



# **MOMENTUM**

---

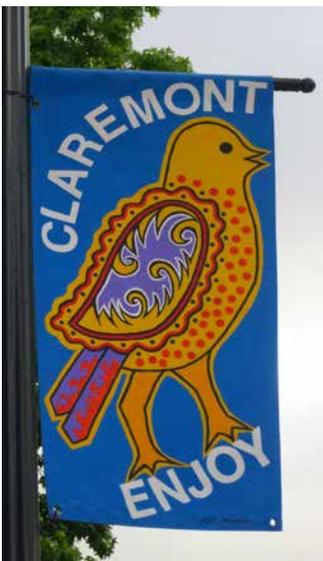
Public Art Master Plan for Claremont, California  
Gail M. Goldman Associates, July 2014

## TABLE OF CONTENTS

I. INTRODUCTION	3
II. INTENT: BUILD ON CLAREMONT'S EXTRAORDINARY LEGACY	4
III. THE COMMUNITY	4
IV. EXECUTIVE SUMMARY	5
V. LIST OF KEY RECOMMENDATIONS	7
A. Policy	7
B. Planning	8
C. Administration	8
D. Guiding Documents & Policies	9
VI. MENU OF OPTIONS: PUBLIC ART INITIATIVES AND PROJECTS	11
A. Project Initiatives: Temporary Project Options	14
B. Project Initiatives: Permanent Project Options	17
C. Funding Options	21
D. Building Artist Capacity	24
E. Technology & Social Media	25
VII. APPENDICES	27
A. Methodology	28
B. Recommendations: Background and Rationale	30
C. Revised Ordinance	43
D. Gifts and Loans Policy	54
E. Deaccession Policy	60
F. Methods of Artist Selection & Artist Eligibility	65
G. Administrative Guidelines for Private and Municipal Development	69
H. Arts Coordinator Job Description & Qualifications	79
I. Map of Public Art Locations: Current and Potential	82
J. Artwork Owned by the City of Claremont	83
K. Sample Public Art Allocation Declaration	85
L. Sample Covenant Agreement	87
M. California Cities: Selected Percent for Art Program Comparisons	88
VIII. CREDITS	90



## INTRODUCTION



Public art can help citizens form connections with one another and with the place they live. It can engage diverse groups in thoughtful and inspiring experiences and bring people together to support a communal activity. It can contribute to making life more meaningful. It can instill a sense of belonging, expand understanding, and bridge differences.

People move to and invest in cities that offer a strong link to arts and cultural activities. Creative cities provide engaging environments for its residents and visitors, extend opportunities for life-long learning, and help preserve community history.

Research has shown that cities with a lively public art program have sustained economic strength and attracted businesses and individuals who can foster and facilitate prosperity for all citizens. Fundamental to the vision for public art in Claremont is the desire for a robust public art program that benefits and enriches all those who are fortunate enough to live, work, and visit the city.



## **INTENT: Build on Claremont’s Extraordinary Artistic Legacy**

Art is an enduring part of Claremont’s history and heritage. Known throughout the country as an “art mecca” in the 1940s, 50s, and 60s, Claremont remains an important center of artistic activity. Claremont artists are integral to the cultural fabric of the city, having contributed to its unique identity and personality for more than 70 years.

Although many artists have homes and studios in neighboring towns, Claremont serves as a hub for area artists in large part because of the presence and reputation of the Claremont Colleges. In the tradition of their predecessors, local artists continue to impact the quality of the social and built environments.

Momentum is dedicated to Claremont’s vibrant arts community. It is intended to build on Claremont’s significant artistic legacy and to appreciate, nurture, and celebrate the long-held civic pride for its artists.

**“Research has shown that cities with a lively public art program have sustained economic strength.”**

## **THE COMMUNITY**

First and foremost, residents share the fundamental belief that art enhances lives and benefits the community. Arts are not a choice but a necessity for the many residents, workers, business owners, and artists who were interviewed about their vision for public art in Claremont. Without fail, everyone acknowledged the significant number of talented musicians and artists who make and have made Claremont their home, recognizing them as among the community’s greatest assets.

Claremont is described as a pedestrian-friendly city, a calm oasis in the midst of frenetic urban centers. Its characteristic quaint architecture and tree-lined streets are unique qualities that engender feelings of nostalgia for its residents. As home to the Claremont Colleges, the community has access to extraordinary resources that add to Claremont’s cultural vitality.

Residents are actively involved and keenly interested in the community. Intergenerational, Claremont has a reputation for welcoming new and retaining long-time residents. It boasts a large population of retirees, many whom have left and come back. At the same time, the influx of an art house movie theatre, young restaurateurs and business owners into the downtown area has resulted in a notable and welcome increase in nighttime activity.





## EXECUTIVE SUMMARY



In August 2012, the City of Claremont embarked on an assessment and update of the Community Art Program. It had been more than five years since the 2005 update of the Community Art Ordinance that was adopted in 1997. The City determined that a study of existing policies and administrative procedures was warranted. To accomplish this, the City selected Gail M. Goldman Associates as the consultant.

Momentum: Public Art Master Plan for Claremont contains recommendations that were developed by the consultant following a thorough review of all relevant policies, plans, and procedures currently in place. In addition, information was gathered through individual and group interviews with more than 70 people and through an open community forum. Two public input sessions were held to review and glean input on the document in its draft stages. (Appendix A: Methodology)

Momentum is intended to provide the City of Claremont and the community with a wide variety of tools and options for achieving the vision of Claremont as a public art destination. Decisions on what ideas to implement from those presented in this public art master plan rest with the citizens and policy-makers.



A number of topics were raised repeatedly throughout the individual interviews, focus group meetings, and public forum. Whether an artist, designer, developer, arts advocate, resident, business owner, City staff, or student, what Claremont communicated loud and clear is the desire for:

- More art throughout Claremont neighborhoods; and
- Centralized administration of the public art program by a qualified Arts Coordinator with designated responsibilities.
- Establishment of a Public Art Committee to help shape the direction of the Public Art Program and review the selection of artists and artwork for qualifying municipal and private development projects;
- Redefining the role of the Planning Division and Architectural Commission vis-à-vis the review of public art;
- An independent City Council policy for the donation of gifts and loans of artwork;
- A City Council policy for the removal and disposition of existing artwork;
- Increased opportunities for local artists including the establishment of an online directory of artists; and
- Publication of a print and online map and self-guided tours of public art throughout Claremont.

Momentum is inclusive of all art forms and is centered on the goal of creating and presenting work that inspires and communicates the City's commitment to the social, economic, and environmental well-being of Claremont and its citizens. With 23 completed artworks (Appendix J: City of Claremont Public Art Inventory) and a renewed commitment to arts and culture in Claremont, the City is poised to engage in a process that enables it to develop the Public Art Program to its full potential.



## LIST OF KEY RECOMMENDATIONS



Recommendations contained in this document are listed below. A full description of the background and rationale for each recommendation is in Appendix B: Recommendations: Background and Rationale.

### POLICY

1. Change all references from “Community Art Program” to “Public Art Program”.
2. Add a section to the Ordinance defining the key terms
3. For developers who choose the option to integrate public art into the development project, include a requirement that if the minimum allocation is \$20,000 or greater, then an amount equal to 10% of the minimum allocation be deposited into the Public Art Fund. For example, if the Public Art Allocation is \$50,000, ten percent or \$5,000 would be deposited into the Public Art Fund and \$45,000 would be designated for on-site public art.
4. Require submission of a Public Art Project Concept Plan and Schematic Plan to be reviewed concurrently with the design phases of the development project.



5. Address responsibilities for maintenance and conservation of artwork including the requirement for the developer to enter into an agreement with the City of Claremont that sets forth the developer's maintenance obligations with respect to on-site artwork.
6. Add reference to green design principles.
7. Stipulate that the Public Art Fund is to be used to support Public Art Program initiatives throughout Claremont and define the use of the funds to further the purposes of the Public Art Program.
8. Authorize up to 25% of the Public Art Fund for Public Art Program administration.
9. Require the development of an annual Public Art Workplan to include public art projects proposed for the next fiscal year, a status report on current projects, and a report on projects completed in the past year for review by the City Council.
10. Establish a separate City Council policy for review and acceptance of donations and loans of visual artwork to the City of Claremont.
11. Establish a City Council deaccession policy for the removal and disposition of artwork on City- owned land and in City-owned facilities.
12. Define that, as a general policy, artists from the region will be encouraged to participate in the Public Art Program with the understanding that the City of Claremont is not restricted to the exclusive engagement of local artists.

## **PLANNING**

Incorporate public art into the planning processes of the City of Claremont as a guide for its economic and social development.

## **ADMINISTRATION**

1. Establish an Arts Coordinator position to manage the Public Art Program.
2. Require the participation of the Arts Coordinator at all meetings with private developers where public art is discussed.



3. Publish administrative guidelines detailing the process for municipal and private development percent-for-art projects.
4. Establish a City Council appointed Public Art Committee subject to the Ralph M. Brown Act to meet on an as-needed basis to review and approve policies, guidelines, and practices of the Public Art Program.
5. Redefine the responsibility of the Architectural Commission to specify the review and approval of the proposed artwork site and scale for public art in municipal and private development projects. Review and approval of all other specifics of a proposed artwork for municipal and private development projects—including artist, art concept, style, materials, and colors—will be the responsibility of the Public Art Committee.
6. Develop Public Art Guidelines that describe the artist and artwork review and approval processes and the roles and responsibilities of City staff, Public Art Committee, City Manager, and City Council.

## GUIDING DOCUMENTS AND POLICIES

Momentum: Public Art Master Plan for Claremont invites a commitment to a comprehensive vision under which there is a flexible strategy to support inclusive, transparent, and robust civic engagement and innovative, achievable public art in a constantly fluctuating economy. The City of Claremont is among more than 70 municipalities in California with percent for art ordinances. (Appendix M: California Cities, Selected Percent for Art Program Comparisons)

### 1. **ORDINANCE:**

*Municipal Code 16.148 guides the Appendix C: Revised Ordinance*

**PURPOSE:** To enhance the aesthetic and cultural quality throughout the community, provide opportunities for the public to be exposed to a broad range of quality visual art, acknowledge our local artistic community, inspire pride, identity, and a sense of place among the residents of the community and enhance the general welfare of people living and working in the city of Claremont. (Adopted in 1997)



**2. GIFTS AND LOANS OF ARTWORK POLICY**

*Appendix D: Policy and Guidelines for the Donation and Long-Term Loan of Artwork*

PURPOSE: To guide the review and acceptance of donations and loans of visual artwork to and from the City.

**3. DEACCESSION POLICY**

*Appendix E: Policy and Guidelines for Deaccession of Artwork*

PURPOSE: To guide the removal and disposition of artwork in the City's collection and artwork acquired by the private sector in compliance with the Public Art Ordinance.

**4. ARTIST SELECTION POLICY**

*Appendix F: Methods of Artist Selection and Artist Eligibility*

PURPOSE: To define methods and criteria for the selection of artists and artwork, including artist eligibility.

**5. GUIDELINES FOR PRIVATE DEVELOPEMENT**

*Appendix G: Program Guidelines for Private Development*

PURPOSE: To guide the Developer on the options, review process, public art principles, definitions and approvals needed to meet the requirements of the City of Claremont's Public Art Ordinance.





## **MENU OF OPTIONS: PUBLIC ART INITIATIVES AND PROJECTS**



### **PROJECT INITIATIVES**

These menus are offered to encourage the on-going acquisition and exhibition of public art throughout the public and private sector in Claremont. Determining project priorities will evolve from discussions with the community over time and may change as new opportunities and resources become available. Options for City-initiated public art projects are listed below and categorized as Temporary Project Options and Permanent Project Options. The decision to implement any of these projects rests with the Public Art Committee and City Council.

These recommendations are based on input from Claremont's arts and business communities and City staff. They take into consideration the expenditure of funds currently available in the Public Art Fund, future private development project contributions into the Public Art Fund in accordance with the Public Art Program ordinance, additional revenues being generated through grant applications to public agencies and private foundations, and new partnerships between the City and Claremont businesses, colleges, and other organizations.



## TEMPORARY PROJECT OPTIONS

Temporary public art is a highly effective tool for developing socially engaging, interactive art experiences in community settings. By its fresh and timely nature, temporary art fosters artistic exploration far beyond the traditional boundaries of public art, drawing residents and visitors to the area in anticipation of each new installation or activity.

### 1. ROTATING SCULPTURE IN MEDIANS AND PARKS

Specific locales in Claremont would be designated as outdoor galleries for the display of sculpture for long-term loan (12-24 months) from the artist. Placing sculpture in medians, parks, and other heavily trafficked areas with high visibility will enliven the urban landscape, create a dynamic visual experience for residents and visitors, establish more venues for artwork in the city, and provide additional opportunities for artists who live and work in Claremont to exhibit their work.

Artists would be invited to submit images of existing artwork for review and if selected, would be responsible for the transportation and installation of the artwork. Each artist would receive a \$3,000 stipend. Based on public response to each artwork, the City could choose to purchase it for the permanent collection.

To accommodate the sculptures, individual platforms and lighting would be constructed to code on each predetermined site by the City, preferably in partnership with another interested agency or organization. The Public Sculpture Project in the park at the corner of Indian Hill Boulevard and Harrison Avenue, established in 2008 by the Claremont Community Foundation in partnership with the City of Claremont, is a model for this type of program.

Potential locations include: Harrison Pocket Park (increase the number of pedestals); Shelton Park; medians along First Street, Foothill Boulevard, and Indian Hill Boulevard; Transportation Depot; Santa Ana Botanic Garden; and the Farmer's Market.



## 2. ART IN THE NEIGHBORHOOD

Artists would be invited to submit conceptual proposals for site-specific artwork to be placed on public view in neighborhoods throughout Claremont for a maximum duration of one year. A list of pre-approved sites on public and private property would be provided, as determined by the City and private property owners. In addition, artists could seek permission to use locations of their own choosing. Finalists' proposals would be reviewed by the City and site owners for safety, environmental impact and right-of-way issues. This is an important opportunity for artists new to public art to gain experience. Each selected artist would receive a fixed fee of \$5,000.

Potential locations include cell towers and bus stops throughout Claremont neighborhoods; parking lot at Sprout's at Foothill Boulevard and Mountain Avenue; underpasses in south Claremont; buildings along the West Claremont business corridor; Rancho Santa Ana Botanic Garden; Shelton Park; exterior of the Chamber of Commerce building; and walls in the alley between Harvard Avenue and Yale Avenue.



## 3. VACANT STOREFRONTS

An unfortunate consequence of a lackluster economy is empty storefronts. The City could partner with the business district leaders and private property owners to make vacant storefronts available to artists on a changing basis. Artists would enliven these spaces through an ongoing series of captivating and provocative temporary art installations, helping to eliminate blight and increase the economic viability of the community.

A list of pre-approved storefronts would be provided in the application guidelines soliciting proposals from artists. The anticipated duration of the vacancy and availability of the space will determine if a storefront qualifies for this initiative. Funding would be available for up to \$3,000 per storefront. This is an opportunity to involve art students from the Teen Center; Fairplex; First Street Gallery; and Scripps College, Pomona College, and the Claremont Graduate University.



#### 4. CHANGING EXHIBITIONS IN CITY BUILDINGS

A primary venue for the display of artwork is the Claremont City Hall. Over the past few years, art students from Claremont Graduate University have volunteered through the Public Art Program to curate and install exhibitions of student work, a partnership that is valued by both parties. Because art students are focused on classwork and the creation of their own artwork, it has been challenging for them to take on this recurring administrative and curatorial role.

It is recommended that the responsibility to organize, transport, and install changing exhibitions in City Hall be assumed by students at Claremont Graduate University who are enrolled in the Sotheby's Institute of Art's Masters in Art Business program. This program, offered in partnership with Claremont's Drucker School of Management, balances business and arts law courses with advanced studies in art appraisal and evaluation techniques, public art selection methods, gallery and auction house operations, and art collection management.

**“Temporary art fosters artistic exploration far beyond the traditional boundaries of public art.”**

#### 5. PUBLIC ART BANNER PROGRAM

In 2002, the City initiated a public art project to create street banners designed and painted by Claremont artists of all ages and skill levels. The banners are displayed on lampposts in the Village during various times of the year. Artists submit a color design drawn to scale and when selected, are provided with banner material on which to paint their original artwork and a \$250 stipend for supplies. Typically, 12 to 14 artists are selected each year.

The Banner Program is popular in Claremont and there is strong interest in increasing the number of artists who participate and the amount of time the banners are on display. A current concern is the loss of these hand-painted banners due to wear and tear and theft.



#### RECOMMENDATION

It is recommended that in subsequent years, the original artwork be copied and printed in multiples on durable vinyl for long-term display. It is estimated that the cost of printing one double-sided, 24" x 84" matte vinyl banner with grommets and tape hemming would be approximately \$70.



The City could purchase the original banners as part of the City's public art collection for an additional \$250 each for a total of \$500 (including the \$250 stipend for supplies). The original artwork could be displayed in an indoor City facility where they would be in a protected environment for visitors to enjoy year-round.

## 6. LIGHT FESTIVAL & OTHER SPECIAL EVENTS

The City would provide a platform for artists working in light, sound, video, and projection art to transform Claremont into a dynamic nighttime environment of temporary, site-specific public art. The festival would include light art installations and sculptures as well as interactive and performance-based art. The artwork could be selected through a combination of a curatorial and competitive process.

Another consideration is a public art festival in Memorial Park featuring site-specific art installations commissioned for the occasion. Artists would be invited to submit proposals for thoughtful and interactive temporary artworks at various locations in and around the park. A public art event could be planned to reclaim a vacant and underutilized building or lot, reconnecting residents to the site and building awareness of its potential as an open space.

Public art projects would address the specific characteristics of the selected site, its physical conditions and current uses, its geological, industrial and social history, and other environmental qualities. Designed to encourage active participation, the event would engage local residents, institutions, and community groups in the planning, construction, and design of installations and performances.





## **7. STREET FURNISHINGS**

For an innovative, cost-effective approach to providing unique street furnishings throughout Claremont, a catalogue of prototypical artist-designed seating, transit shelters, newspaper stands, litter and recycling receptacles, and other amenities could be created. As streetscape improvements occur, items from the catalogue could be ordered, manufactured, and installed in the landscape to add character, identity, and definition to a neighborhood. A notable example is the distinctive bike racks commissioned by the City that are placed throughout the Village. Creating benches for Claremont Skatepark is another option for consideration.

## **8. DIGITAL ARTWORK**

Interest was expressed in installing an electronic billboard in a commercial or public plaza for the display of digital artwork such as computer graphics, animation, interactive art, and photography.

This initiative requires specialized curatorial oversight and extensive administrative coordination to program and refresh the content. The cost to purchase, install, and maintain an outdoor LED electronic billboard varies based on size, resolution, and placement. Because the technology changes so rapidly, funds would need to be available for regular maintenance and updates of the equipment.

An alternative is to establish an online “virtual billboard” by creating computer-generated, three-dimensional environments allowing people from around the globe to interact with one another individually and collectively. Artists use a range of graphic, programming, and new technology tools for innovative forms of artistic expression. Online virtual world grids include Second Life, Inworldz, VastPark, and OpenSim.

## **9. ARTIST IN RESIDENCE**

An Artist in Residence program provides the opportunity for an artist to work in a specified environment for an extended period of time. It encourages artists to explore new working methods, create arts-rich learning environments, and develop socially engaging, interactive art experiences in community and educational settings. Potential host institutions include Fairplex, TRACKS Program at El Roble Intermediate School, Youth Activity Center and other City recreation centers.



## PERMANENT PROJECT OPTIONS

*(Appendix I: Map of Public Art Locations, Current and Potential)*

Artwork that becomes part of the City's collection, acquired through direct purchase, site-specific commissions, and donations is considered permanent. The City is responsible for maintenance and conservation of City-owned artwork.

### 1. GATEWAYS AND OTHER SITES

Emphasis on a sense of arrival into Claremont warrants consideration. Artwork strategically located at entrances into the city become landmarks that serve as way-finding elements to welcome visitors and draw them to the business centers. Creating a large-scale artwork necessitates a large budget that can range from \$150,000 to \$500,000. Primary sites have been identified as the entrances into Claremont from Upland, Pomona, and Montclair; Indian Hill Boulevard and I-10; and the medians along Baseline Road.

There are a variety of outdoor locations within the community that provide an opportunity for people to engage and interact with the artwork on a daily basis. Potential venues include the large



walls at Yale and Bonita Avenues, Yale Avenue and Fourth Street, City Parking Garage between First and Second Streets, and in the alleys off N Oberlin Avenue between W First and W Second Streets; intersection of Indian Hill Boulevard and San Jose Avenue; Shelton Park, Padua Park, and El Barrio Park; Old Schoolhouse; Joslyn Center; and the new entrance to the Rancho Santa Ana Botanic Garden on Indian Hill Boulevard.

## 2. PORTABLE WORKS COLLECTION

A Portable Works Collection involves the acquisition of existing two and three-dimensional visual artwork by Claremont artists for placement throughout publicly-accessible City facilities for long-term or short-term periods of time. The purpose is to enhance the environment and enable the public to view quality artwork outside a museum setting. The artwork may include, but is not limited to, sculpture, painting, mixed media, prints, photography, video, folk art, and traditional and contemporary crafts by emerging and established artists.

### RECOMMENDATION

It is recommended that artwork exhibited in City Hall alternate between selections from the City's permanent collection and student-curated exhibitions. Exhibitions of City-owned artwork can be refreshed as new works are acquired through the Portable Works initiative. Oversight of all exhibitions in City Hall is the responsibility of the Arts Coordinator and includes scheduling, curatorial direction, artwork selection, and installation, promotion, and de-installation of artwork.

## 3. MUNICIPAL ART CENTER

There is a strong desire for a dedicated civic art space in the downtown area where members of the arts community could meet, create, exhibit, and perform. The venue would include a gallery with space to exhibit large-scale artwork, more intimate galleries for smaller-scale artwork, and a stage for theatre and dance performances. In addition, a not-for-profit shop selling the work of local artists could be located on the premises.



#### 4. PARTNERSHIPS AND COLLABORATIONS

As in most municipalities across the country, Claremont is experiencing a scarcity of funds and limited resources to support public art. Collaborating with Claremont's community organizations and citizen groups on public art projects and other special initiatives will leverage financial and staff resources and reputations to deliver greater quality, value, and a broader range of public art experiences than would otherwise be possible. Partnerships engender cooperation while increasing public awareness, understanding, and appreciation for the arts.

- CULTURAL TOURISM AND PUBLIC ART DIRECTORY

Cultural tourism is consistently ranked as one of the top three travel activities in the United States. Culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness. Many locations are now actively highlighting their tangible and intangible cultural assets as a means of developing comparative advantages in an increasingly competitive tourism marketplace, and to create local distinctiveness in the face of globalization.

The visual art and business communities could partner to create a series of pedestrian and vehicular itineraries and an interactive map of public artwork and artist studios throughout Claremont, including the collections of the Claremont Colleges, Rancho Santa Ana Botanic Garden, and the City of Claremont. These itineraries could be available on line and in print through the Claremont Chamber of Commerce, Claremont Heritage, and Fairplex as well as the City of Claremont. The Claremont Courier, a locally-owned and operated newspaper, as well as the online Public Art in Public Places Project have expressed interest in assisting with this effort

- ARTIST REGISTRY

An online local artist registry would provide a centralized resource and platform in which artists at varied career levels could expand their audience and publicize their work. It also connects artists to opportunities by presenting their work in a searchable form for organizations, curators, architects, developers, community organizations, individuals and businesses. The registry is free to join and free to use.



A framework could be established where each artist inputs her/his own data and updates it as needed. Visual arts organizations could link existing artist directories to the website, i.e. Claremont Museum of Art and the Claremont Community Foundation. Once set up, the directory could operate with minimal administrative oversight with the understanding that the artists—who are eager to have the information centralized, accessible, and current—would keep it updated. The Claremont Courier, a locally-owned and operated newspaper, has expressed interest in assisting with this effort.

- TRAVELING EXHIBITIONS

With existing public venues throughout Claremont for the display and presentation of public art, exhibitions highlighting Claremont established, emerging, and student artists that are initiated by one organization could travel to other locales to extend the visibility and access to more audiences. Potential partners include Fairplex, Rancho Santa Ana Botanic Garden, Claremont Museum of Art, Claremont Heritage, Claremont Forum, Claremont Community Foundation, and Hughes Community Center among others.

- SOTHEBY'S INSTITUTE OF ART AT CLAREMONT GRADUATE UNIVERSITY

Of particular note is the newly established Sotheby's Institute of Art at the Claremont Graduate University. Building on programs pioneered more than forty years ago by Sotheby's Institute at its London and New York campuses, Sotheby's Institute MA in Art Business prepares students for careers in the international art markets, exploring their evolution, principles and best practices within the context of the art world as a whole.

Its curriculum builds on a framework of business, law, marketing and finance, supplemented by specialized modules such as appraisal and art evaluation techniques, gallery and auction house operations and art collection management. Students also benefit from field-based study and hands-on experiences which is supplemented by international travel-based coursework and the participation of world-renowned lecturers and visiting faculty.



As part of the hands-on learning, the Sotheby's Institute MA Program is interested in partnering with the City of Claremont's Public Art Program. Class assignments would include volunteering for a number of public art initiatives that would be supervised by Sotheby's Institute faculty in collaboration with the Arts Coordinator.

Utilizing ready-access to talented art students and faculty at CGU, Pomona College, and Scripps College, opportunities for the Sotheby's Institute students include curating and installing changing exhibitions of student artwork in City Hall and other City facilities (Changing Exhibitions in City Buildings); helping to oversee the commissioning of artists to create temporary installations in vacant storefronts (Vacant Storefronts) and the display of sculpture in medians, parks, and other heavily trafficked areas with high visibility (Rotating Sculpture in Medians and Parks); assisting in the research, identification, and artist election for the commission of site specific artwork to be placed on public view in neighborhoods throughout Claremont (Art in the Neighborhood).

In addition, Sotheby's Institute students could provide assistance in other public art initiatives recommended in this master plan that include establishing an artist directory, expansion of the Banner Program, and organization of festivals and special events.

## **FUNDING OPTIONS**

It is extremely important that expectations regarding the level of City support are commensurate with what resources are available at any given time. Establishing relationships with private foundations and other government agencies is paramount to building and maintaining a thriving and credible public art program in Claremont.

It is recommended that the City invest in a consultant who specializes in grant writing to research, coordinate, prepare, and submit grant applications in support of new public art initiatives. The success of this effort is dependent on a high level of cooperation and leadership within the community to develop ideas and respective roles and responsibilities relative to the proposed project.



## 1. ARTS GRANTS

There are literally hundreds of arts and culture grant opportunities available from foundations and government agencies throughout the United States. Comprehensive resource listings are readily available online through web sites such as Fundsnet Services.com and Top Arts Grants.

A prerequisite for many major funders is collaboration among municipal government, the arts community, and the business sector. Two exciting grant opportunities ideally suited to Claremont's expressed interests are the National Endowment for the Arts' Our Town and the Ford Foundation's Space for Change initiatives. Excerpts from the Application Guidelines of each follow:

### • OUR TOWN

Through Our Town, the National Endowment for the Arts provides a limited number of grants, ranging from \$25,000 to \$150,000, for creative placemaking projects that contribute toward the livability of communities and help transform them into lively, beautiful, and sustainable places with the arts at their core. Our Town invests in creative and innovative projects in which communities, together with their arts and design organizations and artists, seek to:

- Improve their quality of life.
- Encourage creative activity.
- Create community identity and a sense of place.
- Revitalize local economies.

A key to the success of creative placemaking involves the arts in partnership with a committed governmental leadership and the philanthropic sector. These partnerships must involve two primary partners: a nonprofit organization and a local government entity. One of the two primary partners must be a cultural (arts or design) organization.

### • SPACE FOR CHANGE

Space for Change is a program that supports select arts organizations and community leaders to imagine and plan for a 21st century art space. The qualities of these spaces are both a reflection of the physical needs and opportunities within a neighborhood as well as a reflection of



the commitment of each organization to artistic excellence, cultural equity, and sustainable community development.

Support is available for three categories of arts spaces:

- Emergent facilities. For their planning, pre-development and early operation phase.
- Newly opened facilities. For finishing/enhancement, program launch and operation stabilization.
- Established facilities. For renovation, expansion, program enhancement and operational sustainability.

## 2. NEW FUNDING CONSIDERATIONS



As traditional arts funding sources come under pressure, local governments need to develop new mechanisms to maintain and increase arts and culture support. To build and sustain resources in the Public Art Fund for on-going support of the arts in Claremont, there are a number of funding initiatives worthy of consideration. In addition to the grant opportunities described above, the following are options for generating additional contributions to the Public Art Fund:

- **CITY GENERAL FUND**

Provide an annual line item allocation from the General Fund earmarked to support specific project initiatives that result in the acquisition of a permanent artwork.

- **ONE DOLLAR CHECK-OFF**

Include a one dollar (\$1.00) for Claremont Public Art to encourage residents and business owners to voluntarily contribute one dollar per year to support public art acquisitions and initiatives in Claremont through a check-off box on each Sanitation Bill and donation through the Business License Application.

- **FRIENDS OF CLAREMONT PUBLIC ART**

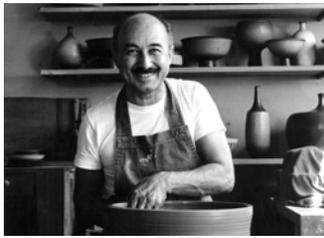
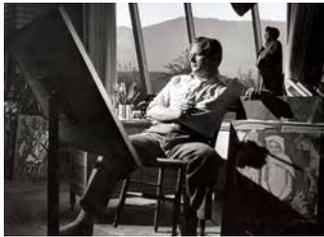
Establish a non-profit organization as an arm of the Public Art Committee for the purpose of raising funds for public art in Claremont. This provides a mechanism for individuals and businesses to contribute funds for the purpose of building the City's public art collection.



## **BUILDING ARTIST CAPACITY**

### **1. PROFESSIONAL DEVELOPMENT**

Workshops and lectures can be offered to artists to support, launch, and sustain successful careers. Through workshops and lectures, artists can learn best practices in the business of being an artist including how-to sessions on responding to Requests for Qualification, Requests for Proposals, understanding application processes and contract issues, forming collaborations, and other relevant issues. This also is an opportunity for established artists and leaders in the arts to be brought to Claremont to conduct workshops and make presentations. Partners include Fairplex and Claremont Graduate University among others.



### **2. COLLEGE ART STUDENTS**

Claremont is centered among the region's top university art programs. A concerted effort to reach out to these younger artist audiences will build relationships between the Public Art Program and the future creative and art business community. University programs are also an outlet to source artists for temporary projects, technology influenced artworks, and emerging artist opportunities. Directors of university and college art galleries and museums are valuable resources for identifying students and partnering with the Public Art Program.



For example, the Public Art Program could target the graduate level classes on community engagement and social practice to participate in the development of a public art proposal for a specific project. The Arts Coordinator and members of the Public Art Committee could contribute to student orientations on campus by introducing the art students at Scripps, Pomona, and the Claremont Graduate University to the City's Public Art Program and inviting them to take advantage of the public art project opportunities.



### 3. MENTORSHIPS

Emerging artists have few professional development opportunities in the field of public art. A value expressed repeatedly by those interviewed is the creation of opportunities to attract and nurture emerging artists in Claremont. A Mentorship Program offers a resource to local artists by educating them about the public art process through direct hands-on experience. Emerging artists are given the opportunity to work with established public artists on a project from inception to completion and earn a stipend. Emerging artists shadow the public artist in studio, meetings and presentations. The willing participation of the commissioned public artist is important to the success of this initiative.



### TECHNOLOGY AND SOCIAL MEDIA

As technology continues to advance, it is important for the Public Art Program to retain a healthy online presence. Social media is a way for artists and the general public to connect with the Public Art Program and establish itself as a valuable resource. The Public Art Program can participate in a variety of social media platforms to raise awareness of upcoming artist opportunities, exhibitions, and special public art events and activities.



The specific social media tools listed below may change over time but the documentation of the different facets of the program will remain the same. An important resource and potential partner for development of technology and social media initiatives is the University of La Verne which houses a state-of-the-art media lab.





## 1. GENERAL INFORMATION

The Public Art Program can share announcements, events and links through social media platforms like Facebook fanpage and Twitter. These platforms allow a page owner to trace metrics around posted content tracking growth and demographics, consumption of content and creation of content.



## 2. VIDEO

The City's art collection, temporary and permanent installations, and special events can be brought to life through video sharing channels like YouTube and Vimeo, allowing the public to discover and share original videos. A Public Art Program channel can be established on these networks to allow a page owner to track demographics and consumption of content. Content can be searched through a database; viewers can "like" and comment on favorite videos, share embed videos on their own personal social media networks and blogs, and subscribe to the Public Art Program channel for a one source video feed.



## 3. PHOTOGRAPHS

Photographs of the artwork fabrication and installation processes, artist studios, the City's artwork collection, special exhibitions, and other activities can be posted on image sharing sites like Flickr and Picasa for the public to view.



## 4. TEMPORARY PROJECTS

The Public Art Program can engage with location based, 'check-in' social media platforms like Gowalla and FourSquare to encourage users to interact with temporary projects and changing exhibitions. These social media platforms allow users to keep up with their friends from Facebook and Twitter, discover new places and hotspots, share photos and trip recommendations with friends and pick-up rewards from places where they check-in.

## 5. SMART PHONE

Half of the U.S. population uses smart phones. The Public Art Program can develop a smart phone application specific to its art collection and creative programming.



# *APPENDICES*

# Appendix A

## METHODOLOGY

Gail M. Goldman Associates developed Momentum: Public Art Master Plan for the City of Claremont from January 2013 through February 2014. Special focus group meetings with local artists, seniors, and youth were conducted and a public community forum was held at the Alexander Hughes Community Center. Individual meetings in person or by phone with members of the community were held as well as multiple meetings with City officials and staff. Before recommendations were finalized, two community input sessions took place to solicit feedback at different stages of development of the draft document.

### GENERAL

Maureen Aldridge, Chamber of Commerce  
David Amico, CGU Art Department  
Steve Armanino, The Olsen Company  
David Armstrong, American Museum of Ceramic Art  
Rose Ash, Artist  
Robin Aspinall, Claremont McKenna College  
Sandy Baldonado, Claremont Museum of Art  
Matthew Bibbens, Claremont McKenna College  
Barbara Brown, Claremont Museum of Art  
Greg Christman, Architect  
Alba Cisneros, Artist  
Nicki Cleaves, Claremont Community Foundation  
Steve Comba, Pomona College Museum of Art  
Cathy Curtis, Community Leader  
Kirk Delman, Scripps College  
Michelle DeMott, Fairplex  
Katherine Dunn, Claremont Courier  
Rebecca Hamm, First Street Art Gallery  
Eric Garton, Rancho Santa Ana Botanic Garden  
Pamela Gould, Artist  
Dawn Grimes, Artist  
Eric Haskell, Scripps College  
Catherine McIntosh, Claremont Museum of Art  
Diana Miller, Community Leader  
Belle Newman, Planning Consultant  
Sarah Conley Odenkirk, Sotheby's Institute of Art at CGU  
Joey Reyes, Claremont Forum  
Brenda Rosenfeld, Claremont Museum of Art  
Anne Seltzer, Artist  
David Shearer, Claremont Heritage  
Mark Schoeman, Architect  
James Sink, Architect  
Tom Skelly, Artist  
Sonja Stump, Village Marketing Group  
Jonathan Tolkin, Developer  
Chris Toovey, dA Center for the Arts

# Appendix A

Ludd Trozbek, Active Claremont  
Laurel Tucker, Architect  
Georgette Unis, Artist  
Joe Unis, Community Leader  
Peter Weinberger, Claremont Courier  
Maureen Wheeler, Artist, Architect  
Paul Wheeler, Architect  
Lugene Whitley, Arts Consulting  
K.M. Williamson, Public Art in Public Places Project  
Angela Wilson-Meyer, Taylor Morrison  
Brian Worley, Claremont McKenna College

## **YOUTH ACTIVITY CENTER**

Raylon Bivins  
Jessica Brigman  
David Calzada  
Langston Coleman  
Justin Giles  
Remarri Green  
Quincy Hailes  
Brittney Hastert  
Tyler Sharpman

## **JOSLYN CENTER**

Ortansa Alexiu  
Natalina D'Agostino  
Mai Keys  
Maria Ventura-Gonzalez  
Mary MacDonald  
Edith Orcasitas  
Julio Rodriguez  
Corozon Saurnoch  
Aruna Sharma  
Perl Shields  
Dennis Smith  
Ahmed Zeidan

## **CITY OF CLAREMONT STAFF**

Francine Baker, Arts Coordinator  
Mark Carnahan, Planning  
Brian Desatnik, Community Development  
Joanne Hwang, Planning  
Jason Lass, Joslyn Center  
Luke Seibert, Planning  
Kathleen Tropa, Community & Human Services  
Colin Tudor, Assistant City Manager  
Chris Veirs, Planning  
Melissa Vollaro, Community & Human Services

# Appendix B

## RECOMMENDATIONS: BACKGROUND AND RATIONALE

### 1. Policy

#### A. PUBLIC ART ORDINANCE

*Municipal Code 16.148*

The basic tenets of the City of Claremont's public art ordinance (Municipal Code 16.148) are sound and require clarification for consistent implementation. To bring the ordinance to current national standards and best practices in the field of public art, and to provide adequate information on the purpose, requirements, and procedures necessary to implement it, the following key changes are recommended.

##### 1. Purpose of Program

###### RECOMMENDATION

Change the title from "Community Art Program" to "Public Art Program" and change all other references to "community art" to "public art" throughout the Chapter.

###### RATIONALE:

The consensus among the community members interviewed is that the intent of the existing ordinance is to foster the creation and acquisition of public art in Claremont. In fact, the content of the current ordinance is specific to public art. The title "Community Art Program" is misleading because the term generally refers to a comprehensive arts and culture program that provides municipal funding to the city's visual, performing, media and literary non-profit arts organizations as well as public art and changing exhibitions.

##### 2. Definitions

###### RECOMMENDATION

Add a section defining the key terms used in the Chapter. (Section 16.148.010)

###### RATIONALE:

If an ordinance is vague, it is open to interpretation which is likely to result in inconsistencies in implementation and misunderstanding about its purpose. Therefore, providing the broadest and clearest definitions to accurately represent the specific objectives inherent to the public art ordinance is critical to its success.

# Appendix B

## 3. Public Art Allocation

### RECOMMENDATION

Expand the contribution requirements to include a requirement that if the minimum allocation for the development project is \$20,000 or greater, then an amount equal to ten percent (10%) of the minimum allocation be deposited into the Public Art Fund (Section 16.148.060) to support ongoing Public Art Program administration, programming, and special initiatives. For example, if the Public Art Allocation is \$50,000, ten percent or \$5,000 would be deposited into the Public Art Fund and \$45,000 would be designated for on-site public art.

### RATIONALE:

Broadening the contribution requirements will favorably impact the ability to sustain the Public Art Fund, which in turn increases the availability, accessibility, and growth of public art throughout the Claremont.

## 4. Artwork Standards

### RECOMMENDATION

Replace the section on Artwork Standards with included and excluded expenses (Section 16.148.050)

### RATIONALE:

Eligible and ineligible expenditures of the Public Art budget allocation need to be expanded to meet best practices in the public art field. A comprehensive definition of allowable and unallowable costs helps prevent the diversion of public art funds to cover expenses related to the design and construction of non-art elements within the development project. It also reinforces the City's commitment to supporting the creation and presentation of original visual art by qualified artists.

## 5. Review Process

### RECOMMENDATION

Replace Review Process with Application and Approval Procedures for Public Art and include the following in describing the process for municipal and private development (Section 16.148.130):

- Requirement for submission of a Concept Art Plan at the inception of the design process and a Schematic Art Plan upon refinement of the proposed artwork.

# Appendix B

- Responsibilities for maintenance and conservation of the artwork.
- Role of the Public Art Committee in the review process.

## **RATIONALE:**

Current language in the Ordinance describing the Review Process needs to be simplified and updated. It is essential that review of proposed public art is standardized to assure consistency and fairness when being adjudicated. The deliverables are equally important in providing the decision-makers with the necessary resources to make responsible and informed choices.

## **6. Green Principals**

### **RECOMMENDATION**

Include reference to green design principles. (Section 16.148.070)

## **RATIONALE:**

The City of Claremont made a significant commitment to protecting, preserving, and restoring the natural environment through the passage of the Claremont Sustainable City Plan in October 2008. It is important that public art projects, programming, and commissioned artists support and reinforce this commitment to environmental responsibility.

## **7. Public Art Fund**

### **RECOMMENDATION**

- Establish a separate Public Art Fund.
- Stipulate that the Public Art Fund is to be used to support Public Art Program initiatives throughout Claremont that include site-specific artwork commissions, purchase of existing artwork, exhibitions of artwork, and other special projects led by the Public Art Program. (Section 16.148.050)
- Define the use of funds for program administration; artist selection processes including artist fees for proposal development, materials, and travel; community outreach and publicity; project documentation; services of a professional conservator to conduct condition surveys, repair and conservation of City-owned artwork, and other costs associated with the acquisition and commissioning of Artwork, as recommended by the Public Art Committee and approved by the City Council.

# Appendix B

## **RATIONALE:**

Current language in the Ordinance does not adequately reflect the stated mission and purpose of the Public Art Program. It allows direct disbursement of funds to community-based organizations at the discretion of City Manager. Vital to the integrity of the Public Art Program and the City is the protection and preservation of the resources in the Public Art Fund for purposes of furthering the intent of the Public Art Program.

To date, a separate Public Art Fund (aka Community Art Fund) has not been established. The Fund currently is a subset of the Capital Projects account and is set up solely to account for the public art in lieu-fees. It is essential that a separate Public Art Fund be created and that monthly budget reports on the status of the Public Art Fund be distributed to the Arts Coordinator and Community and Human Services Department.

The Public Art Fund was established by ordinance to receive the in-lieu contributions by private developers as an option to commissioning on-site public artwork. Funds generated as a result of a public art requirement need to be designated for that same purpose -- public artwork.

## **8. Public Art Workplan**

### **RECOMMENDATION**

- Include language requiring the development of an annual Public Art Workplan by the Public Art Committee for review by the City Manager or Designee. (Section 16.148.180)
- The Public Art Workplan will include public art projects proposed for the next fiscal year, a status report on current projects, and a report on projects completed in the past year.

## **RATIONALE:**

An annual Public Art Workplan is an important tool in charting current and future public art projects and determining funding priorities. It serves to inform the policy-makers, City staff, and community about the activities and opportunities available through the Public Art Program.

Planning for public art needs to balance the long-range with the near-term. This Public Art Master Plan provides a multi-year approach and a menu of project options. To insure operational consistency and accountability, the Public Art Committee must annually identify new projects to be initiated within that fiscal year and provide an update on the projects currently in progress. The first task of the Public Art Committee will be to develop a Public Art Workplan for all public art projects that will be administered by the Public Art Program over the following year. The Workplan will be updated annually and include:

- Public art projects that will be initiated within the following one-year period.
- Budget and funding source for each project.
- Location of each project and identification of community partners.

# Appendix B

- Estimated timeline for project initiation and completion.
- Projects currently funded and in progress noting selected artist(s) and estimated project completion.

Throughout the development of the Public Art Workplan, the funders, public agencies, neighborhoods, and individuals that have a vested interest in these projects need to be engaged by Public Art Program staff in defining the project. Early involvement in project planning helps establish a sense of ownership in the project among those most impacted by it and creates a network of resources that the selected artist can access while working on the project.

## B. PLANNING

### RECOMMENDATION

Incorporate public art into the planning processes as a guide for the economic and social development of the City of Claremont.

### RATIONALE

Incorporating public art into the fundamental aspects of planning elevates the quality of the urban environment and promotes a cohesive vision for the character of public places and neighborhoods throughout Claremont. Including public art considerations in General Plan updates, Specific Plans, and Master Plans (i.e. Foothill Boulevard) redefines the relationship of art to urban space as an integral part of the urban infrastructure and the natural environment.

- Public art and cultural amenities are an effective and desirable means to improve the quality of the built environment, contribute to economic prosperity, create great public spaces, foster cultural diversity, attract tourists and celebrate the distinctiveness of Claremont's neighborhoods.
- Public art can serve as a point of reference or landmark, welcoming and orienting visitors to Claremont's various neighborhoods, districts, and civic spaces. It can reinforce critical linkages and enliven the pedestrian experience.
- Including public art in the planning process supplements and complements Public Art Program Ordinance 16.148.000 that addresses public art as part of municipal and private development projects.

General, specific, and master planning documents will identify and define public art principles, guidelines, and opportunities that include the examination of character, connections, land uses; criteria for placement of public art, including appropriate material and scale; and programming for temporary public art installations and performances.

## C. GIFTS AND LOANS OF ARTWORK

### RECOMMENDATION

- Establish a separate City Council policy for review and acceptance of donations and loans of visual artwork to the City of Claremont with review and recommendation to the City Council for approval vested in the Public Art Committee. (Appendix D: Donation Policy)
- Amend the current Gifts to the City of Claremont, Administrative Policy 10-12 to be consistent with the structure for such donations set forth in the Donation Policy.

### RATIONALE:

The City of Claremont adopted Gifts to the City of Claremont, Administrative Policy 10-12, in October 2004 that includes provisions for the donation and loan of public art. As it currently reads, donations of public art are reviewed by the Architectural Commission. The policy also addresses gifts of physical supplies, equipment and furniture, monetary donations, and land.

The stated criteria for review of the proposed donation or loan are inconclusive and most importantly, do not address the artistic quality of the proposed donation or loan. This places the City in a difficult position when responding to requests because it must rely on subjective judgment rather than defined standards of review.

When gifts and loans of visual artwork are proposed for placement on public land and in buildings owned by the City of Claremont, it is critical that the proposals are reviewed using the same criteria applied to the commissioning and exhibition of other artworks undertaken through the City. The primary objectives of a Donation Policy are to:

- Provide deliberate, uniform procedures for the review and acceptance of gifts and loans of artwork to the City;
- Maintain high artistic standards in all artwork displayed by the City;
- Facilitate planning for the placement of artwork in the City; and
- Further the goals of the Public Art Program.

## D. DEACCESSION POLICY

### RECOMMENDATION

- Include the requirement for the developer to enter into an agreement with the City of Claremont that sets forth the developer's maintenance obligations with respect to on-site artwork. The agreement will be recorded against the development as a covenant running with the land, binding on all purchasers, successors, transferees, and assignees. (Section 16.148.140)

# Appendix B

- Establish a City Council deaccession policy for the removal and disposition of artwork on City-owned land and in City-owned facilities for review and recommendation to the City Council vested in the Public Art Committee. (Appendix E: Deaccession Policy)

## **RATIONALE:**

The City needs to retain the right to remove any artwork in the public art collection that, among other considerations, requires excessive maintenance, poses public safety risks, is damaged beyond repair, or is adversely affected by changes in the site. It is critical that considerations of removal and relocation of an artwork are governed by careful, standardized procedures that represent best professional practices in the field of public art and serve to insulate the deaccessioning process from fluctuations in personal taste.

Removal of artwork is addressed in the existing ordinance as it pertains to private development. The description is incomplete and needs to be updated.

## **E. ARTIST ELIGIBILITY**

(Appendix F: Methods of Artist Selection and Artist Eligibility)

### **RECOMMENDATION**

Include language in the Program Guidelines to clarify and guide artist eligibility that includes:

- The City of Claremont strives to build a collection of artwork by local, national and international artists.
- As a general policy, artists from the region will be encouraged to participate in the Public Art Program. However, the City of Claremont is not restricted to the exclusive engagement of local artists.
- Specific eligibility requirements for each project shall be established at the onset of each project by the Public Art Committee, since some projects may require specific skill sets or levels of experience. Projects may be limited to artists from specific geographic areas and to artwork in specific types of media.

## **RATIONALE:**

A clear policy statement regarding artist eligibility will provide consistent information and direction on a key aspect of the artist selection process.

## 2. Administration

### RECOMMENDATION

- Establish an Arts Coordinator contract or consultant position to manage the Public Art Program (Appendix H: Arts Coordinator Job Description and Qualifications).
- Begin with a part-time position at 20 hours/week. Increase the hours to accommodate the expansion of the Public Art Program as new projects and programming are initiated. A portion of the contract/consultant fees would be provided through the following funding initiatives:
- The Planning Division staff currently receives an \$800 deposit towards the development fee. Include in the overall fee calculation the actual time that the Arts Coordinator spends advising the developer on public art projects, meeting with City staff, preparing reports, and making presentations to the Public Art Committee among other related tasks.
- Authorize up to 25% of the Public Art Fund for Public Art Program administration.
- Maintain the office of the Arts Coordinator in City Manager's Office at City Hall to maximize interaction with other departments and policy-makers who are key to effective management of public art projects and programs.

### RATIONALE:

Centralized and consistent public art administration with professional staff is crucial to the long-term successful management, continuity, transparency, and accountability of Claremont's expanded Public Art Program. Administering a public art program inclusive of community outreach and education is complex, time-consuming, and staff intensive.

## A. PUBLIC ART PROGRAM OVERSIGHT

Currently, community art programming is managed through the Community and Human Services Department. However, the Planning Division assumes responsibility for oversight of public art for municipal and private development projects, advancing them for review and action to the Architectural Commission. Because the Public Art Program that is envisioned is broader than incorporating public art in public and private development projects, Community and Human Services will remain the lead department, working closely with Community Development.

### 1. Arts Coordinator

The City has a part-time volunteer Arts Coordinator managing the Public Art Program. It is a volunteer position with an office located in City Hall. As a result of volunteer status and irregular hours, the Arts Coordinator often is not consulted by City staff and private developers who are engaged in construction projects requiring public art.

# Appendix B

Discussions related to the management of the Public Art Program among those interviewed included a universal recommendation that an expanded Arts Coordinator position be established within the City. In addition to strong interest in increasing programming opportunities for artists, there is a critical need for expert staff supervision of private and municipal public art projects.

Competing Planning staff priorities and limitations of time can result in hasty decisions when it comes to the public art requirement. Success is dependent on centralized and expert guidance from the Arts Coordinator to assure that the public art process and efforts of a multitude of participants result in the most appropriate and responsible artwork possible. Expertise in public art is critical when advising developers on the choice between commissioning an artwork for the project site or contributing the in-lieu fee to the Public Art Fund.

The amount and scope of work the Arts Coordinator manages may fluctuate from year to year. Variables include the number of municipal and private development projects being constructed and in progress, number of new special project and programming initiatives launched and in progress, amount of funding available through the Public Art Fund and General Fund, and the prevalence of financial and administrative partnerships with private and non-profit agencies and foundations.

- **QUALIFICATIONS**

The field of public art is complex and requires specialized expertise for managing a Public Art Program. Throughout the United States, standard qualifications for a Arts Coordinator include three years' of full-time professional experience working for a community, municipal, or state arts-related program in program planning, execution, and evaluation; working with government and non-profit boards or commissions; developing partnerships and collaborations; developing and implementing art and cultural master plans; managing public art programs; and grant writing.

The Arts Coordinator must have working knowledge of contemporary art and related issues. In particular, it is essential that the Arts Coordinator have knowledge and familiarity of current theory, principles, practices and procedures for artist selection processes, contracting, and public art project management.

- **RESPONSIBILITIES**

The Arts Coordinator oversees the administration of the Public Art Program including staffing the Public Art Committee. The position manages the commission, purchase and installation of artwork by supervising the artist and artwork selection processes, facilitating review by the Public Art Committee, and managing project implementation. The Arts Coordinator administers all temporary and permanent projects, special events, programming, partnerships and community outreach. Maintenance and deaccession of artwork in the City's collection is also the responsibility of the Arts Coordinator in addition to facilitating the review of proposed donations of artwork to the City.

## 2. Planning Division

### RECOMMENDATION

- Require the participation of the Arts Coordinator at all meetings with private developers where public art is discussed – at the inception of the development project to guide the developer on whether to opt for an on-site artwork or in-lieu contribution to the Public Art Fund; at intervals throughout the project to advise the developer in selecting an appropriate site for the artwork, and on subsequent artist selection and review of the artist’s conceptual ideas for the artwork.
- Publish administrative guidelines detailing the process for municipal and private development percent-for-art projects.

### RATIONALE:

To date, the Planning Division staff has assumed the lead on municipal and private development public art projects. Sometimes the Arts Coordinator is contacted, other times decisions are made by the Planner. Opportunities can be overlooked when Planners and developers are expected to make decisions without input from a qualified public art professional.

Providing centralized project coordination within the Public Art Program will result in greater efficiency, flexibility, and clarity for developers. This will improve the quality and integration of public art in new developments. Developers need to know what to expect before going into the design process and need to be able to depend on City staff to provide ongoing guidance throughout the public art process.

## 3. Public Art Committee

### RECOMMENDATION

Consistent with best practices in the public art field, establish a Public Art Committee appointed by the City Council and subject to the Ralph M. Brown Act to review and approve policies, guidelines, and practices of the Public Art Program. Meeting on an as-needed basis, this standing committee is responsible to uphold the Public Art Program’s vision, ensure that the City’s public art policies and procedures are followed, and support the development and stewardship of the City’s public art collection and other public art on municipal and private property. (Appendix C: Revised Claremont Municipal Code 16.148, Section 16.148.100).

### RATIONALE:

The Public Art Committee is the approving body for projects, programs, and other initiatives of the Public Art Program. Composition of the Committee is as follows:

- A seven-member Public Art Committee representative of the visual arts including artists, contemporary art curators, art educators, design

# Appendix B

professionals such as architects, landscape architects, and urban planners appointed by the City Council.

- City staff members whose departments work closely with the Public Art Program may serve in an ex-officio, non-voting capacity.
- The Public Art Committee would meet on an as-needed basis when important issues need to be discussed and decisions need to be made.

The credibility of a public art program is paramount to its success and reputation. Using professionals with broad visual arts expertise to recommend policy and review artists and artwork reinforces the City’s commitment to artistic excellence. As a result, the City Council is protected from being perceived as judging public art on the basis of individual and personal aesthetics because the responsibility to make aesthetic decisions is assigned to a skilled and qualified group of visual art experts.

To date, there is no standing committee of experts advising the City on public art policy and projects. An ad hoc selection panel of visual art professionals often is assembled by the Arts Coordinator for municipal projects. However, there is no procedure in place for private development projects to be vetted by a committee of skilled professionals who can provide guidance on artist selection, siting the artwork, and reviewing conceptual design.

## 4. Architectural Commission

### RECOMMENDATION

Redefine the responsibility of the Architectural Commission to specify review and approval of the proposed artwork site and scale for Public Art in Municipal and Private Development projects. Review and approval of all other specifics of a proposed artwork for municipal and private development projects—including artist, art concept, style, materials, and colors—will be the responsibility of the Public Art Committee.

### RATIONALE:

Currently, the Architectural Commission is charged with reviewing and approving artwork on private property as part of the architectural review process for new construction. The artwork generally is proposed in concept during the architectural review process with the final design of the artwork being approved by the Architectural Commission prior to issuance of a building permit.

To date, the Architectural Commission must rely on the Artwork Standards contained in Municipal Code Section 16.148.060 and the general design review criteria contained in Section 16.300 when reviewing public art. These standards and criteria are general in nature and limit the City’s ability to work proactively with property owners and artists regarding the artistic merit and content of any particular artwork in order to help insure artwork quality and artistic relevance and to improve the diversity of public art in the City.

Under this Public Art Master Plan, the Architectural Commission will continue to be responsible for review and approval of the siting and scale for artwork proposed in conjunction with new development projects. However, with the establishment of a new Public Art Committee

# Appendix B

comprised of knowledgeable visual arts professionals, the roles previously deferred to the Architectural Commission to determine that proposed public art for new development meets general standards for artwork and to approve non-development related public art projects, are no longer needed. The Public Art Committee will become responsible for review and approval of the proposed artist and artwork details. Review will be consistent with the new criteria defined in the Administrative Guidelines.

## 5. Maintenance and Conservation of City-Owned Artwork

### RECOMMENDATION

Include services of a professional conservator for conducting condition surveys of artwork in the City's public art collection as an allowable expenditure of Public Art Fund resources. To date, costs for conservation are provided from the Public Art Fund.

*Note:* The City has no obligation to provide for the preservation and maintenance of artwork placed on private property. The private developer will hold title to the artwork and will be responsible for ongoing maintenance and conservation through a covenant with the City (Appendix L: Sample Covenant Agreement).

### RATIONALE:

A significant public investment is being made in the development of a public art collection for the City of Claremont. To protect the integrity of the Artwork, funding for ongoing maintenance and conservation is crucial. It is important that the City:

- Provide for routine maintenance of the Artwork by the City Department under whose jurisdiction the artwork is located.
- Regularly inspect the Artwork.
- Establish a regular procedure for effecting necessary repairs to the Artwork.
- Ensure that all conservation, repairs, and conservation of the Artwork are completed with the highest standards of professional conservation.

Routine Maintenance is defined as the regularly scheduled basic level of service needed to keep an Artwork clean, presentable, and in working condition including but not limited to surface dusting, removal of trash and debris, cleaning of glass, oiling of moving parts, and landscape maintenance.

Conservation is defined as the activities required to repair, restore, and conserve a damaged or malfunctioning Artwork, including treatment that returns the Artwork to its original condition.

The Arts Coordinator is responsible for managing routine maintenance and conservation of all City-owned Artwork including the following:

# Appendix B

- To proactively address maintenance and conservation needs for new Artwork being commissioned and purchased by the City, facilitate a technical review of the artist's conceptual and final design in consultation with a professional art conservator.
- Offer periodic workshops on maintenance needs and practices to City field workers in departments responsible for maintaining public Artwork.
- Conduct a condition survey of all City-owned Artwork at least once every five years utilizing the services of a professional art conservator. Include a condition report on each Artwork and prioritized recommendations for the restoration, repair, or maintenance as needed.

## 6. Administrative Guidelines

### RECOMMENDATION

Develop Public Art Administrative Guidelines for Private and Municipal Development projects that describe the artist and artwork review and approval processes and the roles and responsibilities of City staff, Public Art Committee, Architectural Commission, City Manager, and City Council. (Appendix G: Administrative Guidelines for Private and Municipal Development)

### RATIONALE:

Public Art Administrative Guidelines facilitate operations, explain legal requirements, and reflect current practices in the public art field. Further definition of the review and approval processes and the roles and responsibilities of City staff, Public Art Committee, Architectural Commission, City Manager, and City Council are included. In addition to guiding private developers and City Department staff, the documents include criteria for site selection and methods and criteria for artist and artwork selection that also serve to inform the general public in understanding the goals, policies, and procedures of the Public Art Program.

# Appendix C

## REVISED ORDINANCE PUBLIC ART PROGRAM

### Sections:

- 16.148.000 PURPOSE
- 16.148.010 DEFINITIONS
- 16.148.020 APPLICABILITY
- 16.148.030 EXEMPTIONS
- 16.148.040 REQUIREMENT TO PROVIDE ARTWORK ALLOCATION OR IN-LIEU FEE
- 16.148.050 ARTWORK EXPENDITURES
- 16.148.060 MINIMUM ALLOCATION FOR ARTWORK
- 16.148.070 GREEN PRINCIPLES
- 16.148.080 GIFTS AND LOANS OF ARTWORK
- 16.148.090 DEACCESSION OF ARTWORK
- 16.148.100 PUBLIC ART COMMITTEE
- 16.148.110 ARCHITECTURAL COMMISSION
- 16.148.120 CITY MANAGER
- 16.148.130 APPLICATION AND APPROVAL PROCEDURES FOR PUBLIC ART
- 16.148.140 COMPLIANCE WITH CHAPTER FOR PRIVATE DEVELOPMENT
- 16.148.150 PUBLIC ART REVIEW CRITERIA
- 16.148.160 MAINTENANCE AND REPLACEMENT OF PUBLIC ART ON PRIVATE DEVELOPMENT
- 16.148.170 PUBLIC ART FUND
- 16.148.180 PUBLIC ART WORKPLAN
- 16.148.190 PUBLIC ART POLICY GUIDELINES
- 16.148.200 APPEALS

### 16.148.000 PURPOSE

The purpose of Claremont's Public Art Program is to enhance the aesthetic and cultural quality throughout the community, provide opportunities for the public to be exposed to a broad range of quality visual art, acknowledge our local artistic community, inspire pride, identity, and a sense of place among the residents of the community and enhance the general welfare of people living and working in the city of Claremont.

### 16.148.010 DEFINITIONS

For purposes of this section, the following terms shall have the following meanings:

A. "Artist" shall mean an individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner's body of work, educational background and experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

B. "Artwork" shall mean works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, and functional. Artwork may be stand-alone and integrated into the architecture, landscaping, or other site development if such are designed by an Artist as defined herein.

# Appendix C

C. “Arts Professionals” shall mean visual Artists, curators, educators, and others who engage in specialized practices pertaining to the visual arts.

D. “Building Permit Valuation” shall mean the combined total valuation of all new structures, including tenant improvements within those new structures, within the premises, using the latest building valuation data as set forth by the International Code Council and utilized by the City of Claremont in determining valuation.

E. “Capital Project” shall mean any construction project of any new City building or facility and renovation of any existing City building or facility financed wholly or in part by funds appropriated by the City Council. For the purposes of this section, street right-of-way improvements, sewer and drainage projects, and public landscape maintenance projects are not considered facilities.

F. “Conservation” shall mean the activities required to repair, restore, and conserve a damaged or malfunctioning Artwork, including treatment that returns the Artwork to its original condition.

G. “Deaccession” shall mean the removal of Artwork from the City’s collection and care.

H. “Design Professionals” shall mean architects, civil, structural, mechanical, electrical engineers; landscape architects; urban planners; graphic, interior, industrial, fashion designers; and others whose services require licensing or registration by the state or otherwise require the knowledge and application of design principles appropriate to the Public Art Program.

I. “Maintenance” shall mean all activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the Artwork is located. Routine maintenance is limited to the basic day-to-day care of the Artwork.

J. “Public Art” as defined herein shall be Artwork located in a public place on private property or on land or in a building owned by the City of Claremont. Public Art shall encompass the broadest possible range of expression, media, and materials.

K. “Public Place” shall mean an area on public or private property that is freely accessible to and available for use by the general public during normal hours of business operation consistent with the operation and use of the premises including public rights-of-way, landscape areas, entry plazas, building facades, interior lobbies, meeting spaces, and rooftop gardens.

## **16.148.020      APPLICABILITY**

Except as otherwise provided in Section 16.148.030 of this Chapter, the requirements of this Chapter shall apply to all new subdivisions, development projects, and remodeling and modifications to existing development projects.

# Appendix C

## **16.148.030 EXEMPTIONS**

The following projects are exempt from the requirements of this Chapter:

- A. Reconstruction of a building built prior to September 23, 1997, if destroyed by fire, earthquake, and flood and rebuilt to the same size and height.
- B. Rehabilitation of a building or structure listed on a local, state, or national historic register.
- C. New construction or modifications to existing development for an educational institution or other organization that is exempt from federal income tax under Internal Revenue Code Section IRC 501(c)(3), including residential development.
- D. Any project which is not included in one of the categories listed in the table contained in Section 16.148.060, Minimum Allocation for Artwork.

## **16.148.040 REQUIREMENT TO PROVIDE ARTWORK ALLOCATION OR IN-LIEU FEE**

- A. The applicant of a development project subject to the requirements of this Chapter shall select, purchase and install permanent outdoor artwork at the development site, accessible and visible to the general public from public streets or other public property in accordance with the provisions of this Chapter. The minimum allocation for the artwork shall be that amount set forth in Section 16.148.060 of this Chapter; provided, however, that if the minimum allocation for the development project is \$20,000 or greater, then an amount equal to 10 % of the minimum allocation shall be deposited into the Public Art Fund as more particularly described in Section 16.148.130 of this Chapter, and the balance of the allocation shall be used for the artwork.
- B. In lieu of installing artwork as set forth in Paragraph A above, the project applicant may pay, as a public art fee, an amount equal to the minimum allocation for the artwork as set forth in Section 16.148.060 of this Chapter into the Public Art Fund.
- C. Subject to the approval of the City Manager or his designee (hereinafter, the "City Manager"), the project applicant may satisfy the minimum allocation by a combination of both artwork at the development site and a deposit of funds into the Public Art fund.

## **16.148.050 ARTWORK EXPENDITURES**

- A. The minimum art allocation may be used for the following expenditures:
  - 1. Acquisition of Public Art through direct purchase or through the design, fabrication, transportation, and installation of Public Art;
  - 2. Artist fees and expenses;
  - 3. Supplies and materials;

# Appendix C

4. Costs for insurance, identification plaques, project management by an independent public art consultant, and other reasonable expenses associated with the planning, development and completion of Public Art; and
5. Other related expenses approved by the Public Art Committee.

B. The minimum art allocation may not be used for the following expenditures:

1. Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, and other media arts;
2. Objects that are mass produced, ordered from a catalog, or of a standard design, such as playground equipment and fountains;
3. Directional and other functional graphic elements such as signage, supergraphics, color coding, and maps;
4. Services, utilities, and other on-going operating expenses for maintenance of the Artwork.

## 16.148.060 MINIMUM ALLOCATION FOR ARTWORK

The Minimum Allocation for Artwork shall be based on a percentage of the project's total building permit valuation as computed using Claremont's current Building Valuation Data. In determining the minimum allocation for the acquisition of Artwork, the percentages are as shown in the following table:

PROJECTTYPE	PERCENTAGE
Public capital improvement projects, except street, right-of-way, sewer, and drainage projects, with a building permit valuation of \$150,000 or greater	1%
Commercial and industrial development projects that have a building permit valuation of \$250,000 or greater	1%
Residential development projects with a building permit valuation of \$250,000 or greater, except individually built single family homes	1/2%
New single-family tract construction on five or more lots or a new subdivision of five or more lots. For a project consisting of vacant single-family lots to be sold for future development, the minimum allocation shall be based on the estimated building permit valuation assuming maximum permitted density and dwelling	1/2%

## 16.148.070 GREEN PRINCIPLES

Private and municipal Public Art shall utilize whenever possible:

- A. Sustainable design principles including alternative energy sources, recycled materials, low polluting and energy conserving production techniques, and renewable resources.
- B. Public Art that incorporates sustainable strategies, demonstrates green processes, and utilizes green design, materials, theories, and techniques.

# Appendix C

## **16.148.080 GIFTS AND LOANS OF ARTWORK**

A. The City Council shall review all proposed Gifts and Loans of Artwork pursuant to the City Council policy on Gifts and Loans of Artwork.

B. Gifts of state by foreign governments or by other political jurisdictions of the United States are not considered Artwork.

## **16.148.090 DEACCESSION OF ARTWORK**

The City shall retain the right to Deaccession any Artwork in the Public Art Collection. The City Council shall review all Artwork being considered for Deaccession by deliberate, standardized procedures independent of political pressures, fluctuations in artistic taste, and public opinion pursuant to the City Council policy on the Deaccession of Artwork.

## **16.148.100 PUBLIC ART COMMITTEE (PAC)**

A. There hereby is established a Public Art Committee subject to the Ralph M. Brown Act that shall consist of seven (7) members appointed by the City Council, each of who has considerable knowledge and experience in the visual arts.

B. Public Art Committee members may include professional Artists, Arts Professionals, and Design Professionals as defined herein.

1. At least two (2) of the seven voting members shall be professional Artists.
2. At least one (1) of the seven voting members shall be a member of the Architectural Commission, serving as liaison to the Architectural Commission.
3. Up to three (3) of the seven voting members may live and/or work in cities contiguous to Claremont.
4. The members of the Public Art Committee shall elect a Chairperson and a Vice Chair at its first meeting after August 31 of each calendar year. The Chairperson shall be a resident of Claremont.
5. Except for a replacement term as described below, voting members of the Public Art Committee shall be appointed by the City Council for a term of four years, and no member may serve more than two consecutive terms. Should a member serve a partial term to complete the non-expired term of a prior member, such partial term shall not be included for purposes of the maximum service of two consecutive terms.
  - a. A member's term shall commence on the date the member is appointed or reappointed to the Public Art Committee.
  - b. Should a vacancy occur prior to the end of the member's scheduled term, the City Council or its Designee shall recommend a replacement for the non-expired term.
6. The Public Art Committee shall provide expert advice regarding the following:
  - a. Public Art Program policies and procedures;

# Appendix C

- b. Artist selection, review panels, and processes for municipal and private development projects;
  - c. Artwork review and selection for municipal and private development projects;
  - d. Maintenance and conservation of Artwork;
  - e. Proposed Deaccession of Artwork;
  - f. Proposed Gifts and Loans of Artwork;
  - g. Advocacy, community outreach, and strategic planning in support of the Public Art Program.
7. Public Art Committee members are subject to the City's Conflict of Interest Code, which is required under the California Political Reform Act. The code requires members to avoid participating in discussing or taking action on items for which conflicts of interest may exist. Actions that members may be required to take to comply with this code include, but are not limited to:
- a. Withdrawal from participating in PAC discussions or voting on any recommendation involving a competition, commission, project or program for which any monetary gain or for which any business or familial relationship would make it difficult to render an objective and impartial decision or create the perception that an objective and impartial decision would be difficult.
  - b. Be ineligible for any City-related Public Art competition, commission, project, or program during their tenure; and
  - c. Disclose any real or perceived conflicts of interest.

## **16.148.110 ARCHITECTURAL COMMISSION**

A. For private and municipal development projects, the Architectural Commission shall review and approve the proposed site and scale for public art within the development prior to review by the Public Art Committee and concurrent with Final Site Plan review.

B. For private and municipal development projects, the Architectural Commission shall provide advisory comments to the PAC regarding materials, form, and contextual relationship of the Artwork to the surrounding development.

C. Review of the proposed artwork site and scale shall be consistent with all applicable review criteria of Chapter 16.300.060.

## **16.148.120 CITY MANAGER**

A. The City Manager shall be responsible for the following, based on advice provided by the Public Art Committee and Architectural Commission:

- 1. Administration and implementation of the Public Art Program;
- 2. Selection of Artists and Artwork;

# Appendix C

3. Ongoing care, maintenance, and conservation of Artwork;
4. Deaccession of Artwork;
5. Gifts and Loans of Artwork.
6. Upon recommendation from the Public Art Committee and if necessary, authorization by the City Council, negotiation and execution of contracts with Artists for the purchase or commission of Artwork for the City.

## **16.148.130 APPLICATION AND APPROVAL PROCEDURES FOR PUBLIC ART**

### A. Private Development

1. Upon submission of a proposed development project, the City Manager shall advise the project applicant of the requirements of this Chapter including the option to pay the fee in-lieu of providing artwork onsite.
2. If the project applicant chooses to purchase and install onsite artwork to satisfy all or a portion of the Minimum Allocation for Artwork, the project applicant shall submit to the City Manager a Public Art Project Concept Plan for the Artwork. The Concept Plan shall, at a minimum, identify the selected artist and include the proposed site for the Artwork, the approximate size of the artwork, and the estimated Artwork budget.
3. Upon a determination by the City Manager that the Concept Plan is complete, it shall be submitted to the Architectural Commission for review and approval of the proposed site and scale of the artwork concurrent with Final Site Plan review.
4. Following review of the Concept Plan by the Architectural Commission, the Concept Plan shall be submitted to the Public Art Committee for approval of the proposed artist.
5. Upon approval of the Concept Plan by the Public Art Committee, the project applicant shall prepare and submit to the City Manager a Schematic Plan for the artwork. The Schematic Plan shall include the following:
  - a. Narrative description of the proposed artwork;
  - b. Schematic designs, drawings, and if determined by city manager, a scale model;
  - c. Site plans and elevations;
  - d. Proposed color and materials sample board;
  - e. Implementation timeline;
  - f. Budget overview; and
  - g. Maintenance requirements.
6. Upon a determination by the City Manager that the Schematic Plan is complete, the Schematic Plan and the Concept Plan, together with a report and recommendation from City staff and its consultants, if any, shall be submitted to the Public Art Committee for review and approval.

# Appendix C

7. The Public Art Committee shall approve, conditionally approve, or deny the Concept Plan and Schematic Plan pursuant to this Chapter. Review of the proposed Artwork shall be consistent with all applicable review criteria contained Section in 16.148.150.

## B. Municipal Development

1. Appropriations for purposes of acquiring Public Art in order to carry out the provisions of this Chapter shall be made in accordance with law and the budgeting procedures of the City.
2. If the source of funding or other applicable law or regulation with respect to any particular project prohibits or restricts the use of funds for Public Art, the amount of funds so prohibited or restricted shall be excluded in determining the percentage.
3. The Public Art Committee shall be responsible for approval of the location of Public Art, selection of artists, commissioning of Public Art, and purchase of Artwork in compliance with this Chapter. Review of artists and selection of Artwork for commission or purchase shall be consistent with all applicable review criteria contained in Section 16.148.150.
4. Management of the procurement of Public Art for Municipal Development including selection of an artist, contract negotiation, and contract administration shall be by the City Manager or by contracting the services of a professional public art consultant. Costs for administration of Public Art are allowable Public Art Fund expenditures.

## **16.148.140 COMPLIANCE WITH CHAPTER FOR PRIVATE DEVELOPMENT**

A. Except as provided in Paragraph B below, compliance with the provisions of this Chapter shall be required prior to the issuance of a Certificate of Occupancy for the development project. Compliance shall be demonstrated by the project applicant as follows:

1. Payment of the Public Art In-Lieu Contribution; or
2. Installation of the Public Art and the submission of final documentation thereof, which documentation shall consist of i) a narrative statement detailing the artwork maintenance requirements, including evidence of the recorded maintenance covenant required pursuant to Section 16.148.150 of this Chapter, ii) photo documentation of the installed artwork, and iii) the final budget for the artwork.

B. If installation prior to the date of occupancy is impractical, as determined by the City Manager, a temporary certificate of occupancy may be approved for the building or portion thereof if i) the project applicant has received approval of the Concept and Schematic Plans by the Public Art Committee, ii) the project applicant has executed a written agreement with the City to install the artwork, iii) the applicant has filed security in an amount and form acceptable to the City Attorney to guarantee installation of the Public Art, and iv) the project applicant has executed and recorded a maintenance covenant as required pursuant to Section 16.148.150 of this Chapter.

# Appendix C

## **16.148.150 PUBLIC ART REVIEW CRITERIA**

The Public Art Committee may select artists and approve plans for Artwork that is subject to the Minimum Allocation for Artwork requirement only if all of the following criteria can be met:

### A. Criteria for the Artist selection

1. The artist meets the definition of Artist, as defined in Section 16.148.010.
2. Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
3. Demonstrates capacity for working in the selected media and with concepts that are appropriate to the project goals and site.
4. Demonstrates interest and capability in creating public art in collaboration with the City, Public Art Program, the design team (if applicable) and other project partners.
5. Demonstrates experience in successfully completing artwork of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.
6. Demonstrates interest in and understanding of the project.
7. Is available to perform the scope of the work in a timely and professional manner.
8. Contributes to the diversity of the City's public art collection.
9. Demonstrates a cohesive team (if applicable).

### B. Criteria for evaluating Concept and Schematic Plans for Artwork

1. Clearly responds to the project goals.
2. Meets the definition of Artwork as defined in Section 16.148.010.
3. Demonstrates excellence in aesthetic quality, workmanship, innovation, and creativity.
4. Demonstrates appropriateness in scale and form and is of materials and media suitable for the site.
5. Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security, storage, and siting.
6. Builds the diversity of the City's public art collection or adds depth to an existing art form or heritage already contained in the City's public art collection

## **16.148.160 MAINTENANCE AND REPLACEMENT OF PUBLIC ART ON PRIVATE DEVELOPMENT**

### A. Private Development

1. The project applicant shall maintain, or cause to be maintained, in good condition the artwork continuously after its installation and shall perform necessary repairs and maintenance to the satisfaction of the City.

# Appendix C

2. The maintenance obligations of the project applicant shall be contained in a covenant and recorded against the property by the applicant.
3. Should the project applicant, or its successor in interest, wish to remove the artwork, the City must be notified in advance. The project applicant, or its successor in interest, shall replace the artwork with artwork of equal or greater value and in compliance with the California Preservation of Works of Art Act and the Federal Visual Artists' Rights Act and any other relevant law.

## B. Municipal Development

1. Routine maintenance of Public Art and the costs of such maintenance shall be performed by the City Department under whose jurisdiction the Artwork is located, consistent with the specifications of the Artist.

## 16.148.170 PUBLIC ART FUND

A. Fees collected pursuant to this Chapter from developers electing not to provide art shall be deposited into an account known as the "Public Art Fund." The fund may also receive contributions, as approved by the City Council.

B. The revenues in such Fund shall be used solely for:

1. The acquisition, commission, design, fabrication, installation, presentation, and insurance of Public Art identified herein.
2. The acquisition or improvement of real property for the purpose of displaying Public Art.
3. Services of a professional conservator to conduct condition surveys and provide professional art conservation services and repairs of City-owned Artwork.
4. Other expenses associated with implementation of the Public Art Master Plan as approved in the annual Public Art Workplan. These expenses may include program administration; artist selection processes including artist fees for proposal development, materials, and travel; community outreach and publicity; and project documentation.

C. The Public Art Fund shall be distributed as follows:

1. No more than twenty-five percent (25%) of the annual Public Art Fund shall be used for all necessary and reasonable program administrative costs incurred in connection with City staff supervision and control of the expenditure of all funds appropriated for public art.
2. The balance of the Public Art Fund shall be used to support Public Art throughout Claremont that may take the form of site-specific Artwork commissions, purchase of Artwork, Public Art events, and other special Public Art initiatives as determined by the Public Art Committee in compliance with this Ordinance.

# Appendix C

3. The Public Art Fund shall be authorized to accept gifts, grants and donations made to the City of Claremont in addition to in-lieu contributions from private development projects.

D. The Public Art Fund shall be self-perpetuating from year to year to the extent permitted by law and funding source restrictions.

E. The City Manager or Designee shall present annually to City Council for approval a Public Art Workplan that recommends the use of Public Art Fund monies consistent with the purpose of this Chapter.

## **16.148.180 PUBLIC ART WORKPLAN**

A. Annually, the Public Art Committee shall develop a Public Art Workplan, detailing the proposed Public Art Program projects to be implemented in the next fiscal year, a status report on current projects, and a report on projects completed in the last year.

B. The Public Art Committee shall submit this plan to the City Manager or Designee for review and recommendation to the City Council for approval.

C. The Public Art Workplan shall be administered by the City Manager or Designee.

## **16.148.190 PUBLIC ART POLICY GUIDELINES**

A. Guidelines for the implementation and administration of the Public Art Program shall be adopted by the City Council, upon recommendation from the Public Art Committee.

B. Any changes to the Guidelines after adoption shall be submitted by the Public Art Committee to the City Council for approval.

C. The Guidelines shall include standards for reviewing a Public Art Concept Plan and Schematic Plan.

## **16.148.200 APPEALS**

Any decision made by City staff, the Architectural Commission and the Public Art Committee pursuant to this Part may be appealed pursuant to Chapter 16.321, Appeals and Council Review.

# Appendix D

## GIFTS AND LOANS OF ARTWORK POLICY

### POLICY AND GUIDELINES FOR THE DONATION AND LONG-TERM LOAN OF ARTWORK

#### I. PURPOSE

From time to time, private individuals, organizations and agencies make donations of Artwork or funding to acquire or commission Artwork to the City of Claremont (City) for general or specific purposes. This policy outlines the procedures that the City shall follow in accepting donations of Artwork. This policy also shall apply to Artwork proposed for long-term loan to the City.

A. Acceptance of an Artwork into the City's collection shall imply a commitment to its long-term care and preservation. Therefore, the acceptance of such donations must be deliberate, must maintain high aesthetic standards, and must further the goals of the Public Art Program. Recognizing that Claremont's public spaces are a valuable and limited public resource, each proposed Artwork must add significant and long-term value to the space in which it is proposed to occupy.

1. The purposes of this policy are to:
2. Provide uniform procedures for the review and acceptance of donations or loans of Artwork to the City;
3. Vest in a single agency the responsibility of insuring the management and long-term care of donated Artwork;
4. Facilitate planning for the placement of Artwork on City-owned property;
5. Preserve the City's public spaces for the greatest enjoyment of the citizens and visitors;
6. Maintain high aesthetic standards for Artwork displayed or installed in City facilities; and
7. Provide for appropriate recognition for donors of Artwork to the City.
8. Further the goals of the City's Public Art Program.

#### II. DEFINITIONS

A. ARTIST. An individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner's body of work, educational background, experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

# Appendix D

B. ARTWORK. Works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, and functional, may be stand-alone and integrated into the architecture or landscaping if such are designed by an Artist as defined herein. For the purposes of this policy, the following are not considered Artwork:

1. Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts;
2. Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
3. Directional or other functional elements such as signage, supergraphics, color coding, or maps.

C. CONSERVATION. The activities required to repair, restore, and conserve a damaged or malfunctioning Artwork, including treatment that returns the Artwork to its original condition.

D. DONATION. A gift of an Artwork, or funding to acquire or commission an Artwork for placement on City-owned property.

E. LONG-TERM LOAN. Any loan or display of an Artwork that is proposed to be on City-owned property for a period in excess of one year.

F. MAINTENANCE. All activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the art work is located. Routine maintenance is limited to the basic day-to-day care of the Artwork.

G. PUBLIC ART COMMITTEE. Committee established pursuant to Chapter 16.148.100.

H. RESTRICTED DONATION. A donation to the City for a specified purpose, or for which there are conditions or limitations by the donor as to the current or future use.

I. UNRESTRICTED DONATION. A donation to the City without any restrictions or limitations being placed by the donor as to its current or future use.

## III. POLICY

Any time a donation or long-term loan of an Artwork is proposed for placement on City-owned property, the City department that operates or maintains the site of the proposed Artwork (City department) shall consult with the Public Art Program. The Public Art Committee shall review and recommend acceptance or rejection of the donation or long-term loan. The City Council shall have final responsibility of reviewing and approving such proposed donation or long-term loan.

## IV. GUIDELINES

A. When a donation or long-term loan of an Artwork has been proposed, the City department receiving the proposal shall notify the Public Art Program whose staff shall contact the prospective donor to inform the donor of the City's donation policy and gather information about the proposal.

B. Prior to consideration of a donation or long-term loan of Artwork to the City, the following criteria must be met by the donor or lender:

1. **OWNERSHIP.** Any site recommended for the placement of Artwork must be owned by the City of Claremont. Ownership must be confirmed by the City Attorney.
2. **VISIBILITY.** Any site recommended for the placement of Artwork must be visible to a broad, public audience.
3. **SAFETY.** Any site recommended for the placement of Artwork must not pose any hazard or threat to public safety and must meet the safety standards of the City's Risk Management and the City Attorney.
4. **MAINTENANCE.** Any site recommended for the placement of Artwork must be easily maintained by City staff in a routine manner and with standardized equipment.
5. **ACCESSIBILITY.** Any site recommended for the placement of Artwork must comply with the Americans with Disabilities Act.
6. **CONTEXT.** Any site recommended for the placement of Artwork must be socially, culturally, historically, ecologically, physically, and/or functionally appropriate.
7. **DEPARTMENTAL SUPPORT.** Any site recommended for the placement of Artwork must have the support of the City department that is responsible for operating and maintaining the site, as well as any advisory bodies that are responsible for making recommendations concerning the use of City-owned property.
8. **COMMUNITY SUPPORT.** No less than two public forums must be held to inform the community and receive feedback about the recommended site for a donation or loan of Artwork. The outcome of each public forum must be documented and communicated to the bodies responsible for reviewing recommended donations and loans of Artwork.

C. The prospective donor shall meet with Public Art Program staff and prepare written and visual documentation on the proposed donation (Donation Request). The Donation Request shall include, at a minimum, the following:

1. Contact information for the donor and the artist.
2. Artist's name, biographical information, samples of past artwork, and resume.
3. A written description and images of the Artwork.
4. Artist's statement about the Artwork.

# Appendix D

5. A formal appraisal of the Artwork provided by a qualified art appraiser.
6. Information about the origin, derivation, history, and past ownership of the Artwork.
7. A warranty of originality of the Artwork.
8. Information about the condition of the Artwork provided by a qualified visual arts conservator.
9. Information about and images of the proposed Artwork site.
10. Information about the methods used for collecting community feedback about the Artwork and the outcome.
11. A written recommendation from the Director of the City department and relevant advisory board(s) responsible for operating and maintaining the Artwork's site.
12. A detailed budget for all aspects of design, fabrication, installation, operation, conservation, maintenance, insurance, and staff support.
  - a. The funding for maintenance shall equal at least 10% of the total appraised or estimated value of the Artwork. In some cases, the donor or lender may be asked to provide an endowment for the maintenance of the Donation or Loan for the duration that the donation or loan is included is owned by the City.
  - b. The funding for conservation, if necessary, shall equal at least 20% of the total appraised or estimated value of the Artwork.
  - c. The funding for administration services to be provided by the Public Art Program, as needed, shall equal at least 25% of the total appraised or estimated value of the Artwork.
13. Detailed plans for the design, fabrication, installation, operation, maintenance, conservation, insurance, display, and storage of the Artwork.
14. Conditions or limitations on the donation proposed by the donor.

D. Donation Requests shall be reviewed by Public Art Program staff, and then presented to the Public Art Committee at a regularly scheduled and noticed public meeting.

E. Public Art Program staff, as needed, shall solicit input from other City department advisory commissions and/or committees.

F. The Public Art Committee shall review the donation proposal and determine whether to accept or reject the donation or loan. The Public Art Committee shall consider the following criteria in making their decision:

1. **ARTISTIC EXCELLENCE.** Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form, condition, and value of the Artwork.
2. **RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK.** Style, form, scale, condition, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the Public Art Program.

## Appendix D

3. AVAILABILITY OF CITY SUPPORT. The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
4. RELATIONSHIP TO SITE. Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
5. LEGAL CONSIDERATIONS. Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety.
6. TIMING. Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.
7. RESTRICTIONS. Any restrictions specified by the donor or lender.

G. Members of the Public Art Committee may request to view the actual Artwork during the Donation Review process.

H. The Public Art Committee shall make a recommendation to the City Council to approve, with or without conditions, or reject the Donation Request based on the review criteria defined herein.

I. Upon reviewing the proposed Donation Request, the City Council shall decide to accept the donation, reject the donation, or accept the donation with conditions on the basis of technical, economic, and business considerations and adherence to the requirements of this policy.

J. To the extent possible, donations shall be accepted without contractual limitations on the future use, display, or disposal of the Artwork. Preference shall always be given to unrestricted donations as opposed to restricted donations. When appropriate, the City Council shall ask the donor to provide funds to permanently endow the maintenance of the Artwork.

K. If the City Council chooses to accept the Artwork as a donation or a loan, with or without conditions, the Public Art Program shall obtain either a legal instrument of conveyance of title or an executed loan agreement, as appropriate. Any conditions the City or donor places on a donation shall be stated in writing and attached to the instrument of conveyance.

L. Once the Donation of Artwork has been accepted and the City becomes the legal owner, the Public Art Program shall coordinate all processes relating to the installation, maintenance, removal or relocation of the Artwork on City-owned property. If a specific City department operates and maintains the site of the Artwork, the Public Art Program shall consult with the City department to discuss the financial and practical responsibilities of maintaining or operating the Artwork.

M. The Public Art Program, working with the department head and the donor, shall provide for appropriate recognition of the donor's contribution to the City.

# Appendix D

N. City departments shall:

1. Direct all parties wishing to donate or lend Artworks to the City to the Public Art Program.
2. Provide routine maintenance of the donated or loaned Artwork, upon advice from the Public Art Program, and perform maintenance work in a manner that is consistent with requirements supplied by the donor or lender.
3. Be responsible for reporting to Public Art Program staff any damage to a donated or loaned Artwork.
4. Not intentionally destroy, modify, relocate or remove from display any donated or loaned Artwork without prior consent from the Public Art Committee and City Manager in accordance with the Policy for Deaccession of City-Owned Artwork.
5. Not cause any non-routine maintenance or repairs to donated or loaned Artworks without prior consent from the Public Art Committee and City Manager.

## V. EXCEPTION

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States – municipal, state or national – which may be accepted by the Mayor, City Council, or City Manager shall be reviewed as follows:

- A. Permanent placement of Artwork suitable and accessible for public display shall be determined jointly by the appropriate City department and the Public Art Program.
- B. Appropriate recognition and publicity shall be the responsibility of the City department with jurisdiction over the site of permanent placement, in consultation with the Public Art Program.
- C. If not provided for by the donor, maintenance of the Artwork shall be the responsibility of the department with jurisdiction over the site, in consultation with the Public Art Program.

# Appendix E

## DEACCESSION OF ARTWORK POLICY

### POLICY AND GUIDELINES FOR DEACCESSION OF CITY-OWNED ARTWORK

#### I. POLICY

A. Any proposal for removal, destruction, or relocation of an Artwork shall be reviewed by the Public Art Committee according to the policies and procedures contained herein and shall be deliberate and independent of political pressures, fluctuations in artistic taste, popularity, and public opinion.

B. Deaccessioning shall be a seldom employed action that is taken only after issues such as Artists' rights, public trust, censorship, copyrights, and legal obligations have been carefully considered. The final decision with respect to deaccessioning Artworks owned by the City shall rest with the City Council.

#### II. DEFINITIONS

A. ARTWORK. Works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, and functional, may be stand-alone and integrated into the architecture or landscaping if such are designed by an Artist as defined herein. For the purposes of this policy, the following are not considered Artwork:

1. Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts;
2. Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
3. Directional or other functional elements such as signage, supergraphics, color coding, or maps.

B. DEACCESSIONING. The procedure for the withdrawal of an Artwork owned by the City and the determination of its future disposition.

#### III. GUIDELINES

A. During the review process, the Artwork shall remain accessible to the public in its original location.

B. Artwork owned by the City is eligible for deaccessioning with the exception of an Artwork that is accompanied by verified legal stipulations that the Artwork may not be deaccessioned.

# Appendix E

C. An Artwork may be considered for review toward deaccessioning if one or more of the following conditions apply:

1. The condition or security of the Artwork cannot be reasonably guaranteed;
2. The Artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
3. The Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible;
4. The Artwork's physical or structural condition poses a threat to public safety;
5. The Artwork is proved to be inauthentic or in violation of existing copyright laws;
6. The Artwork is not, or is only rarely, on display because it lacks a suitable site;
7. No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the Artwork;
8. Changes to the site have significantly minimized or eliminated the public's access to the Artwork;
9. The site where the work is located is undergoing privatization;
10. The Artwork has received documented and unabated adverse public reaction over an extended period of time (at least five years);
11. Deaccessioning is requested by the Artist;
12. The Public Art Committee wishes to replace the artwork with a more appropriate work by the same artist.

D. If the Artwork has been lost, stolen, or is missing, the Public Art Committee may approve formally deaccessioning it from the collection by removing it from the database of City-owned Artwork.

E. Artwork may be reviewed for deaccessioning at any time at the initiative of City staff, Public Art Committee members, or members of the public residing in the city of Claremont. Review also may be initiated by the Artist regarding the Artwork she/he created, that Artist's designated heir(s), or legally recognized representative(s).

F. A written letter referencing the applicable condition(s) outlined in the above Section 2 and describing reasons why the deaccessioning review needs to be undertaken (Deaccession Request) is submitted to the Public Art Program. A Deaccession Request must also contain information about the requestor's relationship to the Artwork and stake in deaccessioning the Artwork.

G. Deaccession Requests shall be reviewed by Public Art Program staff, and then presented to the Public Art Committee at a regularly scheduled and noticed public meeting. The Public Art Committee may appoint an ad hoc committee comprised of practicing conservators, art appraisers, registrars, and/or other visual arts professionals to review and advise the Public Art Committee on the Deaccession Request. Every reasonable effort to contact the Artist who created the Artwork named in the Deaccession Request and any other known parties with a vested interest in the artwork shall be made in advance of the presentation to the Public Art Committee or ad hoc committee.

# Appendix E

H. In addition to the Deaccession Request, Public Art Program staff may provide relevant corresponding materials including, but not limited to:

1. Artist's name, biographical information, samples of past artwork, and resume.
2. A written description and images of the Artwork.
3. Artist's statement about the Artwork named in the Deaccession Request.
4. A description of the selection process that was implemented at the time the Artwork was selected.
5. A formal appraisal of the Artwork provided by a qualified art appraiser.
6. Information about the origin, derivation, history, and past ownership of the Artwork.
7. A warranty of originality of the Artwork.
8. Information about the condition of the Artwork provided by a qualified visual arts conservator.
9. Information about and images of the Artwork's site.
10. Information about the methods used for collecting community feedback about the Artwork and the outcome.
11. Feedback from the Director of the City department responsible for operating and maintaining the Artwork's site.
12. A detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City staff support.
13. The Artist's contract or comparable legally binding document.
14. An opinion from the City Attorney or the City's Risk Management.

I. The review criteria for Deaccession Requests include, but are not limited to:

1. ARTISTIC EXCELLENCE. Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form, condition, and value of the Artwork.
2. RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK. Style, form, scale, condition, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the Public Art Program.
3. AVAILABILITY OF CITY SUPPORT. The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
4. RELATIONSHIP TO SITE. Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
5. LEGAL CONSIDERATIONS. Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety.
6. TIMING. Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.

# Appendix E

7. ACQUISITION PROCESS. Method by which the Artwork was acquired and accessioned into the collection of City-owned artwork (i.e. donation, loan, commission).
8. COMMUNITY FEEDBACK. Community feedback about the Artwork, its site, and its condition.
9. RESTRICTIONS. Any recognized restrictions associated with the Artwork.

J. Members of the Public Art Committee may request to view the actual Artwork during the Deaccession Review process.

K. The Public Art Committee shall make a recommendation to the City Council to approve, with or without conditions, or reject the Deaccession Request based on the review criteria in the above Section 8.

L. Deaccession Requests, along with the Public Art Committee's recommendation, shall be reviewed by the City Council who shall approve, with or without conditions, or reject the Deaccession Request. Every reasonable effort to contact the Artist who created the Artwork named in the Deaccession Request and any other known parties with a vested interest shall be made in advance of the presentation to the City Council.

M. When a Deaccession Request is rejected, the Artwork shall remain in the collection of City-owned Artwork.

N. The deaccessioned Artwork shall be removed from the collection of City-owned Artwork through methods administered by the Public Art Program. In all cases, the Artist or the Artist's designated heir(s), or legally recognized representative(s) shall be given, when possible and within a reasonable time frame, the opportunity to purchase the Artwork for the fair market value (as determined by a qualified art appraiser), or, if the Artwork is determined to be of negligible value, the Artist shall be given the opportunity to claim the Artwork at the Artist's own cost. When the Artist does not purchase or claim the deaccessioned Artwork, the methods which may be utilized to remove Artwork include, but are not limited to:

1. Sale, including auction or sealed bid.
2. Trade.
3. Donation.
4. Destruction. This method shall only be used in the following instances:
  - a. The entire Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible.
  - b. Most of the Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible, and any remaining intact parts of the Artwork are deemed to have negligible value, and the Artist is not willing to claim the remaining parts at the Artist's own cost.
  - c. Public safety can be protected only by destroying the Artwork.

O. When possible, the method for removing the Artwork from the collection of City-owned Artwork shall be selected to ensure that the highest reasonable price is received. Any profits

# Appendix E

received by the City through the sale, trade, or auction of a deaccessioned Artwork shall be deposited into the Public Art Fund administered by the Public Art Program.

P. In accordance with the California Resale Royalties Act, the Artist whose Artwork has been deaccessioned and sold or auctioned for a price greater than its purchase price shall receive five percent (5%) of the sale price if the Artwork is valued at over \$1,000 (one thousand dollars), provided the Artist can be contacted by reasonable means. If the Artist cannot be contacted, the royalty will be deposited into the Public Art Fund.

Q. Artworks may not be sold, traded, or donated to current employees of the City of Claremont, their business partners, or their immediate family members. Current elected officials, Public Art Committee members, their business partners, and their immediate family members may not buy, receive or own any Artwork which has been deaccessioned from the collection of City-owned Artwork.

R. Nothing in these guidelines shall limit the City's ability to take appropriate action to protect public health and safety in the event of an emergency.

## **IV. POLICY AND GUIDELINES FOR DEACCESSION OF PRIVATELY-OWNED ARTWORK**

### ACQUIRED THROUGH THE PUBLIC ART PROGRAM (MUNICIPAL CODE 16.148.000)

A. Disposition and removal of Artwork acquired through the Public Art Program (Municipal Code 16.148.000) is the responsibility of the property Owner and must be approved by the City in accordance with the above procedures.

B. Artwork deaccessioned for any reason other than expiration of the lifetime of the artwork, as defined in the contract agreement between the original Owner and Artist, shall require the current Owner to contribute the amount equivalent to the original percent for art, as defined in the Public Art Program Ordinance, into the Public Art Fund or replace the original Artwork with another Artwork in addition to bearing the costs of disposition for the original Artwork.

C. If the Owner chooses to replace the original Artwork with another work, the Owner must follow the City of Claremont Public Art Program Ordinance 16.148.000. The cost of the new Artwork shall be the cost of the original Artwork adjusted for the average annual rate of inflation in accordance with the U.S. Bureau of Labor Statistics' Consumer Price Index for each year since the date of installation of the original Artwork.

D. Owners may apply to the City of Claremont to be exempted from replacing the Artwork or contributing to the Public Art Fund if one or more of the following reasons apply:

1. The artwork has inherent faults of design or workmanship and although maintained properly, the condition has deteriorated.
2. A previous property Owner is responsible for damage beyond repair.
3. The artwork is missing due to neglect by the previous property Owner.

## Appendix F

# ARTIST ELIGIBILITY & ARTIST SELECTION POLICY

## I. ARTIST SELECTION PROCESS: GOALS

The overarching goal of the artist selection process is to acquire artwork of the highest quality. Selecting an artist whose skill, experience, style, commitment to collaboration, and community facilitation skills match the needs of the project is critical to the success of any project. Specifically, the goals of the selection process are to:

- A. Encourage the highest level of creative engagement and vibrant thinking with regard to individual works or those in tandem with public or private architectural projects;
- B. Select an artist or artists whose existing public Artworks or past collaborative efforts have maintained a level of quality and integrity;
- C. Implement the goals of the overall Capital Improvement Program or private development project through an appropriate artist selection;
- D. Further the mission and goals of the Public Art Program and the City;
- E. Identify the optimal approach to public art that is suitable to the demands of the particular Capital Improvement Project;
- F. Select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- G. Select an artist or artists who can work successfully as members of an overall project design team; and
- H. Ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City.

## II. METHODS OF ARTIST SELECTION: OPTIONS

The Public Art Committee recommends the method for identifying artists that best reflects the project goals and offers the best chance of finding the best artist for the project.

The Public Art Committee defines the method for artist selection for each project, taking into account the nature and needs of the specific project, including:

- Size of the budget available for artwork.

# Appendix F

- Interest in working with emerging and/or established artists.
- Geographic restrictions on artists' eligibility.
- Preferences concerning the nature of the artwork (i.e. medium, form).
- Potential locations for the work and limitations or opportunities presented by the site.

## III. REQUEST FOR QUALIFICATIONS (RFQ)

Request for Qualifications (RFQ) can be an effective and efficient method to issue a Call for Artists. RFQs require minimal expenditures of time and money from artists. RFQs primarily rely upon examples of an artist's previous work and typically include an artist's vita, selected references, and a statement of interest about the project. When RFQs are written thoughtfully and applicants' materials are subsequently reviewed, considered, and evaluated by arts professionals and the commissioning organization, a short-list of qualified artists to interview for a proposed project may be easily accomplished.

The outcome of this process creates opportunities for in-person interviews or offering a reasonable fee to compensate development of conceptual ideas for the project. The RFQ process does not anticipate that artists prepare or present specific ideas based on limited information provided in the Call. Instead, conceptual artwork proposals for the project are developed only after learning more about the project through site visits and interactions with project personnel and constituent interests. It is expected that short-listed artists be compensated for travel expenses when invited to interview.

## IV. REQUEST FOR PROPOSALS (RFP)

If the design process is sufficiently advanced and a context has been established to which the artists can respond, each of the finalists may be asked to develop a preliminary artwork proposal. Request for Proposals (RFP) can be an effective way to consider and evaluate the appropriateness of an artist when a limited number of artists are invited to participate in a selection process, the criteria for selection is explicit and uniform, and there is an honorarium paid to the artist for each submission. Commissioning bodies recognize that artists will not have sufficient time and information to develop site specific proposals that are informed by substantial client interaction unless the proposals and competition affords at least four to six weeks of preparation time.

Proposals are requested only when the commissioning agency is prepared to consider the proposal as a conceptual approach to the project and not the final design. All proposal materials are returned to those artists not selected for the project, and the commissioning agency recognizes that all ideas presented for the project, including copyright, belong to each artist.

## V. OPEN COMPETITION

In an open competition, any artist may submit her/his credentials, subject to requirements established by the Public Art Program. The Call for Artists must be sufficiently detailed to permit artists to determine whether their work is appropriate for consideration. An open competition allows for the broadest range of possibilities for a site and can bring in new, otherwise unknown, and emerging Artists. This method sometimes discourages established artists who prefer to respond to limited competitions and to be directly selected for projects.

## VI. LIMITED COMPETITION

In a limited competition several artists are pre-selected and invited to submit qualifications. Limited competitions are more appropriate for projects with extremely aggressive schedules, where there is consensus around an artist or list of artists to be considered, and where a high-level or specific type of expertise is required for the project.

The list of pre-selected artists can be developed by the Public Art Committee with input from the Arts Coordinator; local, national and international arts professionals; project partners; and a curator or consultant advising on the projects.

## VII. DIRECT SELECTION

On occasion, an artist may be chosen directly by the Public Art Committee. Direct selection may be useful on projects where an urgent timeline, limited budget or specific project requirements exist.

## VIII. DIRECT PURCHASE

At times the Public Art Committee may elect to recommend a direct selection in which it contracts with a specific artist for a particular project. This may occur for any reason, but generally is used when circumstances surrounding the project make either an open or limited competition unfeasible (i.e. project timeline, community or social considerations, client demand) or a specific artwork is needed due to the exacting nature of the project.

## IX. PRE-QUALIFIED ARTIST DIRECTORY

As a resource to assist artist selection processes for projects that are time sensitive and where specific skills may be required, a pool of prequalified artists may be developed by the Public Art Committee.

The Prequalified Artist Directory could be used by the Arts Coordinator, Public Art Committee, and private developers to identify artists for specific public art project opportunities.

# Appendix F

Artists working in a variety of media and artistic approaches, especially in durable and easily maintained materials (i.e. metal, concrete, glass, stone, ceramic tile), and who have prior public art experience would be encouraged to apply. This roster would be developed based on a comprehensive review of credentials by the Public Art Committee and renewed annually.

## X. EVALUATION CRITERIA

### A. CRITERIA FOR ARTIST SELECTION

The Public Art Committee will use the following criteria to review the selection of artists for the acquisition of artwork:

1. The artist meets the definition of Artist, as defined in the Public Art Program Ordinance.
2. Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
3. Demonstrates capacity for working in the selected media and with concepts that are appropriate to the project goals and site.
4. Demonstrates interest and capability in creating public art in collaboration with the City, Public Art Program, the design team (if applicable) and other project partners.
5. Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.
6. Demonstrates interest in and understanding of the project.
7. Is available to perform the scope of the work in a timely and professional manner.
8. Builds the diversity of the City's public art collection.
9. Demonstrates a cohesive team, if applicable.

### B. CRITERIA FOR EVALUATING ARTIST CONCEPT AND SCHEMATIC PLANS FOR PUBLIC ARTWORK

The Public Art Committee will use the following criteria to review Artist Concept Proposals:

1. Clearly responds to the project goals.
2. Meets the definition of Artwork as defined by the Public Art Program Ordinance.
3. Demonstrates excellence in aesthetic quality, workmanship, innovation, and creativity.
4. Demonstrates appropriateness in scale and form and is of materials and media suitable for the site.
5. Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security, and siting.
6. Builds the diversity of the City's public art collection or adds depth to an existing art form or heritage already contained in the City's public art collection.

## Appendix G

# ADMINISTRATIVE GUIDELINES FOR PRIVATE & MUNICIPAL DEVELOPMENT

## ADMINISTRATIVE GUIDELINES FOR PRIVATE DEVELOPMENT

Certain new development projects in Claremont are subject to public art requirements as specified in Section 16.148.000 of the Claremont Municipal Code. If a Developer chooses to provide artwork on-site, it must be reviewed and approved by the City for compliance with the code requirements prior to installation. These guidelines serve as a framework describing the options, review process, public art principles, definitions and approvals needed to meet the requirements of the City of Claremont's Public Art Ordinance. Public art projects that are voluntary on the part of the developer are not subject to these guidelines.

For installing artwork on-site, a Concept Plan and Schematic Plan must be submitted to the Arts Coordinator for review and approval by the Public Art Committee (PAC). The art must be an integral part of the development project and reviewed concurrently with the conceptual design and schematic design phases of the City's review of the development. The art review process will include regular consultation with the City's Project Planner working with the Developer charged with reviewing the development.

The Arts Coordinator is available to advise the Developer on the process for integrating artwork into projects, on artist selection methods, and contract negotiation. For projects with a public art budget of \$10,000 or more, it is recommended that the Developer retain the services of a professional public art consultant. The Arts Coordinator can provide information to the Developer on choosing a public art consultant.

### I. DEVELOPER OPTIONS FOR ARTWORK

#### A. Integration of Public Art with Architecture and Landscape

Optimal success is achieved when the artist is involved with the Developer and project design team at the earliest possible stage of design.

#### B. Direct Purchase of Artwork

Developers may choose to purchase existing artwork directly from an artist or gallery for installation in a publicly-accessible location.

## II. REVIEW PROCESS FOR ON-SITE PUBLIC ART FOR NEW PRIVATE DEVELOPMENT

### A. PUBLIC ART ALLOCATION DECLARATION FORM: Statement of Compliance

Concurrent with submittal of any application for Design Review for any project that is subject to Public Art Ordinance requirements, the Developer will meet with the Arts Coordinator and Project Planner to discuss and evaluate available options for complying with the City's Public Art Ordinance requirements. The Arts Coordinator will provide a Public Art Allocation Declaration Form (Appendix K: Sample Public Art Allocation Declaration Form) along with a list of submittal requirements, a summary of all applicable code sections and guidelines, and resources for artist selection (if the developer chooses to provide public art on-site).

### B. CONCEPT PLAN: Artist Selection, Site Selection, and Estimated Budget

*Requires review and approval of the site by the Architectural Commission (AC) and review and approval of the artist by the Public Art Committee (PAC)*

In consultation with the Arts Coordinator and Project Planner, the Developer and project design team review potential locations, options, and media for public art on the site and assemble a list of artists who meet the requirements as defined in the Public Art Ordinance.

The Developer must prepare a Concept Plan identifying the proposed project artist(s), the method in which the artist(s) was selected, and the proposed location for the artwork for initial review by the Arts Coordinator and Project Planner. Once any needed revisions are made, the Arts Coordinator and Project Planner will forward the proposed location and scale for the artwork to the Architectural Commission (AC) for review and approval.

After the proposed site and scale are approved by the AC, the Arts Coordinator will forward the Concept Plan to the PAC for review and approval of the artist. The PAC may make recommendations regarding possible changes, modifications or additions to the Concept Plan and direct the Developer to make revisions accordingly.

Once the PAC approves the artist(s), a contract agreement is generated by the Developer to engage the artist in the next step of artwork design and proposal development.

#### Submission Requirements

The Concept Plan must be submitted to the Arts Coordinator at the conceptual design stage of the construction project. It must specify artist qualifications, provide an estimated art budget, and demonstrate that the artwork will be in a publicly accessible location. The following information must be included:

1. Proposed Artist(s)
  - Resume of selected artist or artists;
  - Images of selected artist's work (slides, digital, video, DVD, catalogs, press clippings); and
  - Statement on why the selected artist is qualified to work on this project.

# Appendix G

## 2. List of Team Members

- Developer (contact person, address, phone, email, web page);
- Architect (lead designer, address, phone, email, web page);
- Landscape Architect (lead designer, address, phone, email, web page); and
- Art consultant (name, address, phone, email, web page);

## 3. Art Budget

- Estimated building permit valuation and budget for on-site artwork.
- Itemized budget that includes art consultant fees and estimated artist fees, artwork fabrication and installation costs, production and installation of an identification plaque, and appropriate administrative expense.

## 4. Location/Siting of Artwork

*Requires approval by the Architectural Commission*

- A narrative statement describing how the artwork will be incorporated into the development project in a publicly accessible location or locations.
- A dimensional and scalable site plan showing the proposed location and scale of the artwork.

### **C. SCHEMATIC PLAN: Artwork Design and Development**

*Requires review and approval by the Public Art Committee (PAC)*

Once the approved Artist is under contract with the Developer, the Artist begins the artwork design and development phase in consultation with the Developer and project design team. A Schematic Plan must be submitted to the Arts Coordinator and subsequently forwarded for review and approval by the PAC. To assure that the artwork is integrated into the overall project design, approval of the Schematic Plan by the PAC must take place prior to approval of the site plan and architectural design review of the development project by the Architectural Commission.

The Schematic Plan must include the following:

- Narrative description of the proposed artwork;
- Schematic designs, drawings, and scale model (if determined necessary by the Arts Coordinator);
- Site plans and elevations;
- Proposed color and materials sample board;
- Implementation timeline;
- Budget overview; and
- Maintenance requirements.

# Appendix G

## **D. FINAL DOCUMENTATION: Completed Artwork**

*Requires approval by the Arts Coordinator*

Final Documentation of the completed artwork must be submitted to the Arts Coordinator for review and approval prior to issuance of the Final Certificate of Occupancy for the development project. The Arts Coordinator will notify the Project Planner at the time the approval is made. The following information must be included with the Final Documentation:

### 1. PHOTO DOCUMENTATION

- One set of twelve (12) digital images (300 dpi, JPG or TIFF files) of the Artwork, accurate in color and detail, submitted on a CD Rom labeled with the name of the Artwork, the date the photograph was taken, and the viewpoint from which the photograph was taken.
- Full written narrative description of the Artwork including artist statement about the artwork, materials, and dimensions.

### 2. FINAL ART BUDGET

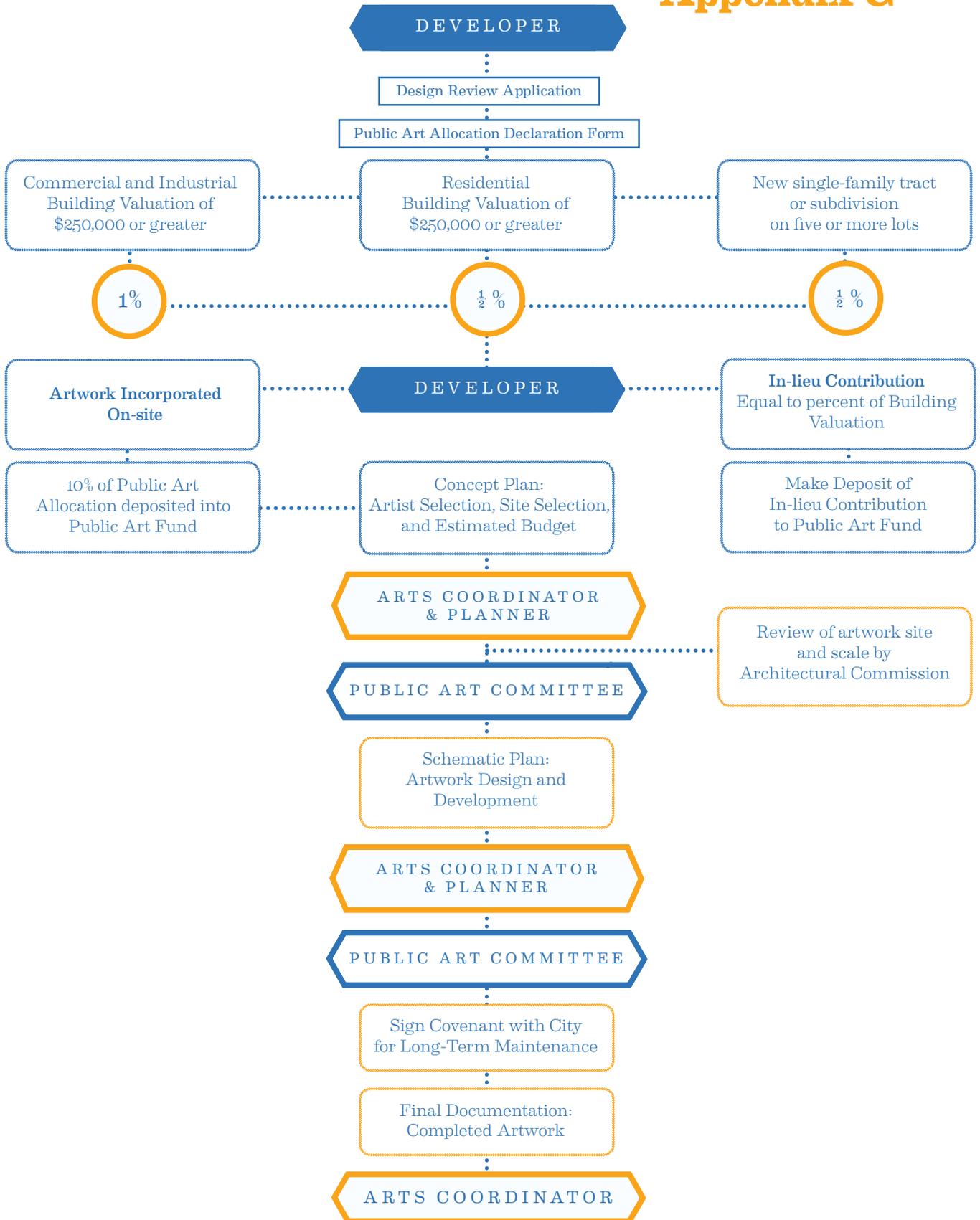
Copies of paid invoices, receipts or canceled checks indicating the actual amounts paid for:

- Artist services for design, fabrication, and installation;
- Engineering services for drawings and calculations;
- Subcontractor services for fabrication and installation, including shop drawings;
- Artwork shipping, handling, and transport;
- Cost of identification plaques;
- Permit and testing fees, as appropriate; and
- Artist travel expenses, as appropriate.

### 3. MAINTENANCE REQUIREMENTS

- The Developer is required to enter into a Covenant and Agreement with the City of Claremont that sets forth the Developer's obligations with respect to on-site artwork. The agreement is recorded against the development as a covenant running with the land, binding on all purchasers, successors, transferees, and assignees.
- The Developer is required to provide a cop of the Maintenance Plan for the artwork as an exhibit to the Covenant and Agreement. The Maintenance Plan must describe anticipated maintenance requirements; a recommended maintenance schedule; anticipated and required care and/or replacement of any part of the Artwork; and written instructions and manufacturer's specifications for reasonably foreseeable maintenance and preservation activities relating to the Artwork.

# Appendix G



## ADMINISTRATIVE GUIDELINES FOR MUNICIPAL DEVELOPMENT

Certain new municipal development projects in Claremont are subject to public art requirements as specified in Section 16.148.000 of the Claremont Municipal Code. These guidelines serve as a framework describing the review process, public art principles, definitions and approvals needed to meet the requirements of the City of Claremont's Public Art Ordinance.

A Concept Plan and Schematic Plan must be submitted to the Arts Coordinator for review and approval by the Public Art Committee (PAC). The art must be an integral part of the development project and reviewed concurrently with the conceptual design and schematic design phases of the City's review of the development. The art review process will include regular consultation with the City's Project Planner who is charged with reviewing the development and with Department Director or Designee.

The Arts Coordinator will advise the Department on the process for integrating artwork into projects, on artist selection methods, and contract negotiation.

### I. OPTIONS FOR ARTWORK

- Integration of Public Art with Architecture and Landscape
- Optimal success is achieved when the artist is involved with the Developer and project design team at the earliest possible stage of design.
- Direct Purchase of Artwork
- Developers may choose to purchase existing artwork directly from an artist or gallery for installation in a publicly-accessible location.

### II. REVIEW PROCESS

#### A. PUBLIC ART ALLOCATION DECLARATION FORM: Statement of Compliance

Concurrent with submittal of any application for Design Review for any project that is subject to Public Art Ordinance requirements, the Department Director or Designee will meet with the Arts Coordinator and Project Planner to discuss and evaluate available options for complying with the City's Public Art Ordinance requirements. The Arts Coordinator will provide a Public Art Allocation Declaration Form (Appendix K: Sample Public Art Allocation Declaration Form) along with a list of submittal requirements, a summary of all applicable code sections and guidelines, and options for artist selection.

#### B. CONCEPT PLAN: Artist Selection, Site Selection, and Estimated Budget

*Requires review and approval of the site by the Architectural Commission (AC) and review and approval of the artist by the Public Art Committee (PAC)*

In consultation with the Arts Coordinator and Project Planner, the Department Director or Designee and project design team review potential locations, options, and media for public art

# Appendix G

on the site and assemble a list of artists who meet the requirements as defined in the Public Art Ordinance.

The must prepare a Concept Plan identifying the proposed project artist(s), the method in which the artist(s) was selected, and the proposed location for the artwork for initial review by the Arts Coordinator and Project Planner. Once any needed revisions are made, the Arts Coordinator and Project Planner will forward the proposed location and scale for the artwork to the Architectural Commission (AC) for review and approval.

Once the site and scale is approved by the AC, the Arts Coordinator will forward the Concept Plan to the PAC for review and approval. The PAC may make recommendations regarding possible changes, modifications or additions to the Concept Plan and direct the Developer to make revisions accordingly.

Once the AC approves the location for the artwork and the PAC approves the artist(s), a contract agreement is generated by the Developer to engage the artist in the next step of artwork design and proposal development.

## **Submission Requirements**

The Concept Plan must be submitted to the Arts Coordinator at the conceptual design stage of the construction project. It must specify artist qualifications, provide an estimated art budget, and demonstrate that the artwork will be in a publicly accessible location. The following information must be included:

1. Proposed Artist(s)
  - Resume of selected artist or artists;
  - Images of selected artist’s work (slides, digital, video, DVD, catalogs, press clippings); and
  - Statement as to why the selected artist is qualified to work on this project.
  
2. List of Team Members
  - Developer (contact person, address, phone, email, web page);
  - Architect (lead designer, address, phone, email, web page);
  - Landscape Architect (lead designer, address, phone, email, web page); and
  - Art consultant (name, address, phone, email, web page);
  
3. Art Budget
  - Estimated building permit valuation and budget for on-site artwork.
  - Itemized budget that includes art consultant fees and estimated artist fees, artwork fabrication and installation costs, production and installation of an identification plaque, and appropriate administrative expense.

# Appendix G

## 4. Location/Siting of Artwork

*Requires approval by the Architectural Commission*

- A narrative statement describing the artwork and how it will be incorporated into the development project in a publicly accessible location or locations.
- A dimensioned and scalable site plan showing proposed location and scale of the artwork.

## C. SCHEMATIC PLAN: Artwork Design and Development

*Requires review and approval by the Public Art Committee (PAC)*

Once the approved Artist is under contract with the Developer, the Artist begins the artwork design and development phase in consultation with the Developer and project design team. A Schematic Plan must be submitted to the Arts Coordinator and subsequently forwarded for review and approval by the PAC. To assure that the artwork is integrated into the overall project design, approval of the Schematic Plan by the PAC must take place prior to approval of the site plan and architectural design review of the development project by the Architectural Commission.

The Schematic Plan must include the following:

- Narrative description of the proposed artwork;
- Schematic designs, drawings, and scale model (if determined necessary by the Arts Coordinator);
- Site plans and elevations;
- Proposed color and materials sample board;
- Implementation timeline;
- Budget overview; and
- Maintenance requirements.

## D. FINAL DOCUMENTATION: Completed Artwork

*Requires approval by the Arts Coordinator*

Final Documentation of the completed artwork must be submitted to the Arts Coordinator for review and approval prior to issuance of the Final Certificate of Occupancy for the development project. The Arts Coordinator will notify the Project Planner at the time the approval is made. The following information must be included with the Final Documentation:

### 1. PHOTO DOCUMENTATION

- One set of twelve (12) digital images (300 dpi, JPG or TIFF files) of the Artwork, accurate in color and detail, submitted on a CD Rom labeled

# Appendix G

with the name of the Artwork, the date the photograph was taken, and the viewpoint from which the photograph was taken.

- Full written narrative description of the Artwork including artist statement about the artwork, materials, and dimensions.

## 2. FINAL ART BUDGET

Copies of paid invoices, receipts or cancelled checks indicating the actual amounts paid for:

- Artist services for design, fabrication, and installation;
- Engineering services for drawings and calculations;
- Subcontractor services for fabrication and installation, including shop drawings;
- Artwork shipping, handling, and transport;
- Cost of identification plaques;
- Permit and testing fees, as appropriate; and
- Artist travel expenses, as appropriate.

## 3. MAINTENANCE REQUIREMENTS

- The Developer is required to enter into a Covenant and Agreement with the City of Claremont that sets forth the Developer's obligations with respect to on-site artwork. The agreement is recorded against the development as a covenant running with the land, binding on all purchasers, successors, transferees, and assignees.
- The Developer is required to provide a cop of the Maintenance Plan for the artwork as an exhibit to the Covenant and Agreement. The Maintenance Plan must describe anticipated maintenance requirements; a recommended maintenance schedule; anticipated and required care and/or replacement of any part of the Artwork; and written instructions and manufacturer's specifications for reasonably foreseeable maintenance and preservation activities relating to the Artwork.

# Appendix G



## Appendix H

# ARTS COORDINATOR JOB DESCRIPTION & QUALIFICATIONS

The Arts Coordinator assumes the pivotal role of guiding the Public Art Program and overseeing the efforts of a multitude of participants to assure that the full potential of a project can be realized. Professional staff is critical to the successful management of a Public Art Program.

The Arts Coordinator must:

- Have sensitivity to the range of artistic possibilities and a familiarity with artistic resources.
- Understand the interests and needs of all those with a vested interest in the public art process, and possess the political skills to balance those interests.
- Firmly represent and defend the interests of the artist and the intended artwork from the beginning to the end of a project.
- Have the organizational skills to anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
- Have skill in negotiating agreements and developing consensus around highly complex issues and situations.

### A. Position Summary

The successful candidate will be responsible for administering the City's Public Art Program, promoting the incorporation of art within the community, organizing special events, providing staff support for the Public Art Committee, collecting and developing information related to public art initiatives within the community, and assisting with other economic development and community development activities.

The Public Art Program Coordinator plays a pivotal role in leading the planning, development and implementation of active public art projects from inception through completion and final close-out and ensuring the highest quality of commissioned public art projects.

### B. Responsibilities

1. Administers the City's Public Art Program.
2. Serves as primary staff to the City's Public Art Committee, City Manager, and City Council in developing, implementing, and evaluating long-range plans, procedures, and policies for the Public Art Program.
3. Maintains an up-to-date public art section of the City's website and finding opportunities to showcase the City in regional and national public arts venues.

# Appendix H

4. Manages Public Art Program projects and programming including the Public Art Banner Program, rotating sculpture and art exhibitions in and on City-owned buildings and parks, festivals, special events, and other City-sponsored opportunities for public art.
5. Serves as liaison between City departments and divisions and artists, art centers and museums, business organizations, and other non-profit organizations relative to the Public Art Program, Claremont Chamber of Commerce, Claremont Colleges, Fairplex, Claremont Heritage, Claremont Museum of Art, and Claremont Community Foundation among others.
6. Maintains an inventory database and archive of the Public Art Program collection and projects, including information regarding the artists' contacts and contracts, project maintenance requirements, and other project specific information.
7. Actively seeks funding and partnerships through grant research and submission of applications to private corporations, foundations, and government entities for new public art initiatives and to sustain the Public Art Program.
8. Manages the implementation of the City's Public Art Program percent-for-art ordinance for municipal and private development construction projects.
9. Coordinates artist selection processes for all City public art projects and programming including developing and disseminating Calls to Artists, soliciting public comment through online media and public meetings, and coordinating selection committee process.
  - a. Prepares and disseminates Requests for Qualifications and Requests for Proposals;
  - b. Convenes and manages Public Art Committee meetings and facilitates the selection process for new commission opportunities;
  - c. Convenes and facilitates project-related meetings such as construction meetings, site-visits and design team meetings, including drafting agendas, minutes and reports;
  - d. Coordinates and participates in contract preparation and negotiation;
  - e. Monitors project budget, schedule and scope of work;
  - f. Project management and coordination with key people with a vested interest in the project including elected officials, client department personnel, community members, design professionals, contractors and commissioned artists;
  - g. Facilitates incorporation of project information in construction and scoping documents;
  - h. Reviews and approves construction documents and specifications and ensures compliance with codes, regulations, permits and other necessary project approvals;
  - i. Monitors and resolves any issues that arise during fabrication, installation and construction by others of public art project elements;

# Appendix H

- j. Prepares status reports and periodic project updates and creates and updates Web site information regarding active projects;
  - k. Prepares and tracks the status of artist contracts, including processing invoices and payments, schedules, and milestone payments;
  - l. Ensures complete and accurate project close-out and facilitates project dedication events;
10. Responds to information requests from the public, media, artists and other public art programs.
11. Represents the Public Art Program at meetings and functions.

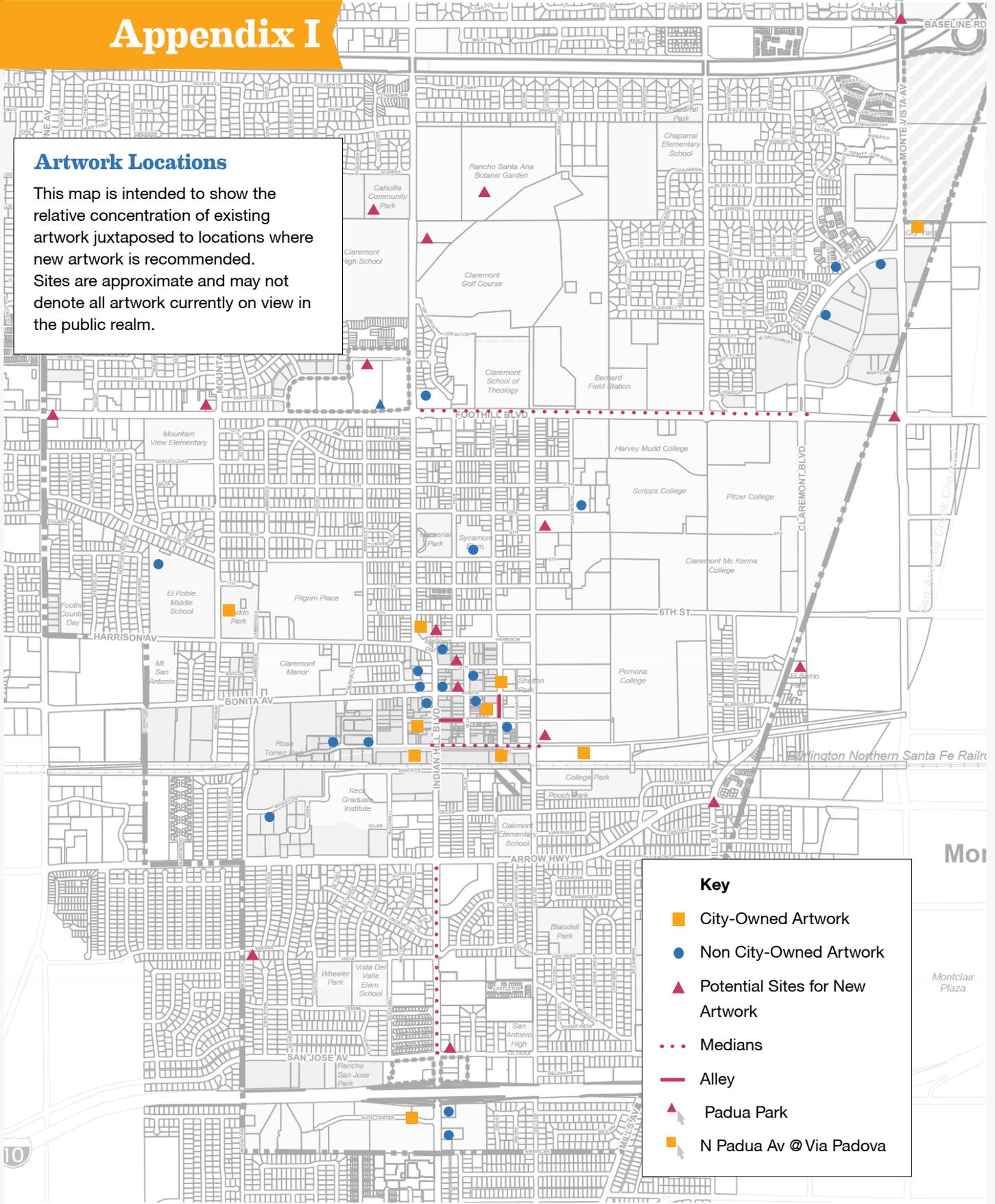
## C. Required / Minimum Qualifications

1. Knowledge and skills typically acquired through completion of a bachelor's degree in arts administration, fine arts, economic development, community development, public administration, or related field; or substantial coursework in one or more of these areas.
2. Experience: the equivalent of three (3) years full-time professional experience in public arts programs. Additional experience may be substituted for the education on a year-for-year basis OR two (2) years of experience working for a community arts organizations municipal or state arts-related program, or similar that includes aspects of program planning, execution, and evaluation; working with government or non-profit boards or commissions; developing partnerships and collaborations; developing and implementing art and cultural master plans; managing public art programs, and grant writing. A master's degree may substitute for one year of the required experience.
3. The arts and related issues, and in particular, knowledge and familiarity of the theory, principles, practices and procedures of public art programs.
4. Strong written and oral communication skills including the ability to write reports, business correspondence, procedural manuals, and develop brochures and materials for public distribution.
5. Familiarity with municipal government process and procedures.
6. Knowledge of public art policies, including artist selection processes, contracting, project management and public processes associated with art projects.
7. Budgetary and financial record keeping techniques and preparation.
8. Knowledge of current issues and initiatives with public art on a local, regional and national basis.
9. Experience with Microsoft Office software such as Word, Excel, Access, PowerPoint, Outlook, etc.
10. Experience with Adobe graphics software such as Illustrator, Photoshop and PageMaker.
11. Exceptional organizational skills and ability to multi-task, prioritize work and meet critical deadlines.
12. Ability to work with a variety of constituents.

# Appendix I

## Artwork Locations

This map is intended to show the relative concentration of existing artwork juxtaposed to locations where new artwork is recommended. Sites are approximate and may not denote all artwork currently on view in the public realm.



## Appendix J

# ARTWORK OWNED BY THE CITY OF CLAREMONT

*Note:* This list is limited to artwork owned by the City of Claremont and does not include artwork visible throughout the community that is owned by entities other than the City government.

LOCATION	YEAR	ARTIST	TITLE	DESCRIPTION
123 Yale Avenue (north wall)	2000	Art Mortimer	Claremont Village Mural	Paint
Alexander Hughes Community Center	2000	Vesna Breznikar	Musical Table	Painted wood
Alexander Hughes Community Center	2000	Vincent Magni	Phillipe	Steel sculpture
Alexander Hughes Community Center	2001	Wayne Healy and East Los Streetscapers	Claremont Stelae	Ceramic tile sculptures
Alexander Hughes Community Center	1959	Frederick Hammersley	Quietly	Oil on canvas
Alexander Hughes Community Center	unknown	Karl Benjamin	Form in Red and Orange	Wax, resin, acrylic painting
Alexander Hughes Community Center	2001	Sticks	Mirror	Painted wood
Alexander Hughes Community Center	2001	Sticks	Acropolis	Acrylic and ink painting
Alexander Hughes Community Center	2001	Sticks	Bell Tower	Acrylic and ink painting
Alexander Hughes Community Center	2001	Sticks	Embassy in Blue	Acrylic and ink painting
Alexander Hughes Community Center	2001	Franz Meyer	Grove Sample	Mosaic glass
City Manager's Office	1968	Milford Zornes	McCarty's Slough	Watercolor on paper
City Manager's Office	2000	Jim Fuller	unknown	Watercolor on paper
City Manager's Office	1998	Cindy Shaw	Langtang Range	Dye on silk painting
City Hall	2001	Sandy Oppenheimer	Poppies	Collage
City Yard	2005	Robert Tolone	Tree Trimmers; Manhole Man; Garbage Man	Painted steel and fiberglass sculptures

## Appendix J

LOCATION	YEAR	ARTIST	TITLE	DESCRIPTION
Claremont Depot	1994	Rod Baer	Conductor's Pocket Watch, Loose Rivets, and Other Sculptures	Cast concrete with copper
Community Services	1956	Robert E. Wood	Impression of Forio	Acrylic painting
Community Services	1975	Phil Dike	East of Claremont	Oil painting
Community Services	2003	Ian Kennelly	Red Cab, Blue Boxes	Oil on canvas
Community Services	2003	Ian Kennelly	Dopplegangers	Oil on canvas
Community Services	2003	Ian Kennelly	Floating World	Oil on canvas
Community Services	2003	Ian Kennelly	Bucket Shift	Oil on canvas
Community Services	2003	Ian Kennelly	unknown	Oil on canvas
Community Services	2003	Ian Kennelly	unknown	Oil on canvas
Depot Bus Shelter	2002	Elaine Carhartt	Untitled	Ceramic tiles
Joslyn Senior Center	2004	Betty Davenport Ford	Raccoon Family	Bronze sculpture
Mallows Park	2002	Various artists	Ambrosia	Sculpture
Parking Structure at 101 N. Indian Hill Blvd	2007	Lynn Basa	Grove	Mosaic glass mural
Public Plaza	2007	Tom Otterness	Matriculated Nature	Bronze sculptures, concrete fountain
Shelton Park	2001	John Fisher	Simple Gifts	Marble sculpture

# Appendix K

## SAMPLE PUBLIC ART ALLOCATION DECLARATION FORM

### CITY OF CLAREMONT

*Public Art Allocation Declaration*

### PROPERTY INFORMATION

Project Title \_\_\_\_\_

Address or Location of Property \_\_\_\_\_

Assessor Parcel Number(s) \_\_\_\_\_

Description of Project \_\_\_\_\_

Total Building Permit Valuation \_\_\_\_\_

### APPLICANT INFORMATION

Name of Developer \_\_\_\_\_

Contact Name and Title \_\_\_\_\_

Contact Phone Number \_\_\_\_\_

Contact Email Address \_\_\_\_\_

### STATEMENT OF DECLARATION

I certify that I/we are presently the legal property owner(s), authorized agent of the property owner(s) or other person having a legal right, interest, or entitlement to the use of the property that is the subject of this declaration per City of Claremont Municipal Code section \_\_\_\_\_. I declare that I have familiarized myself/ourselves with the relevant provisions of the Claremont Municipal Code and shall comply with the requirements of City of Claremont Municipal Code section 16.148.000 in the manner indicated below:

Placement of artwork on the premises of a commercial and/or industrial development with a building permit valuation of \$250,000 or greater equal to one percent (1.0%) of the total building permit valuation for the development.

**Public Art Allocation**     \$ \_\_\_\_\_

Placement of artwork on the premises of a multiple-unit residential development with a building permit valuation of \$250,000 or greater equal to one-half percent (.05%) of the total building permit valuation for the development.

**Public Art Allocation**     \$ \_\_\_\_\_

# Appendix K

Depositing into the City of Claremont Public Art Fund, payment of an in-lieu fee equal to one percent (1.0%) of the total building permit valuation for the development.

**Public Art Allocation**     \$ \_\_\_\_\_

\_\_\_\_\_  
**Signature\***

\_\_\_\_\_  
Name, Title

\_\_\_\_\_  
Date

*\*A person acting as agent of the Owner of record must attach a notarized letter authorization from the legal Owner.*

(For Use by City of Claremont Only)

<input type="checkbox"/> In-lieu fee in the amount of \$ _____ applied	Authorized Signature, Title, Date:
<input type="checkbox"/> Approved for permit	Authorized Signature, Title, Date:
<input type="checkbox"/> Approved for occupancy	Authorized Signature, Title, Date:

## Appendix L

# SAMPLE COVENANT AND AGREEMENT BETWEEN CITY AND PRIVATE DEVELOPER

### STATE OF CALIFORNIA CITY OF CLAREMONT

That we, \_\_\_\_\_, are the owners of the hereinafter described real property, and that we are the only persons having an interest in the real property described as follows:

That property located at \_\_\_\_\_, Claremont, California and identified as Assessor's Parcel # \_\_\_\_\_.

This covenant and agreement shall run with the land and be binding upon any future owners, heirs, or assigns.

The owners under Section 16.148.120 of the Public Art Program Municipal Code opted to install artwork on the premises and to maintain a portion of the premises open and freely accessible for viewing of artwork in accordance with the requirements of Section 16.148.040. The following provisions shall be adhered to at all times.

1. The owner of the development shall provide all necessary maintenance of the artwork, including preservation of the artwork in good condition to the reasonable satisfaction of the City and protection of the artwork against destruction, distortion, mutilation, or other modification.
2. The owner of the development shall ensure that the artwork will be located in an area that is open and freely accessible to the public.
3. The portion of the premises shall be maintained open and accessible and its designated use shall be uninterrupted.
4. Any failure to maintain the artwork in accordance with \_\_\_\_\_ is declared to be a public nuisance.

## Appendix M

### CALIFORNIA CITIES: SELECTED PERCENT FOR ART PROGRAM COMPARISONS

Municipality	Year % First Established	Capital Improvement Program (CIP)	Private Development BP = Building Permit
Alameda	2006	1% of construction over \$250,000; maximum of \$150,000 for public art	1% of construction over \$250,000; maximum of \$150,000 for public art
Albany	2007	1.75% of construction over \$300,000	1.75% for construction over \$300,000
Brea	1975	1%	1% of BP over \$1.5M
Berkeley	2008	Bond Measure FF	NA
Beverly Hills	1983	1%	NA
Burbank	1992	1%	1% of BP over \$500,000
Claremont	2005	1% of construction over \$100,000	.05% of BP for residential over \$200,000 and single-family track on five or more lots
Culver City	1994	NA	1% of BP over \$500,000 (industrial) and over \$250,000 Commercial
Davis	1973	1%	NA
Emeryville	1990	1.5%	1% of BP over \$300,000
Escondido	1988	NA	\$0.15 per square foot of all new development over 2,000 square feet
Lodi	2001	2% of construction over \$50,000	NA
Long Beach	1989	NA	1% of BP over \$250,000
Los Angeles	1985	1%	\$1.57 per gross square foot (1% max) over \$500,000
Oakland	1989	1.5%	N/A
Palm Desert	1986	1%	1/4 of 1% of residential projects exceeding \$100,000; 1/2 of 1% of commercial developments
Pasadena	1988	1% of construction over \$250,000	1% of BP less admin costs

## Appendix M

Municipality	Year % First Established	Capital Improvement Program (CIP)	Private Development BP = Building Permit
Petaluma	2005	1% of construction over \$500,000	1% of construction over \$500,000
Pomona	2011	NA	1% commercial/residential over \$750,000
Redwood City	2007	Funding through grants	NA
Richmond	1997	1.5% of CIP and Redevelopment Agency projects over \$300,000	N/A
Sacramento	1977	2%	2% of Redevelopment Agency private projects
San Diego	1991	2% of projects exceeding \$250,000	1% of BP of non-residential development exceeding \$5M
San Francisco	1969	2% (includes redevelopment)	N/A
San Jose	1985	2%	1%
Santa Cruz	1999	2%	N/A
Santa Barbara	1979	1%	NA
Santa Rosa	2006	NA	1% of BP over \$500,000
San Luis Obispo	1990	1%	.5% of total construction cost of non-residential projects over \$100,000
Santa Monica	1984	1%	2% of BP for on-site artwork or 1% for contribution to Cultural Trust Fund
Stockton	2000	2%	1%
Sunnyvale	1983	1%	N/A
Ventura	1992	2%	N/A
Walnut Creek	2000	1%	1% for 25,000 SF; .5% for 15,000 – 24,999 to Pedestrian Retail District or Core Area Dev Zone
West Hollywood	1990	Voluntary	1% of BP

# CREDITS

- COVER**  View from Padua Avenue  
PHOTO: Gail Goldman
- PAGE 3**  *Grove* by Lynn Basa  
PHOTO: Gail Goldman
-  Banner by Joy Palmer  
PHOTO: City of Claremont Human Services Department
- PAGE 4**  1959 Padua Hills Art Fiesta  
PHOTO: Claremont Museum of Art Archive
- (L-R Back row: Dick Beasley, Robert Fleck, L-R Front row: Tony Ivins, Betty Davenport Ford and Harrison McIntosh)
-  Phil Dike, c1960  
PHOTO: Scripps College Archive
-  *Matriculated Nature* by Tom Otterness  
PHOTO: © Peter Tolkin
- PAGE 5**  *229.5 Arc x 4* by Bernar Venet  
PHOTO: Gail Goldman
-  *Sitting Figure* by Markus Schaller  
PHOTO: Gail Goldman
- PAGE 6**  *Multi-Verse* by Kipp Kobayashi  
PHOTO: Gail Goldman
-  *One Sphere Five Arcs* by William Wareham  
PHOTO: Gail Goldman
- PAGE 7**  *The Claremont Stelae* by Wayne Healy and East Los Streetscapers  
PHOTO: © Public Art in Public Places Project (K. M. Williamson)
-  *Untitled* by Elaine Carhartt  
PHOTO: Gail Goldman
- PAGE 8**  *Raccoon Family* by Betty Davenport Ford  
PHOTO: Gail Goldman
- PAGE 8**  *Conductor's Pocket Watch, Loose Rivets, and Other Sculptures* (detail) by Rod Baer  
PHOTO: © Public Art in Public Places Project (K. M. Williamson)
- PAGE 9**  *Untitled* by Dee Small  
PHOTO: Gail Goldman
-  *Harry Gets Gangrene* by Chas Schroeder (foreground) and *Untitled* by Cheryl Angel at City Hall  
PHOTO: Gail Goldman
- PAGE 10**  *Ambrosia* by Tom Skelly (Lead), Dawn Grimes, Jeanne Steffan, Marilyn O'Neil, Kevin Stewart-McGee and Victoria Pompa  
PHOTO: Gail Goldman
-  *gandhiG* by Peter Shelton at the Pomona College Museum of Art  
PHOTO: Gail Goldman
- PAGE 11**  *Flower Garden* by Don Wakefield  
PHOTO: Gail Goldman
-  *Family* by Bruce Chaban  
PHOTO: Gail Goldman
- PAGE 12**  Yarn Bombing by Clarewood Knitters  
PHOTO: Francine Baker
- PAGE 13**  *Short Stack* (detail) by Bruce Chaban  
PHOTO: Gail Goldman
-  *Garbage Man* by Robert Tolone  
PHOTO: Gail Goldman
- PAGE 14**  Banner by Rose O'Neill  
PHOTO: City of Claremont Human Services Department
-  Banner by Aaron Coley  
PHOTO: City of Claremont Human Services Department

# CREDITS

**PAGE 15**



Banner by Nancy Scheffler  
PHOTO: City of Claremont Human Services Department



*California Landscape* (detail)  
by Milford Zornes  
PHOTO: Sonja Stump

**PAGE 16**



*229.5 Arc x 4* (detail) by Bernar Venet  
PHOTO: Gail Goldman

**PAGE 17**



El Barrio Park  
PHOTO: Gail Goldman



Alley between Harvard and Yale  
PHOTO: Gail Goldman



Baseline Road at Monte Vista  
PHOTO: Gail Goldman



Wall at Yale and Fourth  
PHOTO: Gail Goldman



Skateboard Park  
PHOTO: Gail Goldman



Padua Park  
PHOTO: Gail Goldman

**PAGE 18**



*Preying Mantis* by Lt. Mustardseed  
PHOTO: Carrie Rosema

**PAGE 19**



*Flower Vendors*  
by Alfredo Ramos Martinez  
PHOTO: © Mark Vallen



*Flower Vendors*  
by Alfredo Ramos Martinez  
PHOTO: © Mark Vallen

**PAGE 20**



*Grove* (detail) by Lynn Basa  
PHOTO: Gail Goldman

**PAGE 21**



*Grove* (detail) by Lynn Basa  
PHOTO: Gail Goldman

**PAGE 22**



*Untitled* by Peter Harper and Darcy Raphael at the Folk Music Center  
PHOTO: Gail Goldman

**PAGE 23**



*Multi-Verse* (detail) by Kipp Kobayashi  
PHOTO: Gail Goldman



*Pomona First Federal Mosaic* (detail)  
by Millard Sheets  
PHOTO: Maribeth Danko

**PAGE 24**



Albert Stewart, c. 1950  
PHOTO: Sheets Family Collection



Jeff Faust  
PHOTO: Catherine McIntosh



Steve Comba  
PHOTO: Catherine McIntosh



Georgette Unis  
PHOTO: Catherine McIntosh



Crispin Gonzales  
PHOTO: Catherine McIntosh



Betty Davenport Ford, c. 1950's  
PHOTO: Claremont Museum of Art Archive



Barbara Beretich  
PHOTO: Catherine McIntosh



Millard Sheets, c. 1950's  
PHOTO: Sheets Family Collection



Harrison McIntosh, 1966  
PHOTO: Sam Calder



Karl Benjamin with daughter Beth, 1954  
PHOTO: Benjamin Family Collection

**PAGE 25**



Rebecca Hamm  
PHOTO: Catherine McIntosh

## CREDITS

### PAGE 25



Joyce Hesselgrave  
PHOTO: Catherine McIntosh



Mike Hill  
PHOTO: Catherine McIntosh



Nancy Macko  
PHOTO: Catherine McIntosh



Ahlene Welsh  
PHOTO: Catherine McIntosh

### PAGE 26



Osvaldo Orellana  
PHOTO: Catherine McIntosh



Anne Selzer  
PHOTO: Catherine McIntosh



Norma Tanega  
PHOTO: Catherine McIntosh



Chris Toovey  
PHOTO: Catherine McIntosh

### GRAPHIC DESIGN

Karen Morrison