

Imagine the Possibilities

A PUBLIC ART VISION FOR THE CITY OF CARLSBAD

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Table of Contents

I.	GENERAL CONSENSUS: KEY THEMES	3
	A. Overview	
	B. The Role of Public Art in Carlsbad	
	C. Time to Move Forward	
	D. Commit to Quality	
	E. More Art	
	F. Champion the Artist	
II.	CURRENT ART IN PUBLIC PLACES PROGRAM	7
	A. Background	
	B. Ordinance	
III.	RECOMMENDATIONS	8
	A. Best Practices	
	B. Options for Temporary Projects	
	C. Options for Permanent Projects	
	D. Building Local and Regional Artist Capacity	
	E. New Funding Considerations	
IV.	LIST OF RECOMMENDATIONS & Action Plan	23
	A. Overview	
	B. List of Recommendations & Action Plan	
V.	MAPS OF POTENTIAL AND EXISTING ARTORK SITES	26
	APPENDIX	31
	A. Methodology	
	B. California Cities Percent for Art Comparisons	
	C. Sample Mural Policy	

I. General Consensus: Key Themes

The City of Carlsbad embarked on a public art visioning process with the intent of clarifying key themes and values that contribute to Carlsbad's character and identity, recognizing opportunities and locations for public art throughout the city, and finding ways to integrate public art efforts into city planning and investment. Defining broad citywide goals and priorities, establishing timelines for implementation, and educating the public about the value of public art in the community were stated objectives for the evolution of public art in Carlsbad.

The following themes emerged as a result of individual and group meetings with, among others, Carlsbad residents, business owners, developers, artists, architects, planners, policy makers, community leaders, non-profit arts organizations and city staff (Appendix A: Methodology).

A. OVERVIEW

There is a growing desire within the community for more arts and culture in Carlsbad. Change is inevitable, the demographics have shifted, and it is time to move forward.

Carlsbad can distinguish itself through public art. There is a unique opportunity to tell the story about the community by combining technology and the arts, encouraging a new generation, and tying it to tourism, technology, business and agriculture. Embrace the past without letting it get in the way of the future.

According to residents and stakeholders interviewed, public art is regarded as a vehicle for:

- Personalizing a city and making it unique.
- Developing a strong sense of civic identity and pride.
- Celebrating diversity and building community.
- Attracting regular visitors to Carlsbad, thereby increasing business and the economic health of the city.
- Producing a culturally rich, nourishing environment.
- Stimulating discussion and thoughtful reflection.
- Drawing talent to Carlsbad.
- Fostering a changing perspective and new attitude toward the role of the arts in everyday life.

There was repeated recognition of the William D. Cannon Art Gallery as a thriving and invaluable asset in Carlsbad. The New Village Arts Foundry was cited as a model artist studio and retail space. As evidence that the community is moving forward, the recently installed artwork entitled *Coastal Helix* was consistently acknowledged as an example of successful public art.

B. THE ROLE OF PUBLIC ART IN CARLSBAD

Public art is transformative. It is an important means by which a community can express its values and qualities. For Carlsbad, it has the power to be a source of civic pride, economic development and cultural tourism. As Carlsbad develops, connections between the neighborhoods, coast, business corridor and Village become essential in creating a stronger community identity. It also serves to attract new businesses, corporate executives and professional talent to the area.

Those interviewed described the role of public art in Carlsbad as a means to let visitors know that the community values the arts. It serves as a record of our time and place that, chronicles our experience, commemorates our past, and inspires people to return. Public art is regarded by residents as a significant factor in defining quality urban existence and as an opportunity to show the world this city cares about art.

C. TIME TO MOVE FORWARD

The dominant message from those who participated in the public art visioning process is that Carlsbad is ready for change. It's time to define the community's relationship to public art. A major advancement toward this goal was the installation of *Coastal Helix* by Roger Stoller in 2014. The large-scale sculpture was commissioned as an integral component of a newly constructed roundabout at Carlsbad Boulevard and State Street. The artwork continues to generate undisputed support from residents and visitors who regard it as an important icon representative of the community's core values.

D. COMMIT TO QUALITY

Consistent and uncompromising quality and a broad range of artwork is critical to the success of the public art program. People repeatedly stated the importance of maintaining a high standard of aesthetic quality and craftsmanship for all artwork acquired by the City of Carlsbad. Siting past inconsistencies in quality and an emphasis on conservative and decorative artwork, those interviewed emphasized the need for a cohesive, well-rounded art collection that is accessible, offers a range of opportunity and experience, and builds a connection between the community and the art.

E. MORE ART

A top priority for the residents and stakeholders is the distribution of public art throughout the four quadrants that define the City of Carlsbad. The community recognizes that public art can serve as a point of reference and landmark, welcoming and orienting people to Carlsbad. It can reinforce primary gateways, streets, and neighborhood centers. It can strengthen critical linkages and enliven the pedestrian experience.

Many ideas were generated during the individual interviews, focus groups and community forums. The following were identified as a means for increasing the quantity, quality, accessibility and understanding of public art in Carlsbad:

- Put art in visible areas for residents to enjoy on a daily basis, including parks and the beachfront.
- Engage the private sector by exploring options that encourage private developers to include public art in development projects.
- Enhance bicycle, train, and walking paths and trails with public art to encourage non-auto transportation.
- Create a landmark or focal point to draw people to the community and provide a gathering place and hub.
- Locate art in unexpected places that provide an element of surprise and whimsy.
- Tie the community together by placing public art throughout all four quadrants of Carlsbad.
- Build on the existing murals to further animate the Village.
- Place permanent and changing art in medians and roundabouts.
- Present temporary art that changes over time and builds interest for repeated visits.
- Focus on community engagement, interaction and participation.
- Encourage art that appeals to families and that engages children and teens.

F. CHAMPION THE ARTIST

There is an interest within the arts community for the city to aid in the promotion of artists and the development of places where artists can live, create and sell their work. The New Village Arts Foundry is an example of a successful multi-use space that was repeatedly referenced. The following priorities were identified as ways the city could champion its artists:

- Provide a resource to the private sector for finding artists by establishing an artist directory.
- Develop opportunities for affordable live/work space for artists.
- Increase artist studio and retail space.

II. Current Art in Public Places Program

A. BACKGROUND

The City of Carlsbad's Art in Public Places program, which began in 1985, was the first public art program established in San Diego County. Through the program, the city strives to advance Carlsbad's reputation as a unique community by expanding residents' appreciation of art, reflecting the city's aspiration to improve the quality of life, enhancing public spaces for all residents and visitors and becoming a world class city for innovation and creativity

Tied to the city's capital projects budget and plan, the program is administered by the city's Cultural Arts Office, which follows a set of policies and procedures that guides the entire process from artist selection through final installation of the artwork.

The first public artwork in Carlsbad was installed at Stagecoach Community Park in 1989. Over the years, the public art program has become an integral part of Carlsbad's vibrancy and sense of place.

In December 1996, the first Public Art Master Plan was developed by the City of Carlsbad Cultural Arts Office. Among the contents, the plan included a statement of goals and objectives, definition of types of public art, and possible sites for public art. Many of the same sites were identified by Carlsbad's current residents and visitors as important components of this plan.

In March 2015, the City Council approved updates to the City of Carlsbad Arts In Public Places Program and Ordinance 2.18.110 (appropriations for arts) which includes an amount equal to at least one percent for public art in city capital improvement projects, as recommended by the Arts Commission. This legislation is in keeping with other cities throughout California (Appendix B).

B. GOALS

The Art in Public Places Program works to integrate art and the ideas of artists into the development of public settings by collaborating with local, regional and nationally-known artists to include the values and history of our community into their work.

The goals are as follows:

1. To increase the understanding and appreciation of art in public places of Carlsbad residents and visitors.

2. To acquire and commission quality and diverse works of art for community enrichment that is site specific and environmentally responsive.
3. To encourage participation of diverse socioeconomic and ethnic groups in the art in public places program and process.
4. To support and involve artists in developing, collaborating and implementing the improvement of Carlsbad's public spaces and community development projects.
5. To encourage collaboration between artists and architects, landscape architects and engineers for public projects.
6. To encourage an environment for artistic creativity in Carlsbad and promote Carlsbad as a local, state and national leader in arts, culture and public art.
7. To increase awareness of Carlsbad's art in public places activities as an integral component for attracting business and tourism to Carlsbad.

III. Recommendations

In keeping with Envision Carlsbad, *Imagine the Possibilities: A Public Art Vision for Carlsbad* supports a future vision of a world class city that reflects Carlsbad’s cultural, economic and historic diversity. Successful community destinations are places that invite activity and public engagement. Creating thoughtful relationships between public space and art, while preserving Carlsbad’s distinct heritage and cultural identity, is the goal of this public art visioning document.

Since 1986, the Cultural Arts Office has worked to make arts and culture an integral and inspiring part of the community’s life. The Cultural Arts Office seeks to create connections among artists, cultural organizations, community groups, businesses, visitors and residents that sustain and promote a thriving, diverse, creative city.

Public art is a conduit for the cultural expression of people and places. For the purposes of this document, public art encompasses a wide range of media, from permanent sculptures and murals to temporary art installations and events. It includes new media technologies such as digital art, video, sound/light based work, as well as other emerging art practices and genres.

Contemporary public art is created in response to the place and community in which it resides. It seeks to engage the community and expand the viewer’s awareness of the place, the people, and the broader context of what’s around them. Public art can provide opportunities for dialogue, artistic self-expression, education, and community identity.

Public art can take many forms including:

- **Iconic Artwork**
Iconic artwork is significant, large-scale permanent artwork serving as defining landmarks at major gateways, at civic centers, and on major boulevards and intersections.
- **Wayfinding Artwork**
Wayfinding artwork is permanent artwork located in active vehicular and pedestrian intersections. It serves to connect key locations and enhance pedestrian circulation.
- **Temporary Art**
Temporary art installations are non-permanent artwork in a range of media and scale displayed for a limited amount of time in generally unexpected places. The artwork serves to enliven and refresh the pedestrian experience, enhance tourism and pique public awareness of the built and natural environments. Priority placement is in high-traffic pedestrian areas where first-time and repeat visitors can delight in a changing environment.

- **Points-of-Interest Artwork**
Points of interest artwork at boulevards and special streets are individual or multiple artworks placed at select locations along the sidewalks and in open spaces along a heavily trafficked vehicular and pedestrian thoroughfare. The artworks serve as points of interest and visual respite along the corridors and to delineate and connect key places and neighborhoods.
- **Neighborhood-Identity Artwork**
Neighborhood-identity artwork is located in neighborhood centers and parks where people congregate, interact and engage in social activities. The artwork augments a sense of neighborhood identity and signals a community gathering place.

These recommendations are offered to encourage the evolution and ongoing acquisition and exhibition of public art throughout the public and private sector in Carlsbad. Determining project priorities will evolve from discussions with the community over time and may change as new opportunities and resources become available.

The following outlines rationale and recommendations to be considered by the City Council, City of Carlsbad Cultural Arts Office and Arts Commission over the next ten years in partnership with community organizations, institutions and businesses. It is a menu of options that will require further consideration by the City Council, each initiative requiring careful planning, assembling an appropriate team of stakeholders and partners, and adequate funding to proceed. Each numbered recommendation is listed in corresponding order in Section IV. List of Recommendations & Action Plan.

A. BEST PRACTICES

1. ARTWORK MAINTENANCE

The revised Ordinance 2.18.110 (cited above) establishes an artwork maintenance policy establishing the Cultural Arts Office as responsible for providing maintenance instructions for each public art project and for archiving a complete conservation record on the collection. In addition, the Sculpture Conservation Studio prepared and submitted a Collections Survey for the Cultural Arts Office on July 7, 2008. It details general findings, condition reports, and a proposed maintenance program. Included are general recommendations by priority and a schedule for select individual artworks in need of conservation.

The image and value of the city’s public art collection depends on the work being in good condition, which requires careful documentation, monitoring and maintenance. The following practices are fundamental to responsible collection management:

- Conduct an annual condition survey of all city-owned artwork. Include a condition report on each artwork and prioritized recommendations for restoration, repair or maintenance as needed.

- Ensure that routine maintenance of the artwork, by the city department under whose jurisdiction the artwork is located, occurs with regularity.
- Make certain that all repair and restoration of the artwork is completed with the highest standards of professional conservation practice.
- Proactively address maintenance and conservation needs for new artwork being commissioned and purchased by the city by facilitating a technical review of the artist’s conceptual and final design in consultation with a public art professional or art conservator.

RECOMMENDATION

Consider conducting an annual condition survey of all city-owned artwork.

2. PUBLIC ART FOR PUBLIC BENEFIT

The Carlsbad City Council showed great foresight by providing the option to pool percent for art allocations from capital improvement projects as part of the Art In Public Places Program and Ordinance. The flexibility afforded by this option allows for artwork to be placed where it will have the greatest impact and public benefit.

The pooling of funds allows the Carlsbad Arts Commission to place artwork in neighborhoods and other areas within the city where capital improvement projects are unlikely to be built. When it is determined that the capital improvement project from which the funds are derived is located where visibility and accessibility to the public is limited, a portion of the percent for art allocation could be used onsite and the rest pooled for other priority public art projects throughout the city.

RECOMMENDATION

Regularly consider the optimal public benefit for the use of public art funding and utilize the option to pool or re-allocate percent for art funds from capital improvement projects as a way to fund artwork throughout Carlsbad.

3. URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART

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. Including public art considerations in General Plan updates, Strategic Plans, and Master Plans redefines the relationship of art to urban space as an integral part of the urban infrastructure and the natural environment. When public art is addressed at the planning level, it can contribute to creating great public spaces, fostering cultural expression and attracting tourists.

Artwork enlivens the pedestrian experience by serving as a point of reference, landmark, or critical linkage. General, strategic and master planning documents would include a set of prioritized public art goals and opportunities that would be refined once the plans are slated for implementation:

- Identify and define public art goals, guidelines and opportunities that include the examination of character, connections, history and land uses.
- Outline criteria for placement of public art, including appropriate material and scale.
- Classify high visibility placement opportunities.
- Describe programming ideas for temporary public art installations and performances.
- Recognize city departments that would collaborate with Cultural Arts for the successful implementation of each public art project initiative.

In February 2015 the Planning Division solicited input on integrating language referencing public art into the draft Carlsbad Village and Barrio Master Plan. The Planning Division and consultants Dover, Kohl & Partners excerpted portions of the recommended language and included it in the Master Plan document, a proactive and progressive action on the part of the City. This includes the narrative defining public art in III. Recommendations above.

RECOMMENDATION

Consider incorporating public art into planning documents including the General Plan and Specific Area Plans as a guide for the community, economic and social development of Carlsbad.

4. PROJECT ARCHITECT SELECTION

To reinforce the city's commitment and expectations regarding public art in Capital Improvement Projects, it is important to provide advance notice regarding the one percent for art requirement in all Requests for Qualifications to potential project consultants. In addition, language regarding the consultant's responsibility to work with artists needs to be included in the contract between the city and the consultant.

During interviews, it is useful to include questions regarding the consulting firm's experience working with artists and the firm's approach to public art. To assist in the assessment of the candidates, it is recommended that the Cultural Arts Manager participate on the interview panel.

RECOMMENDATION

Consider including the Cultural Arts Manager on the interview panel for Capital Improvement Program design lead consultants for projects that meet the percent for art requirements.

5. COMMUNITY ENGAGEMENT

Providing education and media coverage about each project are useful ways to connect with the community and to help insure a positive, constructive experience. Each public art project involves an ad hoc Public Art Advisory Committee comprised of key stakeholders—representatives from the city, the site, the neighborhood, individuals with a vested interest in the project—who help select the artist and artwork and serve as ambassadors and community liaisons for the project.

It is the role and responsibility of the Public Art Committee and Arts Commission to hold frank discussions and conduct thoughtful deliberations using the criteria and guidelines approved by the City Council. Best practices in the public art field rely on the expertise of the voting members of a review panel to choose the artwork for each public art project. The community representatives on the panel provide valuable information about what artist's work and process are most suited to the community. Decisions are based on artistic distinction and the best fit of artist and project.

Until recently, the Arts Commission routinely invited the public to comment on the final artwork design after the Public Art Committee and Arts Commission had approved it. Once the comments were reviewed, the Arts Commission would reconsider approval of the artwork. This is problematic because selection of the artwork becomes a popularity contest, diluting the professionalism of the process and potentially undermining the decision-making expertise of the Public Art Committee and authority of the Arts Commission.

Proactively involving the community in preliminary planning of the project is a more responsible and productive way of collaborating with the community than inviting comment once the final artwork has been approved by the Arts Commission. The role of the community at large needs to be well defined so it is understood in advance where and when their input will be sought. It also is important for city staff to make progress reports to key community groups at specified points in the process, using all available channels of communications, such as social media to keep diverse segments of the community up to date on the project. In addition, all Arts Commission meetings are open to the public and are a valuable resource for information and discussions about public art projects.

The community at large could be involved at these key junctures:

- Visioning of the project prior to the artist selection.
- Interaction with the artist finalists prior to development of an artwork proposal.
- Initial introduction of the selected artist to the community, through presentations at schools, community group meetings, libraries and other venues.
- Guided tours and visits to the project site.

RECOMMENDATION

Consider expanding public outreach and engagement in the preliminary planning phases of a public art project in lieu of soliciting public comment on the final artwork design after approval by the Arts Commission.

6. ARTS COMMISSION

Demographics in Carlsbad have changed considerably over the past 15 years as young families continue to settle in the area. Since 2000, there has been a 35.3% increase in population. According to the 2010 Census, 13.28% is Hispanic or Latino, 7.08% of the population is Asian, and 1.31% is Black or African American. The median age is 40 with 61.87% of the population ranging between the ages of 18 and 64 years.

Diversifying public agency boards and commissions to reflect changing demographics and specialized expertise is a major priority throughout the United States. With a large and enviable creative community from which to draw, Carlsbad residents and stakeholders repeatedly suggested that it is time to infuse the Arts Commission with broader perspective and new ideas. Professional arts expertise and demographic representation are qualities that will benefit the city as an organization and the community it serves.

RECOMMENDATION

Consider broadening representation on the Arts Commission to reflect Carlsbad’s diverse culture, age demographics, and arts and cultural expertise.

7. CULTURAL TOURISM

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 visibility and attractiveness. Many locations are now actively highlighting their cultural assets as a means of developing competitive advantages in an increasingly lucrative tourism marketplace.

The arts can be used to create destinations that encourage people to explore all sections of the city, for linking the arts to community revitalization initiatives, and for providing education and jobs. A partnership between the public and private sectors could be formed to develop a series of pedestrian and vehicular itineraries and an interactive map of public artwork, arts districts, galleries and artist studios throughout Carlsbad that would be available online.

RECOMMENDATION

Consider collaborating with regional hospitality venues, arts organizations and the Carlsbad Convention and Visitors Bureau on marketing Carlsbad as a cultural destination.

8. NORTH COUNTY PUBLIC ART COALITION

Collaborating with Carlsbad’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. Of particular interest to the Carlsbad arts community is forming a coalition with other North County arts entities and working closely with them on joint public art projects and promotional activities.

RECOMMENDATION

Consider formalizing the North County Arts Network as a coalition of North County arts entities and collaborating on joint public art projects and promotional activities.

B. OPTIONS FOR TEMPORARY PROJECTS

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. Consideration for how public artwork appears from day to night, as well as how it responds to its environmental context, are important criteria.

9. MURALS

One of the qualities that most favorably distinguishes the Village is the abundance of murals that are brandished on the walls of private business owners. Although popular in concept, there was concern expressed that there are no criteria available to property owners to guide the development, artist selection, city approval and maintenance of murals.

To that end, a sample Mural Policy (Appendix C) defines an “original art mural” as public art to ensure that it is regulated using the same standards that are applied to all temporary and permanent public art acquisitions. The policy establishes murals as public art with a maximum lifetime of ten years, differentiating it from commercial messages and signage. Other California communities with mural policies requiring Arts Commission review for murals placed on city and privately owned property visible in the public right of way include, but are not limited to, the cities of Ventura, Palm Springs, Los Angeles and San Francisco.

RECOMMENDATION

Consider adopting a policy or ordinance governing the creation of murals in Carlsbad and authorize the Cultural Arts Office and Arts Commission to oversee its implementation.

10. ROTATING SCULPTURE IN MEDIANS AND OTHER SITES

Work with business and neighborhood groups interested in adopting specific areas throughout Carlsbad to designate as outdoor galleries for the display of sculpture for long-term loan (6 to 24 months). Placing sculpture on medians, parks, plazas and other heavily trafficked areas with high visibility will enliven the landscape, create a dynamic visual experience for residents and visitors, and establish more venues for artwork in the city.

To accommodate the sculptures, individual platforms and lighting would need to be constructed to code on each predetermined site. 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 predetermined stipend. The works could also be made available for sale.

Priority sites recommended by the community are:

- Carlsbad Village Drive between Highland Drive and El Camino Real
- El Camino Real between Tamarack Avenue and Carlsbad Village Drive
- Carlsbad Boulevard between Oak Avenue and Tamarack Avenue
- Armada Drive Corridor
- Coastal Rail Trail
- Village Promenade

RECOMMENDATION

Consider establishing a rotating sculpture program in select medians and major thoroughfares throughout Carlsbad.

11. ARTISTS 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 Agua Hedionda Lagoon, The Flower Fields, ViaSat and other companies, and public schools.

RECOMMENDATION

Consider developing an Artists in Residence Program to place practicing artists in public schools, businesses and other non-profit organizations.

12. ART IN THE PARKS

Work with groups interested in commissioning an artist to develop an interactive temporary artwork to coincide with a community celebration or special event at a neighborhood park or series of parks or trails sites. Artwork 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.

RECOMMENDATION

Consider commissioning artists to develop interactive artwork to coincide with a community celebration or special event.

13. VACANT STOREFRONTS & BUILDINGS

Empty storefronts and unoccupied buildings are evident throughout neighborhood commercial districts. Work with business association leaders and private property owners who are interested in organizing vacant storefront programs that will make these spaces available to artists for an ongoing series of temporary art installations, artist studios and community workshops.

Business association leaders could inventory available storefronts and work with property owners and artists to develop projects based on the anticipated duration of the vacancy and the willingness of the owner to provide the space to artists. Activating and animating these vacant properties will help eliminate blight and increase the economic viability of the community. This is an especially effective tool for helping to increase and retain residents and visitors in the Village.

RECOMMENDATION

Consider collaborating with business association leaders to develop a program for installations of temporary art in vacant storefronts and buildings, particularly in the Village and the Barrio but also other retail shopping areas.

C. OPTIONS FOR PERMANENT PROJECTS

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.

14. COASTAL IMPROVEMENTS

The City of Carlsbad is working on a number of initiatives to make it easier and safer to get to the beach and travel along Carlsbad Boulevard, the old Highway 101, by car, bike or foot. Each of the projects is being designed in collaboration with the community to ensure preservation of Carlsbad's unique coastal character.

The Terramar Area Coastal Improvement Project will focus on Carlsbad Boulevard from Manzano Avenue north to Cannon Road and the bluff top area across from the power plant. It also includes Cannon Road moving east between Carlsbad Boulevard and the railroad tracks. The Coastal Rail Trail is a regional project that will establish a multi-use trail to better connect the coastal cities of Oceanside, Del Mar, Carlsbad, Encinitas, Solana Beach and San Diego. There are also planned improvements at Tamarack and all along Carlsbad's coastal corridor creating a multitude of opportunities for the integration of public art along the entire coastline of the city.

There is significant opportunity to integrate public art within the coastal improvements. Public artwork will improve the area's aesthetics, enhance the quality of life for the surrounding neighborhood and community in general, and create a special place and experience for residents and users. Considerations for artwork and locations suggested by participants during interviews and focus group meetings include the following:

- Bluff top seating reflective of passive quality of the site
- Roundabout on Carlsbad Boulevard at Cannon Road and along the Coastal Rail Trail
- Bike path along Carlsbad Boulevard
- Triangular pocket park on Ocean Street between Pine and Oak
- Series of wayfinding artworks along the Coastal Rail Trail

RECOMMENDATION

Consider proactively identifying and funding opportunities for public art within the Coastal Improvement and Rail Trail Projects as an integral component of the plans to improve aesthetics and create a special place for residents and users.

15. GATEWAYS

Gateways are transition areas and important markers. Placing public art into these locations calls attention to the change in urban conditions and announces passage into special locations, offering a strong sense of connectivity and arrival. Implementing a gateway project will require close collaboration with other property owners and stakeholders. Suggested entryways are:

- I-5 exit East at La Costa Avenue
- Carlsbad Boulevard East and La Costa Avenue at Batiquitos Lagoon
- I-5 at Carlsbad Village Drive
- El Camino Real entry between Olivenhain Road and Calle Barcelona
- El Camino Real entry from North at SR-78
- Carlsbad Boulevard at Northern boundary (Buena Vista Lagoon)
- Palomar Airport Road at Eastern boundary
- Future ramps along I-5 (SANDAG)

RECOMMENDATION

Consider commissioning iconic public art at major vehicular gateways into Carlsbad.

16. STREET FURNISHINGS

For an innovative, cost-effective approach to providing unique street furnishings throughout Carlsbad, a list or 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 artist catalogue could be ordered, manufactured, and installed in the landscape to add character, identity and definition to a neighborhood.

RECOMMENDATION

Commission artists to design unique street furnishings to add character, identity and definition to neighborhoods throughout Carlsbad.

17. PRIVATE DEVELOPMENT PILOT PROJECT

The city could partner with private developers on a Public Art in Private Development pilot project as an incentive to other developers to follow suit. As an amenity to future commercial and residential development, public art would attract visitors and enhance the experience of the shoppers.

RECOMMENDATION

Consider initiating partnerships with private developers to integrate temporary and permanent public art throughout future developments.

D. BUILDING LOCAL AND REGIONAL ARTIST CAPACITY

18. MENTORSHIP PROGRAM

Emerging artists have few professional development opportunities in the field of public art. A Mentorship Program offers a resource to local and regional 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.

Responsibilities for specific aspects of the project are identified by the lead artist. The artist being mentored shadows the public artist in studio, meetings and presentations, following the course of the project from design through installation. The willing participation of the commissioned public artist is important to the success of this initiative.

RECOMMENDATION

Consider establishing a program for emerging local and regional artists to work with established artists on select public art projects.

19. PORTABLE WORKS COLLECTION

A Portable Works Collection involves the acquisition of existing two- and three-dimensional visual artwork by local and regional 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 and is not limited to sculpture, painting, mixed media, prints, photography, video, folk art, and traditional and contemporary crafts by emerging and established artists. The curated exhibitions at the William D. Cannon Gallery are an optimal resource for selecting artworks for the Portable Works Collection.

Currently, the Cultural Arts Office independently curates the placement of artworks within city facilities. This practice would continue as the number of portable works in the collection increases.

RECOMMENDATION

Consider establishing an annual acquisition program of portable artworks by local and regional artists for placement throughout city facilities.

20. ARTIST REGISTRY

An online local and regional 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. 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.

RECOMMENDATION

Consider establishing a directory of artists for curators, architects, developers, community organizations, individuals and businesses.

21. RETAIL OPPORTUNITIES

Carlsbad is committed to attracting tourists, retaining talent and building its reputation as a world class city. This presents an ideal opportunity to feature the work of local and regional artists in retail and gift shops at tourist destinations. This boosts the visibility and livelihoods of Carlsbad artists while showcasing and celebrating the talent and culture that is indigenous to the city. As mementos of their travels, people like to buy things that tell the story of the places they've visited. Gift shops for consideration include The Flower Fields and the Museum of Making Music as well as the Carlsbad Village Coaster Station and Carlsbad Visitors Information Center, among others.

RECOMMENDATION

Consider partnering with the Chamber of Commerce and local businesses to feature the work of local and regional artists in retail and gift shops at tourist destinations.

22. ARTIST COLLECTIVE

With a lack of affordable space for artists, there is a strong desire for a dedicated and centralized venue where the arts community can 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, dance and music performances. In addition, a not-for-profit shop selling the work of local and regional artists could be located on the premises. A model for this is New Village Arts Foundry, which could be expanded to include more artists and exhibition space in other venues. Another important resource is the Carlsbad Oceanside Arts League which was founded in 1951.

RECOMMENDATION

Consider providing a dedicated and centralized venue where the arts community can meet, create, exhibit and perform.

E. NEW FUNDING CONSIDERATIONS

As traditional arts funding sources come under pressure, local governments are finding the need to develop new mechanisms to maintain and increase arts and culture support. The following paragraphs describe examples from other cities. It is recommended that Carlsbad research local and state laws in these areas and consider if any of the following ideas can be utilized to build and sustain resources for on-going support of public art in Carlsbad.

An additional consideration for increasing financial support is partnering with local non-profit arts advocate groups, such as Carlsbad Friends of the Arts and Carlsbad Library and Arts Foundation, to raise funds for specific works of art and public art project initiatives identified in this plan. Another option is to apply for regional, state, and national grant funding from public agencies including the County of San Diego Community Enhancement Program, California Arts Council, and National Endowment for the Arts.

23. PRIVATE DEVELOPMENT INCENTIVES AND FEES

With a thriving, healthy economy based on leading biotech, hi-tech, action sports and other major businesses in Carlsbad, the private sector is an important partner in supporting public art. Among local developers, the suggestion of a percent for art requirement leveraged on new private development was considered too imposing at a time when there are many other substantive fees required by the city.

Instead, local Carlsbad developers suggested the city offer economic development incentives to encourage contributions to a Public Art Fund that could result in reducing the parking requirement, allowing more building height and fast-tracking entitlements. In addition, developers could be given the opportunity to include public art in a project as a way of meeting requirements for providing on-site amenities.

Another option is to require an additional \$100 (single family) to \$1,000 (commercial and multi-family) in Developer Fees as a funding source for public art. This is considered by developers to be an inconsequential amount in the context of other private and single family residential development expenses. A developer fee is a onetime charge applied to new development to help fund offsite improvements such as parks, open space, affordable housing and public art.

RECOMMENDATION

Consider including public art in the incentive package given to developers such as requiring an additional \$100 to \$1,000 in developer fees for public art.

24. GENERAL FUND

It is standard practice in many other cities to include an annual line item from the General Fund to support specific public art program and project initiatives that can supplement the percent for art allocation. This enables larger scale artworks to be commissioned for capital improvement projects and for new artworks to be commissioned in areas beyond capital improvement project locations. The roundabout sculpture, Coastal Helix for instance, would not have been possible without the additional \$100,000 allocated by the City Council from the General Fund.

It is recommended that a range between \$50,000 and \$150,000 be allocated annually in the General Fund and designated for public art projects and special initiatives.

RECOMMENDATION

Consider allocating \$50,000 to \$150,000 annually from the General Fund or other sources for public art projects and special initiatives.

25. TRANSIENT OCCUPANCY TAX (TOT)

In addition to a general 10 percent Transient Occupancy Tax (TOT), the City of Carlsbad collects \$1.00 (one dollar) per occupied room per night that is designated for the Carlsbad Tourism Business Improvement District (CTBID). More recently in November 2012, a \$2.00 (two dollar) per occupied room per night has been earmarked for the Carlsbad Golf Lodging Business Improvement District (CGLBID).

The CTBID administers marketing and visitor programs to promote the City of Carlsbad as a tourism visitor destination and to fund projects, programs and activities, including appropriate administrative charges, which benefit hotels within the boundaries of the district.

In addition, the CTBID developed a Grant Program in 2008 that sets aside 5% of the CTBID budget for grant awards. In Fiscal Year 2015-16, up to \$150,000 will be available for grant awards which could be used for public art.

This precedent provides an excellent opportunity to establish a TOT \$1.00 per occupied room per night designated for public art in Carlsbad, a proven commodity that draws and retains visitors to the area. This is the case in San Jose, San Diego and San Francisco among other cities in California.

RECOMMENDATION

Consider establishing an allocation for public art from Transient Occupancy Tax (TOT) such as \$1.00 per occupied room per night designation to be administered by the Cultural Arts Office and Arts Commission.

IV. List of Recommendations & Action Plan

The following chart outlines the actions to be considered by the City Council, City of Carlsbad Cultural Arts Office and Arts Commission over the next ten years in partnership with community organizations, institutions and businesses. Each numbered recommendation has corresponding descriptive text under Section IV. Recommendations. The Action Plan is predicated on standards in the public art field related to the amount of time needed for advance planning and implementation of the recommendations.

	SECTION	RECOMMENDATION	IMME- DIATE	SHORT TERM	LONG TERM
A	BEST PRACTICES		1-2 years	3-5 years	6-10 years
1	Artwork Maintenance	Consider conducting an annual condition survey of all city-owned artwork.			
2	Public Art for Public Benefit	Regularly consider the optimal public benefit for the use of public art funding and utilize the option to pool or re-allocate percent for art funds from capital improvement projects as a way to fund artwork throughout Carlsbad.			
3	Urban Design and Planning Framework	Consider incorporating public art into planning documents including the General Plan and Specific Area Plans as a guide for the community, economic and social development of Carlsbad.			
4	Capital Improvement Program Project Architect Selection	Consider including the Cultural Arts Manager on the interview panel for Capital Improvement Program design lead consultants for projects that meet the percent for art requirements.			
5	Community Engagement	Consider expanding public outreach and engagement in the preliminary planning phases of a public art project in lieu of soliciting public comment on the final artwork design after approval by the Arts Commission.			
6	Arts Commission	Consider broadening representation on the Arts Commission to reflect Carlsbad’s diverse culture, age groups, and arts and cultural expertise.			
7	Cultural Tourism	Consider collaborating with regional hospitality venues, arts organizations and the Carlsbad Convention and Visitors Bureau on marketing Carlsbad as cultural destination.			

8	North County Public Art Coalition	Consider formalizing the North County Arts Network as a coalition of North County arts entities and collaborating on joint public art projects and promotional activities.			
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B	OPTIONS FOR TEMPORARY PROJECTS				
9	Mural Policy	Consider adopting a policy or ordinance governing the creation of all exterior privately and publicly funded murals in Carlsbad and authorizing the Cultural Arts Office and Arts Commission to oversee its implementation.			
10	Rotating Sculpture in Medians and Other Locations	Consider establishing a rotating sculpture program in select medians and major thoroughfares throughout Carlsbad.			
11	Artists in Residence	Consider developing an Artist in Residence Program to place practicing artists in public schools and other non-profit organizations.			
12	Art in the Parks	Consider commissioning artists to develop interactive artwork to coincide with community celebrations and special events.			
13	Vacant Storefronts and Buildings	Consider collaborating with business leaders to develop a program for installations of temporary art in vacant storefronts and buildings, especially in the Village.			
C	OPTIONS FOR PERMANENT PROJECTS				
14	Coastal Improvements	Consider proactively identifying and funding opportunities for public art within the Coastal Improvement and Rail Trail Projects as an integral component of the plans to improve aesthetics and create a special place for residents and users.			
15	Gateways	Consider commissioning iconic public art at major vehicular gateways into Carlsbad.			
16	Street Furnishings	Consider commissioning artists to design unique street furnishings to add character, identity, and definition to neighborhoods throughout Carlsbad.			

17	Private Development Pilot Project	Consider initiating a partnership with a private developer to integrate temporary and permanent public art throughout the development.			
D	BUILDING LOCAL AND REGIONAL ARTIST CAPACITY				
18	Mentorships	Consider establishing a program for emerging local and regional artists to work with established artists on select public art projects.			
19	Portable Works Collection	Consider establishing an annual acquisition program of portable artworks by local and regional artists for placement throughout city facilities.			
20	Artist Registry	Consider establishing a directory of artists for curators, architects, developers, community organizations, individuals and businesses.			
21	Retail Opportunities	Consider partnering with the Chamber of Commerce and regional businesses to feature the work of local and regional artists in retail and gift shops at tourist destinations.			
22	Artist Collective	Consider providing a dedicated and centralized venue where the arts community can meet, create, exhibit and perform.			
E	NEW FUNDING CONSIDERATIONS				
23	Private Development Incentives and Fees	Consider including public art in the incentive package given to developers or requiring an additional \$100 to \$1,000 in developer fees for public art.			
24	General Fund	Consider allocating between \$50,000 and \$150,000 annually from the General Fund for public art projects and special initiatives.			
25	Transient Occupancy Tax (TOT)	Consider establishing a TOT \$1.00 per occupied room per night designation for public art to be administered by the Cultural Arts Office and Arts Commission.			

V. Maps of Potential and Existing Artwork Sites

Multiple locations for future public art were identified by the community and are shown on the following Carlsbad street maps which include locations of existing City-owned artwork. The purpose of these maps is to illustrate, at a glance, where existing public art is concentrated and how future sites will enable public art to be placed throughout the four quadrants.

As a component of the mapping exercise, the Arts Commission was invited to prioritize locations for artwork. Commissioners identified a number of publicly and privately owned properties with high visibility where artwork would enhance residents' and visitors' experience of Carlsbad.

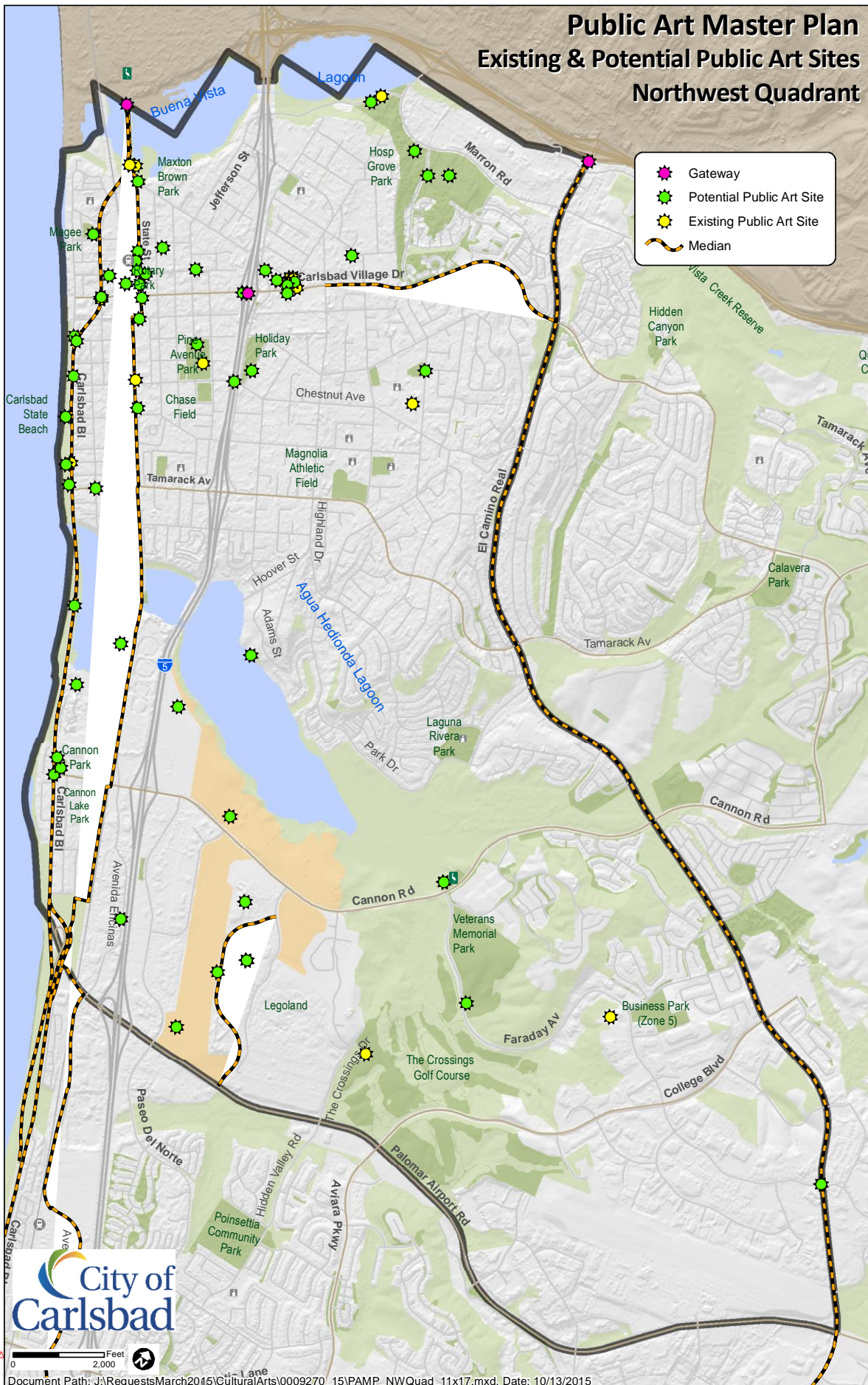
PUBLIC

- Dove Library and Cole Library exteriors
- City Hall exterior
- I-5 at Carlsbad Village Drive and 1-5 at La Costa Avenue gateways
- Pedestrian hiking trails
- Amtrak Station on Avenida Encinas and Carlsbad Poinsettia Station
- El Camino Real medians (south of La Costa Avenue and between Alga Road and Aviara Parkway)
- Agua Caliente Lagoon
- Batiquitos Lagoon main entrance
- Armada Drive above the Flower Fields
- Pedestrian coastal trails
- Carlsbad Village Center
- Palomar Airport Road and El Camino Real intersection

PRIVATE

- The Forum Carlsbad
- Poinsettia Village
- Carlsbad Premium Outlets
- La Costa Shopping Center
- The Islands at Carlsbad
- The Flower Fields

Public Art Master Plan Existing & Potential Public Art Sites Northwest Quadrant







- ★ Gateway
- ★ Potential Public Art Site
- ★ Existing Public Art Site
- Median

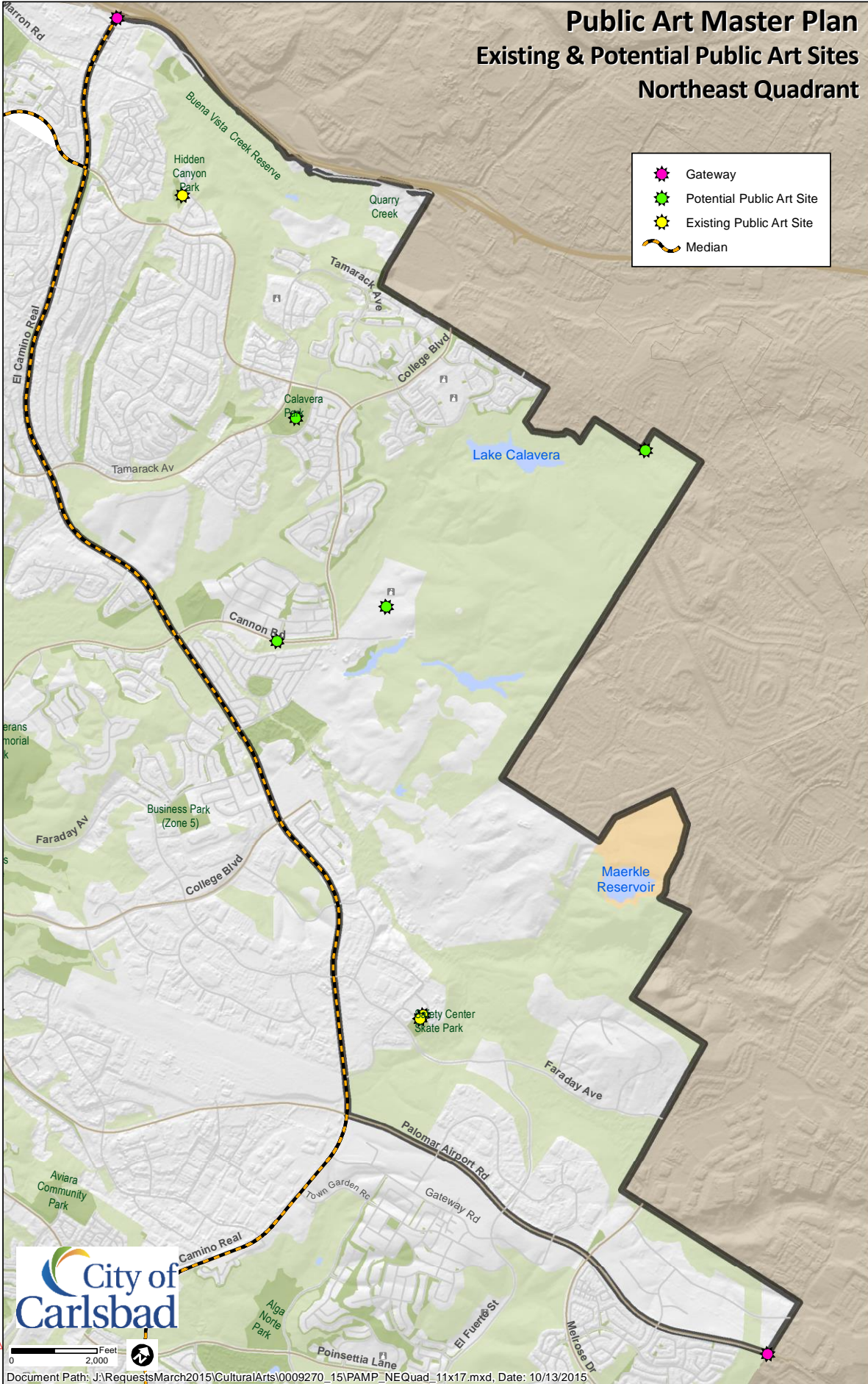


Public Art Master Plan

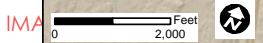
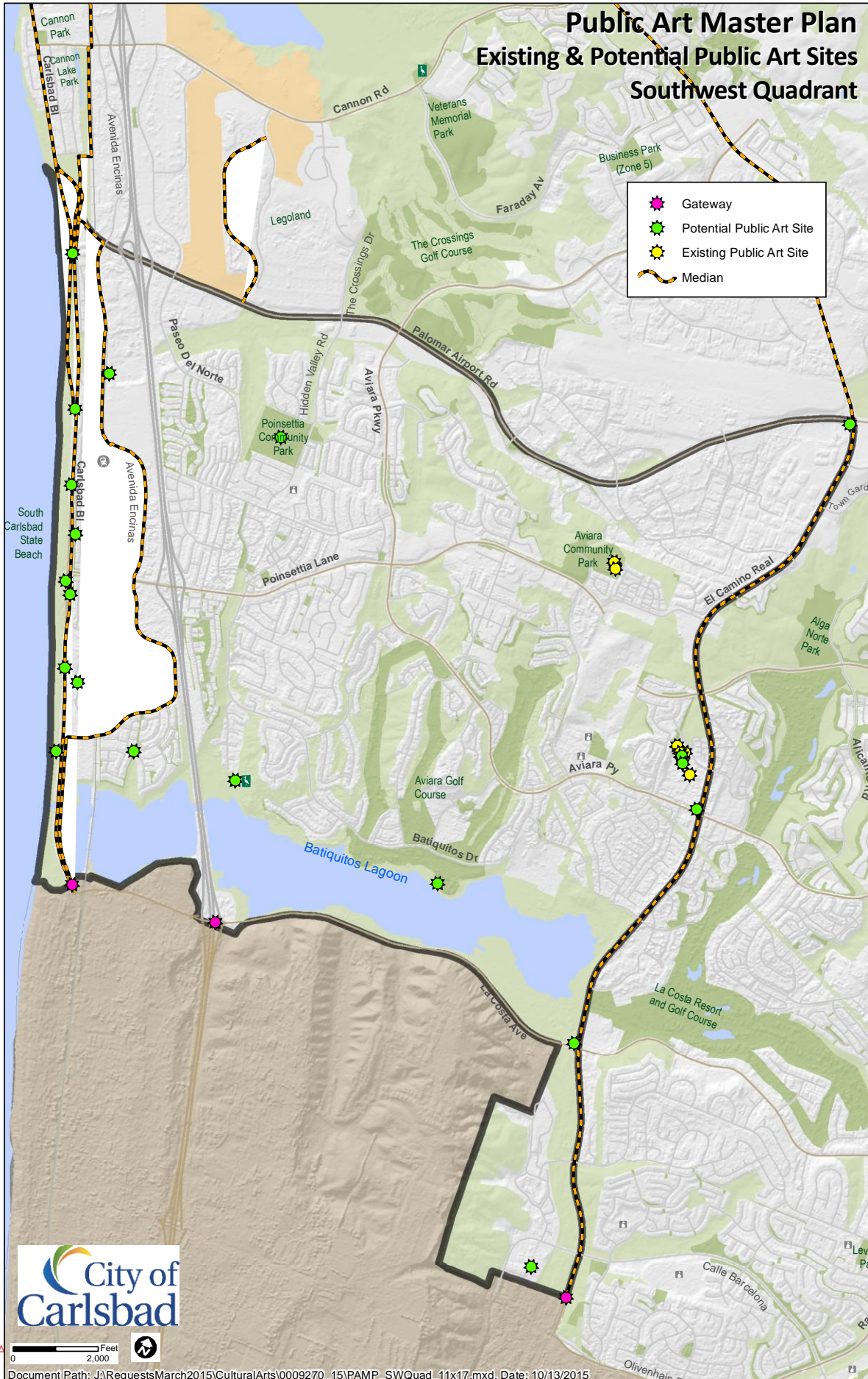
Existing & Potential Public Art Sites

Northeast Quadrant

	Gateway
	Potential Public Art Site
	Existing Public Art Site
	Median



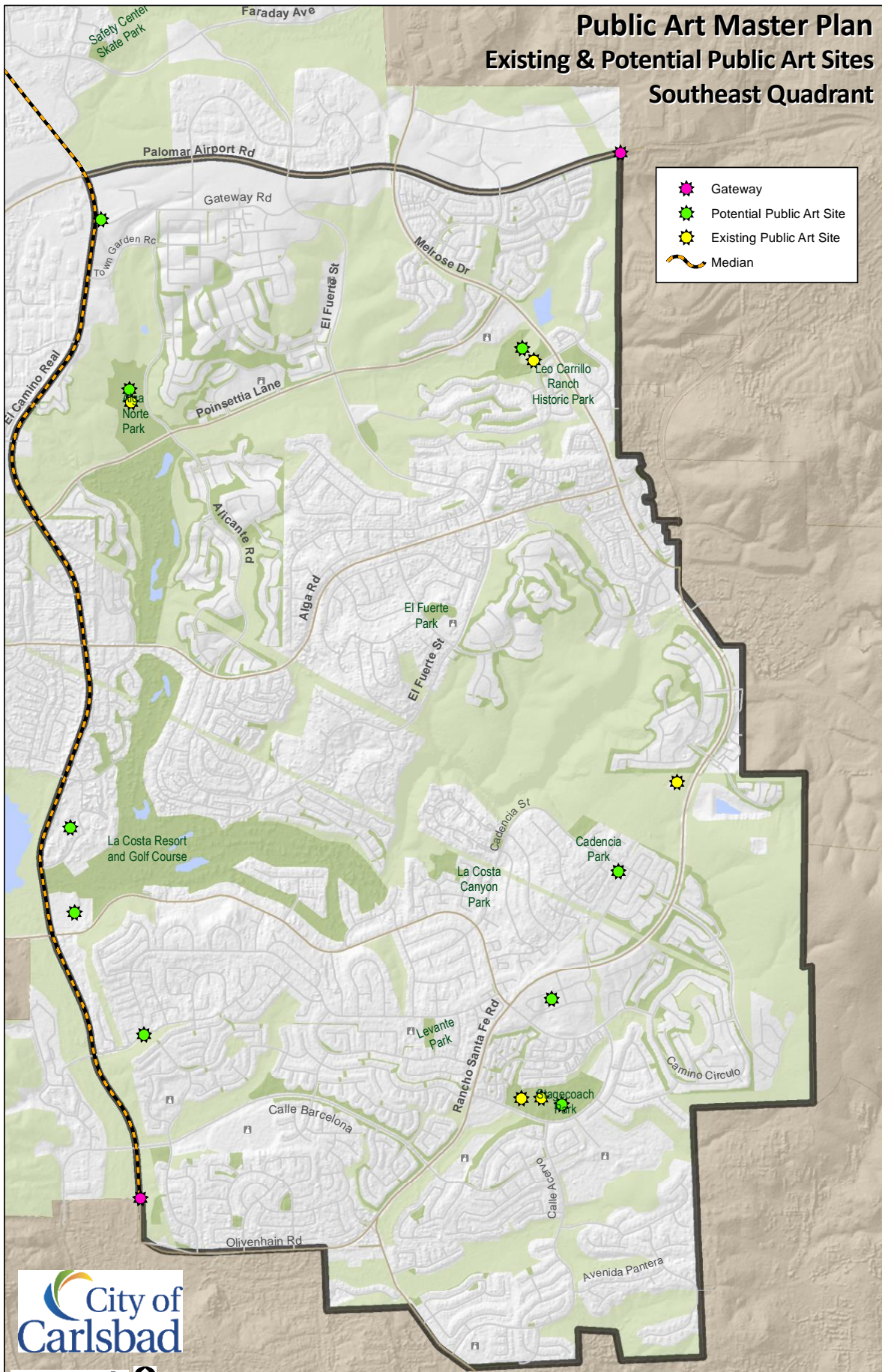
Public Art Master Plan Existing & Potential Public Art Sites Southwest Quadrant



Public Art Master Plan

Existing & Potential Public Art Sites

Southeast Quadrant



Appendix A

METHODOLOGY

Gail M. Goldman Associates developed *Imagine the Possibilities: A Public Art Vision for the City of Carlsbad* from December 2014 through December 2015. Individual meetings in person or by phone with members of the community were held as well as multiple meetings with city officials and Cultural Arts Office staff. In addition, presentations to stakeholders with solicitation of input were held as follows:

- Arts Commission on December 4, 2014
- City Council Workshop on December 16, 2014
- Quarterly Management Meeting on February 19, 2015
- Library Board on April 15, 2015
- Community Arts Forum on April 22, 2015

CITY STAFF

- Gary Barberio, Assistant City Manager
- Mick Calarco, Special Projects Manager Parks & Recreation
- Kathy Dodson, Interim City Manager
- Scott Donnell, Senior Planner
- Joe Garuba, Municipal Property Manager
- Vincent Kitch, Cultural Arts Manager
- Debbie Fountain, Housing & Neighborhood Services Director
- Chris Hazeltine, Parks & Recreation Director
- Karen McGuire, Gallery Curator
- Mike Peterson, Development Services Manager
- Heather Pizzuto, Library & Cultural Arts Director
- Tonya Rodzach, Community Arts Education Coordinator
- Craddock Stropes, Senior Management Analyst
- Pat Thomas, Public Works Director
- Glen Van Peski, Community & Economic Development Director
- Cristina Vincent, Economic Development & Real Estate Manager

COMMUNITY MEMBERS

- Aaron Alter, Composer, Arts Commission Chair
- Gil Alvarado, Carlsbad Village Association
- Connie Beardsley, former Carlsbad Cultural Arts Manager
- Michael Callihan, La Costa Film Festival
- Ruby Callihan, La Costa Film Festival
- Jenna Carlson, Artist

- Bart Caruso, ViaSat
- Heath Fox, La Jolla Historical Society
- Jim Gilliam, City of Encinitas Cultural Arts
- Carolyn Grant, Museum of Making Music
- Bobbie Hoder, former City Planning
- Beth Hulsart, Friends of the Library
- Joann Johnson, Friends of the Arts
- Kristianne Kurner, New Village Arts
- Hap L'Heurex, Attorney
- Carlton Lund, The Lund Team
- Joni Miringoff, Carltas, The Flower Fields
- Catherine Mowbray-Lorenz, Hera Hub
- Gary Nessim, Village Association
- Peter Norby, Special Projects Consultant
- Julie Nygaard, former City Council
- Bill Ostrie, Art & Antique Mall
- Ted Owen, Chamber of Commerce
- Jeff Rasak, Sterling Group
- Lisa Rodman, Agua Hedionda Lagoon Foundation
- Jan Taylor, Brookfield Residential
- Marty Volla, Carlsbad Village Association
- Ashley Westman, Urban Place
- Daniel Foster, former Oceanside Museum of Art

ARTS COMMUNITY FORUM ATTENDEES

- Aaron Alter, Composer, Arts Commission Chair
- Connie Beardsley, former City Cultural Arts Manager
- Neal Bociek, Artist
- Tiffany Bociek, Artist
- Michelle Breyer, ArtSplash
- Michael Callihan, La Costa Film Festival
- Ruby Callihan, La Costa Film Festival
- Anna Haerle, La Costa Film Festival
- Bobbie Hoder, former City Planning
- Jacquelyn Kilpatrick, New Village Arts
- Colleen Kollar-Smith, New Village Arts
- Kristianne Kurner, New Village Arts
- Ann Lu, Community Development and Arts Consultant
- Joni Miringoff, Carltas, The Flower Fields
- Anne Mudge, Artist
- Naomi Nussbaum, Art Consultant
- Susan Pynes, former Arts Commissioner
- Tina Schmidt, Arts Commissioner

- Betsy Schulz, Artist
- Bryan Snyder, Artist
- Michael Stutz, Artist
- Fritzie Urquhart, Artist
- Sibylla Voll, Artist, Arts Commissioner
- Marty Volla, Carlsbad Village Association
- Scott White, Arts Commissioner
- Lee Zasloff, Artist
- Steve Ostrow, Attorney

SAMPLE QUESTIONS TO PARTICIPANTS

- What are Carlsbad's unique characteristics?
- What are Carlsbad's landmarks? What would you take a visitor to see?
- What anchors your community? Where do people tend to gather?
- How would you describe the community? Who are the people who live in Carlsbad?
- What are the community's values and aspirations?
- What do you think is the role of public art in Carlsbad?
- What locations and places in Carlsbad would you like to see public art?

Appendix B

CALIFORNIA CITIES PERCENT FOR ART COMPARISON

Denotes cities considered benchmarks by the City of Carlsbad.

CALIFORNIA Municipality	Year % Estab	Capital Improvement Program % Based on Construction Costs	Private Development BP = Building Permit
Alameda	2006	1% 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% over \$300,000	1.75% for construction over \$300,000
Brea	1975	1%	1% of BP over \$1.5M
Beverly Hills	1983	1%	NA
Burbank	1992	1%	1% of BP over \$500,000
Carlsbad	1985	1% over \$500,000	NA
Claremont	2005	1% over \$150,000	1% of BP over \$250,000; .05% multi-home
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
Laguna Beach	1986	1% over \$225,000	1% of BP over \$225,000 or 1.25% in lieu
Lodi	2001	2% 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
Newport Beach	NA	NA <i>Note: Sculpture in Civic Center Park since 2014 and various artwork commissions since 1994</i>	NA
Oakland	1989	1.5%	NA

CALIFORNIA Municipality	Year % Estab	Capital Improvement Program % Based on Construction Costs	Private Development BP = Building Permit
Palm Desert	1986	1%	¼ of 1% of residential projects exceeding \$100,000; ½ of 1% of commercial developments
Palo Alto	1989/2013	1%	1% of BP over \$200,000
Pasadena	1988	1% over \$250,000	1% of BP less admin costs
Petaluma	2005		1% of construction over \$500,000
Pomona	2011	NA	1% commercial/residential over \$750,000
Richmond	1997	1.5% over \$300,000	NA
Sacramento	1977	2%	2% of Redevelopment Agency private projects
San Diego	1991	2% over \$250,000	1% of BP of non-residential development exceeding \$5M
San Francisco	1969	2% (includes redevelopment)	NA
San Jose	1985	2%	1%
Santa Cruz	1999	2%	NA
Santa Barbara	1979	1%	NA
Santa Monica	1984	1%	2% of BP for on-site artwork or 1% in lieu
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
Stockton	2000	2%	1%
Sunnyvale	1983	1%	NA
Ventura	1992	2%	NA
Walnut Creek	2000	1%	1% for 25,000 SF; ½ % for 15,000 – 24,999 SF
West Hollywood	1990	Voluntary	1% of BP over \$200,000

Appendix C

SAMPLE MURAL POLICY

PURPOSE

- A. The purpose of regulating murals is to ensure the continued visual aesthetic of the community by allowing for compatible artistic and creative expression through murals in appropriate locations and content. The review criteria seek to establish guidance for the compatibility and appropriateness of the mural with minimal intrusion into artistic expression.
- B. These mural regulations also promote public safety and welfare by regulating such displays in keeping with the following objectives:
 - 1. That the design, construction, installation, repair and maintenance of such displays will not interfere with traffic safety or otherwise endanger public safety.
 - 2. That the regulations will provide reasonable protection to the visual environment by controlling the size, height, spacing and location of such displays.
 - 3. That the public will enjoy the aesthetic benefits of being able to view such displays in numbers and sizes that are reasonably and appropriately regulated without having to endure visual blight and traffic safety impacts that would be caused by such displays that are not reasonably and appropriately regulated.

DEFINITION

Original Art Mural. A one-of-a-kind, hand-painted, hand-tiled, or digitally printed image on the exterior wall of a building that does not contain any commercial message. For definition purposes, a commercial message is any message that advertises a business conducted, services rendered, or goods produced or sold.

AUTHORITY

The Cultural Arts Office shall have the authority to determine that an application for an Original Art Mural meets all of the applicable registration requirements as established in the Mural Ordinance Administrative Rules.

The review of murals shall follow the same review process as for public art.

NEIGHBORHOOD INVOLVEMENT

- A. It is required that an applicant for mural approval send notice of that application to the neighborhood or home-owners association which may have jurisdiction over the area of the City in which the proposed mural will be installed at least 45 days prior to registering the mural.
- B. No mural shall be registered until the applicant certifies that he or she has completed this neighborhood involvement requirement.

COVENANT

- A. In connection with the installation of a new Original Art Mural, the applicant shall be required to record a covenant with the Cultural Arts Office.
- B. The covenant shall require that the mural comply at all times with all provisions of the Original Art Mural Regulations below. In addition, the covenant shall remain in force for as long as the mural exists.

CHANGE OF OWNERSHIP

Upon a change of ownership of the property to which an Original Art Mural is affixed, a new owner may, at the owner's election and without the need for permission from the Cultural Arts Office, de-register the mural with that department, terminate the covenant, and remove the mural.

ORIGINAL ART MURAL REGULATIONS

- A. An Original Art Mural that meets all of the following requirements will be allowed upon satisfaction of the applicable registration procedures:
 - 1. The mural shall remain in place, without alteration, for a minimum period of two years and maximum of ten years with the exception of the programming of a temporary, changing exhibition of murals.
 - 2. Alterations include any change to a permitted mural, including, but not limited to, any change to the image(s), materials, colors or size of the permitted mural. Alteration does not include naturally occurring changes to the mural caused by exposure to the elements or the passage of time.
 - 3. Minor changes to the permitted mural that result from the maintenance or repair of the mural shall not constitute an "alteration." Such minor changes may include slight unintended deviations from the original image, colors, or materials that occur when the permitted mural is repaired due to the passage of time or as a result of vandalism.

4. A mural may be removed within the first two years of the date of registration under the following circumstances:
 - a. The property on which the mural is located is sold; or
 - b. The structure or property is substantially remodeled or altered in a way that precludes continuance of the mural; or
 5. The property undergoes a change of use; or
 6. The owner of a mural may request permission from the Cultural Arts Office to remove a mural prior to the expiration of the two-year period, which the Cultural Arts Office may grant upon making a finding that the continued maintenance of the mural is not feasible and that the early removal of the mural is not in furtherance of off-site commercial advertising.
- B. No part of a mural shall exceed the height of the structure to which it is tiled, painted or affixed.
 - C. No part of a mural shall extend more than six (6) inches from the plane of the wall upon which it is tiled, painted or affixed.
 - D. No mural may consist of, or contain, electrical or mechanical components or changing images which are defined as moving structural elements, flashing or sequential lights, lighting elements, or other automated methods that result in movement, the appearance of movement, or change of mural image or message, not including static illumination turned off and back on not more than once every 24 hours.
 - E. No mural shall be placed over the exterior surface of any building opening, including, but not limited to, windows, doors and vents.
 - G. No mural shall be placed on a lot that is improved with only one single-family residential structure and accessory structures.
 - H. No mural shall be arranged and illuminated in a manner that will produce a light intensity of greater than three foot candles above ambient lighting, as measured at the property line of the nearest residentially zoned property.
 - I. Sponsor and artist names may be incorporated but should be discreet and not exceed five percent of the design.

DESIGN & REVIEW

- A. The review of murals shall follow the same review process and criteria used for public art by the Cultural Arts Office.
- B. The mural should be respectful of the greater context of the community, including historic and socio-cultural contexts.
- C. The content of a mural is protected under the laws of free speech.
- D. The mural cannot depict sexual conduct or sexual explicit nudity nor advertise any activity illegal under the laws of California or the United States.
- E. Sponsor and artist names may be incorporated but should be discreet and not exceed five percent of the design.

MAINTENANCE

- A. The maintenance of the mural will be the responsibility of the property owner.
- B. The mural must be properly maintained to ensure that material failure is corrected and vandalism removed promptly.