arts hub in the City of Salinas. This space will support all genres of art and will provide space for makers to create, collaborate and sell. Sherwood Hall and Sherwood Park should be re-imagined and master planned as a central art hub for local artists as well as an attraction for visitors.

New Police Station

There is an opportunity for various types of art at the new police station site. Additional outreach should be conducted to receive feedback from the public about the kind of artwork that may be desired here.

Salinas Sports Complex (Home of the California Rodeo, Salinas)

Opportunity for an art installation to honor rodeo heroes

Airport aerial art

Large art installation that can be seen from the air

Water Tank

Mural on the large water tank or colorful light media art for nighttime



7. Shopping Centers and Malls

Shopping centers and malls can be well-suited for public art due to their high visibility and accessibility. These spaces have an important place in the everyday life of Salinas residents. Encouraging art in these spaces can attract more consumers and enhance the experience of shoppers as well as fuel economic stimulus. Close coordination with property owners is required to successfully site public art pieces in these locations.

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

A. Policies

1. **Collaborate early and often:** Engage artists in the very early stages of design, redesign or redevelopment of any shopping center or mall
2. **Revitalize empty spaces:** Encourage temporary art installations, performing arts or artist workshops/seminars in empty commercial space.
3. **Temporary storefront installations:** Collaborate with business owners to create temporary storefront art installations.
4. **Transform blank walls:** Encourage business owners to utilize blank facades for murals.
5. **Enliven commercial centers:** Encourage pop-up performing art or mini-art shows.
6. **Encourage public gathering:** Encourage business owners to provide areas for public gathering and other public spaces that can integrate public art and support artistic events.
7. **Utilize existing art:** Consider lending City art stock to local business owners to be displayed in strategic locations.



B. Potential Projects

The following projects were selected based on input received during stakeholder interviews and public outreach. This list is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

Northridge Mall Performance Space

Designated stage with appropriate equipment for performance art.

Northridge Mall Makers Space

Large communal space where artists and especially children can create and collaborate.

Gardena performing arts stage

Gardena is a very busy place on Sunday. A space created for organized or impromptu performing arts is desired for this space.

FoodsCo photography

Hang large photos of what once was in the area that is now FoodsCo.



8. Schools and Educational Facilities

Schools and educational facilities play an important role in the City of Salinas. Schools represent knowledge and growth, and these values correlate closely with those of public art. Within the City, there are thirty elementary schools, four middle schools, seven high schools and one community college.

A. Policies

1. **Build on the identity of the school:** Utilize temporary and permanent art that explores the overarching theme of the school's identity, including its history, art, culture, science, technology and its most recognized people and events.
2. **Engage students:** Involve a school's students in the selection and placement of public art.



9. Salinas Art Center

Designate a central art civic center that can be the central art hub of Salinas. Common feedback received in the community outreach process involved the creation or designation of a multi-purpose, multi-functioning art center in Salinas. This center should ideally include theater space, gallery space, venues for musical performance, workshop areas, educational facilities, technical equipment, maker space, and more. Additionally, this space will function as a collaborative hub where artists from all over Salinas are welcome and encouraged to meet and unify.

A. Policies

1. **Be inclusive.** Champion and nurture artists at all stages of their career and empower a diverse community through opportunity and example.
2. **Empower leaders.** Develop a leadership team of effective and skilled art community members with optimal resources to further the mission of an Art Center.
3. **Promote the arts.** An art center can serve a key role in promoting awareness of the art community and opportunities to become involved through consistent marketing and communication with existing and potential artists, audiences, and donors.



Sherwood Hall

B. Potential Art Center Locations

1. Sherwood Hall and Sherwood Park
2. The Salinas Woman's Club
3. CSUMB @ Salinas City Center/National Steinbeck Center
4. Breadbox Recreation Center



Outreach Event

Presenting an overview of
the Public Art Master Plan
before the bus tour

4

Art Programming and Administration

This chapter outlines the implementation program for the Plan with the following components:

- An overview of the suggested projects, including a general time frame for prioritization and a preliminary cost range
- Roles and responsibilities of those involved in the public art program in Salinas
- Methods for selecting artists for public art projects
- Guidelines for public private investment
- Standards for maintenance and upkeep of public art
- Pursuing ongoing grants and partnership opportunities
- Intentional agreements with local artists

A. Implementation and Prioritization Process

The Commission is charged with bringing an annual plan to the City Council each year describing funding sources, budgets and descriptions of proposed and ongoing public art projects and establishing budgets and descriptions for new public art projects. In order to ensure that these annual plans are synchronized and aimed at achieving substantive change, it is the desire of the commissioners and City staff to put in place a strategic plan that will guide the creation of public art in the City of Salinas over the next decade and ensure the most efficient and effective use of funds each year.

The table below provides a preliminary list of potential public art projects to be considered over the next decade. Potential projects are categorized by creative zone and include cost ranges and possible time frames for planned implementation. Near-term projects include possible implementation in 1-3 years, mid-term projects are projected for 4-7 years, and long-term projects are projected for 8-10 years. Projects were selected based on input received during stakeholder interviews and public outreach. Time frames for projects were analyzed based on public need, cost of implementation and scale of project endeavor. Cost ranges are based on 2019 market trends for Public Works construction projects as well as CaFE (Call for Entry) budget allocations for various art installation projects all over the State.

This table is meant to serve as preliminary suggestions for types of projects that may be appropriate and is in no way an exhaustive list.

PROJECT NAME	PROJECT DESCRIPTION	CREATIVE ZONE	COST RANGE
Near-Term			
Amphitheater at Natividad Creek Park	Improve existing amphitheater stage, add bandshell and audio/visual connection for performances	Park	Improve existing stage: \$50,000-\$100,000
Controlled Graffiti Program at Cesar Chavez Park	Create a controlled graffiti program for graffiti walls. Constructed graffiti walls should also function as wind blocking devices at the park for picnicking, gathering or play	Park	\$3,000 per year maintenance cost for graffiti at tunnels \$12,000-\$20,000 to construct new walls with additional \$3,000 per year for maintenance costs
Controlled Graffiti Program at Natividad Creek Park	Create a controlled graffiti program at the existing tunnels or build graffiti walls. Constructed graffiti walls should also function as wind blocking devices at the park for picnicking, gathering or play	Park	\$3,000 per year maintenance cost for graffiti at tunnels \$12,000-\$20,000 to construct new walls with additional \$3,000 per year for maintenance costs
Murals at El Dorado Park	There are multiple public buildings/facilities to serve as a canvas for community murals	Park	\$20-\$40 per sf = \$10,000 to \$40,000 (depending on how large the mural is and the artist that is hired)
Sculptures at Sherwood Park	There is major opportunity for additional sculptures at Sherwood park, including interactive sculptures	Park	\$10,000-\$500,000 (depending on how the number of sculptures)
Graffiti walls in alley ways	Create a controlled graffiti program for walls in the alley ways	Oldtown Salinas	\$5,000 for annual maintenance
Painted planters along Alisal	The painted planters program was a huge success and there are many opportunities to continue the painted planters up and down Alisal	Corridor	\$10,000-\$30,000
Sandblasted poetry	A City-wide poetry contest can be held to select winning poems to be sandblasted in the sidewalks of all major corridors throughout the City of Salinas. It is our recommendation that at least 3-5 poems be sandblasted per chosen corridor	Corridor	\$50,000
FoodsCo photography	Hang large historic site photos in the area that is now FoodsCo	Shopping Centers and Malls	\$10,000-\$40,000

PROJECT NAME	PROJECT DESCRIPTION	CREATIVE ZONE	COST RANGE
Mid-Term			
Art Trail Along Creek at Natividad Creek Park	Art along the creek at Natividad Creek Park	Park	\$40,000 to build trail \$50,000-\$100,000 for art along trail
Stage at La Paz Park	Improve small stage at La Paz Park, including the addition of a canopy and audio/visual connection	Park	Small stage canopy: \$50,000 Audio/visual connection: \$25,000-\$50,000 Total: \$75,000-\$100,000
Stage at Sherwood Park	Improve stage at Sherwood Park, including the addition of a canopy and audio/visual connection	Park	Canopy for stage: \$50,000-\$70,000, Audio/visual connection: \$25,000-\$50,000 Total: \$75,000-\$120,000
Main street Archway	Add more color to Main Street Arch Concept. Additions will have to be superficial and not compromise structural integrity of archway	Oldtown Salinas	\$10,000-\$50,000
Performing arts stage	Using the Downtown Vibrancy Plan as a guide, identify a location suitable for performing art	Oldtown Salinas	\$50,000 to \$100,000
Bump-outs along Alisal Road	There are a series of empty bump-outs along Alisal Road that can serve as a great opportunity for art	Corridor	\$10,000-\$50,000
Creative benches along Alisal Road	Create a series of artistic benches up and down Alisal Road	Corridor	\$15,000-\$50,000
Existing roundabout at Alisal Road and Skyway Boulevard	The roundabout at Alisal and Skyway is a great opportunity for a sculptural art installation	Gateway	\$50,000-\$100,000
Gateway at Boronda Road	Gateway statement piece at Boronda Road	Gateway	\$50,000-\$100,000
Highway 183 (West Market Street) Davis Road underpass	Gateway statement at Highway 183 (West Market Street) Davis Road underpass	Gateway	\$50,000-\$100,000
Large bridge over Highway 101 to Alisal Road	Large mural or gateway statement welcoming passerbys to Alisal	Gateway	\$50,000-\$100,000
Main Street Archway	Add more color to Main Street Arch Concept. Additions must be superficial so as to not compromise structural integrity of archway	Gateway	\$10,000-\$50,000
South Main Street at East Blanco Road	Gateway Statement at South Main Street at East Blanco Road	Gateway	\$50,000-\$100,000
New Police Station	There is an opportunity for various types of art at the new Police Station site. Additional outreach should be conducted to receive feedback from the public for what kind of art is desired here.	Municipal Buildings/ Facilities	\$25,000-\$100,000
Water Tank	Mural on the large water tank or colorful light media art for nighttime	Municipal Buildings/ Facilities	\$25,000-\$100,000
Gardena performing arts stage	Gardena is a very busy place on Sunday. A space created for organized or impromptu performing arts is desired for this space.	Shopping Centers and Malls	\$50,000-\$100,000

PROJECT NAME	PROJECT DESCRIPTION	CREATIVE ZONE	COST RANGE
Long-Term			
Artistic Bridge to Connect Natividad Creek Park to Carr Lake: Big Sur Land Trust (future Park)	As part of the planning process for the new Carr Lake: Big Sur Land Trust (future Park), the possibility for a future bridge connecting these two public spaces has been discussed. This would be an excellent opportunity for public art integrated into the bridge.	Park	\$25,000-\$50,000 (not including bridge construction)
Iconic art piece at Bataan Park	Bataan park serves as a gateway as people drive under the railroad underpass at 183/N Main Street and Monterey. Its adjacency to Oldtown and the CSUMB @ Steinbeck Center, as well as the function of the park as a memorial to the local National Guard battalion in the Bataan Death March. This park is recommended for a large-scale iconic artwork that can serve as a gateway	Park	\$200,000-\$500,000
New outdoor stage at Carr Lake: Big Sur Land Trust (future Park)	New outdoor stage with bandshell, lighting, electrical and audio/visual connection	Park	\$40,000 to build trail \$50,000-\$100,000 for art along trail
101 North & South, Highway 68 from Monterey	This is a major entry/exit point of Salinas and is a great opportunity for an iconic artistic gateway statement	Gateway	\$100,000
Future roundabouts	There are seven roundabouts planned throughout the City of Salinas. Each roundabout is an opportunity for an art installation	Gateway	\$25,000-\$75,000 per roundabout
Gateway at Airport Boulevard	Gateway Statement at Airport Boulevard	Gateway	\$50,000-\$100,000
Airport aerial art	Large art installation that can be seen from the air	Municipal Buildings/ Facilities	\$25,000-\$100,000
Rodeo Grounds	Opportunity for an art installation to honor rodeo heroes	Municipal Buildings/ Facilities	\$25,000-\$100,000
Sherwood Hall and Sherwood Park Art Center (also potential locations for the Salinas Art Center: CSUMB @ Steinbeck Center and Salinas Women's Club)	There is a need and a desire for an arts hub for the City of Salinas. This space will support all genres of art from performance art to visual art and will provide space for makers to create, collaborate and sell. Sherwood Hall and Sherwood Park should be re-imagined and master planned as a central art hub for local Salinas artists as well as an attraction for visitors.	Municipal Buildings/ Facilities	\$10-\$20 million
Northridge Mall Maker's Space	Large communal space where artists and especially children can create and collaborate	Shopping Centers and Malls	\$500,000-\$700,000
Northridge Mall Performance Space	Designated stage with appropriate equipment for performance art	Shopping Centers and Malls	\$100,000-\$300,000

B. Roles and Responsibilities

1. Public Art Commission

The Public Art Commission is advisory to the City Council and in that capacity has a number of duties with respect to the public art program, set forth in Article 1 of Chapter 5 of the Salinas City Code. For informational purposes the responsibilities of the Arts Commission are included here. **However, the ordinance may be updated periodically, so it should be referenced independently.**

The primary duty of the public art commission is to identify and actively encourage the development and sustainability of the arts in the City by serving as the City's primary resource in matters of art, culture, public art, and cultural tourism, as provided for in this article.

The duties of the public art commission with respect to the art in public places program shall be as follows:

1. To act in an advisory capacity to the City Council in all matters pertaining to the arts and the culture of the City of Salinas, including its public art program and municipal art collection;
2. Recommend to the City Council the adoption of such ordinances, rules, and regulations as it may deem necessary for the administration and the preservation of fine arts, performing arts, and aesthetic aspects of the community;
3. Review and make recommendations upon all works of art to be acquired by the City, either by purchase, gift, or otherwise pursuant to the accession and gift policies established in the City's Art in Public Places Policies and Procedures Manual;
4. Review and make recommendations with reference to any existing work of art in the municipal art collection in connection with relocation or alteration thereof, pursuant to the deaccessioning policy established in the City's Art in Public Places Policies and Procedures Manual;
5. Review and make recommendations upon all works of art to be removed from the municipal art collection, pursuant to the deaccessioning policy established in the City's Art in Public Places Policies and Procedures;
6. 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, to advise the City Council on the selection and commissioning of artists for such purposes;

7. To promote the arts as vital tools in building Salinas' community and economy for the benefit of all its residents and visitors;
8. To promote and support a diversity of arts and cultural opportunities for Salinas' residents and visitors;
9. To encourage strategic investments in arts and arts organizations that increase public connection with the arts; advise and assist the City Council in obtaining financial assistance for art in public places from private, corporate, and governmental sources;
10. To foster the development of the local arts community, encouraging an environment for the success of working individual artists;
11. To review plans for the installation of public art;
12. To review the inventory of the municipal art collection and to advise the City Council in matters pertaining to the maintenance, placement, alteration, sale, transfer, ownership, and acceptance or refusal of donations of, and other matters pertaining to, public art and the municipal art collection; record, maintain, and house all data related to accessed works in the municipal art collection;
13. To recommend the retention of consultants, consistent with the City's consultant selection procedures, to assist the City Council in making decisions concerning the public art program;
14. 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;
15. 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;
16. To give recognition to, and to maintain, an inventory of selected works of art in the public view;
17. To endeavor to preserve selected works of art in the public view through agreements with the property owner and/or the artist.

Public Arts Plan. Annually, the Commission shall prepare and submit a public arts plan to the City Council. The Plan will at a minimum describe the funding sources, budgets, and descriptions of proposed and ongoing public art projects and establishes budgets and descriptions for new public art projects. The public arts plan will be submitted to the City Council no later than April 1 of each year.

Composition. The Commission shall consist of seven persons who are practicing arts professionals. The Mayor and each Councilmember shall select a representative from among the City's residents, at large, consistent with the requirements of Salinas City Code Section 3-01.02.

Meetings. The Commission shall establish a regular time and place of meeting and shall hold at least four meetings a year, one each quarter.

2. City Council

The Salinas City Council established the Public Art Commission. It is the responsibility of the City Council to review and approve updates to the Plan. The Council is also responsible for reviewing and approving the annual budget for public art from allocated Capital Improvement Funds.

3. Artist Selection Committees

Artist selection committees assist the Public Art Commission in selecting artists for public art projects. The artist selection committees are ad-hoc groups formed for discrete time periods. Responsibilities include recommending artists for public art projects. Specifically, the artist selection committees review the proposals and overall credentials submitted by applicant artists and make recommendations to the Commission on selection of artists and art projects.

4. Advising City Departments

Advising City Departments include Library & Community Services, Community Development, Finance Department, City Attorney, and the City Manager. The responsibilities of advising City departments include working in conjunction with the Commission on the development of the annual budget and budget allocations, preparing and reviewing contracts for selected artists and advising on liability, insurance requirements and artists' rights. Additionally, advising City Departments should provide general consultation and information to support the success of the Program.

5. Artists

Selected artists play a vital role in the Public Art Program. The primary responsibility of the artist is to execute and complete the proposed art project in a professional and timely manner. Artists should work closely with designated City staff as well as any design or engineering professionals associated with the project.

C. Artist Selection Process

The artist selection process is outlined in the adopted Art in Public Places Policies and Procedures Manual. For informational purposes the procedures for artist selection are included here. However, the manual may be updated periodically, so it should be referenced independently.

Public art is often a prominent visual feature, consequently, it is important that each piece of public art, and its proposed location, be thought through carefully. Public art may be either publicly funded, i.e., funded by the City, or privately funded. Both publicly funded and privately funded art which is installed or placed in public spaces throughout the City, shall be subject to these policies and procedures.

A majority of public art commissions or acquisitions shall be awarded to Salinas-based artists. This translates as artists who reside in Salinas, have an art business located in Salinas, or whose primary professional employment is in Salinas. Similarly, a majority of funds allocated for public art shall go to Salinas-based artists.

1. Selection Strategies

An artist is selected in one of the following manners:

Request for Qualifications. A Request for Qualifications (RFQ) followed by a Request for Proposals (RFP) is the most common method for selecting an artist.

Sole Source. This approach reflects the fact that public art is fundamentally different from most other types of projects. With art, we are looking for individual expression or unique ideas—not price comparisons for one plan or idea. In some cases, a specific artist or type of art may be desired and the Commission or the City Council may choose to request a proposal from an individual artist without going through competitive selection. This approach requires City Council approval and needs to be clearly justified as to why competitive selection is not needed or desirable and how sole sourcing will better meet the City's objectives.

Acquisition. Acquisition of an art piece that has already been completed by an artist may be appropriate in some circumstances. City Council approval is required for direct acquisition of pieces of art.

One of the City's goals is to promote the involvement of local artists and residents in the public art program. To that end, the origin of the art or the residence of the artist, are factors which will be taken into consideration. Preference will be given to art which originates in the tricounty area (Monterey County, Santa Cruz County, and San Benito County) and to artists which reside within the tricounty area.

In cities throughout the United States, there has been growing support for public art. However, some projects have been criticized as being "plop art"—meaning elements are simply "plopped" down in a location without sensitivity to the site or the people who use the space. To help combat this problem, all public art and public art projects shall be reviewed by the Public Art Commission and the City Council to determine whether any issues may arise out of the placement of art or the choice of materials for the artwork for the particular site.

In their consideration of public art projects, the Public Art Commission and the City Council shall, in addition to those other matters addressed herein, consider the following and shall consider the criteria set forth in Article 1 of Chapter 5 of the Salinas City Code during the process for selecting artists and public art projects.

D. Guidelines for Public Investment

1. New Development

Public art can enhance a private development project by providing iconic features that foster identity and public interaction. An example is the bronze pig at Pike's Place Market in Seattle. Not only is the sculpture identified with the market, but it is a common point of connection for visitors. Project specific works of art can better reflect the purpose, site, history and identity of a development, adding value to the owners' investment. For that reason, the selection of artists, art, and processing and approval by the City should be encouraged and clearly laid out for designers and developers. Local arts agencies may partner with the design and building industry to learn more about the programs and how to implement them. This may include a joint City staff-arts agency or artist group presentation to the American Institute of Architects Monterey Bay Chapter or the Central Coast Builders Association.

2. Guidelines for Outside Contributions

Outside contributions, including gifts and loans, can be a low-budget way of adding permanent or temporary art to the public art collection. Guidelines for gifts, loans, and conditions of acceptance are outlined in the Art in Public Places Policies and Procedures Manual, and have been included here for reference.

The gifts and loans policy provides a process for the review of proposed gifts and loans, and for the

placement, the care, and the preservation of artwork that has been acquired through this process. Proposed gifts or loans of artwork shall be referred to the Public Art Commission for review. All recommendations on the acceptance or the rejection of proposed gifts or loans of artwork shall be referred to the City Council for approval.

Proposed monetary gifts to the City for the purpose of acquiring artwork shall be referred to the Public Art Commission for review. All recommendations on the acceptance or the rejection of proposed gifts of money shall be referred to the City Council for approval.

1. Each proposed gift or loan of artwork will be reviewed according to the following:
 - Aesthetic quality—the proposed artwork has significant aesthetic merit.
 - Appropriateness of chosen site or proposed location—scale of the artwork is appropriate for the site including relationship between the artwork and the site and obstacles of the site.
 - Restrictions from the donor—any restrictions must be clearly identified and, if accepted, expectations must be met by the City.
 - Originality of artwork—artworks must be one-of-a-kind or part of an original series. Reproductions of originals are not considered eligible for acceptance.

- Relationship to the collection as a whole - The proposed gift must be compatible with the municipal art collection without being over-represented.
 - Technical feasibility -The realistic ability for the proposed project to be built and installed as proposed.
 - Technical specifications - The actual work must be viewed, if available, or scale drawing and/or model(s) consisting of a site plan and elevation describing the following:
 - » Surrounding site conditions, if applicable
 - » Dimensions
 - » Materials and finishes
 - » Colors
 - » Electrical, plumbing, or other utility requirements
 - » Construction and installation method
 - » Additional support material such as text verbally describing the artwork and specifications, models, or presentation drawings by a licensed engineer may be required.
 - Budget - cost to manage project, prepare the site, deliver and/or install the work, funds for signage/recognition, and any other cost should be disclosed by the donor in a budget. The donor must clearly delineated responsibility for all costs associated with the project.
 - Timeline - expected timeline for donation or installation should be proposed by the donor.
 - Expected lifetime and staying power of the material used to create the artwork especially if set in the out-of-doors or in a non-archival exhibition setting and exposed to elements.
 - Warranty—the donor agrees to be responsible for a warranty period of one (1) year from the date of final installation of the artwork to insure the integrity of the materials, fabrication and installation of the work.
 - Vandalism and safety—the artwork will not be prone to vandalism or pose a safety hazard. precautions against vandalism, specifically anti-graffiti, will be taken.
 - Maintenance and preservation—donor’s agreement to provide a technical and maintenance record including a plan for routine care with estimated costs. The donor must indicate if there are any unusual or ongoing costs.
 - Community process—community groups who generate artwork proposals must show that their surrounding community has been involved and consulted in the process.
2. Donors proposing gifts will be informed of the importance of the above criteria in the Public Art Commission and City Council’s consideration.
 3. The Public Art Commission will have the authority to review and recommend to the City Council to accept or reject donated artwork on behalf of the city.
 4. All gifts that are recommended for acceptance will only be accessed into the municipal art collection pursuant to the accession policy.

3. Conditions of Acceptance

The City Council encourages clear and unrestricted gifts to the City of Salinas. Any conditions or restrictions attached to a gift or a loan of artwork must be presented to the Public Art Commission for review and to the City Council for approval. No work of art will be accepted with conditions deemed unacceptable by the City Council, nor will any work of art be accepted with an attribution or circumstance guaranteed in perpetuity.

A legal document of transmittal, transferring title or loan of the artwork, and defining the rights and responsibilities of all parties, must accompany all gifts or loans of artwork.

E. Standards for Maintenance and Upkeep

Over the years, Salinas has acquired a substantial art collection. This includes both public art installations throughout the City, as well as the City's own private collection. The majority of public art in Salinas, including murals and sculptures, is located on private property. Maintenance for public art on private property is the shared responsibility of the property owner and the artist. Whereas art on public property is the shared responsibility of the City and the artist. Maintenance of existing and future collections and installations of public art requires a plan and funds to run a successful program. According to Artwork Archive, an art management and preservation company, robust City Public Art Programs dedicate as much as 10% of the public art fund to maintenance and upkeep.

1. Maintenance and Upkeep for the Existing Public Art Collection

The City of Salinas has been successful in collecting public art pieces into its collection. In July 2013 nearly 100 works of art were examined and appraised. The collection consists of Fine Art, 20th Century Art, California Art, American Western Art, Contemporary Painting and Sculpture, Fiber Art, 20th Century Prints, 20th Century Photography, Decorative Art and Fine Art Tapestries. To effectively establish a plan and funds for routine maintenance and conservation needs, a professional analysis for maintenance and conservation should be conducted by a conservator. The Designated Public Art Coordinator should work with the hired conservator to note all maintenance required to effectively estimate staff time needed to properly care for the pieces. Using the recommendation of the conservator, the Public Art Commission or volunteers can be enlisted to survey the permanent collection. The Designated Public Art Coordinator can assign up to 10 pieces per person. Their job will be to assess the artwork, take pictures, and write a summary that can be recorded using available online archiving platforms such as Artwork Archive. As the collection grows, the conservation and maintenance plan should be re-evaluated.

2. Maintenance and Upkeep for Future Public Art

Future public art will also require maintenance and occasional repairs. Although the City's guidelines encourage artworks requiring "little or no maintenance," future artworks will vary in the amount of maintenance required, resistance to vandalism, and ease of repair.

1. **Maintenance Record Form.** It is essential that the artist and the City understand maintenance expectations from the initial design stages. Prior to final acceptance of the artwork, the Designated Public Art Coordinator ensures that the artist has completed a Maintenance Record Form. A sample maintenance agreement form is provided in the appendix and can be tailored to the City. The original copy of the form is retained by the Designated Public Art Coordinator and a copy is forwarded to the responsible parties of the maintenance and upkeep.
2. **Maintenance Responsibility.** The Recreation and Community Services Department is responsible for maintaining City-owned or City-sponsored public art. In some cases, they will be responsible for contracting out maintenance work, or will develop an agreement with the City's Public Works Department as appropriate. Temporary artworks owned by others but exhibited in City buildings or on City-owned land is the responsibility of the owner, unless other arrangements are made by prior agreement with the City. A list that identifies the responsible party for the maintenance of a particular piece of public art will be retained by the Designated Public Art Coordinator.
3. **Maintenance Cost.** A public art maintenance fund should be available to fund the cost of all public art maintenance. This may be a percentage of the Public Art Fund and should be evaluated every year prior to the development of the Annual Plan.

4. **Types of Maintenance.**

- **Routine Maintenance:** Routine maintenance includes trash and graffiti removal, cleaning, waxing, minor landscaping, replacing light bulbs, and mechanical activities like tightening, adjusting, and oiling. Frequency will vary by type of artwork, but bi-weekly or monthly checks by maintenance staff during the normal course of their rounds would be typical.
- **Cyclical Maintenance:** Cyclical maintenance is done at regular, but much less frequent intervals. It involves more extensive treatment such as disassembly, inspection, and surface applications of protective coatings (e.g. repainting). Because this work could significantly affect the appearance and longevity of the artwork, it may require special knowledge or skills. Before proceeding with the work, staff should either:
 - » Consult the artwork's Maintenance Record Form for specific procedures, or
 - » Consult the artist or other competent art professional on use of cleaning compounds, paints, solvents, and surface coatings.
- **Repair and Restoration:** This involves the treatment of damaged or deteriorated artworks to return them to as close to their original appearance as possible. Extreme care must be used to maintain the artistic

integrity of the artwork. The repairs must preserve the artist's intent in both design and materials. In many cases, such repairs require the involvement of the original artist, or if that is not possible, an art conservator trained in art restoration. Again, the artwork's Maintenance Record Form, prepared by the artist prior to final City acceptance of the artwork, gives some guidance on this issue. The City has an ethical and legal responsibility to maintain the artistic integrity of an artwork (Calif. Art Preservation Act, Cal. Civ. Code 987 (West Supp. 1985). Improper maintenance and repair methods can damage valuable artworks, and may trigger legal challenges by the artist.

F. Grants and Partnership Opportunities

Having laid the foundation with the Public Arts Commission and now the Master Plan, the Salinas arts community has strengthened its position to take advantage of a host of grant and funding opportunities at the local, State and national levels. Funding agencies include arts organizations but also the local community foundation and potentially partners from business, most notably the big employers in agriculture who have deep roots in the Salinas Valley. Funding agencies look for the strength of the community's vision and commitment to the arts as part of their evaluation criteria. Outside grants can leverage the public art funds from City capital projects and vice versa. A combination of grants from multiple sources may be used to support an individual artist, collaboration of artists and organizations or a specific public art project or public art event.

Funding might be combined from several sources to mount a special event or special art installation. Creative funding and collaboration can be powerful tools for temporary and permanent works. For instance, Taylor Farms hosts the Forbes Annual AgTech Summit in the heart of Oldtown. The new horse mural is already a significant public art piece in Oldtown adjacent to the Taylor Farms' headquarters. Taken to another level, would partners from the agricultural industry support an interactive art installation for the AgTech Summit created by local artists or organizations? That type of collaborative project that combines the talents of artists, connects the community and fosters economic development could have great appeal to several granting agencies that are identified below:

1. Local Granting Agencies:

Community Foundation for Monterey County

Local community foundations are great resources providing connection to their funds as well as local private donors. Community Impact Grants focus on arts, culture and historic preservation as well as community development. There are two community impact grant levels, small grants (\$5,000-15,000) and large grants (\$15,001 - \$50,000) with two application cycles with due dates in February and August for June and December fund award.

<https://www.cfmco.org/nonprofits/grants/>

Arts Council for Monterey County

- Community Arts, <https://arts4mc.org/cultural-grants/>
- County Arts and Culture Grants, <https://arts4mc.org/county-grants/>
- Local Emerging Artists Program/LEAP, <https://arts4mc.org/county-grants/>

2. Local Partnership Opportunities:

It was evident through stakeholder interviews that many business owners and community leaders are excited by the opportunity to build on the creative potential of Salinas. The following is a list of local partnership opportunities for the Public Art Commission to cultivate and facilitate relationships:

- D'Arrigo Brothers
- Dole
- Fresh Express
- Mann Packing
- Naturipe
- Taylor Farms and/or Taylor Salinas Property Management Company
- Tanimura and Antle
- Western Growers Center for Innovation and Technology

3. California Arts Council

General listing of all CA Arts Council Grant Programs: <http://www.cac.ca.gov/programs/index.php>

And more specifically, grant programs for:

- Artists in Communities: <http://www.cac.ca.gov/programs/ac.php>
- Creative California Communities: <http://www.cac.ca.gov/programs/ccc.php>
- Cultural Pathways: <http://www.cac.ca.gov/programs/pathways.php>
- CA Arts Council Listing-database of national and international grant opportunities: <http://www.cac.ca.gov/opportunities/grants.php>

4. National Arts Organizations

- National Endowment for the Arts (NEA) - Art Works Grant Program, <https://www.arts.gov/grants-organizations/art-works/grant-program-description>
- National Endowment for the Arts (NEA) – Challenge America Grant Program, <https://www.arts.gov/grants-organizations/challenge-america/grant-program-description>
- National Endowment for the Arts (NEA) - Our Town Grant Program <https://www.arts.gov/grants-organizations/our-town/grant-program-description> and <https://www.arts.gov/artistic-fields/creative-placemaking>
- National Endowment for the Arts (NEA) – Research Grants in the Arts, <https://www.arts.gov/grants-organizations/research-grants-in-the-arts>

5. Grants to Artists

- Broad listing of a diverse range of grant opportunities across the US and beyond, <https://www.artworkarchive.com/blog/complete-guide-to-2019-artist-grants-opportunities>
- Project Support, Workshops for Training-Learning and Community + Connections, <https://creative-capital.org/>
- Small \$1,000 Grants, <https://www.artworkarchive.com/blog/complete-guide-to-2019-artist-grants-opportunities>



Field of Light at Sensorio

Bruce Munro
Paso Robles, CA

A

Appendix

Raw Outreach Data

Placeholder

Sample Maintenance Agreement

Placeholder

Art in Public Places Policies & Procedures Manual

Introduction

Public art results from the creative expression of artists in public places throughout the City. To fulfill the City's responsibility for expanding opportunities for the City's residents and its visitors to experience public art, the City Council has established and funded a public art program. The City Council has determined that 0.5% of the total cost of certain capital improvement program projects should be set aside for public art. The total contribution from any single project is limited to a maximum amount of fifty thousand dollars and the total amount which may be collected from capital improvement program projects annually is one hundred thousand dollars.

Accession Policy

The purpose of the accession policy is to establish an orderly and consistent process for reviewing artwork for acceptance into the Municipal Art Collection, ensuring that the collection is comprised of artwork of the highest quality. Accessioned artworks shall be of distinctive artistic merit and aesthetic quality and will enhance the diversity of the Municipal Art Collection. Accessioned artwork shall be appropriate in and for its site, scale, material, form, and content for both its immediate and general social and physical environment. Accessioned artwork shall be reasonably durable against theft, vandalism, weather, and excessive maintenance costs. Accession implies the responsibility to preserve, protect, and display the artwork for the public benefit, as well as a work's permanency within the Municipal Art Collection, providing that the work retains its physical integrity, identity, and authenticity. Accessioned artworks will be acquired without restrictions as to its future use and disposition except with respect to copyrights and certain clearly defined residual rights contained in agreements with artists. Artwork will be accessioned into the City's Municipal Art Collection only upon completion of all facets of the commissioning or purchasing agreement. Each accessioned work will be documented to the fullest extent possible, including artist's last known address and, when available, photographs. The artist's signed agreement transferring title for the artwork and clearly defining the rights and responsibilities of all parties will accompany every accessioned work and shall be in the documented records of the work. The artist's copyrights will be maintained in accordance with applicable law.

Deaccession Policy

The purpose of the Deaccession Policy is to establish a process for the removal, sale, relocation, and/or disposal of public works of art in the Municipal Art Collection, including removal of the artwork from its public site.

An artwork may be considered for deaccession only under the following conditions:

Security - the condition or security of the artwork cannot be reasonably guaranteed.

Theft - all stolen artworks will be documented through an official police report and a report prepared by the agency responsible for the site of loss.

Inauthentic - the work is discovered to be inauthentic, fraudulent, or stolen.

Damage beyond repair - the work has been damaged beyond repair, damaged to the extent that it no longer represents the artist's intent, or damaged to the extent that the expenses of restoration and repair is found to exceed current market value of the artwork. In the event the artwork is damaged, staff will prepare a report that documents the original cost of the artwork, estimated market value, and the estimated cost of repair.

Loss of site - Every attempt will be made to find a suitable location for every artwork in the municipal art collection; however, lack of siting or proper storage could merit deaccessioning.

Site alteration - for site-integrated artwork, if the site for which a piece of artwork was specifically created is structurally damaged or otherwise altered so that it can no longer accommodate the work, or if the piece is made publicly inaccessible by a change in its surrounding environment such as new construction or demolition, that artwork may be considered for deaccession.

Temporary acquisition - the artwork was purchased as a semi-permanent acquisition and the city's obligation is terminated.

Safety - the artwork endangers public safety.

Excessive representation - the work is duplicative, or excessive in a large holding of work of that type or of that artist.

Aesthetic value - the work has not withstood the test of time. It has been professionally determined to lack aesthetic or artistic value to justify its continued upkeep and storage within the municipal art collection.

Once the artwork has been accessioned into the Municipal Art Collection, it may not be deaccessioned on the basis of content.

At the conclusion of each biennial cyclical maintenance survey, in the event that works of art are threatened by any of the above criteria, staff will prepare a recommendation for deaccession of artwork from the Municipal Art Collection for review, evaluation, and action by the Public Art Commission and the City Council.

It is the obligation of the Public Art Commission to ensure that all disposals with regard to the Municipal Art Collection be formally and publicly conducted and adequately documented.

Artists whose work is being considered for deaccession shall be formally notified by mail using the current address of record originally provided by the artist.

All artwork under consideration for deaccession will be accompanied by a staff report that includes:

1. Reasons for the suggested deaccession.
2. Accession method, cost, and current market value.
3. Documentation of correspondence with the artist.
4. Photo documentation of site conditions (if applicable).
5. Official police report (if applicable).

A permanent record of the artwork's inclusion in Municipal Art Collection, and reasons for its removal, shall be maintained in a deaccessioned collection file, and will be kept as a separate section of the Municipal Art Collection records.

The artwork, or its remains, shall be disposed of by the Library and Community Services Department staff or its agents upon deaccession action. The artist will be given the opportunity to purchase the artwork, or its parts, before disposal by sale, donation, trade, or destruction. The City Council will deaccession artwork from the Municipal Art Collection by approval of a resolution; however, the City Manager is authorized to remove artwork from the collection if the value of the art is equal to or less than his purchasing authority.

The Public Art Commission's action regarding deaccessioned artwork will be transmitted to the City Manager's Office.

Distribution of sales funds. In the event that the removed artwork is sold, pursuant to the subsections above, the proceeds of such sale shall be deposited into the Municipal Art Fund of the City of Salinas.

No current member of the Public Art Commission or staff to the commission or any member or staff who has served on or for the Commission within the most recent two years from the date of consideration of deaccession shall be allowed to bid and/or purchase a deaccessioned artwork.

Funding Policies and Procedures

The following projects are eligible for contribution to the public art program:

Eligible Projects. Construction-related capital improvement program projects included in the City's adopted Capital Improvement Program Budget paid for wholly or in part by funds appropriated by the City of Salinas. Maintenance projects and non-construction related projects are not considered eligible projects for purposes of funding public art. Projects which are funded by restricted funds, i.e., from funding sources which prohibit expenditure of funds for public art, are also not considered eligible projects.

Public Art Fund. A Municipal Art Fund is maintained by the Finance Department to fund public art projects and to support performing arts. The Account is credited annually with all funds allocated to this Account to be used exclusively for public art and the maintenance and/or the repair thereof. Funding will be transferred from this Account once the City Council determines that the expenditure is appropriately in support of a public art project.

Public Art Commission. The Public Art Commission is advisory to the City Council and in that capacity has a number of duties with respect to the public art program, as set forth in Article 1 of Chapter 5 of the Salinas City Code. Among those duties, the Public Art Commission shall review proposed public art and public art projects and make recommendations to the City Council. The Public Art Commission's recommendations will be presented to the City Council for final approval. The Public Art Commission will provide a report stating the reasons for its selection(s), addressing the purpose and the intent of the City's public art program and the policies and procedures expressed herein. A staff report accompanying the recommendation will be presented to the City Council. The City Council shall approve or disapprove or modify the recommendation of the Public Art Commission.

Allocation of Public Art Funds to Projects. The Public Art Commission's role is limited in the sense that it has no independent authority to direct the funding of public art projects and no independent authority to establish a budget for any project or projects or to otherwise direct the expenditure of funds maintained in the Municipal Art Fund. The funding of public art and the use of funds maintained in the Municipal Art Fund is exclusively the role of the City Council.

Artist Compensation. Artists can be paid on an hourly basis, with fixed payment tied to a performance schedule, by lump sum, or on some other basis, similar to other types of consultants. Whatever the approach, payments should be tied to a clearly defined and agreed upon schedule of performance.

Selection of Artists and Artwork

Public art is often a prominent visual feature, consequently, it is important that each piece of public art, and its proposed location, be thought through carefully. Public art may be either publicly funded, i.e., funded by the City, or privately funded. Both publically funded and privately funded art which is installed or placed in public spaces throughout the City, shall be subject to these policies and procedures.

A majority of public art commissions or acquisitions shall be awarded to Salinas-based artists. This shall mean those artists who reside in Salinas, have an art business located in Salinas, or whose primary professional employment is in Salinas. Similarly, a majority of funds allocated for public art shall go to Salinas-based artists.

Selection Strategies. An artist is selected in one of the following manners:

- A. Request for Qualifications. A Request for Qualifications (RFQ) followed by a Request for Proposals (RFP) is the most common method for selecting an artist.
- B. Sole Source. This approach reflects the fact that public art is fundamentally different from most other types of projects. With art, we are looking for individual expression or unique idea—not price comparisons for one plan or idea. In some cases, a specific artist or type of art may be desired and the Public Art Commission or the City Council may choose to request a proposal from an individual artist without going through competitive selection. This approach requires City Council approval and needs to be clearly justified as to why competitive selection is not needed or desirable and how sole sourcing will better meet the City's objectives.
- C. Acquisition. Acquisition of an art piece that has already been completed by an artist may be appropriate in some circumstances. City Council approval is required for direct acquisition of pieces of art.

One of the City's goals is to promote the involvement of local artists and residents in the public art program. To that end, the origin of the art or the residence of the artist, are factors which will be taken into consideration. Preference will be given to art which originates in the tri-county area (Monterey County, Santa Cruz County, and San Benito County) and to artists which reside within the tri-county area.

In cities throughout the United States, there has been growing support for public art. However, some projects have been criticized as being "plop art"—meaning elements are simply "plopped" down in a location without sensitivity to the site or the people who use the space. To help combat this problem, all public art and public art projects shall be reviewed by the Public Art Commission and the City Council to determine whether any issues may arise out of the placement of art or the choice of materials for the artwork for the particular site. In their consideration of public art projects, the Public Art Commission and the City Council shall, in addition to those other matters addressed herein, consider the following and shall consider the criteria set forth in Article 1 of Chapter 5 of the Salinas City Code during the process for selecting artists and public art projects.

Public Art Installation

Plans and Specifications. Like most other construction projects, public art requires plans and specifications. Although these may vary in terms of detail and complexity, even the simplest art project requires plans and specifications. Plans for public art projects require much of the same information as other types of new developments. Depending on the type of public art project, the following information is typical:

- A. site plan
- B. grading plan (if appropriate)
- C. elevation/section drawings (if appropriate)
- D. design, attachment, and/or fabrication details
- E. structural calculations
- F. material and performance specifications
- G. maintenance program

Each project is different and the Public Art Commission and the City Council will need to determine how much and what type of information is needed to successfully fabricate and install the work.

Plan Check, Permit, and Inspections. Most types of freestanding public art are treated as structures in the building code and require a construction permit; however, the City is not legally required to get a building permit for its own capital projects. Inspections are required to ensure that the project is built as approved. For small projects, like sculptures, murals, or similar projects where structural safety is not a concern, one inspection is usually sufficient upon completion. For larger or more complex projects, several inspections may be needed. All new public art projects require a final inspection by the City Manager or his/her designee. After the public art project has been signed off by the City Manager or his/her designee, a formal letter will be prepared accepting the artwork.

Gifts and Loans

The gifts and loans policy provides a process for the review of proposed gifts and loans, and for the placement, the care, and the preservation of an artwork acquired through this process. Proposed gifts or loans of artwork shall be referred to the Public Art Commission for review. All recommendations on the acceptance or the rejection of proposed gifts or loans of artwork shall be referred to the City Council for approval.

Proposed monetary gifts to the City for the purpose of acquiring artwork shall be referred to the Public Art Commission for review. All recommendations on the acceptance or the rejection of proposed gifts of money shall be referred to the City Council for approval.

1. Each proposed gift or loan of artwork will be reviewed according to the following:

Aesthetic Quality—the proposed artwork has significant aesthetic merit
Appropriateness of chosen site or proposed location—scale of the artwork is appropriate for the site including relationship between the artwork and the site and obstacles of the site.

Restrictions from the donor—any restrictions must be clearly identified and, if accepted, expectations must be met by the City.

Originality of artwork - artworks must be one-of-a-kind or part of an original series. Reproductions of originals are not considered eligible for acceptance.

Relationship to the collection as a whole - The proposed gift must be compatible with the municipal art collection without being over-represented.

Technical feasibility -The realistic ability for the proposed project to be built and installed as proposed.

Technical specifications - The actual work must be viewed, if available, or scale drawing and/or model(s) consisting of a site plan and elevation describing the following:

- A. surrounding site conditions, if applicable
- B. dimensions
- C. materials and finishes
- D. colors
- E. electrical, plumbing, or other utility requirements
- F. construction and installation method
- G. additional support material such as text verbally describing the artwork and specifications, models, or presentation drawings by a licensed engineer may be required

Budget - cost to manage project, prepare the site, deliver and/or install the work, funds for signage/recognition, and any other cost should be disclosed by the donor in a budget. The donor must clearly delineated responsibility for all costs associated with the project.

Timeline - expected timeline for donation or installation should be proposed by the donor.

Expected lifetime and staying power of the material used to create the artwork especially if set in the out-of-doors or in a non-archival exhibition setting and exposed to elements.

Warranty - the donor agrees to be responsible for a warranty period of one (1) year from the date of final installation of the artwork to insure the integrity of the materials, fabrication and installation of the work.

Vandalism and safety - the artwork will not be prone to vandalism or pose a safety hazard. precautions against vandalism, specifically anti-graffiti, will be taken.

Maintenance and preservation - donor's agreement to provide a technical and maintenance record including a plan for routine care with estimated costs. the donor must indicate if there are any unusual or ongoing costs.

Community process - community groups who generate artwork proposals must show that their surrounding community has been involved and consulted in the process.

2. Donors proposing gifts will be informed of the importance of the above criteria in the Public Art Commission and City Council's consideration.
3. The Public Art Commission will have the authority to review and recommend to the City Council to accept or reject donated artwork on behalf of the city.
4. All gifts that are recommended for acceptance will only be accessed into the municipal art collection pursuant to the accession policy.

Conditions of Acceptance

The City Council encourages clear and unrestricted gifts to the City of Salinas. Any conditions or restrictions attached to a gift or a loan of artwork must be presented to the Public Art Commission for review and to the City Council for approval. No work of art will be accepted with conditions deemed unacceptable by the City Council, nor will any work of art be accepted with an attribution or circumstance guaranteed in perpetuity.

A legal document of transmittal, transferring title or loan of the artwork, and defining the rights and responsibilities of all parties, must accompany all gifts or loans of artwork.

Visual Art Display Guidelines

On November 27, 2012, the City Council approved Resolution No. 20297 which established guidelines for the display of visual art at City facilities, including City Hall and other public facilities owned or controlled by the City. This policy shall remain in effect and shall be incorporated into these Policies and Procedures by reference.

Legal Considerations

Ownership. In most instances, the City will own the public art installed in the City's public spaces. Ownership interests will be resolved prior to the installation of public art in the City's public spaces.

Insurance Requirements. Because of the uniqueness of each piece of public art, the City Attorney needs to be consulted to determine the appropriate type and level of insurance that must be carried by an artist during the time the artwork is being fabricated and installed. Once a permanent artwork is formally accepted, the City assumes responsibility and liability for the art.

Relocation, Alteration, or Removal. From time-to-time, permanent City-owned artworks may need to be relocated, altered, or removed from public display. Reasons for such changes could be

1. significant changes occur in the design or the function of the site or the facility where the artwork is located;
2. to avoid damage to the artwork;
3. to allow repairs or restoration that could not effectively be done in place;
4. to improve or to protect the public's health, safety, or welfare; or
5. to promote the public interest and the City's public art program goals. To ensure that all parties' needs and rights are considered, City Council approval must be secured before a permanent piece of City-owned public art is relocated, altered, or removed.