



DRAFT

**CITY OF SAN
LEANDRO**
PUBLIC ART
MASTER PLAN

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EXECUTIVE SUMMARY

RECURRING THEMES

Rarely has a municipal government and its City Council been as progressive in its support of the arts as the City of San Leandro. In fact, the City has initiated and implemented several notable projects to demonstrate the important contributions that the arts make to the economy and general welfare of the people living, working, and visiting San Leandro.

One of the key goals of the City is to attract and retain artists, the working class, innovative technology companies, and new residents. Cultural and artistic resources foster economic development and tourism, revitalize urban areas, and improve the overall business climate by creating a more desirable community within which to live and work. It also helps to attract and anchor a large and diverse creative sector, enriching San Leandro's cultural identity which is a key component of economic vitality.

There were several recurring themes that arose in most Individual interviews, focus groups, and community forums (Appendix A). Although the emphasis of this plan is visual art in public places, interest in elevating the performing arts in San Leandro was a dominant theme. Those interviewed see the arts as a catalyst for welcoming and orienting people to neighborhoods, creating destinations and gathering places, enlivening the pedestrian and bicycling experience and reinforcing a sense of community pride, identity and connection to local history and culture.

Here's what was said. Arts and culture experiences in San Leandro should:

- Be distributed throughout all neighborhoods of the city, focusing on areas where people gather and in unexpected places that encourage exploration.
- Represent a broad variety of artistic and performing arts media and forms of expression.
- Strive for artistic excellence.
- Provide meaningful arts opportunities for youth and families, including activities and events that engage parents and their children.
- Recognize cultural diversity, language, and access as integral features of all programs and activities to broaden participation in the arts.
- Include both permanent and temporary artwork.
- Support and build the local and regional artist community by offering affordable space to work, display their art, and spend time together. Engage partners to build support for the arts by collaborating with community organizations, businesses, and corporations.

VISION STATEMENT

Arts and culture in San Leandro inspire openness and change, reflecting its people, diverse population, history, innovation, and the beauty of its natural environment.

KEY RECOMENDATIONS

These recommendations form the foundation of the Public Art Master Plan for the City of San Leandro. Each key recommendation is summarized below, discussed in greater detail in this Public Art Master Plan, and supported with sample documents, guidelines, and studies in the appendices.

LIST OF RECOMMENDATIONS

1. Adopt a 1% for art ordinance requiring private developers of new construction to allot 1% of the building permit valuation of \$250,000 or more to on-site arts and/or cultural uses or to make a contribution in lieu of the project costs to a newly-established Cultural Arts Fund to be used to support arts and culture in San Leandro.
2. Adopt a 1% for art ordinance requiring the City of San Leandro to allot 1% of the building permit valuation for new construction of \$250,000 or more to on-site arts and/or cultural uses or to make a contribution in lieu of the project costs to a newly-established Cultural Arts Fund to be used to support arts and culture in San Leandro.
3. Create an interest-bearing Cultural Arts Fund to account for cultural arts donations whose purpose is to receive gifts, grants, and donations for cultural arts that are made to the City of San Leandro.
4. Establish Artist Project Grants to support local non-profit arts and culture organizations for community-based arts activities within San Leandro limits.
5. Establish Special Project Grants to support local artists in the creation and production of high quality visual and performing arts projects.
6. Adopt a Review and Acceptance of Gifts and Loans of Artwork Policy, with review and recommendation by the San Leandro Arts Commission and approval by City Council.
7. Adopt a Deaccession of Artwork policy for the removal and disposition of artwork on city-owned land and in city-owned facilities for review and recommendation by the San Leandro Arts Commission and approval by City Council.
8. Clarify the roles and responsibilities of the San Leandro Arts Commission.
9. Ensure ongoing and centralized support for successful administration of the arts and culture program by establishing an Arts and Culture Program with designated staff and placing it directly under the City Manager's Office.
10. Develop an annual Arts and Culture Work Plan with the assistance of a consultant, as needed, for review and approval by the San Leandro Arts Commission.
11. Establish new funding sources for arts and culture in San Leandro.
12. Develop artwork maintenance practices to insure the public art collection is in good condition.
13. Encourage partnerships and strategic alliances to conceive and implement projects.
14. Conduct an inventory of potential sites for temporary art and art experiences on an annual basis.
15. Utilize vacant space to create a Municipal Arts Center.
16. Create specific public art plans for areas of San Leandro where development is



RECOMMENDATIONS DEFINED

PERCENT FOR ART IN MUNICIPAL CAPITAL IMPROVEMENT PROJECTS ORDINANCE (Appendix B)

RECOMMENDATION 1

Adopt a 1% for art ordinance requiring private developers of new construction to allot 1% of the building development costs of \$250,000 or more to on-site arts and/or cultural uses or to make a contribution in lieu of the project costs to a newly-established Cultural Arts Fund to be used to support arts and culture in San Leandro. Implementation of this ordinance will be the responsibility of City staff and the private developer will be strongly encouraged to retain the services of a professional consultant to manage the artist selection process and oversee the design, fabrication, and installation of the public art and/or cultural programming.

For each project, an amount equal to ten percent (10%) of the minimum percent for art allocation will be deposited into the Cultural Arts Fund. For example, if the percent for art allocation is \$50,000, ten percent or \$5,000 would be deposited into the Cultural Arts Fund and \$45,000 would be designated for on-site public art, cultural facilities, and/or cultural programming.

The contribution requirement applies to commercial, industrial and residential projects that create three (3) or more residential units. For large development projects in excess of one hundred million dollars (\$100,000,000) of building development costs, the percent for art allocation will be .9% of building development costs.

EXEMPTION

All non-profit and affordable housing developments and structures that house a Cultural Facility are exempt from the requirements.

OVERVIEW

The City recognizes that it is essential to balance the development and revitalization of private property with the development of cultural and artistic resources. To that end, the City has taken the initiative to negotiate a percent for art in Development Agreements for select private developments on a case-by-case basis. These demonstration projects have fostered community support, national recognition, and private sector endorsements.

Broadening the contribution requirements will favorably impact the ability to sustain the Cultural Arts Fund, which in turn increases the availability, accessibility, and growth of arts and culture throughout San Leandro. Review and approval of all specifics of a proposed artwork for development projects—including site, artist, art concept, style, materials, and colors—will be the responsibility of staff designated to administer the newly-defined Arts and Culture Program.

SELECT TERMS

Before the issuance of a Certificate of Occupancy for any development project, the developer will have commissioned and installed an on-site public artwork, provided cultural facilities, cultural programming, or paid an in-lieu Cultural Arts Fund contribution equal to 1% of the building permit valuation with approval from the Arts and Culture Program.

1. **Public Art:** On-site art work produced by an artist or team of artists on private property or on land or in buildings owned by the City, defined as follows:
 - a. Media: Paintings, ceramics, light, sound, electronic, video, media-based, time-based, and web-based
 - b. Style: Functional, realistic, abstract, community-based, and process-oriented; permanent and temporary

- c. **Genre:** Fine art, craft, folk art, performance art. For reference, performance art is an art form in which a performance is presented within a fine art context, usually in collaboration with other interdisciplinary artists. The performance may be live or via media and the performer may be present or absent.
2. **Cultural Facility:** A structure that houses, and has as its primary purpose the presentation of, one or more cultural resources, and that is operated by public entities or non-profit organizations dedicated to cultural activities available to a broad public. Examples of acceptable facilities are museums, theatres, and performing arts centers, and other similar facilities as determined appropriate by staff as advised by the SLAC. Facilities that do not meet this definition are churches, schools, commercial movie theatres, gymnasiums or other sports facilities, bookstores, buildings dedicated primarily to housing or administrative activities, and for-profit facilities used for profit activities.
3. **Cultural Programming:** Individual and group presentations, exhibitions, or performing arts involving music, dance, theatre, opera, literature, sculpture, murals, paintings, earthworks, mosaics, photographs, prints, calligraphy, or any combination of media currently known or which may come to be known, including audio, video, film, CD-ROM, DVD, holographic or computer generated technologies; education, including lectures, presentations and training in or about art and culture; special events such as festivals and cultural celebrations; and, similar resources and services as determined.
4. **Performing Arts:** Performances presented by performing artists, including theater performance which includes any form of dramatic presentation, spoken or silent; musical theater/opera which includes any dramatic performance of which music is an integral part; dance which includes any form of rhythmical movement; and music/concert which includes any musical form whether classical, traditional or popular.:

ADDITIONAL RECOMMENDATIONS

- Require the participation of the Arts and Culture Program staff at all meetings with private developers where public art, cultural facilities, and cultural programming is discussed.
- Publish administrative guidelines detailing the process for private development percent-for-art projects.

PERCENT FOR ART IN MUNICIPAL CAPITAL IMPROVEMENT PROJECTS ORDINANCE (Appendix B)

RECOMMENDATION 2

Adopt a 1% for art ordinance requiring the City of San Leandro to allot 1% of the building permit valuation for new construction of \$250,000 or more to on-site arts and/or cultural uses or to make a contribution in lieu of the project costs to a newly-established Cultural Arts Fund to be used to support arts and culture in San Leandro. Implementation of this Ordinance will be the responsibility of City staff who will manage the artist selection processes and oversee the design, fabrication, and installation of the public art and/or cultural programming. Review and approval of artists and artwork for municipal construction projects will be the responsibility of the Arts Commission.

For each project, an amount equal to ten percent (10%) of the minimum percent for art allocation will be deposited into the Cultural Arts Fund. For example, if the percent for art allocation is \$50,000, ten percent or \$5,000 would be deposited into the Cultural Arts Fund and \$45,000 would be designated for on-site public art, cultural facilities, and/or cultural programming.

Exemption

All non-profit and affordable housing developments and structures that house a Cultural Facility are exempt from the requirements of this section.

CULTURAL ARTS FUND

RECOMMENDATION 3

Create an interest-bearing Cultural Arts Fund to account for cultural arts donations whose purpose is to receive gifts, grants, and donations for cultural arts that are made to the City of San Leandro. The fund would include in-lieu funds, tax revenue generated by Measures NN, OO, PP and gifts and donations.

OVERVIEW

The Cultural Arts Fund provides resources to support the perpetuation of arts and culture in San Leandro without relying solely on General Fund allocations. Revenues in the Cultural Arts Fund may be used as follows:

1. The acquisition, commission, design, fabrication, installation, presentation, and insurance of public artwork.

2. Program administration; artist selection processes, including artist fees for proposal development, materials, and travel; community outreach and publicity; and project documentation.
3. Services of a professional conservator to conduct condition surveys and provide professional art conservation services and repairs of City-owned artwork.
4. Up to 20 % of the annual Cultural Fund for in lieu donations may 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 arts and culture.
5. The balance of the Cultural Fund may be used to support public art throughout San Leandro that may take the form of site-specific public art commissions, purchase of artwork, cultural programming and events, artists in residence, grants to arts organizations and artists, local, regional, and national artist projects, public art mapping and interactive tours, and other special arts and culture initiatives as determined by the SLAC.

SPECIAL PROJECT GRANTS TO ARTS ORGANIZATIONS (Appendix C)

RECOMMENDATION 4

Establish Special Project Grants to support local non-profit arts and culture organizations.

OVERVIEW

Supporting San Leandro's non-profit arts organizations is a logical and appropriate role for the City. Not only does grant support reflect favorably on the value the City places on arts and culture, but it also is significant in leveraging other public and private donations.

With the goal of fostering economic health and cultural vitality in San Leandro, Special Project Grants would provide financial support on a competitive basis to local non-profit 501(c)(3) arts organizations for project-based arts programming. Grants would be awarded up to \$10,000 to support cultural and arts programs and services that involve direct community participation.

Each project would require a specific arts presentation, exhibition, performance, or creation of work that is fully executed within a specified timeline and contains a public component that will benefit the maximum number of San Leandro residents and have the potential to attract more artists and visitors.

LOCAL ARTIST PROJECT GRANTS (Appendix D)

RECOMMENDATION 5

Establish Artist Project Grants to support local artists in the creation and production of high quality visual and performing arts projects.

OVERVIEW

San Leandro recognizes the value added to the social and economic quality of life when artists live and work in the community. Providing support to emerging, mid-career, and established artists of up to \$10,000 per grant award is central to the attraction and retention of artists in San Leandro. An emerging artist is regarded as someone in the early stage of her/his career or someone who made a recent career change to concentrate on her/his artwork. An established artist is at a mature stage in her/his career, having created an extensive body of independent work recognized nationally or internationally.

GIFTS AND LOANS OF ARTWORK POLICY (Appendix E)

Supplement to Administrative Code, Title 1 City Council, Chapter 9. Gifts, Donations, and Sponsorships Policy

RECOMMENDATION 6

Within one year of the adoption of the Public Art Master Plan, adopt a Review and Acceptance of Gifts and Loans of Artwork Policy, with review and recommendation by the SLAC and approval by City Council.

OVERVIEW

When gifts and loans of visual artwork are proposed for placement on City of San Leandro property and in buildings owned by the City of San Leandro, it is critical that the proposals are reviewed using the same criteria applied to the commissioning and exhibition of artworks undertaken by the City of San Leandro Public Art Program. In 1997, the City Council adopted a Gifts of Works of Art Policy in conjunction with the Percent for Art Ordinance. For consistency with the policies and guidelines proposed in this plan, the existing Gifts of Works of Art Policy should be replaced to conform to current standards in the public art field.

The primary objectives of a Gift and Loans of Artwork Policy are to

1. Provide deliberate, uniform procedures for the review and acceptance of gifts and loans of public artwork to the City of San Leandro;
2. Maintain high artistic standards in all artwork displayed by the City of San Leandro;

3. Facilitate more cohesive planning for the placement of artwork in the city; and
4. Include evaluation of the cost to the City of San Leandro when considering a donation.

DEACCESSION OF ARTWORK POLICY (Appendix F)

RECOMMENDATION 7

Within one year, adopt a deaccession of artwork policy for the removal and disposition of artwork on city-owned land and in city-owned facilities for review and recommendation by the SLAC and approval by City Council.

OVERVIEW

It is important for the City of San Leandro 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. Considerations of removal and relocation of an artwork must be 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.

SAN LEANDRO ARTS COMMISSION (SLAC)

RECOMMENDATION 8

Clarify the roles and responsibilities of the SLAC.

OVERVIEW

The SLAC was created by the City Council in September 2014 (Ordinance No. 2014-015) and is charged with assessing, developing, and promoting art opportunities to enrich and enhance the San Leandro community. Duties are defined as follows:

1. Encourage and promote art programs and activities within the City;
2. Make recommendations to the City Council regarding local visual and performing art needs, activities and programs;
3. Receive and gather input from the community on issues relevant to art policies;
4. Enhance community awareness of art resources;
5. Work cooperatively with public and private agencies to procure space

and opportunities for public art and to contribute to the enrichment of the community by adding public art that is of the highest quality, visually stimulating and of enduring value;

6. Analyze and make recommendations to the City Council on long term financing to support the arts;
7. Advise and make recommendations to the City Council on the acceptance of donations and submissions of art and other matters of arts in the community;
8. Support the goals and priorities of the City Council.

To date, the SLAC has been underutilized. The roles and responsibilities of the SLAC need to be clarified and updated to reflect the growth and evolution of an arts and culture program and to capitalize on their individual and collective expertise, as follows:

1. Establish and approve the Arts and Culture Program mission, and curatorial and programmatic goals, policies, and guidelines.
2. Develop an annual Arts and Culture Work Plan that charts current and future arts and culture projects and determines resources and funding priorities.
3. Review and recommend cultural programming and grants to arts organizations and individual artists.
4. Review and forward recommendations to City Council for deaccession of artwork, acceptance of artwork gifts and loans, and proposals for memorials and murals on city-owned property, in accordance with each respective policy.
5. Serve as the key advocacy body for the Arts and Culture Program and participate in community outreach activities and events.

COMPOSITION

The SLAC will be comprised of nine (9) members. The membership will include one member from each of the six (6) Council Member Districts and will be knowledgeable about the visual arts, performing arts, media arts, literary arts, arts production, and/or arts presentation. The membership will include three (3) at large members, with at least one at large member who is a resident of the City of San Leandro.

At least three (3) of the nine voting members must be practicing artists or arts professionals with credentials and work experience as exhibiting and performing artists in the visual, performing, media, and literary arts, , contemporary art museum and gallery curators, theatre and museum directors, arts management professionals, arts educators, design professionals such as architects, landscape architects, and urban planners.

ADMINISTRATION

RECOMMENDATION 9

Ensure ongoing and centralized support for successful administration of an arts and culture program.

- Establish an Arts and Culture Program and place it directly under the City Manager's Office to maximize interaction with other departments and policy-makers who are key to effective management of public art projects and arts and culture programming.
- Designate staff to cover the assigned work of Arts and Culture.

OVERVIEW

Centralized and consistent arts and culture administration with professional staff is crucial to the long-term successful management, continuity, transparency, and accountability of an arts and culture program. Administering public art projects and cultural programming inclusive of community outreach and education is complex, time-consuming, and staff intensive.

Currently, oversight of public art for private development and municipal public art initiatives, including utility boxes and banners, are managed by the Community Development Division. On the other hand, oversight of the SLAC is the responsibility of the Recreation and Human Services Division. With the expansion of an arts and culture program, it is critical that there is adequate staff to manage the workload and that operations are centralized.

A hallmark of the City of San Leandro is operating with minimal staff. With that in mind, the City may choose to retain independent consultants or short-term employees to assist with large-budget projects, cultural programming, grants to arts and culture organizations, local artist initiatives, oversight of curatorial work, conservation, marketing, education and outreach and other areas where consultants are appropriate.

ADDITIONAL RECOMMENDATIONS

- Redefine the responsibility of the Planning 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—is the responsibility of the SLAC.
- Adopt Arts and Culture Guidelines that describe the artist and artwork review and approval processes and the roles and responsibilities of City staff, SLAC, City Manager, and City Council.

ANNUAL ARTS AND CULTURE WORK PLAN

RECOMMENDATION 10

Develop an annual Arts and Culture Work Plan with the assistance of a consultant, as needed, for review and approval by the SLAC.

OVERVIEW

An annual Arts and Culture Work Plan is an important tool for charting current and future arts and culture projects and determining resources and funding priorities. It serves to inform San Leandro's policymakers, its staff, and the public about the activities and opportunities available

It is the job of the appropriate City staff, with input from the community and from the SLAC, to determine which projects are the most important ones to undertake in a given year. It is essential that those making decisions about arts and culture are aware of what is happening in the community, what issues and needs are emerging, and what is required to respond to them.

Planning for arts and culture projects needs to balance the long-range with the near-term. To ensure operational consistency and accountability, the Arts and Culture Program needs to annually identify new projects to be initiated within that fiscal year and provide a status report on current and completed projects. The Arts and Culture Work Plan should be updated each fiscal year and include the following components:

1. Public art and arts and culture projects to be initiated within the following one-year period.
2. Budget and funding sources for each project.
3. Location of each project and identification of community partners.
4. Estimated timeline for project initiation and completion.
5. Projects currently funded and in progress, noting selected artist(s) and estimated project completion dates.



POTENTIAL FUNDING SOURCES

RECOMMENDATION 11

Establish new funding sources for arts and culture in San Leandro.

CITY GENERAL FUND

Provide an annual line item allocation of \$100,000 in FY2017 and FY2018 from the General Fund earmarked to support specific arts and culture project initiatives. In subsequent years, provide an annual line item allocation of \$150,000 to \$350,000. These amounts are based on past funding and anticipated new arts and culture projects. Additional funding could be allocated over the years from the newly implemented tax measures NN, OO, and PP as revenue is received.

FRIENDS OF SAN LEANDRO ARTS

Establish a non-profit organization as an arm of the SLAC for raising funds for arts and culture in San Leandro. This provides a mechanism to apply for grant funds and for receipt of individual and businesses contributions in support of the arts.

GRANTS

There are literally hundreds of arts and culture grant opportunities available from foundations and government agencies throughout the United States that support public art projects and special initiatives. Comprehensive resource listings are readily available online through web sites such as Fundsnet Services.com <http://www.fundsnet services.com/searchresult/1/Arts-&-Culture-Grants.html>

A prerequisite for many major funders is collaboration among municipal government, the arts community, and the business sector. Significant grant opportunities relevant to public art project recommendations within this arts and culture plan for the City of San Leandro include the following:

- National Endowment for the Arts, Our Town
<https://www.arts.gov/national/our-town>
- National Endowment for the Arts, ART WORKS
<https://www.arts.gov/grants-organizations/art-works/grant-program-description>
- California Arts Council
<http://www.arts.ca.gov/programs/>

MAINTENANCE PRACTICES

RECOMMENDATION 12

Develop artwork maintenance practices to ensure the public art collection is in good condition. A professional arts conservator should be hired on an as-needed basis to conduct this work.

1. Conduct a condition survey of all City-owned artwork once a year. Include a condition report on each artwork and prioritize recommendations for restoration, repair, or maintenance, as needed.
2. Ensure that routine maintenance of the artwork, by the department under whose jurisdiction the artwork is located, occurs with regularity.
3. Ensure that all repair and restoration of the artwork is completed with the highest standards of professional conservation practice. d. Proactively address maintenance and conservation needs for new artwork commissioned and purchased by the City of San Leandro by facilitating a technical review of the artist's conceptual and final design in consultation with an art conservator.
4. Offer periodic workshops on routine maintenance practices to City of San Leandro department staff responsible for day-to-day general upkeep of the artwork.

OVERVIEW

The image and value of the City of San Leandro's public art collection depends on the work being in good condition, which requires careful documentation, monitoring, and maintenance. Artworks in the collection need to be inventoried, documented, and assessed on a regular basis.

1. Maintenance refers to all activities required to conserve, repair, or preserve the integrity of an artwork and site in which the artwork is located. This is the responsibility of the Arts and Culture Program staff. Routine maintenance is limited to the basic day-to-day care of the artwork, conducted by the Public Works Department such as mowing the lawn around an outdoor sculpture and removing the daily accumulation of dust, dirt, and fingerprints. Removal of graffiti needs to be accomplished by a qualified art conservator to prevent damage to artwork by abrasives that are generally used by Public Works.
2. Conservation refers to 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 and Culture staff is responsible to oversee the conservation of artwork and conduct an annual survey of the condition of the artwork in the City's collection.

PARTNERSHIPS

RECOMMENDATION 13

Encourage partnerships and strategic alliances to conceive and implement projects.

OVERVIEW

Cross-organizational partnerships can help increase the capacity and the impact of arts and culture projects. These partnerships can be created among San Leandro's public agencies, non-profits, schools, and private businesses, among others.

All collaborative efforts require constant communication, a clear mandate of responsibilities, and the establishment of organizational bridges. Throughout the community outreach process, a wide array of potential organizational partners and strategic alliances was identified. At the conception of an idea for an arts and culture project, it will be incumbent on City staff to determine what levels of partnerships and strategic alliances would best benefit a project.

Potential partners include the following. Detailed opportunities will be described in the full public art master plan draft.

- San Leandro Chamber of Commerce
- San Leandro Downtown Association
- Business Association of South San Leandro
- San Leandro Shoreline Business Association
- Bayfair Center
- Arts Council of San Leandro
- San Leandro Art Association
- Kaiser Permanente
- Bal Theatre
- San Leandro Historical Society
- Stepping Stones
- BART
- Local industries and corporations

TEMPORARY ART

RECOMMENDATION 14

Conduct an inventory of potential sites for temporary art and art experiences on an annual basis.

OVERVIEW

The overwhelming consensus among citizens who participated in discussions about the arts in San Leandro is that there needs to be temporary art. Temporary artworks become destinations for citizens and visitors, and they impact the way a given environment is experienced. Typically, temporary public art is commissioned and placed in the public for up to a year, though sometimes it remains longer.

Artwork can be commissioned as a single, short-term occurrence or as part of an ongoing, revolving program. The optimal approach commissions site-specific works responsive to a particular issue, topic, and idea. Artists should be selected whose work is appropriate for specific sites with regard to scale, durability, accessibility, and safety.

Temporary public art is appropriate when the project budget is limited, experimentation is desired, for short-term events or festivals, or a pressing issue warrants a response on behalf of or in tandem with the broader community. It is also a way to create opportunities for emerging artists new to public art.

MUNICIPAL ARTS CENTER

RECOMMENDATION 15

Utilize vacant public or privately-owned space to create a Municipal Arts Center.

OVERVIEW

There is a strong desire for a dedicated civic art space where members of the arts community could meet, create, exhibit, and perform. The venue could 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. Artists could use resources they may not otherwise be able to access and share communal equipment and supplies. In addition, a not-for-profit shop selling the work of local artists could be located on the premises. The adaptive reuse of the abandoned California Conservancy Theater adjacent to City Hall was often cited as a venue worthy of consideration.

LONG-TERM PUBLIC ART DISTRICT PLANS

RECOMMENDATION 16

Create specific public art plans for areas of San Leandro where development is taking place.

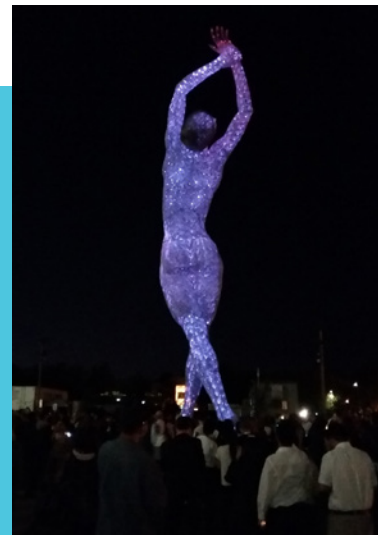
OVERVIEW

An option for the City to employ the percent for art requirement to enhance its neighborhoods, shopping districts, and transportation corridors is to retain the services of a consultant to develop a series of area-specific art plans throughout the city that would identify locations, types of art, and media appropriate for the area that would help reinforce the distinct character of these districts and make them more desirable destinations. Developers could review the plan relevant to the area in which they are building and choose to pay the in-lieu fee toward the realization of the artwork identified in the plan. Arts and Culture Program staff would be responsible for implementing these plans.

The following are current Community Development projects that may be candidates for an area-specific art plan. Options for neighborhood-specific public art projects are detailed in the document under Menu of Options.

- E. 14th Street/Callan Mixed Use
- Cornerstone (Kaiser Permanente San Leandro Medical Center/Mixed-Use Retail)
- Marea Alta Apartments (formally Cornerstone)
- San Leandro Creek Trail Master Plan Study
- San Leandro Tech Campus
- Shoreline Development

“Cultural and artistic resources foster economic development and tourism, revitalize urban areas, and improve the overall business climate by creating a more desirable community within which to live and work.”





The following chart summarizes the actions to be considered by the City Council, City of San Leandro Arts & Culture Program, and the City of San Leandro SLAC over the next ten years in partnership with community organizations, institutions, and businesses. It provides an overview of the actions required to bring the Public Art Program policies and procedures up to national standards and best practices in the field of public art.

	Page Ref	FY 2017-2018	SHORT-TERM FY 2018-2020	MID-TERM FY 2020-2023	LONG-TERM FY 2023-2027
Adopt a Percent (1%) for Art in Private and Municipal Development Ordinance	6				
Create a Cultural Arts Fund	9				
Establish Special Project Grants to Arts Organizations	10				
Provide Artist Project Grants to support local artists	11				

	Page Ref	FY 2017-2018	SHORT-TERM FY 2018-2020	MID-TERM FY 2020-2023	LONG-TERM FY 2023-2027
Adopt a Gifts and Loans of Artwork Policy	11				
Adopt a Deaccession Artwork Policy	12				
LOCAL ARTIST OPPORTUNITIES					
• Artist In Residence	36				
• Traditional Arts Apprenticeship	36				
• Professional Development	37				
• Mentorships	37				
• BART	37				
Clarify the roles and responsibilities of the Arts Commission	12				
Establish an Arts and Culture Program and place it directly under the City Manager's Office	14				
Develop an Annual Arts and Culture Work Plan	15				
Provide an annual line item allocation of \$100,000 from the General Fund	16				
Provide an annual line item allocation of \$150,000 to \$350,000	16				
DEMONSTRATION PROJECTS					
• Art in the Parks	38				
• Rotating Art in Selected Median	38				
• Vacant Storefronts on East 14th Street & Callan Avenue	38				
Establish a non-profit Friends of San Leandro Arts	16				

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WHAT OTHER CALIFORNIA CITIES ARE DOING

CALIFORNIA CITIES: SELECTED PUBLIC 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% for 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
Palo Alto	2015/Muni 2013/Priv	1% of CIP budget devoted to public art is deposited into the Public Art Fund for use at any appropriate site within Palo Alto for permanent or temporary public art projects.	1% over 10,000 square feet with BP over \$200,000

Municipality	Year % First Established	Capital Improvement Program (CIP)	Private Development BP=Building Permit
Pasadena	1988	NA	1% of BP less admin costs
Petaluma	2005	1% of construction over \$500,000	1% of construction over \$500,000
Pomona	2011	NA	1% commercial/ residential over \$750,000
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% for 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 Monica	1984	1%	2% of BP for on-site artwork or 1% for contribution to Cultural Trust Fund
Santa Rosa	2006	NA	1% of BP over \$500,000
San Leandro	PROPOSED	1% of BP	1% of BP over \$250,000
San Luis Obispo	1990	1%	.5% of total construction cost of non-residential projects over \$100,000
Santa Monica	1984	1%	2% of building valuation 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 for Pedestrian Retail District or Core Area Dev Zone
West Hollywood	1990	Voluntary	1% of BP



WHAT MAKES SAN LEANDRO SPECIAL

San Leandro is a city in transition. One of the most diverse cities in California and in the United States, the community is experiencing positive change and a sense of “infinite possibility” as expressed repeatedly throughout the individual interviews, focus groups and public meetings that were conducted as part of this plan. San Leandro is renewing its identity as a city where long-timers and newcomers alike value being in a small town adjacent to major urban areas. The hometown feeling, sense of civic pride, and focus on family draw people to San Leandro and keep them here.

San Leandrans are proud of their farming history and the factories that were generated to produce agricultural equipment and canneries to preserve local produce. From the perpetuation of “maker-spaces” to the installation of a city-wide fiber optic loop to the boom of start-up businesses, San Leandro continues its standing as a city of innovation.

WHAT THE COMMUNITY WANTS

Participants in the planning process talked about wanting art that reflects the commonality, compassion, and values associated with San Leandro. They want the definition of art to include the performing and literary arts, i.e. theatre, music, dance, poetry. They want to know more about their history and to showcase the notable architecture that contributes to the city’s sense of place.

The community talked about the need for a permanent, large-scale, low-rent facility for art-making, exhibition, and performance—a place that reinforces the city’s commitment to artists and serves to draw “creatives” to San Leandro to live and work. As artists are finding it difficult to continue to live and work in the Bay area because of the high cost of real estate, San Leandro can position itself as the artist-friendly alternative. They want to bring as many artists as possible to the city and to support art making at multiple levels.

People want the art to balance the city’s tech direction with a sense of nature, warmth, craft, and community and to be an edifying experience of the human spirit. This is especially true for millennials, a generation that “likes to text on their high-tech phones wrapped in a hand-made leather case, listen to music through a digital service and collect vinyl’s, stream movies on their laptops in their Victorian apartment on a vintage couch with original hardwood floors, use ride-sharing services available on their smart phones and ride their bike with a hand-made wood rear-rack in a bike friendly neighborhood.”

The community wants to experience art in unconventional places like buses and billboards, vacant storefronts, in parks and on bike trails, and for young children to encourage and develop a future generation of artists. Utilizing industrial spaces to host classes and artist residencies can celebrate San Leandro’s industrial history by tying it into existing factories.

“As artists are finding it difficult to continue to live and work in the Bay area because of the high cost of real estate, San Leandro can position itself as the artist-friendly alternative. They want to bring as many artists as possible to the city and to support art making at multiple levels.”





ARTS AND CULTURE PROGRAM MANAGEMENT

The increasing volume of projects, focus on partnerships, new program initiatives, and policy changes recommended in this public art master plan requires a sufficient workforce of experienced and dedicated staff to effectively manage the Public Art Program. Without adequate staff, opportunities to make artwork a part of a larger, holistic, integrated approach to projects can be missed. In addition, the number of projects that can be implemented is limited thereby stifling efforts to increase the availability and accessibility of public art throughout the city. This includes developing an annual Arts and Culture Work Plan, staffing the SLAC and its committees, and serving as an advocate and spokesperson for the program both within the City of San Leandro's government and throughout the community.

PUBLIC ART PROGRAM COORDINATOR/DIRECTOR RESPONSIBILITIES

Professional staff is key to the long-term successful management, continuity, transparency, and accountability of a Public Art Program. Most cities throughout the country have a designated Public Art Coordinator/Director and assistant staff positions. It is the responsibility of the Public Art Coordinator/Director to assume

the pivotal role of guiding the public art process and coordinating the efforts of a multitude of participants. To assure that each project's full potential can be realized, staff must adopt the following responsibilities:

1. Oversee the percent for art budget, including regular meetings with the Finance Department to assess project eligibility for current and projected Capital Improvement Program projects.
2. Manage the interests and needs of a varied range of stakeholders, including the City of San Leandro's departmental staffs, City Council, SLAC, and various panels, private developers, peer professionals, community members, and others.
3. Staff the SLAC, including coordination of its meetings, agenda, and minutes.
4. Coordinate public information and community outreach, including the Arts and Culture Program website.
5. Be knowledgeable about the range of artistic possibilities and familiar with local and national resources in the field.
6. Facilitate the artist and artwork selection and approval processes.
7. Oversee the application and review of grants to arts organizations and artists.
8. Represent and defend the interests of the artist and the intended artwork from the beginning to the end of a project while at the same time understanding and balancing the competing interests and needs of all the other participants in the public art process.
9. Prepare for a public art controversy in the event that one occurs. Develop proactive systems for distributing information, responding to the media, and activating supporters.
10. Manage the design, fabrication, and installation of public artwork.
11. Anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
12. Negotiate contract agreements and develop consensus around highly complex issues and situations.
13. Oversee the documentation, care, and maintenance of the City of San Leandro's public art collection.
14. Administer loans of City-owned artwork and the donation of gifts of artwork to the City of San Leandro from private individuals, collectors, artists, foreign cities, or countries.



MENU OF PROJECTS FOR CONSIDERATION

These menus are offered to encourage the acquisition and exhibition of public art throughout the public and private sector in San Leandro. Determining project priorities will evolve from discussions with the community over time and may change as new opportunities and resources become available. As new public artwork is commissioned, how it relates to the overall collection (Appendix G) becomes an increasingly important criterion. Options for City-initiated public art projects are listed below and categorized as Temporary Project Options, Permanent Project Options, and Building Artist capacity. The decision to implement any of these projects rests with the SLAC, City Manager, and City Council.

These recommendations and suggestions of locations for future public art (Appendix H) are based on input from San Leandro's arts and business communities and City staff. They take into consideration the expenditure of funds from future private and municipal development project contributions into the Cultural Arts Fund, additional revenues to be generated through grant applications, and new partnerships between the City and San Leandro businesses, non-profits, and other organizations.

TEMPORARY/PARTICIPATORY ART

Temporary public art is a highly effective tool for developing socially engaging, interactive art experiences in community settings. Temporary projects can involve a wide range of artists and art forms including visual, culinary, literary, media, and performing arts. Temporary installations and performances also can be more experimental in nature, are not placed in perpetuity, and are more cost effective in general. 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.

ROTATING SCULPTURE IN MEDIANS AND PARKS

Specific locales in San Leandro 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 San Leandro 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 \$5,000-\$10,000 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. Potential locations include the center divide on Davis Street between the overpass and Timothy Drive near The Gate, East 14th Street, Hesperian Boulevard, MacArthur Boulevard, and Floresta Boulevard. Another opportunity is utilizing changing temporary art to link downtown to the Bal Theatre and other cultural amenities.

MURALS & UTILITY BOXES

The City of San Leandro, through the foresight of the City Manager's Office, initiated a mural program to enhance select buildings and utility boxes throughout the community that are highly visible and often unsightly due to their location and scale. Implemented by the Community Development Department in partnership with the Athen B. Gallery, the murals have generated praise for their quality, impact, and success invigorating neighborhoods and transportation corridors.

The Mural Project for buildings and utility boxes has set the stage for public art in San Leandro. As it continues to expand to new sites, the method of and criteria for selection needs to remain consistent with its founding. Utilizing a knowledgeable consultant with access to exceptional muralists and with the ability to broker relationships between private property owners and the City is critical to the success of the program.

For clarity, a mural is 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 that advertises a business conducted, services rendered, or goods produced or sold. The following standards must be considered:

1. Commit to the highest standards of artistic expression by encouraging appropriate placement and review of murals.

2. Establish guidance for the compatibility and appropriateness of the mural with minimal intrusion into artistic expression.
3. Promote a clear understanding between the artist and the property owner concerning the lifespan and maintenance requirements of the mural.
4. Ensure public safety and welfare in consideration of the following criteria:
 - a. Design, construction, installation, repairs, and maintenance of murals will not interfere with traffic safety or otherwise endanger public safety.
 - b. Regulations will provide reasonable protection to the visual environment by controlling the size, height, spacing, and location of murals.
 - c. The public will enjoy the aesthetic benefits of murals without visual blight or traffic safety impacts that would be caused if murals were not reasonably and appropriately regulated.

Potential sites for new murals include the Veteran's Building adjacent to Memorial Park, Turner Eye Institute on Dolores, the back of Safeway downtown, and the sound abatement wall at the intersection of Sybil and the I-580.

ART IN NEIGHBORHOODS

Artists would be invited to submit conceptual proposals for temporary site-specific artwork to be placed on public view in neighborhoods throughout San Leandro 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. Prior to review by the SLAC, semi-finalists' proposals would be reviewed by 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 \$10,000-\$15,000.

Potential locations include cell towers, bus stops, billboards, and parks throughout San Leandro neighborhoods.

VACANT STOREFRONTS

Empty storefronts and unoccupied buildings are evident throughout neighborhood commercial districts in San Leandro. The City could partner with the business district leaders and private property owners to make vacant storefronts available to artists for an ongoing series of temporary art installations,

artist studios, and community workshops. Proposals would be solicited from artists and funding would be available for up to \$5,000 per storefront.

Business district 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.

LIGHT FESTIVAL

The City could provide a platform for artists working in light, sound, video, and projection art to transform San Leandro 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.

CHERRY FESTIVAL & OTHER SPECIAL EVENTS

The City could feature site-specific art installations and performances at the annual Cherry Festival that are commissioned for the occasion. Artists would be invited to submit proposals for thoughtful and interactive temporary artworks and performances at various locations in and around the venue.

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.

PUBLIC ART BANNER PROGRAM

Street banners have been a mainstay in San Leandro, serving to welcome Street banners have been a mainstay in San Leandro, serving to welcome residents and visitors into the city and to celebrate the people, places, and things that make the community special. In addition to current banner sites, there is an interest in expanding to locations in south San Leandro.

This is a great opportunity to initiate a public art project to create street banners designed by San Leandro artists. To date, the banners have been designed internally with input through City-hosted interactive creative design events. Artists would submit a color design drawn to scale and when selected, can be provided with banner material on which to paint their original artwork and \$1,500 for the commission. The original artwork could be displayed in an indoor City facility where it would be in a protected environment for visitors to enjoy year-round. The original artwork could be copied and printed in multiples on durable vinyl for long-term display.

Another option is to use images from each of the murals for the street banners. The murals have become points of pride for people who live and work in San Leandro, they are colorful, and they are uniquely San Leandro. Good quality, high resolution images of select sections of each mural would result in colorful, painterly, and unique banners that would identify San Leandro and serve to promote the city as a place that embraces creativity and the arts.

CELEBRATING SAN LEANDRO HISTORY

An important opportunity to introduce residents and visitors to the rich history of San Leandro is commissioning temporary artwork and performances at the site of Casa Peralta, The Little Brown Church, and the San Leandro Museum & Art Gallery. Collaborations among the non-profit entities managing these venues and the Arts and Culture Program would help provide continuity and define the campus as a destination for the arts.

This could include programming The Little Brown Church for changing exhibitions, utilizing the outdoor space throughout the campus for changing exhibitions of contemporary art and performances, and sponsoring an Artist In Residence who would work with all three organizations and venues. To further integrate and celebrate the history of San Leandro through arts and culture, it is recommended that a local historian be included as a member of the SLAC.

PERMANENT PUBLIC ART

GATEWAYS & OTHER SITES FOR ARTWORK

Emphasis on a sense of arrival into San Leandro 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 San Leandro on MacArthur Boulevard, Bancroft Avenue, and Hesperian Street. Durant Avenue offers a unique opportunity for a special project that celebrates the unusual geography of San Leandro on one side of the street and Oakland on the other.

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 locations include the waterfront connection along Alameda and Berkeley Marina, the end of the exit ramp at Joaquin and Grand, the corner of Callan and East 14th, the breezeway at Wells Fargo, the abandoned railway bridge, and underutilized plazas at the Main Library downtown, Bal Theatre, and the amphitheater at Pescador Point.

FAÇADE IMPROVEMENT

The City of San Leandro provides incentives to property and business owners interested in rehabilitating commercial facades to encourage storefront improvements consistent with design standards for their commercial areas. This stimulates private investment and customer patronage in the commercial districts by focusing on revitalizing building façades visible to customers, neighboring merchants, and residents.

The City of San Leandro maintains three programs aimed at commercial façade improvement. As an additional incentive, the City could offer property owners an above-standard rebate for commissioning an artist to create artwork for the façade.

- The Craft Brewery Incentive Program is designed to attract the small breweries to the San Leandro industrial zoning districts. For approved projects, the program offers up to \$25,000 in matching funds which may be used for fees, tenant improvements and exterior façade or infrastructure improvements.
- The Awning, Sign and Paint Program provides forgivable loans of up to \$10,000 in matching funds.
- The Commercial Rehabilitation Program provide forgivable loans of up to \$50,000 in matching funds. Projects are required to significantly contribute to improving the appearance of a business.



PORTABLE WORKS COLLECTION

A Portable Works Collection involves the acquisition of existing two and three dimensional visual artwork 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. Artwork would be selected by an independent panel of artists, curators, and qualified members of the SLAC. Potential sites include the Main and Branch Libraries, Senior Community Center, Recreation Centers and hallways, conference rooms, and Council Chambers in City Hall.

OPPORTUNITIES FOR LOCAL ARTISTS

ARTIST IN RESIDENCE

An Artist in Residence (AIR) program provides the opportunity for an artist to work in a specified environment for an extended period of time. Eligibility would be open to artists working in diverse art forms including visual arts, theatre, dance, literature, film, and music. AIR encourages artists in all disciplines to explore new working methods, create arts-rich learning environments, and develop socially engaging, interactive art experiences in community settings including neighborhood schools, recreation centers, and libraries.

Local manufacturers are unique and vital partners in sponsoring AIR programs in warehouses and factories. Artists could use surplus materials provided by the manufacturer and could host community workshops to engage the public in the creation of artwork. The Bayfair Center also is a strong partner with space for temporary installations, arts events, and interest in hosting an AIR program.

TRADITIONAL ARTS APPRENTICESHIP

Offer an apprenticeship program focused on traditional forms of expression that have been an important part of San Leandro for many years. Non-profit arts organizations and artist groups working to sustain, develop, and perpetuate community-based traditional art forms can be important developers of these programs. An apprenticeship program enables master traditional artists to pass along their unique knowledge and skills to promising novice artists. The master artist would work with the apprentice on a one-on-one basis over an agreed upon period of time to teach specific aspects of the tradition.

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 San Leandro to conduct workshops and make presentations.

An “Information for Artists” page could be added to the Arts and Culture Program website presence that identifies current public art project opportunities, explains how to apply to Project Announcements, and provides information on public art resources for artists. An excellent model is the public art website for the City of San Francisco SLAC at <http://www.sfartscommission.org/pubartcollection/public-art-resources-forartists>

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 San Leandro. 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.

OTHER CONSIDERATIONS INCLUDE:

- Using containers for pop-up studios
- Setting up tiny houses as artist colonies near factory buildings with studio space
- Providing home-stays for visiting artists

BAY AREA RAPID TRANSIT (BART)

It is significant that there are two BART stations located in a city the size of San Leandro. To introduce local artists to Bay Area transit riders, the City could partner with the Art in Transit Program to develop monthly itineraries that highlight local artists through studio visits and special performances.

DEMONSTRATION PROJECTS

To engender support for public art and create a range of engaging art experiences, it is recommended that the City engage in the following demonstration projects.

ART IN 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. 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. Identify three parks to participate in this demonstration project, such as Memorial Park, Root Park, and Verde Park.

ROTATING ART IN SELECTED MEDIAN

Designated a highly visible median for the display of sculpture for a 12-month period. For the demonstration project, retain the services of a qualified consultant or curator to create a short list of potential artists for the SLAC to consider.

VACANT STOREFRONTS ON EAST 14TH STREET & CALLAN AVENUE

Partner with the business district leaders and private property owners on East 14th Street and up to four available vacant storefronts for artists to create temporary art installations. For efficiency, retain the services of a qualified consultant or curator to create a short list of potential artists for the SLAC to consider.





PROGRAM & PROJECT IMPLEMENTATION

ADMINISTRATIVE GUIDELINES

It is important to develop policies and procedures to reinforce professional practice and consistency. This will result in a better understanding of the benefits of public art and acknowledgment that the process is unique from other administrative procedures.

Establishing administrative guidelines will serve to orient new City of San Leandro staff, facilitate operations, explain legal requirements, and reflect best practices in the public art field. Defining the review and approval processes and the roles and responsibilities of staff, the SLAC, City Manager, and City Council will make the public art process easier to navigate. In addition to guiding City of San Leandro department staff, the guidelines serve to inform the general public in understanding the goals, policies, and procedures of the Arts and Culture Program.

To help City Department staff understand the positive impact of public art, it is recommended that the Arts and Culture Program staff make an annual presentation during regularly scheduled departmental staff meetings. This will further reinforce the role of the Arts and Culture Program as the first point of contact for all of the City of San Leandro's public art projects. Conversely, it is important that the Arts and Culture Program staff have access to information related to activities of other departments as they relate to projects eligible for the Percent for Art Ordinance.

SITE, ARTIST, AND ARTWORK SELECTION PROCESSES FOR PUBLIC ART

The Arts and Culture Program must conduct site, artist, and artwork selection processes that are transparent, generate multiple and varied public art opportunities, and ensure that the City of San Leandro's response to public art is innovative and adaptive.

SELECTING A SITE

To ensure that artwork is responsive to the location and community in which it is located, it is imperative that the site be identified and confirmed before an artwork is commissioned. It is the responsibility of the Arts and Culture Program staff to communicate the site selection to all internal and external stakeholders.

In the siting and commissioning of public art in San Leandro, each artist employed must create the work in response to the complexity, richness, and potential tensions associated with a specific place. Art created must be site specific and responsive to a clear understanding of San Leandro's people, fabric, history, and future.

It is important to consider the following when siting public art:

TOPICS TO CONSIDER WHEN SITING PUBLIC ART

- How public is the site?
- How many people pass by or through the site on a daily basis?
- Is the area heavily trafficked by car or by foot?
- Is the site highly visible?
- Does the site provide a measure of security for artwork and discourage potential vandalism?
- Is the site accessible to all citizens?
- What size/scale of work can be accommodated?

ARTIST AND ARTWORK SELECTION

ARTIST SELECTION GOALS

The overarching goal of artist selection is to acquire artwork of the highest quality. Success depends on selecting an artist whose skill, experience, style, commitment to collaboration and community facilitation skills match the project's needs. The specific goals of the selection process are to:

- Encourage the highest level of creative engagement and vibrant thinking in creating free-standing or site-integrated artworks;
- Select an artist or artists whose existing public artworks or past collaborative efforts have maintained a high level of quality and integrity;
- Further the mission and goals of the Arts and Culture Program and the City;
- Identify the optimal approach to public art that is suitable to the demands of the particular project;
- Select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- Select an artist or artists who can work successfully as members of an overall project design team; and
- Ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City.

“Success depends on selecting an artist whose skill, experience, style, commitment to collaboration and community facilitation skills match the project’s needs.”



ARTIST SELECTION PANEL FOR PUBLICLY-FUNDED PROJECTS

The Artist Selection Panel is responsible to review artist submittals for publicly funded art projects and make recommendations of finalists to the SLAC.

The Artist Selection Panel should be comprised of no fewer than three arts professionals selected on the basis of expertise in public art, artists with public art experience and arts management professionals, a representative of the project design team, the client City department, and at least one panel member representing the community in which the artwork will be located. SLAC members may serve on the panel in the capacity of community members or arts professionals, if appropriate, or may participate on the artist selection panel as observers. Panel recommendations shall be based upon consensus.

METHODS OF ARTIST SELECTION: OPTIONS

PRIVATE PERCENT FOR ART PROJECTS

The developer and the developer's public art consultant are responsible for artist solicitation and selection for privately-funded on-site projects. The method of artist selection and the rationale for this method, will be articulated in the plan created by the public art consultant when the project is presented to the SLAC for review.

PUBLIC PERCENT FOR ART PROJECTS

The SLAC, in consultation with Arts and Culture Program staff, recommends the method for identifying artists that best reflects the project goals and offers the best chance of finding the most qualified artist for the project.

The SLAC, in consultation with Arts and Culture Program staff, 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;
- 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); and
- Potential locations for the work and limitations or opportunities presented by the site.

TYPES OF ARTIST SOLICITATION

There are several standard methods of artist selection that may be used for either public or private percent for art projects. Typically, public projects, as reflective of standard government bid processes, require an openly advertised bid. Privately-funded projects tend to use more direct methods of selection.

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.

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. The commissioning body must pay for the proposals, 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.

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.

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 SLAC with input from the Public Art Manager; local, national and international arts professionals; project partners; and a curator or consultant advising on the projects.

DIRECT SELECTION

Direct selection is a method that is most often used in private development projects although developers may choose to select an artist through other methods described here. On occasion, an artist for a municipal public art project may be chosen directly by the SLAC. Direct selection may be appropriate on projects where an urgent timeline, limited budget or specific project requirements exist.

DIRECT PURCHASE

At times the SLAC 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.

EVALUATION CRITERIA

GENERAL QUESTIONS TO CONSIDER WHEN COMMISSIONING PUBLIC ART

Use the following criteria to review artwork:

- Is the artwork of a high quality?
- Does the artist have experience or demonstrate a level of excellence?
- Does the artwork celebrate some aspect of the uniqueness of San Leandro?
- If appropriate, have potential safety issues been assessed by the City of San Leandro's risk management division?
- Has the design of the artwork taken ongoing maintenance considerations into account?
- Has there been a consultation to ensure that design of the project meets requirements of the Americans with Disability Act?
- How does the work relate to the overall collection?

ARTIST QUALIFICATIONS

The SLAC will use the following criteria to review the selection of artists for the acquisition of artwork:

- Meets the definition of artist, as defined in the Public Art Program Ordinance.
- Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
- Demonstrates capacity for working in media and with concepts that are appropriate to the project goals and site.
- Demonstrates interest and capability in creating public artwork in collaboration with the City, Public Art Program, the design team (if applicable) and other project partners.
- 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.

- Demonstrates interest in and understanding of the project.
- Is available to perform the scope of the work in a timely and professional manner.
- Builds the diversity of the City’s public art collection.
- If applicable, demonstrates a cohesive team.

CRITERIA FOR EVALUATING ARTIST CONCEPT AND SCHEMATIC PROPOSALS

The SLAC will use the following criteria to review Artist Concept Proposals:

- Clearly responds to the project goals.
- Meets the definition of artwork as defined by the Public Art Program Ordinance.
- Demonstrates excellence in aesthetic quality, workmanship, innovation, and creativity.
- Demonstrates appropriateness in scale, form and is of materials/media suitable for the site.
- 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/or storage and siting.
- Builds the diversity of the City’s public art collection.

VISUAL ARTISTS RIGHTS ACT (VARA)

The City needs to be aware that conducting a Public Art Program comes with specific legal responsibilities as outlined in the Visual Artists Rights Act (VARA). Passed by the United States Congress in 1990, VARA grants artists the rights to prevent intentional modification to their art and the destruction of a work of “recognized stature.” This is regardless of any subsequent physical ownership of the work itself, or regardless of who holds the copyright to the work. VARA covers only limited, fine art categories of works of visual art, which are defined as paintings, sculptures, drawings, prints, and still photographs produced for exhibition.

It is important that all contractual agreements between the commissioned artist and the City of San Leandro retain these rights. The most common right invoked under VARA is the right of the artist to prevent destruction or mutilation of their work. VARA also allows artists to remove their name from works that they authored, but were subsequently changed against the artist's wishes. VARA allows up to \$20,000 in damages, or even up to \$100,000 in damages if the work was copied or destroyed intentionally.

COMMUNITY ENGAGEMENT

The community engagement process in public art can help in developing criteria for artist selection, the artwork character and location, and provide background information on the project that informs the artist's scope of work. Proactively involving community members in visioning and preliminary planning of a public art project is a responsible and productive way of collaborating with the community.

Community engagement should be a managed process. The role of community members should 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, including social media, to keep diverse segments of the community up to date on the project. In addition, all SLAC meetings are open to the public and are a valuable resource for information and discussions about public art projects.

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

- Visioning of the project prior to the artist selection;
- Representation on artist selection panels;
- 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;
- Providing public comments on artist proposals at SLAC meetings.
- A strong and open relationship between City staff, the artist and the community will result in a project that is embraced and cared for by the public it serves.

PUBLIC EDUCATION

There are several public education and outreach options available to keep the community engaged and informed. These initiatives help foster ownership in what is being created and build a better understanding of the value of public art. The following actions will assist that effort:

- Develop and promote guided and self-guided tours of public art through apps and other online resources.
- Develop a smart phone application specific to the public art collection, placing a portal on each artwork that links to the Arts and Culture Program website, artist's website, and other resources
- Make presentations on San Leandro's public art to neighborhood organizations, civic groups, businesses, and City staff.
- Collaborate with local educational institutions, arts organizations, and museums to co-host educational programs, workshops, and lectures by sharing venues, professional resources, and funding.

SOCIAL MEDIA

As technology continues to advance, it is important for the Arts and Culture Program to retain a healthy online presence. Social media is a way for artists and the general public to connect with the Arts and Culture Program while establishing itself as a valuable resource. The Arts and Culture 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.

FACEBOOK, INSTAGRAM, TWITTER

Announcements, events and links can be shared through social media platforms like Facebook fanpage, Instagram 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. Hosting these accounts is free. However, minimal funds are required to use Facebook as a marketing tool.

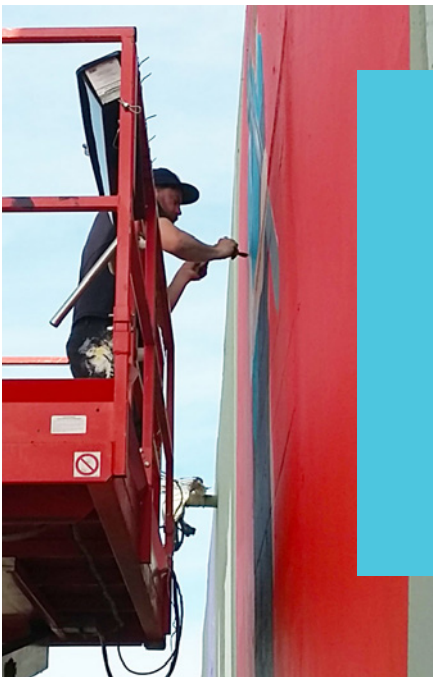
EDITORIAL CALENDAR

Organized by date, an editorial calendar could include interviews with artists, developers, designers, and others championing arts and culture in San Leandro, images of public art in progress, performance dates, and other events. Members of the community could submit photos of art that inspires them from places in and outside San Leandro. Potential partners include San Leandro High SLAM and AP Art classes as well as arts ambassadors in the community who can help maintain the calendar.

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.

SMART PHONE



“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.”

According to Pew Research, over 60% of the U.S. population uses smart phones. The Arts and Culture Program could develop a smart phone application specific to its art collection with linkages to information on the artists. A portal could be placed on each artwork that links to the Arts and Culture Program website, artist's website, and other resources utilizing Quick Response I or GPS coordinates. These same resources could link important cultural sites and cultural assets like theatres and performance venues.

- Using San Leandro-based Owlized, a location-based virtual reality kiosk, people could envision artwork and art experiences taking place in vacant lots, storefronts, streetscapes, and more.
- A trip planner and travel guide, Time Out allows its users to discover and explore new places through an enhanced location-based search. Visual and performing arts events in San Leandro could be added to help travelers plan their visits.

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, Pinterest, and Snapchat for the public to view. 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.

PROJECT ARCHITECT SELECTION FOR MUNICIPAL PUBLIC ART PROJECTS

To reinforce the City of San Leandro's commitment and expectations regarding public art in Capital Improvement Program projects, it is important to provide advance notice regarding the one percent for art requirement in all Requests for Qualifications and Requests for Proposal prepared by the City of San Leandro for potential project consultants. This is accomplished by including language in the Requests for Qualifications/Requests for Proposal that references the One Percent for Art Ordinance and explains that the selected consultant will be required to work with an artist during the design of the Capital Improvement Program project.

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 firms, it is recommended that Arts and Culture Program staff participate on the interview panel.

URBAN DESIGN AND PLANNING FRAMEWORK FOR ARTS AND CULTURE

The City of San Leandro has shown great leadership in its practice of incorporating the arts into the fundamental aspects of planning, recognizing that the arts elevate the quality of the urban environment and promotes a cohesive vision for the character of public places and neighborhoods. Including arts and culture 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 the arts are addressed at the planning level, it can contribute to economic prosperity, create great public spaces, foster cultural diversity, and attract tourists—all while celebrating the distinctiveness of San Leandro and its neighborhoods. In addition, appointing someone with professional arts expertise to the Planning Commission will reinforce the City's commitment to thoughtful integration of art and architecture in City construction projects.

Artwork enlivens the pedestrian experience by serving as a point of reference, landmark, or critical linkage. All appropriate general, strategic, and master planning documents should include a set of prioritized arts goals and opportunities. When implemented, the inclusion of arts and culture becomes part of the vision and is further refined in relevant design standards and other implementation documents.

Plans should continue to:

- Identify and define arts and culture 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; and
- Describe programming ideas for temporary public art installations; and performances.

PARTNERSHIPS AND STRATEGIC ALLIANCES

PARTNERSHIPS

Collaborating with San Leandro's community organizations and citizen groups on arts programs and other special initiatives will leverage financial and staff resources and reputations to deliver greater quality, value, and a broader range of arts experiences than would otherwise be possible. Partnerships engender cooperation while increasing public awareness, understanding, and appreciation for the arts. This is key to San Leandro's evolution and success as an arts and culture community.

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 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 arts and business communities could partner to create a series of pedestrian, bike, and vehicular itineraries and an interactive map that includes arts and culture events, public artwork, artist studios and performance spaces, and other attractions and activities. These itineraries could be promoted on the San Leandro Chamber of Commerce and City of San Leandro websites.

CORPORATIONS

San Leandro is home to a range of high profile corporations. Companies headquartered in San Leandro could partner with the City and the local arts community by providing professional expertise, materials donation, fiscal sponsorship, and venues for the exhibition and presentation of the arts. These include:

- The North Face
- Ghirardelli
- OSIsoft
- Otis Spunkmeyer
- Coca-Cola
- Maxwell House

LOCAL AND STATEWIDE ARTS AND CULTURE PUBLIC AGENCIES

Resources for arts education, arts advocacy, and grant opportunities are abundant in California and include the following:

- California Arts Council
<http://www.arts.ca.gov/>
- Bay Area Rapid Transit/Art in Transit Program
<https://www.bart.gov/content/art-transit-program>
- Alameda County Arts Commission
<https://www.acgov.org/arts/html/home.html>
- City of San Francisco Arts Commission
<http://www.sfartscommission.org/>
- City of Oakland Cultural Affairs Commission
<http://www2.oaklandnet.com/government/o/CityAdministration/d/EconomicDevelopment/o/CulturalArtsMarketing/index.htm>
- City of San Jose Office of Cultural Affairs
<http://www.sanjoseculture.org/index.aspx?NID=933>
- City of Walnut Creek Arts and Recreation
<http://www.walnut-creek.org/departments-services/arts-recreation-and-community-services>

NATIONAL PUBLIC ART RESOURCES

Significant resources for publications, readings, and materials include the following:

Americans for the Arts Public Art Network

http://www.americansforthearts.org/networks/public_art_network/default.asp
<http://www.thepublicartnetwork.blogspot.com/>

Americans for the Arts' Public Art Network develops professional services for Americans for the Arts' Public Art Network develops professional services for the broad array of individuals and organizations engaged in the expanding field of public art. It is the only professional network in the United States dedicated to advancing public art programs and projects through advocacy, policy, and information resources. The Public Art Network connects the field by stimulating dialogue, discussing critical issues, developing public art products and services, and providing information through the website and the Public Art Network Listserv. Listserv.

Public Art Review

<http://forecastpublicart.org/>

Public Art Review is the only national journal focused on exploring the many dimensions of public art. Each issue provides opinion, analysis, criticism and discussion about the nature and trends in public art. Published semi-annually since 1989, its readership includes artists, architects, curators, city planners, educators, design professionals, program administrators, community leaders, writers, and students.

Public Art Dialogue

<http://publicartdialogue.org/journal>

Public Art Dialogue is a scholarly journal that serves as a forum for critical discourse and commentary about the practice of public art. Most issues are theme-based, and each features both peer-reviewed articles and artists' projects.





Appendices

A. Methodology

B. Proposed Percent for Art in Private and Municipal
Development Ordinance

C. Proposed Cultural Arts Grant Application and Guidelines

D. Proposed Artist Project Grant Application and Guidelines

E. Proposed Gifts and Loans of Artwork Policy & Guidelines

F. Proposed Deaccession of Artwork Policy & Guidelines

G. Existing and In-Progress Artwork

H. Map of Existing and Potential Artwork Sites

APPENDIX A

METODOLOGY

Gail M. Goldman Associates developed this Public Art Master Plan for the City of San Leandro from July 2016 through May 2017. To gain a comprehensive understanding of the state of public art in San Leandro and to solicit broad-based input into the planning process, the master planning team conducted extensive research using several approaches.

The research methods included one-on-one interviews with stakeholders in person or by phone, targeted focus group sessions, and large-scale public meetings. Multiple meetings took place with City of San Leandro officials, members of the San Leandro Arts Commission, and City staff.

Overall, 94 people participated through individual interviews, focus group sessions, and public meetings.

City Staff	Debbie Acosta	Chief Innovation Officer
	Cynthia Battenberg	Community Development Director
	Jeanette Dong	Recreation & Human Services Director
	Breyana Brandt	Assistant RHS Director
	Will Fuentes	Assistant Finance Director
	Lars Halle	Community Development
	Caroline Hernandez	Sister Cities Gallery
	Nicole Kyauk	East Bay Community Foundaiton
	Theresa Mallon	Library Director
	Richard Pio Roda	Assistant City Attorney
	Mary Ann Perini	Finance Budget & Compliance Manager
	Debbie Pollart	Public Works Director
	Bill Sherwood	Library
	Norite Vong	Accountant
Artists	Carson O'Connor	Muralist
	Paula Hansen	Muralist
	Robert Heubel	Artist
	Andrew Johnstone	Burning Man
	Derick Lee	Innovator
	Sorrell Raino-Tsui	Muralist/Owner of Athen B. Gallery
	Nina Wright	Artist

Developers	Kimberley Cunha	Kaiser Permanente
	Jennifer Easton	Art in BART
	Chip Erickson	Sansome Pacific
	Claire Han	Madison Park
	David Irmer	Innisfree Companies
	Debra Lambert	Kaiser Permanente
	Gayle Quinn	Westlake Urban
Other Community Members	Lisa Aker	
	Scott Aker	
	Molly Almeida	
	Jan Behr	Stepping Stones
	Oliver Breslin	
	Missy Brooks	Stepping Stones
	Nancy Brown	
	Monica Bruce	
	Fiona Cassidy	
	Dan Dillman	Bal Theatre Owner
	Marci Dillon	
	Molly Dolly	Dolly's Art
	Darlene Evans	
	Lisa Gallegos	
	Surlene Grant	
	Emily Griego	Chamber of Commerce
	Christina Jackson	Prologis
	Robert Heuber	
	Bob Huebel	
	Lary Huls	
	Ikyu Kandula	
	Nicole Kyauk	East Bay Community Foundation
	Leah Hall	San Leandro Historical Society
	Michael Jones	MadisonMarquette (Bayfair)
	Rebecca Lawson	
	Dominic LiMandri	San Leandro Improvement Association
	Ginny Madsen	
	Maria Magallon	
	Mike McLaughlin	Superintendent, SL Schools

	Carson O'Connor	
	Marcia O'Kane	San Leandro Art Association
	Stefani Pellinen-Chavez	Type A Machines
	Maria L. Penaranda	
	Patty Preslin	
	Sarah Skotvoid	Bayfair
	Leslie Salmon-Zhu	
	Diana Prola	School Board President
	Cindy Simmons	San Leandro Historical Society
	Sarah Skotvoid	Bayfair Mall General Manager
	Joseph Stegner	
	Sandra Storch	
	Anna May Tanner	
	Michele Tiernan	
	Kim Vanderheiden	
	Robert West	Fx2Dream
	Carmen West-Jefferson	
	Christian Wolff	
	Melissa Wolff	
	Hans Wustrack	

APPENDIX B

PROPOSED PUBLIC ART IN PRIVATE AND MUNICIPAL CONSTRUCTION ORDINANCE

PUBLIC ART IN NEW COMMERCIAL, INDUSTRIAL, RESIDENTIAL AND MUNICIPAL CONSTRUCTION

SECTION 1 - PURPOSE.

The City Council finds and declares:

- A. Cultural and artistic resources, including the visual, performing, media, and literary arts, enhance the quality of life for people living in, working in, and visiting the city of San Leandro.
- B. The development of cultural and artistic resources preserves and improves the quality of the urban environment, and increases real property values.
- C. Cultural and artistic resources foster economic development and tourism, revitalize urban areas, and improve the overall business climate by creating a more desirable community within which to live and work.
- D. The City of San Leandro's General Plan establishes cultural and historical, recreational, park and open space land use policies. This section is consistent with Chapter 6, Park and Recreation Shoreline Access, Schools and Cultural Facilities Element of the City's General Plan by providing an opportunity for the design of new projects to incorporate Public Art.
- E. Public Art helps to attract and anchor a large and diverse creative sector, enriching the city of San Leandro's cultural identity which is a key component of the City of San Leandro's economic vitality.
- F. The incorporation of Public Art into private and public development creates a unique sense of community and enhances the quality of such developments.
- G. The incorporation of Public Art in private and public development is in the public interest. Public Art makes a lasting contribution to the community and enhances the general welfare of those persons living and working in the city of San Leandro.

SECTION 2 - 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, performing, media, or literary arts as judged by the quality of that professional practitioner's body of work, educational background, experience, public performances, past public commissions, sale of works, exhibition record, publications, and production of Artwork. The members of the architectural, engineering, design, or landscaping firms retained for the design and construction of a development project covered by Ordinance 30-65 shall not be considered Artists for the purposes of this Part.
- B. "Arts and Culture Work Plan" shall mean a document developed annually by the San Leandro Arts Commission with Public Art project and funding recommendations that shall be presented to the City Council for approval.
- C. "San Leandro Arts Commission" shall mean the City of San Leandro commission that advises the City Council on arts and culture policies, procedures, and expenditures from the San Leandro Cultural Arts Fund.
- D. "Building Development Costs" shall mean those construction costs as declared on all building permit applications for new construction, and as accepted by the Chief Building Official, but shall not apply to costs solely attributable to tenant improvements. Building permit applications shall include, but not be limited to, all building, plumbing, mechanical and electrical permit applications for the project.
- E. "Cultural Arts" as defined herein shall be located in a public place on private property or on land or in a building owned by the City of San Leandro and encompass all cultures through the broadest possible range of expression, media, and materials including:
 - 1. The services of, or work by, an Artist who produces art in any medium or material, including, but not limited to, the visual, performing, literary and media arts that may be permanent, fixed, temporary or portable, may be an integral part of a building, facility, or structure, and may be integrated with the work of other design professionals.
 - 2. Artistic and cultural facilities such as exhibition space, performance or rehearsal space, artist studio space and arts education facilities;
 - 3. The provision of artistic and cultural services, including the sponsorship of performing arts.

- F. "Cultural Arts Fund" means a separate account into which all monies generated under this policy, derived from gifts or donations for arts and culture, or derived from tax revenue designated from NN, OO, and PP shall be deposited.
- G. "Cultural Programming" shall mean individual and group presentations, exhibitions, or performing arts involving music, dance, theatre, opera, literature, sculpture, murals, paintings, earthworks, mosaics, photographs, prints, calligraphy, or any combination of media currently known or which may come to be known, including audio, video, film, CD-ROM, DVD, holographic or computer generated technologies; education, including lectures, presentations and training in or about art and culture; special events such as festivals and cultural celebrations; and, similar resources and services as determined and approved by the San Leandro Arts Commission.
- H. "Cultural Facility" shall mean a structure that houses, and has as its primary purpose the presentation of one or more Public Art forms and that is operated by public entities or non-profit organizations dedicated to cultural activities available to a broad public. Examples of acceptable facilities are museums, theatres, and performing arts centers, and other similar facilities as determined appropriate by the San Leandro Arts Commission. Facilities that do not meet this definition are churches, schools, commercial movie theatres, gymnasiums or other sports facilities, bookstores, buildings dedicated primarily to housing or administrative activities, and for-profit facilities used for profit activities.
- I. "Developer" shall mean the person or entity that is financially and legally responsible for the planning, development, and construction of any development project covered by Ordinance 30-65 who may, or may not, be the owner of the subject property.
- J. "Development Project" shall mean any commercial and residential development which requires the issuance of a building permit by the City of San Leandro.
- K. "Guidelines" shall mean the document adopted by the City Council that includes standards and procedures for the implementation and administration of Public Art in accordance with this Ordinance.
- L. "Maintenance" shall mean those activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the art work is located. Routine maintenance means the basic day-to-day care of the Artwork.
- M. "Non-profit agency" shall mean a corporation organized under Internal Revenue Code Section 501(c)(3), in good standing with the California

Department of Corporations and in compliance with any and all federal, state, and local licensing, reporting, and tax requirements.

- N. “Performing Arts” shall mean performances presented by professional performers, including theater performance which includes any form of dramatic presentation, spoken or silent; musical theater/opera which includes any dramatic performance of which music is an integral part; dance which includes any form of rhythmical movement; and music/concert which includes any musical form whether classical, traditional or popular.
- O. “Public Art” shall mean on-site art work produced by an artist or team of artists on private property or on land or in buildings owned by the City, defined as follows:
 - 1. Media: Paintings, ceramics, light, sound, electronic, video, media-based, time-based, and web-based
 - 2. Style: Functional, realistic, abstract, community-based, and process-oriented; permanent and temporary
 - 3. Genre: Fine art, craft, folk art, performance art. For reference, performance art is an art form in which a performance is presented within a fine art context, usually in collaboration with other interdisciplinary artists. The performance may be live or via media and the performer may be present or absent.
- P. “Public Art In-Lieu Contribution” shall equal the percentage of building development costs required by this section.
- Q. “Arts Project Plan” shall mean a narrative statement submitted to the Community Development Department by the private developer or City department under whose jurisdiction the Public Art project is located indicating how the development will meet the requirements of this Ordinance for on-site artwork, cultural programs, arts spaces, or cultural facilities. An Arts Project Plan shall be submitted at the concept and final design stages of the project.
- R. “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 lobbies, meeting spaces, and rooftop gardens.

SECTION 3 - CONTRIBUTION REQUIREMENTS.

- A. Private and municipal developments shall devote an amount not less than one (1%) percent of Building Development costs over \$250,000 for acquisition and installation of Public Art on the development site. The Public Art shall be installed on the development site in a public place that allows the Public Art to be visible from a public right-of-way or from other public property. This amount shall be the Program Allocation.
- B. Private and municipal developments shall deposit an amount equal to ten percent (10%) of the minimum percent for art allocation to the Cultural Arts Fund to support Arts and Culture in San Leandro.
- C. For large development projects in excess of one hundred million dollars (\$100,000,000) of Building Development costs, the percent for art allocation will be .9% of Building Development costs.
- D. The contribution requirement of this section shall apply to commercial, industrial and municipal projects, and residential projects that create three (3) or more residential units.
- E. All non-profit and affordable housing developments and structures that house a Cultural Facility shall be exempt from the requirements of this section.
- F. In lieu of Public Art on the private or municipal development site with Building Development Costs of two-hundred fifty thousand dollars (\$250,000) or more, an owner or developer, at its discretion, may place a Public Art In-Lieu Contribution in an amount equal to the Program Allocation into the San Leandro Cultural Arts Fund, established by Section 5 to support Public Art and Cultural Arts in San Leandro. The Public Art In-Lieu Contribution shall be paid prior to the issuance of a building permit for the project on the development site.
- G. An owner or developer may incorporate Public Art into the development that has a value lower than the Program Allocation and pay a Public Art In-Lieu Contribution to the Cultural Arts Fund for the balance of the Program Allocation.

SECTION 4 - PUBLIC ART COMPLIANCE.

The following Public Art and Cultural Arts may be used to satisfy the requirements of Section 3:

- A. a. On-site Artwork: On-site installation of Artwork that is created uniquely by an Artist as defined in Section 2.
 - 1. Sculpture: Free standing, wall supported or suspended, kinetic, electronic or mechanical in material or combination of materials;

2. Murals or portable paintings: In any materials or variety of materials, with or without collage or the addition of nontraditional materials and means;
3. Earthworks, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media, including sound, film, holographic, and video systems, hybrids of any media and new genres;
4. Standardized fixtures such as grates, street lights, signage, and other design enhancements, as are rendered by an Artist for unique or limited editions;
5. Exhibit and Performance Space: Public gallery/exhibition space, public performance spaces, Artist studio spaces, and Public Art education facilities; and
6. Any other form determined by the City Manager or designee on appeal, to satisfy the intent of this section.

B. On-site Cultural Programs:

1. Performing arts: Theatre, dance, music, and performance art;
2. Literary arts: Poetry readings and storytelling;
3. Media Arts: Film and video, screenings and installations;
4. Education: Public Art lectures, presentations, and training;
5. Special events: Festivals and celebrations;
6. Artist-in-Residence and Artist-in-Schools programs in arts and culture; and
7. Any other form of arts and culture determined by the City to satisfy the intent of this section.

C. On-site Art Spaces or Cultural Facilities that include one or more of the following eligible components:

1. Gallery/exhibition spaces;
2. Resource libraries and artist registries;
3. Performance and rehearsal spaces, Artist studio space, and arts and culture education facilities that are open and accessible to the public; and
4. Any other form of Art Spaces or Cultural Facilities determined by the City to satisfy the intent of this section.

- D. The developer may be required by staff to contract the services of a professional arts consultant to oversee the arts and culture project particularly if valued at fifty thousand dollars (\$50,000) or more. Arts consultant fees are an allowable Program Allocation budget expense.

SECTION 5 – CULTURAL ARTS FUND.

- A. There is hereby created the Cultural Arts Fund to account for the Public Art In-Lieu Contributions and any and all other revenues appropriated or received for Arts and Culture. The revenues in such Fund shall be used solely for:

1. The acquisition, commission, design, installation, production, presentation, performance, maintenance, and insurance of Public Art and Cultural Arts.
2. The acquisition or improvement of real property for the purpose of displaying Public Art.
3. Other expenses associated with implementation of Arts and Culture and the Arts and Culture Work Plan.
4. Further the purposes of Arts and Culture as defined in this Ordinance.

- B. The Cultural Arts Fund shall be distributed annually as follows:

1. No more than twenty percent (20%) of the annual Cultural Arts Fund shall be used for all necessary and reasonable 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 Cultural Arts Fund shall be used to support Public Art and Cultural Arts throughout San Leandro that may take the form of site-specific Artwork commissions, purchase of Artwork, grants to non-profit arts organizations and artists, arts and culture events and festivals, and other special arts and culture initiatives.
3. The Fund shall be authorized to accept gifts, grants and donations made to the City of San Leandro, as well as any in-lieu contributions from private development projects and tax revenue designated from NN, OO, and PP. The Fund shall be self-perpetuating from year to year.

- C. If real property purchased with monies from the Cultural Arts Fund is subsequently sold, the proceeds from the sale shall be returned to the Cultural Arts Fund.

- D. The San Leandro Arts Commission shall present annually to the City Council for approval an Arts and Culture Work Plan that recommends the use of Cultural Arts Fund monies consistent with the purpose of this section. The Arts and Culture Work Plan shall be administered by the City Manager or designee.

SECTION 6 - INCLUDED AND EXCLUDED EXPENSES.

- A. The following expenses may be included in the budget for the Program Allocation for Public Art:

1. Acquisition of Public Art through direct purchase or through the design, fabrication, transportation, installation, and presentation of Public Art;
2. Artist fees and expenses;
3. Supplies and materials;
4. Temporary stages, arenas, and other devices for performance;
5. 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
6. Other related expenses approved by the City.

- B. The following expenses shall not be included in the budget for the Program Allocation for Public Art:

1. Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts;
2. Decorative, ornamental, architectural, or functional elements that are designed by the project architect or other design consultants engaged by the architect as opposed to an artist commissioned for this purpose;
3. Landscape architecture, gardening, or materials generally considered to be components of the landscape designed by the project architect, landscape architect or other design professional engaged by the architect as opposed to an artist commissioned for this purpose;
4. Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains;

5. Directional or other functional elements such as signage, supergraphics, color coding, or maps that are designed by the architect, landscape architect or other design professional engaged by the primary designer;
6. Utility costs and expenses related to the ongoing operation of the Artwork such as electrical, water, or mechanical service required to activate the work; and
7. Services, utilities, and other on-going operating expenses for maintenance of the Artwork.

SECTION 7 – SAN LEANDRO ARTS COMMISSION

A. The San Leandro Arts Commission was established in December 2014 to support the provision of Arts and Culture.

B. The San Leandro Arts Commission shall consist of nine (9) members. The membership shall include one member from each of the six (6) Council Member Districts and three (3) at large members, with at least one at large member who shall be a resident of the City of San Leandro.

C. San Leandro Arts Commission members shall have professional credentials and work experience as exhibiting and performing artists in the visual, performing, media, and literary arts, contemporary museum and gallery art curators, theatre and museum directors, arts management professionals, arts educators, design professionals such as architects, landscape architects, and urban planners. At least three (3) of the nine voting members shall be professional artists.

D. It shall be the duty of the San Leandro Arts Commission to:

1. Encourage and promote art programs and activities within the City;
2. Make recommendations to the City Council regarding local visual and performing art needs, activities and programs;
3. Receive and gather input from the community on issues relevant to art policies;
4. Enhance community awareness of art resources;
5. Work cooperatively with public and private agencies to procure space and opportunities for public art and to contribute to the enrichment of the community by adding public art that is of the highest quality, visually stimulating and of enduring value;
6. Analyze and make recommendations to the City Council on long term financing to support the arts;

7. Advise and make recommendations to the City Council on the acceptance of donations and submissions of art and other matters of arts in the community;
8. Establish and approve the Arts and Culture Program mission, and curatorial and programmatic goals, policies, and guidelines.
9. Develop an annual Arts and Culture Work Plan that charts current and future arts and culture projects and determines resources and funding priorities.
10. Review and recommend cultural programming and grants to arts organizations and individual artists.
11. Review and forward recommendations to City Council for deaccession of artwork, acceptance of artwork gifts and loans, and proposals for memorials and murals on city-owned property, in accordance with each respective policy.
12. Serve as the key advocacy body for the Arts and Culture Program and participate in community outreach activities and events.

SECTION 8 - APPLICATION AND APPROVAL PROCEDURES FOR PUBLIC ART

A. Private Property

1. The developer has the option of proposing Public Art and Cultural Arts incorporating on-site artwork, cultural programs, art spaces, or cultural facilities into the development or may elect to deposit the full amount into the Cultural Arts Fund.
2. In conjunction with an application for a Building Permit, the developer shall submit to the City a Concept Arts Project Plan for on-site artwork, cultural programs, art spaces, or cultural facilities.
3. Following approval of the Concept Art Project Plan by Arts and Culture Program staff, the developer shall refine the design and submit a Final Public Arts Project Plan.
 - i. An application for the installation of Public Art and Cultural Arts on private property on forms furnished by the City for that purpose;
 - ii. The developer shall refer to the Arts and Culture Policy Guidelines referenced in this Ordinance.

4. The Arts and Culture Plans submitted pursuant to subsection (a) of this section shall be referred to the Arts and Culture Program staff for review to determine whether the Arts and Culture Plan is complete.
5. The Arts and Culture Program staff shall review the permit application within sixty (60) days of receipt of a complete Concept Arts and Culture Plan and Final Arts and Culture Plan. The Arts and Culture Program staff may make recommendations regarding possible changes, modifications or additions to the Concept Public Art Plan.
6. The Arts and Culture Program staff shall approve or deny the Concept Public Art Plan and Final Art Plan in accordance with the Arts and Culture Policy Guidelines referenced in this Ordinance. The Arts and Culture Program staff may conditionally approve a Concept Arts and Culture Plan and Final Arts and Culture Plan subject to such conditions that the Arts and Culture Program staff deems reasonably necessary to conform the Arts and Culture Policy Guidelines for Approval.
7. The Arts and Culture Project Plans required by this section shall be made, approval obtained, and the Public Art installed prior to final building inspection or issuance of approval of a certificate of occupancy for the new construction. If installation prior to the date of occupancy is impracticable, as determined by the Arts and Culture Program staff , a certificate of occupancy may be approved for the building or portion thereof if the Concept Arts and Culture Plan and Final Arts and Culture Plan submitted pursuant to this section has been approved, the applicant has executed a written agreement with the City to install the Public Art and Cultural Arts, and the applicant has filed security in an amount and form acceptable to the City Attorney to guarantee installation of the Public Art and Cultural Arts.
8. The property owner shall maintain, or cause to be maintained, in good condition the Public Art continuously after its installation and shall perform necessary repairs and maintenance to the satisfaction of the City. The maintenance obligations of the property owner shall be contained in the covenant and recorded against the property by the applicant. Should the property owner wish to remove the Public Art, the City must be notified in advance.

B. Public Property

1. Each year in adopting the City's annual Capital Improvement Program budget, the City Council shall consider the appropriation of 1% of the total amount budgeted for each Eligible Construction Project to be set aside and identified as funds to be appropriated and expended for acquisition or commissioning of Public Art in accordance with the provisions of this Ordinance.
2. Appropriations for purposes of acquiring Public Art in order to carry out the provisions of this Ordinance shall comply with applicable funding source requirements. 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 1%.
3. Management of Public Art in municipal development shall be provided by the City Manager or designee or by contracting the services of a professional arts consultant.
4. The San Leandro Arts Commission shall be responsible for the selection of artists, the commissioning of Public Art, and/or the purchase of Artwork in compliance with the Arts and Culture Policy Guidelines as defined in this Ordinance.
5. Arts and Culture Program staff and/or consultant shall submit to the San Leandro Arts Commission a Concept Public Art Project Plan for on-site artwork, cultural programs, art spaces, or cultural facilities.
6. Following approval of the Concept Arts and Culture Project Plan, the Arts and Culture Program staff and/or consultant shall refine the design and submit a Final Arts and Culture Project Plan to the San Leandro Arts Commission.
7. The San Leandro Arts Commission shall approve or deny the Concept Arts and Culture Plan and Final Arts and Culture Plan in accordance with the Arts and Culture Policy Guidelines referenced in this Ordinance. The San Leandro Arts Commission may conditionally approve a Concept Arts and Culture Plan and Final Arts and Culture Plan subject to such conditions that the San Leandro Arts Commission deems reasonably necessary to conform the Arts and Culture Policy Guidelines for Approval.
8. The San Leandro Arts Commission shall make recommendations to the City Council for approval of Public Art to be located in public places.

9. Routine maintenance of Public Art shall be performed by the Public Works Department, consistent with the specifications of the Artist. Minor routine costs shall be borne by the Public Works Department budget. When routine maintenance costs exceed the resources of the Public Works Department, the San Leandro Arts Commission may recommend the expenditure of Cultural Arts Fund reserves to support the cost of supplies and labor to perform routine maintenance.

SECTION 9 - COMPLIANCE.

Compliance with the provisions of this section shall be demonstrated by the owner or developer prior to the issuance of a certificate of occupancy as follows:

- A. Payment of the Public Art In-Lieu Contribution; or
- B. Installation of the Public Art and Cultural Arts in accordance with approval of the Concept Arts and Culture Plan submitted pursuant to this Ordinance; or
- C. Execution of an installation agreement and evidence that a maintenance covenant has been recorded against the property.

SECTION 10 –ARTS AND CULTURE POLICY GUIDELINES.

- A. Guidelines for the implementation and administration of arts and culture (“Arts and Culture Policy Guidelines”) shall be adopted by the City Council, upon recommendation from the San Leandro Arts Commission. Any major changes to the Arts and Culture Policy Guidelines after adoption shall be submitted by the San Leandro Arts Commission to the City Council for review.
- B. The Guidelines for Approval shall include standards for reviewing a Concept Arts and Culture Plan and Final Arts and Culture Plan and shall provide guidance in the appropriation for and maintenance of Public Art.

APPENDIX C

CULTURAL ARTS GRANT / SAMPLE APPLICATION & GUIDELINES

ABOUT

The City of San Leandro Cultural Arts Grants (CAG) is being established to make quality arts programming more accessible to all residents and visitors in San Leandro. CAG grants provide financial and technical assistance for community-based arts activities offered by eligible not-for-profits organizations within San Leandro limits. The program supports professional fees for artists, marketing costs, and technical production services, including presentation of artists from outside San Leandro limits providing it does not duplicate work being done by other San Leandro-based non-profit arts organizations. Arts programming must be the driving force of project requests. CAG grants are competitive.

ELIGIBILITY

- Applicant must be a 501(c)(3) organization, association or institution located in the city of San Leandro with a San Leandro mailing address whose primary mission is providing services to residents of San Leandro.
- Applicant must be actively engaged in providing programs to the community since 20__.
- Applicant must have an active Board of Directors which meets at least three times a year.
- Applicant must submit evidence of not-for-profit status through a determination letter from the Internal Revenue Service as a 501(c)(3).

WHAT CAG WILL FUND

- Grants are available for arts programs of high artistic merit and exemplary quality. The qualifications and caliber of participating artists is a large part of the evaluation process.
- Grants are available for support of a specific project only.
- Projects must have at their core an activity that is fundamentally arts, as opposed to an activity the outcome of which is fundamentally rehabilitative, therapeutic, or recreational.
- Projects must take place between January 1 and December 31, 20__.

- Projects must be open to, targeted to, available to, promoted to and easily accessible to the general public of the city of San Leandro and not just an organization's membership. Projects that are of specific interest to a small group will not be funded even if opened to the general public.
- Projects taking place in a school during the school day or immediately after.
- CAG will fund expenses such as artist fees, marketing and publicity, postage, printing, some supply costs, space rental, and other expenses that support a specific program.

WHAT CAG WILL NOT FUND

- Capital expenditures, construction, mortgage payments, staff salaries, improvements, or expenditures for establishment of new organizations.
- Activities that are targeted to at-risk audiences, targeted to a small insular group, or at facilities not considered open to the general public.
- Activities that announce that they are open to the general public but are not easily accessible or not promoted to the general public or are not in spirit targeted to the general public.
- Activities that are primarily geared towards an audience outside of the city of San Leandro.
- City of San Leandro agencies and departments.
- Use of children as professional artists.
- Activities that are fundamentally recreational, rehabilitative, or therapeutic (i.e. magic shows, balloon art, juggling, clowns, art therapy).
- Fundraising events, awards, prizes, lobbying costs, reception costs (i.e. food and drink).
- Acquisition of works of art or the creation of books.
- Activities that already have taken place.
- Supply and equipment purchases, unless used during the course of the project (i.e. art supplies, cameras, etc.) Equipment rental is allowed.

SPONSORSHIP OF SMALL GROUPS

Organizations that do not have not for profit status can seek sponsorship with an organization that fits the eligibility criteria. The sponsoring organization is called the “Applicant Organization”.

FUNDING PREFERENCES

- Organizations demonstrating that access to the project is being provided to as broad an audience as possible.
- Organizations that provide at least 20% of the project costs from sources other than CAG or include the equivalent in in-kind contributions.

REVIEW CRITERIA

ARTISTIC MERIT

- Artistic quality, program quality.
- Caliber and credentials of artists and other project personnel supported by resumes and/or work samples.

GUIDELINES AND APPLICATION

- Adherence to these guidelines.
- Application clarity, completeness and neatness.

FEASIBILITY

- Clearly defined project objectives, project implementation, and management.
- Demonstrated ability of personnel to administer project.
- Reasonable project budget and demonstrated need for public support.
- Demonstrated community interest, community support, and community benefit.
- Effectiveness of proposed promotional efforts throughout the community.
- Applicant’s history with regard to existing program success and management.

DIRECTIONS FOR COMPLETING APPLICATION

AMOUNT OF REQUEST

The total request amount from one organization cannot exceed \$5,000.

DEADLINE

- Applications must be RECEIVED no later than at 5:00pm on _____.
- No applications will be accepted after this date and time. CAG does not give extensions.

WRITING THE APPLICATION

- Please read the application and guidelines carefully. This grant is competitive!
- All italicized text in the application must be deleted.
- The application must be typed, with the exception of the budget page which can be hand written. Type must be at least 12 pt.
- The format and page breaks as they appear in the application must be maintained. An extra page each for a detailed statement and long budget breakdown is allowable.

REVIEW PROCESS

- Applications will be checked by City staff for eligibility, completeness, and accuracy. Applicants may be contacted for clarification and/or additional information.
- The San Leandro Arts Commission will read the applications in advance of the Application Review Meeting which will be held in _____. The San Leandro Arts Commission will make recommendations to the City Council for final approval. Applicants will be informed of the decision regarding their requests by letter no later than _____.

SUBMISSION INSTRUCTIONS

A. Submit ONE of each of the following (loose, not stapled):

- ☐ **Proof of Not for Profit Status**
Submit IRS 501(c)(3) Letter or Proof.
- ☐ **Expense & Income Statement from last completed fiscal year.**
Arts organizations that are the applicant organization or the organization are required to submit completed statement.

B. Submit ____ SETS of the following (stapled and in this order; no cardstock or cover pages):

- ☐ **Grant Application**
One (1) set with an original signature, the remaining ____ sets can be copies.
- ☐ **Board of Directors List with Names and E-mail Addresses**
This is a requirement for arts organizations that are the applicant organization and for the organization being sponsored.
- ☐ **Artist Information**
Please attach artists' resumes. This information is essential for the panel to address the qualifications and caliber of the artist(s) you wish to pay with CAG funds.
 - If multiple artists are being hired, it is permissible to attach a relevant summation of each artist's accomplishments and careers (not an artist statement).
 - Catalogues, brochures, and other materials may be included.
- ☐ **Audio-Visual Documentation**
Relevant documentation that supports the artistic quality of past and proposed programs and exhibitions may be submitted on CD or DVD containing, but not limited to:
 - Audio and video files of work samples for theatre, dance, music, and other performing arts.
 - PowerPoint and/or digital images of the work of proposed visual artists.
- ☐ **Optional Supporting Material**
You are encouraged to attach supporting information such as a brochure or flyer from a previous project, news clippings, photographs, and other promotional materials. Recent critical reviews or feature articles (no more than three clippings, no older than 3 years with dates clearly indicated).
 - Please be selective since too much information can be overwhelming.

- Highlight or circle relevant information in long articles.
- Single sets of supporting materials will be passed around during the application review meeting.

BUDGET INSTRUCTIONS

- The budget page is for cash expenses and income only. Do not include in-kind on this page.
- Start by filling out your Expenses and Income. Provide explanations or breakdowns in the second column as demonstrated below. If you need more room to itemize expenses, such as a supply list or a list of artistic personnel, you may include an additional page.
- Then subtract “Column B Total Income” from “Column A Total Expenses”. The resulting amount, your deficit, will be your “Grant Request”.
- Column “C. CAG Request” shows exactly which expenses the grant will cover. The total of column C and the CAG request at the bottom of the page must match.
- Please check your math before submission (both horizontally and vertically).

PROJECT EXPENSES	Provide Breakdown Below	“(A) TOTAL	“(C) CAG REQUEST
EXPENSES”	1stconcert: 3 musicians. 2ndconcert: 6 musicians. 3rdconcert 3 musicians. Total 12 musicians @ \$100 each	\$1,200	\$1,200
Technical Personnel	Sound Engineer	\$200	
Space Rental	\$100 x 3 concerts	\$300	\$200
Equip. Rental, Supplies			
Travel			
“Advertising Promotion”	3 display ads @ \$200 ea B&W postcard printing \$45. Mailing \$144. 100 posters”	\$600 \$195 \$45	
Remaining Operating Expenses (itemize)	Rental Scores (\$250) Custodian for 3 concerts \$50 x 3	\$250 \$150	
	TOTALS	\$2,940	\$1,425

PROJECT INCOME	Provide Breakdown Below	(B) TOTAL INCOME
Admissions	75 people / 3concerts @ \$5 ea	\$1,125
Membership, Dues		
Workshops, Sales		
Contributions Individual		\$150
Contributions Corporate		\$250
Other Grants (not CAG)		
Other (explain)		
	TOTAL	\$1,525

CAG Request: \$1,425_

Subtract "B. Total Income" from "A Total Expenses"

CAG APPLICATION

Please maintain the format and page breaks as they appear in the application.

APPLICANT ORGANIZATION INFORMATION

1. Applicant Organization (not for profit) Name:
2. Applicant Organization Mailing Address (city, zip):
3. Applicant Organization Website:
4. Applicant Organization year incorporated:
5. Name of Executive, Director or President of Applicant Organization:
6. Executive Director or President daytime phone:
7. Executive Director or President e-mail:
8. Contact Person Name and Title:
9. Contact Person Address:
10. Contact Phone:
11. Contact E-mail:
12. Name of group being sponsored if the Applicant Organization is acting as a sponsor for another local arts organization:
13. Mailing address and website of organization being sponsored:

CAG GRANT REQUEST

14. Name of Project:
15. Amount Requested: \$_____

CAG APPLICATION

Please maintain the format and page breaks as they appear in the application.

1. APPLICANT ORGANIZATION

Briefly describe the overall purpose and general activities of the Applicant Organization.

2. ORGANIZATIONS BEING SPONSORED

Briefly describe the purposes and general activities of the organization being sponsored.

3. CERTIFICATION AND RELEASE - To Be Signed by the President or Executive Director of the Applicant Organization AND the individual filling out the application.

The undersigned certifies that she or he:

1. Has read and understands the 20__ CAG guidelines and agrees that this request complies with and is made subject to said guidelines;
2. Understands that any award checks are made out to the Applicant Organization;
3. Agrees that the Applicant Organization is responsible for the occurrence of the funded project; and
4. Understands that the applicant organization will hold responsibility for ensuring that a final report on the funded project is submitted even if that report is written by another.

President or Executive Director of Applicant Organization

_____ Date: _____

Print name: _____ Title: _____

Individual filling out Application (if different from above)

_____ Date: _____

Print name: _____ Title: _____

CAG Application

Please maintain the format and page breaks as they appear in the application.

1. EVENT INFO

Use the following format to list dates, times and locations of your requested event(s). If information is not confirmed, write what you can, i.e. "mid-June". Estimate audience size.

<u>Activity</u>	<u>Date</u>	<u>Time</u>	<u>Location</u>	<u>Ticket Fee</u>	<u>Audience Size</u>
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2. SUMMARY STATEMENT

Summarize your project in one sentence.

3. DETAILED STATEMENT

Describe your project on this page and one additional page, if needed. Address all points listed below. You do not need to write a separate paragraph for each bullet -- just make sure that every point below is covered somewhere in the narrative. Any expenses described in the narrative should be found on the budget page of this application. Any costs listed in the budget should be described in the narrative.

- Write clear, concise, detailed narrative description of the project.
- Describe the art, i.e. the performance, exhibition, or activity.
- Name the artistic personnel and describe their qualifications and experience. Note that a resume also will be attached.
- Name the administrators of the project and describe their qualifications.
- Describe the size and type of audience that will be served by the project. Comment on community interest in your proposed project and community benefit.
- Address the need for these funds.

CAG APPLICATION

Please maintain the format and page breaks as they appear in the application.

An extra page may be used to answer these questions.

1. IN-KIND CONTRIBUTIONS

Describe services that are being donated to your project such as space rental, printing, utilities, volunteers, food, etc.:

2. FUNDING PRIORITIES

List the expenses most crucial for the success of your project. If your project receives funding at a reduced level, describe how your project could be adjusted.

3. PROMOTIONAL EFFORTS

Describe your planned publicity and promotional efforts for the project. How will your organization encourage community interest and participation?

CAG APPLICATION

Please maintain the format and page breaks as they appear in the application.

BUDGET

PROJECT EXPENSES	Provide Breakdown Below	(A) TOTAL EXPENSES	(C) CAG REQUEST
Artistic Personnel			
Technical Personnel			
Space Rental			
Equip. Rental, Supplies			
Travel			
Advertising			
Promotion			
Remaining Operating Expenses			
	TOTALS		

PROJECT INCOME	Provide Breakdown Below	(B) TOTAL INCOME
Admissions		
Membership, Dues		
Workshops, Sales		
Contributions: Individual		
Contributions: Corporate		
Other Grants (not CAG)		
Other (explain)		
	TOTAL	

CAG Request: \$_____ Subtract "B. Total Income" from "A. Total Expenses"

APPENDIX D

LOCAL ARTIST PROJECT GRANTS / SAMPLE APPLICATION & GUIDELINES

INTRODUCTION

The City of San Leandro Artist Project Grants (APG) provide financial support to individual artists living and/or working in San Leandro to create and present project-based arts programming in San Leandro.

DEFINITION OF “PROJECT-BASED”

A project is a specific art presentation, exhibition, creation of work, produced program, or event which is fully executed within a specified timeline and made available to the public. The project should demonstrate high artistic quality, innovation, and creativity in programming.

When applying for an APG, applicants may submit only one application in a project grant cycle. An eligible applicant can request any amount from \$1,000 to \$10,000. Award amounts will not exceed the requested amount, but may be a percentage of the application request.

WHO IS ELIGIBLE TO APPLY?

To be eligible for an APG, all applicants must:

1. Be headquartered or physically reside within San Leandro and be applying for a project that will take place within city boundaries. If awarded an APG, the grantee must continue to be headquartered or physically reside within San Leandro for the duration of the grant. Otherwise, the grant will be forfeited. Applicants must be able to offer physical proof of residence upon request.
2. Complete all final report requirements for APG awards.
3. Be a professional artist and a lead in every aspect of the project. For the purposes of the APG, a professional artist is a person generally recognized by their peers, critics and other arts professionals as committed to producing art on a regular basis.
4. Provide a W-9 form upon notification that you have been awarded an APG for the purposes of tracking federal reporting of income with a Social Security number.

FUNDING RESTRICTIONS

Grant funds cannot be used for project expenses incurred before grant awards are announced nor can APG funds be used to purchase food or equipment.

APPLICATION PROCESS

Preparing to apply: All application materials must be submitted online using _____.

1. Inquiry Application: All applicants must submit an Inquiry Application by the stated deadline. Applicants who do not submit an Inquiry Application by this deadline, will not be considered in the current APG cycle. Applicants will receive a confirmation email when their Inquiry Application has been successfully submitted.
2. Inquiry Application Review: A panel of City staff will review all Inquiry Applications to verify eligibility, confirm categories, and evaluate project competitiveness. Applicants will be notified by email if they are invited to submit a Full Application. The Inquiry Application status will also be noted in the applicant account online.
3. Full Application: Invited applicants must submit their completed Full Application including all supplemental material by the stated deadline. Late applications will not be accepted. Applicants will receive a confirmation email when their Full Application has been successfully submitted.

SUPPLEMENTAL MATERIAL REQUIREMENTS

Supplementary materials must be uploaded through _____ as part of the Full Application submission. Applicants should upload:

1. The artist's current resume.
2. Resumes or bios for main collaborating artist(s) and/or project lead staff, if applicable.
3. Work samples that showcase previous work/programming for the applicant and other key artists involved in the proposed project.
4. Up to three (3) samples of recent publicity materials and/or reviews, if available.

PREPARATION OF WORK SAMPLES

Applicants may upload a variety of file types and may also provide links to work samples (especially video) which are posted elsewhere online. Applicants may submit:

- **PDF Documents:** Submit manuscripts (fiction/non-fiction), plays, screen-plays, poetry, articles, zines and other appropriate literary forms as PDF documents. Make sure the name of each file reflects the contents as this is the title reviewers will see.
- **Digital images:** Submit as .jpg or .tif files, or images in a combined PDF. The total number of digital images should not exceed 10 per application. Make sure the name of each file is the name of the work as this is the title reviewers will see.
- **Audio, Video samples:** Submit as .mp3, .mp4, or .mov files or as website links to online audio or video within a PDF document (be sure to provide any passwords needed to access that material). Total running time may not exceed 15 minutes for all samples combined. Make sure the name of each file is the name of the work as this is the title reviewers will see.
- Please do not upload more materials than requested. Excess materials will be removed from your application and will not be reviewed by panelists.

TIPS FOR SUBMITTING SUPPLEMENTAL INFORMATION

Keep in mind that work samples and supplemental materials will be shared and reviewed by panelists online. Make sure file names clearly reflect the contents of the file so reviewers know what they are opening. Only the following file types will be accepted: .pdf, .jpg, .tif, .mp3, .mp4, .mov. If you need help creating PDF documents, please contact us for assistance.

APPLICATION REVIEW

REVIEW CRITERIA

When crafting your responses to the narrative items, please keep the APG Review Criteria in mind. The panel will apply the following criteria in the review of applications:

INQUIRY APPLICATION

1. Applicant meets eligibility requirements for ArtistProject Grants
2. Project has a clear public component with proposed venue
3. Key artists, collaborators and community partners are in place
4. Project timeline is appropriate to the grant cycle
5. Project meets accessibility requirements
6. Proposed request amount and budget are appropriate to the scope of the project

FULL APPLICATION

1. High quality of project, including excellence in planning, the creative process, and the end product
2. Innovation and creativity in programming
3. Demonstrated ability of the artists involved
4. Effective and creative promotion of the project and/or distribution of the product to the widest possible audience
5. Proposed project impact on audience, participants or community
6. Diversity and balance of funding sources as evidenced by confirmed contributions towards the project
7. Budget clearly supports the grant proposal

REVIEW PROCESS

1. The APG Review Panels for the Full Application will be made up of a cross-section of the regional arts community. The panels will review and score Full Applications according to review criteria listed in the guidelines.
2. Panelists with a conflict of interest will not be permitted to offer an opinion or score on the applicant in question.
3. Award amounts will be based on funds available, panel rankings, and portfolio representation.

4. Final APG award recommendations will be presented to the City of San Leandro Arts and Culture Commission, and then to the City Council for final approval.
5. Grant applicants will be notified of funding decisions via email.

GRANT AWARDS & ADMINISTRATION

The amount of the APG awards will depend on the funds available in the APG budget for that year. The City of San Leandro Arts and Culture Commission may, at its discretion, place limits on the amount it will award to any one grant applicant. The total award will not be less than 75% of the total grant amount requested for each grantee.

FINAL REPORT REQUIREMENTS

At the conclusion of the project, grant recipients will be required to submit a final report along with project documentation in order to receive final payment of their grant. Final reports must be submitted before the applicant can apply in a new APG cycle.

Required project documentation required with the final report includes:

- Materials that show acknowledgement of the City of San Leandro Arts and Culture Commission through credit or use of the logo such as copies of brochures, programs, press, or publicity
- Photos or video of the final project public component
- Copies of receipts, invoices, contracts, or emails that verify eligible expenses related to the project via third party documentation and total at least the RACC grant award.

GRANT COMPLIANCE

1. Applicants must notify the City of San Leandro Arts and Culture Program of the actual dates of proposed activities, once they have been finalized.
2. Applicants must complete their final reporting requirements within 45 days after the project is complete. If grant funds are not collected within 12 months of the proposed project completion, the recipient may be required to relinquish their grant award.

3. It is the responsibility of the grant applicant to notify Arts and Culture Program staff by email and in advance of any changes in the project status.
4. History of non-compliance with previous grant requirements will affect future grant award eligibility.
5. Awardees must continue to be headquartered/physically reside within the City of San Leandro for the duration of the grant. Otherwise the grant will be forfeited.
6. Awardees must uphold the commitment to accessibility. In the instance of a violation, grant funds may be terminated and, if appropriate, the issue may be referred for further enforcement.

GRANT DISCIPLINES

Grant disciplines will be used to determine the composition of the Grant Review panels. All projects, regardless of discipline, must have a clearly developed plan with a public component.

DANCE/MOVEMENT

Projects in which the creation and execution of an original dance/movement performance, whether in an historically recognized or contemporary style, is the primary artistic focus.

FOLK ARTS

Projects involving art forms in any discipline learned one-on-one from families, ethnic, occupational, or other community groups, passed down from generation to generation through a traditional manner.

LITERATURE

Projects that focus on the creation, presentation and distribution of original material that is literary in nature. Publications, readings and compilations of original poetry, fiction, non-fiction, creative non-fiction and play scripts are best suited to this category (for screenplay development, see Media Arts). A clear distribution plan for publications, or clear marketing and outreach for readings, are integral to Literature projects.

MEDIA ARTS

Projects dependent on electronic, technology-based work suited to mass media communication and presentation, which is utilized within an artistic medium. Any genre in film, video, audio, or computer-based art production and/or distribution is included in this category. A selected component of a long-term project will be considered if it meets the expectations of the grant program. A clear marketing plan for projects is integral to this category.

MULTI-DISCIPLINE

Projects in which the work represents or encompasses more than one discipline, in which the disciplines involved are not obviously inter-related.

MUSIC

Projects in which the creation, recording and distribution of original contemporary music from any genre, or the performance of historically recognized musical composition and/or styles are the primary focus.

SOCIAL PRACTICE

Projects in which the primary objective is a direct engagement with a community audience via person-to-person interactions or general public participation of the artist's invention that is not object based, and whose project is not primarily grounded in another discipline.

THEATRE

Projects in which the creation, production, and/or performance of original contemporary or historically recognized theatre and musical theatre works is the primary focus.

VISUAL ART

Projects in which the creation and exhibition of visual art is the primary focus. Objects, installations, site-specific or gallery-oriented works of art within any area of the visual arts which fall outside of commercial viability, are best suited to this category. Special exhibitions, curatorial projects and/or special presentations which expand the context of traditional or contemporary works of art are equally suited to this category.

PROJECT GRANT APPLICATION

INQUIRY APPLICATION

Applicant Type:	Individual or Organization
Grant Discipline:	Dance/Movement, Folk Arts, Literature, Media Arts, Multi-Discipline, Music, Social Practice, Theatre, Visual Arts
Contact Info:	Name, Address, Email, and Contact Phone of Applicant

1. Working Title of your Project:
2. Project Summary: Please describe what the project is, who/what is being featured, numbers of community members or students participating (if applicable), when and where it will take place, and any other information including scope or details that you feel is appropriate.
3. What is your proposed public presentation?
4. What is the proposed venue location for your public presentation?
Is the venue projected or confirmed? Yes/No
Is this venue(s) ADA accessible? Yes/No
5. Who are the key artists, collaborators, and/or community partners?
Is the participation of these key artists, collaborators, and/or community partners confirmed? Yes/No
6. What is the Start Date of your Project? When did or does planning begin for creation and execution of the proposed work?
7. What is the End Date of your Project? When will your public presentation and all related work be complete?
8. Describe the overall proposed timeline for your project between these two dates, including the expected timeline for development, execution, and final presentations.
9. What is your estimated total audience?
10. What is the total budget for this project?
11. What is the amount of funding you are requesting?

PROJECT GRANT APPLICATION

FULL APPLICATION

1. Project Summary, Venue, Artist/Collaborators, and Timeline questions from the Inquiry Application
2. What is the intended impact of this project? This could be impact on the applicant, the audience, and/or the community.
3. How do you plan to ensure the quality of your project? This could be a plan for feedback, process for critique, or other measures of evaluation.
4. Who is the community you plan to serve and how will you engage them?
5. Who is your target audience for the public presentation and what is your promotion and marketing plan?
6. What additional information would you like to provide to make the case for your APG proposal?
7. Budget Table of Expenses and Cash Contributions
8. Please describe any other goods, services, or time that will be donated to support the project (for example, donated space or supplies, volunteer time, discounts or other in-kind donations).
9. Please use this space to provide any additional budget information, if necessary. This could include details about proposed vendors, break out of fee calculations, history of proposed funding support, fundraiser plan details, or fuller descriptions of line items above.
10. If awarded, how would you specifically use the grant funds?

APPLICATION ASSISTANCE

The Arts and Culture Program staff is available to support applicants throughout the grant process. Please contact _____ at _____ for support.

CITY OF SAN LEANDRO ARTS & CULTURE PROGRAM

20__ ARTIST PROJECT GRANTS

APPLICANT DATA

Grant Applicant

Grant Type

Grant Discipline

First Name

Last Name

Address 1

Address 2

City

State

Zip Code

County

Phone No.

Email

Website

Working Title of Project:

Project Start Date

Project End Date

Venue Location(s) of Project:

Are your proposed venue(s) ADA Accessible?

Projected Total Audience

ARTISTIC MERIT

1. Summarize your project goals. Briefly describe what the project is, when and where it will take place, who/what is being featured, artist(s) involved, community participation, final presentation, and any other information that you feel is appropriate.
2. Explain the goals you hope to achieve by undertaking this project.
3. How do you plan to evaluate the quality of your project? Explain your evaluation process and when it takes place.
4. If this is a collaborative project, who are the other primary artists?

AUDIENCE DEVELOPMENT

1. Describe how your project will involve direct participation by the community you plan to serve and how you will get them involved.
2. Describe your target audience for the public component of this project and explain how you will promote/market your project to this audience. Be specific.
3. If applicable to this project, how will you present your art form to a wider audience other than your target audience? If wider audience development is not applicable to this project, please explain.

PROJECT BUDGET / PROJECT EXPENSES

- Include the full Project Expenses and any other sources of funding or support in your Project Revenue. Any in-kind contribution must also be included as an expense.
- Mark your contributions as either Projected (P) or Confirmed (C) within the Revenue table.
- Any confirmed in-kind contributions must be documented with a letter or email in your support material.

*** BUDGET NUMBERS BELOW FOR EXAMPLE PURPOSES ONLY ***

ARTISTIC	Description	Amount
Artistic Fees	Who and how much each	\$3,000
Tech Design Fees	Who and how much each	\$1,000
Supplies/Materials	Detail	\$1,500
Lodging/Transport	Detail	\$0
Other Artistic	Detail	\$0
TOTAL ARTISTIC EXPENSES		\$5,500
ADMIND/OVERHEAD		
Admin Fees	Who and how much each	\$1,500
Equipment Rental	Detail	\$650
Space Rental	Detail	\$750
ADA Accommodations	Detail (For example, ramp rental or ASL interpretation)	\$500
Other Admin	Detail	\$0
TOTAL ADMIN EXPENSES		\$3,400
PROMOTION		
Printing	What and how many	\$250
Postage	Detail	\$100
Marketing	Detail	\$250
Design	Detail	\$500
Other Promotion Costs	Detail	\$0
TOTAL PROMOTION EXPENSES		\$1,100

Please use this space to provide additional Project Budget information, if necessary. This could include proposed vendors, break out of fee calculations, or fuller descriptions of line items above. (Optional)

CLOSING STATEMENT

Please provide a closing statement incorporating any additional information to make the case for your Project Grant proposal.

SUPPORT MATERIAL

SUPPORT MATERIAL CHECKLIST

- Letters or Emails to Verify Confirmed In-Kind Donations
- Recent Publicity Materials and/or Reviews
- Work Samples to Showcase Previous Work/Programming
- Resumes or Bios

WORK SAMPLE TYPES

- Up to 10 Images

REQUIRED SUPPORT MATERIALS

- **Letters Verifying Confirmed In-Kind Donations**
Letters must be signed, however if submitting a copy of an e-mail it must come from the e-mail address of the donor. Each letter must include the market value of the in-kind donation.
- **Recent Publicity Materials and/or Reviews**
No more than three (3) examples total.
- **Work Samples**
An applicant may submit images, video, audio or links to online documentation. Up to 10 images allowed for each applicant which counts as one (1) work sample. Audio and video total running time not to exceed 15 minutes. Applicants allowed three (3) work samples maximum, if necessary to showcase different artistic mediums or collaborating artists. Optional: You can submit video or audio links in place of video or audio files. Please include all links in a single PDF document.
- **Resumes or Bios**
Include resumes or bios from lead artist and collaborating artists (if applicable).

APPENDIX E

PROPOSED GIFTS AND LOANS OF ARTWORK POLICY & GUIDELINES

PURPOSE

A. From time to time, private individuals, organizations and agencies make donations of Artwork or funding to acquire or commission Artwork to the City of San Leandro (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.

Memorials, whether Artworks or other forms of recognition, shall not be considered as an element of the Gifts and Loans of Artwork Policy and are addressed in a separate Memorials Policy. A memorial is defined as an item, object or monument established to preserve the memory of a deceased person or an event that occurred in the past.

B. 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 San Leandro'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.

C. The purposes of this policy are to:

1. Provide uniform procedures for the review and acceptance of donations or loans of Artwork to the City;
2. Vest in Arts and Culture Program the responsibility of insuring the management and long-term care of donated Artwork;
3. Facilitate planning for the placement of Artwork on City-owned property;
4. Preserve the City's public spaces for the greatest enjoyment of the citizens and visitors;
5. Maintain high aesthetic standards for Artwork displayed or installed in City facilities;
6. Provide for appropriate recognition for donors of Artwork to the City; and
7. Further the goals of the City's public art program.

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.

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 and limited editions of sculpture;
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. **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.

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

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 Arts and Culture Program. The San Leandro Arts Commission 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.

GUIDELINES

A. When a donation or long-term loan of an Artwork has been proposed, the City department receiving the proposal shall notify the Arts and Culture 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 San Leandro. 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. This can take place during two subsequent regularly-scheduled meetings of the San Leandro Arts Commission. 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 Arts and Culture 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.
5. A certified 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. A maintenance plan for routine care and long-term conservation, including estimated costs.
10. Information about and images of the proposed Artwork site.
11. Information about the methods used for collecting community feedback about the Artwork and the outcome.
12. A written recommendation from the Director of the City department and relevant advisory board(s) responsible for operating and maintaining the Artwork's site.

13. A detailed budget for all aspects of design, fabrication, installation, operation, conservation, maintenance, insurance, and staff support. The donor or lender may be asked to provide an endowment for the routine maintenance and long-term conservation of the Donation or Loan for the duration that the donation or loan is owned by the City.
14. Detailed plans for the design, fabrication, installation, operation, maintenance, conservation, insurance, display, and storage of the Artwork.
15. Conditions or limitations on the donation proposed by the donor.

D. Donation Requests shall be reviewed by Arts and Culture Program staff, and then presented to the City Manager. If approved by the City Manager, the donations request will be presented to the San Leandro Arts Commission for a recommendation at a regularly scheduled and noticed public meeting.

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

F. The San Leandro Arts Commission shall review the donation proposal and determine whether to recommend acceptance or rejection of the donation or loan to the City Council. The San Leandro Arts Commission 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.
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 San Leandro Arts Commission may request to view the actual Artwork during the Donation Review process.

H. The San Leandro Arts Commission 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, photographic reproduction, or disposal of the Artwork. Preference shall always be given to unrestricted donations as opposed to restricted donations. As 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 Arts & Cultural Affairs staff 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 Arts and Culture Program staff 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 Arts and Culture Program staff shall consult with the City department to discuss the financial and practical responsibilities of maintaining or operating the Artwork.

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

N. City departments shall:

1. Direct all parties wishing to donate or lend Artworks to the City to the Arts and Culture Program.

2. Provide routine maintenance of the donated or loaned Artwork, upon advice from the Arts and Culture Program staff, and perform maintenance work in a manner that is consistent with requirements supplied by the donor or lender.
3. Be responsible for reporting to Arts and Culture 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 San Leandro Arts Commission 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 San Leandro Arts Commission and City Manager.

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 Arts and Culture 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 Arts and Culture 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 Arts and Culture Program.

APPENDIX F

PROPOSED DEACCESSION OF ARTWORK POLICY & GUIDELINES

PURPOSE

The Arts and Culture Program has an obligation to maintain the City of San Leandro's (City) collection of Artwork for the benefit of San Leandro citizens. Removing an artwork from the collection (deaccessioning) is a delicate matter and must be managed according to strict criteria. The policies outlined below shall be subject to periodic review. From time to time, as necessary, the Arts and Culture Program, with the input of the San Leandro Arts Commission may adopt and incorporate into this policy such additional guidelines as it deems essential. No work may be deaccessioned until all policies set forth below have been observed.

POLICY

- A. Any proposal for removal, destruction, or relocation of an Artwork shall be submitted to Arts and Culture staff and reviewed by the San Leandro Arts Commission 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. Deaccession shall be a seldom-employed action that is taken only after issues such as Artists' rights, public benefit, censorship, copyrights, and legal obligations have been carefully considered. The final decision with respect to deaccession of Artworks owned by the City shall rest with the Arts and Culture Program Director upon approval by the San Leandro Arts Commission.
- C. At regular intervals, the City's Artwork collection shall be evaluated by the Arts and Culture Program and reported to the San Leandro Arts Commission to determine the condition of each Artwork and determine whether there is Artwork that should be deaccessioned.

DEFINITIONS

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 and experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

ARTWORK: Works in any style, expression, genre and media created by an Artist and owned by the City of San Leandro as defined herein that may be permanent, temporary, functional and non-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.

For the purposes of this policy, the following are not considered Artwork:

- A. Reproductions, by mechanical or other means of original Artwork, except in cases of Film, video, photography, printmaking, theater, or other media arts;
- B. Art objects that are mass produced (excluding artist-created, signed limited-edition works), ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
- C. Directional or other functional elements such as signage, supergraphics, color coding, or maps unless specifically designed as artworks.

DEACCESSION: The procedure for the removal of an Artwork owned by the City and the determination of its future disposition.

DEACCESSION NOTIFICATION: A written letter to the artist or donor referencing the applicable condition(s) of the Artwork and describing reasons why the deaccession review needs to be undertaken.

GUIDELINES

Any artwork owned by the City shall be eligible for deaccession with the exception of an Artwork that is accompanied by verified legal stipulations that the Artwork may not be deaccessioned. During the review process, the Artwork shall remain accessible to the public in its existing location unless it poses a threat to public safety.

Artwork may be reviewed for deaccession at any time at the initiative of Arts and Culture Program staff or San Leandro Arts Commission members. Review also may be initiated by the Artist regarding the Artwork she/he created, by that Artist's designated heir(s), or by legally recognized representative(s).

Artwork may be considered for review toward deaccession if one or more of the following conditions apply:

- A. The condition or security of the Artwork cannot be reasonably guaranteed;
- B. The Artwork requires excessive maintenance or has faults of design, materials or workmanship and repair or remedy is impractical or unfeasible;

- C. The Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible;
- D. The Artwork's physical or structural condition poses a threat to public safety;
- E. The Artwork is proved to be inauthentic or in violation of existing copyright laws;
- F. The Artwork is not, or is only rarely, on display because the City lacks a location for its display;
- G. No suitable site is available for relocation or exhibition, or significant changes in the use, character or design of the site have occurred which affect the integrity of the Artwork;
- H. Changes to the site have significantly limited or prevented the public's access to the Artwork;
- I. The site where the work is located is undergoing privatization;
- J. Deaccession is requested by the Artist;
- K. If there are more than six works (excluding editions of prints) by the same artist in the City-owned portable collection, or more than three permanently installed works on public display in the City-owned collection or in Private Development, Arts and Culture Program staff may recommend to the San Leandro Arts Commission that the City retain only a representative selection of that artist's work.
- L. If the Artwork has been lost, stolen, or is missing, the San Leandro Arts Commission may approve formally deaccessioning it from the collection while retaining a record in the collection database showing that the work has been deaccessioned.

PROCEDURES

Deaccession shall begin with a formal Deaccession Request which can be initiated by the San Leandro Arts Commission, by Arts and Culture Program staff, the Artist, the Artist's designated heirs or legally-appointed representative. The Deaccession Request shall be submitted to Arts and Culture Program staff and shall describe the applicable condition(s) outlined in the Guidelines above and the reasons why the deaccession review needs to be undertaken. A Deaccession Request must also contain information about the requestor's relationship to the Artwork and stake in deaccessioning the Artwork.

Deaccession Requests shall be reviewed by Arts and Culture Program staff and staff shall make 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. When permanently-sited Artworks are proposed for deaccession, staff shall convene a publicly-noticed meeting to discuss the reasons deaccessioning is being considered and to gather comments on the deaccession proposal. Staff shall then present a deaccession recommendation to the San Leandro Arts Commission which may decide to convene an ad hoc committee comprised of practicing conservators, art appraisers, registrars, and/or other visual arts professionals to review and advise the San Leandro Arts Commission on the Deaccession Request.

In presenting the Deaccession Request, Arts and Culture Program staff will provide all available relevant corresponding materials to the San Leandro Arts Commission, including, but not limited to:

- A. Artist's name, biographical information, samples of past artwork, and resume.
- B. A written description and images of the Artwork.
- C. Artist's statement about the Artwork named in the Deaccession Request.
- D. A description of the selection/acquisition process and related costs that was implemented at the time the Artwork was selected.
- E. A formal appraisal of the Artwork provided by a qualified art appraiser.
- F. Information about the origin, derivation, history, and past ownership of the Artwork.
- G. A warranty of originality of the Artwork.
- H. Information about the condition of the Artwork and the estimated cost of its conservation provided by a qualified visual arts conservator.
- I. Information about and images of the Artwork's site.
- J. For permanently-sited Artwork: information about how community feedback about the Artwork was collected and the outcome of that feedback.
- K. Feedback from the Director of the City department responsible for operating and maintaining the Artwork site.
- L. A detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City staff support.
- M. The Artist's contract with Donor or comparable legally binding document with Proof of Title.
- N. Deed of gift restrictions, if any.

DEACCESSION CRITERIA

A. In addition to the condition and security of the Artwork as stated above, 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.
2. VALUE OF ARTWORK as determined by a professional appraiser.
3. RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK: Style, form, scale, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the Arts and Culture Program.
4. 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.
5. 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.
6. LEGAL CONSIDERATIONS: Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety. The City Attorney shall review the recommendation of the Arts and Culture Program and the San Leandro Arts Commission to determine whether there are any legal restrictions that would prevent deaccessioning the object. The City Attorney's approval must be obtained.
7. TIMING: Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.
8. ACQUISITION PROCESS: Method by which the Artwork was acquired and accessioned into the collection of artwork (i.e. donation, loan, commission).
9. COMMUNITY FEEDBACK: Community feedback about the Artwork, its site, and its condition solicited via a publicly-noticed meeting or placed on the agenda of the San Leandro Arts Commission.
10. RESTRICTIONS: Any recognized restrictions associated with the Artwork.

- B. Members of the San Leandro Arts Commission may request to view the actual Artwork during the Deaccession Review process.
- C. The San Leandro Arts Commission shall approve, with or without conditions, or reject the Deaccession Request based on the review criteria described in this policy.

REMOVAL PROCESS

The deaccessioned Artwork shall be removed from the collection of Artwork through methods administered by the Arts and Culture 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.

- A. When the Artist does not purchase or claim the deaccessioned Artwork, the methods which may be utilized to remove Artwork through public negotiations include, but are not limited to:
 - 1. Sale. Proceeds from the sale shall be deposited into the Cultural Arts Fund. Written acknowledgement by Budget to place revenues from the sale of deaccessioned Artwork into the Cultural Arts Fund, must be obtained. Legal public notice regarding the sale shall be published in local newspapers.
 - i. The artist/donor shall be given the right of first refusal to reacquire the work at fair market value, original price, or nominal value, depending in the recommendation of the San Leandro Arts Commission. The cost of removal of the work may be reflected in the amount set.
 - ii. Sell the work through a dealer.
 - iii. Sell the work through sealed bidding or public auction.
 - 2. Trade or exchange of a deaccessioned Artwork for another by the same artist.
 - 3. Donation of deaccessioned Artwork to a non-profit organization, institution, or agency.

4. Destruction. This method shall only be used in the following instances:
 - i. The entire Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible.
 - ii. 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.
 - iii. Public safety can be protected only by destroying the Artwork.
 - iv. Every effort to locate the artist, kin or donor has failed.
- B. When possible, the method for removing the Artwork from the collection of Artwork shall be selected to ensure that the highest reasonable price is received. Any profits received by the City through the sale, trade, or auction of a deaccessioned Artwork shall be deposited into the Cultural Arts Fund administered by the Arts and Culture Program.
- C. In keeping with the California Resale Royalties Act, Civic Code Section 986, if a deaccessioned work is sold or exchanged, 5% of the sale price or exchange value of any work over \$1,000 will be given to the artist who created the work, provided that the artist can be located by reasonable means. If the artist cannot be found, the Resale Royalties shall be transferred to the California State Arts Council, a state agency.
- D. Arts and Culture Program staff shall remove acquisition numbers and labels from the Artwork and coordinate its physical removal from the City's collection.
- E. Arts and Culture Program staff shall report on the sale or exchange of Artwork at the next regularly scheduled meeting of the San Leandro Arts Commission, following receipt of all funds or the completion of the sale, exchange, or donation.
- F. Arts and Culture Program staff shall transmit a report informing City Council of the removal of the Artwork from the City's collection.
- G. Staff shall maintain a Deaccession File that includes individual files on each deaccessioned Artwork. These files shall include all documentation regarding the Artwork. All deaccession folders shall be kept in a deaccession file.

- H. Artworks may not be sold, traded, or donated to current employees of the City of San Leandro, their business partners, or their immediate family members. Current elected officials, San Leandro Arts Commission 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 Artwork.

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.

APPENDIX G

EXISTING AND IN-PROGRESS ARTWORK

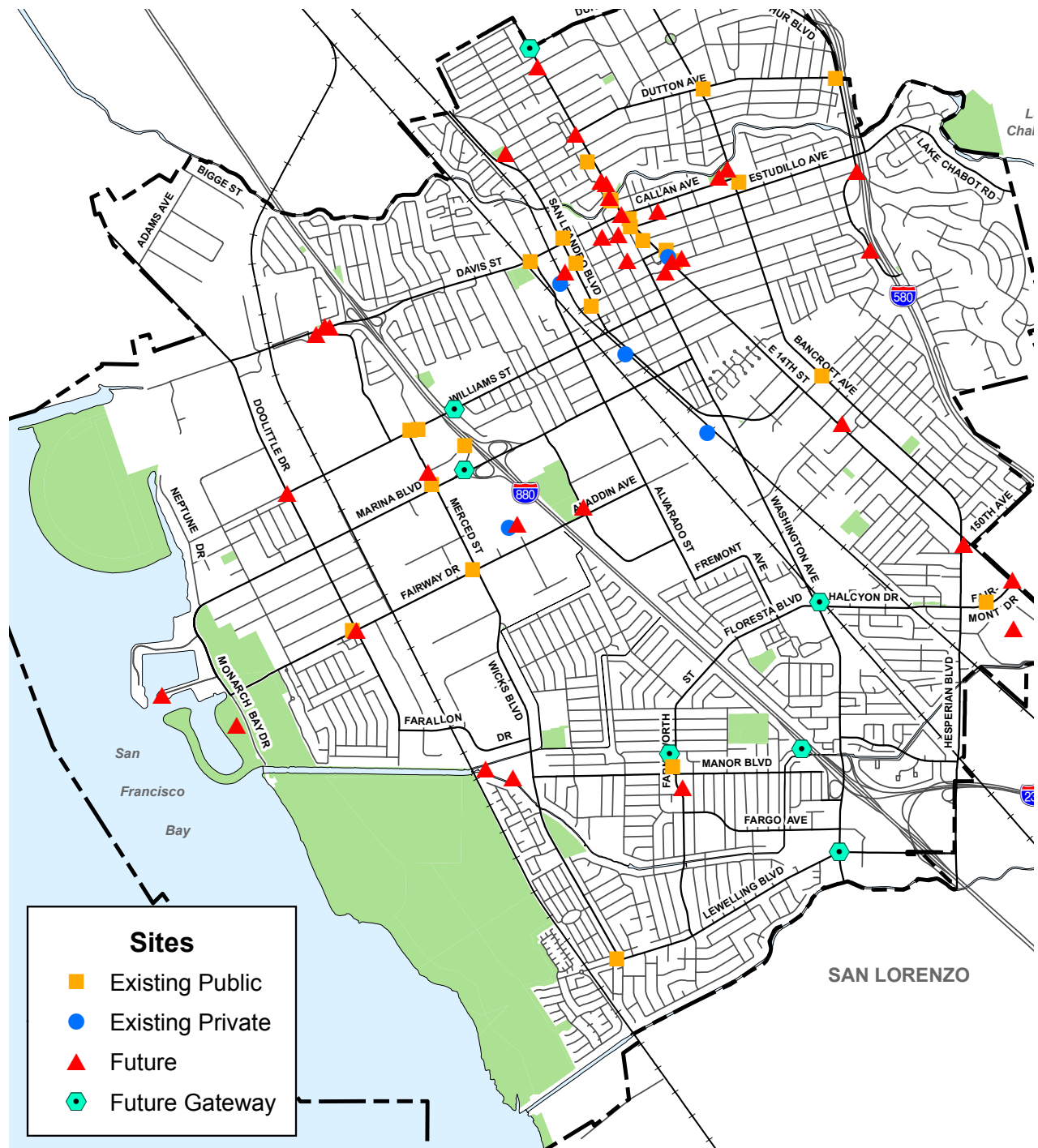
Artwork Title	Artist Name	Location	Year
MUNICIPAL			
SCULPTURE			
Chime Way	Exploratorium Museum of Science, Art, and Human Perception	Joaquin Plaza	2016
Castor & Pollux	Narcissus Quagliata	835 E. 14th Street	1995
UTILITY BOXES			
TBD	Dan Bunn	Davis Street/Warden Ave	Six boxes
TBD	Paula Hansen	E. 14th / W Broadmoor Ave	TBD
TBD	Muzae Sesay	E. 14th / Best Ave	TBD
TBD	Barbara Hatch	E. 14th / Dolores Ave	TBD
TBD	Nina Wright	E. 14th / Fairmont Ave	TBD
Untitled	David Polka	Williams Street / Merced Avenue	2016
Untitled	Ryan Montoya	Fairmont Avenue/ Bayfair Avenue	2016
Untitled	Javier Rocabado	Lewelling Blvd / Wicks Blvd	2016
Root Park Dahlias	Ananda Weigand	Dan Niemy Way / E 14th Street	2014
Maps of San Leandro	Lia Tin	Estudillo Ave / E 14th Street	2014
Zipper and Buttons	Lisa Hoffman	Plaza del Oro (E. 14th Street)	2014
East Bay Hills 1	Robert Heubel	Juana Avenue / E 14th Street	2014
East Bay Hills 2	Robert Heubel	Dolores Street / E 14th Street	2014
Conjunctures	Rodrigo Cavazos	Davis Street / Alvarado Street	2014
San Leandro Creek	Katie Bertsche	San Leandro Blvd / Davis Street	2014
Untitled	Kat Ott-Davis	Fairway Drive / Doolittle Drive	2015
Lightning	Lisa Hoffman	Fairway Drive / Merced Street	2014
MURALS			
TBD	TBD	Downtown BART Station	2018
TBD	Sarah Bowser	15000 Farnsworth Street	2017
Costanoans	Pastel	SB Marina Blvd Exit on I-880	2017
Sound and Color	Kelly Ording	14995 Farnsworth Street	2017
Around Here	Troy Lovegates and Cannon Dill	1800 Merced Street (on Williams)	2017
The Great Migration of the Monarch Butterfly	Rigo 23	St. Leander's Gymnasium 1314 San Leandro Blvd	2014

Artwork Title	Artist Name	Location	Year
PRIVATE			
SCULPTURE			
Truth is Beauty	Marco Cochrane	San Leandro Tech Campus	2016
The Portuguese Immigrant	Numidico Bessone	Dan Niemy Way / E 14th Street	1964
MURALS			
Retail Trade: Beauty at Work	Raymond Loewy	The Village Marketplace E. 14th Street / Dolores Street	Restored 2012 (1947)
Untitled	Raymond Loewy	Kaiser Hospital Merced Street / Fairway Drive	
The Pulse of Nature	George Mead	Preferred Freezer	
Untitled	Bancroft Middle School Students	Bancroft Middle School Bancroft Avenue / Callan Avenue	
Women In Art	Various	520 Harlan Street	1994

APPENDIX H

MAP OF EXISTING AND POTENTIAL ARTWORK SITES

Multiple locations for future public art were suggested by the community and are shown on this map, which includes locations of existing City-owned and private developer-owned artwork. The purpose of this map is to illustrate, at a glance, where existing public art is concentrated and how future sites will enable public art to be placed more equitably throughout the community.



SUGGESTED FUTURE SITES

SPECIFIC

- Memorial Park at 1105 Bancroft Avenue (Bancroft & Callan)
- Veteran's Building at 1105 Bancroft Avenue (right next Memorial Park)
- The Turner Eye Institute Building at 276 Dolores
- Center Divide on Davis Street just after the overpass and before Timothy Drive
- Intersection at the end of Sybil that ends at the 580 freeway
- End of the exit ramp at Joaquin and Grand
- Four corners of Callan and E14 (includes City Bank and Wells Fargo)
- E14 and Bancroft (triangular site)
- Abandoned railway bridge at East 14th Street and Davis
- Durant Avenuenue (one side is San Leandro and the other is Oakland)
- Root Park at Dan Niemi Way and E 14
- Siempre Verde Park at 455 Park Street
- Downtown Library at 300 Estudillo Avenue
- Bal Theatre at 14808 E 14th Street
- Amphitheater at Pescador Point
- California Conservatory Theater at 999 E 14th Street (adjacent to City Hall)
- Back of Safeway at Hayes and West Juana
- Breezeway between Washington and Hayes at Estudillo Avenue
- Casa Peralta at 384 W Estudillo Avenue
- Ramp to The Gate between the two signals
- Farmer's Market at 135 Parrott Street
- Aladdin/Teagarden at SL Unified School District building across from the ball park
- Wicks Business Park at 15333 Wicks Boulevard

- Bayfair Center at 15555 E 14th Street
- Intersection of Doolittle at Fairway Drive
- Beer Alley on Williams at Doolittle Drive
- Kaiser Building at I-880 exit
- Merced (Abram Ct) near Kaiser
- Triangular area south of Farallon Drive and west of Wicks Boulevard
- E 14 at Toler Av

STREETSCAPES/MEDIANS

- 14th Street from the Oakland border to San Lorenzo
- West Juana downtown
- MacArthur Streetscape
- Davis Street from E. 14th to Dolores Avenue.

GATEWAYS

- Farnsworth Street at Devonshire Av (area that juts out north from Manor Boulevard)
- I-880 at Garside Ct (west of highway)
- Intersection of Washington Avenue at Lewelling Boulevard
- I-880 at Sundberg Avenue (east of I-880)
- Floresta Boulevard at Washington Avenue (NE corner)
- E 14th at Lexington Avenue
- I-880 at Marina Boulevard (north of Marina, east of Merced)

GENERAL AREAS

- South San Leandro
- Marina
- Marina Golf Course

PHOTO CREDITS

(to be added)