

SAN LUIS OBISPO PUBLIC ART MASTER PLAN

WHAT'S NEXT FOR PUBLIC ART IN SLO?

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PAULA ZIMA
"Tequski Wa Suwa" (Child & Bear) 1988
"Qiqsmu" (Bear Cubs) 2004
"Yach Ka" (Trout) 2005

CHAPTER 1

INTRODUCTION

1. WHAT IS PUBLIC ART?

Public art is more than just statues in public locations. Public art can and should be ingrained in the civic imagination of a community. It can be on every street in every neighborhood; next to bike paths and along hiking trails. Art can be participatory and interactive or contemplative and passive.

Public art should reflect a City's culture and residents while being accessible to all. If schools teach, bridges traverse, and streetlights brighten, then public art tells a community's story to the world. Art is a tool to speak to visitors, residents, and students seeking out a sense of community from across the state or across the ocean.

The San Luis Obispo Public Art Master Plan lays the foundation for the future of its public art program and by extension prepares for the next chapter of its story.

2. THE PURPOSE OF THIS PLAN

The purpose of this Public Art Master Plan is to continue the legacy of the 20 year's old City program. It identifies where the Program has been, where it is today, and where it can go in the future. By having a Public Art Master Plan, the City of San Luis Obispo will have a framework within which to continue to focus on art as a character defining community value that supports the community's sense of place and livability.

This Master Plan is the vision for the City of San Luis Obispo's public art program for the next decade. This ten-year plan is intended to serve as both a guiding document that evidences the City's commitment to public art, as well as an evolving document that is reviewed annually for progress and relevancy.



3. EXECUTIVE SUMMARY

The recommendations within this Public Art Master Plan include goals and objectives to strengthen the City of San Luis Obispo's commitment to sustaining a vibrant community, rich in public art. For the next ten years it guides San Luis Obispo in the strategic application of bigger-picture thinking through the identification of resources and the nurturing of existing community partnerships.

The Plan sets out tactical strategies that will make the City's public art program more successful. The Plan identifies building a stronger network of partnerships with arts and cultural organizations, community groups, and business organizations. The plan also establishes priorities for public art that should be commissioned in San Luis Obispo and how the community's shared resources (funding and professional expertise) should be directed.

Implementation of the Plan is accomplished through achieving five goals and 25 objectives over a ten year period. The goals of the plan are generally as follows: creative public engagement and outreach strategies; preservation of the existing public art collection; streamlining of the building review and permitting processes; diversification of the Public art collection with new art types; and exploration of new funding and community partnership models.

CHAPTER 2

EXISTING CONDITIONS

For over twenty-five years the City of San Luis Obispo has made investment in the arts at a citywide level.

In 1990, the city of San Luis Obispo established and funded its first public art program. The program's first "investor" was the City. It derived funding from the self-assessment by the City of one percent (1%) of the estimated construction costs of eligible capital improvement projects be set aside for public art.

Ten years later the City passed an ordinance (addressing funding for public art in private development). This "public art" ordinance required private sector investment in the arts when developers and property owners significantly improved private property or constructed new developments. Developers and property owners could elect to either incorporate art into a project or pay to the City a public art in-lieu fee

In addition to City funded public art and public art in private development, San Luis Obispo also allows the donation of public art to the City as well as has a program for matching grants for public art. Staffing for the public art program as always been an additional duty for a manager at the City. The Program was initially managed in Community Development, then Administration, and today is managed by the Parks and Recreation where the Recreation Manager adds this to her duties. Over time, as the City's Public Art Program grew, a "collection" arose to include today over seventy-eight pieces of public art- including mosaics, oil and watercolor paintings, utility box art, stained glass, sculptures, benches, bridge railings and much more.

1. EXISTING FUNDING POLICIES

A. CITY-FUNDED PUBLIC ART

In May 1990, the City Council established and funded a public art program (Resolution No. 6811 (1990 Series)). The Council adopted a "Visual Arts in Public Places" program which is often referred to as the City's public art program. It was determined by Resolution that one percent (1%) of the estimated construction cost of eligible City projects in its Capital Improvement Plan should be set aside in a public art fund for the



design and installation of public art. Funding at less than 1% policy level has been done in the past in response to budgetary constraints during time of economic recession.

Capital projects are evaluated during the City's budget process and includes conformance with the City's Public Art Policy; which requires that 1% of an eligible project's construction costs be set aside for public art. Excluded from this requirement are underground projects and utility infrastructure products. The City's contribution to its Public Art Fund varies as it is dependent upon the construction costs associated with eligible projects approved in the capital improvement program. Currently Public Art Funding by the City averages from \$18,000 to \$35,000 annually. The City's contribution is made directly to the Public Art Fund where it aggregates over time and is combined with other art funding (private in lieu fee, grants, and donations) to support the installation of public art pieces within the City. An example of aggregating funding for the sole purpose of supporting a significant public art installation is SLO Skate Park Concrete Jungle public art project (below) which had a total public art budget of \$250,000.

B. PUBLIC ART IN PRIVATE DEVELOPMENT

The City of San Luis Obispo seeks to enhance the cultural and aesthetic environment of the City and to encourage creativity and an appreciation of the arts and cultural heritage. The Public Art in Private Development Ordinance (Ordinance No. 1372 (2000 Series) requires private property owners and developers to incorporate a piece(s) of art in new developments or substantially improved developments in the City, or voluntarily elect to purchase a piece of art and donate it to the City or pay a public art in-lieu fee.

While It is generally preferred that public art be incorporated directly into the project, this may not always be practical or desirable. In that case, a public art in-lieu fee contribution to the public art fund is made by the project applicant. The Public Art in Private Development program is designed to allow applicants some flexibility in meeting its requirements. If the applicant chooses to incorporate a piece of public art into the project,



s/he is required to submit a public art application to the City for consideration during the development review process. City staff in Parks and Recreation assist by informing the applicant of the process as well as options and opportunities (such as connecting the applicant to a private, non-profit local arts advocacy group (Arts Obispo)) to connect them with local arts resources. Once an applicant submits a completed public art application and all requirements have been met, Parks and Recreation staff assemble an art jury to review applicants' proposal. Public Art proposals require all appropriate Advisory Body and City Council approvals as well as engineered drawings and building permits.

If the payment of an art in-lieu fee is elected by the applicant, the minimum cost of the public art, including installation, is determined by the amount equal to one-half of one percent (.5%) of that portion of the total construction costs in excess of \$100,000. The maximum amount an applicant can be charged for an art in-lieu fee is \$50,000 for each building permit. The art-in-lieu fee is calculated and collected by the Community Development Department during the permitting process. The art in-lieu fees are then deposited into the City's public art fund which is aggregated for use by future public art projects city-wide. A few examples of public art in private development can be seen at Kennedy Club Fitness (Tank Farm Road at Long Street) and the DeVaul Ranch Development (Los Osos Valley Road).

C. PRIVATELY FUNDED ART IN PUBLIC PLACES

Another important source of public art is that which is privately funded, but located in a public place. Usually, such works are commissioned by an individual, a group of individuals, a non-profit organization or a business or corporation. Whatever may be the reason for the offer of public art to be placed on City property, the offer triggers a donation acceptance and public art review process. An example of privately funding art in public places would be "Oh Great Spirit", a privately purchased art piece (Artist



Concrete Jungle, SLO Skate Park
2016

Nell Banister Scruggs) is a 12-foot cast bronze sculpture of a Native American with his hands reaching up to the sky (pictured on page 18). This art piece honors the sensitive connection between the people, plants, medicine and health that Native Americans first discovered. This private art piece was donated to the City in 2009 for placement in a public trail entrance at the intersection of South Higuera Street and Prado Road.

D. MATCHING GRANTS FOR PUBLIC ART

When the Visual Arts in Public Places program was adopted in 1990, it included a section which established a matching grant fund to encourage the inclusion of public art in private construction projects. The program was seldom used and in 2000, with the passage of Ordinance No.1372 requiring public art in privately-funded, nonresidential projects, the matching grant program was rescinded. In 2005, the Matching Grant Program was reinstated with receipt of the two requests for matching funds, and recognizing the benefits of leveraging public and private dollars. The ordinance was amended to allow for the expansion of public art opportunities within the City, especially during a time of limited fiscal resources.

Projects eligible for matching grant funds provide a clear public benefit, remain accessible to the public, meet the guidelines are artistic excellence and advance the City's public art goals of incorporating new art types into the City's current collection. Parks and Recreation staff present requests for matching grants to the City Council for consideration. The resolution (Resolution 9656 (2005 Series) requires that the City Council determine the appropriate level of matching funds up to a dollar-for-dollar level for each request. Examples of this type of public art include the recent Library Mural (Movimiento Mundial by Artist Robert Maja) which was made possible through a matching grant with the Friends of the Library. This mural is located inside the City/County public library on Palm Street.

Another example is the Roots of the Community marble sculpture located at the Meadow Park Community Garden. This public art piece was supported in part by generation donations from the Cydney Holcomb Trust and three local Rotary Clubs to honor a fellow Rotarian for her commitment to quality neighborhoods.

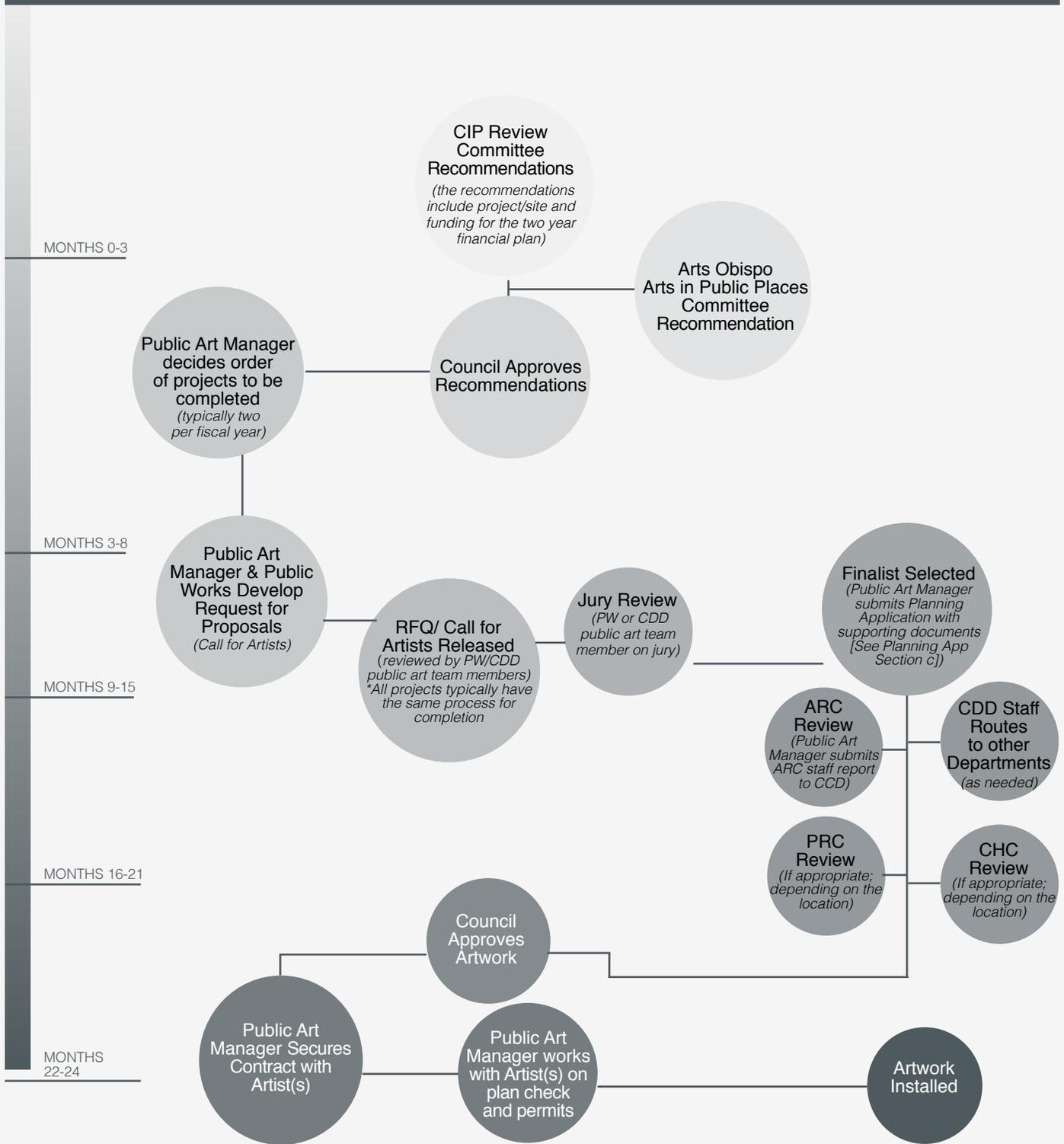
2. EXISTING PUBLIC ART REVIEW PROCESS

The current public art review process is lengthy with the steps needed to go from concept to installation being extensive. It often takes several years for a public art project to go from start to finish. The current process requires solicitation of public art project ideas and locations, Council allocation of funding, solicitation of proposals through a "Call for Artists" as defined by the City's Request for Proposal (RFP) process, assembling an art jury review with diverse community representation, multiple City advisory body reviews, Council approvals, contract award with the selected artist(s), design, extensive permitting and engineering requirements, construction, public art installment and inspections.

In addition to the current and extensive process, the public art program is absent a dedicated staffing resource. As a result, this process must be overlaid with the day-to-day responsibilities of the Parks and Recreation Department, competing with other City priorities for available staffing resources and time. Below is a flow chart of the existing public art review process and estimated timeline.

PUBLIC ART REVIEW PROCESS CHART

City Funded Public Art



3. EXISTING MAINTENANCE PRACTICES

Like all City facilities, public art requires maintenance and occasional repairs. Although the City's guidelines encourage artworks requiring "little or no maintenance", art pieces vary in the amount of maintenance required, resistance to vandalism, and ease of repair. The Parks and Recreation and the Public Works Departments share in the maintenance responsibilities of the City's public art collection. The Public Works Department is responsible for maintaining City facilities, which includes all City-owned or City sponsored public art.

Consistent with the adopted public art policy, the Parks and Recreation Department staff ensures that the artist has completed the required Maintenance Record Form prior to acceptance of the artwork into the City's collection. Once a public art piece is added to the City's inventory, these two departments utilize these maintenance guidelines to determine routine and cyclical maintenance needs, Public Works staff are responsible for replacing light bulbs, electrical repairs, city tree trimming, trash and graffiti removals. Parks and Recreation staff are responsible for coordinating preventative maintenance activities such as cleaning, waxing and minor landscaping and larger mechanical activities like tightening, adjusting, oiling, repainting/powder coating and repairs.

Staff reviews the public art collection annually and seeks funding approval from the City Council to allocate funding towards the routine and cyclical maintenance activities through the capital improvement project process. Preventative maintenance is critical in preserving the appearance and longevity of the artwork within the City's collection. Improper maintenance and repair methods can damage valuable artworks. Temporary artworks owned by others but exhibited in City buildings or on City-owned land remain the responsibility of the owner, unless other arrangements are made by prior agreement with the City.

Oh Great Spirit
South Higuera and Prado Rd
2016



4. CURRENT PUBLIC ART INVENTORY

Over the past twenty years, the City of San Luis Obispo has been successful in adding both permanent and temporary public art pieces into its collection. As of December 2016, there are a total of seventy-six public art pieces in the City's collection. Thirty-seven public art pieces are considered permanent and thirty-nine are categorized as temporary box art murals. The majority of the permanent public art pieces are sculptures located throughout the city. The temporary public art pieces consist of smaller individual murals painted on the exterior of city-owned traffic signal cabinets as part of the City's adopted and ongoing public art program for Box Art.

The majority of the temporary public Box Art is located in the City's downtown core as the project originally began in 2010 as a temporary public art pilot program for various downtown beautification efforts. Over the past six years, this exterior art display has increased in popularity. In 2016, and in recognition of the benefits of this street art, the Box Art Policy was adopted by City Council as a regular public art program consisting of temporary art murals with a defined lifespan. The intent of the policy is to eventually expand the exterior box art murals to all of the 64 City traffic signal cabinet locations over the next five to seven years. In November 2016, the Box Art Program was expanded to include eight new box art designs and three significant repairs.

The majority of the permanent public art pieces are located in city parks and public right-of-way throughout the city. A current public art inventory listing; including title, type, artist and date accessioned into the collection is provided below as Table 1. Provided as Appendix A is a mapping of public art piece and locations throughout the City of San Luis Obispo.



TABLE 1: SAN LUIS OBISPO PUBLIC ART COLLECTION

*Map #	Public Art Piece	Permanent or Temporary	Artist	Year	Art Type
1	Tequski Wa Suwa (Child & Bear) Qiqsmu (Bear Cubs) & Yach Ka (Steelhead Trout)	Permanent	Paula Zima	1988, 2004, 2005	Sculpture
2	Concrete Jungle	Permanent	Jed Joyce and John T. Jones	2015	Sculpture
3	Ironroad Pioneers	Permanent	Elizabeth McQueen	2002	Sculpture
4	Perpetual Hope	Permanent	Allen Root	2007	Sculpture
5	Chumash Pictographs	Permanent	Jim Jacobson	1999	Sculpture
6	Metal Amphitheater Backdrop	Permanent	Jim Fickes	1980	Sculpture
7	Movimiento Mundial	Permanent	Robert Maja	2013	Mural
8	Love and Double Joy	Permanent	Peter Ladochy	1997	Tile
9	Bee Bee Works His Magic	Permanent	Carol Paulson, Stephen Plowman	2008	Sculpture
10	Magic Sister	Permanent	Carol Paulson, Stephen Plowman	2002	Sculpture
11	Bonding Dance	Permanent	Alan Riggle	2002	Sculpture
12	Downtown Points of Interest	Permanent	Tres Feltman	2002	Sculpture
13	Hey Diddle, Diddle	Permanent	Sandra Kay Johnson	2003	Sculpture
14	Puck	Permanent	Elizabeth McQueen	2003	Sculpture
15	Sycamore Theme	Permanent	Mark Jepson, Randy Augsburger	2001	Sculpture
16	Sycamore & Budding Thistle	Permanent	Jim Jacobson	1999	Sculpture
17	Fish Life	Permanent	Jim Jacobson	1999	Sculpture
18	Tankhead Fish (Replacement)	Permanent	Randy Augsburger	1996	Sculpture
19	Garnet	Permanent	Kate Britton	2002	Sculpture
20	Web of Life	Permanent	Sandra Kay Johnson	2000	Sculpture
21	Flames of Knowledge	Permanent	Jim Jacobson	1998	Sculpture
22	Tankhead Fish	Permanent	John Augsburger	1977	Sculpture
23	Minoan Tribute	Permanent	Sandra Kay Johnson	2000	Stained Glass
24	Seven Sisters Railing	Permanent	Jim Jacobson	2000	Functional Art
25	Cheng Park	Permanent	Alice LohHang Zhou	2007	Pocket park
26	Vehicle of SLO County	Permanent	Michelle Griffoul	1990	Sculpture
27	The American Spirit	Permanent	Jim Jacobson, Will Carlton & Erick Wand	2003	Sculpture
28	Court of Historic Flags	Permanent	Bob Nichols	1997, 2007	Tile
29	Community's Bridge	Permanent	Allen Root (Ferromobius)	2000, 2007	Functional Art
30	Strong Play Ethic	Permanent	Carol Paulsen, Stephen Plowman & Stephen Van Stone	2005	Sculpture
31	Roots and Wings	Permanent	Michael Laboon	2007	Sculpture
32	Bequest	Permanent	Brian Chessmar	2010	Sculpture
33	Icons of an Era	Permanent	Jim Trask	2006	Sculpture
34	Reflections of Another Time	Permanent	Mark Jepson	2004	Sculpture
35	Oh Great Spirit	Permanent	Nell Banister Scruggs	2011	Sculpture
36	Roots of the Community	Permanent	Joshua Wiener	2013	Sculpture
37	Standing Tall (WTC Memorial)	Permanent	Kathleen Caricof	2015	Sculpture
38	Subaqueous	Temporary	Joe Bachelor	2010	Box Art Mural
39	Musical Eclecticism	Temporary	Joe Bachelor	2010	Box Art Mural
40	The Hummingbird Effect	Temporary	Joe Bachelor	2010	Box Art Mural

* Please find map in Appendix A, Pages 52-53

*Map #	Public Art Piece	Permanent or Temporary	Artist	Year	Art Type
41	Birds of Whimsy	Temporary	Jeff Claassen	2012	Box Art Mural
42	Spooners	Temporary	Charlie Clingman	2012	Box Art Mural
43	There's No Place Like Home Jacaranda Deco	Temporary	Alister Dippner Elizabeth Hudson	2012 (deaccessioned in 2016) 2016	Box Art Mural
44	Secret Kelp Forest	Temporary	Colleen Gnos	2010	Box Art Mural
45	Seven Treasures Strata	Temporary	Marcie Harvey	2010	Box Art Mural
46	Hedge	Temporary	Marcie Harvey	2010	Box Art Mural
47	Trout	Temporary	Marcie Hawthorne	2010	Box Art Mural
48	Koi Joy	Temporary	Marcie Hawthorne	2010	Box Art Mural
49	Signature Birds of SLO	Temporary	Marcie Hawthorne	2012	Box Art Mural
50	Dogs About Town	Temporary	Frankel and Hawthorne	2012	Box Art Mural
51	Mariachi SLO	Temporary	Frankel and Hawthorne	2012	Box Art Mural
52	The Flight of the Monarchs	Temporary	Lynn Hessler	2010	Box Art Mural
53	unnamed	Temporary	Justin Johnson	2010	Box Art Mural
54	Levitating Cube (of Swiss)	Temporary	Jed Joyce	2010	Box Art Mural
55	Sunset	Temporary	Rachel LaBonte	2012	Box Art Mural
56	Central Coast ... Color & Culture	Temporary	Robert MAJA	2010	Box Art Mural
57	Everyone Trying to Fit In	Temporary	STENZSKULL	2012	Box Art Mural
58	Unnamed	Temporary	Abbey Onikoyi	2012	Box Art Mural
59	Oso Libre (Free Bears)	Temporary	Carol Paulsen	2010	Box Art Mural
60	Pismo	Temporary	Chris Pedersen	2012	Box Art Mural
61	Roots, Rocks, Right & Left	Temporary	Chris Pedersen	2012	Box Art Mural
62	Stuck	Temporary	Samantha Pereira	2010	Box Art Mural
63	unnamed	Temporary	Jane Pomeroy	2012	Box Art Mural
64	Barn Owls	Temporary	Lena Rushing	2012	Box Art Mural
65	unnamed	Temporary	Blair Rusin	2010	Box Art Mural
66	Unnamed Love of Color	Temporary	Joey Salazar Sara Burke	2010 (deaccessioned in 2016) 2016	Box Art Mural
67	Bishop's Peak	Temporary	Ryan Williams	2010	Box Art Mural
68	A Joy II	Temporary	Ryan Williams	2012	Box Art Mural
69	Fence, Fields & Sky	Temporary	Amy McKay	2010	Box Art Mural
70	Farmer's Market Box	Temporary	Amy McKay	2012	Box Art Mural
**71	Once Upon a Dream	Temporary	Alister Dippner	2016	Box Art Mural
**72	Robot	Temporary	Heidi Kruger	2016	Box Art Mural
**73	SLO Many Cows	Temporary	Elena Aker	2016	Box Art Mural
**74	Sweet and Low	Temporary	Bret Brown	2016	Box Art Mural
**75	Celebrate SLO	Temporary	Nate Erlin	2016	Box Art Mural
**76	Naturally Beautiful	Temporary	Laura Lozingo	2016	Box Art Mural

* Please find map in Appendix A, Pages 52-53

** Not Displayed on Map

CHAPTER 3

NEEDS ANALYSIS AND OUTREACH

In an effort to build upon the City's strong legacy of public art and to look forward to the next decade of expansion, City staff and a consultant intentionally sought extensive input from the community and local arts advocates to find out what is next for the Public Art Program in San Luis Obispo.

1. WHAT WAS ASKED

To kick off the community engagement process, stakeholders were met with one on one and in small groups and asked a series of questions about how public art relates to: their sense of place; the overall identity of San Luis Obispo; business development; education; downtown the environment; and the community. Each stakeholder was asked about their perception of the City's Program and how the work of the program impacted the City and their neighborhoods. They were asked how they envisioned the growth of the program and what specifically the program needed in order to reach the next level.

The stakeholders were diverse. They were artists, teachers, Council members, architects, students, residents, current and past City staff, Cal Poly administration, Architecture Review Commissioners, and local business owners. As a result, the input received was well-rounded and informative and has helped to lay the foundation of public art program for the next ten years.

The City invited residents to participate in a week-long series of community engagement events which included;

- Fountain-side Chat at Mission Plaza
- SLO Skate Park Community Workshop
- Farmer's Market Informational Booth
- San Luis High School Art Class
- Laguna Middle School Teen Program
- Elementary after-school program (Hawthorne)

Participants were asked to consider where new pieces of public art should go and what types of art they would like to see in their community. Attributes that make San Luis Obispo stand out among other Central Coast communities, California communities, and the rest of the United States were discussed. Participants were also invited to sketch their ideas for public art pieces, and to share their ideas on themes for new art.



Art in San Luis Obispo

Last, two online surveys were also conducted (both privately and via the City’s website with “Open City Hall”) to capture the ideas of those who were unable to attend any of the scheduled community engagement opportunities and public workshops. A public workshop of the Parks and Recreation Commission was also hosted following the conclusion of the community engagement opportunities to review and provide feedback on the draft plan elements.

2. WHAT WAS HEARD

Throughout the public engagement process, several themes emerged. Those themes are as follows:

- 1. PRIDE.** The public art collection of San Luis Obispo is a source of pride. When asked what drew them to live in San Luis Obispo, overwhelmingly, residents responded with three reasons: nature, the people, and the artsy and creative spirit of the locals.
- 2. SUSTAINABILITY.** Civic leaders and residents share the same vision for the arts- one rooted in strategic planning and policy. As a result of a maturing collection, few new pieces have been added and focus has shifted more toward conservation and maintenance. This Public Art Master Plan is positioned as a key first step to achieving broader aspirations.
- 3. EASE OF PROCESS.** Developers would prefer to incorporate public art into projects rather than “just” pay the in-lieu fee. However, many cite the existing development review process as being too cumbersome in addition to the building and permitting process to create site-specific art.
- 4. CAREFUL SELECTION.** Residents would like to see more modern art added to the collection as well as murals. However, there was a resounding preference for making sure the art never upstages the natural beauty of San Luis Obispo.
- 5. INTEGRATION.** The community would like for public art to be part of the broader discussion about the future of the community, not just a discussion within the arts community.
- 6. SOLIDIFY PARTNERSHIPS.** San Luis Obispo’s creative community boasts a range of organizations with whom partnerships between the City and the organizations themselves would be advantageous for the long term future of public art in the City.
- 7. MAKE PUBLIC ART A PRIORITY.** Although the Parks and Recreation Department’s Recreation Manager position helps to coordinate the public art program, there is no staff person assigned solely to public art. Different models to develop this focus should be explored.

**Please see Appendix D for a complete copy of the public art master plan survey results.*



CHAPTER 4

RECOMMENDATIONS

As a direct result of the San Luis Obispo Public Art Master planning process, several themes emerged from making public art a priority, to sustainability and preservation of the public art collection, to streamlining the process for ease and enhancing community partnerships. From those themes, five overarching recommendations for the future of the City's Public Art Program's sustainability and evolution were developed and are summarized as follows;

1. SUMMARY OF RECOMMENDATIONS

A. CELEBRATE PUBLIC ART

Creative public engagement and outreach strategies intended to engage a diverse community, increase the visibility of the public art program and embellish the community's sense of pride of the public art shall be used.

Case Study: Portland, Oregon

Portland's Regional Arts and Culture Council recently sponsored an event which utilize large numbers of volunteers to help produce Portland's first Disability Film Festival, and the 7th Disability Pride Art and Culture Festival.

B. ENSURE SUSTAINABILITY AND THE PRESERVATION OF THE CURRENT AND FUTURE COLLECTION

The City's public art collection will be maintained and preserved in accordance with Best Management practices for public art. Funding and focus should annually include conservation and maintenance as reflective of a mature public art collection

Case Study: City of St. Paul, Minnesota

The City of St. Paul's highly regarded Public Art Maintenance Program annually appropriate through the public art Ordinance one-half of one percent of total Capital Improvement budget to specifically fund maintenance activities. Appropriations generally range between \$6,800 - 7,800 annually.



Top:
JIM FICKES
Metal Amphitheater
1980

Middle:
KATE BRITTON
Garnet
2002

Bottom:
ELIZABETH
MACQUEEN
Puck
2003



C. MAKE IT EASIER FOR PUBLIC ART TO BE INTEGRATED IN PRIVATE DEVELOPMENT

Integration of public art into private development projects shall be encouraged by the streamlining of the review and building permit process and practices.

Case Study: Beverly Hills, California

In 2015, rather than commissioning a piece of public art for a prominent location the Beverly Hills Fine Arts chose to purchase an already fabricated piece from renowned South African artist William Kentridge. The piece titled World On Its Hind Legs (pictured below) touches on subjects that likely would have not be delved into by a commissioned art pieces such as colonialism and industrialization. The streamlined purchase brought a piece of globally renowned work to Southern California.

D. ENCOURAGE NEW ART FORMS AND FUNDING OPPORTUNITIES

The program should encourage more semi-permanent pieces (i.e. Box Art) as well as the addition of modern art pieces and murals to the collection. New and different funding models and opportunities should on an ongoing basis.



Case Study: City of Santa Monica, California

The City of Santa Monica's cultural requirement for development is both innovative and flexible, calling for developers to allot 2% of their building permit valuation to on-site arts and/or cultural uses or to make a contribution of 1% of the project costs to a Cultural Arts Trust Fund. The Council's goal is not only to preserve but also to improve the quality of life within the City (Santa Monica Municipal Code: 9.04.10.20.010).

E. EXPLORE DIFFERENT STAFFING AND COMMUNITY PARTNERSHIP MODELS

Different models to manage this program should be explored from staffing opportunities to expanded community partnerships.

Case Study: Palo Alto, California

The City of Palo Alto Public Art Program is committed to contributing to the intellectual, emotional, and creative life of the Palo Alto community by creating engaging art experiences and dynamic public spaces for Palo Alto residents and visitors. The City collection of public art is comprised of approximately 100 permanently sited works and approximately 200 portable works of art in a diverse range of media. All works are commissioned and acquired through a public process.

Palo Alto's Public Art Program is managed in the City's Community Services Department and has one full-time Public Art Program Manager and one part-time Public Art Program Assistant dedicated to the program. This staffing resource is supplemented by the numerous volunteer hours needed to help put on events annually and 6+ collaborative art-centric community partnerships that help support the program, leverage funding opportunities, and jointly seek grant monies for special projects such as the "Gimme Graffiti", a unique mural program.

Left:
WILLIAM KENTRIDGE
World On Its Hind Legs
Beverly Hills
Purchase of preconstructed piece
for public art display

2. PUBLIC ART GOALS AND OBJECTIVES

The guiding core of this Public Art Master Plan is its goals and objectives. There are five overarching goals and twenty-five key objectives listed for the public art program. The goals and objectives have been identified as the best way to meet the future needs and expectations of the community using the plan as a roadmap for the next ten years. Because public art can be dynamic, the plan is designed to be flexible in order to meet emerging community needs and/or respond to fiscal or other changes.

GOAL 1: CELEBRATE PUBLIC ART

Creative public engagement and outreach strategies intended to engage a diverse community, increase the visibility of the public art program and embellish the community's sense of pride of the public art shall be used.

OBJECTIVES:

- 1.1 Increase visibility of the City's public art by maintaining a current and comprehensive collection inventory and publicizing it through the City's website.
- 1.2 Maximize and expand upon existing arts-related partnerships including those with Arts Obispo, SLO Museum of Art, Cuesta College Fine Arts and Cal Poly Arts Program.
- 1.3 Maximize the use of public art volunteers in the celebration of the collection by developing and sharing with the community, news outlets and publications, unique stories about each art piece.
- 1.4 Engage the community in an annual celebration of public art event with a creative and interactive public art experience such as a scavenger hunt or pop-up art event.
- 1.5 Elevate awareness of the program for residents and visitors through consistent and strategic messaging about the public art program in conjunction with existing promotional outlets of the TBID, Downtown Association and SLO Chamber of Commerce.
- 1.6 Explore regional arts-collaboration opportunities with other cities to learn about best practices, expand the role of education in the City's public art program and employ creative concepts for celebrating public art.

GOAL 2: ENSURE THE SUSTAINABILITY AND THE PRESERVATION OF THE CURRENT AND FUTURE PUBLIC ART COLLECTION

The City's public art collection is maintained and preserved in accordance with Best Management practices for public art. Funding and focus should annually include conservation and maintenance as reflective of a mature public art collection.

OBJECTIVES:

- 2.1 Inspect art pieces within the current collection annually to identify immediate maintenance and minor repair needs.
- 2.2 Prioritize public art funding for the maintenance and immediate repairs of the current collection.
- 2.3 Develop and implement a longer-term maintenance plan to account for cyclical maintenance needs and larger repairs in accordance with Best Management Practices for the care of public art, including consultation with the artist for significant repairs.
- 2.4 Explore public-private sponsorships for maintenance through the establishment of a sponsorship program of individual art pieces.
- 2.5 Maximize the use of volunteers for routine maintenance needs as projects considered for annual work days, such as LOVE SLO or Make a Difference Day.
- 2.6 Simplify the online reporting of damaged art pieces by the public to aid City staff in identifying immediate repair needs.

GOAL 3: MAKE IT EASIER FOR PUBLIC ART TO BE INTEGRATED IN PRIVATE DEVELOPMENT

Integration of public art into private development projects shall be encouraged by the streamlining of the review and building permit process and practices.

OBJECTIVES:

- 3.1 Evaluate the development review and building permit process for public art. Implement identified process improvements.
- 3.2 Explore the need for a staff liaison in the Community Development Department to assist developers in the public art process in the pre-planning pre-submittal phase.
- 3.3 Create, and make available, an online catalog of pre-approved suitable art pieces and artists from which developers may select for typical development projects.
- 3.4 Integrate the City’s purchase of previously constructed and completed art pieces and manage the installation in public art projects similar to that of private development.

GOAL 4: ENCOURAGE NEW ART FORMS AND FUNDING OPPORTUNITIES

The program should encourage more semi-permanent pieces (i.e. Box Art) as well as the addition of modern art pieces and murals to the collection. New and different funding models and opportunities should be evaluated on an ongoing basis.

OBJECTIVES:

- 4.1 Maximize each public art funding dollar by encouraging affordable temporary semi- permanent art installations such as Box Art, construction site murals or weekly Farmer's Market pop-up art.
- 4.2 Seek diversity in the public art inventory by adding new art types, styles and mediums not currently represented in the collection.
- 4.3 Prioritize future locations for new public art types using a public engagement process.
- 4.4 Study public-private partnership opportunities such as citizen-driven funding, Federal and State grants, and partnerships with existing arts and tourism groups such as Arts Obispo, SLO Museum of Art and TBID to leverage funding opportunities for new art pieces.
- 4.5 Evaluate increasing the percentage of the City's general fund contribution from the current 1% of eligible capital project costs.
- 4.6 Evaluate increasing the maximum amount of the calculated development in-lieu fees currently capped at a maximum payment of \$50,000 per development project.

GOAL 5: EXPLORE DIFFERENT STAFFING AND COMMUNITY PARTNERSHIP MODELS

Different models to manage this program should be explored from staffing opportunities to expanded community partnerships.

OBJECTIVES:

- 5.1 Study the need for a dedicated staffing resource for the public art program.
- 5.2 Explore community partnerships for shared resources and programming.
- 5.3 Expand partnerships to Cal Poly and Cuesta College to create public art opportunities for their students.

CAROL PAULSEN,
STEPHEN
PLOWMAN
Bee Bee Works his Magic.
In honor of Bill Beeson
2008



CHAPTER 5

IMPLEMENTATION STRATEGIES

The success of this Plan will be determined by the ongoing efforts of those in the arts community, city staff, and residents, to implement its goals and objectives.

THE WHO, WHAT, WHERE & WHEN NEEDED TO IMPLEMENT THE PLAN GOALS AND OBJECTIVES

The future of the City's Public Art Program will be supported by the "Who", "What", "Where" and "When" identified as critical components needed for the successful implementation of the Master Plan goals and objectives.

1. WHO

The future roadmap of the City's Public Art Program will be reinforced by the community including Council, Advisory Bodies, Staff, Residents, Students, Volunteers and Community Partners and maybe even other agencies. The community members identified in this section, regardless of their affiliation, will fulfill a unique role in the creation of ideas, selection of new and creative art, and the implementation of key Plan objectives.

A. CITY COUNCIL

The City Council's foresight and leadership will continue to encourage the development of public art in the City.

B. ADVISORY BODIES

The Architectural Review Commission, Cultural Heritage Committee and the Parks and Recreation Commissions will provide the technical review and recommendations to the City Council for acceptance of public art in the City. The purview of these three Advisory Bodies may vary slightly but for the purpose of reviewing the proposed art designs and locations for consistency with the City's Guidelines for Public Art and conformance to the Historic Preservation Program Guidelines they will individually and/or jointly make recommendations for acceptance to the City Council.



BRIAN CHESSMAR
Bequest
2010

C. CITY STAFF

The implementation of this Plan will be led by the Parks and Recreation Department Recreation Manager who will continue to be committed to the curation and expansion of public art in San Luis Obispo. The need for a dedicated staffing resource will be studied by staff. Different operational models for managing a public art program will be explored. Particular focus will be made as to community partnership based models where resources are shared and educational partners are included. Until future staffing models are identified and funded the Recreation Manager in Parks and Recreation will continue to serve as the program manager for public art. This role of course will be balanced against other competing management priorities associated with the Parks and Recreation Department and is a secondary duty of this position.

D. RESIDENTS/STUDENTS/VOLUNTEERS

The City of San Luis Obispo has an abundance of engaged residents, students and volunteers who can help in the implementation of Master Plan goals and objectives. With the community's help, there are endless opportunities to inject youthful energy into San Luis Obispo's public art program in partnership with San Luis Coastal Unified School District as well as with Cuesta and Cal Poly through developed art curriculum. When art is created by San Luis Obispo's young people it can embody the community. Young artists must be encouraged to participate in public art projects.

As San Luis Obispo continues to be one of the most desired communities to live in on the Central Coast, Residents will be encouraged to interact with "SLO-centric" elements into their typical daily activities. This could be supported with the residents' push for functional art within the community, such as decorative bike racks or benches or even murals painted up stair risers.



Yarn Bombed Tree
2015

The public has a multitude of volunteer opportunities to give back through the City's Volunteer Program, Love SLO or Make-A-Difference Days. The Public Art program will seek to maximize Volunteer resources and provide opportunities to celebrate public art, help in providing routine cleaning of public art pieces or even volunteering as an Art Juror participating in the selection of new public art.

E. COMMUNITY PARTNERS

The City has a long standing history with local arts-related community partners. In partnering with Arts Obispo and the SLO Museum of Art, they often have the ability to do what government affiliated groups may be unable to accomplish. Grant opportunities may be available that necessitate private arts organizations as the driver of funding awarded to non-profits. Programming and partnership options should also be considered with the SLO Children's Museum, San Luis Obispo History Center, Cuesta College of Fine Arts and Cal Poly Art Program as this may be a key aspect of future Arts activities in San Luis Obispo.

F. CORPORATE AND LOCAL BUSINESS COMMUNITY

Corporations have helped advance San Luis Obispo through the state's sometimes turbulent economy while small businesses are a part of the daily lives and help to fuel the local economy. By partnering with San Luis Obispo's corporations and small businesses, the City can leverage funding for important programming or public art pieces that engage those citizens who frequently interact with them. Many of these opportunities can be small-scale projects that encourage interaction with the businesses and reorienting participants' thought processes around the arts and arts education. The San Luis Obispo Chamber of Commerce, San Luis Obispo Tourism Program and the Downtown Association have been identified as key partners in supporting this connection between the City public art program and local businesses.





2. WHAT

Four types of art are proposed to be focused on by the Public Art Program in the Future. The first is a very specific art form, the mural, that was the most requested by the public. The others present wider means of interpretation and creation of art ranging from continued focus on temporary art, to the exploration of new media to address youth and technology, to functional art that the City could pursue with increased frequency in its infrastructure projects.

A. MURALS

When asked about preferences for new types of public art, the public overwhelmingly supported the installation of murals. Murals can take inactive space and transform it. Spaces can be found throughout the City begging for attention and imagination. Mural opportunities are found in these blank walls are between buildings, on the ends of our blocks and on the backs of our neighborhood stores. Murals can provide an opportunity for semi-frequent rotation, providing the exposure of a diversity of artists over a short period of time rather than a few artists over the long term. Semi-permanence also allows for integration of other mediums not typically included in mural installation, such as photography.

B. TEMPORARY ART

Temporary, or semi-permanent art lives up to its name – it can last a little (such as a day, week, month) or it can last a lot (such as the Box Art Murals that have a lifespan of 5-10 years). Though temporary art isn't often long lived, it can have a lasting impact. A construction site may provoke grumbles, but wrap it in art and the feelings change.

Temporary art can be a cheap and easy way to inject art into the community. Temporary public art can be modest or enthralling. Either way, its short lifespan gives it energy and drives excitement.

C. CONTEMPORARY SUBJECTS

In order to reach people, especially the younger generations, public art should seek to use the technology of today. Beyond just a contemporary or modern form, art must engage meaningfully. By using technology, it can channel the creativity of a new generation to add to the future of art in our city and beyond.

D. FUNCTIONAL ART

Because the city of San Luis Obispo is always maintaining and improving the public realm with infrastructure that citizens use daily, the city has a unique opportunity – to implement “SLO specific” designs in place of otherwise ordinary pieces of infrastructure. Functional art may be as simple as the creation and implementation of a “SLO crosswalk” or as complex as the re-design and replacement of all existing street lights to “SLO-centric street lights.” A vast array of other options for functional art installations exists, from bike racks, trashcans and street furniture, to transit stops, storm drains, manholes, and way-finding signs.

By leading the effort to integrate San Luis Obispo designs into public projects, the City incites developers and private property owners to also integrate “SLO Functional Art” into their properties and developments.



3. WHERE

Public art in San Luis Obispo should continue to be accessible to community members in their daily lives. Taking public art to the people means integrating public art into daily routines. From placing a mural near the grocery store to a creative bike rack by a restaurant to an interactive art piece in the park- public art should come to the community.

FUTURE LOCATIONS

Through this Plan's public engagement process, potential locations were identified for new public art. The locations were categorized into five different types explained in greater detail below. It is recommended that a prioritized location list under the categories of: well-traveled public right-of-way, Downtown, Parks, unexpected places, and gateways be created during the span of this Plan using the City's adopted Public Engagement and Notification (PEN) manual process. The locations will focus on the following areas:

A. WELL TRAVELED PUBLIC RIGHT-OF-WAYS

These are the places in the community that are highly visible where the day-to-day tasks of life often take place. These are busy intersections, well-traveled corridors, bike paths, bridges and overpasses. Public art at these locations will enhance the streetscape, adding vibrancy to a well-traveled route. Public art in these urban spaces should offer a connection between residents and their neighborhoods. It can be seating elements, art fences, decorative railings, murals or unique objects of art. Public Art in these places should continue to tell the story of San Luis Obispo in the tradition of building a vibrant, happy, active communities.



B. DOWNTOWN

If neighborhoods are the front porch for public art, Downtown is the gallery. The artwork in Downtown should strengthen the pedestrian experience, should add interest on every corner and should strive to be world-class. When visitors come to SLO, Downtown is their home base. For residents it's a meeting place, and the hub of activity. It is here that a majority of the City's public art collection exists. In Downtown, public art can tell people that they are home or intrigue visitors to linger just a bit longer. It can be intimate, a small mural at eye level, a little paint on the sidewalk.

C. PARKS

Parks are the corner stone of every community as these locations often provide residents with a safe, pedestrian friendly space where the community can come together, raise families, play, and recreate. Public Art in these locations can help create that attachment to one's community. Public Art in parks can add to the aesthetics of place and often serve as the focal point for community gatherings.

Art in parks can inspire health and activity. Sustainability, ecology, flora, fauna, and geology are all inspiring natural adornments. The cultures of those who came before us can come alive through art here. Art in our parks can pose a challenge to the artist, but the reward of such a momentous effort brings with it the opportunity to pause, meditate, and encourage us to reflect on the splendor of the landscape.

D. IN UNEXPECTED PLACES

Residents of San Luis Obispo have come to expect the unexpected. As traffic signal boxes have been a site for art murals for years, new art can continue to grow from that very same spirit. In a crosswalk, at the base of a tree, in a back alley; public art belongs there. This type of public art may last a day or even a few minutes. It is often added by community members expressing their connection to the community. It is playful, fun, and brings a smile. Art in these unexpected places should be encouraged. An example of such a surprising art piece can be the “unexpected shadow” of a parking meter. Don’t walk by too fast; you just might miss it!

E. GATEWAYS

The landscape and geography of San Luis Obispo are unparalleled. The natural environment drives residents, businesses, and tourists to the rolling hills of our community. Though this is a powerful image, it does not alone communicate the story of San Luis Obispo. To make San Luis Obispo’s culture and values known to all those who enter our community, entry points to the City should have pieces of art that reflect the civic identity.

The following is a list of future public art sites in public places. These potential locations will undergo a prioritization exercise.



ERIC MEYER
Love note to SLO
2015

TABLE 2: FUTURE PUBLIC ART LOCATIONS

WELL TRAVELED PUBLIC RIGHT-OF-WAYS

1. South Higuera Street and Tank Farm Road
2. South Higuera Street between Margarita Avenue and Chumash Drive
3. Higuera Street between Walker Street and Pacific Street
4. High Street and Broad Street
5. South Street medians
6. Tank Farm Road and Broad Street
7. Foothill boulevard and California Boulevard
8. Overpass at Santa Rosa Street and Highway 101
9. Underpass at Chorro Street and Highway 101
10. Bridge on Johnson Avenue at Pismo Street

DOWNTOWN OPPORTUNITY LOCATIONS

1. Broad Street and Pismo Street
2. Bike Boulevard Islands at Osos street and Pacific Street
3. Osos Triangle Park
4. Mission Plaza at Broad Street (Dog Leg)
5. San Luis Obispo City/County Public Library (Palm Street and Osos Street)
6. Pismo Street and Chorro Street
7. Higuera Street and Osos Street

PARK LOCATIONS

1. Laguna Lake Park
2. French Park
3. Islay Hill Park
4. Sinsheimer Park
5. Johnson Park
6. Throop Park
7. Anholm Park
8. Laguna Hills Park
9. Vista Lago Park
10. Laguna Lake Golf Course

UNEXPECTED LOCATIONS

1. Dog Park Areas
2. Community Gardens
3. New Housing Developments

GATEWAY LOCATIONS •

1. Marsh Street and Highway 101
2. California Boulevard and Highway 101
3. Higuera Street and Marsh Street
4. Highway 1 and Highland
5. Highway 101 South and Grand/ Monterey

** These gateways are local on County property and would require a partnership with San Luis Obispo County for public art installations.*

4. WHEN

The City's Public Art Program will continue to evolve and develop through the implementation of this Public Art Master Plan. Short-term, medium term, and long-term implementation dates of the Master Plan goals and objectives are identified below covering the next ten years. It is recommended that the shorter term goals focus primarily on the most immediate and pressing needs of the public art program.

As the public art collection is maturing, a focus on routine maintenance and minor repairs is critical in the near term. Key objectives recommended in the medium term of 3-5 years should focus on process improvements. New and creative funding models intended to support the growth and enhancement of the City's public art program should be explored as a longer-term objective. A summary of the short, medium and longer term objectives over the next ten years is provided below.

A. SHORT TERM OBJECTIVES (YEARS 1-3)

The most immediate need of the public art program is the maintenance of the current collection. Through annual inspections, several public art pieces are showing signs of extensive wear and tear as well as the need for minor repairs. It is recommended that the short-term focus for public art be shifted to that of maintenance of the existing 76 artworks within the collection.

Public Art minor capital projects addressing urgent repairs will be recommended in the 5-year capital improvement program to resolve these immediate needs. In addition to the deferred maintenance and repairs, annual funding in support of routine preventative maintenance activities (such as cleanings) will be requested through the City's financial planning process towards routine and preventative needs of the artwork, in addition to larger significant repairs. It is hoped that the attention to maintenance will reduce significant and costlier future repair needs. The Public Art Program may wish to develop a sponsorship program or the use of volunteer with its maintenance needs.

In addition to maintenance, the public art program can get a cheap and easy injection of energy through the expansion of temporary public art projects such as expansion of the Box Art Program. The Box Art Program is a popular public art program in San Luis Obispo as has recently expanded to thirty-nine of the sixty-four city-owned traffic signal cabinets. It is recommended that a shorter-term focus be on expanding the Box Art program over the next three years. Public Art funding should be allocated toward expansion of this existing temporary public art program.

The Parks and Recreation Department should continue its public engagement efforts regarding public art through the use of social media outlets. It is recommended that the Public Art program focus in the short term on outreach strategies to increase awareness of the program. This can be done through the use of marketing materials, enhancing partnerships and maximizing the use of existing technology with minimal funding commitments.

B. MEDIUM TERM (YEARS 4-6)

In addition to continuing the immediate needs, actions for the medium-term priorities in years four to six should include a complete evaluation of a dedicated public art staffing resource, a streamlining and on-line reporting tools for maintenance needs, an evaluation of current public art policies and development review processes and an exploration of arts collaboration opportunities with other cities.

Currently the Public art program does not have a dedicated staffing resource for public art. To accomplish these recommendations, sustain and elevate the public art program, a dedicated resource is needed. It is recommended that a full study is completed to determine the appropriate staffing resources to be dedicated towards this program.

The Public Art Program should continue to develop longer-term maintenance plans for incorporation in the five-year Capital Improvement Program, it is recommended to maximize the use of volunteers and explore a sponsorship program to help with routine maintenance needs as a way to stretch maintenance funding.

A streamlining of current public art process to encourage participation from developers, artists, designers and eliminate duplicative steps in the review process is recommended in the medium term. It is recommended that a public art liaison in the community development department be assigned to assist developers about their public art options early on in the process, to incorporate public art in the design. The creation of catalogs and artist directories could also assist in this process.

C. LONG TERM (YEARS 6-10)

In addition to the priorities listed above, longer-term priorities for public art should explore creative partnerships and unique way to increase of funding to the program and ensure the financial stability of the public art program for the future. To grow the public art program and ensure its financial sustainability, an evaluation of the current funding ordinances and exploration of new and creative funding models is recommended.

Table 3 outlines the implementation schedule for the Public Art Master Plan objectives over the next ten years is provided on the following pages.

**TABLE 3:
SHORT TERM OBJECTIVES**

		Objectives	Short Term		
			2017 Year 1	2018 Year 2	2019 Year 3
Shorter Term	1.1	Increase visibility of the City’s public art by maintaining a current and comprehensive collection inventory and publicizing it through the City’s website	x		
	2.1	Inspect art pieces within the current collection annually to identify immediate maintenance and minor repair needs	x		
	2.2	Prioritize public art funding for the maintenance and immediate repairs of the current collection	x		
	4.1	Maximize each public art funding dollar by encouraging affordable temporary semi-permanent art installations such as Box Art, construction site murals or weekly Farmer’s Market pop-up art	x		
	1.2	Maximize and expand upon existing arts-related partnerships including those with Arts Obispo, SLO Museum of Art, Cuesta College Fine Arts and Cal Poly Arts Program		x	
	1.3	Maximize the use of public art volunteers in the celebration of the collection by developing and sharing with the community, news outlets and publications, unique stories about each art piece		x	
	2.3	Develop and implement a longer-term maintenance plan to account for cyclical maintenance needs and larger repairs in accordance with Best Management Practices for the care of public art, including consultation with the artist for significant repairs		x	
	2.5	Maximize the use of volunteers for routine maintenance needs as projects considered for annual work days, such as LOVE SLO or Make a Difference Day		x	
	1.4	Engage the community in an annual celebration of public art event with a creative and interactive public art experience such as a scavenger hunt or pop-up art event			x
	1.5	Elevate awareness of the program for residents and visitors through consistent and strategic messaging about the public art program in conjunction with existing promotional outlets of the TBID, Downtown Association and SLO Chamber of Commerce			x

**TABLE 3:
MEDIUM TERM OBJECTIVES**

			Medium Term		
			2020	2021	2022
Objectives			Year 4	Year 5	Year 6
Medium Term	2.6	Simplify the online reporting of damaged art pieces by the public to aid City staff in identifying immediate repair needs	x		
	3.1	Evaluate the development review and building permit process for public art. Implement identified process improvements.	x		
	4.2	Seek diversity in the public art inventory by adding new art types, styles and mediums not currently represented in the collection	x		
	4.3	Prioritize future locations for new public art types using a public engagement process	x		
	5.1	Study the need for a dedicated staffing resource for the public art program	x		
	2.4	Explore public-private sponsorships for maintenance through the establishment of a sponsorship program of individual art pieces		x	
	3.2	Explore the need for a staff liaison in the Community Development Department to assist developers in the public art process in the pre-planning pre-submittal phase		x	
	3.3	Create, and make available, an online catalog of pre-approved suitable art pieces and artists from which developers may select for typical development projects		x	
	1.6	Explore regional arts-collaboration opportunities with other cities to learn about best practices and employ creative concepts for celebrating the public art program			x
	3.4	Integrate the City's purchase of previously constructed and completed art pieces and manage the installation of the same in both private development and public art projects			x

**TABLE 3:
LONG TERM OBJECTIVES**

		Objectives	Long Term			
			2023 Year 7	2024 Year 8	2025 Year 9	2026 Year 10
Long Term	4.4	Study public-private partnership opportunities such as citizen-driven funding, Federal and State grants, and partnerships with existing arts and tourism groups such as Arts Obispo, SLO Museum of Art and TBID to leverage funding opportunities for new art pieces	x			
	5.2	Explore community partnerships for shared resources and programming	x			
	4.5	Evaluate increasing the percentage of the City's general fund contribution from the current 1% of eligible capital project costs		x		
	4.6	Evaluate increasing the maximum amount of the calculated development in-lieu fees currently capped at a maximum payment of \$50,000 per development project			x	
	5.3	Expand partnerships to Cal Poly and Cuesta College to create public art opportunities for their students				x

ACKNOWLEDGMENTS

With great appreciation we thank the City Council and the hundreds of community members and City Staff that gave their time and input in helping to create the Public Art Program's roadmap for the future. We give special thanks to the following for their contributions in crafting an exciting future of public art.

- San Luis Obispo City Council for their continued support of the City's public art program
- City Manager Katie Lichtig, City Manager
- The 2015-16 Parks and Recreation Commission
- City Departments and especially our Public Works Department Partners for their input
- Arts Obispo
- Local Artists
- And most importantly, the people of San Luis Obispo who allow public art to enrich their lives and in turn make San Luis Obispo the place to be

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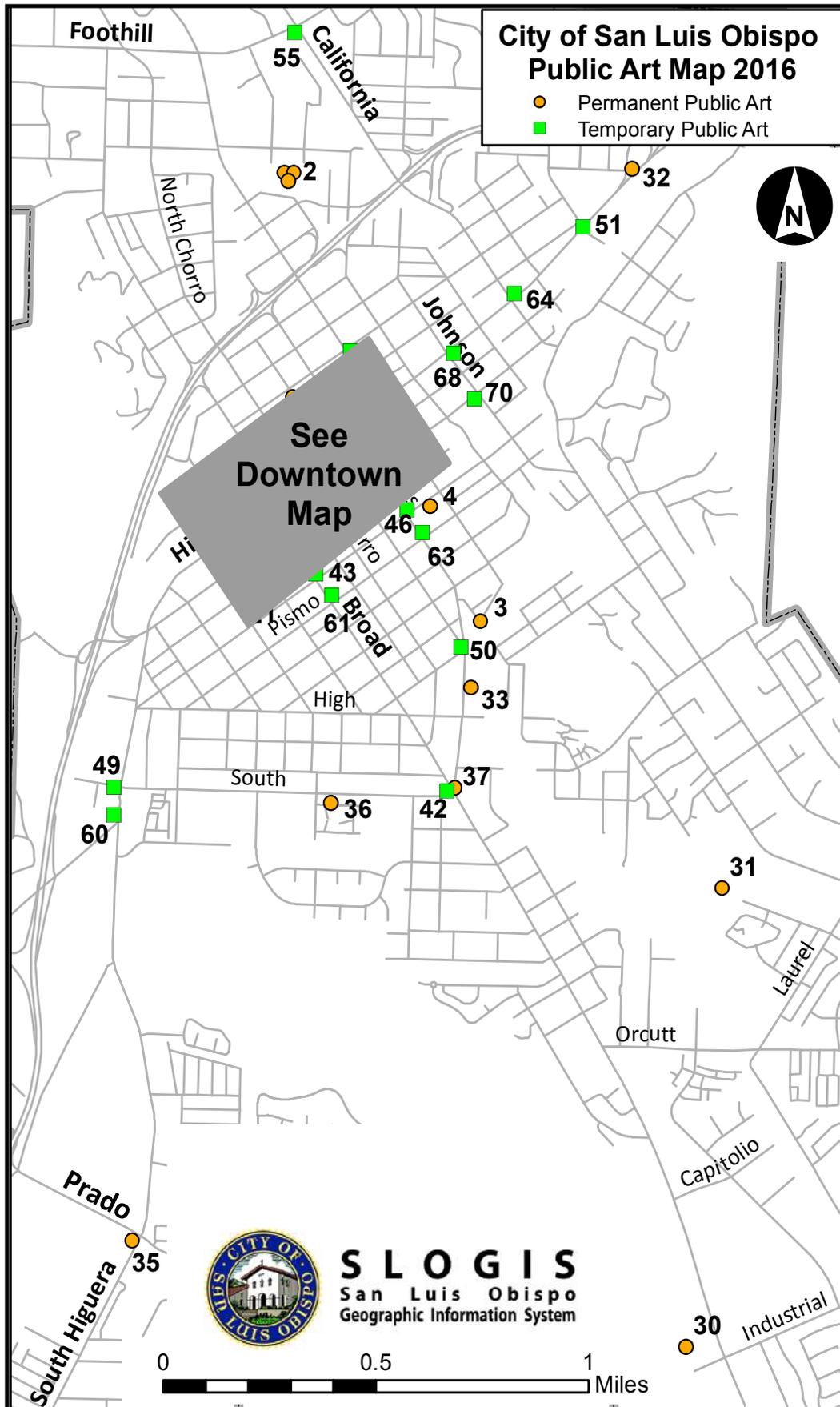
www.designinglocal.com





APPENDIX

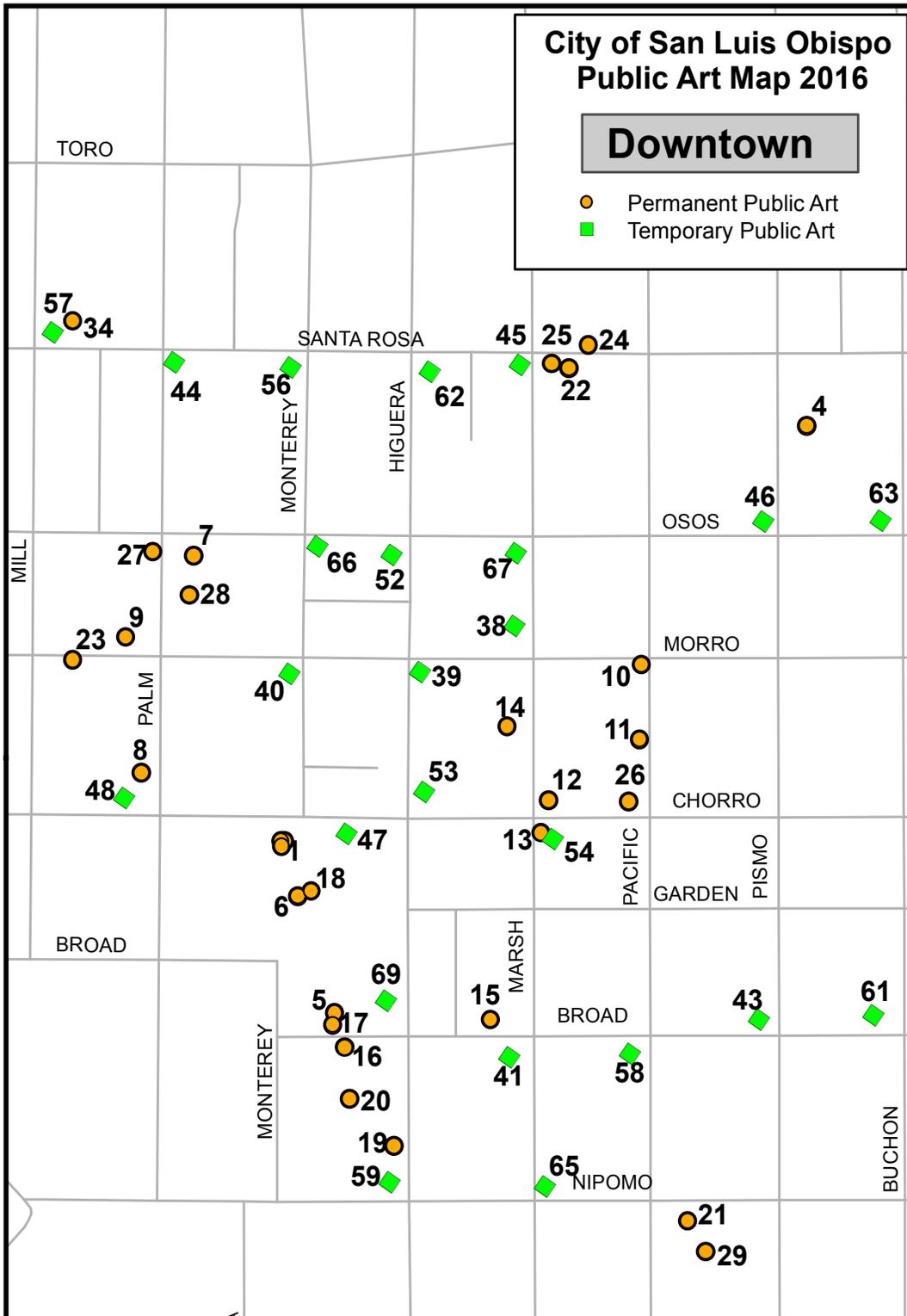
APPENDIX A PUBLIC ART LOCATIONS MAP



City of San Luis Obispo Public Art Map 2016

Downtown

- Permanent Public Art
- ◆ Temporary Public Art



0 250 500 750 1,000
Feet



S L O G I S
San Luis Obispo
Geographic Information System

APPENDIX B

ESSENCE OF SAN LUIS OBISPO

As a result of our extensive public engagement process, clear elements of what makes San Luis Obispo unique emerged. A major goal of the Public Art Master plan is to focus the program and inspire a new era using the spirit of San Luis Obispo. We've come to understand that spirit by asking the people of San Luis who we are and what is important to our community. This will facilitate a future of public art that is meaningful, locally-based and will resonate with residents.

Whether a city-funded project, a new public art installation commissioned by the city, a private donation of art, a developer who wants to invest in San Luis Obispo, or a resident who wants to do something creative with their sidewalk, the following framework becomes a family of components that speak to the core of who San Luis Obispo is and who we want to be.

If you are considering making art for our community, you can use this document to become inspired by the Community Character Framework of San Luis Obispo, and add "us" into all of your ideas.

Any ideas for art- from traditional pieces placed in our historic neighborhoods to the avant-garde- can be created using our defining characteristics. We want the public art in our city to express the affection and pride we have for our community and to stand out among other cities as a community full of art that is exclusively San Luis Obispo. Art that speaks to us and art that tells our story to all those we draw near.

These nine themes become a family of components that speak to the identity of San Luis Obispo as defined by the locals. Mix and match these elements into your designs. Choose to emphasize one element over another to accentuate what is most important to you and how you see your community. However creatively you interpret the components of the Community Character Framework, allow it to serve as a reflection of San Luis and as an inspiration to your creative process.

Creating locally- inspired art using the Community Character Framework is supported by the Downtown Concept Plan: Draft Concept Design Principles.

1. Strong Identity : Preserve and enhance downtown's distinct sense of place and memorable Character.

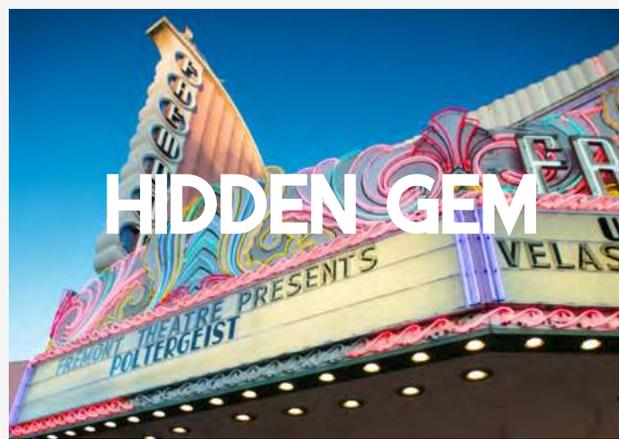
6. Arts, Culture and History: Encourage artistic and cultural opportunities and celebrate downtown's unique history.

7. Innovative and Human Scale: Embrace original and compatible design that supports connections to the surrounding built environment, public realm and hillside views.

COMMUNITY CHARACTER FRAMEWORK

A LITTLE COASTAL, A LITTLE COUNTRY	56
OUR SEVEN SISTERS	58
OUR BOUNTY	60
WILD AND FREE	62
WELCOMING	64
OUR MISSION	66
WARM	68
INTENTIONAL	70
AWE-INSPIRING	72

WE ARE A LITTLE COASTAL, A LITTLE COUNTRY



**SAN LUIS OBISPO DEFINED:
WE ARE A COMMUNITY WITH THE HEART OF A
SMALL TOWN AND BRAIN OF A BIG CITY.**

A cosmopolitan mindset gracefully collides with the tight-knit feel of the central coast. Our vibrant but relaxed nature attracts newcomers from around the world. The wide variety of SLOcals adds to a diverse setting that's good for everyone – from students to growing families and everywhere in between. We live the good life.

WHAT ARE YOUR IDEAS?

WHAT DOES A LITTLE COASTAL, A LITTLE COUNTRY LOOK LIKE TO YOU? WE CAN'T WAIT TO SEE WHAT YOU COME UP WITH!



WE ARE OUR SEVEN SISTERS



**SAN LUIS OBISPO DEFINED:
WE ARE A PLACE WHERE THE GEOGRAPHY STIRS
THE IMAGINATION.**

Rolling hills, verdant pastures, and stunning views enliven the soul. In a place encircled by majestic features, everyday lives are shaped by their connection to nature. Each blade of grass or jagged stone is a reminder of the beauty that surrounds our community.

WHAT ARE YOUR IDEAS?

HOW DO OUR SEVEN SISTERS INSPIRE YOU? LET YOUR CONNECTION TO NATURE INFLUENCE YOUR NEXT PROJECT.



WE ARE OUR BOUNTY



**SAN LUIS OBISPO DEFINED:
WE ARE A REGION THAT CULTIVATES OUR HARVEST
TO SHARE AROUND THE GLOBE.**

An idyllic climate allows a rich variety of agriculture to provide a taste of the central coast to the nation and world. Whether taking a sip of our exquisite wine across town or across the country, the yield of our soil rings through. The fruitfulness of our agriculture means farm to table is less novel and more normal.

WHAT ARE YOUR IDEAS?

WHAT DOES OUR BOUNTY LOOK AND FEEL LIKE TO YOU? WE LOOK FORWARD TO YOUR INTERPRETATION!



WE ARE WILD AND FREE



**HEALTH-
CONSCIOUS**



TWO-WHEELED



INTREPID



INFLUENTIAL



BOLD



GUTSY

**SAN LUIS OBISPO DEFINED:
WE ARE A CITY THAT LIVES AND BREATHE IN THE
FRESH AIR.**

Another day, another audacious hike up a peaceful peak in our hometown. Here, we know life is best lived outside. When we lace up our shoes or put a foot to the pedal, we're improving our world. We have what it takes.

WHAT ARE YOUR IDEAS?
THE PEOPLE OF SAN LUIS OBISPO ARE ONE-OF-A-KIND. YOUR ART SHOULD MAKE US SAY, "THAT IS SO SLO!"



WE ARE WELCOMING



**SAN LUIS OBISPO DEFINED:
WE ARE COMFORTABLE, YET OPEN TO NEW IDEAS.**

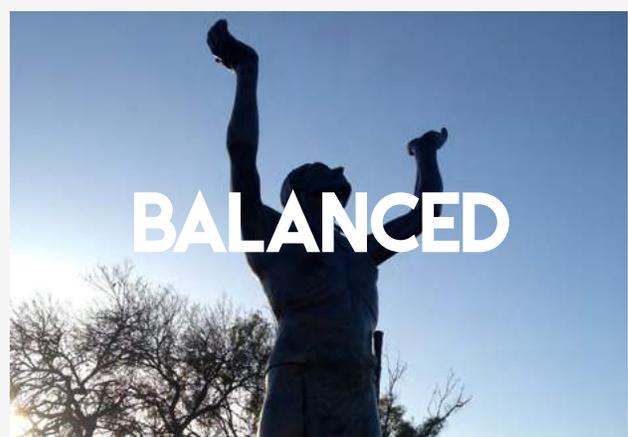
In our city, the energy of youth meets the passion of family and friends. You come as you are and you can be who you want to be. Here, you relax knowing all is well and tomorrow will all the magic of a new day.

WHAT ARE YOUR IDEAS?

HOW DOES OUR HOSPITALITY MAKE YOU FEEL? HOW CAN YOUR ART CONTINUE TO MAKE VISITORS FEEL WELCOME?



WE ARE OUR MISSION



**SAN LUIS OBISPO DEFINED:
WE ARE GUIDED BY OUR DIVERSE PAST INTO OUR
COLLECTIVE FUTURE.**

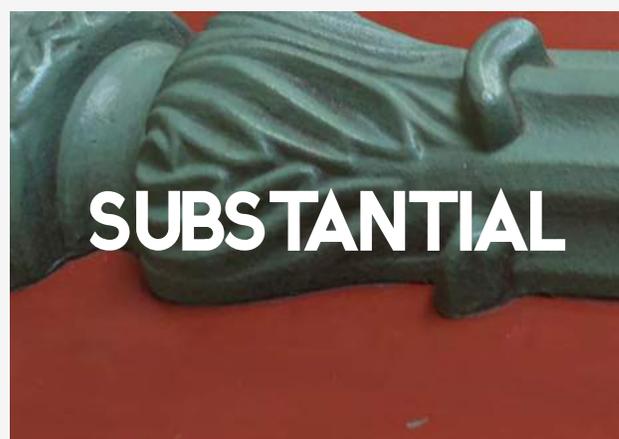
Our history is as solid as the Spanish mission and as tightly woven as a Chumash basket. Through many cultures and backgrounds we've come together as one city. We know our place in the world. We celebrate who we are and where we come from.

WHAT ARE YOUR IDEAS?

HOW DO YOUR IDEAS ENCAPSULATE THE PAST BUT ALSO LOOK TOWARD THE FUTURE?



WE ARE WARM



**SAN LUIS OBISPO DEFINED:
WE ARE A PLACE THAT REEKS OF SOIL AND SKY.**

Our colors are rich, deep, and full of life. They speak of crisp nights and breezy afternoons, and fade from green to gold. They are of the solid earth, the ocean wave, and the vastness that surrounds. They enliven our existence.

WHAT ARE YOUR IDEAS?

WE ARE EXCITED TO SEE WHAT INSPIRES YOU OUT OF OUR COLOR PALETTE. THE POINT IS NOT TO BLEND IN, BUT TO ENHANCE.



WE ARE INTENTIONAL



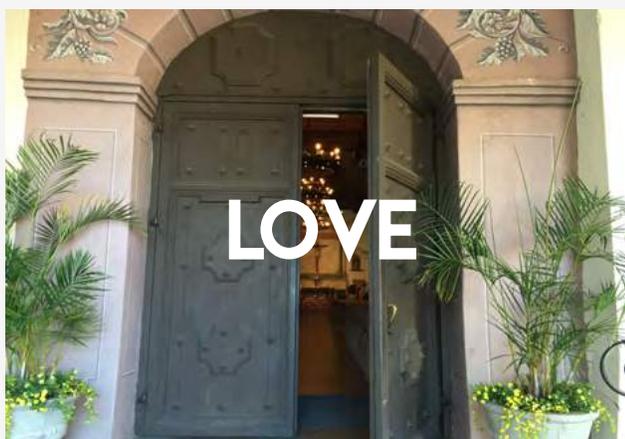
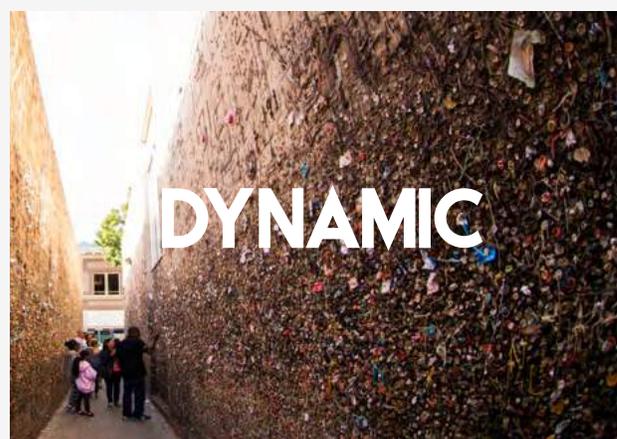
**SAN LUIS OBISPO DEFINED:
WE ARE A CITY WHERE ACTION HAS MEANING AND
MEANING HAS ACTION.**

Here, intention is more than the goal of the day. We live focused lives that result in balance. Health, well-being, and natural living go well past slogans. Our culture and environment make a difference.

WHAT ARE YOUR IDEAS?
HOW DOES BEING CENTERED IMPACT YOUR WORK? WE CAN'T
WAIT TO SEE WHAT YOU COME UP WITH!



WE ARE AWE-INSPIRING



**SAN LUIS OBISPO DEFINED:
WE ARE A PLACE WHERE THE INTERSECTION OF
LANDSCAPE AND CULTURE IS JAW-DROPPING.**

In this place, you re-evaluate your own existence. You think of what could be, who you could be, the kind of life you want to live. The hills shake you back to life and fill you with energy and a desire to do good in the world.

WHAT ARE YOUR IDEAS?

WE HOPE YOU'RE HEART RACES WHEN YOU ARE IN SAN LUIS OBISPO. USE THAT EMOTION TO CREATE SOMETHING FOR US.



APPENDIX C

COMMUNITY-GENERATED PROJECT IDEAS

WE ASKED THE COMMUNITY WHAT NEW IDEAS FOR PUBLIC ART THEY HAD. HERE'S WHAT THEY CAME UP WITH.

- Interactive water, light sculptures that also teach about solar power, and recycling water
- Kinetic art with recycled items, sculptures to reflect uniqueness of SLO
- Animals and kids in sculptures, on murals, and in crosswalks
- Giant chess game in Mission Plaza
- Let's make all of our new art skateable
- Ocean murals to represent our coastal roots
- Local sights incorporated into all of our art.
- Art that embraces nature
- Abstract vehicles
- Light posts that shine words like love, move, live
- Crosswalks that are encouraging or have funny sayings or even make everything mosaic
- Miniature statue of important / honorable people like 3D prints about 9 inches in height distributed randomly around the town
- Interesting walkways and benches in downtown incorporating the mountains in art
- Art that people have to play on to make music
- More sculptures should be placed everywhere!
- Modern pieces with modern subjects
- Murals of flowers found in other coastal communities in other countries
- Pop-out sculptures or statues
- Walls painted by the whole community so we can all feel like family
- Art that needs many participants at the same time to work fully
- Grown-up play grounds

- Obstacle courses that are made with art
- I think we should put life size statues of people all over town. There can be a couple swinging their child or a man walking with a brief case
- I would want to see more sculptures representing SLO
- Abstract piece about the 7 sisters hills
- Interactive art museums that teens could enjoy
- Art for the homeless, made by them and made for them
- Murals on the sides of buildings downtown
- Mosaics in our wheelchair ramps in the sidewalks
- Climbing wall on the side of our garage
- Art kids can learn to climb on
- Art that incorporates pull-up rigs in our parks
- Sculpture that integrates music
- An iconic piece of art that we can say is exclusively San Luis.
- Statues of people that impacted San Luis.
- Light art on any columns on buildings
- Decorative walkways that are inviting for people to walk through
- Crosswalks that change color when it rains and are only visible when it rains
- Giant vibrant and colorful shapes to line our wider roads with large medians
- Waterfall structures that invite people to play in them
- Decorative doorways that open to our open spaces.
- Pop-up art galleries in unexpected locations
- Stairs that a message is incorporated into
- Interactive water art that uses recycled water
- Graffiti art as community murals
- Participatory art that invites the community to answer a big question over a certain period of time.
- Wayfinding signage that incorporate our healthy values and our love for art.

- Paint our bike lanes different colors or allow artists to design a certain portion of the lane.
- Bike stations that are artfully designed and say to visitors that we care about bikers and art.
- 3D murals that have whimsical stories and content
- Use the color green in our art so when we are in droughts, we remember our surroundings
- Incorporate our industrial heritage into of our art
- More temporary art that is out of character for San Luis Obispo.
- Art on overpasses and any of our underpasses
- More art on our bridges. Even art that is incorporated into the concrete pour.
- Giant checkerboards in our parks
- American Indian Icons, sculptures and murals
- More interactive art in our skate park
- Art that is made for our pets. One that teaches them how to get treats or to get water by interacting with the art
- Kinetic sculptures that remind us we are all part of the natural setting that envelopes us
- Signs designed by artists that show us a walking route to and from destinations. These will encourage walking and biking
- A piece made with a bunch of skateboards
- A large sculpture made from a bunch of half pipes
- Gateways that let visitors know you have arrived in San Luis Obispo
- Bike Racks that are placed all over the city and are designed by artists that live in that part of town
- Art in our parks that we have to be active to see
- A sculpture designed by students from the art department at S.L.O.H.S. and built by students in the welding/wood department.
- Develop an artist billboard program that is similar to the utility box program
- It would be really creative to incorporate almost an ever-lasting mural painting that 'jumps from one building to the next all the way down the main street of downtown. Even if the paintings were swirling lines or quotes on the buildings lining the street it would incorporate a very unique side of SLO

- Pictures of Sports
- Art in our sidewalks
- Art on our basketball rims and on our nets
- Murals or sculptures in parking lots or out side of our stores
- Tile murals around down town or just in the city
- Mosaics or murals that send a message
- Create something completely made out of vintage tin cans
- Create murals on trees
- Sculptures of garden gnomes and fairies
- Living flowers that are all blue and are shaped like a whale
- Art inspired by vintage dresses
- Create a piece at Bishop's Peak that depicts a person having a hard time climbing.
- Sculptures in all of the grocery parking lots of things you find in groceries
- Let each neighborhood choose a theme and develop art programming around the community selected theme
- A walk-through photography exhibit that is placed throughout the town
- Art displayed on our buses in a gallery format
- Temporary art installation that allows visitors to have an understanding of the culture and history of San Luis
- Paint the asphalt at Sunset Drive-in to have a movie theme that attendees would enjoy.
- A glass shard sculpture that you could see a reflection of yourself would make a statement.
- Put a slide down the mountains that we have to hike up to slide down.

- A larger than life troll with crazy hair at an intersection that waves its hand.
- Designate an empty wall or stretch of sidewalk for people to draw on with paint or chalk.
- Place a cool antique lamp post that doesn't work and serves no practical purpose but looks really sick in a random neighborhood. Move it every 3 months to a different neighborhood.
- Develop an art trail for pedestrians and cyclists
- Unstructured art playground for kids
- Create an art walk program with the collection
- Designate a district of container studios for artists, and host a studio tour quarterly.
- Create a San Luis Obispo Maker Space that is run by the city
- Invite national artists to display their work here for a specific amount of time. This will bring people from all over the world.

APPENDIX D COMMUNITY WORKSHOP RESULTS

WE ASKED THE COMMUNITY WHAT THEY THOUGHT ABOUT THE PUBLIC ART PROGRAM. HERE'S WHAT THEY HAD TO SAY.

WHERE DO YOU TAKE VISITORS WHEN THEY COME TO TOWN?

- 55%:** DOWNTOWN (INCLUDES MISSION PLAZA, BUBBLEGUM ALLEY, FARMER'S MARKET, CONCERTS AT THE PLAZA, THE ART MUSEUM AND THE CREEK WALK)
- 39%:** ACTIVE OUTDOOR EXPERIENCES (INCLUDES HIKING, LOCAL BEACHES, PARKS, SLO SKATEPARK)
- 2%:** SHOPPING
- 2%:** WINERIES, MADONNA INN
- 1%:** CAL POLY
- 1%:** VARIOUS ACTIVITIES INCLUDING SPORTS GAMES, AT-HOME ACTIVITIES, AND CULTURAL EVENTS

MY FAVORITE ACTIVITY INVOLVING ARTS AND CULTURE IN SLO IS...

- 24%:** PUBLIC ART (INCLUDES UTILITY BOXES)
- 19%:** PROGRAMMED ARTS ACTIVITIES
- 19%:** CULINARY ARTS
- 16%:** MUSEUMS AND GALLERIES
- 12%:** PERFORMANCE ARTS ACTIVITIES
- 8%:** ARTS OBISPO ACTIVITIES
- 2%:** VARIOUS ACTIVITIES INCLUDING PAINTING AND VISITING STUDIOS

A GREAT IDEA FOR EXPANDING THE SLO PUBLIC ART PROGRAM IS...

- 31%:** EXPAND THE TYPES OF PUBLIC ART IN THE COLLECTION
- 27%:** ENGAGE THE COMMUNITY AT A HIGHER CAPACITY
- 16%:** INCREASE THE AMOUNT OF PIECES IN THE COLLECTION
- 10%:** INCREASE PROGRAMMING
- 8%:** PLACE MORE PUBLIC ART OUTSIDE OF DOWNTOWN
- 6%:** PLACE PUBLIC ART IN UNEXPECTED PLACES

THE SLO PUBLIC ART PROGRAM SHOULD FOCUS ITS GROWTH THROUGH...

- 26%:** STRENGTHENING PUBLIC ART DOWNTOWN
- 19%:** INCORPORATING PUBLIC ART INTO OUR WALKING / BIKING TRAILS
- 19%:** PLACING PUBLIC ART OUTSIDE OF DOWNTOWN
- 12%:** INCORPORATING PUBLIC ART INTO OUR PUBLIC FACILITIES
- 10%:** PLACING PUBLIC ART IN PARKS
- 7%:** PLACING PUBLIC ART IN OUR SHOPPING CENTERS
- 7%:** PLACING PUBLIC ART AT MAJOR INTERSECTIONS

THE SLO PUBLIC ART PROGRAM SHOULD FOCUS ON:

- 39%:** INCORPORATING NEW PUBLIC ART TYPES INTO THE COLLECTION
- 16%:** STRATEGIC PLACEMENT OF ART
- 15%:** INCORPORATION OF SLO'S IDENTITY INTO OUR NEW ART
- 14%:** ENGAGING THE COMMUNITY IN THE PUBLIC ART PROCESS
- 10%:** EXPANDING THE PUBLIC ART COLLECTION
- 6%:** SHOWCASING LOCAL ARTISTS

WHAT KIND OF PUBLIC ART DO YOU WANT TO SEE MORE OF IN SLO?

- 38%:** MURALS, INCLUDING MOSAICS AND STREET ART
- 22%:** MODERN ART
- 17%:** INTERACTIVE ART
- 14%:** 3D ART
- 11%:** FUNCTIONAL ART, INCLUDING BENCHES, BIKE RACKS, TRASHCANS, LIGHT POLES
- 6%:** LOCAL ART SHOWCASING LOCAL ARTISTS

RANK TYPES IN ORDER OF PREFERENCE.

- 23%:** POP-UP AND TEMPORARY ART
- 19%:** MURALS AND MOSAICS
- 16%:** SITE SPECIFIC ART
- 15%:** MODERN ART
- 14%:** SCULPTURE ART
- 13%:** GALLERIES AND MUSEUMS

PUBLIC ART LOCATION MAP KEY

THE FOLLOWING LOCATIONS ARE IN NO PARTICULAR ORDER AND ARE SUGGESTIONS FOR FUTURE PLACEMENT OF ART. SEE CHAPTER 4 FOR MORE PROJECT LOCATIONS AND COMMUNITY SELECTED TYPES.

ON OUR PASEOS AND PLAZAS

1. SOUTH HIGUERA STREET AND TANK FARM ROAD
2. SOUTH HIGUERA STREET BETWEEN MARGARITA AVENUE AND CHUMASH DRIVE
3. HIGUERA STREET BETWEEN WALKER STREET AND PACIFIC STREET
4. HIGH STREET AND BROAD STREET
5. SOUTH STREET MEDIANS
6. TANK FARM ROAD AND BROAD STREET
7. FOOTHILL BOULEVARD AND CALIFORNIA BOULEVARD
8. OVERPASS AT SANTA ROSA STREET AND HIGHWAY 101
9. UNDERPASS AT CHORRO STREET AND HIGHWAY 101
10. BRIDGE ON JOHNSON AVENUE AT PISMO STREET

IN OUR DOWNTOWN

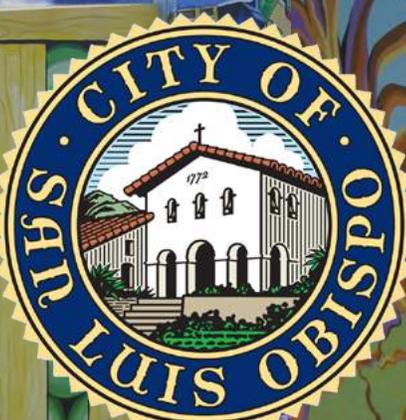
1. BROAD STREET AND PISMO STREET
2. BIKE BOULEVARD ISLANDS AT OSOS STREET AND PACIFIC STREET
3. OSOS TRIANGLE PARK
4. MISSION PLAZA AT BROAD STREET
5. SAN LUIS OBISPO PUBLIC LIBRARY
6. PISMO STREET AND CHORRO STREET
7. HIGUERA STREET AND OSOS STREET

AT OUR GATEWAYS

1. MADONNA ROAD AND HIGHWAY 101
2. CALIFORNIA BOULEVARD AND HIGHWAY 101
3. HIGUERA STREET AND MARSH

PARTNERSHIP OPPORTUNITIES

1. ARTS OBISPO
2. SAN LUIS OBISPO COUNTY UNIFIED SCHOOL DISTRICT
3. SAN LUIS OBISPO PUBLIC LIBRARY
4. SAN LUIS OBISPO CHAMBER OF COMMERCE
5. CAL POLY UNIVERSITY
6. CUESTA COLLEGE
7. CAL POLY CENTER FOR ENTREPRENEURSHIP AND INNOVATION
8. SAN LUIS OBISPO TOURISM BUSINESS IMPROVEMENT DISTRICT
9. SAN LUIS OBISPO MUSEUM OF ART
10. SAN LUIS OBISPO HISTORY CENTER
11. LOCAL GALLERIES
12. SAN LUIS OBISPO COUNTY
13. REGIONAL CITIES
14. CALIFORNIA ARTS COUNCIL
15. REGIONAL FESTIVALS
16. SAN LUIS OBISPO LAND CONSERVANCY
17. OPERA SLO
18. SAN LUIS OBISPO LITTLE THEATER
19. SAN LUIS OBISPO FILM FESTIVAL
20. SAN LUIS OBISPO SYMPHONY
21. LOCAL ARCHITECTS



DESIGNING LOCAL
PRIDE | LEGACY | PROSPERITY