

*Elatus, Heath Satow, 2018*  
Fallon Sports Park



**DUBLIN**  
CALIFORNIA

City of Dublin

# **PUBLIC ART MASTER PLAN**

Updated 2020

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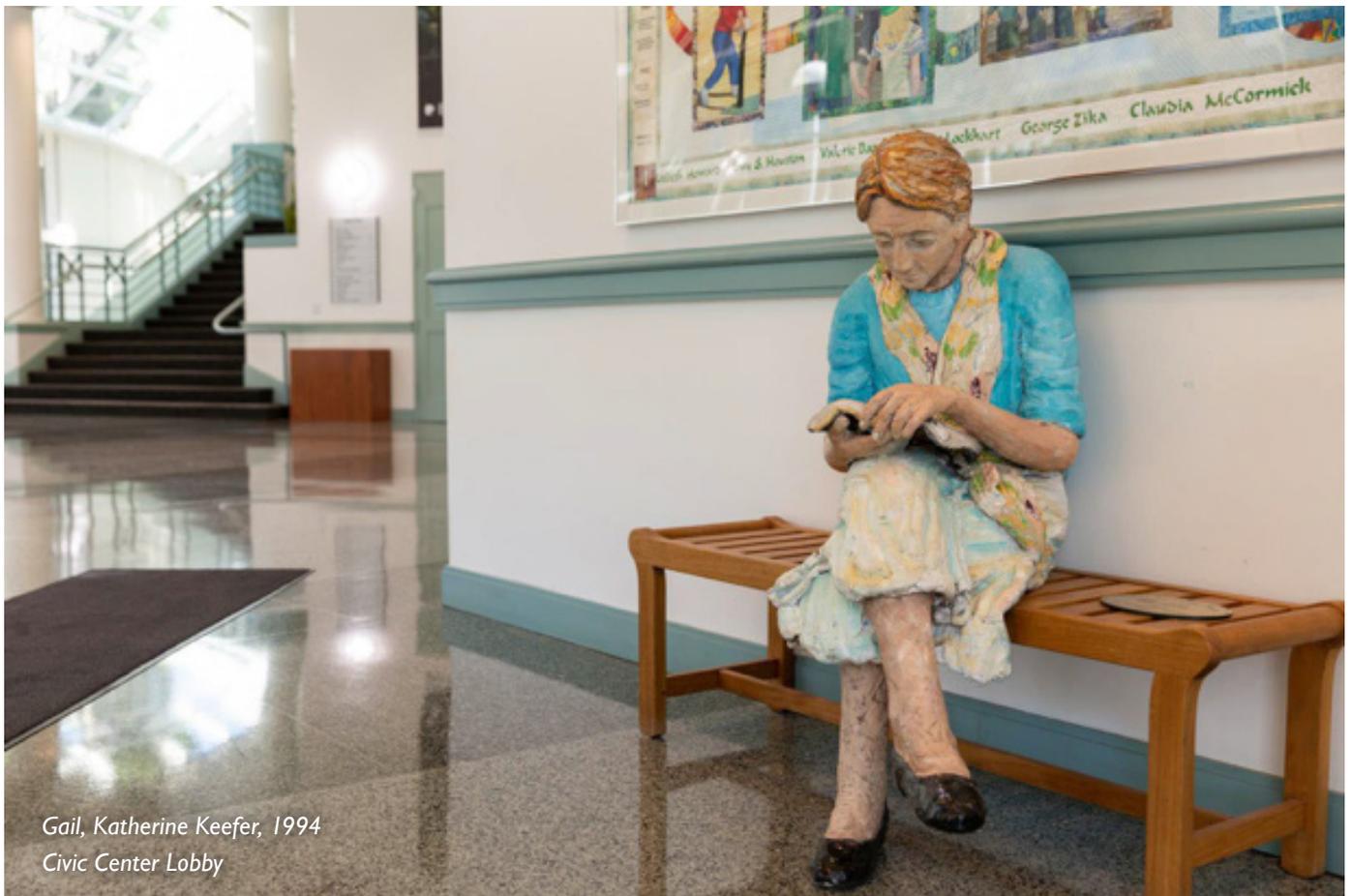
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*Gail, Katherine Keefer, 1994  
Civic Center Lobby*

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City of Dublin

## ABOUT THE PUBLIC ART MASTER PLAN

A Public Art Master Plan serves as a key policy document to guide the City Council, community, and City staff with selection of artwork throughout the City. City of Dublin’s Public Art Program intent is to create a diverse collection of public artworks that promote cultural expression and artistic appreciation – at regional, national and international levels.

The City of Dublin hired GreenPlay, LLC, a nationally known parks and recreation management consulting firm to oversee this update of the 2006 Public Arts Master Plan. This update was developed with City of Dublin staff, following community outreach in 2019, that included focus groups, public meetings, and discussions with both the City Council and Heritage and Cultural Arts Commission. This document includes:

- A revised **Vision** and new **Goals** for the Public Art Program.
- A complete list of new **Opportunities for Public Art**.
- **Recommendations** for more significant changes to the **Public Art Program** over the next decade to better prepare for the future.
- An appendix to the Plan titled **Guidelines for City Art Projects and City Art Collection** and **Guidelines for Art in Private Development Projects** to streamline processes and make them easier to understand and follow.

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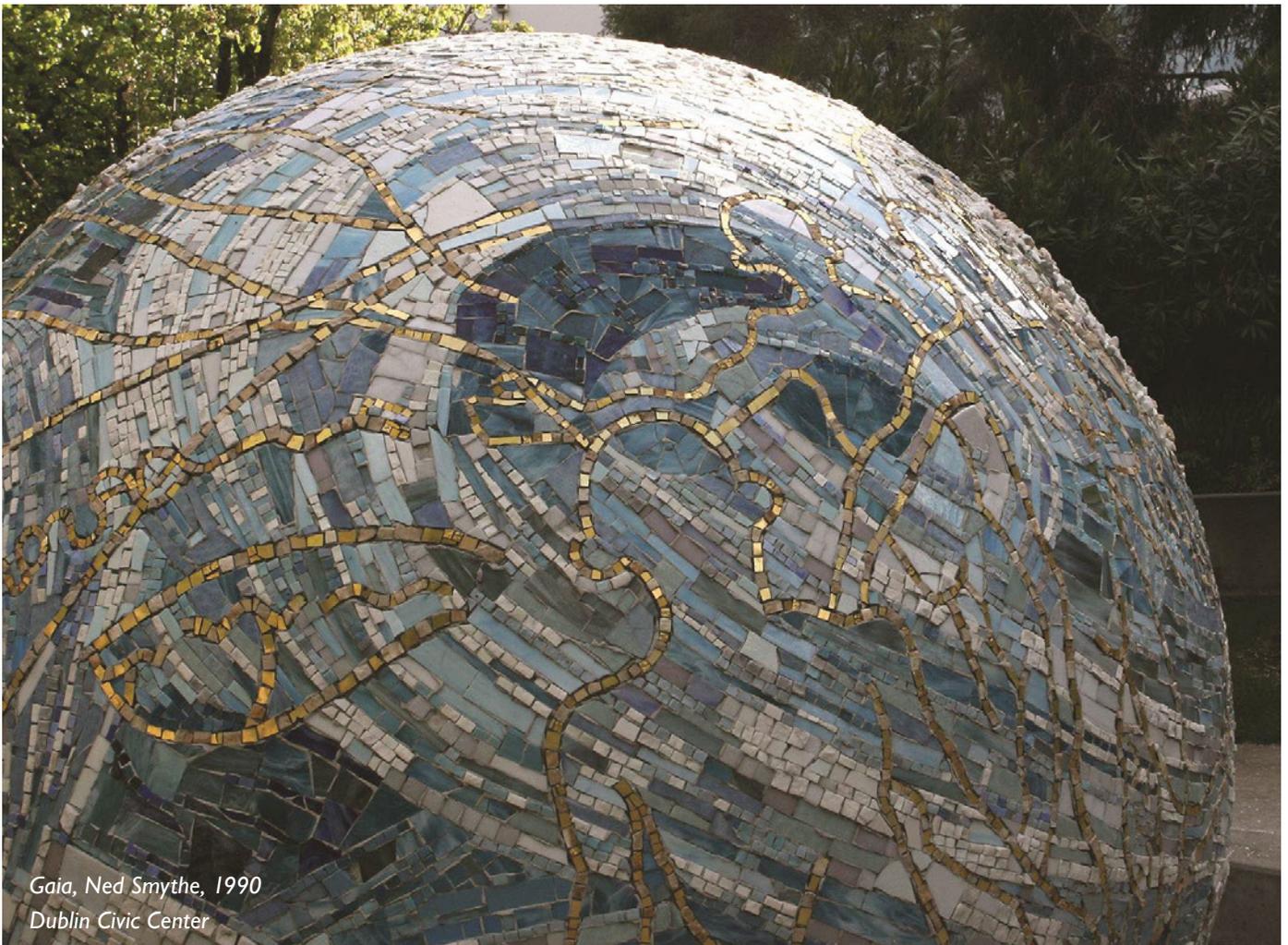
## Section I

# INTRODUCTION

## Executive Summary

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Dublin drafted its first Public Art Master Plan in 2003 and has successfully worked toward the goals and completed many of the projects outlined in that initial plan. The City adopted a Public Art Master Plan in 2006 that included the creation of a Public Art Ordinance and created the Public Art Fund.



*Gaia, Ned Smythe, 1990  
Dublin Civic Center*

Over the past 16 years, many of the accomplishments of the originally identified public art projects have been completed. To date, over 30 pieces of City-owned public art have been installed in notable places, including artwork for the Shannon Community Center, Emerald Glen Recreation and Aquatic Complex, Bray Commons, and Fallon Sports Park. In addition, more than a dozen works have been installed on private property.

Dublin's development of a strong public art program is evident. As the City nears its build out, it is important that future decisions about public art are strategic in nature to meet the overall needs of the community. The Plan presented in this report addresses these future needs.

The adoption of the Public Art Master Plan Update will continue the City of Dublin's commitment to sustaining a healthy public art program by:

- Establishing a policy that appropriates a percentage of City of Dublin Capital Improvement Project funds for public art.
- Requiring developers, by ordinance, to provide a set-aside for public art enhancement in private development.
- Ensuring the preservation and maintenance of the City's art collection.
- Enhancing community participation in the public art process.
- Providing a support system for local artists who work in the City's Public Art Program.
- Celebrating Dublin's history and diversity through a broad range of public art projects.
- Enhancing the City's Downtown by using public art to animate the City's public spaces.
- Promoting the economic vitality of the City by using public art to brand areas of Dublin

## History

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Public art adds value to a community. Some are obvious and practical – adding color and visual interest, boosting aesthetic appeal, discouraging vandalism and identifying the unique history or purpose of a place. Others are subtle, but equally beneficial – celebrating diversity, highlighting shared experience, provoking thought, conversation and reflection, or inspiring emotions, like a sense of peace and well-being, excitement, joy, and community pride.

Dublin's public art program first began in the late 1980s, shortly after Dublin's incorporation, as a partnership between the City of Dublin and the nonprofit Dublin Fine Arts Foundation. The foundation contracted with an art consultant and raised funds to purchase and commission public artwork, which it was then gifted to the City for placement at City facilities.

In 1997, the City of Dublin adopted its first Public Art Policy, which encouraged private developers to either include artwork within their developments or contribute to the City's Public Art Fund. The policy detailed criteria for artwork and artist selection and guidelines for implementation. The original Policy identified the Dublin Fine Arts Foundation to serve in an advisory capacity to the City and developers on public art projects.

In 1999, Dublin established a Heritage and Cultural Arts Commission to act in an advisory capacity to City Council on matters pertaining to art, including public art.

In 2003, a consultant was hired, and a Public Art Master Plan Task Force was convened.

Dublin's initial Public Art Master Plan adopted in 2006 recommended the establishment of a Public Art Fund and Public Art Ordinance.

The Public Art Master Plan also included detailed guidelines for both City and private development projects. These guidelines were carefully crafted based on best practices in the public art industry at the time.

## Planning Methodology

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The consultant firm, GreenPlay was selected to review and update the 2006 Public Art Master Plan. As part of the Parks and Recreation Master Plan update community survey, GreenPlay asked about the importance of public art to the community and their support for public art. In addition to the community survey, GreenPlay also asked participants in the focus groups and stakeholder interviews about their support for public art.

“ I am a Dublin resident of 19 years and love the public art here.  
Thank you for involving citizens in the next phases of public  
art... Excited to see what pieces are chosen next for the City! ”

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## Section 2

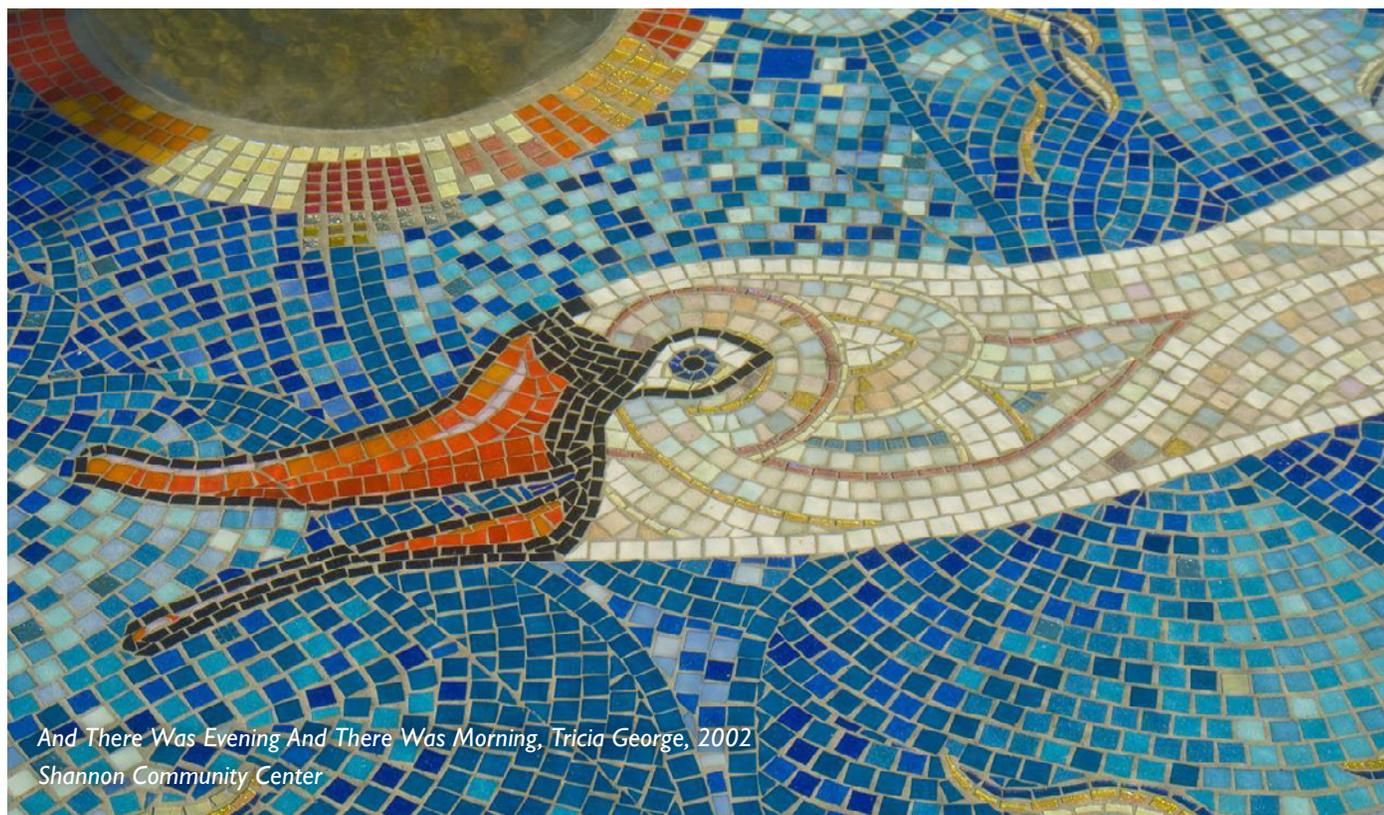
# GUIDING PRINCIPLES

## Vision and Purpose

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### Public Art Vision

The City of Dublin's Public Art Collection reflects the diversity and creativity of our community with a variety of high-quality artwork – both permanent and temporary – located throughout the City. Iconic pieces help create a sense of place and identity. Artwork is carefully selected and sited to surprise and delight visitors to Dublin. Residents are inspired to actively participate in the public art program with ample opportunities to help select the artwork, learn more about the pieces in the collection, watch artists at work and participate in group art projects and events.



*And There Was Evening And There Was Morning, Tricia George, 2002*  
Shannon Community Center



Oasis, Wowhaus, 2013  
Campbell Green

## Public Art Program Purpose

The purpose of Dublin's Public Art Program is to inspire civic pride among its residents and 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.

## Goals

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### Public Art Program Goals

1. Enhance pedestrian- friendly public spaces such as parks, plazas, pathways, parking lots and other places where people travel or gather.
2. Strengthen the unique character of individual neighborhoods, business districts (such as the Downtown) and transit corridors with artwork.
3. Enhance the City's identity and regional image by actively promoting Dublin's unique public art collection.
4. Encourage the creation of artworks that are integrated into the City's built environment, including signage, gateways, sidewalks, bus stops, bollards, parking structures, crosswalks and other public amenities.
5. Involve artists in the planning of spaces designated for public art.
6. Ensure community participation in artwork development, through outreach opportunities for local artists to create and display work, and education outreach to the community.
7. In new developments, support the design themes, goals and objectives of the development by working with a developer with the installation of public art.
8. In rehabilitation of existing developments, further the design themes and goals of the area by working with residents and business owners as well as City planners and private developers regarding public art planning and development.



## Section 3

# RECOMMENDATIONS

## Recommended Strategies

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To further Dublin's Public Art Program goals and remain a leader in the Tri-Valley, it is recommended that the City consider the following actions:

### 1. Focus Public Art Acquisition Efforts on Downtown Dublin

The City continues to realize the vision of the Downtown Dublin Specific Plan. To further its efforts, it is recommended that a significant portion of the City's in-lieu Public Art Fees (\$1.5 million) be set aside for a major public art investment in Downtown Dublin to be spread between permanent work and infrastructure to support temporary installations. This investment could fund a variety of sizes and types of art in Downtown Dublin.

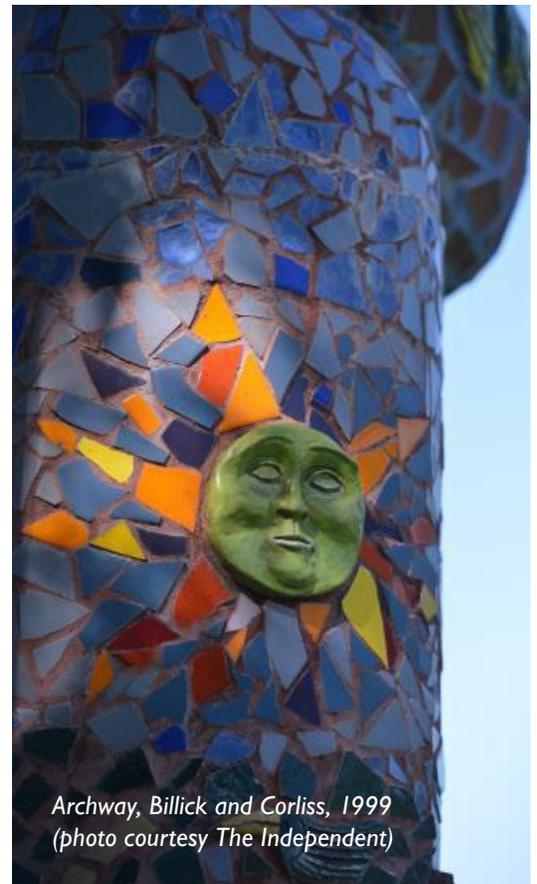
Survey respondents ranked Downtown Dublin as the number one location they would like to see new public art, with a majority requesting lighted pieces (66%) and artistic benches or seat walls (50%).

As Downtown Dublin continues to develop, the City should work with Downtown merchants and non-profit arts organizations to encourage and support privately funded art, temporary installations and art related events in Downtown Dublin.

### 2. Allow Additional Uses for Public Art Funds

Amend the Public Art Ordinance to allow for funding of art related promotional and outreach materials such as maps, interpretative signage, and online applications. This will provide an opportunity to promote past and future investments in public art in Dublin and create interactive tools for visitors and residents to experience the artwork.

Survey respondents indicated interest in promoting arts by use of maps (59%) and interpretative signage (48%). Currently, the Ordinance limits the funds for art acquisition, maintenance, and administration.



*Archway, Billick and Corliss, 1999  
(photo courtesy The Independent)*

A yearly budget cap should be implemented to limit expenditures on additional uses of Public Art Funds which includes outreach and promotion of Public Art. Furthermore, the City Council will have full discretion to increase or decrease this annual expenditure to best suit the needs of the Public Art Program.

### 3. Work with Camp Parks to Develop the Historic Sign Relocation, Restoration and Art Project

Amend the Public Art Ordinance to allow for additional expenses related to the relocation, preservation and restoration of significant works by renowned architects. This change will allow the City to partner with Camp Parks' to preserve, relocate and restore the iconic wooden sign, designed and built around 1943 by renowned American architect Bruce Goff. The work is an outstanding example of early mid-Century architecture and serves as an important piece of history in the community.

The iconic Camp Parks sign is subject to the National Historic Preservation Act as it “embodies the distinctive characteristics of a type, period, or method of construction that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinctions.



## Section 4

# OPPORTUNITIES

As the City builds out and Downtown Dublin is transformed with modern, transit-oriented mixed-use developments and walkable retail and restaurant areas, there are many opportunities to incorporate public art throughout the City. This section identifies different types of projects and locations where the City may wish to locate public art in the future.

### City Projects

City projects are developed, funded, and owned by the City of Dublin. The valuation of public art projects in the City's Capital Improvements Plan (CIP) are typically based on 1-2 percent of the construction budget.

Additional funds may be added if the percentage does not yield a large enough art budget to accomplish the desired work. Public art associated with CIP projects are ideally planned to be in place at the time the project is completed and open to the public.

The City currently owns over 30 permanent public art pieces, including large scale permanent outdoor artwork, as well as over 20 temporary utility box murals.

City projects that are planned for completion in 2020 include:

#### City Projects at Public Parks and Facilities:

- Public Safety Complex Public Art
- Veterans Art at Don Biddle Community Park
- Butterfly Knoll Park
- Clover Park
- Jordan Ranch Neighborhood Park
- Sean Diamond Park
- Dublin Sports Grounds All-Abilities Playground
- Imagine Playground
- Dougherty Hills Dog Park



*Historic World War II-era Camp Parks sign.*

## Partnerships

Partnership projects help the City continue to grow public art and take many forms. They are developed in collaboration with nonprofit organizations, community groups, service clubs, or other public agencies. The City's level of involvement can vary widely, from providing funding or land, to participating as a stakeholder in the artist and art selection process with another agency or assisting with community outreach when other agencies or nonprofit groups are planning art related projects in Dublin.

Partnership projects may be funded in part by the City of Dublin, through the Public Art Fund, or they may be funded entirely by an outside source. Upon completion, they may be owned by the City, using a property easement, or by the landowner.

## Arts Grant Program

Partnerships were identified as a way to continue to grow public art in Dublin. To help achieve this goal, Dublin should consider establishing an Arts Grant Program to provide monetary grants to local non profits for specific arts-related activities in Dublin.

Many cities, including neighboring Pleasanton and Livermore, have arts grants programs that support their nonprofit arts communities. Pleasanton awarded approximately \$44,000 in Fiscal Year 2018-19, for arts in schools, public performances, a cultural festival, equipment and marketing. Awards were made to 11 organizations and ranged in size from \$2,000-\$6,000. Livermore awarded \$28,000 in Fiscal Year 2018-19 for arts in schools, an art walk and an art show.

Awards were made to 4 organizations and ranged in size from \$3,000-\$10,000. Livermore also awards mini grants of up to \$1,000 to individuals.

Establishing an annual Arts Grants could enable nonprofit arts organizations to produce activities and foster growth of the arts community in Dublin.

## Private Development

Art in Private Development brings it into the neighborhoods and makes art accessible to the community. It continues to be an excellent way to showcase public art. Several developments have installed or are installing public artwork on private property in Dublin.

A few upcoming private development projects that are expected to install art are:

- **Boulevard** – Multiple neighborhood residential, park and school along Dublin Boulevard
- **Wallis Ranch** – Gated residential home community of 8 individually distinctive neighborhoods
- **The Avalon Dublin Station** - Picturesque new Avalon community in the heart of Dublin
- **Zeiss Innovation Center** – Corporate campus along Dublin Boulevard
- **Bayview Development** – Residential apartment complex and co-workspace near West Dublin BART station

## Funding

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### Art in Downtown

To complement the future Downtown Streetscape Master Plan and add to the area's appeal, the City should invest in pedestrian scale art in Downtown Dublin. Examples include temporary and permanent sculptures; kiosks for displaying 2-D artwork; murals on buildings; artist designs embedded or stamped in sidewalks; artist-painted

crosswalks; and artist-designed street furniture such as flower beds or poles for hanging flower baskets, benches, bike racks or trash cans.

While Dublin has done an excellent job providing the public opportunities to enjoy large-scale, permanent outdoor public art, it could work to provide opportunities to view smaller and more temporary works as many other cities have done successfully in their communities.

The estimated cost for a major iconic art piece is \$250,000-\$500,000. The cost for smaller pieces is \$10,000-\$100,000. The cost for temporary installations is typically \$10,000-\$40,000.

## Utility Boxes and Other “Public Space” Murals

The City of Dublin has been very successful using utility boxes as blank canvas areas for public art. These low-cost, high-visibility Utility Box Art murals have been extremely well received by the public and provide additional opportunities for local artists to display their works.

In addition to continuing to paint City-owned traffic signal boxes, the City may wish to expand the program to other objects that offer a “blank canvas” for public arts such as blank walls and traffic signal poles. Additionally, the City could expand upon the program to include temporary Art displays.



*Shamrock Skies, Suzanne Gayle, 2019  
Dublin Boulevard and Park Place*

## Camp Parks Historic Sign

The iconic Camp Parks sign has historic importance to Dublin, and artistic significance as well, since the renowned architect rose to prominence after his service at Camp Parks. Though the piece belongs to and resides on U.S. Army Reserve property. Parks Reserve Forces Training Area Command staff have informed the City, over the years, that it is difficult to obtain funding and expertise to properly preserve and relocate the piece.

Estimated cost range from \$350,000 to \$500,000 depending on the extent of the project and the partnership arrangement with the Parks Reserve Forces Training Area Command.

## Arts Grant Program

Partnerships were identified as a way to continue to grow public art in Dublin. To help achieve this goal, Dublin should consider establishing an Arts Grant Program to provide monetary grants to local non profits for specific arts-related activities in Dublin.

Many cities, including neighboring Pleasanton and Livermore, have arts grants programs that support their nonprofit arts communities. Pleasanton awarded approximately \$44,000 in Fiscal Year 2018-19, for arts in schools, public performances, a cultural festival, equipment and marketing. Awards were made to 11 organizations and ranged in size from \$2,000-\$6,000. Livermore awarded \$28,000 in Fiscal Year 2018-19 for arts in schools, an art

walk and an art show.

Awards were made to four organizations and ranged in size from \$3,000-\$10,000. Livermore also awards mini grants of up to \$1,000 to individuals.

Establishing an Arts Grants Program of \$20,000-\$40,000 annually, could enable nonprofit arts organizations to produce activities and foster growth of the arts community in Dublin.

## Conclusion Statement

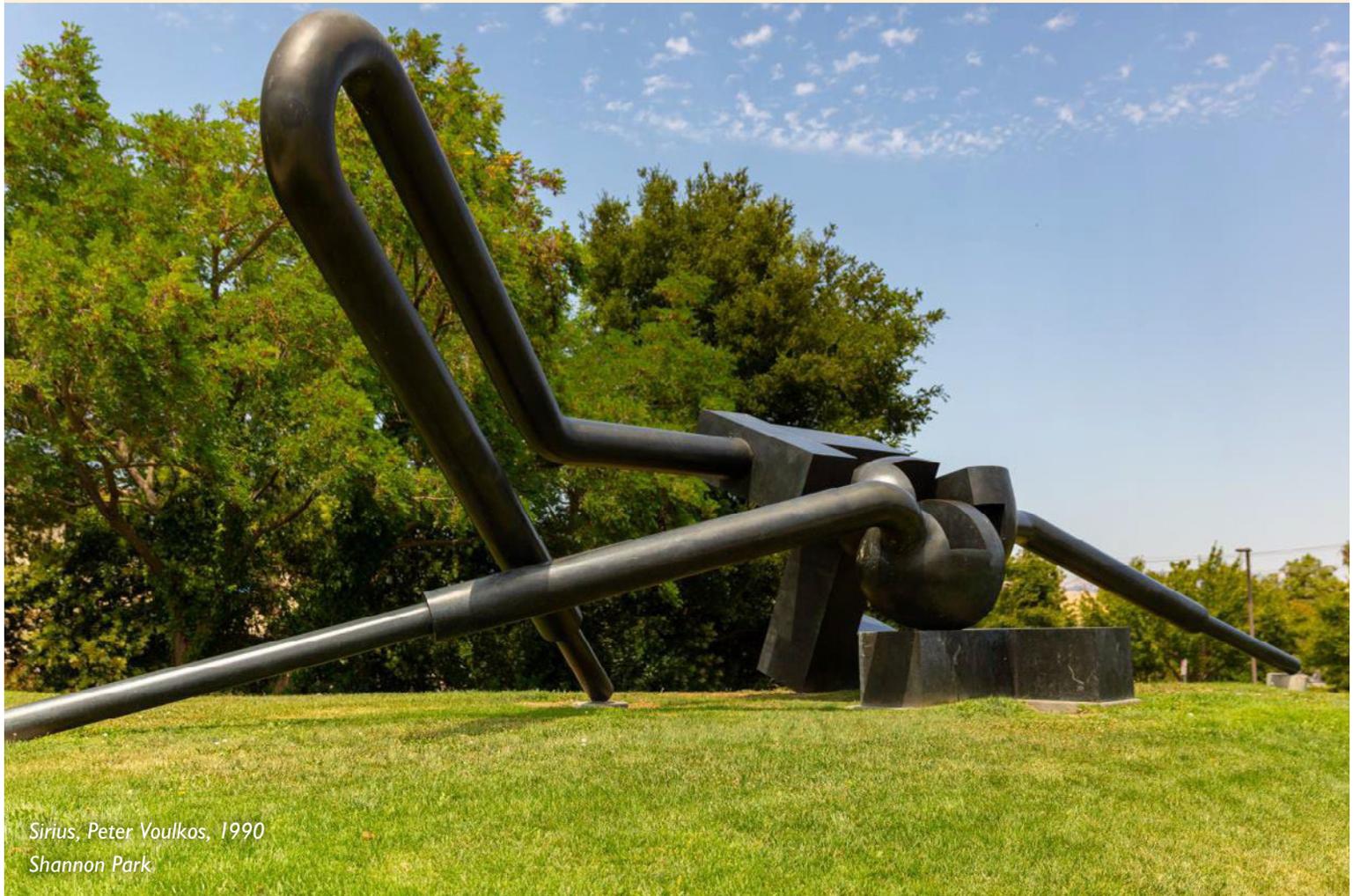
The City of Dublin Public Art Master Plan serves as a key policy document to guide the City Council, Community, and City staff with selection of artwork throughout the City. Through implementation of the existing Public Art Master Plan, the City has curated a diverse collection of public artworks that promote cultural expression and artistic appreciation – at regional, national and international levels.

The 2020 update to the Public Art Master Plan was developed in coordination with GreenPlay, LLC and City staff. The process included a community survey, focus group meetings, public outreach meetings, and finally, recommendation by the Heritage and Cultural Arts Commission and approval by City Council. To summarize, the 2020 update includes:

- A revised **Vision** and new **Goals** for the Public Art Program.
- A complete list of new **Opportunities for Public Art**.
- **Recommendations** for more significant changes to the **Public Art Program** over the next decade to better prepare for the future.

The adoption of the Public Art Master Plan update demonstrates the City of Dublin's commitment to sustaining a significant public art program that celebrates Dublin's history, enhances public spaces, and promotes economic vitality.

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*Sirius, Peter Voulkos, 1990*  
Shannon Park

# DUBLIN PUBLIC ART MASTER PLAN

## PROGRAM ADMINISTRATION

### Guidelines for City Art Projects and Collection

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The guidelines below establish roles, responsibilities and procedures for implementing City Public Art Projects and maintaining and promoting the City's Art Collection.

#### City Art Projects and Collection Roles and Responsibilities

The **City Council** shall:

- Adopt policies and procedures under which the Public Art Program operates;
- Appropriate monies for individual capital improvement projects as part of the annual capital budgeting process;
- Approve all contracts with artists;
- Approve all City-funded public artwork.

The **Heritage and Cultural Arts Commission** shall:

- Recommend public art pieces to the City Council;
- Serve, as needed, on Artist Selection Panels;
- Review the recommendations of Artist Selection Panels and forward to the City Council;
- Review and recommend to City Council policies regarding the care and maintenance of the Public Art Collection;
- Review and recommend proposed gifts of public art to the City, as well as loans and long-term exhibitions of public art on City-owned property;
- Review and recommend accessioning (acquisition) and de-accessioning (removal) of artworks from the Public Art Collection to the City Council;
- Periodically review and recommend changes to the Public Art Master Plan.

**Artist Selection Panels or Committees** shall:

- Serve as ad-hoc panels formed for a limited time with the responsibility of recommending artists for individual City projects or groups of projects;
- Be comprised of individuals representing the following interests: arts professionals, community leaders, business owners, residents, gallery owners and art educators, and
  - At least one panelist shall be a representative from the Heritage and Cultural Arts Commission
  - At least half the panel shall be Dublin residents
  - At least one panelist shall be a professional artist, architect or landscape architect with experience in public art.
- Have majority representation from partnering nonprofit organizations or stakeholder organizations, when appropriate;
- Recommend to the Heritage and Cultural Arts Commission an artist or artists to be commissioned for projects;
- Review the credentials, prior work, proposals and other materials submitted by artists for projects;
- Look for the best fit between the artist and the requirements in the project prospectus and guidelines;
- Be sensitive to the public nature of each project and the necessity for cultural diversity in the Public Art Program.

**City Staff** shall:

- Implement objectives of the Public Art Program, such as project administration, artist project management, short and long-term planning;
- Lead the development of the annual public art workplan that shall include identification of eligible capital improvement projects and funding appropriations and submit to the Heritage and Cultural Arts Commission;

- Monitor the overall development of the Public Art Collection, including ensuring that the Collection policies are followed;
- Oversee the existing public art collection, survey the works, update the maintenance survey and communicate maintenance needs to appropriate staff and/or consultants;
- Advise the Heritage and Cultural Arts Commission and the artist selection panel;
- Act as liaison to the artist selection panels;
- Act as a liaison to the arts organizations within the community;
- Provide services to assist private developers in creating and implementing their public art plans;
- Present staff and Heritage and Cultural Arts Commission recommendations to the Dublin City Council;
- Ensure community outreach and citizen participation in the Public Art Program.

**Public Works Staff** shall:

- Determine, in consultation with the Heritage and Cultural Arts Staff, which projects are eligible for public art inclusion, the amount of eligible project costs available for public art and whether the project is appropriate for artist involvement;
- Provide the Heritage and Cultural Arts Staff with information on the capital improvement program, budgets and schedules;
- Inform the project architect of the artist involvement in the capital improvement project and the method of artist selection.

**Construction Project Managers** shall:

- Collaborate with the Public Art Staff on the development of public art projects;
- Coordinate with the Public Art Staff on all issues related to the Public Art Program and the overall project including safety, liability, timeline, code requirements and installation deadlines, etc.;
- Provide Heritage and Cultural Arts Staff and artist with the appropriate documentation necessary for project compatibility and completion (i.e., architectural design drawings and specifications, as-built drawings, structural drawings, mechanical drawings, electrical drawings, materials to support public outreach efforts, etc.).

## Procedures and Criteria

### Site Selection

An important part of curating the City’s collection is selecting the most appropriate sites for artwork, and within those sites, the ideal location for artwork.

Goals of the **site selection process** are:

- Further the mission and goals of the Public Art Program;
- Strive for an equitable distribution of artworks throughout the City;
- Implement goals of the overall project through an appropriate art location.

The **process for site selection** for City Art projects is:

1. Potential public art sites – including new City construction and sites suggested by the City Council, Heritage and Cultural Arts Commission, staff and members of the public – are informally evaluated against Public Art Master Plan goals.
2. Once a site has been identified as a probable art site, the Public Art staff and a team from Public Works – which could include the CIP Manager, parks planner, engineer and contracted architects or landscape architects – review preliminary site plans to identify possible art locations.
3. The site and proposed art locations are presented to members of the City’s executive team for review and recommendation to the HCA.
4. The site and proposed art locations are presented to the Heritage and Cultural Arts Commission for review and recommendation. If the site is within a City Park, the Parks and Community Services Commission also reviews and provides a recommendation.

5. The site and proposed art locations are presented to the City Council for approval.

The following criteria are used when evaluating **public art sites**:

- Sites that establish and enhance pedestrian-friendly public spaces are preferred.
- Sites where art would enhance the City's identity and regional image are preferred.
- Sites where art would help strengthen the unique character of an individual neighborhood, business district or transit corridor are preferred.
- Sites should have maximum public exposure. Sites must be accessible to the public a minimum of eight hours per business day.
- Art locations may be interior or exterior.
- Art locations should be integrated with the overall design of the facility. Ideally the artist should be involved in the project as early as possible, to work with developers, planners, architects and landscape architects to determine how best to incorporate the art into the site.
- In order to maximize the impact of site-specific commissions, Artists should be provided as much detail as possible regarding the site's purpose, history and natural environment and encouraged to do their own research.

### Art Selection Committees

Art Selection Committees play a very important role in Dublin. As the group that provides the initial review of artist portfolios and/or design proposals, they represent the community and are largely responsible for the choice of Artists and Artworks.

Art Selection Committees typically include members who have a background in art, especially public art, and others who represent stakeholder groups and interested members of the general public using the facility where the art will be located.

Goals of the **Art Selection Committee process** are:

- Further the mission and goals of the Public Art Program;
- Invite participation from a wider pool of community members;
- Ensure engagement with the people and businesses most likely to interact with the artwork;
- Provide meaningful volunteer experiences for residents interested in art;
- Ensure diversity on art selection committees.

The process for choosing an **Art Selection Committee** is:

1. City Staff evaluates the project and proposes the size and composition of the committee – each committee shall have at least five members. At least one current member of the Heritage and Cultural Arts Commission will be included. Depending on the project, a member of City Council or the Parks and Community Services Commission may serve. A Staff representative from a City Department may serve. A majority of the Committee must be Dublin residents.
2. Commissions, City Council and stakeholder groups may be requested nominate a member and alternate to the Art Selection Committee.
3. City Staff recommends additional members and alternates from a roster of residents who have volunteered to serve, with an eye toward diversity of gender, age and ethnicity. Preference is given to individuals who have a professional background in art, architecture, landscape architecture or similar fields.
4. The Committee composition and members are approved by City Council.

### Artist Selection

Selecting the right artist – one whose experience, artistic style and commitment to collaboration matches the needs of the project – is critical to the success of any project.

The public artist's role requires not only creativity and craftsmanship, but also outstanding communication skills. Artists will be required to submit credentials, visuals, proposals and/or project materials as directed for consideration by

artist selection panels. For site-specific projects, artists are expected to conduct necessary research, including attending project orientation meetings and touring project sites, when possible.

If selected, they must execute and complete concepts, designs and artwork in a timely manner. Artists are expected to work closely and cooperatively with Public Art Staff, Public Works staff, Project Managers and any design professionals and contractors whose work interfaces with the artwork. Artists are expected to make professional presentations to the Heritage and Cultural Arts Commission, the City Council and any other reviewing bodies as required by the contract. They may also be expected to make public presentations, conduct community education workshops, do residencies or facilitate public participation in the project, as specified in the contract.

For larger projects, Artist and Artwork Selection typically happen sequentially, with Artists being selected first and then invited to submit site-specific Artwork designs for a second round of consideration. For smaller and temporary projects – for example, Utility Box Art – Artist and Artwork Selection may happen concurrently.

Goals of the **artist selection process** are to:

- Implement the goals of the overall project through an appropriate artist selection;
- Further the mission and goals of the Public Art Program;
- Select an artist or artists whose existing public artworks or past collaborative efforts demonstrate a high level of quality and integrity;
- Select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- Select an artist or artists who can work successfully as members of an overall project design team;
- Ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City department(s) involved;
- Ensure the diversity of the artists represented in Dublin's Collection.

The **process for artist selection** for City Projects is:

1. City Public Art Staff considers the project needs and typical methods for selecting artists and recommends a method, in accordance with the adopted Public Art Program guidelines and policies. Any of the following methods may be used, depending upon the requirements of a project.
  - a. **Open Competition:** An open competition is a call for artists for a specific project in which any interested artist is invited to submit credentials and/or proposals, subject to any limitations established by the Artist Selection Panel. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.
  - b. **Limited or Invitational Competition:** A limited number of artists shall be invited by the artist selection committee to submit credentials and/or proposals for a specific project. Artists shall be invited, based on their past work and demonstrated ability to successfully respond to the conditions posed by the particular project (i.e., water features, light works, paintings, sound works, landscape works, design team efforts, etc.), or based on other non-aesthetic Public Art Program goals (i.e., artists who reside in a particular neighborhood where a project is occurring, local artists or regional artists).
  - c. **Pre-qualified Artists List:** Heritage and Cultural Arts Staff will develop a pool of pre-qualified artists who can be selected for small, community-based projects with budgets under \$25,000, where a separate selection panel may not be warranted, if recommended by the Heritage and Cultural Arts Commission. A pre-qualified artists list shall be valid for two years. If the list expires, a new list will be generated every two years or as needed to address projects in the queue.
  - d. **Mixed Process:** A mixed process may include any combination of the above means.
2. Staff prepares and distributes a Call for Artists Qualification, which includes detailed information about goals of the Public Art Program and any specific site(s) or project(s), and application procedures.
3. Staff prepares and presents portfolios to the Art Selection Committee, which ranks artists for further consideration as semi-finalists.

4. The Art Selection Committee ranks artists to be invited to submit site-specific designs for artwork selection.

The following criteria are used in **evaluating artists**:

- **Qualifications:** Artists or artist teams must be able to demonstrate, through past work – as evidenced in a resume, portfolio and reference – their ability to create professional quality artwork and act with the utmost professionalism. In most cases, artists have considerable training and experience working professionally at and have been compensated for their art. For certain projects, Dublin will consider emerging or student artists, who are working under the guidance of a professional mentor or art teacher.
- **Communication:** Artists' ability to effectively communicate with a variety of groups, including other design professionals, public officials and community members, should be taken into consideration. This is particularly important when an Artist is commissioned to create site-specific work and/or work where there will be community involvement in the artistic process.
- **Diversity:** Artists should reflect the diversity of Dublin's community. Selection Committees should be mindful of the opportunities to add different voices to the community through their selections. Gender diversity, ethnic diversity, and diversity in media and artistic styles and schools are all important.

### Artwork Selection

Choosing new public artwork to add to Dublin's collection is a fun and important job. Depending on the media, artwork added to the collection is likely to be seen and enjoyed by Dublin residents and visitors for decades to come. Special pieces may become beloved local landmarks that come to represent Dublin in the eyes of residents and visitors.

**Goals of the artwork selection process** are to:

- Implement the goals of the overall project through an appropriate artwork selection;
- Further the vision and goals of the Public Art Program;
- Select artwork of the highest level of design quality;
- Select artwork that contributes to the distinctive characteristics of the site and is meaningful to the community it serves;
- Select artwork that can be maintained within reasonable effort and expense;
- Ensure that the selection process represents and considers the interests of all parties concerned, including the public and the City department(s) involved;
- Ensure the diversity of the artworks and voices are represented in Dublin's Collection.

Whether the artwork is being commissioned or purchased from a gallery, the **process for artwork selection** is:

1. City Public Art Staff and artist prepare and present design proposal to an Art Selection Committee. If multiple designs are being considered, the Art Selection Committee ranks proposals and provides comment. If a single design is being considered for addition to the collection, as in the case of a gift or loan that has been offered to the City, the Heritage and Cultural Arts Commission provides comment.
2. The Heritage and Cultural Arts Commission, after considering any comments from the Art Selection Committee and feedback from the public, makes comments of its own and a recommendation to the City Council. The Commission may request more information or request the artwork be brought back after concerns have been addressed. For larger work, the artist typically makes a presentation. For smaller and temporary works, the artist is typically not required to make a presentation.
3. City Public Art Staff prepares and presents a staff report on the proposed design and Heritage and Cultural Arts Commission's recommendation to City Council. For larger work, the artist may be invited to present and is normally requested to be present in case of questions. However, approval of artwork, especially smaller, non-controversial items, may be done via consent calendar with no formal presentation.

The following are **criteria for evaluating artworks**:

- **Artist:** Artwork must be created by an artist or artist team who meets the City's criteria for artists.
- **Original work:** Items may not be mass produced copies of original work. Signed limited edition copies of artwork

which is typically produced in multiples, such as prints, photographs, cast sculptures and multimedia are considered originals and are allowed.

- **Quality:** Artwork **must** be of the highest quality. This includes design and materials.
- **Media:** All **forms** of visual arts shall be considered, subject to any requirements set forth by the project prospectus.
- **Style:** All schools, styles and tastes shall be considered.
- **Appropriateness to Site:** Artwork designs shall be appropriate in scale, material, form and content to their immediate social and physical environments.
- **Appropriateness to Public Art Program Goals:** Artworks should address, or artists should be willing to address within their process, a commitment to enhancing public spaces and giving character to neighborhoods by supporting the larger urban design themes of the neighborhood or district.
- **Permanence:** Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance and repair costs. Acquisition of artworks into the Public Art Collection, whatever the funding source, should imply permanency. By accepting a work into the Collection, the City is making a commitment to the ongoing preservation, protection, maintenance and display of the artworks for the public benefit, so long- term costs must be considered.
- **Elements of Design:** Consideration shall be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that include factors in addition to the aesthetic. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.
- **Community Values:** While free artistic expression shall be encouraged, consideration must be given to the appropriateness of artworks in the context of local community values and social norms.
- **Public Liability:** Safety conditions or factors that may bear on public liability must be considered in selecting an artist or artwork.

## Collection Management and Conservation

Dublin has a growing collection of permanent public art, and additional works considered temporary in nature. The Collection is managed by City Staff with the aid of professional art conservators to provide maintenance, repairs and professional advice.

**Goals of Collection Management and Conservation** are:

- Establish what items may or may not be added to the Public Art Collection;
- Establish a regular procedure for evaluating artworks in the Public Art Collection;
- Ensure regular maintenance of public artworks and that all maintenance is completed with the highest standards of professional conservation;
- Establish procedures for repairing damaged public artworks;
- Establish standards for the acceptance of gifts or loans of artworks;
- Ensure that de-accessioning is governed by careful procedures;
- Insulate the de-accessioning process from fluctuations in taste;
- Facilitate public engagement and education outreach efforts to promote the collection.

**Eligible artworks** include, but are not limited to, the following:

- **Sculpture:** Three-dimensional artwork that is free standing, wall supported or suspended; kinetic, electronic; in any material or combination of materials.
- **Murals or portable paintings:** Two-dimensional artwork in any material or variety of materials, with or without collage or the addition of non-traditional materials.
- **Mixed or other media:** Earthworks, fiber-works, neon, glass mosaics, photographs, prints, calligraphy, any combination of forms of media including sound, literary elements, film, holographic images and video systems; hybrids of any media and new genres.

- **Functional art:** Furnishings or fixtures designed by a qualified professional artist may be considered for the collection. Examples include, but not limited to gates, railings, streetlights, tree grates, seating, shade structures, etc. Functional items designed by an architect or landscape architect are not normally eligible. However, if the architect or landscape architect's work has achieved historical and/or artistic importance, as evidenced by inclusion in other important art collections, it may be considered.
- **Elements of architecture or landscaping:** Artistic or aesthetic elements of the overall architecture or landscape design may be considered only if created by a qualified professional artist or a design team that includes a professional artist as a co-designer.
- **Infrastructure elements:** Infrastructure items as sound walls, utility structures, roadway elements or other items may be considered only if designed by a professional artist or a design team that included a professional artist as a co-designer.
- **Temporary artworks and installations:** These can include artwork on loan or created for a specific time span, or smaller works, such as utility boxes, which may have an indefinite lifespan but are not necessarily intended to be restored should they become damaged.

**Ineligible artworks** include, but are not limited to:

- **Mass-produced art objects:** Items which are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements are not eligible, unless incorporated into larger artwork by a project artist.
- **Reproductions:** Copies of original works of art are not allowed, except in the cases of film, video, other media arts or limited- edition photos, prints or cast sculpture.
- **Decorative Works:** Ornamental furnishings and decorative architectural elements, are not allowed except when commissioned from an artist as an integral aspect of a structure or site.
- **Landscape Architecture:** Those elements generally considered to be components of the landscape architectural design, (e.g. vegetative materials, pool(s), paths, benches, receptacle, fixtures, planters, etc.), except when designed by artists.

### Artwork Donation or Loan Acceptance

Artworks proposed for donation or long-term (one year or longer) loan to the City must be carefully reviewed by the Heritage and Cultural Arts Commission and City Council. The goals of the review are:

- To provide uniform procedures for review and acceptance of gifts or loans of artwork to the City.
- To vest in a single agency the responsibility for insuring the management and long-term care of the donated artwork.
- To facilitate placement of the artwork on City property.
- To maintain high standards for artwork displayed at City facilities.
- To provide appropriate recognition for donors of artwork.

# Guidelines for Art in Private Development Projects

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The guidelines below establish responsibilities and procedures for implementing Art in Private Development Projects.

## Art in Private Development Roles and Responsibilities

The **City Council** shall:

- Adopt policies and procedures under which Art in Private Development operates;
- Approve all developer-proposed public artwork.

The **Heritage and Cultural Arts Commission** shall:

- Recommend guidelines, policies and procedures related to art in private development in Dublin to the City Council;
- Receive and review developer art proposals and make recommendations to the City Council.

**City Staff** shall:

- Provide guidance to Private Developers regarding Public Art Ordinance compliance;
- Provide services to assist Private Developers wishing to install art on site;
- Ensure community outreach and citizen participation in Art in Private Development projects;
- Present Staff recommendations to the Heritage and Cultural Arts Commission and Dublin City Council regarding Art in Private Development proposals;
- Monitor Art in Private Development projects to ensure the Ordinance and Public Art Guidelines are being followed, including verifying art expenditures;
- Provide Developers with initial information on the Art in Private Development requirement;
- Confirm which projects require public art expenditure;
- Determine the building valuation to establish the amount of required art expenditure;
- Determine, in consultation with the Heritage and Cultural Arts Staff, whether on-site art is recommended, not recommended or required;
- If art is recommended or required, suggest specific art locations.

**Developers** shall:

- Consult with City staff to understand what is required of them, under Dublin's Public Art Ordinance;
- Inform Planning Staff at the time of the Site Development Review application whether they intend to install art on site or pay the in-lieu fee; if installing art onsite, meet with Public Art Staff to discuss their art concept and plan the timeline for getting their artwork approved by City Council;
- Select an artist, using a method comparable to the methods allowed for City art projects;
- Select artwork, using Dublin's criteria for public artwork;
- Solicit public feedback about the artwork;
- Present artwork for review using the same public process as for City art projects;
- Execute an Art Installation and Maintenance Agreement with the City of Dublin;
- Install the artwork according to the agreement and provide the required documentation.

## Public Art Ordinance

The City of Dublin's Public Art Ordinance (Dublin Municipal Code Chapter 8.58) requires most developers to either install artwork on their property or pay an equivalent in-lieu fee to the City of Dublin's Public Art Fund, under what is commonly called a percent-for-art ordinance.

## Required Art Expenditure

The City of Dublin's expenditure requirement is based on the type and size of development project. It applies to all commercial development (retail, industrial, office) in excess of 50,000 square feet and all new residential developments in excess of 20 units, including single-family (detached), single family (attached), and multi-family units.

The required expenditure is one half of one percent (.5%) of the building valuation (exclusive of land). Any developer subject to the requirement may choose to spend more than the required .5%.

The City of Dublin also allows any developer subject to the Public Art Ordinance to choose an in-lieu option of contributing to the Public Art Fund instead of installing artwork on site. For more information on the in-lieu option, see below.

## Building Valuation

The Building Valuation is determined by City's Chief Building Official, who is responsible for determining both residential and commercial project valuations.

If a developer is putting art on site, valuation for all phases of the project is estimated in conjunction with Site Development Review (SDR), before construction begins. Valuations done at this time are estimates and are typically very conservative.

Valuations are recalculated when the developer pulls the first building permit for the phase. These valuations are more accurate and could be higher than valuation estimates provided at SDR.

If developer opts to pay the in-lieu fee, the building permit valuation is used to determine the in-lieu fee.

### Art On-Site Option

For developers opting to install art on site, the Public Art obligation must be satisfied prior to the issuance of a Certificate of Occupancy or a Public Art Agreement must be negotiated, and a bond must be posted for the value of the art obligation. This means the approved art must be installed to the City's satisfaction and the expenditures verified by City staff.

### In-Lieu Fee Option

The in-lieu fee for commercial projects over 50,000 square feet and residential projects of 20 units or more is equivalent to the required art expenditure of .5% of the building valuation.

The in-lieu fee for commercial projects under 50,000 square feet is .45% of the building valuation.

If an in-lieu fee option is chosen, the City will determine whether artwork is required to be sited on the developer's property. If such a determination is made, the developer must reserve a space for possible public art to be installed by the City and paid for by the City using the in-lieu fee. If the City installs artwork at the site, the developer will be required to grant an easement for installation and maintenance. If the City does not require art on the developer's property, the developer's in-lieu fee is pooled in the Public Art Fund and may be used for any public art purpose and in any public location that the City chooses.

## Art in Private Development Procedures and Criteria

Art in Private Development is an important component in Dublin's Public Art Program. Although the artworks are privately owned, they are installed for the public's enjoyment.

Goals of the **Art in Private Development** process are:

- Inspire civic pride amongst residents;
- Strengthen the City's regional identity by enhancing public spaces;
- Add interest and visual appeal throughout the City; and
- Provide – through in-lieu contributions to the Public Art Fund – funding for City public art projects and activities.

The process for **Art in Private Development** is:

1. The developer submits a completed Site Development Review (SDR) application to the Community Development Department, Planning Division. Planning Staff will inform the applicant of the Public Art requirement and policies. The developer is encouraged to meet with the Public Art Manager as early as possible to discuss the requirements and procedures for artwork approval.
2. Residential development applicants wishing to provide public art within their projects, are required to present a plan to the City that conforms to the requirements of the Public Art Master Plan. The Applicant's plan shall be submitted at the time of an application for tentative map in which individual lots are created. If a tentative map is not required in the project, the plan for public art shall be submitted at the time of Site Development Review (SDR).
3. The Building Valuation will be verified, and the minimum art allocation will be calculated by the Building Division upon receipt of the building permit application. The developer may be required to apply and obtain a separate building permit for the construction and installation of the art project.
4. Applicants choosing not to provide on-site artwork will be required to pay in-lieu fees of a minimum art allocation of .5% for commercial, industrial, office, and residential developments and .45% for commercial, industrial, and office developments under 50,000 square feet to the Public Art Fund, to satisfy the development standard. In lieu fees must be paid prior to the issuance of a building permit.
5. Upon selection of an artist and artwork, the developer will be required to meet with the Heritage & Cultural Arts Commission for review of the artwork. Upon recommendation by the Heritage & Cultural Arts Commission, the developer will be required to receive final approval by the City Council.