



SOUTH SAN FRANCISCO

Public Art
Master Plan

2023



Art Builds Community with Gail M. Goldman Associates

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A mural detail featuring a green hill with white, blocky text that reads "SOUTH SAN FRANCISCO THE INDUSTRIAL CITY". Below the text is a blue, cartoonish creature with large ears and a wide, open mouth. The background is a blue sky with white clouds. The entire image is framed by a light blue border with a large, stylized red and purple flower graphic in the bottom right corner.

SOUTH
SAN FRANCISCO
THE INDUSTRIAL CITY

Image: "Our South City," mural detail by artist Sirron Norris, Gardiner Park Playlot, South San Francisco.

EXECUTIVE SUMMARY

1. EXECUTIVE SUMMARY

The City of South San Francisco (City) has been commissioning public artworks and producing arts programming for more than 30 years. Unlike the City and County of San Francisco to the north, South San Francisco is not a prominent venue for large cultural institutions. It is, instead, a city whose population enjoys more participatory experiences: attending classes, festivals, and events, and celebrating the City's history and cultural diversity. Led by an engaged Cultural Arts Commission and City Council, South San Francisco has built a public art collection that is varied in medium, form, and style. The City also produces and hosts numerous arts classes, exhibits, and events through its Parks and Recreation Department, often with the support of local institutions and businesses.

The opportunity for the City to build its public art collection and add funds to programming improved dramatically in 2020 with the creation of a percent for art requirement on private development. This new funding source acted as the stimulus for initiating formal planning for the next five to ten years of public art and cultural programming.

In addition to new funding, the City's 2022 General Plan, Shape South San Francisco, recognized the need to create an "arts and makers" district in Lindenville, an industrial area on the south side of the City. This arts district has the potential for being a hub for creative entrepreneurs and a public venue for showcasing arts and culture.

Art Builds Community (ABC) was hired by the City of South San Francisco in May 2022 to develop a Public Art Master Plan (Plan) to guide arts planning on a long-term basis. Their work included extensive research into existing community plans, site visits, individual interviews, focus groups, and public outreach events. These contributed to the development of the following vision and recommendations.

VISION

South San Francisco is a welcoming place for people seeking opportunities to create, participate in, and experience arts and culture.



Image: "Our South City," mural detail by artist Sirron Norris, Gardiner Park Playlot, South San Francisco.

RECOMMENDATIONS

The following recommendations emerged from research and outreach conducted during the planning process. They consolidate and address recurring themes:

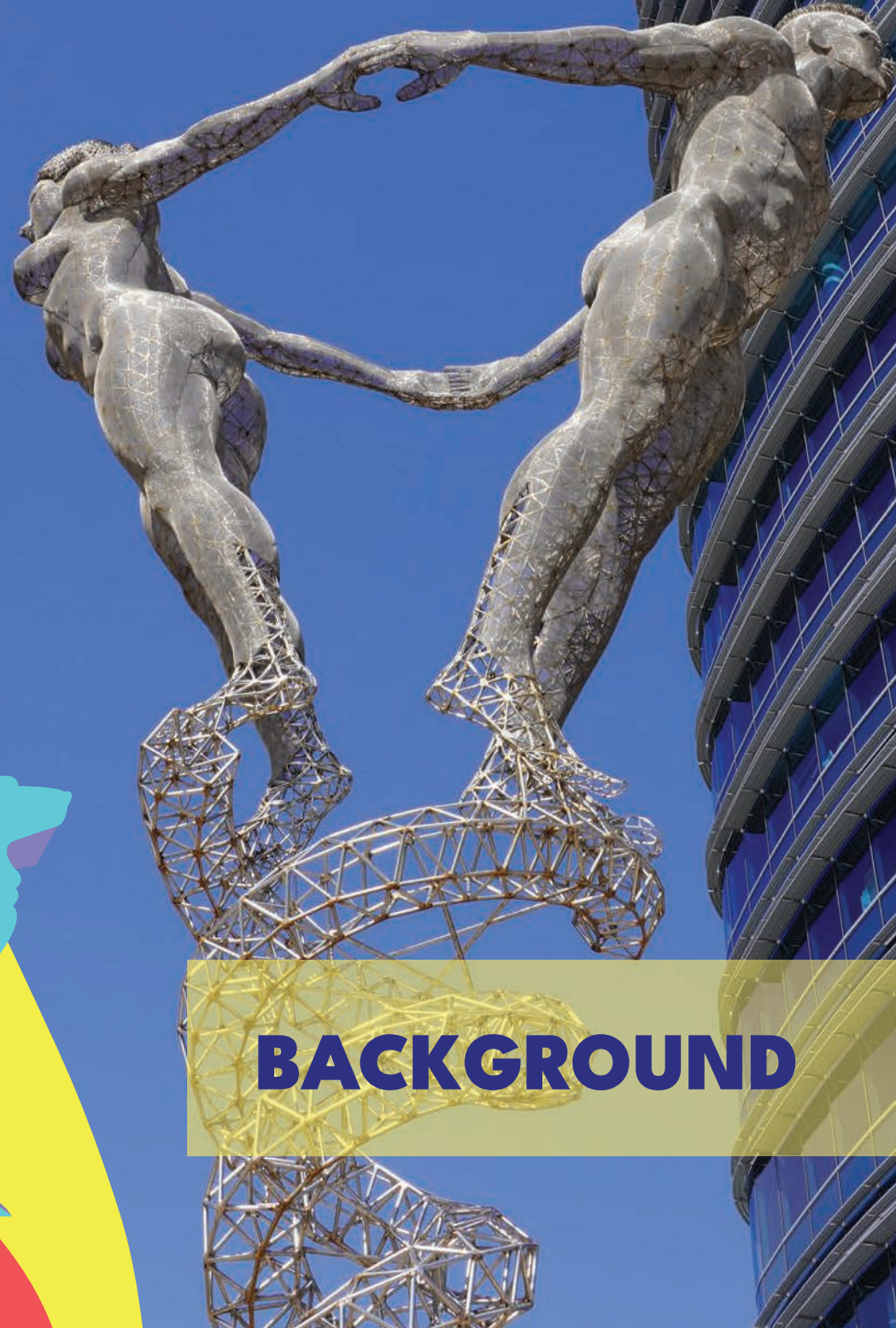
1. Commission art that reflects South San Francisco's diverse histories and cultural heritage.
2. Promote healthy living and reasons to experience the outdoors by including art in parks and along trails.
3. Support South San Francisco as a regional destination with its own distinct creative character.
4. Support artists and creative entrepreneurs.
5. Install temporary or permanent artwork in key locations, such as defining “gateways” to South San Francisco.
6. Promote arts and cultural activities as job creators and drivers of economic development.
7. Address the long-term need for artist studio space, equipped workshops, performance, and exhibit spaces in the design of Lindenville and, in the short term, in other locations.
8. Fund community arts classes and performances.
9. Provide dedicated staff to enable implementation of the Plan.
10. Clarify the roles and responsibilities of the Cultural Arts Commission.
11. Document and maintain the artwork in the City’s public art collection.
12. Amend the existing percent for art ordinance to increase the private development contribution to the Cultural Arts Fund and include the addition of 1% percent for art in new municipal construction projects.
13. Identify a funding source to support the presentation of performing arts and performing arts classes in the Lindenville Arts District and other community settings.
14. Build funding partnerships and collaborations with other agencies.



Image: "ONE," by artist Marco Cochrane, at the entrance of a biotech private development that faces Highway 101.



2. BACKGROUND



BACKGROUND

2. BACKGROUND

CONTEXT

South San Francisco, or South City as it is called by its residents, is unique in its topography, location, and its name. Although people from outside the Bay Area naturally associate it with the famous city to its north, South San Francisco is neither part of San Francisco nor does it resemble that city in building types, urban configuration, or demographics. South San Francisco includes a combination of industry, residential neighborhoods, a transportation corridor, and major roadways. It is bisected by El Camino Real and two freeways that both divide and serve it.

Adjacent to the San Francisco Airport, South San Francisco is a hospitality hub that serves the biotech industries and regional travelers. To the west are its residential neighborhoods and Grand Avenue, a charming historic main street. On its eastern border, it enjoys a spectacular trail and marinas on the San Francisco Bay. To the north is Sign Hill and the San Bruno Mountain State and County Park. All these factors play a role in who and how the arts can serve in the City.

The arts have been rooted in South San Francisco for many years with arts and cultural events developed and coordinated by the Parks and Recreation Department. In 1994, the City created its Cultural Arts Commission (CAC) with a mission “to encourage and promote cultural arts and activities in the community and act as an advisory body to the City Council on matters pertaining to the arts and cultural affairs” (Ord. 1142).

Image (Right): "Wind Harp," by artists Lucia and Aristides Demetrios, Wind Harp Park, South San Francisco.



Since its inception, the CAC has guided City leadership in the development of programs and the purchase and placement of publicly accessible artworks. The CAC also has been an advocate and supporter of arts programming within the Parks and Recreation Department. These activities have been led for more than 23 years by a part-time Cultural Arts Specialist who has grown the City's arts and cultural offerings. Her duties include initiation and support for art events, public art projects, art gallery exhibits, web page management, marketing, and facilitation of CAC meetings.

In November 2020, the potential for public art in South San Francisco changed dramatically with the creation of a private percent for art requirement. The effort, spearheaded by former Councilmember Karyl Matsumoto, stated that 1% of construction costs for commercial development be set aside for the acquisition of qualifying public art in publicly accessible locations within the development site or to contribute in-lieu monies valued at 0.5% of construction costs into the Cultural Arts Fund. The planned purpose of the ordinance was to encourage growth of public art in South San Francisco, and it defines public art with the broadest lens: support for free and accessible art of all disciplines in public spaces.

In 2022, the City issued a Request for Proposals to create a Public Art Master Plan, in part to guide the expenditure of expected percent for art in-lieu contributions into the Cultural Arts Fund. The scope included an inventory of the existing public art and art programs, an analysis of current and forecasted needs, the creation of a potential arts district and implementation strategies for implementing the plan. The City and the CAC selected Art Builds Community (ABC) with Gail M. Goldman Associates as its consultants to develop the Plan.

PURPOSE OF PLAN

The City defined the purpose of its Public Art Master Plan as a document that would establish clear goals, policies, and objectives and provide guidance for the CAC, City Council, and City staff for the development, improvement, and enhancement of the City's public art and arts and culture programs. The Plan is designed to be a long-term guide for the City of South San Francisco's arts and cultural programs that establishes a foundational pathway to strengthen the City's unique, regional identity from the present to the future.



Image: "SSF The Industrial City," by City Engineer George A. Kneese, Sign Hill Park, South San Francisco.

TIMELINE AND METHODOLOGY

ABC worked to develop this plan with the City Department of Parks and Recreation staff and the CAC's Strategic Vision Committee from April 2022 to September 2023. They completed several site visits to South San Francisco, interviewed City staff and key stakeholders, and hosted community-specific discussions and events to seek input. ABC also studied City planning documents to identify potential partnerships and locations for public art projects and programs.

South San Francisco residents, workers, and visitors provided key input on the Plan. Information gleaned from interviews, focus groups, community meetings, and pop-up events helped shape recommendations that will guide the future of the arts in South San Francisco.

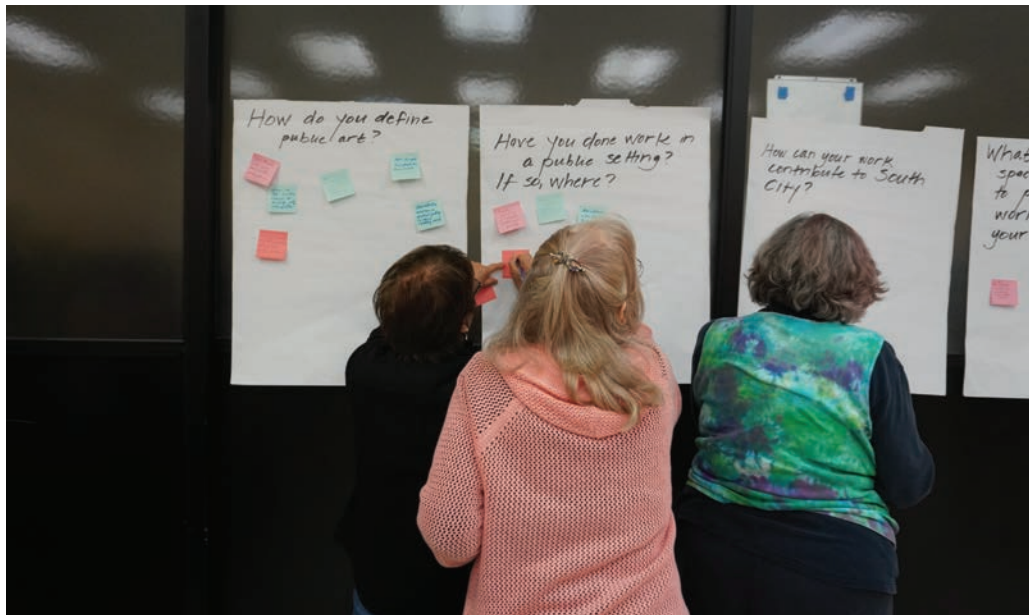


Image: Artist Focus Group, Municipal Services Building, South San Francisco.

The timeline was as follows:

April 2022

Project Initiation

May 2022 – March 2023

Monthly Meetings with Department of Parks and Recreation Staff, Stakeholder Meetings and Interviews

July 2022 – October 2022

Community Engagement Pop-ups

August 2022 – November 2022

Focus Groups and Public Meetings

August 2022 – January 2023

Strategic Vision Committee Check-in Meetings

September 2022 - December 2022

Survey

December 2022 – August 2023

Plan Framework Development and Review

September 2023

Plan Framework Adoption

Image: Community members at the Concert in the Park, Orange Memorial Park, South San Francisco.



RESEARCH

3. RESEARCH

RELATIONSHIP TO PLANNING GOALS

The research into City priorities included interviews with City staff, tours of South San Francisco, and an overview of the City’s planning goals. During the past few years, the City of South San Francisco has commissioned several planning studies that can have a direct bearing on arts and culture. These plans assisted ABC in identifying locations for art, understanding the City’s values and its municipal aspirations, and tailoring its recommendations. ABC reviewed these documents and conducted follow-up interviews with City staff and their planning consultants. The documents included:

- Bicycle Master Plan
- Centennial Way Trail Master Plan
- Commission on Racial and Social Equity Master Plan
- Orange Memorial Park Master Plan
- Parks and Recreation Master Plan
- Pedestrian Master Plan
- SSF Cultural Arts Public Art Plan Guidance
- SSF General Plan
- Legislation Details for Lindenville Specific Plan

The public art component of the Plan was influenced by the CAC’s Public Art Plan Guidance, a detailed document compiled by the CAC that was guided by over 150 responses to a community survey. In addition, ABC participated in workshops on the development of the Lindenville Plan, providing input on the Arts and Maker District recommendation from the City’s General Plan.



Image: Public art consultants Art Builds Community engaging with community members at Concert in the Park at Orange Memorial Park, South San Francisco.

COMMUNITY OUTREACH

Community outreach for the Plan included stakeholder meetings, focus groups, a bilingual survey in English and Spanish, and public pop-up events during which ABC used a series of core questions to identify recurring themes (Appendix 3). These activities began in June 2022 and continued through the end of November 2022.

Stakeholder Meetings

ABC met with City staff members, the CAC, school district staff, and private developers to hear how their activities support or interact with the arts. Developers also were asked about their experience integrating art into their new construction projects in South San Francisco and other cities.

Focus Groups

ABC conducted three in-person and three virtual focus group meetings. Artists, developers, local leaders, and education administrators participated and provided input about community needs and priorities.

Surveys

ABC published a survey in English and Spanish on the City’s website and in print at community engagement pop-ups. ABC and City staff developed core questions for the survey specific to South San Francisco. There were 190 people who participated in the survey and whose responses helped inform the recommendations in this Plan (Appendix 4).



Image (top): Community members at the "Day of the Dead" art exhibit, Municipal Services Building, South San Francisco.

Image (bottom): Community members at the Concert in the Park, Orange Memorial Park, South San Francisco.

Pop-Up Community Events

ABC identified existing community events where pop-up engagement activities could be hosted. The four selected were: Movie Night in the Park, Concert in the Park, Handcrafted with Love (art exhibit), and Day of the Dead (art exhibit). Participants contributed to the planning process by completing surveys, responding to prepared prompts, identifying preferred artwork themes, mapping potential artwork and performance locations, and participating in hands-on art-making activities. More than 200 people participated in these activities (Appendix 6).

Casita South City

Casita South City was a pop-up community art project inspired by the movie Encanto, the featured film at Movie Night in the Park. In the movie, Casa Madrigal is a casita, a little house, filled with wonder and magic inspired by the supernatural powers of each member of the Madrigal family. Community members were asked to explore what makes South San Francisco their magical home by responding to the following questions:

- If Casita South City had art as a magical power, what would the Casita look like?
- What magical power does the City of South San Francisco have?

More than 60 adults and children participated in drawing and writing their thoughts in response to the prompt. The culmination of feedback from the activity presented a variety of interests and themes including, safe and walkable streets; love for the city’s free transportation services; opportunities to learn about the environment and nature; recycling and litter prevention to help keep their neighborhoods beautiful, opportunities for creative expression, and more accessible programs like “Movie Night in the Park.”



Image: Youth participants showcasing their drawings from the Casita South City art activity during “Movie Night in the Park” at Martin Elementary School, South San Francisco.

South City Tapestry

South City Tapestry was a pop-up community weaving project that engaged community members in adding yarn to an evolving artwork in response to the following question:

What types of public art or art programming do you want to see in South San Francisco?

Participants were given six public art categories with public art examples to consider: kinetic/interactive, historical, murals, functional, environmental, light/digital/sound, and performance /events. The category they chose determined the yarn color that they added to the loom. The culminating artwork became a visualization of community priorities. More than 160 participants engaged in this interactive art project at Concert in the Park and Day of the Dead events. The following list below represents the participant's top public art priorities from both events:

- Performance / Events
- Functional Art
- Kinetic / Interactive Art
- Light / Digital / Sound Art
- Environmental

Public programming, interactive art experiences, and public art in communities that help enhance everyday life and public safety remain a consistent interest for community members across all three pop-ups. Interesting takeaways from the community engagement process include a high interest from youth participants advocating for historical art that represented the histories and stories of their city and culture.



Image (top): A family posing next to the South City Tapestry after weaving in their votes for public art during “Concert in the Park” at Orange Memorial Park, South San Francisco.

Image (bottom): Community members stop by the activity table to learn about the different categories of public art during “Concert in the Park” at Orange Memorial Park, South San Francisco.



Image: Community members dancing at Concert in the Park, Orange Memorial Park, South San Francisco.

FINDINGS AND EMERGING THEMES

4. FINDINGS AND EMERGING THEMES

Information gleaned throughout the research and community engagement processes was evaluated by ABC. Input that was frequently repeated resulted in the following findings and emerging themes:

FINDINGS

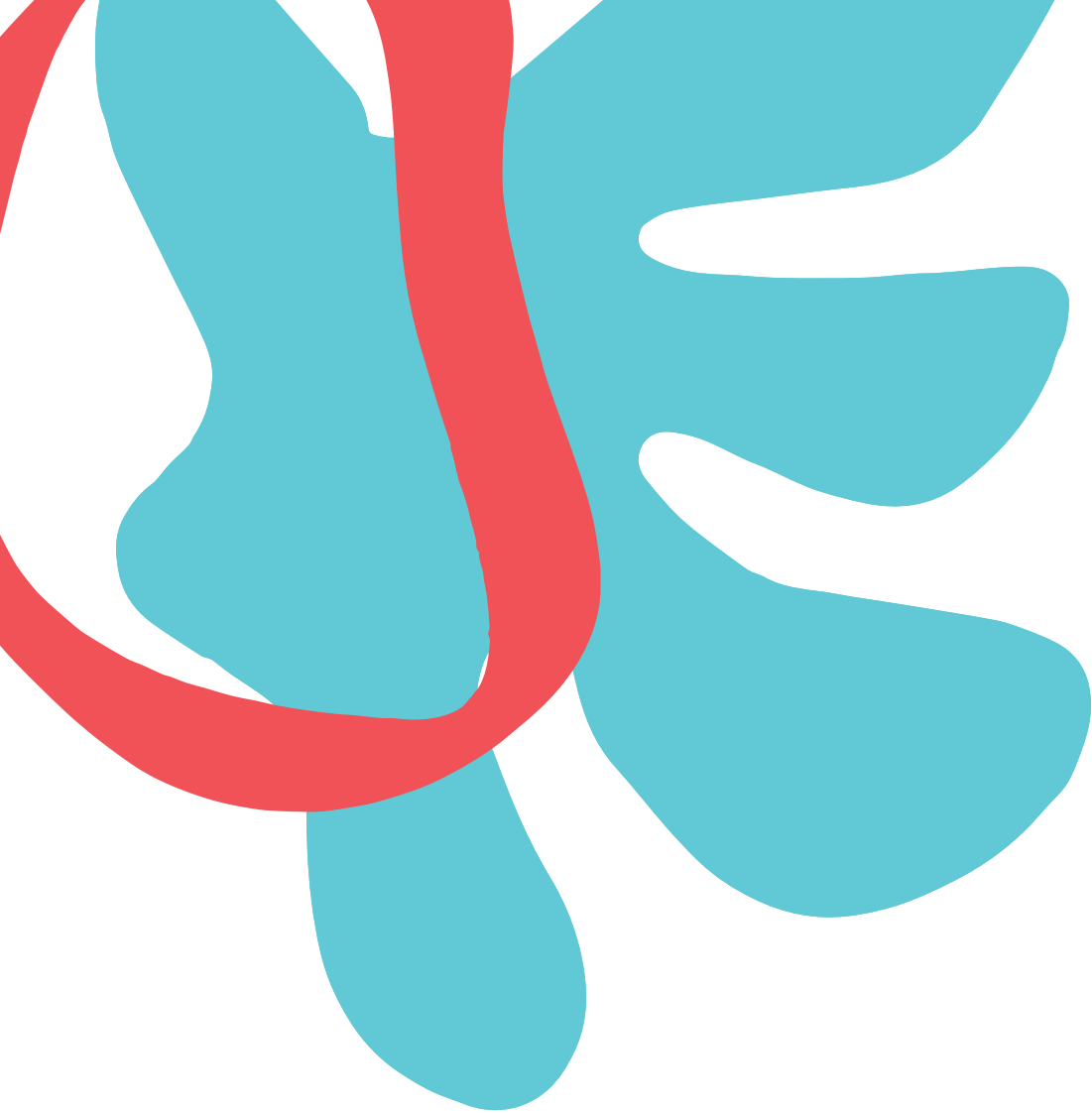
- Public art and arts programming can contribute to the amount and quality of public activities in South San Francisco.
- Public art in private development requires a transparent process and guidelines, as well as management by professional Cultural Arts Program staff (Appendix 13).
- Parks and public spaces are priority locations for public art.
- South San Francisco-based artists need studio, exhibition, and performance space.
- A designated arts district that includes venues for exhibitions and performances can support the creative community and provide arts and cultural experiences for the public.

Image (right): Community member at the "Day of the Dead" art show, Municipal Services Building, South San Francisco.



EMERGING THEMES

- Commission art that reflects South San Francisco's many histories and cultural heritage and meet its diversity aspirations.
 - Empower community members to develop and implement arts activities and events in their own neighborhoods.
 - Encourage youth to participate in arts activities that engage them with their communities and promote civic pride.
- Promote healthy living and reasons to experience nature by including art in parks and trails.
 - Integrate art with environmental education to reflect and amplify the City's sustainability goals.
 - Create places where people can gather for celebrations and cultural festivals.
 - Commission art that invites interaction.
 - Commission art that promotes walkability and a sense of safety in residential areas.
- Make South San Francisco a regional destination for art.
 - Support platforms for impromptu and unexpected opportunities for changing or temporary art and performances.
 - Nurture the local arts community by establishing a venue where artists can create, gather, exhibit, and perform their work.
- Establish branding and marketing support to promote SSF as a regional arts destination with its own unique and differentiating character.
- Commission iconic artwork in key locations including Westborough Boulevard and Grand Avenue.
- Create a formal framework for integrating art in City construction projects.
 - Ensure that the Cultural Arts Fund has sufficient funding to support public art and other arts initiatives.
 - Fully staff the Cultural Arts Program.
- Recognize and support arts and cultural activities as significant contributors to the economy.
 - Connect arts and culture to the City's economic development goals.
 - Create a measurement framework protocol to track outcomes.
 - Feature arts activities and education in the City's marketing efforts.
 - Promote cultural tourism.



COLLECTION ASSESSMENT

ABC visited and reviewed the outdoor public art in the City's collection to assess its general condition and placement. This plan recommends conducting a formal condition assessment of existing public art, completing routine maintenance and conservation on that work, reassessing placement of some artworks, and considering deaccession of others in the collection (Appendix 9).



Image: "American Dog," by artist Dale Rogers, 2009, Centennial Way, South San Francisco.

ARTS DISTRICT

The General Plan called for creating an arts district in Lindenville, the neighborhood located in the southern portion of South San Francisco and bordered by US Route 101 to the east, the City of San Bruno and Centennial Way Trail to the south, Fir Avenue and Magnolia Avenue to the west, and Railroad Avenue to the north. The General Plan specifically identifies the Lindenville area as an “important opportunity to add housing adjacent to the downtown transit-rich core and support a creative arts and maker community.” After the adoption of the General Plan, the City hired Raimi + Associates to develop the Lindenville Specific Plan which is scheduled to be completed in September 2023.



Image: An example of an arts district called River Arts District in Asheville, North Carolina.

ABC consulted with Raimi + Associates and informed them of community support for a centralized arts and culture destination. The vision statement developed for the Lindenville Specific Plan describes the needs identified during community outreach. Community engagement by ABC and Raimi + Associates confirmed the desire for an inclusive neighborhood where artists and other creative entrepreneurs could live, work, and thrive. The Lindenville Specific Plan presentation to the City Council in February 2023 included the following elements:

- Mixed use residential development.
- Space for creation and preservation.
- Parks accessible by walking.
- Identifiable arts and cultural district.
- Creative industries on the ground floor.
- Green streets.
- Daily amenities, such as food and commercial sports.
- Regionally important industrial uses and local jobs and modern industrial spaces.

Both the Lindenville Specific Plan and this Public Art Master Plan address community desire to preserve parts of South San Francisco’s history while creating opportunities for people to support the local creative economy. It is anticipated that the Lindenville Arts and Makers District will evolve over time and incorporate recommendations from this Plan.



Image: This image shows San Jose Taiko drumming group sharing their culture to the community during a performance in Japantown, San Jose, CA.

VISION, MISSION, AND GOALS

5. VISION, MISSION, AND GOALS



Image: Example of an arts festival, an artist sells her art at the San Jose Made Craft Fair, San Jose, CA.

The vision, mission, and goals for the Plan derive from guidance provided to ABC by the Cultural Arts Commission and the outcome of public engagement. The CAC’s streamlined mission is supported by expanded goals that reflect its priorities.

VISION

South San Francisco provides its residents and visitors with bountiful opportunities to create, participate in, and experience arts and culture.

MISSION

The City of South San Francisco Cultural Arts Commission supports, promotes, and protects community interest and diversity in art, culture, and creative expression.

GOALS

- Connect and build community among local artists of all ages and backgrounds.
- Encourage and support artist education and development.
- Improve the City’s visual environment.
- Engage the arts to support economic development.
- Build an art collection that captures interest and reflects the City’s diversity.
- Celebrate culture through exhibitions and events in all forms.



RECOMMENDATIONS

Image: Youth Mariachi Group at Orange Memorial Park, South San Francisco.

6. RECOMMENDATIONS

The following recommendations were informed by ABC’s research into South San Francisco’s planning documents, community outreach, and best practices in the public art field. The purpose of the recommendations is to guide the CAC in developing its annual and longer-term expenditures and work plans. The recommendations are organized in three categories: Programming, Administration, and Funding.

PROGRAMMING

Recommendation 1:

Commission art that reflects South San Francisco’s diverse histories and cultural heritage.

South San Francisco, like many Bay Area cities, has a diverse and growing population. Dating back to the Ohlone who settled the area thousands of years ago, the City has been home to successive waves of immigrants who continue to be welcomed into the community.

South San Francisco facilitates cross cultural understanding through its support of various public events. Its cultural diversity is reflected in celebrations such as Día de Muertos, Lunar New Year, Fiestas Patrias, Asian American Pacific Islander Month, Diwali, and Pride. The City provides support and resources for these celebrations, including logistical and financial help. To that end, support for new and continuing arts activities can continue to build on South San Francisco’s diversity.

- Grow arts and cultural programs that are welcoming, accessible, diverse, and inclusive.

- Ensure that events are accessible to people with disabilities, include translation for non-English speakers, and are available to participants at no charge.
- Build on the City’s existing support for cultural celebrations by increasing funding and logistical support.
- Create a festival grant program to support organizations producing unique festivals and public events.
 - Provide arts activation grants that empower neighborhoods to develop and implement arts activities and events.
 - Focus on grants that activate Common Greens, neighborhood parks, and walkable residential areas.
- Encourage youth to develop a sense of civic pride by engaging them in community-centric arts and cultural activities.
 - Create a youth docent program for public art.
 - Create a pilot program on the Centennial Way Trail that engages youth from the adjacent Boys and Girls Club and nearby high schools in artist selection panels and as artwork stewards. This program can be a model for other areas of the City where youth can engage with public art.

Recommendation 2:

Promote healthy living and reasons to experience the outdoors by including art in parks and trails.

One of South San Francisco's most appealing features is its park system, trails, waterfront, and views from its hills. Environmental and interpretive artworks and nature oriented gathering places can draw people to explore these parks and trails.

- Integrate art with environmental education to reflect and amplify the City's sustainability goals.
- Commission art that illustrates Indigenous, geologic, botanical, cultural, and historic elements in parks and trails.

Image: This image captures art opportunity panels along Centennial Way Trail.

- Create visually engaging places where people can gather for celebrations and cultural festivals.
- Commission art that invites interaction, including music, sound, and tactile art.
- Relocate and commission environmentally oriented art at Centennial Way Trail.
- Commission temporary and permanent pedestrian-oriented art in residential areas to promote walking and a sense of safety.
 - Artist-designed crosswalks
 - Little neighborhood libraries or museums
 - Banners
 - Utility boxes



Recommendation 3:

Support South San Francisco as a regional destination with its own distinct creative character.

South San Francisco has its own unique cultural identity, traditions, history, and institutions. While it is not a destination for any formal arts experiences like theatres, museums, and concerts, the City has a suburban, walkable, and neighborly atmosphere in its residential areas and a corporate and safe urban feel in its commercial zone. Art can be an active means of bringing the two parts together by providing opportunities for art installations and performances that reflect diverse communities. As the City grows its creative workspaces, its arts and creative activities will become a more visible part of its identity. Community members and City planning documents suggested a variety of locations where arts and creative activities can thrive.

- Support platforms for impromptu and unexpected opportunities for changing or temporary art and performances.
 - Create designated busking zones and a permitting process to support them.
 - Initiate a revolving sculpture program.
 - Explore potential locations for these activities including:
 - Neighborhood parks
 - Transit Center at Karyl Matsumoto Plaza
 - Point San Bruno Knoll (Wind Harp)
 - Oyster Point
 - Grand Avenue Breezeways
- Create an annual summer festival at Oyster Point that attracts tech workers and locals.

- Nurture creativity by establishing a place where artists can practice, gather, exhibit, and perform their work.
 - Include potential locations in the Lindenville Specific Plan being developed by Raimi + Associates.
 - Commission a study of existing building opportunities.
 - Consider a City lease of unused commercial or institutional space to accommodate community arts activities including practice and performance rooms, classrooms, and studios.
- Commission public art in public-facing spaces in business districts and in open spaces where the City does not currently have projects planned.
 - Waterfront
 - Neighborhoods, e.g., crosswalks, historic markers, utility boxes, banners, including community-generated projects.
 - Trails



Image: The Outside Art Project at Coal Drops Yard at Kings Cross in London is an example of outdoor temporary gallery exhibitions that can support local artists.

Recommendation 4:

Support artists and creative entrepreneurs.

Cultural life depends on nurturing a community of artists from all backgrounds and disciplines. There are many artists living and working in South San Francisco who could contribute more to the life of the area if there were more places for them to highlight and share their work. While the City has hosted quarterly art exhibits in its Municipal Services Building for many years, it can support and promote new venues to display artists' work. Arts and culture will become a greater part of South San Francisco's identity as it grows its community of artists and creative entrepreneurs.

- Encourage the CAC to sponsor an ongoing series of artist get-togethers to promote stronger community ties and opportunities for artists to share their activities and resources.
- Engage artists in the development and implementation of the Lindenville Arts and Makers District.
- Build and manage a fully equipped community arts center where artists and arts groups can practice, perform, and display their work (see Recommendation 7).
- Provide dedicated gallery/museum space for continuous displays of art including changing exhibitions and artworks from the City's permanent collection.



Image: Performing arts class through the South San Francisco Civic Ballet operated by the Parks and Recreation Department.

Recommendation 5:

Install temporary or permanent artwork in key locations.

Public art installations, whether permanent or short-term, can take the form of gateways, placemaking elements, and district markers. Artworks that are properly scaled and located will contribute to South San Francisco's reputation as an arts destination. Currently, many of South San Francisco's most interesting artwork displays are also its best kept secrets. Promoting these artworks and commissioning new ones will elevate South San Francisco's arts profile.

- Improve access and seating on Point San Bruno Knoll surrounding the Wind Harp, i.e., build a partnership with Genentech to improve access to the park and provide weekend parking for park visitors.
- Consider relocating select artworks from Orange Memorial Park Sculpture Garden to more visible and appropriate locations (see Recommendation 11.)
- Commission artwork for key locations including Westborough Boulevard median, Grand Avenue breezeway, and El Camino Real entrance to South San Francisco (See Locations Map in Appendix 6).
- To ensure that the placement and implementation of temporary art is consistent with the standards for commissioning permanent artwork, adopt a policy and procedures for the consideration, location, and installation of temporary art on City-owned property (Appendix 7).



Image: Boys and Girls Club of North San Mateo County Mural Project by Precita Eyes Artists, South San Francisco.

Recommendation 6:

Promote arts and cultural activities as job creators and drivers of economic development.

Activities that bring people together to share cultural experiences are vital in this post-pandemic, climate-anxious age. South San Francisco has nurtured an environment that draws people, supports local businesses, and makes the City an attractive place to work, live, and play. It has been demonstrated that free participatory arts activities, interactive installations, placemaking art, and performance spaces contribute to the economy and provide a sense of well-being. New funding sources present an opportunity to expand the arts into a greater variety of spaces.

- Expand cultural experience elements in all City investments in parks, arts, transit, and libraries by creating new opportunities for busking, temporary art and changing exhibitions.
- Integrate public art and activities into the design of parks, the development of pedestrian plans, the new Civic Campus and its surroundings, the waterfront, and at developments adjacent to the Caltrain Station.
- Feature arts activities and education in City marketing efforts.
- Work with the hospitality industry to advertise cultural activities, including music, art, and culinary experiences to business travelers.
- Offer skill-building classes and industrial arts workshops that provide training in materials, processes, and applications that lead to workforce development in trades, design, and technology.



Image: Newly renovated South San Francisco Caltrain Station (2022).

Recommendation 7:

Address the need for art spaces in the design of Lindenville.

The Planning Division of the City’s Economic and Community Development Department was in the initial stages of creating the Lindenville Specific Plan during the development of this Public Art Master Plan. The Lindenville Specific Plan is intended to be a comprehensive planning and zoning tool for this industrial area south of the downtown area. The two plans have a common interest in supporting the creative community and providing arts and culture resources to the community.

ABC worked with the Lindenville Specific Plan team to explore potential opportunities for a South San Francisco Arts District. Feedback received during community engagement identified a variety of needs. Repeatedly, community members cited the priority

need for a community arts venue. An arts district in Lindenville can simultaneously support the creative community with innovative arts programming while preserving the cultural and historical significance of South San Francisco in the following ways:

- Encourage developers to activate the ground floor of new developments for creative uses including exhibition venues, performance spaces, classrooms, and community workspaces that can accommodate tools, equipment, and materials.
- Zone Lindenville to encourage affordable live/workspace for creative entrepreneurs.
- Include public art as an element of design and construction in all Lindenville infrastructure and private development.
- Solicit proposals from artists and arts organizations to produce events and exhibitions in Lindenville’s public spaces, increasing South San Francisco’s visibility as an arts destination.

Image: This image shows “Moment San Jose,” a micro retail storefront underneath a parking structure in San Jose, CA.



Recommendation 8:

Fund arts classes and performances.

South San Francisco provides significant opportunities for people of all ages to participate actively in arts activities. However, there is inadequate space for performances and the demand for classes exceeds the availability of spaces. The need for a community arts space was identified in both the 2015 Arts and Recreation Master Plan and the 2022 General Plan. While this need will be partially addressed with the opening of the new Library | Parks and Recreation Center in Fall 2023, demand is likely to outstrip supply.

- Fund a citywide cultural plan to survey demand and participation in cultural events and to identify areas of need.
- Increase the annual allocation of funding for classes and performance space.
- Identify areas of need such as drop-in creative studio space and expanded evening and weekend class offerings.
- Offer creative studio space on a drop-in and/or reserved basis.
- Expand offerings and times to accommodate wider interests and availability outside of business hours.



Image: Youth Art Shows are a program of the Cultural Arts in South San Francisco.

ADMINISTRATION

Recommendation 9:

Provide dedicated staff to enable implementation of the Plan.

South San Francisco has excellent arts programming staff in the Parks and Recreation Department who have built solid arts programming over the last 30 years. The program has been supervised and supported by various managerial positions over the years.

Currently, there is one .75 Full Time Equivalent Cultural Arts Specialist designated to manage all arts and cultural programs, and events. Responsibilities of the position include coordinating art exhibitions, publicizing arts and culture activities, planning and implementing special projects, fundraising, and preparing materials and attending Cultural Arts Commission meetings, among other duties. The demands on staff and need for specialized staff will increase as the Cultural Arts Fund grows and opportunities arise to commission permanent and changing public artworks and to fund programming. The ambitions of this Plan are centered on South San Francisco's desire to employ the arts as a key element of its growth. As such, staff are required—whether permanent or contractual—to work with City staff and the CAC to plan and implement its arts investments, conduct community engagement, and manage arts projects.

Dependable and knowledgeable administration of South San Francisco's Cultural Arts Program is essential to achieve the goals and objectives outlined in this document. For the public art component specifically, most of the day-to-day work is administrative, can be complex, and challenging, requiring specialized expertise. To that end, public art administrators should have good knowledge of art history, contemporary

art, public administration, community relations, contract negotiation, project management, public education, and collection maintenance. Public art management requires an unusual complement of knowledge and skills to work successfully with community members, artists, architects, engineers, building contractors, elected officials, City staff, and other technical professionals.

The following new staffing, in addition to the current Cultural Arts Specialist, is recommended to ensure professional and successful implementation of the goals and objectives of the Cultural Arts Program and its anticipated growth over the next five years (Appendix 8):

Full Time Cultural Arts Program Supervisor

Under the direction of the Parks and Recreation Department, the Cultural Arts Program Supervisor is accountable for management level administrative work directing program operations, staff, projects, budget, and complex tasks in support of the Cultural Arts Commission mission, goals, policies, and objectives.

Full Time Cultural Arts Program Public Art Coordinator

It is the responsibility of the Cultural Arts Program Public Art Coordinator to assume the pivotal role of overseeing the implementation of the public art ordinance, working with all stakeholders, and guiding the process including the artist and artwork selection; artwork design, fabrication, and installation; maintenance, gifts, loans, and deaccession of artwork; and marketing and social media.

Part Time Collection Specialist

The Cultural Arts Program Collection Specialist manages the public art collection inventory, tracks maintenance and repairs, and produces content for educational and promotional materials.

Recommendation 10:

Clarify the roles and responsibilities of the Cultural Arts Commission.

Under the leadership of then mayor Jack Drago, the CAC was appointed by the City Council in 1994. It has guided the development and growth of cultural arts with CAC Commissioners often assuming multiple roles, including supporting events, and coordinating artist selection, a role that would normally be coordinated by staff and adjudicated by peer panels. Refining the roles and responsibilities of the CAC will enable it to function as policymakers and stewards of the Plan.

Notably, the CAC reflects the demographics of South San Francisco, and it is important that it continue to do so. In addition to cultural diversity, the CAC should continue to include members with diverse backgrounds and expertise in the arts, including individual artists in the visual, performing, literary, and media arts, educators, patrons, curators, historians, and others with professional qualifications and experience or knowledge of a particular field of the arts.

In general, the duties of an arts and culture commission include the following:

- Establish and approve the Cultural Arts Program mission, and curatorial and programmatic goals, policies, and guidelines.
- Review and act on Artist/Artwork Selection Panel recommendations for Cultural Arts Fund projects.
- Review and approve recommendations for maintenance and conservation of artwork, deaccession of artwork, and acceptance of artwork gifts and loans, in accordance with each respective policy.

- Develop an Annual Cultural Arts Work Plan outlining specific public art projects, locations, and budgets for submission to the City Council.
- Serve as the key advocacy body for the City's Cultural Arts Program.
- Acknowledge artists' rights under the federal Visual Artists Rights Act (Pub. L 101-650 title VI, 17 U.S.C. § 106A) and the California Art Preservation Act (Cal. Civil Code §§ 987 and 989).

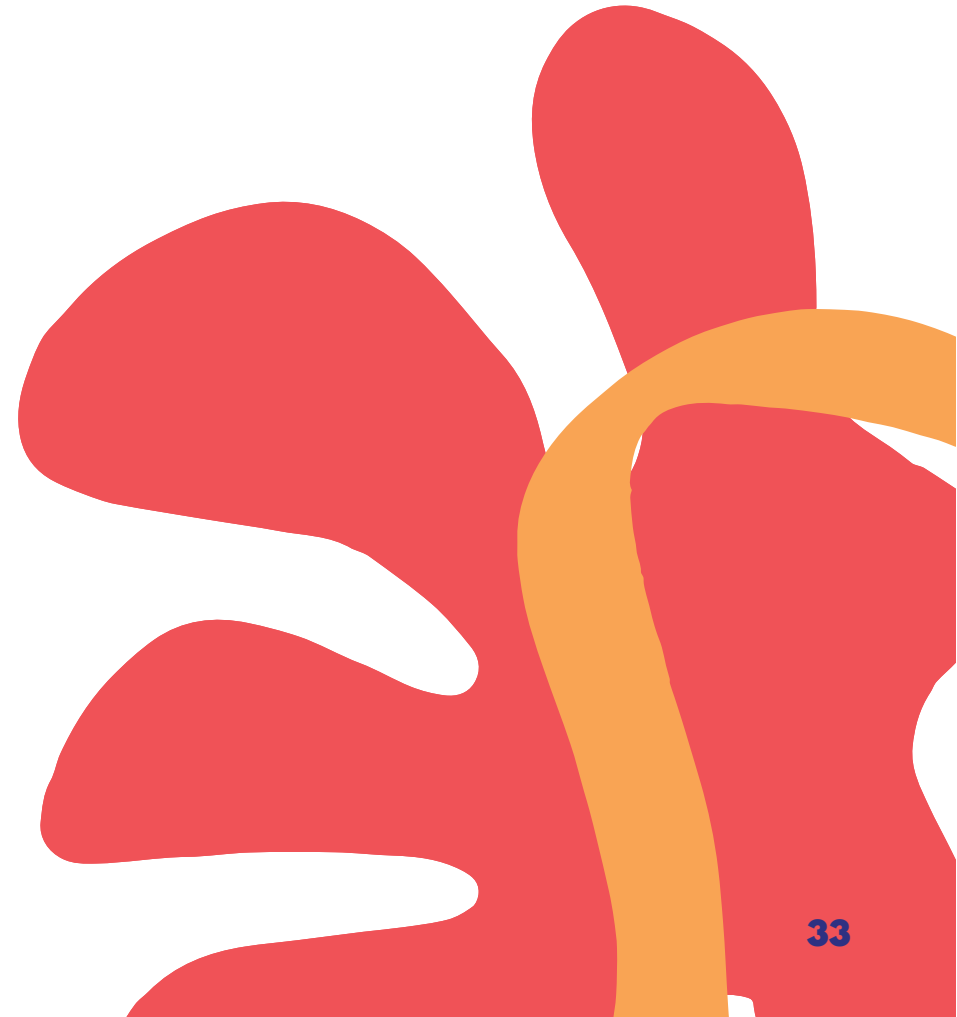
The following recommendations aim to reinforce and clarify the role of the Cultural Arts Commission as identified in above:

- Revise South San Francisco, California Municipal Code, Title 2 Administration, Chapter 2.80 Cultural Arts Commission by reinforcing and clarifying the role of the Cultural Arts Commission as policymakers and advocates.
- Expand expertise among CAC commissioners to include arts industry-related knowledge.
- Create an Annual Cultural Arts Work Plan.

An Annual Cultural Arts Work Plan is a valuable tool for charting current and future arts and culture projects and programming. This serves to inform City policymakers, staff, and the public about arts and culture activities and opportunities available.

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

- Eligible municipal percent for art projects and other arts and culture projects and programs to begin within the following one-year period.
- Budget and funding sources for each project.
- Status of the Cultural Arts Fund as well as anticipated new funding from private development percent for art in-lieu contributions.
- Location of each project and identification of community partners.
- Estimated timeline for project initiation and completion.
- Projects currently funded and in progress with estimated project completion dates.



Recommendation 11:

Document and maintain the artwork in the City's public art collection.

Over the past 30 years, the City has acquired its visual artwork collection in a variety of ways and without a clear strategy or vision for its collection. The collection includes 41 permanently sited artworks and an unknown number of small-scale artworks displayed indoors. The current database does not include all the details of how artworks were acquired, their dates of acquisition, media, date of creation, and artist name. In addition, some artworks are missing onsite identification plaques and others are not included on the City's interactive art map. This information is needed as the City grows and refines its collection.

The bulk of the City's sculpture collection is exhibited in the Orange Memorial Park Sculpture Garden in a designated landscaped area. The award-winning sculpture garden was the vision of City leaders and Cultural Arts Commissioners and was landscaped to display sculpture. The artworks in the sculpture garden are mostly in good condition, with some exceptions; however, the quality of the work is inconsistent (Appendix 5). Some artworks were created by professional artists and others are more amateur and ad hoc in nature. Over the years, the space has become cramped and has no room to grow as it is located in a narrow strip of the park in between the parking lot, bocce and tennis courts, and public restrooms.

Outside of the sculpture garden, the scale of specific artworks need reconsideration. For example, "Millennium" by James Russell, while positioned in a median as a visual gateway, is under-scaled for an artwork located in the middle of a multi-laned arterial road. More intimate works, like the "Our South City" mural at Gardiner Park, and "American Dog" at Centennial Way Dog Park serve a more useful purpose as they reinforce a sense of place.

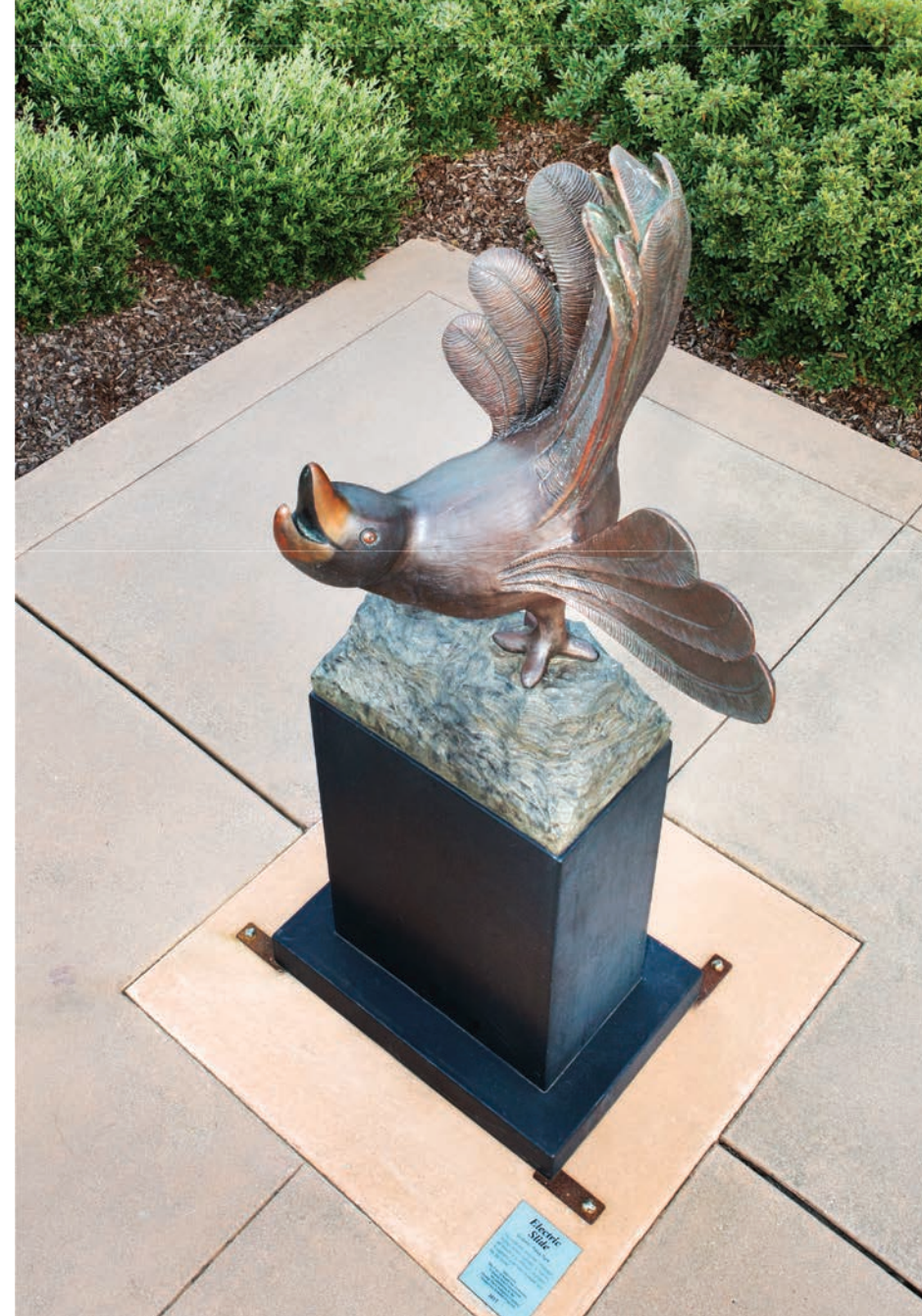


Image: "Electric Slide," by artist Pokey Park, located in Orange Memorial Park Sculpture Garden, South San Francisco.

“Wind Harp,” the most iconic work in the collection, is on the Point San Bruno Knoll at the center of the Genentech campus. It is difficult to find, and there is limited parking nearby. While it is in good condition, it deserves greater public access.

Regarding the condition of the entire collection, outdoor artworks that are exposed to the elements and human contact need routine maintenance and occasional conservation. That said, some artworks, such as the “Doors of Avignon,” are in such deteriorating condition that deaccessioning them from the collection may be the most practical solution.

The City’s interactive art map is incomplete and includes both City-owned and privately-owned artworks. ABC has identified the current condition of each artwork shown on the map, in addition to its date and location, when known (Appendix 5).

To properly document and manage the collection of artworks, the following actions are recommended:

- Contract with a professional curator to assist in relocation of some artworks from Orange Memorial Park to places where they will be more visible and therefore more appreciated.
 - New Library | Parks and Recreation Center
 - Centennial Way Trail
 - Neighborhood playgrounds and parks
- Relocate and commission environmentally oriented art at Centennial Way Trail.
- Update the public art database to include recent mural installations and to ensure that the database includes the name of artists, name of artworks, date of artwork installations, media, and acquisition information including costs.

- Include digital copies of artists’ contracts in the public art database, and update it annually to insure that artists’ contact information is up to date.
- Contract with a professional art conservator to create an assessment and maintenance plan for all artworks in the City’s collection; fold these recommendations into the public art database.
- Provide funding for and conduct annual routine maintenance of all artworks.
- Prioritize and conduct conservation of artworks that need repair.
- Adopt policies and procedures for the deaccession of artwork and for gifts, loans, artwork memorials, and exhibitions of artwork on City property to meet industry standards for effective public art collection management (Appendix 9, Appendix 10, and Appendix 11).
- Deaccession artworks whose condition is poor and whose maintenance or repair cost exceeds its original cost or its value to the community.
- Create an on call list of artwork conservators and fabricators who can repair and maintain artwork as needed.



FUNDING STRATEGIES

While the City has created a percent for art in private development ordinance, it is not written in a way that will result in a significant Cultural Arts Fund that matches the ambitions of this Plan. To that end, the ordinance should be amended, and other funding strategies explored to ensure and sustain funding in the Cultural Arts Fund. There are several basic funding strategies the City can employ to fund the arts:

Recommendation 12:

Amend the existing percent for art ordinance to increase the private commercial development contribution to the Cultural Arts Fund and include the addition of 1% percent for art in new municipal construction projects.

- Require all private commercial developers of new construction with building permit valuations of \$250,000 or more who opt for onsite art to allot 1% of building permit valuation costs to on-site art of which 25% of the 1% is deposited into the Cultural Arts Fund.
- Require all private commercial developers of new construction with building permit valuations of \$250,000 or less to contribute the full 1% to the Cultural Arts Fund.
- Consider a feasibility study to include residential projects over a certain number of units in the percent for art in private development.

The City of South San Francisco City Council adopted a percent for art in private development ordinance in November 2020

specifying that 1% of construction costs for commercial projects/developments be set aside for the acquisition of qualifying public art in publicly accessible locations within the development site or to contribute in-lieu monies valued at 0.5% of construction costs into the Cultural Arts Fund. The intent of this requirement was to build discretionary funding for public art and cultural arts projects throughout South San Francisco by growing the resources available through the Cultural Arts Fund.

In practice, the private developers in South San Francisco with whom the consultants spoke are enthusiastic about art and therefore prefer spending the 1% public art allocation for on-site artwork. To ensure and sustain funding in the Cultural Arts Fund, it is recommended that every development project be required to contribute 25% of the 1% public art allocation to the Cultural Arts Fund and that any development project with a Building Permit Valuation of \$250,000 or less be required to contribute the full 1% to the Cultural Arts Fund since the percent for allocation is not enough to cover artist fees, materials, fabrication, and maintenance of a substantial artwork.

The current economic climate for private residential housing precludes the addition of a City-required percent for art fee. However, residential developers are strongly encouraged to include artwork in publicly accessible locations in new development projects.

Implementation of this ordinance will be the responsibility of the Cultural Arts Program staff. To ensure consistency and transparency, implementation guidelines for private developers and staff need to be adopted (Appendix 12).

- Add 1% for art in new municipal construction projects to the percent for art ordinance (Appendix 13).

Require the allocation of 1% of the construction budget for eligible Capital Improvement Program (CIP) projects of \$250,000 or more for public art.

The City of South San Francisco is eager to expand its commitment to public art and take a leadership role in providing sustainable funding to support the arts as an element of the City's development and revitalization. The most predictable way of funding art on City property is through the City's CIP budget. The purpose of the percent for art calculation is to establish a consistent source of funding that is tied to the City's growth. Public art funded by this method becomes integral to the City's placemaking and economic development goals.

Implementation of the percent for art in CIP projects will be the responsibility of the Cultural Arts Program staff, who will manage the artist selection processes and oversee the design, fabrication, installation, and maintenance of the artwork on City-owned property. Cultural Arts Program staff will have the authority to pool CIP percent for art funds and use them to supplement the percent for art budget of another CIP project. On a case-by-case basis, an increase to a public art budget allows for a larger and more impactful artwork for the site and community. It also provides an opportunity for equitable distribution of artworks throughout the City

Review and approval of artists and artwork for CIP construction projects of \$250,000 or more will be the responsibility of the Cultural Arts Commission in accordance with Chapter 4 in the Municipal Code. Establishing and maintaining consistent standards and practices for the selection of artists and artwork is critical to a successful public art program. Adopting guidelines for this purpose will encourage the highest level of creative engagement while furthering the mission and goals of the Cultural Arts Program (Appendix 12).



Image: "Tabula," by artist Charles Gaden, 2016, located in Palo Alto is an example of public art in a private development project.

Recommendation 13:

Identify a funding source to support the presentation of performing arts and performing arts classes in the Arts District and in community settings.

There is clearly an interest in the performing arts, which requires facilities, classes, and funding. The City could undertake a citywide comprehensive cultural plan to identify need, opportunity, funding sources, and partnerships. Potential funding sources include:



Image: The Pleasanton Firehouse Arts Center attracts visitors from throughout the Bay Area to attend events like the Lunar New Year celebration.

Community Benefit Agreements

The City of South San Francisco can require specific community benefits such as performing arts spaces, shared studio and exhibit spaces in special districts such as Lindenville. These facilities can be phased in over time.

Tax Districts and Public Development Authorities

The City may also choose to employ a Mello Roos tax district or a Public Development Authority to fund the creation of a community arts facility in Lindenville or another appropriate location.

Transient Occupancy Tax

There is a natural nexus between travel and the arts, and an economic benefit in retaining travelers who are staying in South San Francisco hotels. Dedicating a portion of a transient occupancy tax to the artist will support activities that encourage visitors to remain in South San Francisco to attend arts events and spend their dollars in the City.

Admissions Tax

Admissions taxes are levied on tickets for sports, arts, movies, or other ticketed events. These taxes can be used to support live arts and entertainment events.

Parking Meter Fees

When the City creates fees for parking, whether at meter or in parking garages, a portion of these fees can be earmarked to support performing arts events and spaces.

Recommendation 14:

Build funding partnerships and collaborations with other agencies.

Building a robust arts program works best when it includes partnerships with organizations that share the goal of creating a city that works for all its residents, visitors, and workers. Potential partners include:



Image: The San Jose Downtown Association PBID supports local high school artists with their Downtown Arts program that exhibits their art throughout downtown.

Downtown Property Owners Business Improvement District (PBID)

PBIDs are established specifically to create amenities and services that directly support the cleanliness, safety, and liveliness of business districts. PBID funds can be used to support arts activities.

San Mateo Office of Arts and Culture

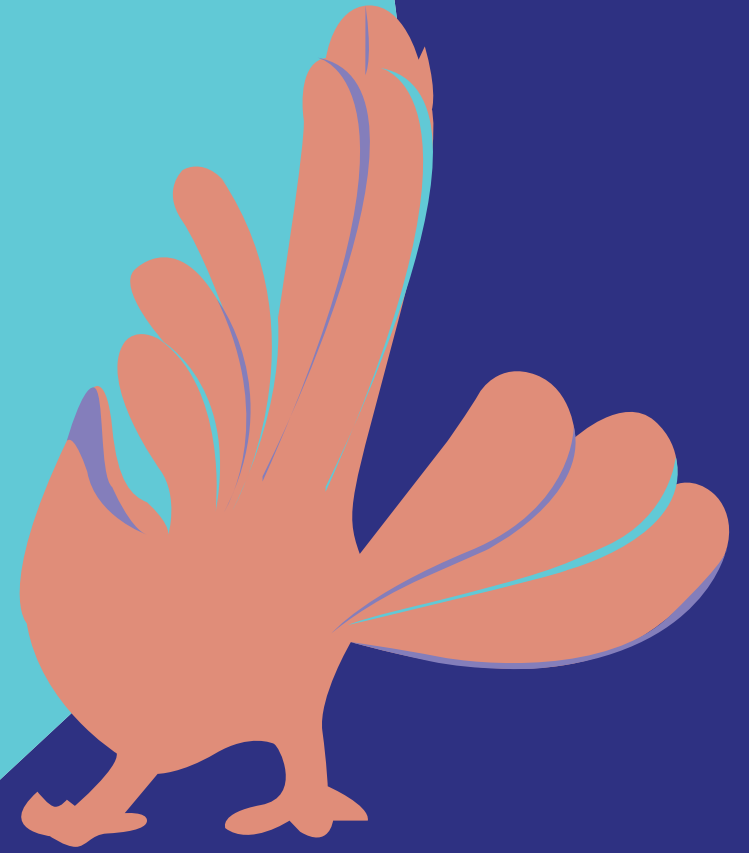
The County of San Mateo’s Office of Arts and Culture offers several grants that can support nonprofit arts organizations in South San Francisco.

Schools and Community Colleges

South San Francisco can build partnerships with local schools and community colleges to support the creation and performance of free and accessible arts activities on their campuses, and within the City buildings and parks. The mural program at Skyline College that has created work in South San Francisco is an excellent model for this.

Tech companies Corporate Social Responsibility (CSR) Programs

Most corporations include CSR programs that are designed to provide funding or other resources to support community-based activities. These resources can be employed to support free and accessible arts programming.



IMPLEMENTATION

7. IMPLEMENTATION

Short term, mid-term, and long-term implementation goals for each action identified above are listed in an Implementation Plan (Appendix 2). These goals were prioritized based on the immediate availability of funding, the ease of implementation, and the need to demonstrate success early in the development of South San Francisco’s public art plan. The chart includes potential partners and potential funding sources. It is complemented by an Annual Work Plan template in Appendix 16.

8. APPENDICES

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APPENDIX 1. DEFINITIONS: KEY TERMS

- 1. Artist:** A practitioner of the creative arts, recognized as such by critics and peers, with a body of work including commissions, exhibitions, sales, publications, and collections.
- 2. Arts District:** An arts district is an urban area intended to create a critical mass of places of cultural consumption such as art galleries, theatres, music venues, art studio workspaces, and public spaces for performing arts.
- 3. Artist Selection Panel:** The artist selection panel functions in an ad hoc capacity and is responsible for reviewing artist submittals for publicly funded art projects and making recommendations of finalists to the Cultural Arts Commission.
- 4. Conservation:** The cleaning, preserving and occasional repairing of works of art by a professional conservator.
- 5. Creative Entrepreneur:** A person working in the creative sector such as visual art, design, music, media, literature, or performance who demonstrates business success in their creative field.
- 6. Cultural Arts Fund:** A separate account into which all monies generated from the private development percent for art and from other donations of money are deposited and may be expended on public art and arts and culture activities and projects.
- 7. Deaccession:** The procedure for the removal of an artwork owned by the City and the determination of its future disposition.
- 8. Design Professional:** An individual working in the field of graphic design, landscape architecture, architecture, industrial design, or related fields.
- 9. Municipal Percent for Art:** Dedication of funds from a jurisdiction's qualifying Capital Improvement Program (CIP) projects towards the development of public art.
- 10. Permanent Art:** Artwork intended to stay in position for long periods with a predetermined lifetime of more than one year to centuries.
- 11. Private Development Percent for Art:** Dedication of funds from a private development project required by the jurisdiction for public art on the development project site or the in-lieu contribution of funds to the Cultural Arts Fund.
- 12. Public Art:** Artwork created by an artist in a public place fully accessible seven days a week on private property or on land or in a building owned by the City; encompasses all cultures through the broadest possible range of expression, media, and materials; may be permanent, fixed, temporary or portable; and may be an integral part of a building, facility, structure, or landscape.
- 13. Routine Maintenance:** Activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the artwork is located. Routine maintenance means the basic day-to-day care of the artwork.
- 14. Temporary Art:** Artwork that has a predetermined lifetime ranging between a few hours to several years.

APPENDIX 2. IMPLEMENTATION PLAN

Implementation of this plan requires both cultural arts funding and in-kind and financial partnerships with businesses, community organizations, and the City's own departments.

SHORT TERM: UP TO 2 YEARS

PAGE REF.	RECOMMENDATION	PARTNERS	POTENTIAL FUNDING
23	Increase funding and logistical support for existing festivals	Cultural Organizations, Corporate Support	Cultural Arts Fund
23	Provide grants to activate neighborhood parks with art	Neighborhood Organizations	Cultural Arts Fund
24	Provide little neighborhood libraries or museums	Neighborhood Organizations	Cultural Arts Fund
24	Commission art on utility boxes	Neighborhood Organizations	Cultural Arts Fund
27	Commission temporary artwork at Point San Bruno Knoll (Wind Harp)	Genentech	Cultural Arts Fund
26	Sponsor series of artist get-togethers	Open Studios	General Fund
29	Engage artists in the development of Lindenville Arts and Makers District	Open Studios, Arts Organizations	General Fund
28	Work with City departments to integrate public art and activities into the design of new construction and general and specific plans, including Lindenville	Public Works Department, Capital Projects, and Planning Division	General Fund

SHORT TERM: UP TO 2 YEARS

PAGE REF.	RECOMMENDATION	PARTNERS	POTENTIAL FUNDING
27-36	Create developer incentives to activate creative uses of the Lindenville development	Developers, City Attorney, Planning Division	General Fund
29	Zone Lindenville to encourage affordable live/workspace	Developers, City Attorney, Planning Division	General Fund
30	Create annual allocation of funding for classes and performance space	Cultural Arts Commission	Cultural Arts Fund
31	Hire full time Culture Arts Program Manager	City Manager	General Fund, Cultural Arts Fund
31	Hire full time Cultural Arts Program Public Art Coordinator	City Manager	General Fund, Cultural Arts Fund
32	Revise South San Francisco, CA Muni Code regarding role of Cultural Arts Commission	Cultural Arts Commission, City Council, City Attorney	General Fund
41	Create Annual Arts Work Plan	Cultural Arts Commission	General Fund
35	Adopt Deaccession Policy and Gifts, Loans, Memorials, and Exhibition Policy	Cultural Arts Commission, City Council, City Attorney	General Fund
36	Amend the existing percent for art ordinance	City Manager, City Attorney	General Fund

MID TERM: 3-5 YEARS

PAGE REF.	RECOMMENDATION	PARTNERS	POTENTIAL FUNDING
23	Create a festival grant program	Cultural Organizations, Corporate Support	Cultural Arts Fund
23	Provide grants to activate Common Greens with art	Neighborhood Organizations	Cultural Arts Fund
24	Include students from the Boys and Girls Club/local high schools on artist selection panels for artwork on the Centennial Way Trail	Schools, Boys and Girls Club	General Fund
24	Commission artist-designed crosswalks	Public Works Department	CIP Percent for Art
24	Commission artist-designed banners to enhance neighborhood identity	Neighborhood Organizations	Cultural Arts Fund
25	Commission temporary artwork at the Transit Center at Karyl Matsumoto Plaza	Transit Center at Karyl Matsumoto Plaza	Cultural Arts Fund
25	Commission temporary art at Grand Avenue breezeways	Chamber of Commerce	Cultural Arts Fund
25	Commission art along the waterfront	Corporate Support	Cultural Arts Fund, Bonds

MID TERM: 3-5 YEARS

PAGE REF.	RECOMMENDATION	PARTNERS	POTENTIAL FUNDING
25	Commission art along the trails	South San Francisco Planning Division	General Fund
27	Improve access and seating on Point San Bruno Knoll (Wind Harp)	Genentech	Cultural Arts Fund
35	Relocate select artwork from Orange Memorial Park Sculpture Garden to more visible locations	Cultural Arts Commission	General Fund, Cultural Arts Fund
27	Commission artwork for El Camino Real entrance to South San Francisco	Cultural Arts Commission	General Fund, Cultural Arts Fund
31	Hire a part time Cultural Arts Program Collection Manager	City Manager	General Fund
35	Create a public art database	Cultural Arts Commission	General Fund
35	Create an assessment and maintenance plan for all City-owned artworks	Cultural Arts Commission, City Council, City Attorney	Cultural Arts Fund

LONG TERM: 6-10 YEARS

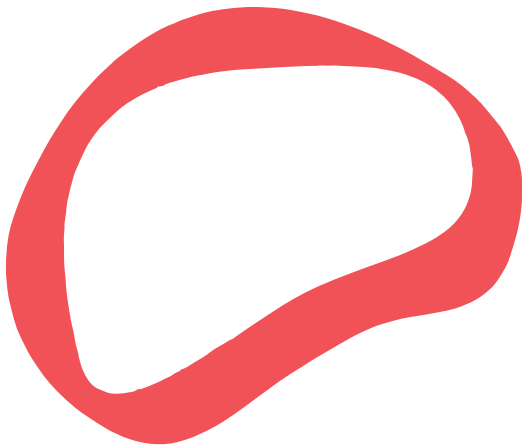
PAGE REF.	RECOMMENDATION	PARTNERS	POTENTIAL FUNDING
25	Provide grants to activate walkable residential areas	Neighborhood Organizations	Cultural Arts Fund
23	Create a youth docent program for public art	Schools, Boys and Girls Club	General Fund
25	Create annual summer festival at Oyster Point	Corporate Support	Cultural Arts Fund
26	Establish a centralized artists' work, exhibition, and performance space	Developers	Cultural Arts Fund, Bonds
27	Commission artwork for Westborough Boulevard median	Cultural Arts Commission	Cultural Arts Fund, Bonds
27	Commission artwork for Grand Avenue breezeway	Chamber of Commerce	Cultural Arts Fund, Bonds
30	Fund a city-wide cultural plan	City Manager	Cultural Arts Fund

APPENDIX 3. CORE QUESTIONS

The following questions were asked during the community engagement phase during interviews, focus groups, community meetings, and pop-up events.

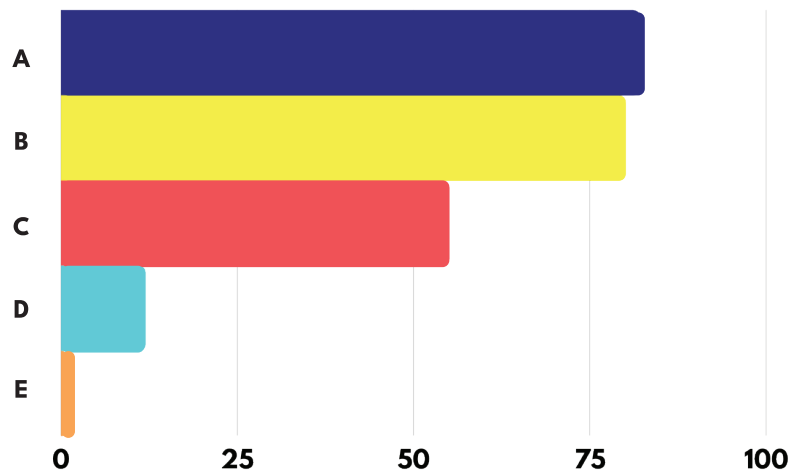


1. What are a few words that describe the character of South San Francisco?
2. Where would you like to see arts and cultural activities take place in South San Francisco?
3. What types of public art or art programming do you want to see in South San Francisco?
4. What are some locations in South San Francisco that would benefit from more arts and culture?
5. What are some places you've visited where the arts left a lasting impression?
6. Where do you like to take visitors when they come to South San Francisco?
7. Where do people tend to gather in South San Francisco?



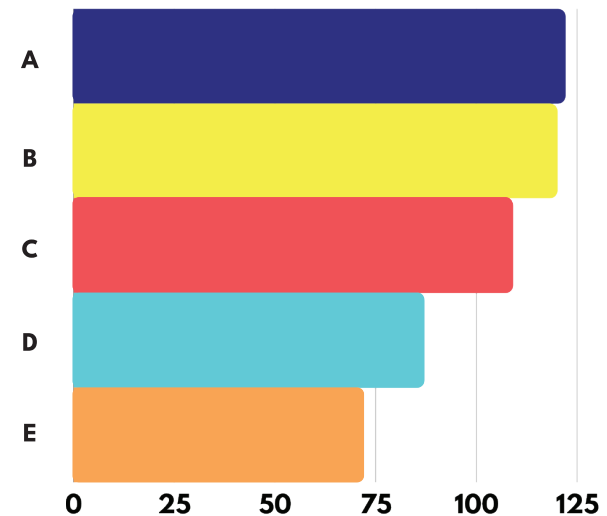
APPENDIX 4. SURVEY RESULTS

Q1. What is the first thing that comes to mind when you think about South San Francisco?



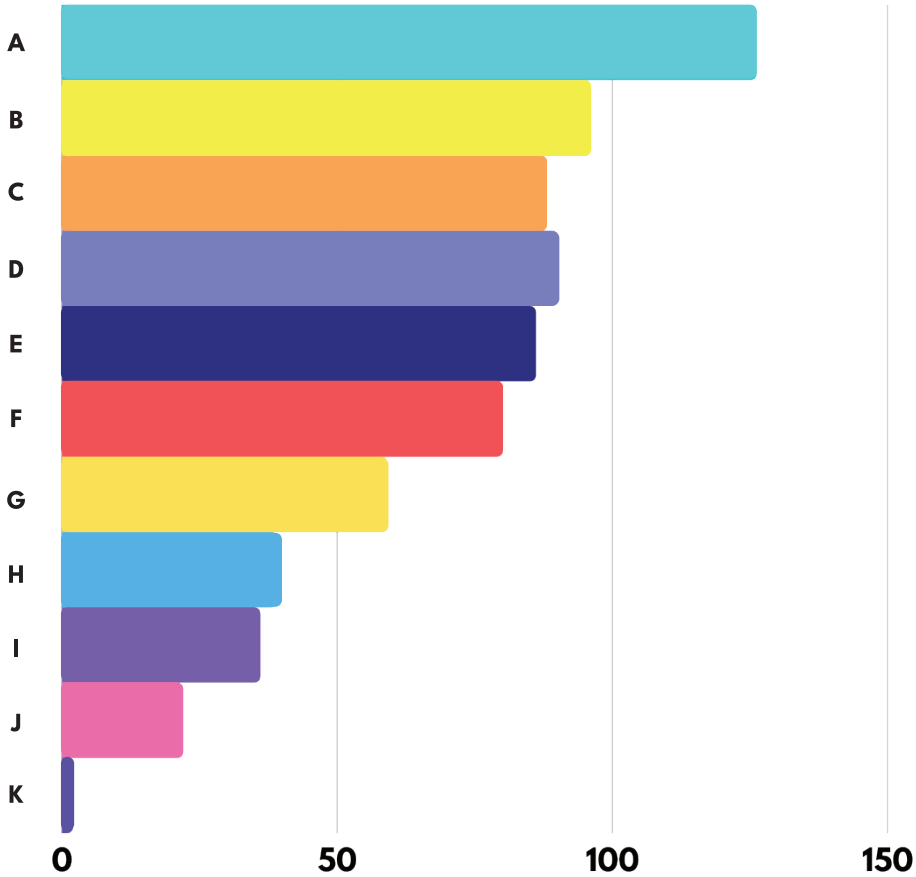
- A. Bio Tech Oriented - 35.7%
- B. Culturally Diverse - 34.8%
- C. Neighborhoodly - 23.9%
- D. Close to Nature - 5.2%
- E. Other - 0.4%

Q2. Where would you like to see public art and cultural activities take place in South San Francisco?



- A. Parks and Trails - 23.9%
- B. Downtown - 23.5%
- C. Neighborhoods - 21.4%
- D. On Buildings - 17.1%
- E. Waterfront - 14.1%

Q3. What types of art would you like to see in public places? (top three)



- A. Murals - 17.4%
- B. Festivals - 13.3%
- C. Sculptures - 12.2%
- D. Dance, Theater, and Music Performances - 12.4%
- E. Historical Art - 11.9%
- F. Environmental Art - 11%
- G. Kinetic / Interactive Art - 8.1%
- H. Sound Art - 5.4%
- I. Digital Art / Projections - 5%
- J. Poetry Readings - 3%
- K. Other - 0.3%

Q4. What are some places you've visited where the arts left a lasting impression?

Opened-ended responses have been consolidated and presented how they were submitted by participants.

- Museums honoring various cultural artists and traditions.
- Gardener Park
- Florida
- Chicago, mission district sf, historic market square (San Antonio, TX), New York
- Botanical garden and Japanese Tea Garden, SFMOMA
- Nashville, Austin
- Barcelona (Gaudi works) & all Spain, Egypt, Greece, Paris, French Riviera & all France, London, Venice.
- I love the large chrome sculpture on Westborough Ave near the 280 onramp. Also, the Dragon on the corner near the library and the country club. The art walk at Orange Memorial Park is lovely, too.
- Museums
- Presidio/Legion of Honor, Cantor Museum, New York, Barcelona, Shanghai
- Washington D. C.
- Orange Memorial Park, Westborough and Orange, Junipero Serra and Hickey
- France, Germany, New Mexico, Arizona
- Atlanta, Ga, New Orleans, The Mission-SF
- Painted electric boxes, tree landscaping, public benches, and parks
- Globally = Finland, Australia Locally = SF, Seattle, NY
- Downtown - blight
- De Young, Texas State Capital, Austin Building
- A park mural, museum
- Dragon sculpture on Westborough
- Light shows against building in Germany
- City Hall
- Orange Memorial Park
- San Francisco
- Parks, Museums
- Many (Washington DC)
- Murals on hotel on Grand
- Palace of Fine Arts, Prado in Spain, Louvre in Paris
- Havana, Cuba
- National Museum of Mexican Art
- San Jose, Ca, Arizona
- None in SSF
- Downtown San Bruno's mural
- SF and Portland
- 1Tower Place, Orange Memorial Park. Millenium Sculpture (Westborough/Juniper Serra)
- Kakaako neighborhood in Honolulu, HI. #powwow worldwide art festival.
- Japan
- Asian Art Museum
- GG Park
- Art studios
- Philadelphia
- Eugene, Oregon. SF murals
- Art on Utility boxes, Orange Memorial Park, Municipal building exhibits. Some murals on Grand Avenue-would like to see more new murals on buildings.
- Orange Memorial Park sculpture garden
- Berlin, Paris, Amsterdam
- Italy, Washing DC, San Francisco
- Netherlands; Mission District in San Francisco
- Balmy Alley in the SF mission, mural art in Hawaii, Portland and Austin
- Techshop (I think that was the name) - a warehouse in Redwood City (which, sadly is closed now) that offered space and resources for artists of every discipline - 3D printers, spaces for digital artists, forges, meeting spaces, craft supplies. California Art Supply Co. - a great, local, inclusive art supply store who encourage artists to use their backyard space for art meetups. Provides a safe space for everyone.
- Lobby at Stanford hospital, SSF Atrium
- Museum of Modern Art, de Young Museum, Festivals
- SSF Museum
- Europe/ RWC

Q4. What are some places you've visited where the arts left a lasting impression?

Q4 responses continued. Opened-ended responses have been consolidated and presented how they were submitted by participants.

- The de Young, Legion of Honor. Asian Art Museum in San Francisco. The presentations by Asian Art Museum staff at the SSF library.
- Mexico. Many large cities put an emphasis on public art. You see several sculptures and statues and murals in several public spaces.
- I love the sculpture garden in Orange Memorial Park (excluding the handful of ones better suited on a small scale in porcelain and sitting on a doily in your grandmother's house. I LOVE the sculptures placed sporadically throughout the city.
- SFO, The Spiral Jetty (Utah)
- Legion of Honor
- Louvre
- Art Museum
- Library, Oyster Point
- Chrome sculpture on Westborough at Junipero. Cement horse across from Smart and Final.
- Atlanta GA, the Mission Districts murals, various universities
- Golden Gate Park, Union Square exhibits
- Assuming this refers to places in SSF, the Orange Memorial Park Sculpture garden/path is a favorite spot.
- Seattle, Carmichael, San Francisco, San Jose
- Parks and trails. Programs at the MSB building.
- Not in SSF, but SF's Balmy Alley is by far one of the most striking places I've visited.
- San Francisco, Walnut Creek, San Jose
- Downtown Intersections
- Downtown S.F. (Hearts)
- San Francisco - Mission / Avila Beach Pismo
- Downtown
- The Louvre
- Chicago
- Women's Building in SF
- Haven't been out much but hydrants, and other painted things in SSF.
- Sculptures by tennis courts Orange Memorial Park
- New York, San Francisco Haight Street
- Mission district murals, Switzerland Zurich
- Madrid, Europe has lots of public art
- San Francisco
- Mission SF
- Italy, England, France
- Mission District
- Golden Gate Park
- de Young, Filoli, Street art
- Fioli, Botanical Gardens, Urban architecture
- On Van Ness Ave, SF Human head looks like egg
- SF MOMA, The Louvre
- Helsinki Finland. art is very much integrated into the urban fabric. It is kid friendly, it is beautiful, it is engaging.
- On Oahu my cousin showed me an area that has lots of murals- specifically a street that has a bunch of murals/art done by a bunch of artists. It attracts people to visit it and support local businesses, but also is so pretty and just adds to the beauty of the area!
- The San Francisco Asian Art Museum
- Palace of Fine Arts, Stanford cactus garden, and Anderson collection
- Sedona, AZ
- Mural buildings, public places like SSF bart
- France, Sausalito
- Murals in Daly City, San Francisco parks, murals all over Los Angeles
- The American Visionary Art Museum is a museum in Baltimore that features the work of untrained artists. <https://www.avam.org/>

Q4. What are some places you've visited where the arts left a lasting impression?

Q4 responses continued. Opened-ended responses have been consolidated and presented how they were submitted by participants.

- The island of Oahu, Hawaii is full of murals everywhere. Portland and Seattle also have a lot of public art.
- Christmas festivals in Europe. Street food/vendors closures in NOLA.
- In public places, such as buildings or walls.
- Newport Beach Art in the Park; Artwork along SF Embarcadero; SF alley artwork
- Municipal Services Building
- San Francisco - also love the sculptures that SSF has created along Westborough Blvd
- Seattle
- In other cities where cultural focused diversity is fully embraced, celebrated and supported through traditional music, performances, foods and local artists/businesses are also highlighted and able to sell artwork/products.
- Rome, Italy
- EUROPE
- San Francisco, Paris, London, Morocco, Tokyo, Mexico City, Milan
- SFO airport
- Mission District, Balmy Alley in SF, public art all over Mexico City
- Portland, OR; NYC
- The Box Shop in SF, deYoung Museum, Legion of Honor
- San Francisco SOMA
- Little Island in NYC--a metal "grate" that you walk on that plays music.
- Children's artwork featured near the water, I think Pacifica Pier?
- Downtown San Francisco, Slow Streets in San Francisco
- Orange Memorial Park has a mini trail with sculptures.
- Orange Memorial Park, near the bocce courts
- San Francisco Mission District
- The deYoung. The Asian Art Museum in San Francisco. Legion of Honor.
- SSF Civic Ballet performances at SSFHS & ECHS theaters, Orange Memorial Park sculptures, Dragon sculpture by Main Library, Art on utility boxes
- Oslo, Norway. Murals on many city buildings, a large sculpture hiking park in the city.
- The High Line with its various sculptures.
- The South City Armstrong Brewery mural on Grand Ave. The art on the utility boxes near Grand Ave. Cultural murals on the historic Hotel on Grand Ave. Mural at SSF Caltrain Station. Flame sculpture at Orange Memorial Park Pool.
- Palo Alto, Redwood City, Rome
- Junipero Serra & Westborough; Atrium of 33 Arroyo; both Public Libraries; Wall of SSF Lumbar; Orange Memorial Park; E. Grand
- 33 Arroya
- Museums, theaters
- San Francisco mosaic tiles steps, painted electrical boxes
- Burlingame - Redwood City
- Chicago, Portland, Seattle
- Burning Man; Europe
- The City
- Burlingame - Redwood City
- Chicago
- Murals and museums in SF

Q5. Where do you like to take visitors when they come to South San Francisco?

Opened-ended responses have been consolidated and presented how they were submitted by participants.

- Marina/Oyster Point
- Orange Memorial Park, Grand Avenue, Oyster Point
- In the new park and rec/library building.
- Restaurantes, Bocce ball courts
- Orange Memorial Park, walk by the bay (Oyster Point area), downtown during holidays.
- I like take them on the Sign Hill, but unfortunately most of the trails are not well maintained. So it is not so easy to walk around except for few points.
- Sign Hill, Hula Hoops restaurant
- Only thing to see is filigree sculpture on South Spruce next to old Railroad Tracks & trail that replaces them. That is a beautiful sculpture. Often also point out the sculpture at Westborough & Junipero Serra.
- Walking trail - Sign Hill
- Sign Hill
- Little Lucca, cafes, interesting restaurants
- City hall, downtown, waterfront
- To San Carlos
- I love 47 Hills it is a SSF gem and I take people there and tell people about it. I love the industrial setting and area, the historic Quonset hut buildings and seeing the trains traveling by and planes taking off. I would also show them beautiful City Hall on Grand Avenue. I wish there was better lighting and shopping on Grand Avenue though. The waterfront is a really nice walk. The walk over by Sign Hill is nice but hard to find.
- Used to be downtown before the developers took over with our city officials blessings.
- San Francisco
- Out of town
- Our house - friendly neighborhood and parking.
- Not downtown. Maybe a coastal drive.
- Golden Gate Park or maybe Sign Hill during the holidays.
- Too much blight downtown
- Culinary
- Buon Gusto For Dinner, La Tapatia
- Our school, (Monte Verde), Parks
- Dog Park
- Grand and Oyster Point
- My house? downtown SF is sketchy and seems unsafe
- Sign hill. Oyster point.
- Waterfront/Oyster Point; downtown restaurants; Sign Hill
- Marina
- If it's during winter holidays it's downtown.
- Downtown South San Francisco, and Centennial Way
- To Orange Memorial Park, Sign Hill, City Hall.
- Grand Street downtown
- Oyster Point, Wind Harp
- The libraries, Oyster Point, downtown
- Hiking, restaurants. Japanese, Filipino and Mexican food.
- Downtown, Oyster Point Trail, Orange Memorial Park & trails.
- South San Francisco Sign Hill, Oyster point
- Bay Trail
- The park and hiking with good views
- Ben Tre, The food is delicious. There is nowhere else to go for culturally enhancement in SSF. We end up in San Francisco for cultural interest.
- Take to the marina for the vistas, or Brisbane Pier.
- No where it isnt safe
- Unfortunately my visitors have grown up around here.
- Oyster Point and the libraries
- Actually, no place is appealing unless they want to watch developments being constructed or sitting in traffic congestion.
- Food spots. But nothing memorable stands out.
- Sign Hill trails

Q5. Where do you like to take visitors when they come to South San Francisco?

Q5 responses continued. Opened-ended responses have been consolidated and presented how they were submitted by participants.

- Downtown SSF for the great eats
- The pier
- Grand Ave, Old town- close to shore
- Waterfront Bay Trail
- To Oyster Point, the Ferry Building, Thai Satay, Cafe 382
- I don't have visitors because of Covid.
- Parks and downtown
- Grand Street, a quick bio-tech tour (HATE the recent Oyster Point development that destroyed the quaintness of the boats, etc.), Orange Memorial Park and the dog park - plus the 12 minute drive to the OCEAN!
- I take visitors to the sculpture garden in Orange Memorial Park or for a walk at Oyster Point.
- All over Bay Area
- Bay Trail, Sweeney Ridge
- Orange Memorial Park, Trails
- Orange Memorial Park, Oyster Point, Grand Ave.
- Parks, Oyster Point, Grand Avenue
- Bertolucci's but you built over it...to San Francisco or down the Peninsula
- The wind tower out in the industrial area.
- Oyster Point Harbor
- Restaurants on Grand Ave
- Broadway, Oyster Point
- Waterfront
- Parks
- First time here
- Peninsula Area
- Daly City
- Downtown Grand Ave
- Home
- Restaurants in SSF
- Oyster Point, Raymonds Bread, See's Candy
- Grand Ave/ Raymonds Bread
- Waterfront
- SF, Downtown SSF
- Restaurants
- My parents house, Downtown, Oyster Point
- Orange Memorial Park, downtown
- Oyster point/ SSF Mountain
- parks and restaurants
- The parks, the local businesses, library
- Linear Park, downtown (Grand)
- Sign Hill. Or if they are children, Orange Memorial Park.
- Out of South San Francisco
- San Francisco Golden Gate Bridge
- Sign Hill Centennial trail
- Public parks, Orange Memorial Park
- To San Fransisco. Sometimes a nearby park in SSF
- Just moved here, so don't know yet
- Walking on trails. Spruce Cafe and Night Market. But honestly, to cuter more charming cities nearby.
- Sign Hill, San Bruno Mountain, local parks, downtown
- Wind Harp, Sign Hill, See's Candy, Little Lucca, Las Trancas
- Orange park or local restaurants.
- Dine at various restaurants
- Restaurants Downtown Waterfront
- Orange Memorial Park, Sellick Park, Buri Buri & Grand Avenue area
- Eat on Grand Ave.
- San Francisco, Napa
- Restaurants, The Point, neighborhood
- Plymire-Schwartz house
- Sign Hill, See's, Raymond's, Orange Memorial Park
- I don't. We end of going to SF. I wish the downtown was more cleaned up and developed with more restaurants, interesting shops, and coffeehouses.
- Downtown for coffee/food. The waterfront near Oyster Point. Sign Hill.

Q5. Where do you like to take visitors when they come to South San Francisco?

Q5 responses continued. Opened-ended responses have been consolidated and presented how they were submitted by participants.

- Unfortunately, many visitors all of all ages make it a point of expressing dissatisfaction in what SSF offers, from eateries, downtown and a lack of tourist attractions, plus mention of a now bare Sign Hill. Orange Memorial Park does not offer much. Only nice area is oyster point marina, but it does not have trees and the area that is filled with trees always has garbage cans that are overfilled and not emptied (Brisbane stretch is very clean with no garbage or overfilled garbage cans). El Camino has nothing to offer either for shopping or entertainment.
- Costco is the most requested place! We usually go to SF (GG Park) or Pacifica (beach and trails).
- Orange Memorial Park, Westborough Park, Westborough Square
- My home
- Parks, farmers market.
- Waterfront II
- Bio-tech, downtown
- To the wind organ, to Sign Hill
- Basque cultural center
- Are you kidding? There is nothing to see in SSF. The best thing is the fog rolling over the top of San Bruno Mountain.
- Waterfront, trails, Orange Memorial Park (but under construction)
- Local cafes/restaurants on Grand Ave. and Spruce, Centennial Way to walk the path.
- Centennial trail, downtown restaurants and events at Orange Park.
- Downtown and to the various neighborhood restaurants. We do need an iconic park.
- Grand Ave (La Tapatia, cafe 352, Cable Car Cafe, Antigua Cafe, City Hall Park, etc), Oyster Point, and Sign Hill
- Half Moon Bay, Fort Funston
- Local restaurants
- Grand Avenue, Old Town - close to shore

Q6. Where do people tend to gather to celebrate special events in South San Francisco?

Opened-ended responses have been consolidated and presented how they were submitted by participants.

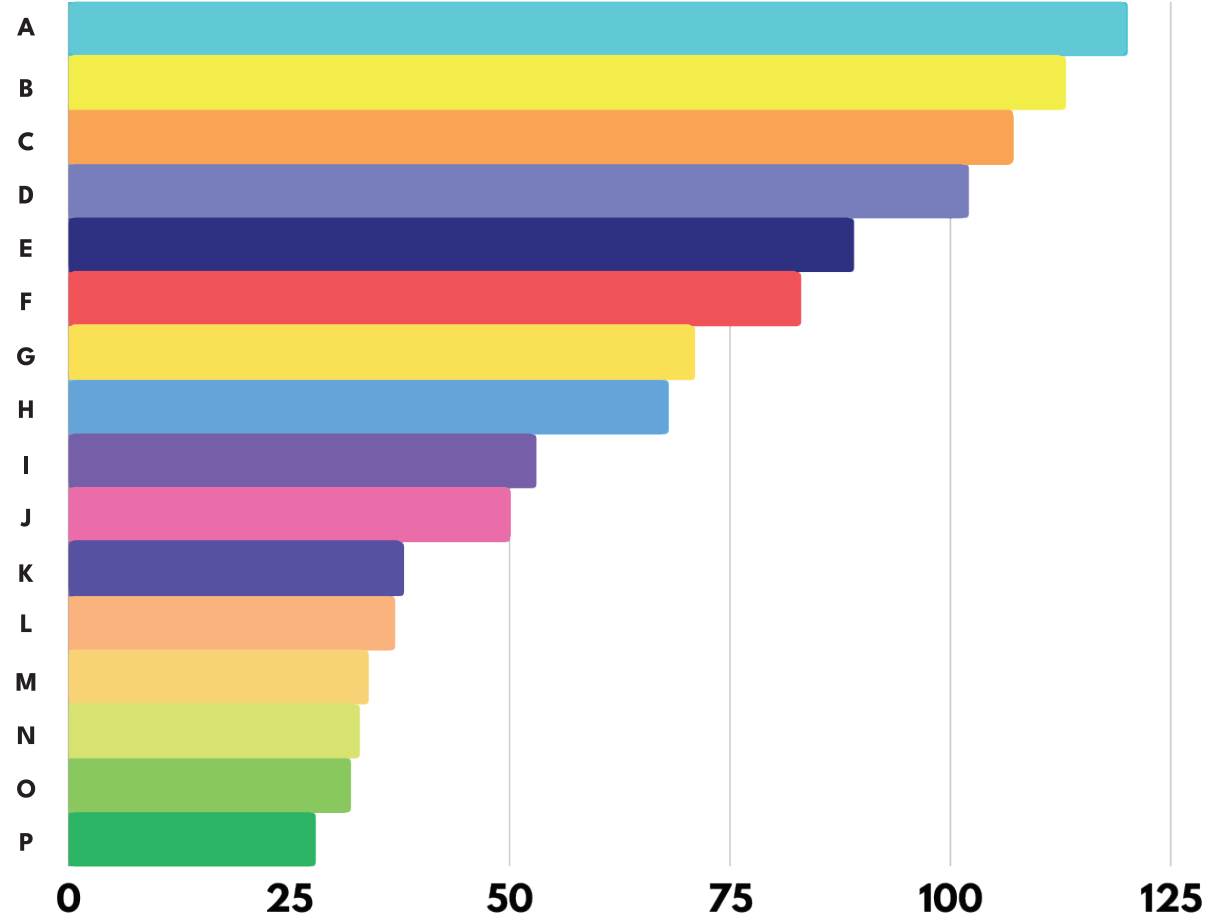
- Morelos Hall, or Orange Park, also Bocce Ball courts
- Orange Memorial Park, event halls, downtown
- I have no idea!!!
- Places where there is a lot of space - Orange Memorial Park
- In Sausalito
- 47 Hills on Linden Ave. There is a lack of good restaurants. Too many mediocre fast food chains.
- For me and my family, other local municipalities with less destruction.
- Restaurants
- Parks. Community streets?
- Need community center
- Rent out halls. As we are underserved as a community. We are only involved when City wants to raise tax or push a bond on the residents
- In the park
- Fernekes Building, Fort McKinley, Municipal Building Hall.
- Basque Cultural Center/Dominics
- Parks, Westborough & Orange
- Recreation Center
- The Parks
- Not sure...No place
- Orange Memorial Park and the Municipal Building
- Downtown and so which other areas in SSF were more lively and welcoming. Businesses in outskirts need to do a facelift to their buildings. A little paint goes a long way.
- West Orange Memorial Park, and in front of City Hall
- At their schools, Orange Memorial Park, City Hall.
- Basque Club, Conference Center
- Downtown city hall, All souls church hall, SSF Women's Club, Orange Memorial Park. We need more Hall for special events.
- Municipal building and Elks Lodge
- Their homes. There are no parks in my neighborhood to host events. I live in Sunshine Gardens.
- They gather at the J.Fernekes Bldg. Or Westborough Recreation Center, Orange Memorial Park
- At their homes
- Orange Memorial Park is the only park big enough.
- The parks, there are very few restaurants big enough for a crowd,
- Orange Memorial Park, Alice Peña Bulls Community Center,
- Orange Memorial Park, Grand Avenue
- Orange Memorial Park, that one hall along Westborough, maybe home if it's big enough.
- The city
- Basque Cultural Center, Orange Memorial Park, Conference Center(?) not since Covid
- In their homes, I would think.
- Grand Avenue
- No idea. Only aware of events in the park.
- Restaurants and parks
- Parks, Downtown
- Orange Memorial Park, Buri Buri park
- Parks? I live near Alta Loma Park
- Various parks
- Orange Memorial Park, Grand Ave/City Hall
- Buri Buri Park, Orange Memorial Park, Basque Cultural Center
- Orange Memorial Park, Terra Bar and other halls that are rented via SSF.
- Restaurants
- On Grand or Westborough roads

Q6. Where do people tend to gather to celebrate special events in South San Francisco?

Q6 responses continued. Open-ended responses have been consolidated and presented how they were submitted by participants.

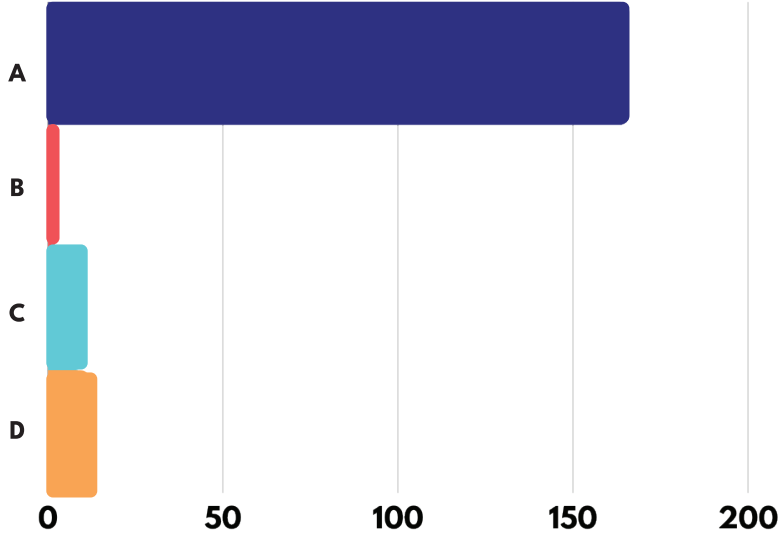
- Orange Memorial Park, Basque
- Orange Memorial Park/ Grand Ave
- Conference Center
- At home. Maybe a picnic in Orange Memorial Park.
- Churches, cemeteries, anywhere with nature
- Usually in popular parks or restaurants
- I don't know
- Parks, bowling alley (children's parties), places with larger reservable sections like Fort McKinley, La Perla, and Basque Cultural Center
- Public parks
- Downtown or at a park.
- At homes or parks
- Orange Memorial Park, City Hall
- Orange Memorial Park, Joe Fernekes Building, Municipal Services Building
- Since covid - people tend to gather outdoors at the parks - Westborough Park is somewhat user friendly if there wasn't a whole section only open to rental - not a very good use of the space in this park.
- Family used to gather for bbq parties at Orange and Avalon, but now go to San Bruno because of better parks (tables, playground and shaded trees). Many friends/family also use halls at other cities for bigger events too because there are too many restrictions and police required in SSF.
- Community center and Orange Park.
- Most events seem to occur downtown and Orange Memorial Park.
- Martin Elementary ballpark, Grand Ave.
- SF because we don't have much to offer yet in SSF.
- Hotel, Santo Cristo Hall, or Basque
- Parks but it should also include streets!
- City hall, high school theaters
- I suppose at home with their families.
- Orange Memorial Park, MSB, Grand Avenue, Terra Bay, Basque Cultural Center
- State Room, Orange Memorial Park and other public parks, Paradise Valley Boys and Girls Club
- Family-style Restaurants (e.g. Jack's in San Bruno, Millbrae Pancake House)
- Municipal Services Building
- Restaurants, Orange Memorial Park, neighborhood parks

Q7. What do you think is the role of public art in South San Francisco? (Choose six)



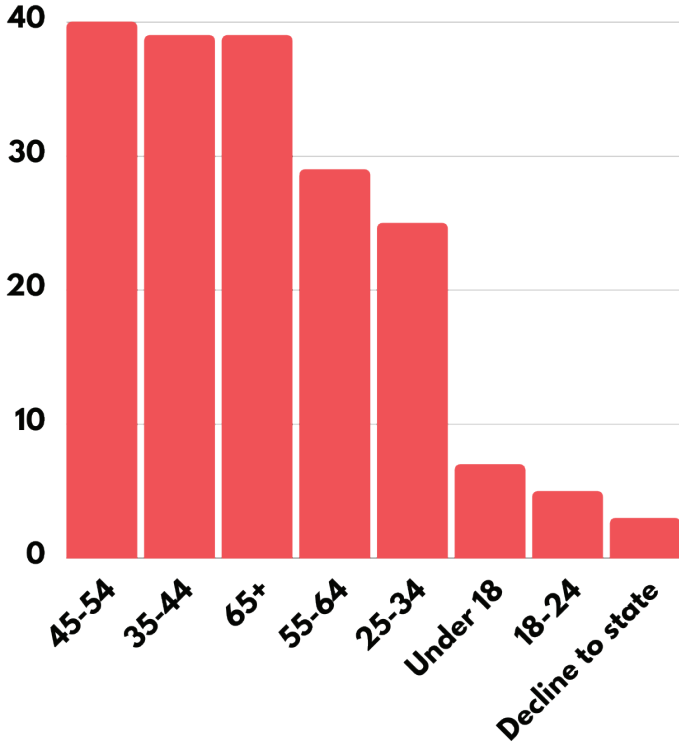
- A. Support the growth of the local arts community
- B. Provide opportunities for people to experience art that enriches their lives
- C. Bring a sense of whimsy and delight to everyday spaces
- D. Promote pride in South San Francisco
- E. Welcome people to South San Francisco
- F. Help build and reinforce the City of South San Francisco's identity
- G. Create community interaction and strengthen social networks and connections
- H. Anchor community gathering places
- I. Draw attention to the natural environment and environmental issues facing the community
- J. Help build and reinforce distinct neighborhood identities
- K. Explore and provide information about facets of South San Francisco's history
- L. Position South San Francisco as an arts destination
- M. Support tourism
- N. Enhance the identity of community institutions and civic buildings
- O. Open up conversations about issues facing the community
- P. Encourage economic development

Q8. Please tell us about yourself

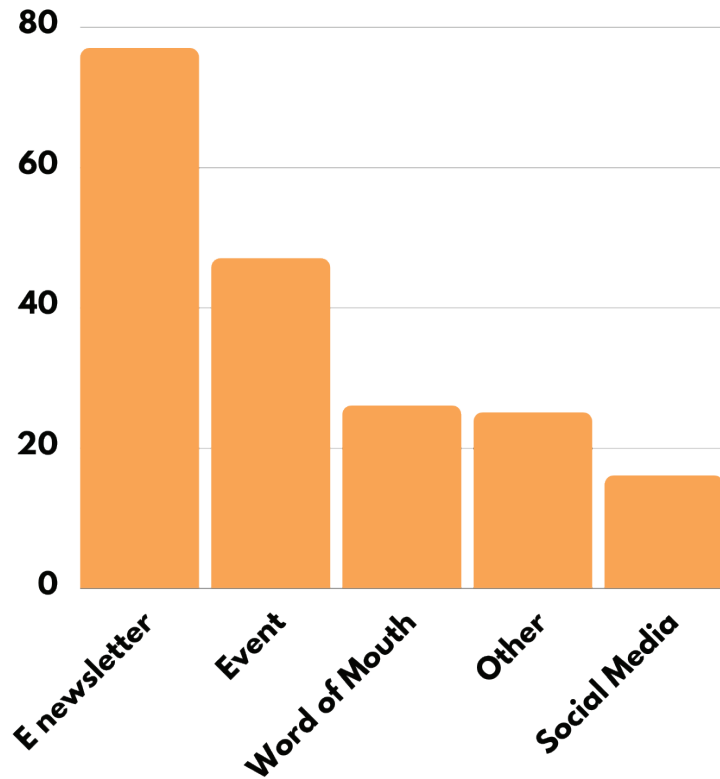


- A. Resident - 87.37%
- B. Business - 1.05%
- C. Employed in South San Francisco - 5.26%
- D. Visitor - 6.32%

Q9. Please tell us your age



Q10. How did you hear about this survey?



Q11, Q12, and Q13 have been omitted to protect the privacy of personal information from participants.

Q14. Would you like to add anything else?

Open-ended responses have been consolidated and presented how they were submitted by participants.

- Thank you.
- I would like to see murals that reflects the different communities of South San Francisco, especially the Latino community
- I have performed Flamenco at various arts and music events in other communities. Hopefully SSF can host something similar soon.
- Pacifica has a thriving arts community. You may want to look into what the Art Guild of Pacifica has done in the last 25 years!!!
- Arts project is a great idea to make SSF distinct vs. all the other neighboring towns in the peninsula (and not another mall/shop/commercial district).
- The quality of life in SSF has deteriorated dramatically in the last 40 years!
- Why does "Too little, too late come to mind?" The residents want our city back.
- We are underserved and forgotten as a community. Council is not connected or understand our community. Your survey is a dog and pony show it's already been decided what is going to be. Just being honest city hall don't like!!
- I am a born and raised south city local artist and would love to see the city grow with more Public Art, Art and Wine Festivals/Popups and opportunity for local artist.
- More musical arts!! Please! Bring in School of Rock to SSF.
- Clean up our town.
- South City needs to remember her roots - conserve and protect our open space, celebrate the history pre biotech.
- Enjoy driving by and seeing art such as structures and utility box murals. Would love to see more murals and art structures around SSF.
- Great exhibit
- I would love to contribute my art to SSF!
- It would be nice to have more walkable big parks. it means more condense buildings so that we have more space for bigger parks.
- SSFHS Folklorico is an art. They should perform more around SSF throughout the year.
- Already receive news from Parks and Rec. Living in SSF for cat least 28 years.
- Thanks for helping make South San Francisco a fantastic place to live through promoting art and culture here. Fantastic!
- There are several areas of SSF that NEED CLEANUP- Some are Caltrans responsibility -all are very visible. Double parking/unattended vehicles on GRAND AVE esp between 11am & 2pm & 4pm & 6pm.
- The fact that you have something on the ballot to provide 1% of housing for people who only make \$102,000 as "low-rent" shows how insanely out of touch you are. You will destroy this city.
- There is a black hole of cultural and outdoor activities in SSF. There is no type of activities to keep families here, to enjoy after work or on weekends. This city is incredibly dull. Not even good shopping. Burlingame has good shopping, San Bruno has a great park with sports, San Mateo has great downtown ambiance and food. Daly City has access to beaches, mountains and shopping, even Colma has it Historical area . SSF has none of that. The schools are not equally represented. There is great opportunity with location that is being squandered. Think Big!!!
- The playgrounds need to be better maintained. There isn't any open space available to residents on the east side of ECR in District 1. There should be more art & exercise equipment along Centennial Way.
- Thanks for all the work you do to help make our city better.

Q14. Would you like to add anything else?

Q14 responses continued. Open-ended responses have been consolidated and presented how they were submitted by participants.

- 2 street art sculptures are the only art in SSF. We could use more and different art. We can't move away from the lack of art. We need it. We don't have any murals or paintings only old photos of the historical past of SSF. We need color design marble with granite rocks. The new Civic Campus is an eyesore. No one likes the design, it lacks aesthetic appeal. I don't know what it will look like or look forward to its completion. I will attend the grand opening but it will only be because my tax dollars are paying for it.
- I don't see how to direct an arts program for this city since it has lost its way with the direction it has taken, leaving the residents, who built this city, behind for the biotech/corporations.
- I already receive email from the City of South San Francisco, Parks & Recreation Department.
- Looking forward to see the changes!
- If ssf is known to host many of the biotech companies it would help to see more community collaboration, where maybe they could commission the artist that would be creating the mural. Also think that if local artists (within San Mateo county we're commissioned - in addition to ssf artists) would enhance and connect to a larger county identity.
- More photo experiences
- I really appreciate the city's appreciation of the arts, and sponsorship of events.
- I'd love to see more safe spaces for art meetups/gatherings in the city.
- Centennial trail needs art to combat the negative and encourage beautiful things in our community such as art, nature and neighborhoods.
- Thanks for asking. Let's bring a world class artist to town to paint a mural - I have just the person, who is in the Met's Museum of Art American Narrative Collection, had an HBO Emmy winning documentary about him, was the featured painter in Martin Scorsese's film in the trilogy New York Stories (plus Woody Allen and Francis Copolo) and now a new award winning documentary is making the film festival circuit. Just an idea, off the cuff. I LOVE South City!
- I think it would be wonderful if the city presented some of this information to the schools, creating flyers and just hanging them at schools would be good to get more feedback!
- I would love it if there were art classes and more activities downtown. Most of the classes seem to be near Orange Park and it's inconvenient to get there without a car.
- I LOVE the work you are doing! Keep it up!! So so important!!!
- All kinds of art; we need more!
- Senior Newsletter
- How about some more online art shows?
- I appreciate how such a small community is very supportive of the arts.
- How about if those giant blue gas tanks on El Camino across from Little Luca were painted to look like a Mommy and baby whale? It would be better than two ugly gas tanks on a very unattractive block. Or what about a mural on the wall overlooking the Trader Joe's parking lot? Or more garden spaces? So many ugly eye sore parts of the city could be helped by basic gardening/landscaping. Or making downtown a place where music/performing arts can actually happen?

Q14. Would you like add anything else?

Q14 responses continued. Open-ended responses have been consolidated and presented how they were submitted by participants.

- More parks should be the goal. I love all the housing being built but please don't forget additional parks for all the new residents to come together and enjoy the city.
- As an artist, and after meeting Michael DeNatale and learning how progressive SSF is about art in the city, I'm very impressed. If I needed to find affordable housing, this city would be the first place I'd look.
- It would be nice to spread similar enhancements made to Orange Memorial Park to other neighborhood parks. I enjoy the dog park, walkways, gardens and art surrounding the tennis courts.
- SSF is vibrant and looking to the future but enjoying the long history.
- I wish SSF would plant more trees and promote more open spaces for nature.
- Shuttles to park on event days
- I heard about this from the Mayor's summary emails which are very helpful. I would love to see art - like the utility boxes designs where you drive and walk everyday without having to go to special areas to see these art installations.
- Supporting all arts - music, dance, artwork, performances, poetry will help tremendously. thanks.
- We live in a neighborhood with no park, a dingy shopping center, and the only available open space is a construction zone. Not happy to be living here right now. Art with lipstick on a pig.
- South San Francisco needs more public art on streets to promote that streets are for people, not cars.
- We need Speed limit signs on Galway and Greendale.
- Bring on the art. Beautify, interactive, conversational pieces, historical, architectural, digital all of the above and more.
- I like SSF a lot. I am starting to see a lot more trash in this amazing city, which saddens me. Buri Buri is an amazing school teaching my children about the environment and how much we need to help, so it is distressing to see so much garbage piling up in neighborhoods and streets.
- I live in Daly City. I've been noticing over recent years the works of art that have been placed around SSF. Also, the lovely upkeep of the median strips. It's a pleasure to drive through SSF and see the changes happening.
- Let's not force the issue of art fitting into SSF, that it be about its history, etc. Let it have a unifying theme but be interesting enough to provoke thought. Keep it simple so the open spaces will retain its grandiose.
- Thank you for thinking about art and public spaces. SSF is such a beautiful city and we need to find a way to make it a world class city. A great place for this arts district can start by the Caltrain station and that entire corridor to promote tourism and visitors on the weekends when the whole oyster point area is empty of office workers.
- Please clean up Grand Ave!!!! It is a mess and embarrassment. All the art can not make up for the mess that is grand ave!!!
- Would like to see more public space for artists (ex. studios, galleries, performance space). A theater for live performances would be wonderful!
- SSF is rich with bio/tech businesses. I.e. Genentech - would like to see interactive science related art/sculptures to reflect the advancement we have here.

APPENDIX 5. CITY ART COLLECTION ASSESSMENT

The number associated with each artwork is the number identified on the City website map.

PERMANENT ARTWORK

#	TITLE	ARTIST	DATE	LOCATION	PRIVATE OR PUBLIC	CONDITION
30	Alta Loma Park Community Mural Project	Amir Saber Esfahani and Skyline Community College Mural Class	2022	Alta Loma Park	Public	Good condition, needs routine maintenance.
1	American Dog	Dale Rogers	Installed June 2009	Centennial Way Dog Park	Public	Good condition; needs routine maintenance to area around the art.
2	Best Friends	Corinne Hartley	Installed December 2002	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance.
3	Boys and Girls Club Mural	Precita Eyes Mural Artists	2011	201 West Orange Ave	Public	Good condition, needs routine maintenance.
4	California Butterfly Illustrations	MaryAnn Nardo	2012	Library Parks and Recreation Center	Public (access to be determined)	Good condition indoors.
5	Centennial Cascade	Designed and constructed by Parks and Public Works Departments	Made in honor of the City's 100 Birthday - 2008	Orange Memorial Park Sculpture Garden	Public	Water pump unused/off due to drought, Conservation needed or deaccession.
41	Centennial Way Bridge Mural	Amir Saber Esfahani and Skyline Community College Mural Class	2023	Mission Road	Public	Good condition, needs routine maintenance.
6	Children's Center Mural	Community members and Dennis Crossland	1999	Gene Mullin Community Learning Center	Private	Poor condition, Very Faded - Conservation needed or deaccession.
35	Conflict Diptych (Chaos Harmony)	Ron Burgess	2017	Library Parks and Recreation Center	Public (access to be determined)	Good condition, indoors

PERMANENT ARTWORK

#	TITLE	ARTIST	DATE	LOCATION	PRIVATE OR PUBLIC	CONDITION
7	Crucible of Light	Chapel	Installed September 2009	Fernekes Bldg. Orange Memorial Park	Public	Poor condition, broken crown, resurfacing consideration - Conservation needed.
8	Doors of Avignon	John Pugh	Dedication November 14, 1997	Breezeway on Grand Avenue	Private building with public access	Poor condition, Faded, damaged & missing elements. Conservation, replacement or deaccession.
38	Electric Slide	Pokey Park	Created - 2010	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance.
9	Eternal Flame	Chuck Thompson	Dedication November 11, 1969	Orange Memorial Park	Public	Poor condition, tiles missing, conservation needed or deaccession.
10	Evohelix	Roger White Stoller	Created - Oct 2011, Install - Nov 2011, Dedicated - Jan 2012	Centennial Way at South Spruce Ave	Public	Good condition, has required past conservation for surface rusting/ mottling. needs routine maintenance.
11	Heavy Load	Corinne Hartley	Installed December 2002	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance.
12	Helping Hands	Design by former: Mayor Karyl Matsumoto; Public Works Director Terry White; Cultural Arts Commissioner Shane Looper, Fabricated by City Staff	Installed 2013	Orange Memorial Park Sculpture Garden	Public	Good condition. Needs maintenance. View partially obscured by a tree.
13	Human Glyph Series (A)	Bill Vielehr	2010	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance.
32	Joy, Laugh, Fun Share Alta Loma Park Childrens Tiles	Lolly DeEleanora, SSF Park and Recreation Childcare Division	2014 - 15	Alta Loma Park Playground	Public	Good condition, needs routine maintenance.

PERMANENT ARTWORK

#	TITLE	ARTIST	DATE	LOCATION	PRIVATE OR PUBLIC	CONDITION
14	Millenium	James Russell	Dedication Nov 5, 1999	Westborough Blvd at Junipero Serra Blvd	Public	Good condition, needs routine maintenance.
28	Our South City	Sirron Norris	2021	Gardiner Park Playlot Butler & Gardiner Street	Public	Good condition, needs routine maintenance.
15	Obelisk	Bruce Gueswel	Installed / Dedicated 2004	Orange Memorial Park	Public	Good Condition; Needs maintenance surrounding the artwork, view from sculpture park partially obscured by trees.
16	Pictorial History of South San Francisco	Carlota Espinoza	1985	220 Linden Avenue	Private	Good condition, needs routine maintenance.
17	Ponder (Yin & Yang)	Keith Bush	Loan Dedicated May 2004	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance and repairs to base of seated figure (Yang).
34	Popsicles	CR Gray	Dedicated August 2018	SSF Caltrain Station	Public	Repaired in 2022 Good condition, needs routine maintenance.
31	Prometheus Gives Fire to Man	Nicolai Larsen	2009	Orange Pool	Public	Good condition, needs routine maintenance.
40	Randy's Reef	Randy Speller	2009	Orange Pool 1 West Orange Avenue	Public	Good condition, needs routine maintenance.
18	Safehaven	Jane DeDecker	Dedicated September 2002	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance.
19	Salmon's Shadow	Wes Horn	Created - 2012 Installed / Dedicated - Sept. 2015	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance.

PERMANENT ARTWORK

#	TITLE	ARTIST	DATE	LOCATION	PRIVATE OR PUBLIC	CONDITION
20	Sign Hill Letters	City Engineer George A. Kneese	Permanent construction / installation - April 1929	Sign Hill Park Ridgeview Court	Public	Good condition, needs routine maintenance.
29	Slices of Heaven	CR Gray	Dedicated August 2018	Orange Memorial Park Sculpture Garden	Public	Except for minor chipping, good condition, needs routine maintenance.
39	SSF Library WPA Indoor Art Collection	various	1929 - 1941	Orange Memorial Library	Public	Condition & Existence - To be determined.
21	Stainless Sphere 84	Ivan McLean	Created - 2013 Installed / Dedicated - Sept. 2015	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance.
22	Stone Horizon	Bruce Beasley	Dedicated September 2006	Orange Memorial Park Sculpture Garden	Public	Good condition, needs routine maintenance.
23	Synapse III & IV (diptych)	Ron Burgess	2011	Library Parks and Recreation Center	Public	Good condition indoors.
24	Torque	Robert Ellison	Dedication - December 2008	South San Francisco BART Station	Public	Good condition, dull surface consider recoat, needs routine maintenance.
36	untitled (45" metal sphere)	Ivan McLean	2015	Maple & Lux	Public	Good condition, needs routine maintenance.
25	Whimsical Windows	Guided Imagery Design and Productions	1999 Dedicated - January 2000	Grand Dental Care, 500 Grand Avenue	Private building with public view	Poor condition, Faded & damaged elements, needs major conservation, replacement or deaccession.
26	Wild Poppies in the Twilight Rain	Shannon Amidon	Created - 2013 Installed - 2015	South San Francisco Conference Center	Public	Good condition, needs routine maintenance.

PERMANENT ARTWORK

#	TITLE	ARTIST	DATE	LOCATION	PRIVATE OR PUBLIC	CONDITION
27	Wind Harp	Lucia & Aristides Demetrios	Constructed - 1967 Acquisition by SSF - 1996	Grandview Drive near Genentech	Private / Public	Good condition, needs routine maintenance.
33	Windswept	Brian F. Russell	Dedicated August 2018	Relocation to new Library Parks and Recreation Center planned garden	Public	Repaired in 2023 from damage due to vehicle collision.
37	WPA Mural	Victor Arnautoff	1940	South San Francisco Post Office Linden Avenue	Public	Condition - To be determined.

TEMPORARY ARTWORK

#	TITLE	ARTIST	DATE	LOCATION	PRIVATE OR PUBLIC	CONDITION
1	Artwork for All Seasons	Justin Yuen	2013, Utility Box Mural Project	Grand Ave & Airport Blvd	Public	Temporary, Faded & Graffiti-will need conservation or deaccession.
2	Beauty of the Sea	Jessica Chavez	2013, Utility Box Mural Project	Oyster Point Blvd & Airport Blvd	Public	Temporary, Faded-will need conservation or deaccession.
15	Brighter Days	Charlene Casuga	2019, Utility Box Mural Project	Westborough & Gellert	Public	Good condition, needs routine maintenance.
3	Flower Bush	Pichai Pongsasaovapark	2014, Utility Box Mural Project	Camaritas & Hickey Blvd	Public	Temporary, Good condition, needs routine maintenance.
9	Loving Life	Paula Claudine Hobson-Coard	2016, Utility Box Mural Project	South Spruce Avenue & Huntington	Public	Good condition, needs routine maintenance.
13	Native Plants of SSF	Marina Krauss	2019, Utility Box Mural Project	Hillside & Linden Avenue	Public	Good condition, needs routine maintenance.
16	Sister Cities	Finny Balboa Tiffany Von Walter	2019, Utility Box Mural Project	South Spruce Avenue & Centennial Way	Public	Good condition, needs routine maintenance.
4	Speak, Hear, See No Evil	Jessica "Tootsie" Madrid	2013, Utility Box Mural Project	Linden Ave and Baden Ave	Public	Temporary, faded, will need conservation or deaccession.

TEMPORARY ARTWORK

#	TITLE	ARTIST	DATE	LOCATION	PRIVATE OR PUBLIC	CONDITION
5	Squirrel in the Tree / Ladybugs at Work	Darleen Hoffman	2014, Utility Box Mural Project	Linden Ave and Baden Ave	Public	Temporary, Faded & Graffiti - will need conservation or deaccession.
12	Straight Out of SSF	Grace Furci / SSFUSD Adult Transition	2016, Utility Box Mural Project	Mission Road & Evergreen Avenue	Public	Good condition, needs routine maintenance.
10	Through the Wind	Nicolas Serrano	2016, Utility Box Mural Project	Grand Avenue & Magnolia	Public	Good condition, needs routine maintenance.
6	Tree of Life	Helen Cole and Kids & Art Foundation	2014, Utility Box Mural Project	Hillside Blvd and South San Francisco Drive	Public	Temporary and will need conservation or deaccession.
11	Untitled	Manuel Catania	2016, Utility Box Mural Project	Baden & Maple Avenue	Public	Good condition, needs routine maintenance.
17	Untitled	Kalief Brown	2016, Utility Box Mural Project	Gateway Blvd	Public	Good condition, needs routine maintenance.





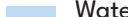
TEMPORARY ARTWORK

#	TITLE	ARTIST	DATE	LOCATION	PRIVATE OR PUBLIC	CONDITION
7	Untitled - Images of Pinwheels	Tina Long	2013, Utility Box Mural Project	Westborough Avenue & Galway Drive	Public	Temporary and will need conservation or deaccession.
14	Untitled - Nature Images	Megan Pagano	2019, Utility Box Mural Project	Chestnut & Hillside Avenue	Public	Good condition, needs routine maintenance.
8	Untitled-Surrealist images of nature in Northern California	Kalief Brown	2014, Utility Box Mural Project	Chestnut Ave and Mission Rd	Public	Temporary and will need conservation or deaccession.

APPENDIX 6. LOCATION MAP

This heat map was created through the collected feedback from participants who were asked to identify locations and opportunities for public art in the City of South San Francisco. Participants were given 3 stickers to place on a map during the community engagement pop-ups. The orange circles represent locations where participants placed their sticker. The larger orange circles as well as overlapping circles represent an area on the map where multiple participants identified as an area/neighborhood of high interest for public art investment.

MAP LEGEND

	Identified Locations for Public Art		Park
	City Boundary		Main Roads
			Water



APPENDIX 7. SAMPLE TEMPORARY ARTWORK POLICY

1. PURPOSE

1.1 This Temporary Artwork Policy is intended to activate publicly owned spaces in parks, plazas, streetscapes, and other City-owned property. Temporary artworks enliven communities, provoke conversations, and refresh the public realm. Temporary art is commissioned through the City of South San Francisco (City) Cultural Arts Program.

1.2 Temporary artworks may be funded by the City or by private individuals or organizations. The City may initiate temporary artworks or individuals and community organizations may request City consideration of community-initiated temporary art projects.

1.3 The Temporary Artwork Policy establishes criteria and guidelines for the consideration and installation of temporary artworks on City-owned property. These procedures are intended to ensure a consistent approach to placing art in the public realm.

2. GOALS

2.1 To encourage the temporary placement of thought-provoking, innovative works of high artistic merit that connect people to place.

2.2 To contribute to South San Francisco's sense of identity and pride.

2.3 To build on South San Francisco's identity as a diverse community and a global center for innovation.

2.4 To engage artists in projects that stimulate and encourage community interaction.

2.5 To create pilot projects in potential locations for permanent artworks.

2.6 To provide opportunities for emerging and established artists.

3. DEFINITIONS

This policy applies wherever temporary artwork is proposed for placement on property owned or controlled by the City.

3.1 Temporary Public Art: any art, including visual artworks, performances, projections, digital media, virtual reality, and other artistic media, that is not intended to be permanent and is not made a part of the permanent public art collection.

3.2 Temporary artwork has a predetermined lifetime ranging between a few hours to several years.

4. PUBLIC ART PROJECT TYPES AND ARTWORK CONSIDERATIONS

Temporary artworks are allowed on any City-owned property provided that the City Department responsible for that site is willing to allow the temporary placement of art.

- 4.1** Temporary art may include display of existing works of art as well as artworks and art experiences that are created specifically for the site.
- 4.2** All approaches and media for public art shall be considered. These include sculpture, light, social practice/community art, performance, sound, projection art and other artistic media.
- 4.3** Physical artworks must be constructed to withstand outdoor placement during the City-designated display period.
- 4.4** Temporary artworks and experiences must not create a nuisance in the community where the artwork is proposed, especially when employing light or sound.
- 4.5** Artwork must not present any public safety hazards or violate City laws or codes.
- 4.6** Physical artwork selected for temporary placement may require stamped engineering drawings and have specific insurance requirements, and environmental review may be required.
- 4.7** All temporary artworks must be removed by the artist, who must restore the site to its original condition upon display completion.

5. PROCEDURES

5.1 Artist Selection Options

The Cultural Arts Program staff may issue a Request for Proposals (RFP) to solicit artists to develop original project proposals or submit pre-existing artwork to be loaned to the City.

5.1.1 The Cultural Arts Program may enter into a contract with the artist that includes the artist's cost for design, fabrication, installation, maintenance, and de-installation of commissioned temporary artwork or pay a fee to the artist for the loan and maintenance of pre-existing artworks.

5.1.2 The City may contract for the services of guest curators or non-profit arts organizations to select and curate temporary artworks.

5.1.2.1 When a contracted arts organization or curator is recommended by the Cultural Arts Commission to implement the temporary artworks, the Cultural Arts Program staff must be represented in the artist selection process as well as on the project team that reviews design development and implementation.

5.1.2.2 The Cultural Arts Program staff shall employ a list of available sites for soliciting proposals. The RFP or invitation typically shall indicate the available sites for art placement, the duration of the display, and the City's requirements for insurance, liability, safety, etc.

5.2 Review and Approval

Projects proposed by individuals or arts organizations shall be evaluated by Cultural Arts Program staff for compliance with City standards and requirements as well as consistency with the 2023 Public Art Master Plan and overall Cultural Arts Program goals.

5.2.1 Review Panel

Cultural Arts Program staff may convene a review panel to shortlist the proposals before forwarding them to the Cultural Arts Commission for review and selection.

5.2.2 Criteria

5.2.2.1 Artists or commissioning organizations submitting artwork for consideration shall submit the following information:

- Artist's resume.
- A minimum of two photographs of the work.
- A written narrative describing the artwork.
- In the case of physical artworks, a description of the construction materials and methods of fabrication and anchoring details.
- Estimated value of physical art.
- Asking price (if sales are allowed).

5.2.2.2 Selection criteria shall be defined in advance by the Cultural Arts Program staff based on the goals articulated in the annual Cultural Arts Work Plan. In general, selection criteria shall include:

- Artistic merit.
- Appropriateness to site and goals articulated for the project.
- Community engagement and representation.
- Feasibility and durability.

- Hazard mitigation.
- Compliance with City codes.

5.2.3 Approval

5.2.3.1 The Cultural Arts Commission shall review and approve, deny, or suggest revisions to temporary artwork proposals.

5.2.3.2 Temporary and performance-based projects of less than 24-hour duration may be reviewed and approved at staff level.

6. CONDITIONS

6.1 The City reserves the right to manage its own property including the removal of the artwork, for reasons that include, but are not limited to, artwork that poses a public safety risk, has been left on City property beyond the agreed terms, or is damaged beyond repair.

6.2 If an artwork is not completed within the timeline originally approved by the Cultural Arts Commission, or if changes in content, materials, form, presentation, or financing of the artwork occur, the artwork must be reviewed again by the Cultural Arts staff and Cultural Arts Commission.

6.3 In accepting a temporary artwork, the City requires that the responsible parties enter into an agreement for the duration of the display that outlines the maintenance responsibilities and agreement to remove the work upon conclusion of the display, leaving the site in its original condition or better.

6.4 Neither the Cultural Arts Commission, nor the City, nor any of its agents, shall be held liable for any damage or state of disrepair of a temporary artwork.

7. DOCUMENTATION

Artists shall assist Cultural Arts Program staff in collecting and/or creating documentation that includes the following information:

- Photographs or other documentation of the installed work.
- Mention and/or reviews of the artwork in local press.

APPENDIX 8. SAMPLE CULTURAL ARTS PROGRAM JOB DESCRIPTIONS

In addition to the Cultural Arts Specialist, the following job descriptions should be considered for the hiring of additional staff that will support the public art program.

1. CULTURAL ARTS PROGRAM SUPERVISOR (FULL TIME)

Under the direction of the Parks and Recreation Department, the Cultural Arts Program Supervisor is accountable for management level administrative work directing program operations, staff, projects, and complex tasks in support of the Cultural Arts Commission mission, goals, policies, and objectives:

- Plans, manages, and oversees the daily functions, operations, and activities of the Cultural Arts Program.
- Plans, organizes, oversees, coordinates, and reviews the work of staff performing duties related to performing arts, visual arts, public art, literary arts, media arts, and instructional programs.
- Participates in the development and implementation of goals, objectives, policies, and priorities for the Cultural Arts Program.
- Recommends appropriate service and staffing levels.
- Develops and manages the Cultural Arts Program budget including the Cultural Arts Fund and monitors expenditures; conducts research and prepares projections.
- Develops and manages the preparation of grant proposals; supervises the implementation of grant-funded programs and services.
- Plans and executes strategic marketing plans and promotional activities for all arts events and programs.
- Communicates with City departments to ensure success in coordination of all cultural activities.
- Manages all relations and staff support to the Cultural Arts Commission and associated constituent groups.
- Prepares and reviews presentation materials submitted for City Council review.
- Makes presentations to business and neighborhood groups, City Boards and Commissions, City Council, and the public and represents the Cultural Arts Program at various meetings.
- Stays abreast of latest trends and innovations in cultural arts and studies their applicability to City needs.

2. CULTURAL ARTS PROGRAM PUBLIC ART COORDINATOR (FULL TIME)

It is the responsibility of the Cultural Arts Program Coordinator to assume the pivotal role of guiding the public art process and coordinating the efforts of a multitude of participants. To ensure that each project's full potential can be realized, the Cultural Arts Program Public Art Coordinator must adopt the following responsibilities:

- Oversee the percent for art budget, including regular meetings with the appropriate City department to assess project eligibility for current and projected Capital Improvement Program projects.
 - Manage the interests and needs of a varied range of stakeholders, including the City of South San Francisco's departmental staffs, City Council, Cultural Arts Commission, and various panels, private developers, peer professionals, community members, and others.
 - Coordinate public information and community outreach, including the Cultural Arts Program website.
 - Be knowledgeable about the range of artistic possibilities and familiar with local and national resources in the field.
 - Facilitate the artist and artwork selection and approval processes.
 - 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.
 - Prepare for public art controversy. In the event that it occurs, develop proactive systems for distributing information, responding to the media, and activating supporters.
 - Manage the design, fabrication, and installation of public artwork.
- Anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
 - Negotiate contract agreements and develop consensus around highly complex issues and situations.
 - Oversee the documentation, care, and maintenance of the City of South San Francisco's public art collection, as well as the deaccessioning of artwork.
 - Administer the donation of artwork gifts to the City from private individuals, collectors, artists, foreign cities, or countries.

3. CULTURAL ARTS PROGRAM COLLECTION SPECIALIST (PART TIME)

- Manage public art collection inventory and data.
- Schedule and track collection maintenance and repairs.
- Maintain records.
- Maintain artwork insurance policies.
- Produce content for educational materials, collateral, signage, maps, and tours.

APPENDIX 9. SAMPLE DEACCESSION OF ART POLICY

1. PURPOSE

The Cultural Arts Program staff manages and maintains the City of South San Francisco's (City) collection of artwork for the benefit of South San Francisco citizens.

1.1 This policy shall govern removal, disposal, and destruction of artworks in the collection of the City. This policy applies to permanent artworks in the City's collection that are intended to stay in place for long periods and that have a predetermined lifetime of one year or more.

1.2 Removing an artwork from the collection (deaccessioning) is a sensitive matter and needs to be managed according to clear criteria. The policies outlined below are subject to periodic review by the Cultural Arts Commission (CAC).

1.3 Except in the case of a safety emergency, no artwork in the collection shall be deaccessioned until the policies set forth below have been observed.

2. POLICY

2.1 Any proposal for removal or destruction of an artwork shall be submitted to Cultural Arts Program staff and reviewed by the Cultural Arts Commission according to the policies and procedures contained

herein; review shall be deliberate and independent of political pressures, fluctuations in artistic taste, popularity, and public opinion.

2.2 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, including such rights under the Visual Artists Rights Act (Pub. L 101-650 title VI, 17 U.S.C. § 106A) and the California Art Preservation Act (Cal. Civil Code §§ 987 and 989). The final decision with respect to deaccession of artworks owned by the City shall rest with the Cultural Arts Commission.

2.3 At regular intervals, the condition of the City's artwork collection shall be evaluated by the Cultural Arts Program staff or professional fine art conservator and reported to the Cultural Arts Commission with any recommendations for deaccession.

3. DEFINITIONS

For purposes of this Policy, the following definitions apply.

3.1 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.

3.2 Artwork: Works in any style, expression, genre, and media created by an Artist and owned by the City in the permanent collection, whether functional or non-functional.

3.2.1 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.

3.2.2 The following are not considered Artwork:

3.2.2.1 Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts;

3.2.2.2 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

3.2.2.3 Directional or other functional elements such as signage, supergraphics, color coding, or maps unless specifically designed as artworks.

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

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

4. GUIDELINES

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

4.1 Artwork may be reviewed for deaccession at any time by Cultural Arts Program staff or CAC 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).

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

- The condition or security of the Artwork cannot be reasonably guaranteed.
- The Artwork requires excessive maintenance or has faults of design, materials or workmanship, and repair or remedy is impractical or unfeasible.
- The Artwork has been damaged or has deteriorated, and repair or remedy is impractical or unfeasible.
- The Artwork's physical or structural condition poses a threat to public safety.
- The Artwork is proved to be inauthentic or in violation of existing copyright laws.
- The Artwork is not, or is only rarely, on display because the City lacks a location for its display;
- As applicable, the Artwork has exceeded its expected lifespan, as defined in the contract agreement with the artist for the commission or acquisition of the artwork.

- 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.
- Changes to the site have significantly limited or prevented the public's access to the artwork;
- The site where the work is located is undergoing privatization.
- Deaccession is requested by the artist.
- If there are more than three permanently installed works on public display in the City, Cultural Arts Program staff may recommend to the Cultural Arts Commission that the City retain only a representative selection of that artist's work.
- If the artwork has been lost, stolen, or is missing, the Cultural 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.

5. DEACCESSION CRITERIA

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:

5.1 Artistic Excellence: Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form.

5.2 Value of Artwork: Determined by a professional appraiser, if available.

5.3 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 Public Art Program.

5.4 Availability of City Support: The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for sitting Artwork; and staff support.

5.5 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.

5.6 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 Public Art Program staff and CAC to determine whether there are any known legal restrictions that would prevent deaccessioning the object. The City Attorney's approval must be obtained prior to deaccessioning an object.

5.7 Timing: Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.

5.8 Acquisition Process: Method by which the Artwork was acquired and accessioned into the collection of artwork (i.e., donation, loan, commission).

5.9 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 CAC.

5.10 Restrictions: Any recognized restrictions associated with the Artwork.

6. PROCEDURES

6.1 Deaccession Request

6.1.1 Deaccession shall begin with a formal Deaccession Request which can be initiated by the Cultural Arts Commission, by Cultural Arts Program staff, the artist, the artist's designated heirs or legally appointed representative.

6.1.2 The Deaccession Request shall be submitted to Cultural Arts Program staff and shall describe the applicable condition(s) outlined in the Guidelines above, and the reasons why the deaccession review should be undertaken.

6.1.3 A Deaccession Request must also contain information about the requester's relationship to the Artwork and stake in deaccessioning the Artwork.

6.1.4 Deaccession Requests shall be reviewed by Cultural Arts Program staff, who shall make every reasonable effort through a Deaccession Notification 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 and shall comply with any applicable state or federal notice requirements.

6.2 Review and Approval Process

6.2.1 When Artworks are proposed for deaccession, Cultural Arts Program staff shall place the matter on the Cultural Arts Commission agenda for an initial review of the reasons deaccessioning is being considered and to gather comments on the deaccession proposal. At a subsequent Cultural Arts Commission meeting, Cultural Arts Program staff shall then present a deaccession recommendation.

6.2.2 In presenting the Deaccession Request, Cultural Arts Program staff shall provide all available relevant corresponding materials to the Cultural Arts Commission, including, but not limited to:

- Artist's name, biographical information, samples of past artwork, and resume.
- A written description and images of the Artwork.
- Artist's statement about the Artwork named in the Deaccession Request.
- A description of the selection/acquisition process and related costs implemented when the Artwork was selected.
- If available, a formal appraisal of the Artwork provided by a qualified art appraiser.
- Information about the origin, derivation, history, and past ownership of the Artwork.
- A warranty of originality of the Artwork as evidenced by artist's signature on the Artwork and/or the contract agreement for the commission or acquisition of the Artwork signed by the artist.
- Information about the condition of the Artwork and the estimated cost of its conservation provided by a qualified visual arts conservator.
- Information about and images of the artwork's site.
- Information about how community feedback about the Artwork was collected and the outcome of that feedback.
- Feedback from the Director of the City department responsible for operating and maintaining the Artwork site.
- A detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City staff support.

- The artist's contract with donor or comparable legally binding document with Proof of Title, if applicable.
- Deed of gift restrictions, if any.

6.2.3 The Cultural Arts Commission shall approve, with or without conditions, or reject the Deaccession Request based on the Deaccession Criteria described in this policy.

7. METHODS OF REMOVAL

The deaccessioned artwork shall be removed from the collection through methods administered by the Cultural Arts Program staff.

7.1 Opportunity for Artist to Purchase Artwork

7.1.1 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.

7.1.2 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.

7.2 Methods of Removal

When the Artist does not purchase or claim the deaccessioned Artwork, the City, at its discretion, may use any of the following methods to remove the Artwork:

7.2.1 Sale

7.2.1.1 Proceeds from the sale shall be deposited in the Cultural Arts Fund. Written acknowledgement to place revenues from the sale of deaccessioned Artwork in the Cultural Arts Fund must be obtained from the City Manager. Public notice regarding the sale shall be provided on the City website, at a publicly-noticed meeting and in any other manner required by law.

7.2.1.2 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 on the recommendation of the Cultural Arts Commission.

- The cost of removal of the work may be reflected in the amount set.
- Sell the work through a dealer.
- Sell the work through sealed bidding or public auction.

7.2.2. Trade or Exchange: Trade or exchange of a deaccessioned Artwork for another by the same Artist.

7.2.3. Donation: Donation of deaccessioned Artwork to a non-profit organization, institution, or agency.

7.2.4. Destruction: This method is appropriate in the following instances:

- The entire Artwork has been damaged or has deteriorated, and repair or remedy is impractical or unfeasible.
- 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.

- Public safety considerations support destroying the Artwork.
- Every effort to locate the Artist, kin, or donor has failed.
- The Cultural Arts Commission and the Cultural Arts Program staff determines that no other method of implementation is feasible.

7.3 Profits

7.3.1. When possible, the method for removing the Artwork from the collection shall be selected based on the highest reasonable price that may be received.

7.3.2. Any profits received by the City through the sale, trade, or auction of a deaccessioned Artwork shall be deposited into the Cultural Arts Fund.

8. IMPLEMENTATION

8.1 If a deaccessioned Artwork is sold or exchanged, Cultural Arts Program staff shall implement any legal requirements for compensating the artist, including the California Resale Royalties Act (Civil Code section 986) which entitles artists to a royalty payment upon the resale of their art.

8.2 Cultural Arts Program staff shall remove acquisition numbers and labels from the Artwork and coordinate its physical removal from the City's collection.

8.3 Cultural Arts Program staff shall report on the sale or exchange of Artwork at the next regularly scheduled meeting of the Cultural Arts Commission, following receipt of all funds or the completion of the sale, exchange, or donation.

8.4 Cultural Arts Program staff shall transmit a report informing City Council of the removal of the Artwork from the City's collection.

8.5 Cultural Arts Program staff shall maintain a Deaccession File that includes individual files on each deaccessioned Artwork. These files shall include all documentation regarding the Artwork.

9. EXCEPTIONS

9.1 Artworks may not be sold, traded, or donated to current employees of the City of South San Francisco, their business partners, or their immediate family members. Current elected officials, CAC 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.

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

APPENDIX 10. SAMPLE GIFTS, LOANS, AND EXHIBITIONS OF ARTWORK ON CITY-OWNED PROPERTY

1. BACKGROUND

Private individuals and agencies may occasionally offer works of art as gifts or loans to the City of South San Francisco (City) or desire to exhibit art owned by those individuals or agencies on public property. Similarly, individuals or groups may also wish to propose a public art project that would be temporarily or permanently installed on City property.

1.1 These gifts, loans, and exhibitions are an important part of the City's growing art collection and its presence in the public realm. The City has established policies and procedures for any unsolicited gifts, loans, or exhibition proposals for the following reasons:

- Maintain the quality of the public art collection.
- Ensure that artworks are sited in the most suitable locations.

- Ensure that there are adequate funds to protect, maintain, preserve, and conserve works of art on public property.
- Evaluate works for quality, safety, durability, and maintainability.

1.2 The Cultural Arts Commission is responsible for reviewing all gifts, loans, and exhibitions proposed by individuals, organizations, and neighborhood and community groups. The Cultural Arts Commission may choose to include non-voting ex-officio members, such as conservators or curators, as needed.

1.3 The Cultural Arts Commission may accept and shall comply with the terms and conditions of gifts, loans, and exhibitions of the artwork so long as acceptance of the same entails no expense for the City beyond ordinary care and maintenance, in which case the Cultural Arts Commission makes a recommendation to the City Council for acceptance.

2. DEFINITIONS

Artwork Gifts and Loans

- **Unrestricted Gift:** The gift of a work of art to the City without any restrictions placed on where it is sited.
- **Restricted Gift:** The gift of a site-specific work of art to the City.
- **Loan:** The loan of a work of art to the City, with or without restrictions on where it is sited.

2.1 Exhibitions/Artwork

2.1.1 Temporary Exhibition/Artwork: A proposed exhibition or work of public art installed temporarily on City property for two years. Proposals may be site-specific or not.

2.1.2 Permanent Exhibition/Artwork: A proposed exhibition or work of public art installed permanently on City property for 10 years or more. Proposals may be site-specific or not.

2.1.3 Exhibition of Privately Owned Art on Public Property: A proposed exhibition of art not owned by the City and that is borrowed by the owner of the artwork for display on City property.

2.2 Monetary Gift:

Cash gift contributed to the Cultural Arts Fund.

3. REVIEW PROCESS

The Cultural Arts Commission shall review each gift, loan, and exhibition proposal based on the criteria established below. This includes artwork that may have been part of a previously juried exhibition.

3.1 Individuals or groups shall be required to submit the relevant application and supporting materials when proposing a gift, loan, or exhibition of artwork to ensure that all criteria are addressed.

3.2 In addition to the following, the Cultural Arts Commission may require other support materials such as text verbally describing artwork, specifications, structural and engineering drawings, models, and presentation drawings.

3.2.1 Artistic Merit

Does the artwork have strong artistic merit? Criteria include but are not limited to:

- Durability and craftsmanship in fabrication.
- Relationship of artwork to other works in the City art collection.
- Appropriateness of artwork scale to the proposed site.
- Appropriateness of artwork to other aspects of its surroundings, and artist's credentials and recognition.

3.2.2 Provenance

Does the owner have clear title to the artwork to make the legal gift?

3.2.3 Site: What type of site is proposed for the artwork?

Siting criteria include but are not limited to:

- Written evidence that location of artwork on the proposed site has been approved by the City department charged with oversight of that site.
- If an artwork is designated in a neighborhood plan, is the proposed artwork consistent with the plan recommendations, and have community members approved of its proposed placement?
- If the artwork is proposed for a site of regional significance (e.g., a regional park, an arterial route, a major civic building), does its scale and aesthetic quality merit a prominent location?

3.2.4 Relationship to the City's Collection as a Whole

How is the proposed gift compatible or incompatible with the City's public art collection? Criteria for compatibility include but are not limited to:

- Does the artwork contribute to the diversity and breadth of the City's collection?
- Is the artist's work already adequately represented in the City's collection?

3.2.5 Safety, Maintainability and Feasibility

Artworks must be structurally sound, durable, and resistant to vandalism, weathering, and excessive maintenance/repair costs and should not threaten the public's safety. Applicant must provide the following information for Cultural Arts Commission review:

- Adjacent/surrounding site conditions if applicable
- Dimensions

- Materials
- Colors
- Power, plumbing, or other utility requirements
- Construction/installation method
- The fabricator or contractor is qualified to install the work and carries adequate insurance to meet City requirements.
- Evidence the art shall not pose a threat to public safety.

4. GUIDELINES

The Cultural Arts Program maintains records of all artwork on City property and oversees their maintenance. However, funds to maintain artworks in the City's collection are limited.

4.1 Donors may be required to sign a maintenance agreement or establish a maintenance endowment to ensure that the artwork can be cared for adequately.

4.2 Funds provided for maintenance are deposited into the Cultural Arts Fund and earmarked for that purpose. Typically, a maintenance fund consists of 10% of the value of the artwork.

5. PROCEDURES

5.1 Proposed gifts, loans, and exhibitions should first be referred to the Cultural Arts Program staff who shall assist individuals in identifying the appropriate application that must be submitted for review. Any questions regarding the application should be referred to the Cultural Arts Program staff.

5.2 Completed and signed applications and supporting materials, including images or a maquette or rendering of artwork(s), should be submitted to Public Art South San Francisco, and reviewed by Cultural Arts Program staff for completion.

5.3 The Cultural Arts Commission shall review applications and supporting materials according to the criteria outlined above and determine whether they shall recommend accepting or rejecting the proposal. The Commission may attach conditions to its recommendations for acceptance or rejection of proposals.

5.4 If a specific site is recommended for placement of the donated or loaned work or exhibition of private art on public property, the Commission shall review the proposed site. The site shall also need to be approved by the appropriate City department under whose jurisdiction the artwork site is located. If a site has not been proposed, Cultural Arts Program staff shall work with the applicant to identify an appropriate location for the work of art or exhibition.

5.5 If the City chooses to accept a proposal, Cultural Arts Program staff shall work with individuals or groups on contracts, timelines, and installation of artwork(s).

5.6 If the artwork for exhibition has yet to be fabricated, the Cultural Arts Program staff must be kept informed of the fabrication process with progress updates and scheduled studio visits.

5.7 If the Cultural Arts Commission approves the exhibition of private art on public property, the owner of the private art must execute an agreement with the City whereby, among other things, the owner assumes liability for personal or property damage arising from the exhibition of that private art on public property.

6. PROCEDURES

Donors may contribute monetary gifts to the Cultural Arts Fund. At the discretion of the Cultural Arts Commission, these funds may be used for maintenance of the collection, the acquisition of artwork, arts programming, and program administration, among others. If the donor proposes a specific project or commission, the above procedures must be followed.

APPENDIX 11. SAMPLE MEMORIALS POLICY AND GUIDELINES

1. INTRODUCTION

1.1 The City of South San Francisco (City) may occasionally decide to install permanent memorials on its property to commemorate persons or events of note, or to otherwise convey the City’s position on various topics (referred to as government speech). The City seeks to establish a standard measure for review of prospective donated memorials. The placement of memorials shall be limited to circumstances of the highest community-wide importance, both to maintain the significance of such memorials and to minimize conflicts with the active and variable use of public spaces to ensure that only objects of the highest standard of excellence are accepted.

1.2 The following policy for the acceptance of memorials defines the types of donations that the City shall accept and establishes criteria for review and acceptance of these objects. The following types of projects are considered in this policy:

1.2.1 The gift of a newly commissioned memorial to be located permanently on City property or public right of way.

1.2.2 The offer by a donor to organize a public competition that shall result in the gift or loan of a memorial to be located permanently or temporarily on City property.

2. POLICY

2.1 This policy provides a framework for review and approval of prospective memorials. The City of South San Francisco shall only accept memorials that are of the highest quality. Memorials must meet the subject criteria outlined below. In order for the City to accept donations of memorials, it must first determine that there is an identified space for exhibition on City of South San Francisco property or within City facilities.

2.2 The City shall not accept memorial objects that are unlimited reproductions or are mass-produced. These memorial donations differ from public artworks commissioned or acquired under the City’s Capital Improvement Program.

3. DEFINITIONS

3.1 Memorials: are markers, statues, and other similar permanent installations to express government speech, as further described in this policy, and which are installed by the City of South San Francisco on City property, or which are accepted by the City and installed on City property with City permission. Memorials may be in various forms including:

3.1.1 Plaques

3.1.2 Sculpture

3.1.3 Fountains

3.1.4 Other forms of memorials as determined by the City Manager

3.2 Artwork Memorials: are memorials that are designed by an artist. Memorials may be designed by artists in collaboration with members of allied fields such as architecture, engineering, landscape architecture, or graphic design.

4. MEMORIALS AND GOVERNMENT SPEECH

4.1 The City has established the following considerations for the topic of memorials:

4.1.1 The placement of memorials shall be limited to circumstances of the highest community-wide importance, both to maintain the significance of such memorials and to minimize conflicts with the active and variable use of public spaces.

4.1.2 Memorials should convey a powerful connection between South San Francisco, its natural setting, and its history.

4.1.3 Memorials should recognize significant circumstance, events or people or provide information on topics approved by the City Council as set forth below:

4.1.3.1 The contributions of individuals or groups who made a substantial impact upon the City;

4.1.3.2 The history of South San Francisco or of the United States;

4.1.3.3 Historical, natural, or cultural influences on South San Francisco; or

4.1.3.4 Local innovation or creativity that has contributed to South San Francisco's growth and prosperity.

4.1.4 The City does not permit the installation of memorials to living persons, and usually a minimum of five years between an event and its commemoration is recommended, to allow for sufficient historical perspective.

4.1.5 The City may decide, in its sole discretion, to reject a proposal for a memorial and/or may determine the appropriate site for any and all City memorials.

5. PROCEDURES FOR ACCEPTANCE OF MEMORIALS

5.1 Application Process

5.1.1 Potential gifts of memorials must be submitted to the City Manager for initial review. If the memorial is determined to be an artwork memorial, it shall be transmitted to the Cultural Arts Program staff who shall initiate a review and approval process. Cultural Arts Program staff shall respond to all donor inquiries and advise donors of the process for review and approval based on this determination.

5.1.2 Gifts of memorials may not be offered for a specific site. Before offering a permanently sited memorial, the donor must submit an initial request for placement consideration to the City Manager. Once a potential site has been identified, the donor must submit a site plan demonstrating the relationship of the memorial to the proposed location and include color photographs of the site.

5.1.3 For gifts of memorials, the completed application must be accompanied by:

5.1.3.1 A letter from the donor stating the purpose of the memorial and its responsiveness to the criteria stated above.

5.1.3.2 A model, color photographs, or a color rendering of the proposed memorial. If the work is three-dimensional, multiple views are required.

5.1.3.3 If the memorial is an artwork, the completed application additionally must include:

5.1.3.3.1 A professional assessment of the artwork's condition conducted by a fine arts conservator and accompanied by maintenance requirements.

5.1.3.3.2 The artist's resume.

5.1.3.3.3 Information of the artwork's context, provenance, and history (e.g., where it has been shown, who owned it, etc.); and

5.1.3.3.4 A letter of authentication from the artist or the artist's estate.

5.1.3.4 Evidence that there are sufficient funds available for the fabrication, installation, and ongoing care of the memorial.

5.2 Review and Evaluation

5.2.1 Step 1. Department Review

The Director of the City department with jurisdiction of the location where the artwork is proposed shall review the proposed memorial to determine whether there is an appropriate location for

its permanent placement and to determine whether the memorial meets the topic criteria identified in this policy. If the memorial is not determined to be an artwork memorial, City Management staff shall employ criteria listed in section 5.2.2.3 below.

5.2.2 Step 2. Cultural Arts Program Review of Artwork Memorials

5.2.2.1 Cultural Arts Program staff shall review applications for donations of artwork memorials for completeness, evaluate the prospective donation, and make written recommendations for review and approval by the Cultural Arts Commission. If staff determines that the donation is not feasible, the donor shall be notified in writing.

5.2.2.2 If the Cultural Arts Commission has approved a site for the memorial, then Cultural Arts Program staff shall consult with the City department responsible for that site to develop a community outreach plan.

5.2.2.3 If necessary, staff may appoint an ad hoc arts advisory panel of three to five arts professionals to review the proposed memorial and make recommendations to the Cultural Arts Commission based on the following criteria.

5.2.2.3.1 Artistic Excellence

Donated artwork memorials should reflect the highest standards of excellence and represent diversity of art forms and artists, while excluding reproductions that are unlimited editions and art objects that are mass-produced.

5.2.2.3.2 Professional Credentials of the Artist

Artist's resume should demonstrate the breadth of professional work through solo and group shows, collections, publications, and education.

5.2.2.3.3 Appropriateness to the Site

Donated memorials should be compatible with the proposed site's architecture, landscape, and/or surrounding area.

5.2.2.3.4 Maintenance Requirements

The memorial should be in good condition with a recent conservation report detailing routine maintenance instructions. The materials used in the creation of the artwork must last in a public, non-archival setting suitable for both indoor and outdoor exhibition and must be resistant to vandalism.

5.2.2.3.5 Maintenance Endowment

The donor must demonstrate the ability to provide a maintenance endowment sufficient for the ongoing care of the memorial.

5.2.2.3.6 If the memorial requires siting but no suggested site is specified by the applicant, the Cultural Arts Program staff, after determining the work to be appropriate for placement on City property, may consult with other City departments and then suggest locations to the Cultural Arts Commission for review.

APPENDIX 12. SAMPLE ARTIST AND ARTWORK SELECTION GUIDELINES

1. 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:

- 1.1** Encourage the highest level of creative engagement and vibrant thinking in creating free-standing or site-integrated artworks.
- 1.2** Select an artist or artists whose existing public artworks or past collaborative efforts have maintained a high level of quality and integrity.
- 1.3** Further the mission and goals of the Cultural Arts Program and the City of South San Francisco (City).
- 1.4** Identify the optimal approach to public art that is suitable to the demands of the particular project.
- 1.5** Select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- 1.6** Select an artist or artists who can work successfully with the project design team.
- 1.7** Ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the City.

2. ARTIST SELECTION PANEL

The Artist Selection Panel functions in an ad hoc capacity and is responsible for reviewing artist submittals for publicly funded art projects and making recommendations of finalists to the Cultural Arts Commission.

- 2.1** The Artist Selection Panel is selected by the Cultural Arts Program staff on a project-by-project basis and ideally is comprised of at least three arts professionals selected based on 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.
- 2.2** Cultural Arts Commission members may serve on the panel as community members or arts professionals, if appropriate, or may participate on the artist selection panel as observers. Panel recommendations shall be based upon consensus.
- 2.3** The Artist Selection Panel is customized to each qualifying Capital Improvement Program project (CIP) valued at \$60,000 or

more. Utilizing an Artist Selection Panel is also an option for non-CIP artist selection for large budget artworks. Artists being considered for smaller budget, non-CIP projects can be adjudicated and approved directly by the Cultural Arts Commission.

3. METHODS FOR ARTIST SELECTION

3.1 Criteria

The Cultural Arts Commission, in consultation with Cultural Arts Program staff, defines the method for artist selection for each project, considering the nature and needs of the specific project, including:

- Project goals;
- 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.

3.2 Options for Artist Solicitation

There are several standard methods of artist selection that may be used:

3.2.1 Request for Qualification (RFQ)

3.2.1.1 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.

3.2.1.2 The outcome of this process creates opportunities for in-person interviews or offering a reasonable fee to compensate for the 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 an interview.

3.2.2 Request for Proposals (RFP)

3.2.2.1 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.

3.2.2.2 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 each artist a fee for time and materials for the development of 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.

3.2.3 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

3.2.4 Limited Competition

In a limited competition, three or more artists are preselected 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 preselected artists can be developed by the Cultural Arts Commission with input from the Public Art Program staff; local, national, and international arts professionals; project partners; and a curator or consultant advising on the projects.

3.2.5 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 Cultural Arts Commission. Direct selection may be appropriate on projects where an urgent timeline, limited budget, or specific project requirements exist.

3.2.6 Direct Purchase

At times, the Cultural Arts Commission 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.

3.3 Evaluation Criteria

3.3.1 General Questions to Consider when Commissioning Public Art

- 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 South San Francisco?
- Have potential safety and security issues been assessed?
- Has the artist identified ongoing maintenance needs?
- Has there been a consultation to ensure that design of the project meets requirements of the Americans with Disability Act?
- How does the artwork relate to the City's overall collection?

3.3.2 Artist Qualifications

The Cultural Arts Commission 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 Percent for Art Ordinance.
- Demonstrates artistic excellence, innovation, and originality as represented in past work and supporting materials.
- Shows capacity for working in artwork media and with concepts appropriate to the project goals and site.
- Demonstrates interest and capability in creating public artwork in collaboration with the Cultural Arts Program, project 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 work in a timely and professional manner.
- If applicable, demonstrates a cohesive team.

3.3.3 Criteria for Evaluating Artist Concept and Schematic Proposals

The Cultural Arts Commission 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 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.

APPENDIX 13. SAMPLE PERCENT FOR ART ORDINANCE

ORDINANCE 1613-2020

AMENDMENT TO: ORDINANCE AMENDING TITLE 8 OF THE SOUTH SAN FRANCISCO MUNICIPAL CODE

WHEREAS, State law provides that cities have the responsibility to use the powers vested in them to regulate the aesthetic conditions of the community; and

WHEREAS, on October 14, 2020, City Council amended Chapter 20.300 of the South San Francisco Municipal Code to repeal and reserve Section 20.300.007(K), eliminating the option for some property owners seeking to intensify the use of their properties to make a contribution to the Cultural Arts Fund in lieu of meeting City landscaping requirement; and

WHEREAS, the City of South San Francisco is dedicated to supporting, promoting, and protecting community interest and diversity in art, culture, and creative expression; and

WHEREAS, the City of South San Francisco is dedicated to improving infrastructure, economic development and cultural diversity through acquisition and exhibition of public art; and

WHEREAS, cultural and artistic resources enhance the quality of life for individuals living in, working in, and visiting the City, and artwork should be included in private and public development projects to

inspire civic pride amongst its residents, strengthen the City's regional identity by enhancing public spaces, giving character to neighborhoods and business districts, and providing numerous opportunities for people to experience visual art; and

WHEREAS, City Council desires to amend the South San Francisco Municipal Code to establish a public art requirement for specified non-residential private and public development projects; and

WHEREAS, City Council desires that the public art requirement applies to any new non-residential private and public development project and that it requires such projects to contribute public art with a value of at least one percent (1%) the amount of construction costs; and

WHEREAS, City Council desires that in-lieu of contributing public art, the public art requirement will allow for the payment of an in-lieu fee into a public art fund at the value of one-half percent (.5%) of the amount of construction costs; and

WHEREAS, the City of South San Francisco Municipal Code Title 8 is written to provide for the Health and Welfare of the City, and

WHEREAS, the City Council desires to amend Title 8 of the City of South San Francisco Municipal Code to amend Chapter 8.76 "Public Art" to require a public art contribution, or in the alternative a payment of an in-lieu fee, for new non-residential development projects; and

WHEREAS, the action taken by this Ordinance has no potential for physical effects on the environment because it does not commit the City to any particular public art project. Furthermore, it involves the adoption of an in-lieu fee imposed by the City, which is a fee that may be used for future projects, and all future projects will be fully evaluated in full compliance with the California Environmental Quality Act ("CEQA") when enough physical details regarding said projects are available to permit meaningful CEQA review (See CEQA Guidelines, Section 15004(b)(1)). Therefore, approval of the fee is not a "project" for purposes of CEQA, pursuant to CEQA Guidelines, Section 15378(b)(4); and, even if considered a "project" under CEQA, is exempt from CEQA review pursuant to CEQA Guidelines Section 15061(b)(3) because it can be seen with certainty that there is no possibility that approval of the public art requirement and in-lieu fee may have a significant effect on the environment.

NOW, THEREFORE, THE CITY COUNCIL OF THE CITY OF SOUTH SAN FRANCISCO DOES HEREBY ORDAIN AS FOLLOWS.

SECTION 1. Findings

The City Council finds that the foregoing recitals are true and correct and are incorporated into the Ordinance by this reference.

SECTION 2. Amendments to the Municipal Code

Chapter 8.76 ("Public Art Requirement") is hereby amended to Title 8 of the South San Francisco Municipal Code to read as follows:

Chapter 8.76

8.76.010 Purpose.

8.76.020 Definitions.

8.76.030 Public art requirement.

8.76.040 In-lieu fee option.

8.76.050 Exceptions and Waivers.

8.76.060 Use of public art fund.

8.76.070 Administration.

8.76.010 Purpose.

This chapter authorizes the establishment of guidelines, procedures, and standards for the integration of public art into new development projects.

8.76.020 Definitions.

For the purpose of this chapter, the following words and phrases are defined as follows:

- A. Annual Cultural Arts Work Plan:** a document developed annually by the South San Francisco Cultural Arts Commission with project and funding recommendations that shall be presented to the City Manager and City Council.
- B. Artist:** a practitioner of the creative arts, recognized as such by critics and peers, with a body of work including commissions, exhibitions, sales, publications, and collections. For the purposes of this Chapter, "artist" shall not include:
 - (j) persons primarily working in the professional fields of architecture, engineering, design or landscaping;
 - (ii) an employee or relative of the development project architect, landscape architect, engineer or project manager;
 - (iii) any person with a business interest in a development project or with respect to individuals or entities serving as project architects, landscape architects, engineers or project managers; or
 - (iv) a relative of or anyone with a financial interest with respect to an individual or entity serving on an art selection panel for the development project.
- C. Building Permit Valuation:** those construction costs as declared on all building permit applications for new construction 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.

- D. Municipal Construction:** any construction project of any new City building or facility, renovation of any existing City building or facility, transportation improvement projects, parks, and other above-ground structures, such as bridges, (OPTION: parks and facilities only) that are financed wholly or in part by funds appropriated by the City Council. For this section's purposes, below-ground sewer and drainage projects are not applicable.
- E. Cultural Arts Commission:** the City of South San Francisco commission that advises the City Council on public art policies, procedures, and expenditures from the Cultural Arts Fund.
- F. Cultural Arts Fund:** a separate account into which all monies generated under this policy, derived from gifts or donations for cultural arts, shall be deposited.
- G. Developer:** the person or entity that is financially and legally responsible for the planning, development, and construction of any development project who may, or may not, be the owner of the subject property.
- H. Guidelines:** the document adopted by the Cultural Arts Commission that includes standards and procedures for the implementation and administration of Public Art in accordance with this ordinance.
- I. In-Lieu Contribution:** the amount equal to the percentage of building permit valuation required by this section.
- J. Maintenance:** activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the artwork is located. Routine maintenance means the basic day-to-day care of the artwork.
- K. Permanent Public Art:** artwork intended to stay in position for long periods with a predetermined lifetime of more than one year to centuries.
- L. Public Art:** artwork created by an Artist is in a public place on private property, or on land or in a building owned by the City and encompass all cultures through the broadest possible range of expression, media, and materials and that may be permanent, fixed, temporary or portable, may be an integral part of a building, facility, structure, or landscape. These may include:
- 1. Media:** Paintings, sculpture, light, sound, electronic, video, media-based, time-based, and computer-generated.
 - 2. Style:** Functional, realistic, abstract, community-based, and process-oriented; permanent and temporary. The artwork can include artistic elements of the overall architecture or landscape design if created by an Artist.
 - 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.
- M. Public Art Project:** the cost for the administration, development, acquisition, and installation of the public art CIP projects required by this chapter.
- N. Private Development Project:** any commercial or non-residential private sector development that requires the issuance of a building permit by the City of South San Francisco.

O. Public Art Project Plan: a narrative statement submitted to the Public Art Program 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. A Public Art Project Plan shall be submitted at the concept and final design stages of the project.

P. Public Place: an area on private or public property that is dedicated as freely accessible without restriction to and available for use by the public for twenty-four (24) hours per day / seven (7) days a week.

Q. Temporary Public Art: artwork that has a predetermined lifetime ranging between a few hours to several years.

8.76.030 Public Art Requirement.

A. Private Development

1. Every private development project, as defined in this chapter, shall provide qualifying public art with a value equal to not less than one percent (1%) of the Building Permit Valuation for acquisition and installation of public art on the development site.
2. If a development project consists of both residential and non-residential developments, then only the Building Permit Valuation for the non-residential portions of the project shall be used for the valuation of public art as required herein. Further, if a development project involves rehabilitation, renovation, remodeling, or improvement of an existing building, the project shall only be subject to the requirements of this chapter if it creates a net increase in square footage of the existing building.

3. Every private development project shall be required to deposit an amount equal to 25% of the minimum 1% for art allocation to the Cultural Arts Fund.
4. For projects with a Building Permit Valuation of \$250,000 or less, the full 1% is paid into the Cultural Arts Fund.
5. For large development projects more than one hundred million dollars (\$100,000,000) of Building Permit Valuation, the percent for art allocation will be .5% of Building Permit Valuation or as directed by the approved Development Agreement.
6. Any development subject to the requirements of this chapter may elect to make a public art contribution payment in an amount not less than one-half of one percent (.5%) of the Building Permit Valuation into the Cultural Arts Fund, in lieu of acquisition and installation of public art on the development project site. The in-lieu contribution payment must be made before issuing a building permit.
7. A developer may incorporate public art into the development that has a value lower than the 1% or Building Permit Valuation and pay a public art in-lieu contribution to the Cultural Arts Fund for one-half of one percent (.5%) of the remaining balance.
8. If an owner or developer chooses to incorporate public art into the development that has a value higher than the 1% of Building Permit Valuation, the development project does not qualify for fee credit or other reimbursement.

9. Qualifying on-site artwork includes the following:
 - a. Sculpture: Free standing, wall supported or suspended, kinetic, electronic or mechanical in material or combination of materials;
 - b. Murals or portable paintings: In any materials or variety of materials, with or without collage or the addition of nontraditional materials and means;
 - c. 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;
 - d. Standardized fixtures such as grates, streetlights, signage, and other design enhancements, as are rendered by an artist for unique or limited editions; and
 - e. Any other qualifying forms of on-site public art as determined by the Cultural Arts Program staff.
10. The following types of objects and elements may not be used to satisfy the requirements of this chapter:
 - a. Art objects that are mass-produced of standard design such as playground equipment, benches, or fountains.
 - b. Decorative or functional elements or architectural details, which are designed solely by the building architect as opposed to an Artist commissioned for this purpose, working individually or in collaboration with the building architect.
 - c. Landscape architecture and landscape gardening, except where these elements are designed by an Artist and are an integral part of the work of art by an Artist.
 - d. Directional elements such as super graphics, signage, or color coding, except where these elements are integral parts of the original work of art or executed by an Artist in unique or limited editions.
 - e. Logos or corporate identity.
11. Acquisition and installation of qualifying public art shall comply with the following:
 - a. The property owner, or property owner's designee as designated in writing, shall acquire qualifying public art pursuant to the requirements of this chapter.
 - b. The creator of public art shall be an Artist who is not a member of the project architect, engineering, or landscape architect firm.
 - c. Public art shall be installed on the development site in a visible and freely accessible location from a public right-of-way.
 - d. The installation complies with all applicable building code requirements including structural safety requirements.
12. The property owner, or the property owner's designee as designated in writing, 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.
 - a. The maintenance obligations of the property owner shall be contained in a covenant and recorded against the property by the applicant.

- b. Title to all artworks required by and installed pursuant to this chapter shall be passed to the successive property owners of the development.
 - c. Each successive property owner, or property owner's designee, shall be responsible for the custody, protection, and maintenance of such works of art.
13. If, for any reason, the property owner, or property owner's designee, chooses to remove any public art installed pursuant to this chapter, the city must be notified in advance and the property owner, or property owner's designee, shall replace the public art pursuant to the following requirements:
- a. When and if the development project is sold, the public art must remain at the development and may not be claimed as the property of the seller or removed from the site.
 - b. If the development is to be demolished, the developer must relocate the public art to another publicly accessible permanent location approved in advance by the Public Art Program staff.
 - c. If the developer desires to deaccession, sell or remove the art from the site, the owner shall give prior notice to the artist or artist's representative and the City by providing written notice to the Cultural Arts Program staff no less than 90 days before the intended action. The owner must receive prior approval from the Cultural Arts Program staff.
 - d. The developer shall be required to replace the sold or de-accessioned artwork with an alternative work equal to or greater than the current value or original cost of the art to be removed, as determined by a professional fine art appraiser.
 - e. In the alternative, the developer may elect to pay fees in lieu of replacing on-site art, at a reasonable rate equivalent to the cost of replacing the art in current dollars, as determined by the Public Art Program staff.
 - f. The replacement art shall conform, in every respect, to all standards in effect at the time of the replacement;
 - g. The replacement public art shall be available for public view within 180 days after the existing art is removed, unless the property owner, or property owner's designee, requests an extension of such time and the extension is approved in writing by the City Manager or designee.
- B. Municipal Development
- 1. For all Capital Improvement Program (CIP) projects not specified under the exceptions below (OR for all CIP park and facility projects), the City shall provide not less than one percent (1%) of CIP project construction costs for projects of \$250,000 or more for acquisition and installation of public art on the project site. As an alternative, Cultural Arts Program staff shall have the authority to pool funds, and may propose funds for use at another current CIP site or any other City-owned publicly accessible site.
 - 2. As part of the annual Fiscal Year budget cycle, funds equal to 1% of the CIP construction costs of applicable projects will be identified during the budget cycle and be allocated from the General Fund, Cultural Arts Fund, or other grant and project funding sources as available.

3. The City Manager or designee, before the Proposed Capital budget's release, shall review the list of identified projects. Where the applicability is uncertain, the City Manager or their designee shall make the final determination.
4. Nothing is intended to prohibit the City Manager, in conjunction with the submission of the annual capital budgets of the City and subject to the approval of the City Council, from designating additional funds, subject to applicable restrictions, to be utilized for public art.
5. Appropriations for purposes of acquiring public art 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 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%.
6. Implementation of this Ordinance will be the responsibility of the Public Art staff who shall manage the artist selection processes and oversee the design, fabrication, and installation of the public art.
7. Review and approval of artists and artwork for municipal construction projects shall be the responsibility of the Cultural Arts Commission.

8.76.030 Public Art Requirement.

- A. The City Council may, at its sole discretion, exempt any project that is sponsored, funded, and managed by a government agency or by a non-profit agency acting on behalf of the City from the requirements of this chapter.

- B. Exceptions. The requirements of this chapter shall not apply to the following activities:

1. Private Development

- a. Residential development projects;
- b. Buildings or structures primarily used for religious worship.
- c. Seismic retrofit projects.
- d. Any project exempted by federal or state law.

2. Municipal Development

- a. ADA Compliance projects, not including projects where ADA compliance is a portion of a larger project.
- b. Road, path and sidewalk repairs, including: traffic signals and upgrades, curb and gutter repairs, sign reflectivity, road and parking signage, resurfacing of roads or other existing hardscape areas.
- c. Emergency repair projects.
- d. Cyclical replacement and repair of trails, outdoor furnishings, or fencing.
- e. Studies and plans.
- f. Roof replacement
- g. Mechanical, security, A/V equipment, HVAC, and IT installations, upgrades and repairs.
- h. Utilities projects, unless there is a building construction or reconstruction involved.
- i. Vehicle repair and replacement.
- j. Seismic upgrades and waterproofing.

- k. Projects where most of the cost is allocated to elements located underground.
- l. Projects where prohibited by federal law, including projects or portions of projects funded by grants from non-City sources that prohibit expenditure of funds for art.
- m. Maintenance projects.

8.76.050 Use of Cultural Arts Fund.

- A. A cultural arts fund is hereby created to account for the public art in-lieu contributions and all other revenues appropriated or received for public art and/or public arts and cultural programs, including public donations. The cultural arts fund shall be self-perpetuating from year to year. The revenues in such fund shall be used solely for:
 - 1. The acquisition, commission, design, installation, improvement, maintenance and insurance of public art and/or arts and cultural programs identified by Section 8.76.030 of this chapter.
 - 2. Other expenses associated with the implementation and administration of the public art program.
 - 3. Free and publicly accessible cultural programming.
 - 4. Grants for the creation of public art and cultural events.
 - 5. Further the purposes of public art as defined in this chapter.

- B. All fees collected under this chapter shall be maintained, managed, and reviewed by the City Manager or designee. The City Manager shall present annually to the City Council for approval of an Annual Cultural Arts Work Plan that recommends the use of Cultural Arts Fund monies consistent with the purpose of this section including the administrative costs of the public art program annually, staff support and related expenses; curatorial services; documentation; publicity, community education, and any other services or programs in accordance with the intent of this chapter.

- C. Included and Excluded Expenses

- 1. The following expenses may be included in the budget for the program allocation for public art:
 - a. Acquisition of public art through direct purchase or through the design, fabrication, transportation, installation, and presentation of public art;
 - b. Artist fees and expenses;
 - c. Supplies and materials; and
 - d. 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.
- 2. The following expenses shall not be included in the budget for the program allocation for public art:
 - a. Reproductions, by mechanical or other means of original artwork, except in cases of film, video, photography, printmaking, theater, or other media arts;

- b. 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;
- c. 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;
- d. 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;
- e. 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;
- f. 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
- g. Services, utilities, and other ongoing operating expenses for maintenance of the artwork.

8.76.060 Cultural Arts Commission.

- A. The Cultural Arts Commission shall consist of 11 members appointed by the City Council.
- B. Cultural Arts Commission members are preferred who have professional credentials and work experience as exhibiting and performing artists in the visual and media arts, contemporary museum and gallery art curators, 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, at least two (2) of the nine voting members shall be design professionals.

- C. The powers and duties of the Cultural Arts Commission shall be as follows:
 1. Establish and approve the Cultural Arts Program mission and curatorial and programmatic goals, policies, and guidelines.
 2. To develop an Annual Cultural Arts Work Plan that charts current and future public art projects and arts and culture programming and determines resources and funding priorities.
 3. To make recommendations to the City Council on the expenditure of funds in the Cultural Arts Fund.
 4. To make recommendations to the City Council and City Manager concerning the resources and needs of the community about the arts, opportunities for participation of artists and performance in city-sponsored activities, and ways to encourage community involvement.
 5. To review and make recommendations to the city council concerning the removal, relocation or alteration of existing works of art or items of cultural significance in the possession of the City in accordance with the deaccession policy.
 6. To review and make recommendations to the City Council concerning gifts and loans of artwork to the City in accordance with the gifts of art policy.

7. To explore methods of obtaining private, local, state and federal funds to promote art and other cultural projects within the City and make recommendations to the council on applying for such grants and funds;
8. To encourage public and private partnerships to assure the survival of the arts and artists in the City.
9. To serve as the key advocacy body for the Cultural Arts Program and participate in community outreach activities and events.
10. To adopt rules, regulations and procedures for the election of its officers and conduct of its meetings.
11. To exercise such other and incidental powers consistent with law, necessary to carry out its functions. (Ord. 1142 § 1, 1994)

8.76.070 Application and Approval Procedures for Public Art.

A. Private Property

1. The developer has the option of proposing public art, incorporating on-site artwork into the development or may elect to deposit the full amount into the Cultural Arts Fund.
 - a. The developer shall complete and submit an application for the installation of public art on private property on forms furnished by the City for that purpose;
 - b. The developer shall refer to the Public Art Policy Guidelines referenced in this ordinance.

2. In conjunction with an application for a building permit, the developer shall submit to the Cultural Arts Program staff a Concept Public Art Project Plan for on-site artwork.
3. Following approval of the Concept Public Art Project Plan by the Cultural Arts Program staff, the developer shall refine the design and submit a Final Public Art Project Plan.
4. The Concept Public Art Plan and Final Public Art Plan submitted pursuant to this section shall be delivered to the Cultural Arts Staff for review to determine whether the Public Art Plan is complete.
5. The Public Art Program staff shall approve or deny the Concept Public Art Plan and Final Art Plan in accordance with the Public Art Policy Guidelines referenced in this Ordinance. The Public Art Program staff may conditionally approve a Concept Public Art Plan and Final Public Art Plan subject to such conditions that the Public Art Program staff deems necessary to conform to the Public Art Policy Guidelines for Approval.
6. The Public Art Project Plans required by this section shall be made, approval obtained, and the public art installed, or evidence of developer's commitment to install public art, prior to final building inspection or issuance of approval of a certificate of occupancy for the new construction.
7. If installation prior to the date of occupancy is impracticable, as determined by the Cultural Arts Program staff, a certificate of occupancy may be approved for the building or portion thereof if the Concept Public Art Plan and Final Public Art 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 the applicant has filed security in an amount and form acceptable to the City Attorney to guarantee installation of the public art.

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 expended for acquisition or commissioning of Public Art in accordance with the provisions of this Ordinance.
2. Management of Public Art in municipal development shall be provided by the Public Art Program staff or by contracting the services of a professional public art consultant.
3. The Cultural Arts Commission shall be responsible for approving the selection of artists, the commissioning of public art, and/or the purchase of artwork in compliance with the Public Art Policy Guidelines as referenced in this chapter.

4. The Cultural Arts Commission shall approve or deny the selection of artists, the commissioning of public art, and/or the purchase of artwork in accordance with the Public Art Policy Guidelines referenced in this chapter.
5. Routine maintenance of public art shall be performed by and costs borne by the Building Maintenance Division or other designated City department, consistent with the specifications as defined by the Artist and provided by Cultural Arts Program staff.

8.76.080 Private Development Compliance.

- A. Compliance with the provisions of this section shall be demonstrated by the developer prior to the issuance of a certificate of occupancy as follows:
 - a. Payment of the Public Art In-Lieu Contribution; or
 - b. Installation or proof of contracted intent with Artist to install the Public Art in accordance with approval of the Concept Public Art Plan submitted pursuant to this Ordinance; or
 - c. Execution of a public art installation agreement and evidence that a maintenance covenant has been recorded against the property. If the Public Art Program staff determines that the proposed public art project does not comply with this Chapter, the project shall be referred to the Cultural Arts Program staff for review and a determination as to the project's compliance with the requirements of this Chapter. The Cultural Arts Program staff shall be the sole reviewing authority for public art projects.
- B. The determination of the Cultural Arts Program staff may be appealed to the Cultural Arts Commission.

- C. The determination of the Cultural Arts Commission regarding compliance of a proposed public art project within this Chapter is also subject to review by the City Council as outlined in this section.
1. Two or more members of the City Council may call for review of a determination of the Cultural Arts Commission regarding whether a proposed public art project complies with the requirements of this Chapter. A call for review must be filed within the 15-day appeal period. The call for review shall be processed as an appeal by anyone else. A call for review by at least two City Council members shall stay all proceedings the same as the filing of an appeal. Such action shall not require any statement of reasons and shall not represent opposition to or support of an application or appeal.
 2. Within two business days of a Cultural Arts Commission determination on a proposed public art project, the City Manager or designee shall submit a notice of the determination to the City Clerk for distribution to the City Council. Members of the City Council may submit a call for review of a Cultural Arts Commission determination by submitting a notice in writing to the City Clerk or noting so on the record at a City Council meeting within the 15-day appeal period. If two or more Councilmembers request review of a Cultural Arts Commission determination, the City Clerk shall set a public hearing in accordance with the provisions of Chapter 1.28. The City Clerk's notice to the City Council regarding a Cultural Arts Commission determination shall include the date by which a call for review by a Councilmember must be received by the City Clerk or noted on the record at a City Council meeting.

8.76.090 Public Art Policy Guidelines.

Guidelines for the implementation and administration of private and municipal public art shall be adopted by the Cultural Arts Commission. Any major changes to the Public Art Policy Guidelines after adoption shall be submitted to the Cultural Arts Commission for review.

SECTION 3. Severability

If any section, subsection, sentence, clause, or phrase of this Ordinance is for any reason held to be invalid or unconstitutional by a decision of any court of competent jurisdiction, such decision shall not affect the validity of the remaining portions of this Ordinance. The City Council hereby declares that it would have passed the Ordinance, and each section, subsection, sentence, clause, or phrase not declared invalid or unconstitutional without regard to whether any portion of this Ordinance would be subsequently declared invalid or unconstitutional.

SECTION 4. Publication and Effective Date

Pursuant to the provisions of Government Code Section 36933, the City Attorney shall prepare a summary of this Ordinance. At least five (5) days prior to the Council meeting at which this Ordinance is scheduled to be adopted, the City Clerk shall (1) publish the Summary, and (2) post in the City Clerk's Office a certified copy of this Ordinance. Within fifteen (15) days after the adoption of this Ordinance, the City Clerk shall (1) publish the summary, and (2) post in the City Clerk's Office a certified copy of the full text of this Ordinance.

APPENDIX 14. SAMPLE DEVELOPER GUIDELINES

SAMPLE PUBLIC ART IN PRIVATE DEVELOPMENT APPLICATION FORM

Completed by Applicant and submitted to Public Art Program staff.

The Public Art in Private Development Ordinance requires that all new non-residential commercial developments are subject to the percent for art requirement.

- If a development project consists of both residential and non-residential developments, then only the construction costs for the non-residential portions of the project will be used for the valuation of public art.
- If a development project involves rehabilitation, renovation, remodeling, or improvement of an existing building, the project shall only be subject to the requirements of this chapter if it creates a net increase in square footage of the existing building.

Projects meeting these thresholds must dedicate at least one percent (1%) of the Building Permit valuation to public art. Of that amount, 25% of the 1% is contributed to the City’s Cultural Arts Fund in support of public art initiatives throughout South San Francisco and 75% of the 1% is allocated to an onsite public art project. For projects with a Building Permit Valuation of \$250,000 or less, the full 1% is paid into the Cultural Arts Fund. The ordinance provides an option of paying the full 1% to the Cultural Arts Fund in-lieu of commissioning onsite artwork.

DEVELOPMENT NAME AND ADDRESS:	ESTIMATED BUILDING VALUATION:
	ESTIMATED DEVELOPMENT SIZE (square feet):
APPLICANT / ARCHITECT NAME:	OWNER NAME:
ADDRESS:	ADDRESS:
PHONE:	PHONE:
EMAIL:	EMAIL:

Final valuation to be confirmed at the time of Building Permit application.

Should the final construction valuation (labor and materials) submitted for the purpose of Building Permit application indicate a higher amount, then the 1% fee will be based on the higher valuation.

1% of Estimated Building Permit valuation: \$ _____

Choose one of the following options:

- OPTION 1
 Placement of original public art site
- OPTION 2
 Payment of in-lieu fee to Public Art Fund

Applicant Signature: _____ Date: _____



PUBLIC ART IN PRIVATE DEVELOPMENT

Intake Meeting With Planning Department

Estimate Building Permit Valuation of the Development Project.

1% of the estimated construction valuation will constitute the Public Art Budget. Final amount to be confirmed at time of Building Permit Application.

Public Art In Private Development Application Form To Cultural Arts Program Staff

Developer submits the Public Art Application Form to Cultural Arts Program staff within 60 days of Intake Meeting and Application. Developer chooses one of the options below:

PROCESS CHART

OPTION 1: ON-SITE ART (1%) OF WHICH 25% IS CONTRIBUTED TO THE CULTURAL ARTS FUND

CONTRIBUTION TO CULTURAL ARTS FUND

Prior to issuance of a building permit and upon payment of the 25% contribution portion of the 1% fee, along with other required permit fees, Developer receives a receipt from the Building Department that details all of the applicable building permit and impact fees.

INTAKE MEETING WITH CULTURAL ARTS PROGRAM STAFF

Developer meets Cultural Arts Program staff to discuss process for commissioning public art including:

- Application for Cultural Arts Program staff review
- Types of artwork and integration of art into site
- Recommendation to retain Public Art Consultant
- Artist / artwork selection process / direct art purchase
- Contract and financial management
- Fabrication and installation
- Maintenance and care management

INITIAL APPROVAL BY CULTURAL ARTS PROGRAM STAFF

Developer presents Conceptual Art Plan to Cultural Arts Program staff for review, comment, and approval.

FINAL APPROVAL BY CULTURAL ARTS PROGRAM STAFF

Developer submits Final Report to Cultural Arts Program staff for review and approval.

FINAL INSPECTION

Cultural Arts Program staff confirms that artwork was installed in accordance with Final Art Plan.

OPTION 2: IN-LIEU PAYMENT (.5%) TO THE CULTURAL ARTS FUND

CONTRIBUTION TO CULTURAL ARTS FUND

Prior to issuance of a building permit and upon payment of the in-lieu fee along with other required permit fees, Developer receives a receipt from the Building Department that details all of the applicable building permit and impact fees.

PRIOR TO ISSUANCE OF BUILDING PERMIT

Developer submits receipt to City Planner for .5% paid to Cultural Arts Fund before Planning signs off on permit. Cultural Arts Program staff confirms the receipt of contribution to the Cultural Arts Fund in lieu of providing art onsite.

SAMPLE DEVELOPER GUIDE

1. Why South San Francisco Requires Developers to Contribute to Public Art

Public art is an integral element in private development that offers South San Francisco many possibilities, to celebrate our City’s character and aspirations, enhance civic pride and a sense of place, and to reflect the creative community that lives, works, and visits here. Private development is critical to South San Francisco’s growth. Successful public art projects can infuse new development with a strong connection to the community, giving both residents and visitors a vibrant sense of place.

2. Definition of a Work of Public Art / Public Place

Public art is artwork in the public realm, which may be situated on public or private property, and acquired through public or private funding. The most important aspect of a work of public art is that it is created by a professional working artist of recognized achievement in the field of public art. The artist may collaborate with architects, landscape architects, engineers, lighting designers and/or other professionals, but he or she must be the primary designer of the art project, and must hold the contract with the developer for the work of art.

A public place is an area on private or public property that is dedicated as freely accessible without restriction to and available for use by the public for 24 hours per day / seven (7) days a week. Dependent on the scale, which should be proportionate to the scale of the development, a 20’ maximum setback on the property should be adhered.

3. Benefits to Private Development from Incorporating Public Art Onsite

There are many benefits for Developers in commissioning public art, including gaining visibility, making their properties more attractive and memorable to both business and residential markets, and promoting good relationships within the community.

4. City Requirements for Public Art in Private Development

The Public Art in Private Development Ordinance, adopted by the City of South San Francisco in 2020, establishes a requirement for art for all new non-residential commercial developments, including new construction, remodels, additions, and reconstruction with a construction. The ordinance provides an option of commissioning artwork on the development site equal to the cost of 1% of the estimated construction valuation—of which 25% of the 1% is contributed to the Cultural Arts Fund—or paying .5% to the Cultural Arts Fund in-lieu of commissioning artwork. Projects with a Building Permit Valuation of \$250,000 or less are required to pay the full 1% into the Cultural Arts Fund.

5. Paying the In-Lieu Contribution

Upon making the in-lieu contribution to the Cultural Arts Fund, the Developer receives a receipt from Accounts Payable and provides a copy to the City Planner to complete their public art requirement prior to issuance of the Building Permit.

6. Getting Started

6.1 First, the Developer meets with the Public Art Program Staff within 60 days of the initial application to the Planning Department. At this meeting, the Developer will gain more details about the process, eligible types of artwork, costs, and resources available.

6.2 Once this initial meeting has taken place, the Developer is strongly encouraged to contract with an independent Public Art Consultant whose services would be used to identify and solicit public artists that meet the City's criteria for public art and to manage the design, fabrication, and installation of the artwork. The Consultant fee is an eligible expense in the public art budget allocation.

6.3 NOTE: From artist selection through artwork installation, developers and their consultants should proactively communicate with Cultural Arts Program staff to ensure that their plans meet the requirements of the Public Art Ordinance.

7. Artist Selection

Developers may select their own artist(s) and/or artwork(s) without approval from the City. The aesthetic decisions are left to the project developer. The Cultural Arts Program staff will work with the developer to ensure the program's intent has been met.

7.1 Eligible Artists

A practitioner of the visual arts or other artistic discipline generally recognized by her/his critics and peers as a professional artist, as judged by the quality of that professional practitioner's body of work, educational background, exhibition record, and experience including past public commissions.

7.2 Ineligible to Perform Artist Services

7.2.1 A practitioner of the visual arts or other artistic discipline generally recognized by her/his critics and peers as a professional artist, as judged by the quality of that professional practitioner's body of work, educational background, exhibition record, and experience including past public commissions.

7.2.2 Members of the artist selection panel.

7.2.3 The professional art consultant contracted by the developer.

7.2.4 The developer or owner and employees of the developer or owner.

7.2.5 City of South San Francisco Cultural Arts Commissioners.

7.2.6 Cultural Arts staff, and

7.2.7 Business partners and immediate family members of all the above.

8. Conceptual Art Plan and Final Report Requirements for Approval

A Conceptual Art Plan including proposed budget, artist, and artwork location must be submitted to Cultural Arts Program staff at the conceptual artwork stage. A Final Art Plan including the final budget and photo documentation of the artwork must be submitted to the Cultural Arts Program staff when the artwork is completed and installed.

8.1 Conceptual Art Plan Requirements

The Art Plan is submitted to the Cultural Arts Staff at the conceptual design stage must include the following:

8.1.1 Proposed Artist(s)

- Resume of selected artist or artists.
- Digital images, as well as video, catalogues, and press of selected artist's work.
- Statement describing why the selected artist is qualified to work on this project.

8.1.2 Team Members

- Developer (contact person, address, phone, email, web page).
- Art consultant, if applicable (name, address, phone, email, web page).
- Architect (lead designer, address, phone, email, web page).
- Landscape Architect (lead designer, address, phone, email, web page).

8.1.3 Art Budget

Total Building Permit Valuation showing 25% designated as the required contribution to the Cultural Arts Fund and the remaining 75% for onsite artwork. The budget must include a breakdown for anticipated artist fees, artwork fabrication and installation, art consultant fees, and appropriate administrative expenses.

8.1.4 Public Art Audience and Goals

Narrative statement that identifies the audience and defines the goals for the artwork.

8.1.5 Location/Siting of Artwork

A narrative statement and visual illustration that describes how the artwork will be incorporated into the development project in a publicly accessible location(s) in the context of the surrounding community.

9. Final Report Requirements

The final report is submitted to the Cultural Arts Program staff after the artwork is completed and installed and must include the following:

9.1 Final Art Budget (lump sum per line item)

- Artist fee.
- Engineering and preparation of construction and/or shop drawings.
- Fabrication (labor and materials).
- Installation and site preparation, including shipping, handling, and transport.
- Professional photography of installed artwork in context.
- Consultant and administrative costs.
- Permanent artwork identification plaque.

9.2 Photographic Documentation

Showing how the artwork is incorporated into the development project in a publicly accessible location or locations as defined by the municipal code.

10. Cultural Arts Program Staff Review and Approval Criteria

The Cultural Arts Program staff will use the following criteria for evaluation:

10.1 Conceptual Art Plan and Final Report adhere to Public Art Ordinance and Developer’s Guide.

10.2 Critics and peers generally recognize the artist as a professional practitioner of the visual arts or other artistic disciplines, as judged by the quality of that professional practitioner’s body of work, educational background, exhibition record, and experience including past public commissions.

10.3 Artwork is located within the development project in an area(s) that is open, freely accessible to the public, and safe in the context of the surrounding community.

10.4 The value equals or exceeds 1% of the total building permit valuation for the development, inclusive of the 25% of the 1% contribution to the Cultural Arts Fund.

11. Is the Cultural Arts Program Staff the Only Body that Reviews and Approves the Conceptual Artwork Plan and Final Report?

Yes. The Cultural Arts Program staff must review and approve the Conceptual Art Plan and the Final Report for compliance with the public art requirements identified in the Ordinance.

12. When is the Project Considered Completed?

Cultural Arts Program staff will tour the site to determine the artwork status, completeness, and conformance with the requirements of the Public Art Ordinance and will issue a written notification of such completion.

13. Who Owns the Artwork?

The public art is owned by the property owner.

14. Artwork Maintenance Responsibility

The property owner is responsible for the maintenance and conservation of the artwork. Durable materials should be used for minimal maintenance and proven ability to withstand the site's specific environmental conditions.

14.1 If The Owner Sells the Property

If the development project is sold, the ownership of the public art will be transferred with the property. The artwork must remain at the development and may not be claimed as the property of the seller or removed from the site.

14.2 If Artwork is Removed from the Development Site

If the development owner wishes to sell or remove the artwork from the site, the owner must notify the Cultural Arts Program staff a minimum of 90 days before removing it. The owner must receive prior approval from the Cultural Arts Program staff. The Developer will be required to replace the sold or de-accessioned artwork with an alternative work of equivalent or greater value. In the alternative, the Developer can choose to contribute to the Cultural Arts Fund in lieu of replacing on-site art.

14.3 Visual Artists Rights Act (VARA) and California Art Preservation Act

It is important that property owners and developers are aware of the Visual Artists Rights Act (VARA), a section of the Federal Copyright Legislation, as well as the California Art Preservation Act (CAPA). VARA is a federal law that protects the artists' "moral rights" by prohibiting the willful destruction of a work of visual art. For further information regarding VARA, see United States Code Annotated, Title 17. Copyrights, Chapter 1 – Subject Matter and Scope of Copyright, Current through P.L. 105-153, approved 12-17-97. CAPA is a state law that provides legal protection for artists' moral rights by prohibiting the alteration of destruction of their artwork without their consent. For further information regarding CAPA, see California Civil Code Sections 987 and 989.

GUIDE TO PUBLIC ART RESOURCES

The following list of online resources is provided as an optional informational resource for developers who are subject to the requirements of the Public Art in Private Development Ordinance. These links are for informational purposes only and are not intended to endorse any of the listed organizations, artists, or types of art. The City of South San Francisco Public Art Program is not responsible for any content or products which may be available or advertised on any of these sites.

General Information

Public Art Network (PAN) develops professional services for individuals and organizations engaged in the field of public art. PAN is dedicated to advancing public art programs and projects through advocacy, policy, and information resources to further art and design in our built environment.

www.artsusa.org/networks/public_art_network

Forecast Public Art was one of the country's first nonprofit organizations dedicated to advancing the field of public art.

<https://forecastpublicart.org>

Public Art Dialogue (PAD), an organization devoted to public art. PAD was founded on the premise that dialogue is the essential element in all effective public art endeavors.

www.publicartdialogue.org

Artist Directories and Examples of Public Art

The database contains curated, categorized, and searchable examples of the best in public art projects from across the country that received PAN Year in Review recognition.

<https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/pan-year-in-review-database>

Artstor is a photo bank that features images of architecture, public art projects, temporary commissions, and sustainable design.

<http://www.artstor.org>

The Public Art Archive™ is a free, online resource for comprehensive data and rich media, employing a standardized framework to catalog public art. The Archive allows collection stewards to share their artworks with new, broader audiences; helps find information about best practices in public art.

www.publicartarchive.org

CODAworx is an online community for artists and design professionals to showcase their work, collaborate with one another, and earn recognition for their projects.

www.codaworx.com

Project for Public Spaces (PPS) is a nonprofit planning, design and educational organization dedicated to helping people create and sustain public spaces that build stronger communities.

www.pps.org

California Arts Council

The site provides essential information about the California Arts Council, an agency that helps build strong arts organizations at the local and statewide level, directly supports arts programs for all citizens, assists with the professional development of arts leaders, supports arts education in schools in all areas of the state, and promotes awareness of the value of the arts.

www.cac.ca.gov

APPENDIX 15. BENCHMARK CITIES

The following are benchmark cities that are examples of city government systems that support a public art program.

CITY	POP.	DEPT.	PUBLIC ART STAFF	PROGRAMS	PRIVATE %	MUNICIPAL %	GRANTS PROGRAMS
Brisbane	4,668	Parks and Recreation	P&R Director and City Manager Administrator provide part time support for the Arts Committee.	N/A	<ul style="list-style-type: none"> New projects and building alterations: 1% of Development cost between \$1M and \$5M as an in-lieu fee into the public art fund. 1% of project development cost above \$5M have option to provide in-lieu or attribute public art onsite. Single and multiple family residential and live-work developments with 10 - 20 units contribute .5% of development cost into public art fund. Single and multiple family residential and live-work developments with more than 20 unites contribute 1% to public art fund. Single and multiple family residential and live-work developments with \$10M development costs contribute 1% in public art fund or acquire and install public art onsite at 1% of dev cost 	.5% of development costs above \$500,000	N/A
Burlingame	30,106	N/A	No Staff	N/A	<ul style="list-style-type: none"> Projects negotiated on a case by case basis on projects in special districts 	N/A	N/A
Daly City	101,243	City Manager	A few hours a month to support an advisory board led by commissioners	Octagon Gallery	N/A	N/A	No dedicated budget for projects
Millbrae	22,277	Recreation	Millbrae Art Show for Elementary, Middle School, and High School, Adults, and seniors	N/A	N/A	N/A	N/A
Mountain View	81,516	Economic Development	No Staff	Sidewalk Studio Project	N/A	1% of the construction cost of projects with budgets \$1M or more	N/A
San Mateo	102,200	Community Development	1 Full time employee	Art in Public Places Gallery	<ul style="list-style-type: none"> .5% building permit fee to on projects valued at or greater than \$3M or provide the required in-lieu fee to the City 	N/A	N/A

CITY	POP.	DEPT.	PUBLIC ART STAFF	PROGRAMS	PRIVATE %	MUNICIPAL %	GRANTS PROGRAMS
San Bruno	42,275	Community Services under the Library Division	<ul style="list-style-type: none"> 1 at 10% dedicated to Culture & Arts Commission 	No formal public art program	<ul style="list-style-type: none"> In the absence of a development agreement or similar agreement providing for public art or an art fund fee, the program allocation is as follows: Five (5%) of residential building, mechanical, electrical, or plumbing fee; 7% (Seven) of commercial (non-residential) building, mechanical, electrical, or plumbing permit fee. 	N/A	N/A
Los Altos	30,700	City Manager	<ul style="list-style-type: none"> Deputy City Manager oversees Calls to Artists and contracts Parks & Rec staff oversee sculpture installations 	<p>35 sculptures (Art Without Walls)</p> <p>Artistic Bicycle Racks option for business owners</p> <p>Community center (2021) w/City-run art gallery</p>	<ul style="list-style-type: none"> 1% for \$1M or more in dev costs for non-residential 1% in lieu for 4 or more units residential and single family in select districts of \$1M or more construct costs w/\$200K cap 1% in lieu option into public art fund w/\$200K cap 	Capital Improject Project of \$10,000 for public art each year	N/A
Walnut Creek	69,695	Arts and Recreation	<ul style="list-style-type: none"> 1 full time Manager 1 full time Curator of Exhibitions and Programs 1 full time Assistant to Curator 1 full time Marketing Associate 1 full time Traveling Exhibition Manager 1 full time Lead Preparator and Program Coordinator 1 full time Youth and Adult Tour Coordinator 	<p>Leshner Center for the Arts</p> <p>Bedford Gallery</p> <p>Library Community Art Gallery</p>	<ul style="list-style-type: none"> 1% of dev costs 1% in lieu option into public art fund 	1% CIP	N/A

CITY	POP.	DEPT.	PUBLIC ART STAFF	PROGRAMS	PRIVATE %	MUNICIPAL %	GRANTS PROGRAMS
Palo Alto	66,680	Community Services	<ul style="list-style-type: none"> 1 full time Program Director 1 full time Program Coordinator 1 full time Communications & Artist Studio Program Coordinator 	<ul style="list-style-type: none"> 300 municipal artworks Code:ART media art festival New Murals Festival King Artist Residency 	<ul style="list-style-type: none"> 1% for over 10,000 sq ft and \$200K dev costs 1% in lieu option into public art fund 	General Fund equivalent of 1% of annual CIP budget deposited into fund	ArtLift Microgrant
El Cerrito	25,845	City Manager Office	<ul style="list-style-type: none"> Assistant City Manager Management Assistant 	<ul style="list-style-type: none"> Mini-Grant Utility Box 12 Wind Sculptures Poet Laureate Creative Reuse Artist Residency City Hall Gallery Space 	<ul style="list-style-type: none"> 1% for \$250K or more in dev costs and 5 or more residential units \$150K cap for art 1% in lieu option into public art fund 	N/A	Mini-Grants for individuals and organizations
Pleasanton	78,252	Library & Recreation Department	<ul style="list-style-type: none"> 1 full time Rec Manager at half time spent on the public art program 	<ul style="list-style-type: none"> 36 municipal artworks Non-profit: Firehouse Arts Center, Harrington Gallery, Project Paint Box 	<ul style="list-style-type: none"> Voluntary 1%, cash contribution to specific City public art project or into public art fund 	N/A	Project Paint Box

CITY	POP.	DEPT.	PUBLIC ART STAFF	PROGRAMS	PRIVATE %	MUNICIPAL %	GRANTS PROGRAMS
Redwood City	81,643	Parks, Recreation & Community Services	<ul style="list-style-type: none"> Two part time employees at half time 	<ul style="list-style-type: none"> Art Kiosk displays local artists work and collateral education Utility Box Art 	<ul style="list-style-type: none"> 1% of the building valuation on commercial developments 50,000 square feet and more 	General Fund equivalent of 1% of annual CIP budget deposited into public art fund	Annual \$60,000 budget for small grants (up to \$1,500), and large grants (over \$1,500 and up to \$10,000 if they choose) for non-profit cultural art organizations and artists for projects.
Emeryville	12,870	Community Development under Economic Development & Housing	<ul style="list-style-type: none"> 1 part time @ half time Manager @ half time; Consultants hired for each project 	<ul style="list-style-type: none"> 50 municipal artworks 200 private dev artworks Bus Shelters Murals Purchase Award 	<ul style="list-style-type: none"> 1% for \$300K or more in dev costs .5% for 20 or more units residential 1% / .5% In lieu option into public art fund 	1.5%	<p>Community Promotions (up to \$10K)</p> <p>Bus Shelters (\$5K)</p>

APPENDIX 16. WORK PLAN TEMPLATE

The following is a sample template that can be used to create the Cultural Arts Work Plan.

CIP PROJECT NAME/DEPT	COUNCIL DISTRICT	PUBLIC ART BUDGET	PARTNERS	ARTIST SELECTION	START DATE	END DATE	PUBLIC ART PROJECT STATUS

CULTURAL ARTS FUND PROJECT NAME/DEPT	COUNCIL DISTRICT	BUDGET	ADDITIONAL FUNDING	PARTNERS	START DATE	END DATE	PROJECT STATUS

CULTURAL ARTS ACTIVITY/EVENT NAME/LOCATION	COUNCIL DISTRICT	BUDGET	FUNDING SOURCE	PARTNERS	START DATE	END DATE	ESTIMATED # PARTICIPANTS	PROJECT STATUS

BUDGET REPORT	CURRENT YEAR TOTAL	LESS: PROJECT COSTS	LESS: ADMIN COSTS	AVAILABLE	ANTICIPATED: NEXT YEAR
CULTURAL ARTS FUND					
GENERAL FUND					
OTHER					

APPENDIX 17. ACKNOWLEDGEMENTS

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Councilmember Mark Addiego
District 1

Councilmember James Coleman
District 4

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District 5

City of South San Francisco Cultural Arts Commission

Risha Bond
Chair

Michael DeNatale
Vice Chair

Lenita Boldenweck

Peter Foley

Alexia Huerta

Frances Luster

Zubin Maharaj

Lydia Pomposo

Oscar Sanchez

City of South San Francisco Public Art Master Plan Strategic Vision Subcommittee of the Cultural Arts Commission

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Peter Foley

Zubin Maharaj

Former City of South San Francisco Cultural Arts Commissioners whose term was served during the creation of the Public Art Master Plan

Sarah Bowen

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THE CITY OF SOUTH SAN FRANCISCO PUBLIC ART MASTER PLAN - 2023

The adoption of this Public Art Master Plan marks an exciting point of opportunity for public art in the City of South San Francisco, particularly when combined with the new funding source for art via a new percent for art requirement on private development adopted by City Council in 2020 (South San Francisco Municipal Code, Chapter 8.76). The Plan was informed by community input collected from many stakeholders through surveys, interviews, focus groups, and pop-up outreach events. It identifies goals, policies, and objectives that will inform the Cultural Arts Commission, City Council, and City staff on the development, improvement, and enhancement of the City's public art inventory and cultural arts programs. Special thanks to the artists, art enthusiasts, and local business, nonprofit, and civic leaders who supported the development of this master plan and took the time to share your feedback.

The vision statement identified in the Public Art Master Plan is: "South San Francisco is a welcoming place for people seeking opportunities to create, participate in, and experience arts and culture." The Plan identifies 14 recommendations to achieve that vision. In addition, the appendices include tools to support the implementation of the recommendations such as a sample implementation plan, several sample policy documents/guidelines, an art inventory, art map, and a comparison to benchmark cities.

For more information about the City of South San Francisco Cultural Arts Program and the Public Art Master Plan, contact us:

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