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Office of Cultural Affairs
Public Art Program
200 E. Santa Clara St.
San Jose, CA 95113

Ph: (408) 783-4344
[Email](#)

About Us

The City of San José Public Art Program (SJPA) seeks to build community through artworks and exhibitions that define creative placemaking: expanding the community's access and engagement to public space and impacting the economic and visual dynamics of the city. SJPA's priorities are guided by the goals and values of project partners and the community. Through active engagement between artists and project stakeholders, SJPA strives to celebrate the city's diversity, historic richness, and envision its present and future by enhancing the quality of life for its many residents, businesses, and visitors.

Since its beginnings in 1984, SJPA has evolved significantly from its initial focus on commissioning major artworks for downtown, to community facilities in neighborhoods throughout the city. In recent years, SJPA has focused on libraries, parks, public safety facilities, city hall, the convention center, and the Norman Y. Mineta San José International Airport. These public art projects explore a broad range of strategic placemaking initiatives engaging artists, the community and other civic partners in the areas of civic identity, environmental change, transportation and neighborhood activation.

The program has facilitated projects that are recognized nationally and internationally for innovative programming. As part of the broader Office of Cultural Affairs goals for a vibrant arts community, SJPA has been awarded prestigious grants from the National Endowment of the Arts and ArtPlace America for its art and placemaking initiatives.

SJPA is part of the City of San Jose's Office of Cultural Affairs, a division of the Office of Economic Development, operates in accordance with Title 22 of the San Jose Municipal Code. Funds to support SJPA are provided by municipal ordinance specifying that 1% of City capital improvement project budgets be set aside for the commission, purchase, and installation of artworks. Additionally SJPA consults to other municipalities, public agencies and businesses seeking to implement public art.

There are currently over 250 diverse artworks located at 130 sites throughout the city managed by SJPA. Maintenance and conservation are important aspects of SJPA's works.

The Public Art Committee (PAC), a sub-committee of the San José Arts Commission, oversees program activities by reviewing all work plans and approval of artworks on City property. The Public Art Advisory Committee (PAAC) comprised of artists, arts and design professionals and urban planners, assists the PAC by providing technical advice.

Note: San Jose's Public Art Program does consultative work for outside government agencies and private entities.

San José City Hall

200 E. Santa Clara St.
San José, CA 95113
408 535-3500 Main
408 294-9337 TTY
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Cultural Connection: San Jose's Cultural Plan

Public Art Master Plan

Arts & Economic Prosperity in San Jose

Creative Industries in San Jose, CA

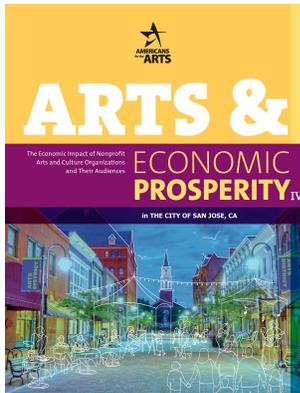
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Arts & Economic Prosperity in San Jose

Americans for the Arts, the nation's leading non-profit organization for advancing the arts in America, periodically conducts a comprehensive study of the arts and their relationship to economic prosperity in select communities across the United States.

The City of San Jose participated in the **Arts & Economic Prosperity IV** study.

Here is the report that presents results from San Jose:



"Arts & Economic Prosperity IV, in the City of San Jose"

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cultural connection

city of san José's cultural plan for 2011-2020



participate : create : connect

executive summary

Cultural Connection was adopted by the San José City Council on February 1, 2011.

Mayor Chuck Reed

Councilmember Pete Constant, District 1
Councilmember Ash Kalra, District 2
Councilmember Sam Liccardo, District 3
Councilmember Kansan Chu, District 4
Councilmember Xavier Campos, District 5
Councilmember Pierluigi Oliverio, District 6
Vice Mayor Madison Nguyen, District 7
Councilmember Rose Herrera, District 8
Councilmember Don Rocha, District 9
Councilmember Nancy Pyle, District 10

Developed by

Office of the City Manager

Office of Cultural Affairs, a division of the Office of Economic Development

Debra Figone, City Manager

Kim Walesh, Director of Economic Development and Chief Strategist

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Ben Cameron, Program Director for the Arts, Doris Duke Charitable Foundation

Robert L. Lynch, President and CEO, Americans for the Arts

Maria Rosario Jackson, PhD, The Urban Institute

Jerry Yoshitomi, Chief Knowledge Officer, Meaning Matters, Inc.

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Chris Esparza

Ben Miyaji

Richard Holden, Vice Chair

Richard James

Richard Robbins

Nicholas Adams

Michael Martin

Walter Soellner

Kaela Bernal

Patricia Borba McDonald

Jessica Zenk

Local Plan Advancement Team

Hector Armienta, Artistic Director, Opera Cultura; Andrew Bales, Executive Director, Symphony Silicon Valley; Emmett D. Carson, CEO and President, Silicon Valley Community Foundation; Carmen Castellano, President, The Castellano Family Foundation; Bruce Davis, Executive Director, Arts Council Silicon Valley; Dan Fenton, President and CEO, Team San José; Lisa Gonzales, Commissioner, San José Arts Commission; Anjee Helstrup-Alvarez, Executive Director, Movimiento Arte y Cultura Latino Americano; Roy Hirabayashi, Executive Director, San José Taiko; Michelle Mann, Executive Director, Adobe Systems Incorporated; Connie Martinez, Executive Director, 1stACT Silicon Valley; John McGuirk, Arts Program Director, The William and Flora Hewlett Foundation; Dave Mills, former Program Director, The John S. and James L. Knight Foundation; Michael Mulcahy, Managing Partner, SDS NexGen Partners Development Co.; Mike Nguyen, Congressional Aide, Office of Congressman Mike Honda; Nick Nichols, Managing Director, San José Repertory Theatre; Walter Soellner, Commissioner, San José Arts Commission; and Jessica Zenk, Commissioner, San José Arts Commission.

Special thanks to the more than 3,000 people who contributed to *Cultural Connection* through interviews, focus groups, town hall meetings, and public surveys.

Prepared by

The Cultural+Planning Group

David Plettner, Lead Consultant

Victoria Saunders, Consultant

Cover: Christian Moeller's "Hands," an artwork commissioned by the San José Public Art Program at the Mineta San José International Airport, includes images of hands from 54 Silicon Valley residents.



"Show Your Stripes," public art by Jim Conti at The 88 on San Fernando at 1st Street. Interactive light element; public can change patterns/color by dialing a phone number and entering 3-digit numbers of their choosing to activate.

EXECUTIVE SUMMARY

A New Vision for a New Decade

Cultural Connection is San José's plan for cultural development in the coming decade. Its purpose is to help create a more vibrant San José through arts and culture. The result of a yearlong process involving more than 3,000 people, *Cultural Connection* presents a vision and shared goals for the City of San José and community partners. This vision is founded on San José's distinct cultural identity and its abundant cultural resources. This plan will strengthen San José's culture and community, while making San José better known and understood in the region, the nation and the world.



Movimiento Cósmico celebrates the Mayan Lunar Year at Circle of Palms, downtown San José

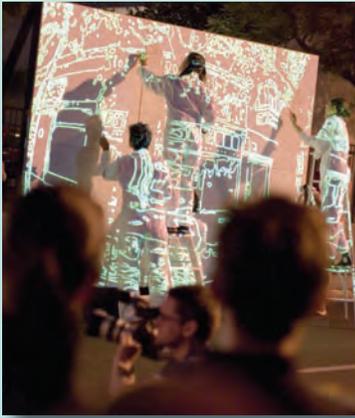
The Importance of Arts and Culture in the Community

Arts and culture are an essential partner in community development. As reflected in *Envision San José 2040*, the City's general plan currently in development, arts and culture contribute to important community goals: a celebration of heritage and diversity, quality education, healthy neighborhoods, and an innovative economy. In this manner, San José's cultural growth is increasingly integral to the City's future. Going forward, cultural development is not the province of the arts community or the City Office of Cultural Affairs alone, but involves the coordinated effort of many other players, including other City departments, the educational sector, the business community, real estate developers, neighborhood leaders, and philanthropic interests.

Why Cultural Planning and Why Now?

Dramatically changed circumstances for the City, the economy and the culture at large require a realignment of the City's cultural resources with clear priorities. Articulating a cultural vision allows the City and community partners to leverage their collective resources and perform more effectively. *Cultural Connection* can help galvanize leaders around shared cultural goals. It will enable the community to achieve its cultural vision for the next ten years and enhance the value of arts and culture to all segments of the community.

What has changed? Money and the culture. San José, like other California cities, faces ongoing structural budget challenges in addition to the current economic recession. While tax revenues are down, other factors drive cost increases faster than revenues. This makes it more difficult for cities to fulfill residents' expectations of local government, including providing cultural amenities. San José's Office of Cultural Affairs, the City's arts agency, has experienced substantial budget cuts in recent years, reflecting this downward pressure on City spending. In addition, the unique character and diversity of Silicon Valley's culture, and shifts in the overall culture, require new responses. The proliferation of informal or amateur cultural activity outside the nonprofit arts world, the growth in popular culture, the deepening use of technology, and the sheer diversity of cultural expression—all necessitate reevaluation of how to fulfill the community's cultural needs.



01SJ Biennial

Cultural Connection was developed in the context of many related responses to this change. It was informed by Envision San José 2040 and is intended to become a key element of the general plan. In addition, the City and community cultural organizations have produced several recent plans and studies that will benefit from alignment in a cohesive ten-year plan.

San José's Cultural Identity and Vision

A collective portrait of San José's distinct and, in some ways, unique cultural identity emerged from the planning process. Diversity is the most frequently mentioned element of San José's culture, both as a demographic fact and as a long-held civic commitment. Reflecting in part the attraction of Silicon Valley, the population is, on the average, relatively well-educated, affluent, international and transitional. In addition, San José has a highly diverse multicultural population not connected directly to high-tech, spanning both multigenerational families and recent immigrants.

San José's culture is highly participatory, and residents' cultural activities are often personal, active, informal and "off the radar" of cultural institutions. San José has also made a long-term investment in its own cultural development, and has created a vital community of nonprofit arts and cultural organizations, artists and arts-related businesses. San José's diversity has shaped its arts and cultural community. There has been an emphasis on culturally based as well as mainstream arts, and the community produces and participates in a broad array of cultural expressions, such as low-riders, ethnic dance, textiles, and hip hop culture. Not surprisingly, a consistent theme of planning was getting beyond comparisons with San Francisco and the Bay Area, and celebrating and promoting San José's own culture.

A cultural vision for San José was developed through the planning process, one that describes the vibrant arts and cultural life desired by the community:

Arts and culture in San José connects people, provides rich opportunities for participation, and fosters creativity.



Vietnamese Spring Festival

Guiding Principles

Cultural Connection is based on five guiding principles, which were identified as authentic traits inherent in San José's cultural sector through Envision San José 2040, new research, and trends in the arts. Five national issue experts were selected to prepare white papers to frame each principle in a national context and draw implications for San José.

Cultural Participation: Supporting residents' personal, active participation in arts and culture.

Innovation: Fostering new responses to growing challenges in cultural development.

Cultural Pluralism: Using culture as a connector and fostering a “cultural commons” through arts and culture.

Arts and Economic Prosperity: Promoting economic development of the commercial creative sector—arts-related businesses.

Public Value of the Arts: Using personally meaningful arts experiences to help achieve community goals and create a better San José.



Mariachi Festival

New Directions Based on Past Achievements

Key ideas in *Cultural Connection* are based on San José’s existing cultural strengths and assets. They are opportunities arising from the starting point of past accomplishments in the community’s cultural development. For example:

Emphasizing Personal Participation: San José has made a sustained investment in its arts and cultural infrastructure, with an emphasis on institutions and facilities for audiences to experience professional artists. *Cultural Connection* seeks to strengthen this infrastructure while providing more opportunities and places throughout the community where people can learn, practice, share, and celebrate their own personal cultural interests.

Using Culture to Promote San José as a Destination: San José’s cultural community has reached the point where it can become a more effective draw for people in Silicon Valley, the Bay Area and beyond. The plan proposes ways to boost cultural tourism while reinforcing San José’s own distinct culture.

Using Culture as a Connector: San José’s has a long-term commitment to celebrating diversity and fostering multiculturalism. This collection of artists, cultural organizations, and relationships now provides the opportunity for an even greater “cultural commons”—many ways to bridge across ethnicity, generations and backgrounds.

Using Culture to Enliven Many Places: San José has developed (and redeveloped) a collection of anchor cultural facilities, primarily in the downtown area. Cultural development downtown and in the neighborhoods can now focus on access to diverse, smaller-scale spaces, inside and outside, that support a broader range of cultural activities, more embedded in everyday life.

Developing San José’s Commercial Creative Economy: San José has focused its cultural policy to date on developing the nonprofit arts and cultural sector. The next stage is to also value and nurture individual creatives and arts-rooted businesses.



Cinema San Pedro



Music in the Park

The Plan: Ten Goals over Ten Years

Cultural Connection has ten goals to achieve the community's cultural vision over the next ten years. The goals are by their nature inter-related so that implementation of one often reinforces another. All goals are of equal priority over the long term but portions of each are more easily accomplished, or must precede tackling other portions.

- 1. Support Residents' Active, Personal Participation in Arts and Culture.**
- 2. Support the Availability of Diverse Cultural Spaces and Places Throughout the Community.**
- 3. Strengthen Downtown San José as the Creative and Cultural Center of the Silicon Valley.**
- 4. Integrate High Impact Public Art and Urban Design throughout the Community.**
- 5. Expand Residents' Access to Arts and Cultural Learning Opportunities.**
- 6. Foster Destination Quality Events in San José.**
- 7. Strengthen Communitywide Marketing and Audience Engagement.**
- 8. Enhance Support for Creative Entrepreneurs and the Commercial Creative Sector.**
- 9. Increase Funding for Cultural Development.**
- 10. Strengthen the Cultural Infrastructure.**



Symphony Silicon Valley at the renovated California Theatre

Implementation

Cultural Connection is a ten-year plan for the City and its community partners. Because cultural development is a collective enterprise, many agencies within and outside of City government, as well as organizations, businesses and people throughout the community participated in development of this plan and will play a role in its implementation.

In recognition of the current economic challenges facing the City and the community, the plan balances the practical with the visionary by identifying short-term recommendations that can be accomplished or initiated in the coming two years, often using currently available resources. These short-term recommendations align with the City's current priorities and internal work plans. There are also more ambitious, long-term recommendations that will require substantial preparation, new resources, and other changes before implementation begins.

Past Cultural Planning Successes *Cultural planning, much like other community planning, builds on the past and points to the future. In this spirit, Cultural Connection, builds upon successes from San José's two previous cultural plans.*

20/21: A Cultural Plan for the New Millennium, adopted in 1997 as a 10 year vision for cultural development, was a major regional planning initiative in partnership with Arts Council Silicon Valley. Significant accomplishments that resulted from the 20/21 Cultural Plan include:

- *Update of the public art ordinance leading to the development of Public Art Next!, the City of San José's Public Art Master Plan*
- *Artsopolis, a model regional arts marketing initiative which has become a national network*
- *Cultural Initiatives Silicon Valley which developed and raised millions of dollars for a comprehensive K-12 arts education initiative that is now housed in the Santa Clara County Office of Education*
- *ZERO1's 01SJ: the Biennial Art and Technology Festival, emerging as one of the world's most significant events of its kind*
- *Renovation of the historic California Theatre into a special downtown, mid-size venue*
- *A cross-sector regional leadership initiative now realized at 1stAct Silicon Valley*

The 20/21 Cultural Plan was preceded by the City's first cultural plan, the 1988 San José Arts 2020, which served as the mandate for the City's initial cultural policy including the establishment of the Office of Cultural Affairs; the development of the arts grants, public art and arts education programs; and program assistance that fostered the development of many small and mid-size arts organizations.



please direct inquiries or comments to:

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www.sanjoseculture.org 408.793.4344

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Arts Commission

OVERVIEW

The Arts Commission is a citizen advisory body that provides City Council with advice and recommendations on City policies and programs that affect public access to a wide variety of arts and cultural opportunities in San Jose. The Arts Commission's areas of interest include cultural planning, financial support for the arts and for cultural celebrations, neighborhood arts, public art and creative placemaking, arts education, and other issues that affect public opportunities to be both arts audience as well as art maker and participant, and the role of artists and arts enterprises in sustaining the creative economy.

The Arts Commission's 11 members are appointed by City Council. For more information about becoming a member of the Arts Commission, see the [City Clerk's Boards and Commissions](#) page or call the City Clerk's Office at (408) 535-1260.

ARTS COMMISSION MEETINGS

Meetings: Effective July, 2015 regular meetings of the Arts Commission will be held on the third Monday of every month (except July and December) at 5:30 PM. When the regular meeting date conflicts with a legal holiday (such as in January and February 2016), the Arts Commission meeting will be held instead on the fourth Monday of that month. Commission meetings are open and the public is invited to attend.

Location: Meetings are normally held at City Hall in Council Wing in Meeting Room W-120 (located on the Fourth St. side of the City Hall complex.) Validation for free parking in the City Hall garage is available for people attending the meeting.

On occasion Arts Commission meetings may be cancelled, rescheduled, or relocated. Current meeting information is included in the posted Agenda Packet. You may contact the Office of Cultural Affairs to confirm the meeting schedule.

MEETING AGENDAS & MINUTES: FY 2014-2015

(Note: PDFs linked in the Agendas may be large in size.)

Agenda Packet	Time	Location	Minutes
June 10, 2015 Agenda Packet	5:30 PM	City Hall, Wing W120	
May 13, 2015 Agenda Packet	5:30 PM	City Hall, Wing W120	Minutes 05-13-15
April 8, 2015 Agenda Packet	5:30 PM	City Hall, Wing W120	Minutes 04-08-15
March 11, 2015 Agenda Packet	5:30 PM	City Hall, Wing W120	Minutes 03-11-15
February 11, 2015 Agenda Packet	5:30 PM	City Hall, Wing W120	Minutes 02-11-15
January 14, 2015 Agenda Packet	5:30 PM	City Hall, Wing W120	Minutes 01-14-15
December 2014 - No meeting.			
November 12, 2014 Agenda Packet	5:00 PM	City Hall Tower T1734	Minutes 11-12-14
October 8, 2014 Agenda Packet	5:30 PM	City Hall, Wing W120	Minutes 10-08-14
September 10, 2014 Agenda Packet	5:30 PM	City Hall, Wing W120	Minutes 09-10-14
August 13, 2014 Agenda Packet	5:30 PM	City Hall, Wing W120	Minutes 08-13-14
July, 2013 (No Meeting)			

CONTACT

The Office of Cultural Affairs provides administrative support for the Arts Commission.
Phone: (408) 793-4344.

San José City Hall

200 E. Santa Clara St.
San José, CA 95113
408 535-3500 Main
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For Artists

Please see our current Requests for Qualifications, Request for Proposals and reference documents that will support your application submittal.

To receive email or text alerts announcing our new opportunities, visit the [Notify Me](#) page and selecting the category "New Opportunities for Artists."

REQUEST FOR QUALIFICATIONS (RFQ)

Alviso Storm Pump Station: The RFQ below is currently open and submittals will be accepted until 10:00 PM PST on Wednesday, February 18, 2015. As detailed in the RFQ, only online submittals are accepted and they must be made online through the free [CaFE - Call For Entries](#) website. Link to the RFQ:

[ALVISO STORM PUMP STATION](#)

Link to sample artist contract for the Alviso Storm Pump Station project: [ALVISO STORM PUMP STATION BOILERPLATE AGREEMENT \(Sample\)](#)

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San Jose, CA 95113

San Jose Public Art
408 793-4330

- (Public Art) City Hall
- (Public Art) Downtown
- (Public Art) Historic Commemorations & Memorials

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Public Art: 8 Minutes (Fire Station Number 24)*

1924 Yerba Buena Road
San Jose, CA 95121

San Jose Public Art Program
(408) 793-4330

- (Public Art) Permanent Artworks
- (Public Art) Public Safety -Police & Fire Stations



Public Art: A Monument to the Last Barn (Emma Prusch Memorial Park)*

647 S. King Road
San Jose, CA 95122

San Jose Public Art Program
408 793-4330

- (Public Art) Historic Commemorations & Memorials
- (Public Art) Parks & Trails
- (Public Art) Permanent Artworks



Public Art: A Small Part of What We Do (Fire Station #1)*

255 North Market Street
San Jose, CA 95110

San Jose Public Art Program
408 793-4330

- (Public Art) Permanent Artworks
- (Public Art) Public Safety -Police & Fire Stations

Public Art: Alum Rock Garden (Dr. Roberto Cruz Alum Rock Branch Library)*

3090 Alum Rock Avenue

- (Public Art) Libraries



San Jose, CA 95127

• (Public Art) Permanent Artworks

San Jose Public Art Program

408 793-4330

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 - Commemorations and Memorials
 - Community and Youth Centers
 - Convention Center
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 - Schools
 - Transit

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Downtown Next!

A Public Art Focus Plan for Downtown San Jose

Submitted by:

Todd W. Bressi
Brown and Keener Bressi

Meridith McKinley
Via Partnership

San Jose Office of Cultural Affairs

San Jose Redevelopment Agency

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- 6. Edges, Gateways, and Transitions

EXECUTIVE SUMMARY

DOWNTOWN NEXT! A PUBLIC ART VISION FOR DOWNTOWN SAN JOSE

A Bold Approach to Public Art Downtown

San Jose boasts an established and successful Public Art Program and one of the nation's largest and most diverse collections of public artworks.

Downtown Next!, San Jose's new public art plan, is a fresh approach to creating artworks that embrace the city's culture of innovation and enliven its urban landscape.

This plan is based on an innovative strategy: whenever it is legally possible, capital funds from the City of San Jose and the Redevelopment Agency, along with public art funds from private developers, will be pooled (the "Downtown Public Art Fund") and used to commission artworks that stand out for their creativity, visual resonance, and impact on the urban environment.

Public Art Moving Downtown San Jose Forward

Public art can change the way people see and experience downtown San Jose.

Downtown Next! calls for exciting new public art projects that are catalytic, cohesive, and dynamic.

Important large-scale artworks can be a catalyst for positive change, helping to revitalize urban spaces in downtown San Jose and to create an identity for the area.

Engaging, human-scale artworks create compelling visual connections along streets, enliven Urban Squares (open spaces like Plaza de César Chavez and Repertory Plaza) and help to make the downtown area feel more cohesive. Ever-changing, dynamic public artworks can add surprise and delight to the everyday.

Downtown Next! defines locations for each of these types of artworks, describing them as City Image Projects, Urban Squares, Changing Art Zones, Places for Walking, Edges, Gateways and Transitions and Public Art in Private Development.

The projects recommended in *Downtown Next!* are organized into a series of five “frames” that reflect different aspects of how downtown San Jose is experienced.

FRAME: CITY IMAGE PROJECTS

Immediately recognizable signature artworks will reflect downtown’s vital role in San Jose and the city’s position as the “Capital of Silicon Valley.” The following is a list of key projects and/or locations that will help achieve this goal.

Plaza de César Chavez

The historic Plaza de César Chavez should be enlivened by an artwork that matches the scale of the park and surrounding buildings. One of the lead ideas for this site is an artist-designed band shell. The plaza is home to special events and casual gatherings, and occupies an important location on the Market Street view corridor. The band shell, permanently located at the northern end of the plaza, would replace the current stage. Other sites within the park include the Park Street terminus and the pedestrian axis.

Discovery Meadow

Discovery Meadow, at San Carlos Street and Woz Way, will be anchored by a large-scale artwork that captures the spirit of and provides a backdrop for what could soon be downtown San Jose’s major permanent event space. This new landmark will create a highly visible downtown gateway—located where two transit lines converge, easily seen from Guadalupe Parkway, and anchoring the west end of a revitalized San Carlos Street.

San Jose Climate Clock

The San Jose Climate Clock will be a monumental work of public art that incorporates the measurement and data management technologies produced in the Silicon Valley to help people understand climate change. This cross-disciplinary project brings together artists and scientists of diverse backgrounds.

San Jose McEnery Convention Center

The proposed expansion and updating of the San Jose McEnery Convention Center will be an important location for a large-scale, iconic artwork, as well as potential for integration of art into spaces and systems on the interior of the building.

Market/ Santa Clara Street BART Portal

Once BART construction is underway, the San Jose Public Arts Program will commission a dynamic artwork, perhaps integrated into the façades of new buildings and embracing innovative light, projection, and data-driven technologies.

Diridon Station Expansion

This proposed development will connect BART, Santa Clara Valley Transportation Authority bus and light rail service, Amtrak, Caltrain, ACE train, and a high-speed rail service. Because the station design has not yet begun, there is now an extraordinary opportunity to incorporate an important artwork integral to the development.

Almaden Boulevard/Park Avenue District

This area of big buildings, wide streets, and vast open spaces is ideal for a dramatic initiative that melds public art and urban infrastructure. The projects should consist of multiple elements that reflect ideas about the underlying structure of the city, such as pedestrian paths and plazas, the terrain, or a grid.

FRAME: URBAN SQUARES

The success of any downtown area can be measured by the liveliness of its open spaces. Downtown San Jose's Urban Squares include major activity centers such as Plaza de César Chavez as well as smaller places like the Circle of Palms. These disparate areas are slowly emerging as a network of urban spaces throughout downtown San Jose—much like the piazzas of Venice or triangle parks along Broadway in New York. Permanent public artworks can be used to create a sense of connection as one moves from space to space downtown, and also to reinforce each square's unique visual identity.

FRAME: CHANGING ART ZONES

To enhance the feeling that something new and different is always happening downtown, opportunities should be developed to commission temporary, changing public art projects that will create a sense of excitement and discovery in downtown.

Downtown San Jose should be engaging and dynamic, a place where locals and visitors can always find something new and engaging. Changing and temporary public art projects can contribute to the vitality that people enjoy downtown.

Temporary art installations can encourage cutting-edge artistic exploration and bring out the best of San Jose as a creative, innovative community—and they have special infrastructure needs. The Public Art Program will work with San Jose’s diverse community of cultural organizations to create art zones for changing installations and platforms for artwork and performance art that will allow the City to present and showcase the work of the artists and performers in public.

FRAME: PLACES FOR WALKING

The experience of walking in downtown San Jose should be filled with discovery and delight. Street-level public art can help to create this experience and strengthen the paths that connect important places downtown.

The Public Art Program will commission pedestrian-scaled artworks to foster a sense of connection between the various districts. Artists will create elements for upgraded streetscapes, work on teams to design new spaces.

FRAME: EDGES, GATEWAYS, AND TRANSITIONS

Downtown San Jose is ringed by freeways and large buildings and boulevards that create opportunities for artwork to establish a sense of entry and transition; places where public art can mark transitions in and out of the downtown area, or between different areas of the downtown.

Who Is Involved and How

San Jose's bold approach to public art downtown requires the expertise, creativity, and resources of many stakeholders.

Public Art Program and Redevelopment Agency

The Public Art Program and the Redevelopment Agency jointly sponsored *Downtown Next!* Each organization brings expertise in planning and managing public projects. The Office of Economic Development (parent agency to the Public Art Program), and the Planning, Parks, Public Works, and Transportation departments were also involved in shaping *Downtown Next!* and will help to ensure that its projects are properly integrated into the urban landscape.

Private Developers

Private developers, especially those whose projects are assisted by the Redevelopment Agency, are encouraged to play a leadership role. *Downtown Next!* shows how a commitment to public art can support private investment goals as well as the success of downtown San Jose as a whole.

Cultural Partners

San Jose's diverse cultural organizations can help the Public Art Program develop curatorial strategies for changing art exhibitions, identify artists and, to the extent feasible, manage projects.

Civic Partners

Civic organizations, such as 1stACT Silicon Valley, San Jose Convention and Visitors Bureau, and the Downtown Association can be key contributors of organizational support and outreach.

Local Businesses

Local businesses can be encouraged to engage artists to create embellishments for façades and store windows and sidewalk café areas. They can also be key contributors to participation in festivals and other events geared towards drawing large audiences. Larger business, and technology, art and design-oriented businesses can also be considered for key partnership in project development.

I. INTRODUCTION

Downtown San Jose is clearly on the move.

Major residential and office projects are under construction. Major public improvements like the development of the Guadalupe River Park and planning for the expansion of San Jose McEnery Convention Center are being undertaken. 1stACT has received major funding from the Knight Foundation and other major funders to move forward with significant downtown initiatives; and a variety of events and entertainment venues enliven the streets.

Downtown Next! is a bold new strategy for envisioning how public art can be a catalyst for changes that will contribute to a dynamic downtown San Jose. The Public Arts Program will gather funds from Redevelopment Agency capital projects, city capital projects, and private development requirements into one pool—the Downtown Public Art Fund—and commission innovative and visually exciting artworks that have best possible creative strength, help to shape downtown San Jose.

Downtown Next! sets out a vision, goals, and strategies for public art downtown, and then suggests specific projects that the Public Art Program could commission over the next five years. In the appendix each project is detailed with an estimated budget, a time frame, and a list of potential partners. The plan also includes advisory guidelines for developers who wish to commission public art on their own initiative or as part of a redevelopment requirement.

The Planning Process

The *Downtown Next!* planning process follows from *the Public Art Next!* master plan for San Jose's Public Art Program, approved by the City Council on March 13, 2007. That plan established key principles that are carried forward in *Downtown Next!*.

1. Public art should be located in places with the most visual impact, not necessarily in relation to every capital project.
2. Funds generated for public art in special areas like downtown should be accumulated into one pool.
3. Developed public art focus plans for significant locations in development or project types groups.

The *Downtown Next!* planning process took place from March through October 2007 and was led by consultants Brown and Keener Bressi and Via Partnership, the firms that also completed *Public Art Next!*. The planning team conducted interviews, focus groups (included local artists,

downtown residents, downtown businesses, downtown employees, and downtown event producers), and an afternoon charrette; assessed the existing collection; analyzed budget and planning documents; and prepared a visual analysis of the downtown area. The planning team met regularly with an Advisory Committee as well as a Technical Committee of city staff from different agencies involved with planning, permitting, building, and managing downtown public spaces and private development. The draft plan was presented at publicly noticed Public Art Committee meetings.

Stakeholder Engagement

Residents and workers are keenly interested in making downtown San Jose a great urban place, in the most traditional sense. During the interviews and focus groups they consistently asked these questions: How can downtown San Jose be more active? How can streets be busier? How can public spaces be more conducive to public life?

People who spend time downtown want public artworks that infuse their daily experience with surprise and delight, and that express San Jose's tradition of innovation and cutting-edge technology. They are particularly interested in creating signature artworks that become part of San Jose's image, as well as small-scale art projects that improve the pedestrian experience and reinforce connections throughout the downtown. .

Urban Design Framework

The Redevelopment Agency's *Strategy 2000* and subsequent public streetscape and design studies articulate a strong design vision for urban planning, development, and public investment in downtown San Jose. The *Downtown Next!* plan builds upon this work.

Downtown Next! focuses on how public art can address urban design issues that emerged during the planning process, such as the need to reinforce the identity of the downtown area as well as specific areas, to improve downtown San Jose's cohesiveness, and to increase pedestrian activity.

II. VISION, GOALS, AND GUIDING PRINCIPLES

A Vision for Public Art in Downtown San Jose

Public art is key in creating a cohesive and dynamic visual character for downtown San Jose.

Goals for Downtown Public Art

The Public Art Program will commission artworks that change the way people see and experience the downtown area. *Downtown Next!* will be a catalyst for attracting private development and creative partnerships to supplement the resources available through City and Redevelopment Agency capital funds. The goals are as follows.

1. Commission bold new landmarks that create an identity for downtown San Jose.
2. Commission smaller-scale artworks that make the downtown area feel cohesive and make compelling visual connections along lively streets.
3. Commission art projects that are dynamic and ever-changing, that surprise and delight.
4. Provide clear guidance to developers about how the public art they commission can reinforce the city's urban design, visual and public art goals.

Guiding Principles for Commissioning Public Art

Several key principles should be applied consistently when making decisions about where, when, and what kind of public art to commission. These principles will ensure that the public art collection's impact is greater than the sum of its parts.

Public Art Integral to the Development of Great Urban Spaces

Creating successful public art in successful urban spaces requires ongoing coordination with the Redevelopment Agency and multiple City departments. The Public Art Program should take advantage of opportunities as they arise, prioritizing the use of its resources.

When an urban space is identified as a priority for the integration of public art; public art should be integrated into the design of the space. For new spaces, or ones being refurbished, artists should be commissioned at the same time as design professionals, encouraging a collaborative approach to the setting and scale of art.

Commission Public Art on a Grand Scale Across the Landscape

Two strategies can be used to commission large-scale public art projects: One is to “scale-up” by commissioning single projects with multiple elements spread over a large area; another is to “parallel-process” by commissioning several individual artworks from different artists with similar goals.

Duplicating visual approaches or commissioning projects that extend over large areas could create a sense of connection among various downtown districts, help people recognize important spaces, and enable artists to explore the convergence of art and urban spaces.

Clustering of Permanent and Temporary Works

To create a sense of both visual identity and on-going engagement, larger spaces can be considered for both permanent installations and as sites for changing art elements. For example, an Urban Square can include both a permanent artwork that anchors and identifies the space, and be designed to accommodate changing temporary artwork installations.

Commission Meaningful Artwork

Public art projects in downtown San Jose should become part of the civic vocabulary, bringing meaning to urban spaces, inspiring thought and dialogue, commemorating important people and events, and tackling the issues of the day. Artworks should be rooted in San Jose’s unique character—its connection to the natural environment, its importance as a home to innovation, and its rich history and culture.

Seek Partnerships

Many of the projects in *Downtown Next!* go beyond the scope of what the Public Art Program can accomplish by itself. The city has a rich and active cultural and civic community—and many organizations, institutions, and businesses that share the Public Art Program’s vision for downtown San Jose.

Commission Projects on a Variety of Scales

Downtown Next! outlines projects of many sizes, from landmark artworks, to streetscape elements, to human-scaled art projects. The Public Art Program should strive to maintain a balance of projects of various scales.

Practical and Legal Considerations

Public art should always be responsive to environmental and safety issues, taking into consideration its traffic impacts, avoiding distraction to motorists, ambient lighting restrictions, maintenance and durability, first amendment and other legal considerations.

Project Prioritization

The development of public art projects will depend on many factors, such as the timing of related civic capital projects and private development, and the availability of resources and partnerships. When considering these external factors, the Public Art Program, in collaboration with the Redevelopment Agency, will need to decide how to best focus its resources in downtown San Jose.

These criteria should be used to prioritize commissions:

- Does the project improve an existing public space? Start by building on success. Public art resources should be focused first on places that people already use and enjoy.
- Is the artwork part of a broader initiative? Projects that can be commissioned in conjunction with a larger public or private initiative should be given priority. This strategy enables the artist to be involved in the larger thinking about the design of the project, and the resulting artwork will be integral to the overall enjoyment of the public space. For example, in the consideration of the design improvements for SoFA or San Carlos Street.
- Does the project involve partnerships? Public art resources should be directed to projects for which there is other support from private, philanthropic, or government sources.
- Is the artwork innovative and exciting? Priority should be given to projects that provide a platform for artists to create new and meaningful contributions.

III. FRAMES FOR PUBLIC ART DOWNTOWN

Public art in downtown San Jose should not only be dynamic and diverse, but it should also help to create unique urban spaces and make connections between areas within downtown.

The projects recommended in *Downtown Next!* are organized into a series of “frames” that reflect different aspects of how downtown San Jose is experienced. These frames help to clarify opportunities and goals for public art, and show how different recommendations are related—and these connections help to magnify the impact of each individual artwork.

1. Frame: City Image Projects. Signature artworks or landmarks that visitors and residents will come to identify with San Jose’s image.
2. Frame: Urban Squares. Formal urban spaces that serve as gathering places and anchors for various downtown districts.
3. Frame: Changing Art Zones. Places where temporary art projects can create a sense of excitement and discovery.
4. Frame: Places for Walking. Areas where human-scaled artworks can reinforce the pedestrian experience and foster a sense of connection between different areas.
5. Frame: Edges, Gateways, and Transitions. Places where public art can mark transitions in and out of the downtown area, or between districts.

These frames are not discrete elements of the downtown landscape; they overlap and interact with each other. Some locations and artwork recommendations relate to several frames.

FRAME. CITY IMAGE PROJECTS

Downtown San Jose needs signature artworks that are destinations, landmarks that reflect the area's role as an urban magnet for 2 million people and San Jose's role as the "Capital of Silicon Valley." City Image projects should reflect both the downtown area's evolving urbanism and San Jose's spirit of innovation. They should be fresh, unexpected, and immediately recognizable as iconic features.

The siting of such ambitious projects is critical. Locations must be recognizable as major civic spaces and must have existing public activities; the scale and proportion of the spaces must be able to accommodate major artworks; and the sites must be easily accessible, physically and visually.

Several locations are worthy of consideration: the Market/Santa Clara BART portal, Plaza de César Chavez, Diridon Station, the Almaden Boulevard/Park Avenue District, Discovery Meadow, and the expanded San Jose McEnery Convention Center. The proposed San Jose Climate Clock is slated to be such a monumental artwork and may occupy in one of these locations or establish another site.

Because City Image projects can be complex, expensive, and take years to realize, the proposed sites could serve as interim locations for temporary art projects, allowing the Public Art Program to test ideas about character, scale, and siting of permanent artworks.

C i t y I m a g e

Market / Santa Clara BART Portal

After BART construction is complete, Market and Santa Clara Streets will become an important retail node, a major transportation connection, as well as the intersection of two of the most important corridors in the city.

A signature project could be integrated into the entrance portal of the BART station or into the façades of any new buildings. Innovative projection and light techniques could produce an artwork that appears to be suspended over the intersection.

Goals

- Create a signature and innovative artwork that is immediately recognizable as an icon of the city.
- Consider visual relationships and orientation along Santa Clara and Market streets, and between the surface level and BART concourses.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Consider the experience of transition from underground to the street level, and from transit rider to pedestrian.
- Consider the gateway experience of entering the city.
- Reflect a recognizable aspect of the city's spirit and character.
- Enhance the function of and activity in the area.

Plaza de César Chavez

Plaza de César Chavez is a central space in downtown San Jose; a major visual focal point and an important location for scheduled events and informal gatherings.

Two possible projects include a permanent band shell/stage for the northern end of the plaza, where the current stage exists, and a signature artwork elsewhere in the park.

Regardless of the approach, a City Image project in this location needs to consider visual relationships and circulation patterns throughout the park and the surrounding neighborhood. If possible, the project should be done in concert with other improvements to make the park more accessible to pedestrians and to better integrate it into the downtown area.

To see how well a permanent artwork would work in the plaza, the Public Art Program should commission temporary artworks while a longer-term City Image project is being organized.

Goals

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Consider the visual relationship to *Figure Holding the Sun* currently sited in front of the SJMA, as well as the view corridors along Market Street and Park Avenue.
- Consider scale, color, and form that gather in the space and its surroundings and add visual energy to the setting.
- Reflect a recognizable aspect of the city's spirit and character, especially the sense of innovation that is associated with San Jose.
- Take an innovative approach to the challenge of creating a large-scale public art project.
- Enhance the function of and activity in the plaza.

Diridon Station

A grand new interagency transportation center is planned to accommodate BART as well as the Amtrak, regional rail, and VTA bus and light rail lines that converge there now and, potentially, a stop on a high-speed rail line. Diridon Station will also be the hub of a new high-density mixed-use district. The City is the lead agency in planning this project in partnership with the Redevelopment Agency, Caltrans and VTA.

The new station building itself is a strong candidate for consideration as a City Image project. Possibilities include integrating artwork into the building design, including exterior elements and central areas within the station, such as transfer, ticketing, or waiting concourses. At the beginning of the design process, the City should engage an artist to help identify opportunities to integrate art into the design of this multi-modal station and its adjacent outdoor spaces.

Goals:

- Create a signature visual element that is immediately recognizable as a city landmark.
- Take an innovative approach to the challenge of creating a large-scale public art project.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Create a major entry marker to downtown.
- Reflect the nature of the area as a place arrival, connection, and departure for travelers and transit riders.
- Enhance the function of and activity in the station.

Almaden Boulevard/Park Avenue

The area anchored by Almaden Boulevard and Park Avenue consists of large blocks and large, isolated buildings, including the San Jose McEnery Convention Center, the Center for Performing Arts, and Adobe Systems' headquarters. This area, considered to be the corporate and cultural center of downtown San Jose, is scaled to automobiles, not pedestrians—though major projects, such as the Convention Center expansion and new office buildings may change this.

A dramatic initiative melding public art and urban infrastructure could produce a unique project that strengthens the image of downtown San Jose and the city as a whole, transforms the sense of scale that people experience in the area, and makes walking more interesting and comfortable for visitors to Guadalupe River, cultural facilities, and the Convention Center.

The project should consist of multiple elements placed in a network throughout the area that call out aspects of the underlying structure, such as pedestrian paths, the terrain, or a grid. Elements could include small functional structures, lighting, canopies, and panels— anything bold, visual, and replicable over a large area. They could be placed in public areas such as parks and paseos, or negotiated onto privately-owned spaces like plazas and parking areas.

The same ideas could be pursued through temporary exhibitions while the permanent project is being developed.

Goals:

- Creating a large-scale, multi-element public art project.
- Create a unique visual language that is found nowhere else downtown.
- Create a visual sense of progression, connectivity, and scale that counters the long blocks and harsh building edges in this area.
- Encourage pedestrian exploration throughout the area, particularly along streets and through paseos connecting major destinations such as the Guadalupe River Park and San Jose McEnery Convention Center.

Discovery Meadow/San Carlos Street and Woz Way

The intersection of San Carlos Street and Woz Way is an important gateway into downtown San Jose for light-rail riders and motorists arriving from the south and west. The northwest corner of Discovery Meadow is appropriate for a large-scale sculpture that would mark this entry and capture the spirit of this child- and event-oriented space.

Planning for this project should coordinate with the redesign of Discovery Meadow as a festival site.

Goals

- Create a signature visual element that is immediately recognizable as a city landmark.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Create a major entry marker to downtown, Discovery Meadow, and the Children’s Discovery Museum for people arriving by transit or along San Carlos Street.
- Reflect the nature of the area as a place for fun, learning, and discovery.
- Relate to plans for artworks on the San Carlos Street corridor and Guadalupe River Park corridor.
- Enhance the function of and activity in the area.

San Jose McEnery Convention Center

The San Jose McEnery Convention Center will be undergoing a major expansion and remodeling. Initial design studies will help frame decisions about the scope and timing of the public art.

An artist should be included in the design team for the Convention Center expansion, with the goal of integrating artwork into the building where appropriate. Depending on the final configuration of the Center, key opportunities will include the Market Street, Almaden Boulevard and San Carlos Street façades, and interior public spaces. The project could include permanent artworks or spaces for changing art.

An art collection is currently housed in the Convention Center, which should be reassessed when the new design is completed. Existing artworks can be moved within the new facility, relocated to other City-owned locations as legally permitted, or deaccessioned according to policy.

Goals for Permanent Art

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Integrate artworks into the Convention Center expansion design.
- Activate public spaces throughout the Convention Center.
- Mark the entrances to the Convention Center and the circulation paths from the convention center to the rest of downtown.
- Create artworks that relate to view corridors leading to the Convention Center, such as the bridge across Guadalupe River and the Almaden Walkway.
- Reflect the nature of the Convention Center as a gathering place for people from all over the world, many of whom are involved with high-technology and research-oriented businesses.
- Make the area an exciting destination, even when there is no convention.

Goals for Changing Art

- Create opportunities for changing art inside the Convention Center.
- Create spaces for performances to showcase local cultural institutions.

Goals for Existing Collection

- Evaluate all existing artworks and relocate to suitable locations within the Convention Center or public spaces within other city properties.

San Jose Climate Clock

The San Jose Climate Clock is a global initiative and competition. The project will involve a consortium of organizations in San Jose, including the Public Art Program, San Jose State University and Montalvo Art Center, and will link them to similar initiatives in other cities around the world.

This major artwork will use information and measurement technologies to monitor changes in greenhouse gas levels and display climate change data to the public. It will be created by an artist-led team composed of artists, international and Silicon Valley engineers, and other creative professionals who are working with climate measurement and data visualization.

The City Image sites identified in this plan would be suitable for the siting of the San Jose Climate Clock, though the form of the final project will also influence its final installation location(s).

Goals:

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Bring attention to the issues of global climate change through an artwork that incorporates data and demonstrates the connection between human activity and the production of greenhouse gasses.
- Consider the infrastructure possibilities represented throughout the downtown area, including the use of information technology infrastructure and networks.
- Draw on the technology of the exceptionally sensitive instruments, computers, and networks that are cornerstones of Silicon Valley's economy and culture.
- Reinforce San Jose's and the region's commitment to a green economy, culture, and future.
- Stimulate and challenge the international creative community.
- Bring together artists, climatologists, psychologists, physicists, statisticians, linguists, anthropologists, programmers, network engineers, industrial designers, and others whose work touches on these issues.
- Encourage the creation and installation of other Climate Clocks in communities and cities throughout the world.

FRAME: URBAN SQUARES

Downtown San Jose needs artworks to reinforce its emerging network of public spaces—its Urban Squares. These include major spaces like Plaza de César Chavez and City Hall Plaza as well as smaller places like Repertory Plaza, Circle of Palms, and the terrace in front of the Dr. Martin Luther King Jr. Library. Still other spaces, such as Bicentennial Plaza and Almaden Walkway (the paseo north of Parkside Hall), have yet to come into their own. It is easy to imagine these squares evolving into a network of focal points downtown—much like Venice’s piazzas, Barcelona’s pocket parks, or the triangle parks along Broadway in New York.

Memorable public art can identify different downtown areas and contribute to the sense of connection that people experience as they move about downtown San Jose. Temporary artworks could offer new and surprising experiences each time an Urban Square is visited; people will gravitate to these areas for the engagement and stimulation.

Permanent artworks are most likely to be successful if they are commissioned carefully considering usage patterns; visual factors like color, enclosure, light, and scale; and amenities like seating, shade, and vendors. For some Urban Squares, art should be considered in the context of design studies that are under way. For others, new works could be commissioned in the spaces as they are now and combined with modest improvements such as greening, seating, and lighting. When new spaces are planned, artworks should be commissioned concurrently with their design.

North San Pedro Street Park

The North San Pedro Street housing project is a multi-block area in the vicinity of North San Pedro and West Julian streets. The redevelopment project will consist of three phases of housing built by multiple developers, and a new park that will be located between Julian and Bassett streets. Although public art was not originally required by the Redevelopment Agency, OCA should work with developers to integrate art as an important component of this new community space.

Goals

- Involve artists in the overall design of the public space.
- Create focal elements within green space.
- Create a visual element that terminates the view down North San Pedro Street and becomes associated with the identity of this emerging neighborhood.

St. James Park

The St. James Park Master Plan identifies several opportunities for incorporating art projects or enhancements into the redesign of the park.

Because the park is likely to proceed directly from the existing master plan into construction documents, there may be little opportunity to integrate public art into the redesign; public art in this space will have to be added when opportunities arise. The Public Art Program should coordinate with the Department of Parks, Recreation, and Neighborhood Services and the Redevelopment Agency to accomplish this.

The park is nonetheless suitable for temporary artworks, perhaps in conjunction with exhibitions that run along the First Street and Second Street corridors, or with events that are occurring in the park.

As the residential community around the park grows, it will be a suitable place for a permanent art installation. An artist should work with the community stakeholders to develop a project that fits the character and function of the redesigned park.

Goals for Permanent Art

- Engage the surrounding community.
- Attract more members of the community to the park.
- Contribute to the overall aesthetic of the park.
- Be sensitive to the historic nature of the park and the surrounding area.

Goals for Changing Art

- Attract more community members to the park.
- Connect to other downtown activities and public art, particularly along the transit corridors.
- Relate to events in the park.
- Do not interfere with the function or use of the park.
- Create a “strong spot,” an infrastructure for changing sculpture display that may include bases for installations, plug-ins for lighting and sound, or stages that can support display of three-dimensional work.

City Hall Plaza

San Jose City Hall is one of the city's most important civic landmarks. The striking structure, designed by Richard Meier Partners, consists of an iconic tower and rotunda, as well as a wing for the City Council Chambers. City Hall is home to two important new artworks: Andrew Leicester's *Parade of Floats* and Anna Valentina Murch and Douglas Hollis's *Waterscapes*. In addition, the rotunda is used as a surface for projected art.

City Hall Plaza is ideal for temporary installations or changing artworks. Temporary light pieces could continue be displayed on the rotunda itself (subject to legal considerations); along the stepped arcade, lobbies, and concourses; at the corner of Fourth and Santa Clara streets; and in the sitting area at the east side of the building.

Goals for Changing Art

- Attract a wide range of residents and visitors to the plaza and City Hall.
- Increase use of the plaza during times outside of normal business hours.
- Create visual interest in the space that is visible from the street. Add color and scale without permanently altering the architectural and spatial vision for the plaza.
- Create a “hot spot,” a basic platforms for digital or media art, including power, data, video feeds, accommodation for projectors, and projection surfaces to support new media art, installations, and lighting for three-dimensional work.

Dr. Martin Luther King Jr. Library Corner

San Jose's new main library, jointly developed by the city and San Jose State University, is located at the intersection of Fourth and San Fernando streets. The public art—a series of permanent, integrated installations by artist Mel Chin entitled *Recolecciones*—is located indoors.

The Public Art Program should collaborate with the University, which owns the property, to commission a permanent work of art for the front entry plaza, or relocate an existing artwork there. The space could also be used for a rotating sculpture exhibition.

Goals for Permanent Art

- Engage passersby as well as library users.
- Serve as a visual focal point and reinforce the plaza as a gathering space.
- Provide visual continuity in the series of artworks that front San Fernando Street between Second and Fifth streets.
- Require minimal reconfiguration of the plaza.
- Do not inhibit pedestrian traffic flow.

Goals for Changing Art

- Same as above.
- Create a “strong spot” that allow for display of three-dimensional work.

Circle of Palms

Circle of Palms, located between the San Jose Museum of Art and the Fairmont Hotel, is lined by outdoor dining spaces and hosts numerous events. In the winter, it is the location for an outdoor ice rink. Circle of Palms is home to Italo Scanga's *Figure Holding the Sun*. The Redevelopment Agency has initiated a study for redesigning the plaza.

Because *Figure Holding the Sun* is now strongly identified with its location, it should remain. An artist should be involved in any redesign, which could include using the plaza surface, nearby planters, and retaining walls as sites for temporary or permanent artworks—a sort of outdoor art gallery.

Goals for Permanent Art

- Enhance the design through artist–landscape architect collaboration.
- Provide a counterpoint to the successful sculpture in the space already.
- Activate the paseo that leads to First Street.
- Allow for continued flexible programming of the space.

Goals for Changing Art

- Create space for a curated “outdoor gallery” to be programmed by the San Jose Museum of Art or another partner.
- Create a “hot spot” that will support new media art, installations, and lighting for three-dimensional work.

Repertory Plaza

Repertory Plaza is area surrounding the San Jose Repertory Theatre, located on Paseo de San Antonio between Second and Third Streets. The building and plaza were completed in 1997 and civic leaders are currently urging improvements. The western end of the plaza is home to *Convergence* by Jun Kaneko, and the east side is where *Oionos* by Douglas Hollis is installed.

The two public artworks at Repertory Plaza are strong, but their scale and siting are not ideal. If the plaza is redesigned, these artworks should be resited and new artworks that are more appropriate to the space could be commissioned.

Goals for Permanent Art

- Focus on the western part of the plaza between the theater and Second Street.
- Serve as a visual marker or a focal element that holds together the space of the plaza.
- Create a strong visual link to Second Street.
- Create a visual connection to the artworks along Paseo de San Antonio.
- Allow for flexible programming.

Goals for Changing Art

- Provide a “hot spot” and a “strong spot” for performance based or related artworks.
- Connect the plaza to pedestrian activity on Paseo de San Antonio and Second Street.

Diridon Station Green

A new green was recently created by Caltrain in front of the historic Diridon Station in anticipation of future development in the area and transit service upgrades. Once these changes occur and as the green becomes the heart of a vibrant community, the City should partner with Caltrain to commission a permanent public art project. At the moment, however, the site is appropriate for temporary artworks.

Goals for Changing Art

- Serve as a visual focal point and strengthen the green as a positive space.
- Provide regular commuters with a changing experience of downtown San Jose.
- Engage people who live and work in the area.
- Attract attention to this emerging area.
- Create a “strong spot,” to allow for display of three-dimensional work.

Goals for Permanent Art

- Create a welcoming landmark for people using Diridon Station.
- Serve as a visual focal point and strengthen the green as a positive space.
- Consider the context of the site as a transition between a busy transportation facility and a residential neighborhood; the art might respond directly to the transportation nature of the place, or serve as a counterpoint.
- Relate to other artworks commissioned for the station and the surrounding streets.

Bicentennial Plaza

Bicentennial Plaza, adjacent to the San Jose Civic Auditorium at the northwest corner of Market and San Carlos streets, is a small, tree-shaded sitting area. This modest space is dark and little-used, though it is directly on the path that connects the San Jose McEnery Convention Center, the Tech Museum of Innovation, Plaza de Cesar Chavez, and the San Jose Museum of Art.

This space could be made more visible and more user-friendly, a convenient rest stop for people walking among downtown's major facilities. In that event it would be suitable for both permanent and temporary art; for example, it may be a good location for Jun Kaneko's *Convergence* if it were moved from Repertory Plaza.

Goals for Permanent Art

- Create a visual element that marks the path from the Convention Center to Plaza de César Chavez Plaza and the San Jose Museum of Art and Circle of Palms.
- Create a visual element that establishes a focal point for the space.

Goals for Changing Art

- Display two-dimensional art on the east-facing wall of the Civic Auditorium.
- Use the square and sitting area for temporary exhibitions of three-dimensional work until a permanent project can be commissioned.

Almaden Boulevard Plaza Retrofit

Located near the southwest corner of Almaden Boulevard and San Carlos Street, this pleasant space lies along the path that connects the San Jose McEnery Convention Center to the Guadalupe River Park and Discovery Meadow. This privately owned space would be an ideal location for a new permanent artwork or for the temporary exhibition of art. The addition of a permanent artwork could be keyed to the development of the adjacent Boston Properties site, the expansion of San Jose McEnery Convention Center, or the completion of a new trail along the east bank of Guadalupe River.

Goals for Permanent Art

- Serve as a focal point and strengthen the plaza as a positive space.
- Create a visual element that marks the path from the Convention Center to Guadalupe River Park and Discovery Meadow.
- Create a visual element that marks the space in relation to Almaden Boulevard, the Guadalupe River Park and Trail, and the general surroundings after the Convention Center expansion is completed.
- Reflect the transition from the heavily used Convention Center to the serene landscape of the river and park corridor.
- Relate to or provide a location for the City Image project for Almaden Boulevard.

Goals for Changing Art

- Same as above.
- Relate to any changing art programs established for the Guadalupe River Park, the Convention Center, or Discovery Meadow.

Parque de los Pobladores

Parque de los Pobladores is a small, triangular park bounded by Market, First, and William streets. It is home to *Commemoration of the Founding of the Pueblo San Jose de Guadalupe* by East Los Streetscapers. This park is currently being reviewed by the Redevelopment Agency for potential modification. Several new Redevelopment Agency–assisted and private projects are being planned on sites surrounding the square.

This little park is a prime location for a gateway artwork, as it is an entrance to downtown San Jose, the South First Street (SoFA) District, and the Convention Center area. Because of its proximity to SoFA, it could also be a good spot for changing artworks or outdoor performances. During the development process, neighboring arts organizations should be asked for their input regarding temporary art installations and/or performances.

Goals for Permanent Art

- Create a visual gateway into downtown San Jose, SoFA, and the Convention Center area from the South Market Street approach.
- Create or maintain usable park or plaza space.

Goals for Changing Art

- Create platforms or spaces that can be programmed by the City or neighboring arts organizations, subject to legal considerations, with visual or performing art.
- Activate the park in the evening, especially during special events.

FRAME: CHANGING ART ZONES

Downtown San Jose should be engaging and dynamic. It should be a place where locals can always find something new and interesting, a place that entices visitors to come back over and over again.

Temporary public art projects can be an important part of the excitement that people experience downtown. Changing artworks stimulate “buzz,” offer a sense of adventure and discovery, and allow for cutting-edge artistic explorations that aren’t always possible or practical in permanent artworks. The energy around the 2006 O1SJ Festival of temporary, new media artwork proved how dynamic public art can energize an area and engage the community.

In short, changing art can bring out the best of downtown as a place, and the best of San Jose as a creative, innovative community.

There are four main approaches to consider: places, co-location strategies, platforms, and processes.

There should be places where changing art can regularly be found, where people know they will find something new and exciting. There should also be sites that have changing art only at special or unexpected times. Some of these changing art zones can be co-located in areas that include permanently-sited artwork.

The Public Art Program should team with the Redevelopment Agency and the Office of Economic Development to create a series of platforms for changing artworks, including “hot spots” and “strong spots.” Artists could design movable infrastructure such as scaffolds and platforms.

The Public Art Program should develop curatorial processes to manage changing art installations either on its own or through partnerships with other organizations.

Changing Art Zones

First Street/Second Street Corridor

The blocks of First and Second streets between San Carlos and St. John streets appear to be perfect art zone locations because they are full of pedestrian activity, connect with paseos and public spaces, and are lined with retail spaces. A potential resource is the set of unused fountain bases that could be reconfigured as pedestals for artworks or as seating areas. However, the area is constrained by light-rail lines and related infrastructure. The *Who's on First What's on Second* temporary artwork project will aid in determining whether this corridor can be used for changing art.

Goals

- Enhance this busy pedestrian zone with changing art experiences.
- Strengthen north-south pedestrian connections downtown by commissioning multiple projects in a linear space.
- Reuse fountain bases as platforms for changing art.

Santa Clara Street/BART Temporary Projects

While BART is under construction by VTA, Santa Clara Street will be a work zone. Nonetheless, the area will be a good location to partner with VTA to commission changing art that explores themes such as the process and nature of construction, the transformation of places, and the impact of construction on the city's culture and economy. Art projects involving technology such as telescopes and video feeds could engage passersby directly in the construction activity. Temporary projects should be ready for installation as work begins and should be changed out throughout the construction process.

Goals

- Stimulate public interest and engagement in the BART construction process.
- Turn the construction process into an asset that attracts people to the area.
- Engage viewers in the process of rail transit construction, technology, and logistics.

Arena Green/Autumn Parkway and Guadalupe River Park

The segment of the Guadalupe River Park between Woz Way and San Fernando Street, where there is near-continuous street-level circulation along the park corridor, could be a place for curated changing sculptural displays—either artworks that are commissioned for the site, or on loan. The quiet, meandering walkways, lined by lush plantings and the river channel, provide diverse settings and interesting sightlines for locating sculpture and installations.

The areas for installing sculpture could expand as the park expands, ultimately connecting Discovery Meadow to Arena Green and Autumn Parkway. The Public Art Program should explore the practicality of creating a “strong spot” by installing platforms and infrastructure that will allow for temporary installations.

Goals:

- Create a quiet, naturalistic setting for the contemplation of artworks.
- Reinforce the linear pedestrian connection along the Guadalupe River and into the Autumn Parkway corridor.

South First Street (SoFA)

South First Street between Market Street and San Carlos Street is a key location for changing art. The corridor should include “strong spots” that encourage nonprofit organizations in the area (as well as the Public Art Program) to use the street as an impromptu gallery for art of all types, from visual arts to performance. These spaces could be incorporated into the Redevelopment Agency-led streetscape plans for South First Street and into the renovation plans for Parque de los Pobladores.

Goals:

- Build a sense of continually changing activity in the district.
- Bring the artistic activity of cultural institutions to the street.
- Create a fine-grained pedestrian experience.
- Create “strong spot” and “hot spot” infrastructure where possible.

Related Redevelopment Agency Capital Project

- SoFA/First Street Streetscape Demonstration Project

Co-Location Strategies for Changing Art

An innovative way to reinforce the impact of public art downtown is to site permanent and temporary art projects together. Over time, visitors to downtown San Jose should come to recognize that when they find a major permanent artwork, they will find changing art nearby.

Changing Art in City Image Project Sites

Some of the locations recommended for City Image projects are good locations for changing art projects, especially while long-term planning and fundraising are under way. The Public Art Program can use these temporary projects to test a site's suitability for permanent artworks, refine the goals for each permanent project, and signal to the public that change is coming.

Recommended Locations:

Plaza de César Chavez
Discovery Meadow at San Carlos Street and Woz Way
San Jose McEnery Convention Center

Changing Art in Urban Squares

Each space presents opportunities for changing art and for engaging artistic partnerships. The Public Art Program could play any number of roles, such as commissioning the artwork, assisting with the necessary platforms to install the art, or providing guidelines for changing exhibitions in these spaces.

Recommended Locations:

- St. James Park
- City Hall Plaza
- Dr. Martin Luther King Jr. Library Corner
- Circle of Palms
- Repertory Plaza
- Diridon Station Green
- Bicentennial Plaza
- Almaden Boulevard Plaza Retrofit
- Parque de los Pobladores

Changing Art Zones

Platforms & Processes for Changing Art

Community Information Kiosk

Downtown San Jose has a diverse mix of users—office workers, residents, students, people attending cultural events, club-goers, diners, shoppers, and others. These people engage in many public activities, including community meetings, concerts, films, art exhibits, clean-up days, openings, and festivals.

Community Information Kiosks can get the word out about these many activities, and can help to build a sense of community. These artist-designed kiosks should be commissioned for a few key pedestrian-oriented locations, including SoFA, City Hall, Paseo de San Antonio, and near San Jose State University. Kiosks could also support artist-initiated approaches to community art. For example, a kiosk could be a place for an artist to collect information in the creation of a work; it could allow people to download a component for an interactive work onto a handheld device; or it could be home base for a performance-based piece. A kiosk could support artist-organized, community-activated projects that interface with text messages, photos, blog entries, or other user generated content. While at present the existing sign ordinance prohibits this type of project, kiosks of this type should be considered in the context of ordinance revisions.

Goals:

- Build a sense of community.
- Create opportunities for community-activated public art.
- Create opportunities for new media art.
- Create a new infrastructure that links downtown San Jose, visually and in terms of information flow.

Biennial Art Festival

O1SJ: A Global Festival of Temporary Art on the Edge enlivened the streets of downtown San Jose when it was inaugurated in the summer of 2006. One of the highlights was Akira Hasegawa's *Digital Kakejiku*, a projection on the exterior of the City Hall rotunda that attracted viewers far into the night. This festival, which will become a biennial event in San Jose, demonstrates the ability of specially focused temporary art exhibitions to generate public excitement and engagement with both art and downtown as an entertainment destination.

The Public Art Program should help to organize an art festival to occur in the O1SJ's off years that is designed to reach a different audience. The new festival could be an initiative of the Public Art Program, or it could be organized by a separate entity and the Public Art Program would partner.

Goals:

- Attract visitors downtown and reach an expanded public art audience from the O1SJ Festival.
- Strengthen San Jose's image as a cultural capital.
- Brand and activate the center of Silicon Valley

Artist-Initiated Projects

In addition to commissioning artworks and arranging exhibitions for various downtown locations, from time to time the Public Art Program should issue open calls for temporary projects in downtown locations suggested by artists. These calls could be arranged around a theme, a type of media, or some other curatorial approach.

The Public Art Program could issue the calls itself or ask curators or cultural organizations to submit their own proposals for commissioning groups of temporary projects. The Public Art Program could work with cultural organizations in the city, or contract with them to manage calls entirely on their own, subject to City review and approval with the Public Art Program assisting with logistical support.

Goals:

- Create opportunities for artists to launch their own investigations about the relationship between public art and urban space downtown.

FRAME: PLACES FOR WALKING

The experience of moving through downtown San Jose should be filled with discovery and delight, particularly at the pedestrian level. Public art can play a leading role in creating this experience.

San Jose’s Public Art Program should develop a range of strategies for commissioning human-scaled artworks—from asking artists to create elements for redesigned streetscapes, to involving artists in public space design teams, to matching artists with building owners who seek to enhance their properties. Small-scale artworks can also be used to implement the 1stACT “Small Wonders” concept, a series of small scale interventions into the downtown that help to activate space and create opportunities for engagement.

Downtown San Jose is crisscrossed by evolving patterns of foot traffic, “desire lines” that trace common routes such from the light rail to San Jose State University and from the San Jose Convention Center to downtown restaurants. These routes reveal anchoring spaces, such as Bicentennial Park, that become important way stations in the journeys people make downtown.

Places for Walking

Market Street Streetscape

Market Street is in a good position to reclaim its role as a ceremonial, civic, and retail street. The length of the street could be imagined as a processional space, moving from Parque de los Pobladores to the Coleman Street overpass, passing by important iconic focal points such as Plaza de César Chavez and the future BART station at Santa Clara Street. The blocks between the plaza and BART could eventually emerge as a retail corridor.

Market Street through the downtown core is currently under consideration for public investment. However, careful public art investments in the streetscape or adjacent public spaces might encourage property owners upgrade their buildings and lease to retailers. Between Plaza de César Chavez and Santa Clara Street, sculptural seating elements could be commissioned, sidewalk enhancements such as tile inlays might be justified, and, at some locations, smaller sculptures might be inserted to create visual interest in open spaces.

The next step would be to launch a planning phase to examine public art concepts and short-term implementation ideas in the context of other changes happening downtown.

Goals

- Enhance Market Street as a civic and retail corridor.
- Enliven the pedestrian environment, particularly between Plaza de Cesar Chavez and the Santa Clara Street BART station.
- Strengthen the legibility of the downtown street pattern.

St. John Street Corridor

St. John Street is emerging as an important pedestrian connection. The corridor will eventually connect Fifth Street with St. James Park, the emerging North San Pedro Street residential district, Guadalupe River Park, Autumn Parkway, and Arena Green.

Currently, the Redevelopment Agency project is not funded. When this project moves into the design phase, streetscape-related public art should be considered for the corridor. Depending on the scope and budget, one consideration should be to incorporate an artist on the design team.

Goals

- Enliven the pedestrian environment.
- Link diverse areas of downtown.

Santa Clara Street Streetscape

Santa Clara Street will be excavated for BART construction in the future. For now, it is not an appropriate place for public art commissions, except for temporary projects related to BART reconstruction.

When Santa Clara Street is rebuilt, it will regain its status as a major civic and retail street, and potentially will be an important transit corridor itself. Public art can be an important part of Santa Clara Street's character, so an artist should be included on the design team when the street is redesigned.

Goals for Temporary Art

- Enhance Santa Clara Street as a civic, retail, and transportation corridor.
- Enliven the pedestrian environment.
- Strengthen the legibility of the downtown street pattern for pedestrians, transit users, and drivers.

Goals for Permanent Art (After Redesign)

- Enhance Santa Clara Street as a civic, retail, and transportation corridor.
- Enliven the pedestrian environment.
- Strengthen the legibility of the downtown street pattern for pedestrians, transit users, and drivers.

Artist-Designed Building Enhancements

Working through the Public Art Program, property owners and tenants should be encouraged to hire artists to make façade improvements and to design awnings, signage, café stanchions, tables, chairs, and building enhancements. The Public Art Program could promote an artist-made “kit of parts” approach, or collaborate with the Redevelopment Agency on its façade improvement-program to match funds for certain enhancements if an artist is hired to create them.

Key places to focus on include the SoFA/First Street Streetscape Demonstration Project, Fountain Alley, Paseo de San Antonio, First and Second streets, and the blocks of the Historic Core immediately north and south of Santa Clara Street.

Goals

- Enliven the pedestrian environment with artist-designed elements.
- Create opportunities for emerging artists.

Redevelopment Agency Capital Projects

- SoFA/First Street Demonstration Project
- Fountain Alley
- Small Wonders

Diridon Station/HP Arena Streetscape

The area where Santa Clara Street, Autumn Parkway, and Arena Green meet is an important focal point for public art projects. As this area redevelops, it is likely to become an active hub for pedestrian activity, particularly for commuters, employees of Adobe Systems, and visitors to Guadalupe River Park. Human-scale artworks should be integrated into the streetscape.

Goals

- Reinforce pedestrian connections in the area, particularly east to the heart of downtown San Jose and south to the emerging Diridon Station area.
- Create a cohesive, connected pedestrian environment along the Santa Clara Street corridor and between the Diridon Station and Arena Green areas.
- Consider the context of major existing artworks in Arena Green and proposed projects for Adobe Systems, Diridon Station and the adjacent green, Guadalupe River Park, and the freeway underpass; create a smaller-scaled layer of visual interest.

San Carlos Street Streetscape

San Carlos Street is a key travel corridor, and it connects many important downtown resources, including San Jose State University, the SoFA, Plaza de César Chavez, the Convention Center, and Discovery Meadow. The Redevelopment Agency is beginning to design for streetscape improvements on San Carlos Street, from Guadalupe Parkway to Fourth Street, that will help it emerge as an important pedestrian route as well. In the coming years, the street will likely see major development, including new residential buildings east of First Street, the expanded Convention Center, and the potential transformation of Discovery Meadow.

Some of the most important public art recommendations in this plan already touch on San Carlos Street, from the inclusion of artwork in the San Jose Convention Center project and at Discovery Meadow to the potential redesign of Bicentennial Plaza and creation of a new large-scale project that knits together the Almaden Boulevard/Park Avenue District

The streetscape project offers an opportunity to take a comprehensive approach to public art along San Carlos Street. The Public Art Program should partner with the Redevelopment Agency to commission an artist to plan, design, and create permanent artworks in conjunction with the streetscape design team. The artist's involvement should include recommendations for how art can be linked to future development.

Goals

- Create a visual vocabulary that can be used in multiple projects, rather than a standard element that is repeated along the corridor. Seek continuity and responsiveness to context.
- Consider the context of important gateways that front San Carlos Street.
- Consider the context of the areas through which San Carlos Street passes, in terms of activity and urban form. Also consider the context of the other artworks that are recommended along the corridor.
- Consider the pace of movement of pedestrians and transit vehicles, and the interactions between them.
- Suggest opportunities that can be implemented by developers and property owners who might wish to enhance their buildings (for example, the arcades along the north side of the street near the University).

Redevelopment Agency Capital Project

San Carlos Street Streetscape

Places for Walking

South First Street/SoFA

The SoFA district is emerging as a destination for art, music, food, and nightlife. The funkiness of the SoFA district is attributable, in part, to the nature of the businesses and activities in its retail spaces, the activity that spills from these spaces out onto the street, and the character of the buildings themselves. Currently, designers are preparing a Streetscape Demonstration Project that will make South First Street friendlier for pedestrians and arts activities.

The Public Art Program has commissioned mosaic inlays for the sidewalks of South First Street. Artist-designed enhancements to the buildings themselves should also be commissioned, to support the sense of scale along the street and to create a sense of exploration and discovery.

Any redesign should include spaces that nonprofit arts organizations in the area (as well as the Public Art Program) could use as impromptu galleries for art of all types, from visual arts to performance. While at present this type of project cannot be created due to the current ordinances, this type of project and the legal issues associated with this new use of the public right of way, should be considered in the context of ordinance revisions.

Goals for Permanent Art

- Enliven the pedestrian environment with multiple, small-scale artist designed elements.
- Create a distinctive identity for the South First Street district.
- Create opportunities for emerging artists.

Goals for Temporary Art

- Engage local arts nonprofits and artists.
- Create a dynamic experience for people visiting the area.

Redevelopment Agency Capital Projects

- SoFA/First Street Streetscape Demonstration Project
- Small Wonders

FRAME: EDGES, GATEWAYS, AND TRANSITIONS

Public artworks can mark important places of transition, such as from one downtown area to another or major entry points. These areas of transition could include the edges of downtown as well as other locations that mark movement from one place to another—such as passages under freeways, the San Jose State University campus edge, entries into special districts, or places where people leave their cars or transit and become pedestrians.

Most of these projects should be pursued in conjunction with other opportunities that arise. For example, public art could be incorporated into planned public and private development projects.

One opportunity for a special initiative is the Guadalupe River/Parkway corridor, where an interdisciplinary team could create art projects that address the complex layering of river, park, urban space, and freeway.

Often recommendations for edges, gateways and transitions reinforce other frames established in this plan demonstrating the flexibility of both types of opportunities.

“Weaving Over and Under” the Guadalupe Corridor

The parallel paths of the Guadalupe River Park and Guadalupe Parkway present strong edges to downtown San Jose. The surface streets, parklands, river, and freeway create a complex, three-dimensional braid of movement, infrastructure, and space with a complex property ownership and structure.

The entire Guadalupe Corridor should be tackled by an artist team charged with inventing a comprehensive, multifaceted system of interventions that address the experience of weaving over and under the freeway and the river. The core study area should focus on Woz Way to the confluence with Los Gatos Creek; the extended study area should stretch from the Interstate 280–Highway 87 interchange to Guadalupe River Gardens.

Goals:

- Create innovative, coordinated approaches to art projects that explore the layers of river, park, surface streets, parkland, flood infrastructure, and viaducts that interact in this area.
- Bring the green of the Guadalupe River Park to the surface streets.
- Highlight thresholds into the downtown core area.
- Engage the multiple uses of the Guadalupe River corridor through downtown San Jose.

Edge and Transition Opportunities Related to City Image Project Sites

The following City Image projects could address edge and transition opportunities.

Market/Santa Clara BART Portal

This intersection will be an important gateway for BART riders arriving in San Jose at the Santa Clara Street station. Riders move through an underground station, pass through a portal, and emerge onto the sidewalks of this busy intersection. Artworks could create an immediate sense of arrival in a unique and energetic place.

Diridon Station

This station will be a gateway for rail travelers using Amtrak, commuter trains, BART, and the proposed high-speed rail service. Artworks proposed for this location should recognize their role in shaping visitors' experience of the city.

Discovery Meadow/San Carlos Street and Woz Way

The intersection of San Carlos Street and Woz Way is an important gateway for transit riders and motorists arriving from the west. The northwest corner of Discovery Meadow is a good location for a large-scale sculpture that could capture the spirit of this child- and event-oriented space. Such a landmark would be easily visible from the freeway.

Edges and Transitions Related to Private Development Sites

Adobe Headquarters Expansion

Adobe Systems is planning to build a new office complex at the southeast corner of Santa Clara Street and Delmas Street. This is a private project with no Redevelopment Agency involvement and no public art requirement. However, Adobe will likely continue its substantial contribution to public art by commissioning new artworks.

Goals for Privately Commissioned Public Art

- Commission a significant artwork that serves as a gateway to downtown for people arriving from the west along Santa Clara Street, especially at the focal point where Santa Clara bends at Delmas Street.
- Create an artwork that engages people using the Arena Green or visiting the HP Arena.

Boston Properties Development

Boston Properties is proposing to develop a site at the northwest corner of Almaden Boulevard and Woz Way as an office site. The project will have a Redevelopment Agency public art requirement. The site is a gateway to downtown and to the Almaden Boulevard corporate/cultural district from the south. Elsewhere, this plan recommends that Boston Properties' public art requirement be used to retrofit a plaza at an earlier phase of this project.

Goals for Privately Commissioned Public Art

- Commission an artwork that serves as a gateway to downtown San Jose from the south.

Almaden Boulevard–Balbach Street

The office building at the northeast corner of Almaden Boulevard and Balbach Street (“Sobrato Building”), across the street from the proposed Boston Properties development, is seeking a major tenant. Though there is no Redevelopment Agency public art requirement, the future occupant should be encouraged to commission public art.

Goal for Privately Commissioned Public Art

- Commission an artwork that serves as a gateway to downtown San Jose and to the Almaden Boulevard corporate/cultural district from the south.

Edges and Transitions Related to San Jose State University

As San Jose State University redevelops its campus, there will be opportunities to encourage movement and visual interaction between the downtown area and campus. These projects could be pursued in partnership with the University.

Fifth Street Gateway

San Jose State University's plan calls for demolishing the theater at Fifth and San Fernando streets and creating a new entrance to the campus there. The Public Art Program should encourage the University to commission art for the Fifth Street entry when it is being planned.

Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.
- Reinforce the evolving progression of art along San Fernando Street.

Science Building Gateway

San Jose State University's plan calls for replacing the science building on Fourth Street adjacent to the Dr. Martin Luther King Jr. Library. When the science building is reconstructed and the entrance to Fourth Street between the library and the science building is improved, a smaller-scale entry artwork can be commissioned for this space. Another possibility would be to integrate an artwork into the façade.

Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.

Fourth Street Edge

The campus edge at Fourth Street could be a quiet, comfortable place for students and area residents to gather and relax in simple seating areas. Such improvements could be designed by an artist or include artist-designed elements.

Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.

IV. PUBLIC ART IN PRIVATE DEVELOPMENT

The Redevelopment Agency negotiates up to 1% of applicable development costs for public art in its development agreements on major new development projects. Developers can commission public art or contribute to the Downtown Pooled Public Art Fund.

In addition, many developers who don't have public art requirements recognize that incorporating art into their projects and supporting downtown public art initiatives helps to improve the overall desirability and marketability of downtown locations. The overarching objective for public art in private development is to support the urban design and public art goals outlined in the Redevelopment Agency's downtown design plans; more specific goals follow.

Goals for Public Art in Private Development

- Create engaging public spaces.
- Create signature art projects that are synonymous with the identity of the city.
- Strengthen pedestrian environments and create pathways between downtown districts.
- Support changing art that offers a sense of surprise, discovery, and exploration downtown San Jose.

Strategies for Public Art in Private Development

The Downtown Public Art Fund

One way developers can support these goals is by making a payment to the Downtown Pooled Public Art Fund. Money paid into that fund will be used at the discretion of the Public Art Program in the following ways:

- Fund the commissioning of public art projects that are synonymous with the identity of the city. Those projects are generally City Image projects that require a large amount of resources from many entities.
- Fund Urban Squares and Places to Walk, art projects that strengthen public places and walking environments in the general vicinity of the development project.
- Fund an endowment that would support Changing Art Zones for public art projects that offer a sense of surprise and reward exploration downtown.

General Recommendations

Private developers could also commission public art on their own. These are some of the general opportunities and guidelines for such undertakings.

Opportunities

Building tops. Building heights in downtown San Jose are constrained by regulations that protect the flight path to San Jose Mineta International Airport, which makes developing a distinctive skyline a difficult task. Artworks can be integrated into the tops of buildings to help create a skyline with visual presence. This strategy is especially appropriate for “identity sites” as called out in the Redevelopment Agency’s Downtown San Jose Design Guidelines.

Public pedestrian environments. One of the most important goals for downtown San Jose is to create a walkable environment on every street. Art projects that engage the public at sidewalk level are especially desirable. The priority should be on orienting artworks towards public streets and thoroughfares.

Guidelines

- *Consider art that is integrated into architectural and landscape design.* Most of the public art currently in downtown San Jose consists of independent projects sited in public spaces. Developers should explore means of engaging artists that diversify the types of artworks downtown and to increase their visual impact. Artists should be involved early in the design process.
- *Consider key site lines.* The Downtown San Jose Design Guidelines indicate key sight lines and view corridors. Artists, design teams, and developers should consider these when deciding how to integrate artworks into a specific site.
- *Consider area character.* The Downtown San Jose Design Guidelines indicate several downtown areas that warrant special design considerations. Artists and design teams should take these considerations into account when developing artistic concepts.
- *Public art must be visible to the public.* Public art should be clearly visible from ground-level public spaces, such as streets and squares. Public art in lobbies, porte cocheres, or other semi-private spaces should be discouraged.

APPENDICES

- A. DOWNTOWN VISUAL ANALYSIS
- B. FOCUS GROUP REPORTS
- C. CHARRETTE REPORT
- D. BUDGET AND TIMELINE
- E. INTERVIEWS AND CONTACTS
- F. DOWNTOWN PROJECT PIPELINE
- G. DOWNTOWN CORE TEAM

APPENDIX A. DOWNTOWN VISUAL ANALYSIS

Image and identity

Image and identity refer to how downtown is viewed and remembered. Does its architecture, landscape, urban space and art leave a strong imprint on people’s memories? Does the visual appearance of downtown convey a sense of “genius loci,” some unique connection to what the place is all about?

As downtown becomes more active and successful, and as it prepares for the changes BART will bring, there has been much discussion about how public art and design can help downtown convey a stronger image — of itself, of San Jose, of Silicon Valley. Some issues to consider are:

Downtown’s look and feel should communicate its place as “the city center of Silicon Valley.”

Downtown does not fit into what people think is the heart of the technology revolution is supposed to look like; indeed, it is difficult to pinpoint exactly what the center of a place like Silicon Valley is supposed to look like.

Downtown should be more memorable. Currently, its appearance is visually monotonous; the lack of variation of building heights, boxy buildings, architectural blandness, etc., contributes to areas where one block looks just like another.

Downtown should highlight what remains of the Santa Clara Valley’s natural assets and beauty.

This is what truly makes this place unique physically or visually.

These are issues that can be explored, directly and indirectly, by public art. These concerns should be reflected as much as possible in the goals for specific projects that are commissioned.

Legibility

Legibility is a measure of whether the visual form of a place does a good job of telling you where you are, in terms of how the place is organized or how it functions. Are you in the center of town? the edge? a civic place? a private place? Are you on a major street that is likely to carry you through the city? on a short street that only serves a neighborhood?

Some aspects of downtown San Jose, such as the light-rail corridor, are very legible; it is easy to understand where the trains go. There are also a handful of memorable civic visual elements, such as City Hall, the fountain in Plaza de Cesar Chavez, the HP Pavilion, and the Circle of Palms Plaza; these are places that ground you in a specific location, serve as markers, and help to anchor the districts around them. Most of the street network is understandable, although Almaden Boulevard and Park Avenue are

curiously over-scaled given that they are not major connections. And the emerging streetscape, lighting, and directional signage will support a legible public realm framework.

But in other cases, downtown's visual character does not communicate downtown's structure well.

Arriving downtown is nothing special: The entrances are not always clear, and from some directions, the gateway is arguably a freeway underpass. Transition places — where people get out of their cars or off transit and begin walking around the city — are similarly anticlimactic. The wayfinding system that leads to parking is effective, but it leaves visitors off when they find a garage or lot; it does not welcome them as walkers into the city. Passages from one district to another are often not marked well. For example, the edges of SJSU campus are generally not distinctive, though the entryways have recently been upgraded with formal entry markers. And most of downtown's subdistricts do not have a generally recognizable visual landmark.

Public art, coordinated with or integrated with infrastructure such as streetscapes, bridges and small public buildings, can help to address issues of legibility. Art projects can help mark gateways and important thresholds, and can help create markers and centering elements that become destinations in different districts. This approach to public art can work better when it is conceived of at a larger scale, and when it is integrated with broader thinking about the design of the public realm.

Activity

More than anything downtown could benefit from more *activity*: More shops, restaurants at street level; more pedestrians walking around; more small public gathering spaces.

This is a special concern noted by First Act. The Redevelopment Agency and Office of Economic Development have begun to untangle the thicket of regulations that sometimes strangle street vendors and street life. And in recent months there has been an uptick of activity on downtown streets and paseos, particularly in areas where sidewalk cafes have been opening up. Public art, coordinated carefully with changes to the ground floors of buildings and the redesign of public spaces, can reinforce efforts to make downtown more active, but cannot be counted on to solve the problem alone.

Of special concern is the dearth of *urban spaces*, beside major spaces such as City Hall Plaza, Discovery Meadow, and Plaza de Cesar Chavez, and a handful of smaller spaces. Most of these spaces are not well designed, triangulated with activity, or integrated well with surrounding uses. It is difficult for public art to be successful in spaces that need to be improved and/or activated.

The Redevelopment Agency has launched design studies for several smaller urban squares: the plaza adjacent to the Rep, the Circle of Palms, and Gore Park. These design studies should include careful consideration of the appropriate scale and genre of public art for the space as it will be redesigned and reactivated. And this concern about smaller spaces opens up the possibility that San Jose will discover

other opportunities; the recommendations in this study identify at least a dozen additional locations downtown where small, focal urban squares could be carved out to create spaces for public activity and anchor downtown's districts. These spaces, too, would provide opportunities for public art.

Connection

Downtown San Jose is characterized by pockets of activity that do not feel as if they are connected well; it does not seem easy or intuitive to flow between them, as it might in denser cities like San Francisco. Part of this stems from the lack of street-related activity on the ground floor of many buildings. In some areas, this stems from large blocks that have isolated buildings in them, deadening street life and making them unpleasant places to walk. This lack of connectivity keeps downtown from being navigated easily and confidently by pedestrians, and thereby contributes to an overall lack of vibrancy.

There are some established pedestrian routes — along the paseos and the light-rail corridor, leading out from the Convention Center entrances to the Art Museum area. Other “desire lines” may follow — paths from the Convention Center to the Guadalupe River Park and to the SoFA district; East San Carlos Street; Market Street, between Plaza de Cesar Chavez and Santa Clara Street. San Fernando Street is poised for more activity as BART construction begins on Santa Clara Street.

This plan recommends strengthening connections downtown by creating a fine-grained network of small urban squares and using public art to anchor and identify those spaces. In most cases, we do not recommend a strong commitment to streetscape related art, because its implementation prospects are limited absent a streetscape construction project that allows for integrated approaches, and because its visual impact is limited in any case.

APPENDIX B. FOCUS GROUP REPORTS

The participants in the five Downtown Next! focus groups provided valuable input to the planning process.

Each focus group included a facilitated discussion around questions regarding an overall vision for downtown San Jose, public art goals in downtown, places where art should be located, and potential partnership opportunities.

Advisory Committee - May 30, 2007

As a warm-up, Advisory Committee participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Responses to this question included:

- Inspire children
- Magical
- Inspiration
- Sophistication
- A there there
- Destination (2)
- Culture
- Diversity
- Audacious expression
- Turn things inside out
- Identity
- Food for thought
- Excitement
- Wonder
- Challenge
- Surprise
- Thought provoking
- Conversation piece
- Temporary
- Connective
- Risky
- Ambiance
- Attitude
- Discovery
- World class
- Linkage
- Alive
- Vitality
- Interest
- Attractor

The conversation then focused on what specific goals should be for art downtown. Some comments focused on public art resulting in creating a destination. Downtown is still a place for large-scale art, which can include things like lighting, projections and interactive projects. Downtown will never have a skyline, so what happens on the tops of building can help define the city. Successful public art is in dialogue with the architecture which surrounds it. Some felt that destination art should be iconic – large scale, big name artist, something shocking – but not necessarily by a blue-chip artist. Places for this type of iconic art could be on the roofs of buildings, in Cesar Chavez Park, lighting the City Hall rotunda.

Comments also supported the need for more temporary and small scale art. Temporary art creates the opportunity for public art that is interesting and challenging. Smaller-scale projects let people know that when they come downtown that there are things that they may come upon and that they should “expect the unexpected.” The goal is to create places and experiences that people remember. Smaller and temporary projects should be sited in pedestrian oriented places. Temporary art can also be a way to test out places for art, or certain projects being considered for permanent purchase.

Artists - May 29, 2007

This focus group invited visual artists who live and work in San Jose.

Focus group participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Some responses focused on both the quantity of public art on art being “on the street and around every corner.” Other comments focused on the types of downtown art that people would like to see. Comments included that there should be a diversity of types of art, art at different scales, art with meaningful content, temporary art, interactive art, and art integrated into the environment. People suggested that art should create both a sense of wonderment and a sense of place. Works should be complex and thought provoking enough so that you can come back to the piece and remain interested.

At the urging of some participants, the end of the focus group centered on how artists are selected for projects. The consultant team described the method for artist selection, as outlined in the City’s new public art master plan. Comments from participants included:

- Commissioning processes should allow for creative excellence and creativity
- There should be a level play field for local artists
- Efforts should be made to reach out to and cultivate local artists, and connect to the growing art community as SJSU.

Possible partnerships could be with San Jose State University and downtown galleries and arts organizations.

Downtown Professionals - May 31, 2007

This focus group invited people who work downtown to share their ideas on public art.

Focus group participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Participants expressed an interest in a dynamic and changing public art landscape that is updated regularly. Artworks should express something about the local context – what makes San Jose unique. They should include technology, but not exclusively. They should also include nature, and other things that help define San Jose. They should be engaging, memorable and get people talking. They should delight people. Artworks should be infused into everyday objects and practical things like bike racks and kiosks.

The conversation also focused on how people use downtown currently and the kind of place that people would like to see downtown become. Participants mentioned that people who work downtown arrive via car and maybe have lunch close by, but otherwise do not get out and explore. SJSU is similar – very commuter-oriented. There was discussion of the need for hospitable public places. Existing places, like

Circle of Palms, do not have seating or shade and are not inviting. St. James Park could serve as a gathering place, but doesn't have good amenities. SJSU has some good spots. Other places with potential include the Paseo de San Antonio, Plaza de Cesar Chavez and McEnery Park.

Other places discussed for placement of public art included the north end of Plaza de Cesar Chavez,

The discussion then focused on types of public art or goals for art. Ideas included:

- Mix of projects, iconic and smaller, lesser-known artists
- Reinforce San Jose as the home for ZeroOne
- Create a street-level energy (which has been scrubbed from downtown), energy on the street at night
- Interactive, participatory and hands-on – reflecting the culture of the region
- Create an element of fun

Event Planners - July 10, 2007

This focus group invited professional event planners and City staff involved with downtown events to share their ideas on public art.

As a warm up, the consultant team asked everyone to share a word to describe the downtown they would like to see. Most comments focused specifically on public art. Responses included:

- Interactive
- Pedestrian art
- Guadalupe River
- Beautiful
- Ethnically, culturally diverse, economically
- Diversity
- Interactive technology
- Enhance/not take away from open space
- Inviting – to all – diversity
- Music
- Excitement
- People
- Activity
- Places to go at night
- A sense of wonder and amazement
- Vibrancy
- Wow
- Unique
- Colorful
- Family friendly
- Quietude (vs. silence)
- Organic

The discussion then focused on how people arrive downtown to attend events. For some events, such as the Jazz Festival, people come to San Jose from all over the west. For corporate events, they come from all over the world. It was felt that visitors do not take much away from their experience of downtown, visually. People come mostly by train and by car. Some on bikes or by foot. Visitors from out of town often get around on foot. Many people, once they get downtown, don't know where to go.

As pedestrians, event goers tend to use many different pathways. For people attending big conferences at the Convention Center, you can think of the Convention Center as the beginning of the path that may lead to hotels, off-site event venues (The Tech, SJMA, City Hall, The Rep, and to restaurants. The pathways between downtown and SJSU was also seen as important. Art can help make the journey worthwhile. It can also make stopping places, such as Circle of Palms, more friendly. Other public art ideas that surfaced included a temporary structure to go over performance spaces, art along the Coleman Avenue corridor as a major entry to downtown, and ways to bridge a connection to Japantown.

Downtown Residents - July 11, 2007

This focus group invited downtown residents to share their ideas about public art in downtown.

The initial, warm-up question was to share a word that they would like to be able use to describe downtown. Responses included

:

- Comfortable
- Visually exciting
- Good art
- Busy
- Vibrant
- Art everywhere-buildings
- Celebrate creativity
- Colorful
- Plastic
- Visually complicated
- A signature – high tech
- Memorable
- Convenient
- Awaken
- Enliven
- Open for business
- Inviting
- Interconnected
- Eclectic
- Unique identity that celebrates diversity
- Safe
- Clean
- Garden city
- Beautiful
- Look like jazz festival year round
- Lively
- Bustling
- Alive
- Chicago at 10pm
- Exciting to walk
- More shopping
- Feels electric

The conversation then focused on ideas for locations for public art and the kinds of art people would like to see downtown.

Ideas for places included:

- City Hall
- Plaza de Cesar Chavez
- Guadalupe River Trail
- Gore Park
- Gateways from each direction in downtown
 - San Carlos
 - 1st St.
 - Sta. Clara
- Community focal point – places where people meet for coffee, music, etc.

- Address vacant buildings
- Freeway ramps
 - 7th off 280
 - 10th and 11th
- Areas around The Tech and theaters
- The Alameda
- San Pedro Square
- Flea market
- Art built into the sidewalks
- Art to support the SoFA art district
- Student housing area–San Salvador/3rd

Ideas for types of public art, goals for art, and possible collaborations included:

- Enliven downtown through performance
- Connect to the sound of city
- Audacious art – art that people are talking about
- Art that draws you in – that says touch me, play with me, interact
- Art buses!!! DASH bus – make more inviting
- Encourage private art – i.e. the Torpedo Factory
- Need big memorable icon – like a logo
- Art needs to be touchable – interact with –have experience with
- Philly murals – art everywhere
- Eclectic and surprising
- Signage policy dampens commerce
- Loosen up policies to let things happen
- Draw families
- Linkages
- Tech –California Theater –Art Museum pull these together
- Light tower focal point
- Serial art all over the city that encourages people to explore
- Art out of recycled computer parts –tech focus
- Archway over the freeway (like goalie)
- Hi-tech light tower
- Involve SJSU in art projects
 - 1st St. murals
 - Temporary art
- Airport is another gateway
- Keep in mind the locals
- More public gathering places
- Lights in trees –add light to cities
- Connect destinations

APPENDIX C. CHARRETTE REPORT

On July 13, 2007, approximately 50 artists, arts and design professionals, civic and business leaders, City and Redevelopment agency staff and other downtown stakeholders participated in a half-day workshop to generate ideas about key opportunities and priorities for public art in downtown.

The workshop began with presentations by the consulting team about the Downtown Next planning process, the downtown urban design context and examples of best practices for public art comparable communities across the globe.

Participants were then broken into teams for two sessions. Each team included a visual artist “scribe” as well as a facilitator. The first, entitled “Urban Experience” allowed teams to explore places based upon how people experience downtown. In the second, entitled “Districts and Projects”, teams were asked to either focus on specific geographic areas or on specific types of public art. Each team was given a list of questions specific to the assigned topic and was asked to report their findings at the end of the session.

Breakout #1 – Urban Experience

Passage

Description

As people move through the city, they will walk along streets and paseos. Public art can help scale the distance of these walks, reinforce the character of different streets, and create markers and meeting places.

Team Summary

This team articulated some clear goals for artwork as it related to the experience of passage in downtown. Art can enhance connectivity, establish connections from one outdoor-oriented area to another, attract pedestrian activity, mark arrival to an area/district, and promote neighborhood or district identity.

There were many types of artwork that were discussed that could support these goals, including: dynamic/changing, text, water elements, landscaping/vegetation, sculpture, fragile pieces that are protected, art that can be touched/interactive/has an element of fun/whimsy, historical/cultural references, use of sound, use of projected light, “surprise”.

Based upon these goals, priority locations for public art include Plaza de Cesar Chavez, pedestrian-oriented spaces (parks, wide sidewalks, plazas), underutilized areas (e.g. 280/87 interchange) that could be highlighted), areas where outdoor events are held, as well as new locations which would establish linkages to draw people in. The team discussed opportunity sites for large, signature pieces, identifying

“boundaries”/“book-ends” for special areas, using “locational media” to guide people from place to place, and using lighting etc. to make nighttime a different experience from day, to reflect changes from seasons, or even weekdays to weekends.

Destination

Description

Major destinations – convention center, hotels, theatres, etc. – could be locations for art that creates a “you are there” experience

Team Summary

This team focused on ways that art can enliven or create a sense of destination. Public art, as it relates to destinations can enhance cultural identity, draw people from place to place, create multiple experiences at the same time/in the same place, create unifying elements or themes, infuse places with thought and flavor, and become destinations in themselves.

Several priority areas were discussed: Plaza de Cesar Chavez, the Convention Center, SoFA, MLK Library, City Hall, Santa Clara Street, a gateway at San Carlos, the Tech Museum, the Museum of Art, the HP Arena, the Rep/Camera Theater, St. James Park and the Guadalupe River Park.

Within these locations, the role of public art could take on many possibilities. Several interesting ideas were discussed, including: creative lighting relive perception that is not safe and a cool place, wayfinding used to move people through spaces, temporary public art (signage), projection (video art), landmark pieces (tower of light), making art bring people together, illuminated pieces that have the option for changing content that are community specific, light signage boards could be better utilized (interactive), instant messaging via billboards (texting globally because silicon valley is a key player), connecting downtown to different time zones, pieces that capture downtown (reflect back to viewer), student mood ring near SJSU, and use of cameras to capture areas of downtown and reflect to other downtown areas. Other priorities and ideas included fusing technology and nature, pushing/expanding awareness of the “other” – global, cohesiveness (tying it all together), don’t celebrate the tool (hammer) celebrate what can be done, create a constant element of change (i.e. temporary art) and art and technology not in your face/intimidating.

Recreation/Leisure

Description

Parks, the Guadalupe River Trail, and other informal spaces have become an important part of the mix of public spaces downtown. Public art could mark these places and become part of the recreation experience

Team Summary

The team started with an analysis of recreation, leisure and open spaces in downtown, looking at both active and passive use. They discussed play areas, trails, parks, and concert/event spaces. A concern was the isolation and low use of certain places, hurting them overall and making them feel unsafe and unwelcome, and the need for better built spaces for recreation such as wider sidewalks and more athletic-use open space. It was felt that increased residences will improve these places overall.

Public art, in relation to recreation and leisure spaces, can utilize natural assets such as valley wall view lines, wind (movement/sound/chimes), and sun (create shade). Using natural assets can be a starting point and give inspiration and authenticity to projects.

Art can also create linkages to bring people together (“eyes on space”), create a sensory space, create nodes/sense of space, make an auditory peace, reflect cultures/innovation/technology (unique to us)/sports, generate learning, keep you moving as you travel through pedestrian areas, enhance connectivity, project an image to the rest of the world. Artworks can be of a landmark scale to create an identity for the location, but these works should also have meaning.

Gathering

Description

There are many places downtown that are important for gathering in formal and informal ways – special events, meetings of just getting together. The places have a very different character at the time they are activated. Consider how public art can add vitality to these formal and informal places of gathering.

Team Summary

This team discussed several gathering places that should be considered for public art, including SoFA/Gore Park, St. James Park, Plaza de Cesar Chavez, Discovery Meadow and the Guadalupe River Park.

Art in these places should reflect the community’s creative energy, create a San Jose image, create more comfortable places for people, draw people in, and reflect the character of the place where it is located. It was noted that much of the existing public art is not to scale of the space that it is in.

Nightscape

Description

The activity and visual character of downtown are dramatically different, night and day. Consider how public art can contribute to downtown's nightscape – its visual character and sense of place at night.

Team Summary

This team discussed the many groups that tend to inhabit the city at night: students, youth, art enthusiasts/gallery-goers, club-goers, and restaurant patrons. And the key places that they inhabit: SoFA, Paseo de San Antonio, SJSU, San Carlos, and the HP Pavilion. Projects should focus on gateways to downtown, the city's silhouettes, transitional points and access points.

Greenscape

Description

There is a green infrastructure of parks, squares, campuses and trees that weaves its way throughout downtown. Consider how public art can enhance the sense of connection to the natural environment.

Team Summary

This team discussed incorporating more green pockets within the city. The current greenspace has an isolated feeling – with pockets that are disconnected from one another. Additional greenspace can create additional places to sit and relax, but it should not just encompass lawn spaces or useful spaces. The use of native plantings, or drawing attention to natural features, can help reinforce place.

The team focused specifically on the Guadalupe River Park – a good amenity but disconnected from the rest of downtown. Public art can add a sense of destination, help to shape gathering places, or be a part of a larger destination such as a café, an event venue or programmed activities.

Breakout #2 – Districts

SoFA

Description

The South First Street Arts District is an emerging arts, entertainment and dining destination, an area where new residential development will occur, and a potential southern “gateway” to downtown.

Consider how public art can enhance these intriguing aspects of SoFA's character.

Team Summary

This team described the SoFA district as eclectic, a haven for musicians and artists (emerging and established), architecturally tacky, non-mainstream, a distinctive district, artsy, grassroots, bohemian, transitional, safe, funky, well-preserved, intimate, and smart. It has different daytime and nighttime users. During the day you find white collar workers, museum and gallery goers, and some small market commerce. In the evening you find restaurant and club goers.

This team felt that public art in the SoFA district should convey SoFA history, be interactive, be culturally relevant to the San Jose population, draw people together, identify SoFA as a distinct district or neighborhood and create a sense of place.

High priority locations and types of public art discussed included an identifying marker at 1st and San Carlos, works incorporating light and sound; colorful, creative banners ; artwork in Plaza de los Pobladores; 3-dimensional permanent elements along streetscape; temporary exhibitions by local artists in collaboration with local institutions; an art village/open gathering space; an easel program; light or digital projection on large blank walls; global texting/messaging, store front installations, and the use of natural elements (wind, sun) during day and/or night.

The team discussed many potential partnerships to pursue to accomplish these types of projects: small business owners, tech firms, SJSU, SCU, high schools, foundations, BEA, Sobrato, Adobe and Union Bank.

Historic Core

Description

The blocks along Santa Clara Street, Post Street and San Pedro Square comprise some of the city's oldest urban fabric, and are among the most activated with pedestrians and businesses, during the day and into the night. Consider how public art can reinforce and extend the lively, historic character of this area.

Team Summary

This team described the historic core area as struggling and empty of pedestrians during the day, and more active at night with clubs and restaurants. There are places that are more active with diverse demographic, such as 1st & 2nd Streets. The area has an authenticity because of its historic buildings. This area is seen as important to getting people to stay downtown. Public art should help make it a lively, authentic place with a unique flavor. Artworks should be from local, regional, national and international artist. All art types should be embraced. Priorities for public art should include bridging transitions, projections, participatory projects, platforms for viewing construction of projects such as BART (periscopes), movable pieces, platforms for green technology and highlighting the culture of innovation.

Big Block District

Description

Areas along West San Carlos Street, Almaden Boulevard and Park Avenue are characterized by large blocks, wide streets, big buildings and expansive open spaces – a marked contrast to the scale of other downtown area. Consider how public art can relate to the unique texture of this area and enhance experience at the pace and scale of the pedestrian.

Team Summary

The big block district was described as the heart of the city, sophisticated, disjointed, alienating, car-oriented, dominated by taller buildings (some satisfying architecture) boring and uninspired.

Team members expressed that public art needs to be cool, sexy, and technology-oriented. It needs to create notes and connectivity, and respond to the large scale of the place. It also needs to be accompanied by visionary architecture. Specific ideas included permanent and/or changing art elements in the Almaden median; interactive, animated art at the light rail station at the Convention Center; a signature pedestrian covering element at San Carlos and Almaden and a pedestrian overpass at Almaden.

Plaza de Cesar Chavez

Description

San Jose Breakout #2 Plaza de Cesar Chavez – This is, perhaps, downtown’s signature open space, activated everyday by a fountain and also during special entertainment and holiday festivals. It is a front door for many of downtown’s sub-districts, yet it is surrounded by busy streets. Consider how public art can enrich the many activities that occur here, mark this as a significant open space and, perhaps, re-stitch the park into the rest of the downtown fabric.

Team Summary

Team members described Plaza de Cesar Chavez as underutilized, inconsistent, erratic (sometimes lively, sometimes dead), small, conflicted, and crowded with car traffic. General improvements to the Plaza could include reducing traffic around the plaza, enlarging the plaza, establishing better connections to Circle of Palms Plaza, making Circle of Palms more comfortable, bringing a café and quality vendors to the plaza, and reconfiguring seating to promote interaction.

Public art ideas included creating a destination artwork, such as a 21st Century tower of light; an artistic bandshell; and creating artwork which is an interactive, participatory changing canvas. Other ideas included projects which create shade, and relocating Quetzalcoatl and Man Holding the Sun.

Diridon/Arena

Description

This transportation and events hub will change dramatically with planned office and residential development, as well as the eventual arrival of BART service. Consider how public art can be part of the urban design and public realm strategy of the new multi-modal, mixed-use district from the outset.

Team Summary

This team described the Diridon area as an important gateway to downtown and a confluence. It is currently in a state of transformation, and could be a place that is forward-looking, in character with the scale of development, dynamic, better connected to the core of downtown and pedestrian friendly.

Public art in Diridon should represent San Jose's place in the world today and in the future. It should include signature pieces, illuminated works, and large scale as well as pedestrian scale works. Places and ideas for consideration include the pedestrian pathways leading to/from the downtown core, areas under freeways, major pieces throughout the area as development/open spaces occur, movable, projection, and electronic art opportunities, activating Guadalupe Park, landmark art at the new Diridon Station multimodal transportation hub, the bridge over Los Gatos Creek – park along Los Gatos Creek, the new Adobe buildings across freeway, Park Ave., and the Autumn Street connector to Coleman.

Possible gateway opportunities exist at the Highway 87 underpass, I-280 at Bird, San Carlos Street/underpass/Bird intersection development along the street, Santa Clara sequential, Julian (will evolve as housing is developed), St. John corridor from core (heavy pedestrian route to arena – Santa Clara is main pedestrian route) and San Fernando.

Breakout #2 – Projects

Landmarks

Description

Where are the locations and what are the types of art projects that should be considered for creating landmark images and experiences downtown? What does a “landmark” mean in the context of downtown's built fabric?

Team Summary

Current landmarks in downtown include the War Memorial, St. James statues, San Jose Museum of Art, SJSU Tower, St. Joseph Basilica, Paseo de San Antonio, the Plumed Serpent, the Children's Museum, San Pedro Arch, Walk of Technology, Tech Museum, California Theater, Plaza de Cesar Chavez, MLK Library, the hills and Light Rail.

Common aspects of these landmarks include they have high visibility (and are often lit at night), are positive representations, elicit emotional connections, are well known (draw attention for visitors), have an informative or educational element, are unique and have a significant physical form, are colorful, incorporate sound and/or light, are accessible, mark a notable location, serve as a point of orientation and help bridge connections. What makes a successful landmark? That it is unique, that it incorporates a notion of time or a marking of history that it relates to the human interaction and creation of place. A successful location creates a sense of place at many scales. This is critical for a successful downtown.

Specific ideas included focusing on anchor points such as Diridon, Plaza de Cesar Chavez and City Hall, creating works at a human scale, focusing on organic landmarks (such as graffiti walls), and doing projects like colored streets and sidewalks to identify districts.

Changing Art

Description

Where are the locations and what are the types of art projects that should be incorporated into a strategy for dynamic, changing public art downtown? What special “infrastructure” might be built to support the presentation of temporary/changing projects?

Team Summary

This team felt that temporary art should be an important part of the mix downtown because it allows risk; the public is more tolerant of temporary projects, budgets can be smaller, it can stimulate dialogue with the community, create surprising uses and responses to otherwise unused places and venues, creates opportunities for artists, and in certain cases it can create a destination.

Temporary art should take many shapes and forms. Temporary art can incorporate technology, use the infrastructure of the city as a backbone, and incorporate light and projection. Temporary art can be event-based, be a part of a rotating exhibition, and take advantage of platforms.

Specific places discussed included City Hall, the 1st & 2nd Street transit corridors, empty lots, under the highway, Guadalupe River Park, new “hot spot” platforms, the Paseos and unofficial places. Priorities include creating flexibility for artist, developing electronic ubiquitous infrastructure, commissioning local artists, creating projects that intersect with people in their routine, and an aesthetic that recognizes guerilla art. Temporary art should draw awareness to a location, be of an appropriate scale and media. It should be responsive and reflective of community and involve community participations.

Possible partners include community groups, property owners, grassroots arts communities and transit agencies. Partnerships should be sought to help artists/commissioning partners with insurance. Police should also be involved.

APPENDIX D. BUDGET AND TIMELINE

Table 1: Proposed Projects and Estimated Budgets

KEY	
Timeframe	Cost
+ = Immediately (FY 08 - 09)	\$ = \$100,000 or less
++ = start planning now (FY 10 - 11)	\$\$ = \$100,000 to \$250,000
+++ = track projects for future (FY 12 - 13)	\$\$\$ = \$250,000 to \$500,000
++++ = beyond timeframe of this plan (FY 14 on)	\$\$\$\$ = \$500,000 to \$1,000,000
	\$\$\$\$\$ = \$1,000,000 +

Category / Project	Timeframe	Budget Estimate
City Image Projects		
Market and Santa Clara	++++	\$\$\$\$\$
Plaza de Cesar Chavez	++	\$\$\$\$
Diridon Station	++++	\$\$\$\$\$
Almaden Boulevard / Park Avenue District	+++	\$\$\$\$\$
Discovery Meadow - San Carlos and Woz Way	++	\$\$\$\$\$
San Jose McEnery Convention Center	++	\$\$\$\$\$
Urban Squares		
Short-Term - Planning Projects in Process Now		
North San Pedro Street Park	+	\$\$\$
St. James Park	+	\$\$\$
City Hall Plaza	Temporary only	
Dr. Martin Luther King Jr. Library Corner	++	\$
Circle of Palms Plaza	++	\$\$\$
Repertory Plaza	++	\$\$\$
Diridon Station Green	+++	\$\$\$
Bicentennial Plaza	+++	\$\$
Almaden Boulevard Plaza Retrofit	+++	\$\$
Parque de los Pobladores	+++	\$\$
Changing Art Zones		
Places		
First-Second Corridor	+	\$\$
Santa Clara Street BART Temporary Projects	++++	\$\$
Guadalupe River Park	++	\$\$
Autumn Parkway	++++	\$\$
South First Street	+	\$
Places Listed in Other Categories of Projects		
Plaza de Cesar Chavez	++	
Discovery Meadow - San Carlos and Woz Way	++	
San Jose McEnery Convention Center	++++	
St. James Park	++	
City Hall Plaza	++	
Dr. Martin Luther King Jr. Library Corner	++	
Circle of Palms Plaza	++	
Repertory Plaza	++	
Diridon Station Green	+++	

Bicentennial Plaza	+++	
Almaden Boulevard Plaza Retrofit	++++	
Parque de los Pobladores	+++	
Platforms		
Community Information Kiosk	++	\$\$\$
Processes		
Bi-annual Art Festival	++	\$\$
Artist Initiated Projects	++	\$\$
Places for Walking		
Market Street Streetscape	++	\$\$\$\$
St. John Street Corridor	++++	\$\$\$\$
Santa Clara Street	++++	\$\$\$\$\$
Artist Designed Building Enhancements	++	\$\$
Diridon Station / HP Arena Streetscape	++++	\$\$\$
San Carlos Street Streetscape	++	\$\$\$\$
First Street SoFA	+	\$
Edges, Gateways, Transitions		
Edges, Gateways, Transitions Related to Public Spaces, Projects		
Weaving Over and Under - Guadalupe River Corridor	+++	\$\$\$\$\$
Edges, Gateways, Transitions on Private Development Sites		
Adobe Headquarters	++	\$\$\$\$\$
Boston Properties New Development	++	\$\$\$\$
490, 500 S. First	++	\$\$\$
Almaden / Balbach	++	\$\$\$\$
Edges, Gateways, Transitions Related to SJSU		
San Jose State University - Fifth Street Entry	++++	\$\$
San Jose State University - Science Entry	++++	\$\$
San Jose State University - Fourth Street Edge	++++	\$\$

Table 2. Proposed Projects Organized by Timeframe

Category / Project	Timeframe	Budget Estimate
Immediate (FY 08 - 09)		
North San Pedro Street Park	+	\$\$\$
St. James Park	+	\$\$\$
First-Second Corridor	+	\$\$
South First Street	+	\$
First Street SoFA	+	\$
<i>Estimated total \$1,950,000</i>		
Start Planning Now (FY 10 - 11)		
Plaza de Cesar Chavez	++	\$\$\$\$
Discovery Meadow - San Carlos and Woz Way	++	\$\$\$\$\$
San Jose McEnery Convention Center	++	\$\$\$\$\$
Dr. Martin Luther King Jr. Library Corner	++	\$
Circle of Palms Plaza	++	\$\$\$
Repertory Plaza	++	\$\$\$
Guadalupe River Park	++	\$\$
Community Information Kiosk	++	\$\$\$
Bi-annual Art Festival	++	\$\$
Artist Initiated Projects	++	\$\$
Market Street Streetscape	++	\$\$\$\$
Artist Designed Building Enhancements	++	\$\$
San Carlos Street Streetscape	++	\$\$\$\$
Adobe Headquarters	++	\$\$\$\$\$
Boston Properties New Development	++	\$\$\$\$
490, 500 S. First	++	\$\$\$
Almaden / Balbach	++	\$\$\$\$
<i>Estimated total \$15,000,000</i>		
Track projects for future (FY 12 - 13)		
Almaden Boulevard / Park Avenue District	+++	\$\$\$\$\$
Diridon Station Green	+++	\$\$\$
Bicentennial Plaza	+++	\$\$
Almaden Boulevard Plaza Retrofit	+++	\$\$
Parque de los Pobladores	+++	\$\$
Weaving Over and Under - Guadalupe River Corridor	+++	\$\$\$\$\$
<i>Estimated total \$6,250,000</i>		
Beyond timeframe of this plan (FY 14 on)		
Market and Santa Clara	++++	\$\$\$\$\$
Diridon Station	++++	\$\$\$\$\$
Santa Clara Street BART Temporary Projects	++++	\$\$
Autumn Parkway	++++	\$\$
St. John Street Corridor	++++	\$\$\$\$
Santa Clara Street	++++	\$\$\$\$\$
Diridon Station / HP Arena Streetscape	++++	\$\$\$
San Jose State University - Fifth Street Entry	++++	\$\$
San Jose State University - Science Entry	++++	\$\$
San Jose State University - Fourth Street Edge	++++	\$\$
<i>Estimated total \$10,750,000</i>		

APPENDIX E. LIST OF INTERVIEWS AND CONTACTS

Advisory Committee

Tamara Alvarado, MACLA
Doug Beach, San Jose Arts Commission
Gail Collins, Valley Transit Authority
Dan Fenton, SJCVB/Team San Jose
Frank Jesse, BEA Systems, Inc.
Dan Keegan, San Jose Museum of Art
Scott Knies, San Jose Downtown Association
Sam Liccardo, City of San Jose
Steve McCray, former San Jose Arts
Commissioner
Norberto Duenas, San Jose Redevelopment
Agency

Carmen Sigler, SJSU – Office of the Provost
Ruth Tunstall-Grant, San Jose Arts Commission
Kim Welsh, Office of Economic Development
Forrest Williams, Councilmember, City of San
Jose
Peter Friess, The Tech Museum
Alfredo Muccino, Liquid Agency
Lynn Green, Hoge, Fenton, Jones & Appel
Mona Onstead, Downtown Residents
Association

City and Redevelopment Agency Advisory Committee

John Weis
Walter Rask
Bill Ekern
Bob Ruff
Ruth Shikada
Norberto Duenas
Dennis Korabiak
Steve Parker
Tim Bell
Barbara Jordan
Hans Larsen

Henry Servin
Nanci Klein
Dave Sykes
Dave Mitchell
Fred Moezzi
Tammy Turnipseed
Suzanne Wolf
Carol Hamilton
Joseph Horwedel
Barbara Goldstein
Jennifer Easton

Artist Focus Group

Helen Bellaver
Paul Estrade
Erin Goodwin-Guerrero
Betty Faultner
Helia Sousa
Cynthia Handel
Pantea Karimi
Kathryn Funk
Paul Gorenivc

Mark Henderson
Julia Jacobson
Benjamin Hunt
Alayne Yellum
Lynn Powers
Harry Powers
Marta Thoma
Cherie Lakey
Brian Edder

Downtown Residents Focus Group

Robyn Clever
Harry Clever
Karen Costa
Steve French
Carlos Gonzalez
Alphonso Grunenwald
Bill Hegas
Lisa Jensen
Joann Johnson
Joel Krysiak

Penny Kyler
Chrystal Melin
John Mitchell
Joe Pambianco
Harry Powers
Sassan Pedran Razi
Ann Sherman
Sandra Soellner
Stephanie Sorenson

Event Planners Focus Group

Tricia Kerkof
Amy Anderson-Glanz
Mike Sanchez
Chris Esparza
Kathy Sakamoto

Phil Ringenberg
Louise Jardell
JoAnn Cymanski
Geoff Roach

Young Professional Focus Group

Zach Nobel
Chris Esparza
Margaret Tamiesiea
Erika Justis

Bob Fox
Yvette Castro Farias
Darren McBain

Community Charrette

Facilitators

Henry Servin
Barbara Goldstein
Jennifer Easton
Dennis Korabiak
Lynn Rogers
Mary Rubin
Bob Ruff
Fred Moezzi
Kim Walesh

Scribes

Erin Goodwin-Guerrero
Hector dio Mendoza
Harry Powers
Shona Kitchen
Linda Walsh
Diana Pumpelly Bates
Joel Slayton
Lucy Liew
Julie Jacobson

Participants

Douglas Beach
Helen Bellaver
Yvette Castro Farias
Gail Collins
Norberto Duenas
Steve Durie
Chris Esparza
Paul Estrade
Betty Faultner
Bob Fox
Peter Friess
Kathryn Funk
Monica Gallardo-Melkesian
Janet Geracie
Barbara Goldstein
Don Gralnek
Darcie Green
Anjee Helstrup-Alvarez
Benjamin Hunt
Julia Jacobson
Frank Jesse
Erika Justis
Ken Kay
Dan Keegan
Scott Knies
Dennis Korabiak
Councilmember Sam Liccardo

Michael Martin
Elizabeth Mattson
Darren McBain
Steve McCray
Fred Moezzi
Alfredo Muccino
Vandana Pant
Sal Pizarro
Brandon Powell
Harry Powers
Bob Ruff
Henry Servin
Rob Steinberg
Ruth Tunstall Grant
Kim Walesh
Diane Werb
Suzanne Wolf
Blage Zelalich
Samiramis Ziyeh

Other Meetings / Interviews

Kim Walesh
Erica Justis, 1st Act
Councilman Sam Liccardo, City of San José
Dan Fenton
Barbara Jordan
Ken Kay
Nanci Klein
Scott Knies, San Jose Downtown Association
Mark Ritchie, Ritchie Commercial
Rob Steinberg
Carmen Ziegler, San José State University

Public Art Program Staff

Barbara Goldstein, Public Art Program Director
Jennifer Easton
Lynn Rodgers
Mary Rubin
Joe Saxe
Patricia Walsh

APPENDIX F. INVENTORY/MAP OF CURRENT PROJECTS

Public Art

- 1 Who's On First? What's On Second?
- 2 South First Street sidewalk mosaic inlays

Office proposed

- 10 Adobe expansion
- 12 Boston Properties

Office under construction

- 11 Riverpark Towers Phase 2

Mixed-Use/Housing proposed

- 20 North San Pedro
- 21 Park View Towers
- 22 Fourth and St. John
- 23 One South Market
- 26 City Front Square
- 27 Second and San Carlos
- 28 Third and San Carlos
- 29 Gateway Tower
31. The Carlyle
32. 200 Park Avenue

Housing under construction

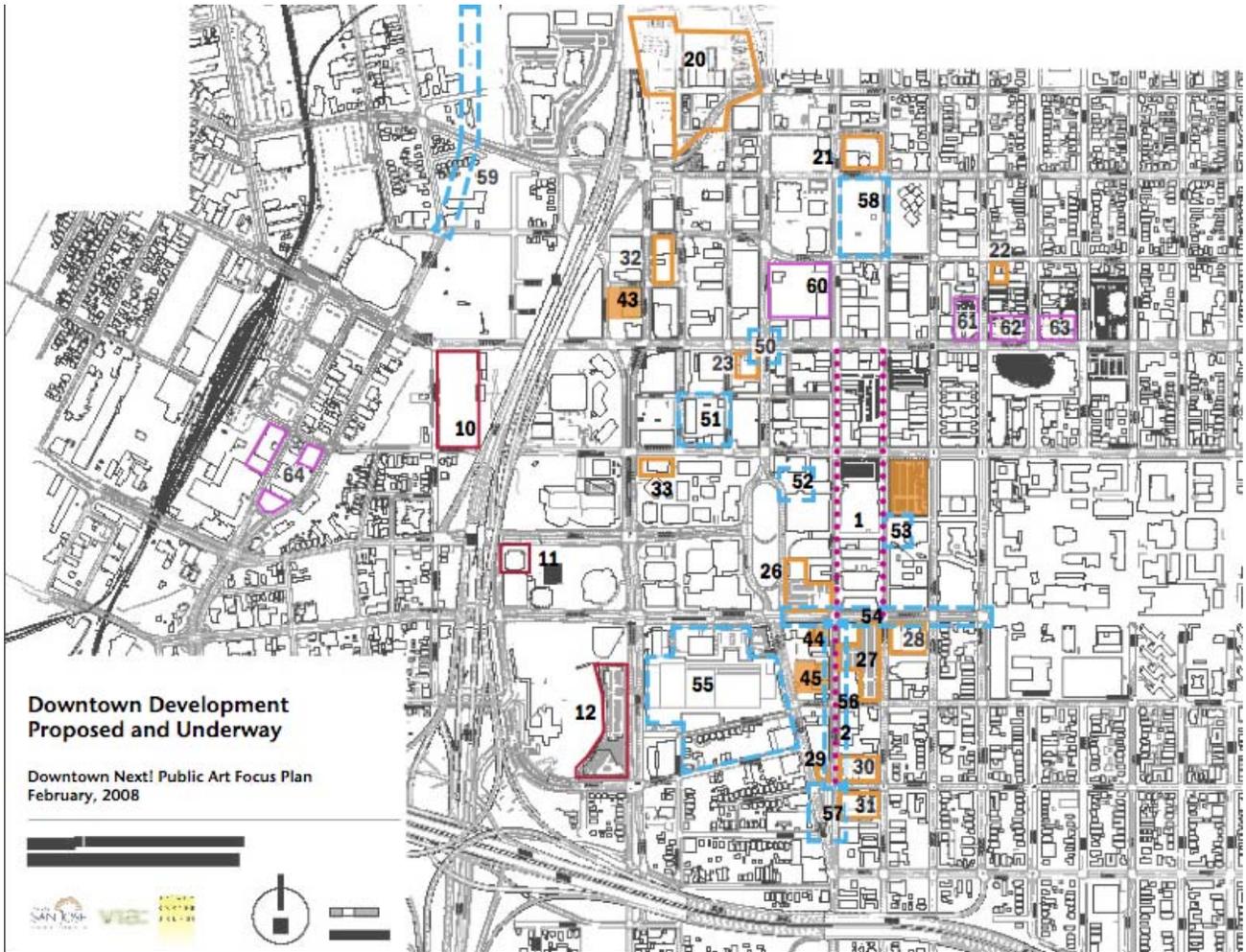
- 43 Axis
44. CIM Central Place Phase 1 and 2
- 45 St. Claire Building renovation
- 46 Mesa 360 Residences
- 47 One East Julian

City projects and studies

- 50 BART
- 51 Potential parking garage site
- 52 Circle of Palms Study
- 54 San Carlos Streetscape
- 55 Convention Center expansion
- 56 First Street activation demonstration project
- 57 Parque de los Pobladores study
58. St. James Park Improvements
59. Autumn Parkway

Soft sites

- 60 VTA Block
- 61 Gas station and church lot site
- 62 Redevelopment Agency-owned site
- 63 Church site
- 64 Redevelopment Agency-owned site



APPENDIX G. DOWNTOWN CORE TEAM

The San Jose Public Art Program should appoint a standing Downtown Art Project Oversight Committee as an advisory committee to the OCA staff and the San Jose Redevelopment Agency.

Composition

The Downtown Art Project Oversight Committee should be composed of a seven members, including:

- At least two downtown civic leaders, which may include representatives from organizations such as the Downtown Association, the Convention and Visitors Bureau, and 1stACT; as well as representatives from the local business community.
- At least three arts professionals, which include one professional in field of architecture, landscape architecture, urban planning or urban design and visual artists or arts professionals from organizations with an interest or presence downtown such as the San Jose Art Museum, MACLA, or CADRE.
- At least one downtown resident.
- One Arts Commissioner representing the Public Art Committee.

A representative of the San Jose Redevelopment Agency should be appointed as an ex-officio member of the Downtown Art Project Oversight Committee.

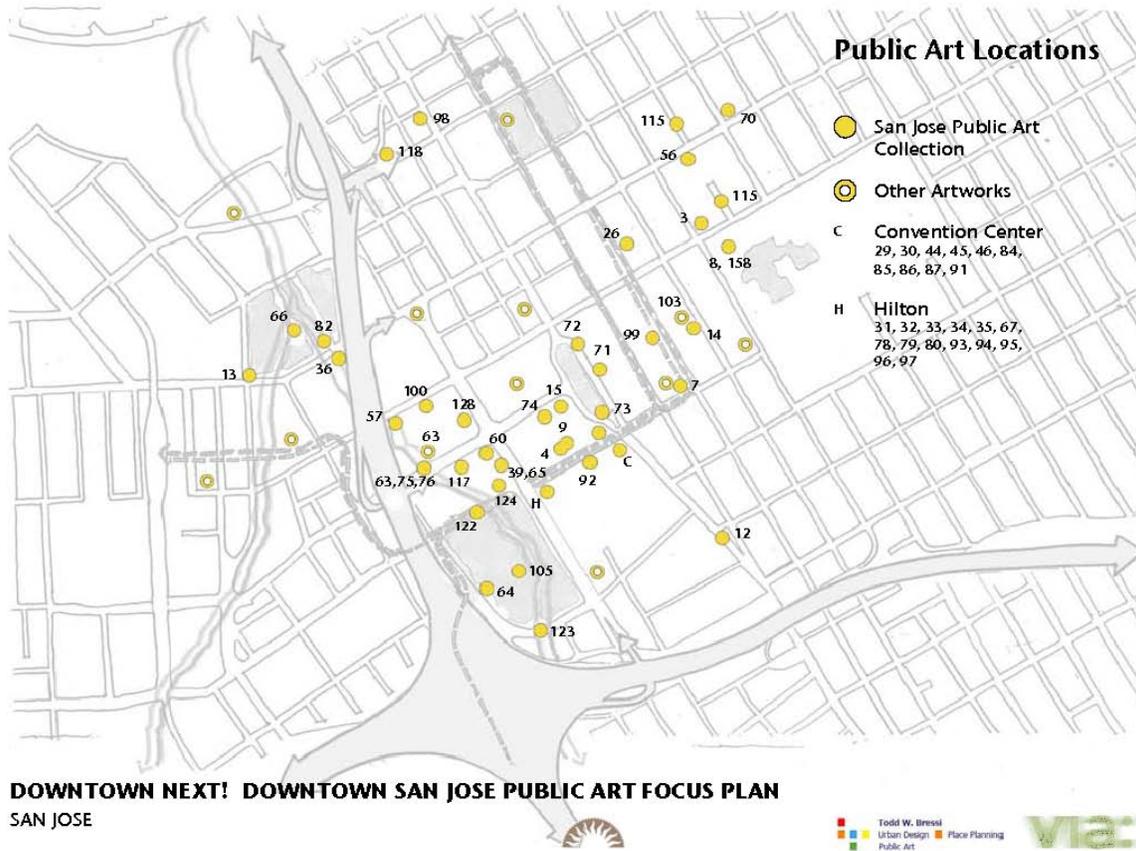
The San Jose Public Art Program staff will present a slate of nominees to the PAC for consideration and approval.

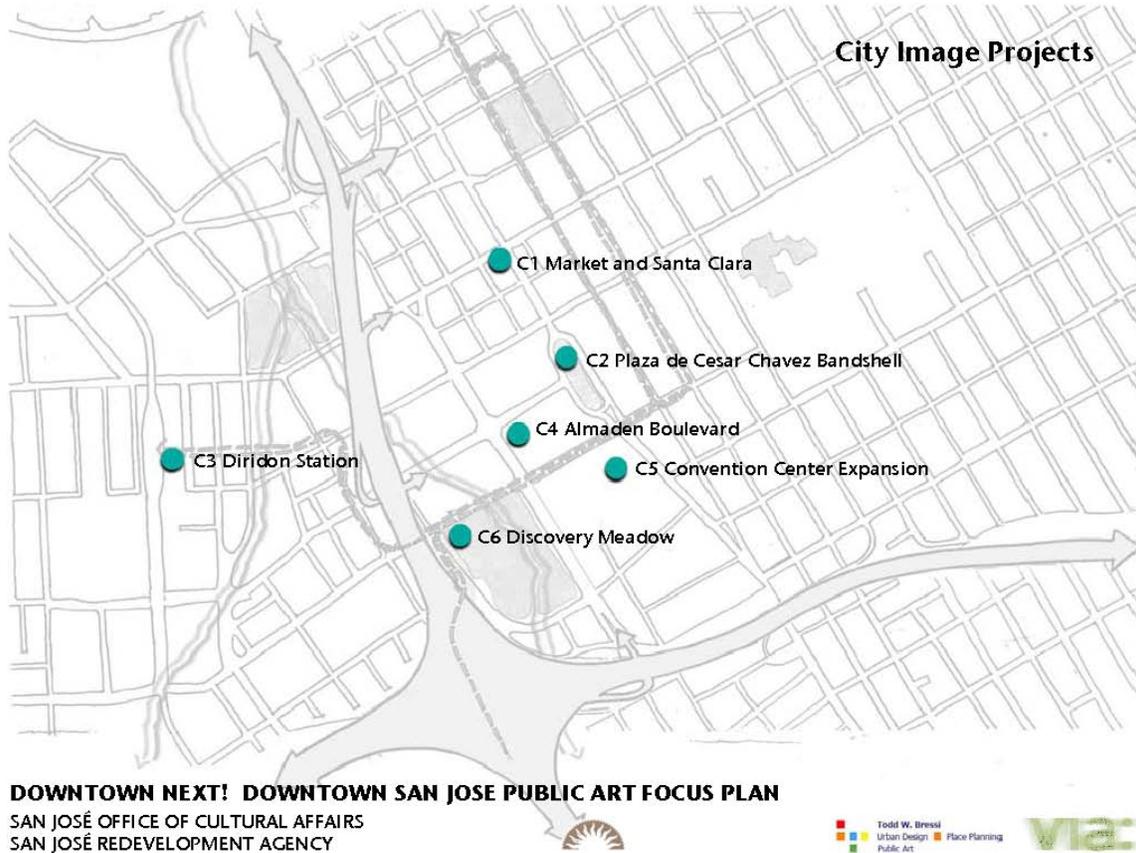
Roles and Responsibilities

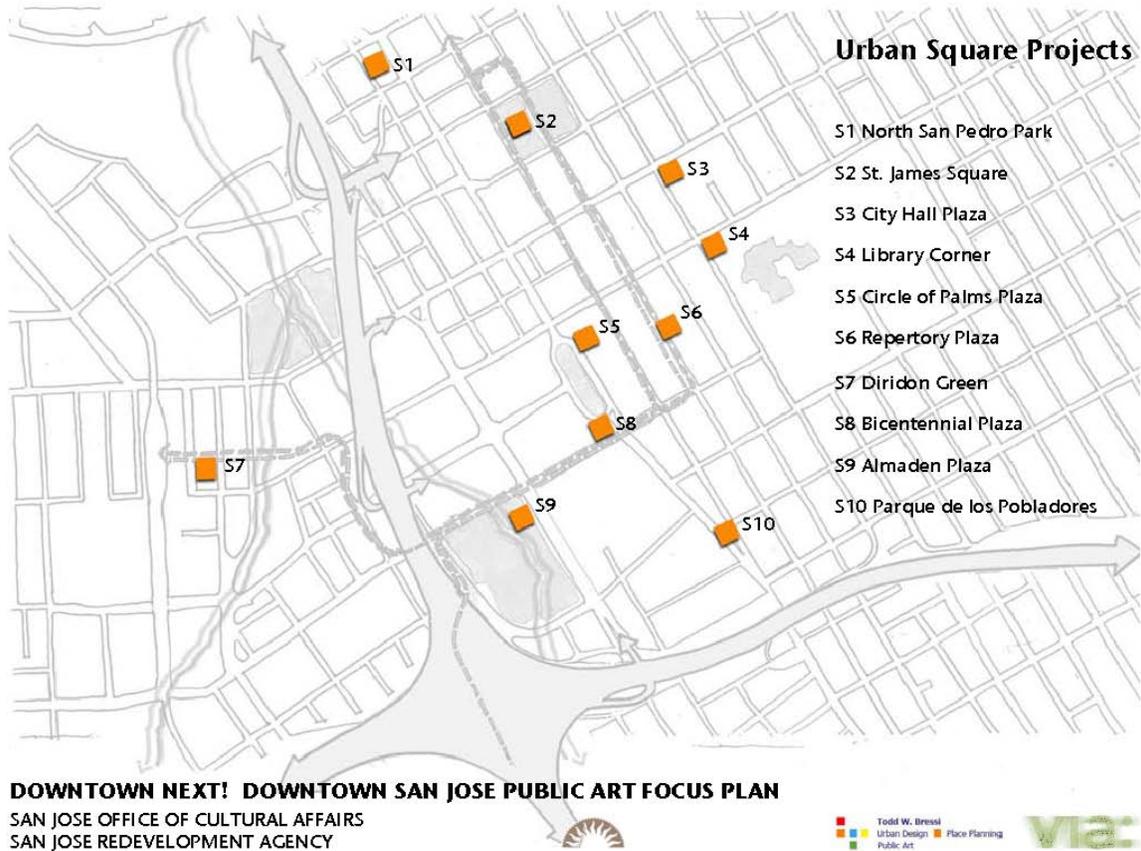
The Downtown Art Project Oversight Committee will work with Agency and OCA staff to develop a five-year work plan for downtown, based upon the Downtown Next focus plan. This work plan will be incorporated into the Public Art Program's Five Year Work Plan.

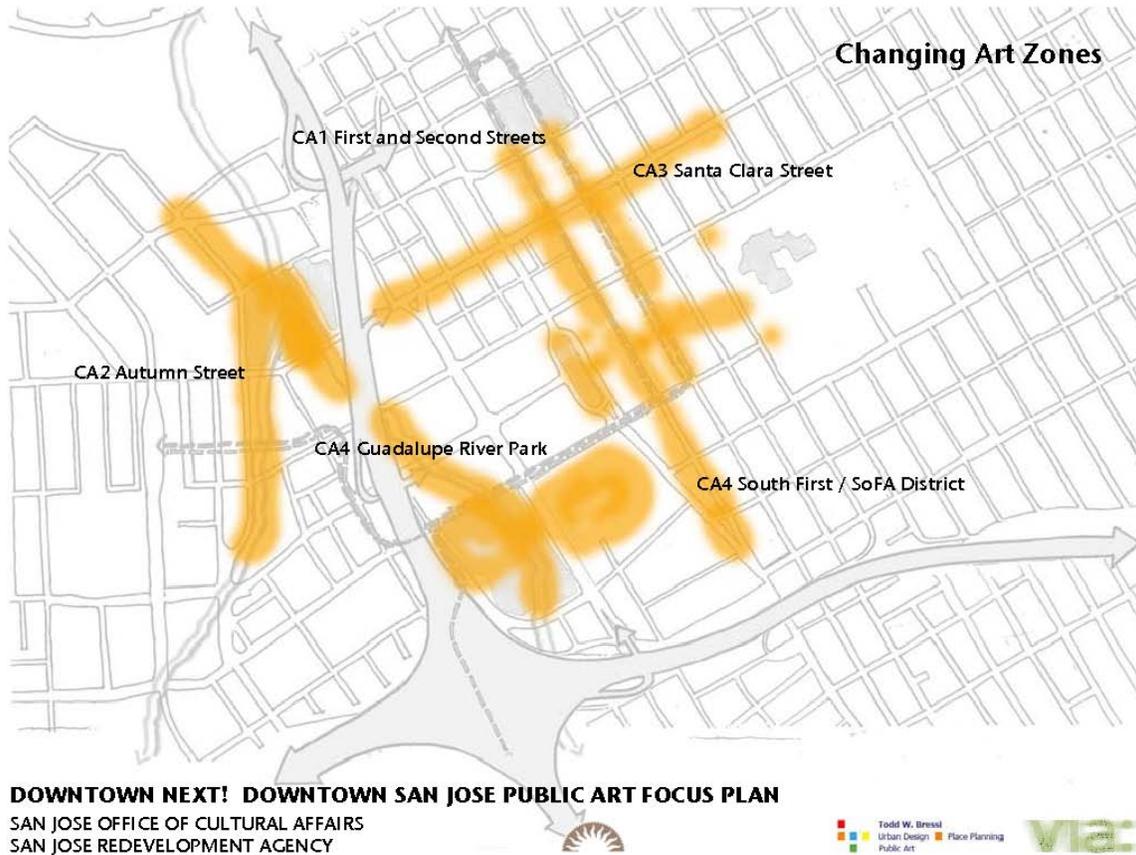
For public art projects commissioned by private developers as part of their public art obligation, the Downtown Art Project Oversight Committee will review the plan, artist selection and concept design to insure consistency with the Downtown Next focus plan and report recommendations to the Public Art Committee.

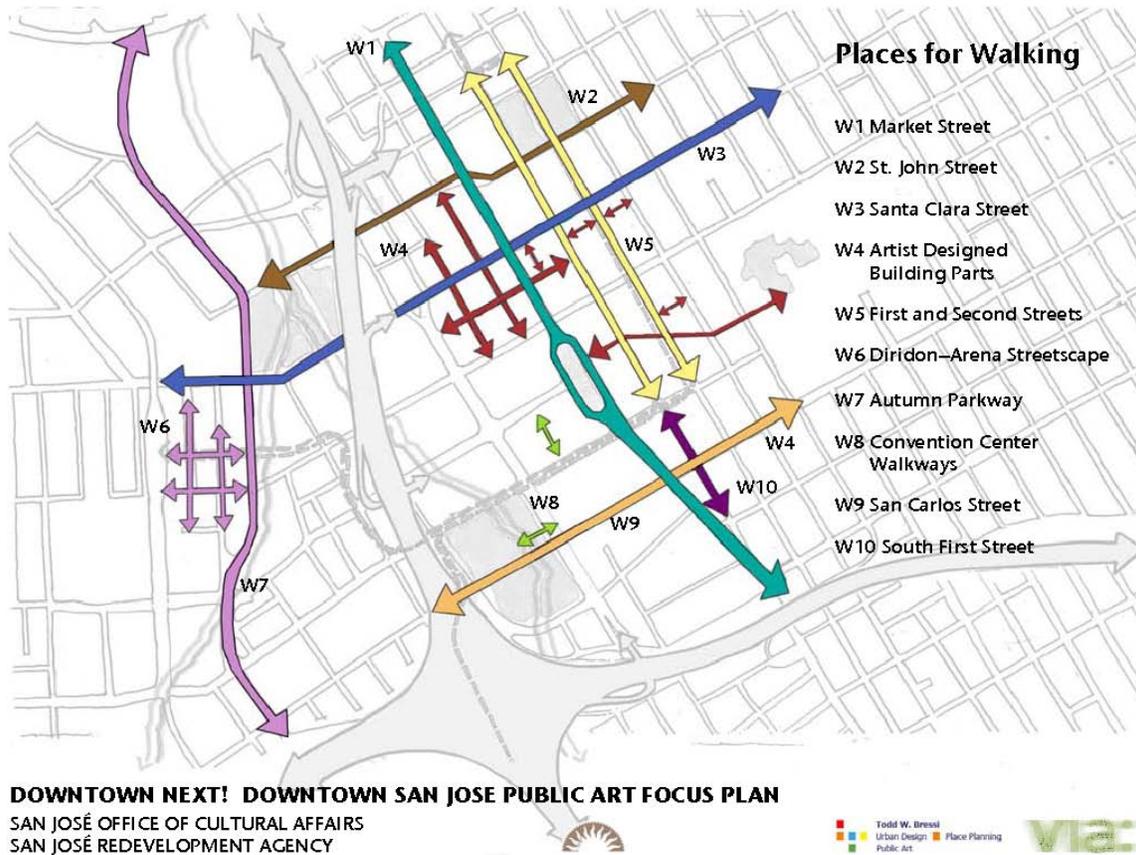
For public art projects commissioned by the Public Art Program, the Downtown Art Project Oversight Committee may recommend that a separate PACT be convened to select an artist and review the artist concept. In these cases, the Art Project Oversight Committee will review the recommendations of the PACT and report them to the Public Art Committee. In some cases the Art Project Oversight Committee may choose to serve as the PACT for a project.

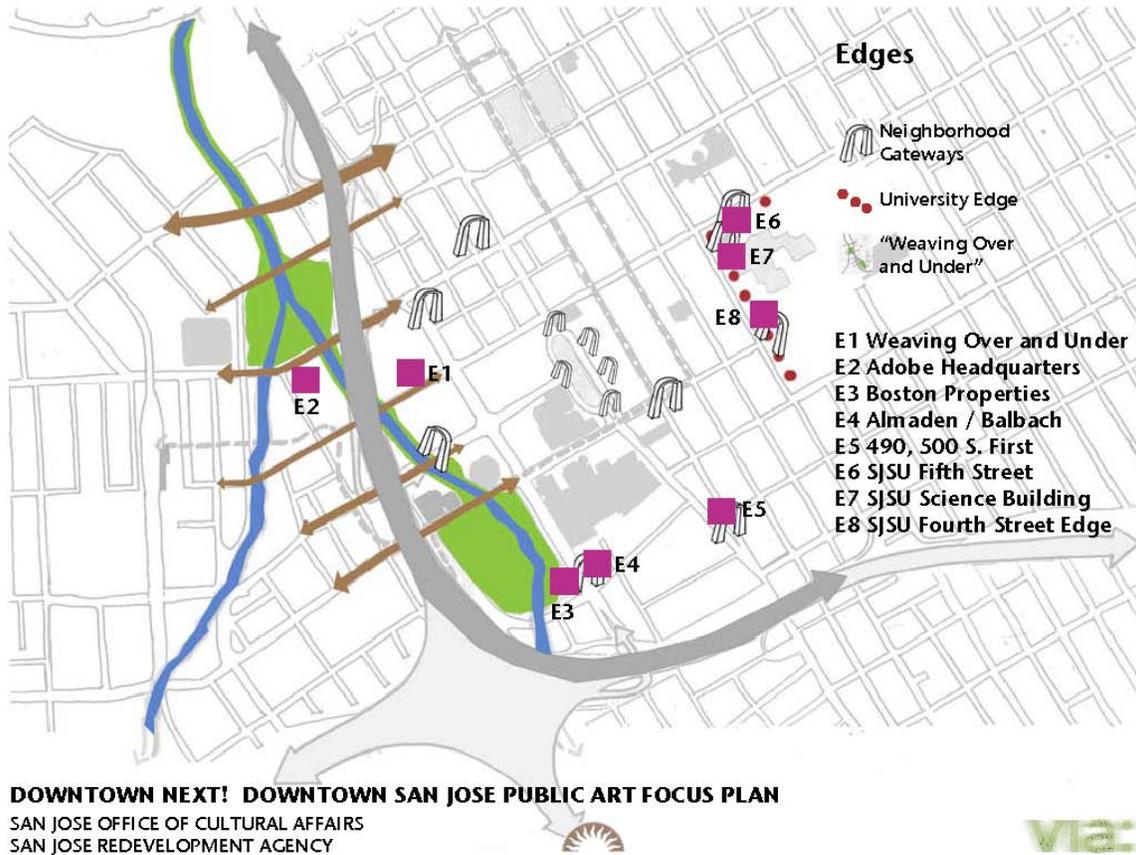












Public Art NEXT!

San José's New Public Art Master Plan

Submitted by:

Todd Bressi, Brown and Keener Bressi
Meridith McKinley, Via Partnership

Commissioned by:

City of San José
Office of Cultural Affairs
Public Art Program
Barbara Goldstein, Director

March, 2007

PUBLIC ART NEXT!
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I. EXECUTIVE SUMMARY

About This Report

This Executive Summary summarizes the main elements of *Public Art NEXT!*, the recommended update to San José's existing Public Art Master Plan, which was adopted in 2001. This new Public Art Master Plan is intended to guide San José's Public Art Program over the next five years.

This Executive Summary, and the accompanying Complete Report, are provided for review by the general public, the Arts Commission and, ultimately, by the City Council. The Complete Report—which details findings, recommendations, and the outreach and consultation process used to create the report—is available at

www.sanJoseculture.org/pub_art.

Public Art NEXT! was created through a process that integrated national expertise, local expertise, stakeholder consultation, and research. The planning team—led by urban designer Todd Bressi and public art consultant Meridith McKinley—worked for a year with Public Art Program staff and stakeholders in city government, the art and business communities and the community at large.

The team conferred extensively with the San José Arts Commission's Public Art Committee, and with a broad-based, 41-member Steering Committee assembled specifically for this process (see Appendix A). The planning team conducted interviews, held community focus groups, observed community public art meetings, interacted with City staff and studied San José's key documents and future development plans.

A specific charge given to the planning team was to address issues identified by the 2005 City Auditor's review of the Public Art Program.

Why A New Master Plan Now?

San José boasts one of the most established public art programs in the country, and one of the nation's largest and most diverse public art collections (over 200 artworks in 85 locations). For many years, San José's Public Art Program has been regarded within its field as a national leader.

Over its 22-year history, the program has evolved significantly—focusing initially on major commissions Downtown, then more recently on projects in community facilities throughout the city. Recent artworks at libraries, parks and City Hall are among the program's finest accomplishments.

At the same time, the program faces challenges: declining funding (as bond projects are completed and public infrastructure is financed increasingly through public-private partnerships), a community involvement process that is cumbersome and yields uneven results, and funding mechanisms that restrict public art investments. Perhaps most important, involved residents, city leaders and experts see strong opportunity for public art to play a more powerful role in shaping the identity and experience of the city. By aligning public art with the next-generation of design and development in San José, San José can lead in making public art a recognizable asset that strengthens the city as an attractive place to live, work, learn, play and visit.

What This Plan Provides

Public Art NEXT!, addresses the challenges and opportunities, and charts a course for the next generation of public art in San José. The plan:

- *What.* Establishes a bold vision of public art that embraces San José/Silicon Valley's innovative attitude and becomes a proactive contributor to the design of public places;
- *Where.* Identifies geographic priorities for focusing resources in high-traffic, high-visibility locations -- from a reinvigorated Downtown to a new urban corridor in North San José; from community gathering places to the planning of new communities;
- *How.* Recommends the planning, funding and decision-making processes that are necessary to achieve the vision.

Public Art NEXT! provides a fresh look at how San José's Public Art Program contributes to and operates in the context of an evolving and dynamic city.

Key Findings From Research and Outreach

Bold, Destination-Quality Artworks Desired. There is a desire for public art in San José that is bold, innovative and risk-taking, and for destination-quality artworks in strategic locations.

1. *Limited Impact on City Image and Pride.* San José's public art is "nationally known, but locally unknown." Public art does not yet have a strong enough visual impact in San José to affect people's experience of the city and to engender community recognition and pride.
2. *"Percent for Art" Leads to Reactive, Site-Specific Approach.* The traditional Percent for Art financing strategy links public art expenditures to specific capital projects as they come along. This limits the program from proactively planning to locate artworks in areas that have the most visible impact.
3. *Inconsistency Across Departments.* City departments interpret public art funding requirements in an inconsistent way, and do not always involve public art staff early enough in their capital project planning process to create projects with impact.
4. *Funding Fall-Off Imminent.* With the completion of current bond programs, the Public Art Program faces a substantial drop-off in project funding. Moreover, the current public art ordinance did not contemplate a time when public infrastructure would be funded through public-private partnerships, such as development fees, financing districts, and turnkey arrangements, rather than public capital budgets.
5. *Public Art Not At Table for Urban Design.* The Public Art Program is not fully engaged in helping to shape and implement the City's urban design visions in Downtown, North San José, or the Strong Neighborhood Initiative program.
6. *Stakeholder Roles Need Clarification.* Public art stakeholders do not have clearly defined roles and responsibilities in the process of conceptualizing projects, selecting artists and reviewing designs. As a result, the commissioning and review process is time-consuming and does not always produce the desired aesthetic outcomes.
7. *Artworks Falling Into Disrepair.* Conservation and maintenance of San José's existing public art collection is a pressing issue; artworks are falling into disrepair.

Public Art Master Plan

8. *Collaborative Relationships Growing.* The Public Art Program has developed significant assets that can be used for the future: constructive relationships with a range of City departments and agencies and the VTA, a community of resident advocates and artists who are highly supportive of the Public Art Program and a track record of accomplishment on recent bond projects.

Recommendations

As San José moves toward new visions for how it will grow, the Public Art Program must adapt so that it can play a strong, pro-active role in shaping the visual environment.

The master plan recommends *priorities* for the Public Art Program over the next five years, *planning* and *funding strategies* to help it move forward and *public review and approval processes* that involve stakeholders appropriately.

Vision

San José's Public Art Program must promote a bold vision that exemplifies the City's creativity and energy. The program should be a proactive force in the design of public environments, particularly in high traffic, high visibility places.

1. Prioritize innovative public art in three regional destination areas: Downtown, North San José, Airport.
 - Create Public Art Focus Plans for Downtown and North San José that identify target locations for artwork and a range of public art project types including iconic destination artworks, artworks that reinforce urban infrastructure, and temporary artwork installations.
 - Continue to implement the Art & Technology program at Mineta San José International Airport to reinforce San José's identity as a global leader in innovation and creativity.
2. Incorporate public art in high-traffic transportation corridors and pedestrian areas.
 - Place public art at transportation hubs; pedestrian, bike and transit improvements in pedestrian priority areas.
 - Encourage the inclusion of public art at VTA and BART stations.
 - Integrate a broad range of art projects in the trail network to connect neighborhoods and bring people closer to nature.
3. Continue to create projects in community-gathering places.
 - Complete public art projects associated with bond-funded park, library, community facility and public safety projects.
 - Cultivate community-based art projects that support neighborhood revitalization goals.
4. Integrate public art in long-term planning initiatives.
 - Collaborate with Coyote Valley planners and other planned development to refine vision, funding and implementation mechanisms for public art.

Public Art Master Plan

5. Establish ongoing, collaborative planning relationships with other City departments and the Redevelopment Agency to insure that the Public Art Program aligns with their plans.
 - Involve Public Art Program staff, arts and design professionals on planning teams to closely align the Public Art Program with City-sponsored urban design and planning efforts from departmental-wide efforts to General Plan revisions.
6. Encourage private financial participation in public art, beginning with Downtown and North San José.
 - Include One Percent for Art on all San José Redevelopment-assisted private developments.
 - Create an incentive for developers to contribute to a public art pool to implement iconic public art projects that reinforce urban design.
 - Explore the expansion of public art into private partnership projects outside Redevelopment areas
 - Establish creative partnerships with the cultural, digital design and business communities.
7. Clarify the ground rules for funding public art projects and apply them equally across the board, building in more flexibility for how funds can be allocated and exploring the expansion of public art to private development in major growth areas.
 - Make the policies for determining which capital projects are required to include public art more explicit and detailed.
 - Explore new approaches to including public art in the design of affordable housing projects.
8. Establish a project oversight process that involves a broader range of stakeholders and clarifies each stakeholder's role in the decision-making process.
 - Develop a community engagement process for each project to introduce the artist and project to the community being served.
 - Include a core team of stakeholders in the planning, artist selection and concept design stage of each project.
 - Involve the Arts Commission in high-level discussions about public art policy issues, bi-annual work plans and focus plans.
 - Authorize the Public Art Committee rather than the Arts Commission as a whole to provide recommendations regarding design and contracting issues.
9. Create new operating funds to support a higher level of public art maintenance, public outreach and education.

II. SAN JOSE PUBLIC ART NOW

San José's Public Art Program was created in 1984 with a simple goal: use public art to embellish public buildings Downtown as part of a grander strategy to grow the city center as an active place with shopping, housing, work places, entertainment and lively public spaces.

In its early years, the program focused largely on creating free-standing artworks in key Downtown locations, and it worked in close collaboration with the San José Redevelopment Agency. At first, art was simply acquired for specific sites; then artists began integrating their works into the design of buildings and public spaces. These site-determined projects still adorn significant new buildings such as the San José McEnery Convention Center, the HP Pavilion and the Tech Museum of Innovation. They span a range of genres from commemorative sculptures to mosaic works to video installation.

Beginning in 2001, with the approval of bond funding for parks, libraries and public safety facilities, the Public Art Program began to work with City departments and communities to complete projects in virtually every corner of San José. Many of these projects involved residents in new and meaningful ways, and many have established new standards for collaborative and integrated art projects. To accomplish these projects, the program developed partnerships with a wide range of City departments, most notably Parks, Recreation and Neighborhood Services (PRNS), Library, Fire, Police and the Department of Public Works.

The City of San José's public art collection now numbers over 200 artworks in 85 locations in an increasingly wide range of media.

The Public Art Program thus has momentum to build on:

- A range of established and growing partnerships with City departments;
- Public awareness that has been established with recent community facility projects; and
- Innovative artistic accomplishments.

Public Art NEXT! shows how to build on that momentum and integrate public art into new visions for city building.

III. URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART

Where in San José should the next generation of public art projects be located?

This is a deceptively simple yet critically important question. A proactive, creative strategy for identifying project locations can:

- Enable projects that have the strongest possible potential to significantly impact the visual character of the city — addressing the concern that San José’s public art is “nationally known but locally unknown;”
- Build support for new and innovative strategies for funding and maintaining art projects;
- Offer an opportunity to better align projects with stakeholder interests and expectations.

San José’s priorities for public art take direction from the city’s visual, urban design and planning frameworks — the overall patterns of development, the city’s visual character and activities, and the areas that are being targeted for public infrastructure and private development.

The priorities for the Public Art Program are:

- Develop public art Downtown and at the Airport that is iconic, dynamic and reflective of the city’s entrepreneurial spirit.
- Reinforce the city’s important connective fabric and high traffic areas — such as trails, transit hubs and pedestrian priority areas — with art that is integrated into functional elements such as street furniture, banners and paving.
- Continue to employ public art to strengthen community anchors, such as libraries, parks and recreation facilities.
- Create and support opportunities for community-generated projects that help to revitalize neighborhoods.
- Include public art in long-term planned development, such as North San José and Coyote Valley, by establishing a vision and identifying funding mechanisms now.

Key Issues

In conducting research for this plan, the following issues emerged:

Bold, Destination-Quality Artworks Desired. There is a desire for public art in San José that is bold, innovative and risk-taking, and for destination-quality artworks in strategic locations.

Limited Impact on City Image and Pride. San José’s public art is “nationally known, but locally unknown.” Public art does not yet have a strong enough visual impact in San José to affect people’s experience of the city and to engender community recognition and pride.

Public Art Master Plan

Percent for Art Leads to Reactive, Site-Specific Approach. The traditional Percent for Art financing strategy links public art expenditures to specific capital projects as they come along. This limits the program from proactively planning for artworks and areas that have the most visible impact.

Public Art Not At Table for Urban Design. The Public Art Program is not fully engaged in helping to shape and implement the City’s urban design visions in Downtown, North San José, Coyote Valley or the Strong Neighborhood Initiative program.

Poor Coordination with City Planning Efforts Limits Opportunities. City departments do not always involve public art staff early enough in their ongoing planning. This reduces the ability of the Public Art Program to integrate public art effectively into capital projects, in terms of project management and visual outcomes.

Recommendations:

Commission public art that exemplifies the city’s creativity and energy. Use public art as a proactive force in the design of public environments, particularly high traffic, high visibility places, including:

- *Downtown, the Airport and North San José*
- *Trails and transit corridors*
- *Community gathering places, such as parks, community facilities and Strong Neighborhood Initiative (SNI) areas*

Establish ongoing planning relationships with other City departments so that public art can be aligned with the visions and missions of each.

- *Align the program more closely with City-sponsored and Redevelopment Agency urban design processes by involving Public Art Program staff, or artists and arts planners identified by the Public Art Program, on urban design teams.*
- *Create Public Art Focus Plans as tools for working with stakeholders in an area of the City, or within a particular department, to develop specific, proactive public art visions, project ideas and work plans.*
- *Develop or strengthen ongoing planning relationships with key City departments —Parks, Recreation and Neighborhood Services, Transportation, Environmental Services, Housing, as well as the San José Redevelopment Agency, so that public art is discussed at the earliest stages of projects.*
- *Establish creative partnerships with the cultural and digital design communities.*

Downtown

Recommendations:

- *Develop a proactive Public Art Focus Plan of projects that are related to overall the City and SJRA’s urban design visions for Downtown, including iconic projects that build on the concept of the historic Tower of Light.*
- *Pool public and private public art funds and establish an ongoing project team, to implement the work plan.*
- *Work towards expanding public art requirements to all Downtown private development.*

Downtown is the highest priority focus for public art.

Downtown is critical to San José’s economic and cultural vitality, and its image as Silicon Valley’s city center.

The starting point for thinking about Downtown’s visual character is the Redevelopment Agency’s *Strategy 2000*. That plan set out a strong urban design framework that is based on a recognizable hierarchy of streets and open spaces, and strongly emphasizes walking. Since then, *Strategy 2000* has been further elaborated on through plans for streetscape, signage and lighting for the Diridon Station and the SoFA District and for St. James and Guadalupe River Parks.

Building on *Strategy 2000*, last summer 1stACT, a civic and business organization, created a vision for a Downtown re-invigorated with “big deal” projects (such as BART, a new art museum, a theatre complex, iconic artworks and a sports stadium) and “small wonders” like temporary public art, colorful signage, more outdoor cafes and street vendors. About the same time, the ZeroOne Festival turned Downtown into a week-long gallery for temporary public art projects, including colorful patterns projected on City Hall that kept onlookers Downtown into the early morning hours.

These plans and visions demonstrate that public art can serve a greater purpose than simply embellishing individual public or private construction projects. The dynamic potential of Downtown’s public environment for art can best be realized through a proactive, area-wide Public Art Focus Plan that identifies key locations and approaches for art projects that contribute to a coherent, integrated artistic and urban design strategy.

Projects in the Public Art Focus Plan may include:

- *Iconic, destination-quality artwork*, such as a contemporary interpretation of the historic Tower of Light;
- *Gateway elements* at the entryways to Downtown, or thresholds where people leave their cars or transit and become pedestrians;
- *Kiosks, or architectural sculpture*, that create visual way-finding elements, accommodate street-oriented vendors or support events;
- *Integrated streetscape elements* that enrich the pedestrian environment;

Public Art Master Plan

- *Interactive art projects*; and
- *Designated locations* to accommodate a program of *changing temporarily-placed artworks*.

Key mechanisms for implementing this recommendation are:

- A Downtown NEXT! Focus Plan that will marshal the cutting-edge thinking, stakeholder support and financial resources;
- *A pooled fund*, consisting of transfers of public art funds set aside from San José Redevelopment Agency (SJRA) public projects, Agency-assisted private developer projects, grants and contributions; and
- A standing Downtown Public Art Core Team (see page 34), that will advise on artist selection and conceptual designs and to work with the Public Art Program to establish annual work plans.

The Downtown NEXT! Focus Plan must:

- Be created in partnership with SJRA, along with civic, business and cultural leaders;
- Establish visual objectives and make specific recommendations for projects;
- Create mechanisms for pooling various Downtown public art income streams into a fund that allows the Public Art Program (partnering with SJRA) to commission projects where they suit the overall objectives of the public realm Downtown; and
- Include a timetable that sets clear expectations for the delivery of projects.

The Downtown NEXT! Focus Plan will create a supportive environment for all new private development, not just SJRA-assisted projects.

Mineta San José International Airport

Recommendation:

Implement the Art and Technology program at Mineta San José International Airport

The Airport, because of its scale and its nature as a gateway to San José, plays a critical role in expressing the city’s creative energy and raising its cultural profile.

Public art is an important part of the Airport’s identity and environment, and the Airport will have a vigorous collection of permanent and changing art projects. The Airport, because of its reliance on cutting edge communications and data technologies, is an especially important location for the exploration of art that focuses on new technologies.

In November 2004, City Council adopted the Airport Public Art Master Plan. Following its adoption the Public Art Program commissioned the team of Gorbet+Banerjee to develop a public art “activation plan” for the Airport. The plan establishes basic infrastructure that can be used to support changing or permanent art projects and result in pilot projects. This and future projects are funded through the Airport’s CIP budget; partnerships with regional cultural, digital design institutions and businesses will supplement these resources.

The Airport planning process is being overseen by the Airport Art Project Oversight Committee (AAPOC), a special stakeholder steering committee that will continue to function during the life of this program. The Airport Master Plan and its oversight committee is a good model for similar committees in areas with Public Art Focus Plans.

Vision North San José

Recommendation:

Integrate strategies for public art into guidelines for private development along the North First Street corridor, as well as plans for transportation, open space and public facility improvements in the broader Rincon de los Esteros Redevelopment Area.

North San José is a high priority for public art because of the vision for turning the North First Street transit corridor into a mixed-use “main street” with workplaces, residences and shopping— and because \$500 million in public improvements are targeted there.

The outlines of future development in this area are already in place. Plans for transportation improvements are complete, urban design guidelines have been commissioned, and major development projects are underway.

The urban design plan for this area offers a critical opportunity to advance the visual character of North San José through an innovative approach to integrating public art. To accomplish this, the urban design plan must include a public art layer that:

- Sets an overall vision for how public art can contribute to the visual environment of North San José;
- Recommends approaches for incorporating public art into private development;
- Recommends a comprehensive strategy for commissioning art projects in the public realm, such as streets, parks and connections to trails;
- Proposes how SJRA, Department of Transportation (DOT) and Parks, Recreation and Neighborhood Services (PRNS) funding can support public art projects; and
- Proposes options for expanding requirements for public art to all private development projects in the North First Street corridor.

Key urban design opportunities to consider are:

- Gateway elements at entryways to the North First Street Corridor;
- Thresholds where people leave their cars or transit and become pedestrians;
- Iconic elements that turn North First Street into a corridor of art projects that celebrate risk-taking and innovation;
- Sequential or linear projects along other key visual corridors;
- Markers, integrated projects or architectural sculpture that address the transition between the public realm and privately-owned spaces such as plazas or paseos;
- Streetscape elements that enhance the pedestrian environment;
- Iconic or integrated projects that help call out the importance of public facilities; and
- Integrate with the recommended City Trails Focus Plan, to consider trail elements and public spaces along the Coyote Creek and Guadalupe River corridors, and where major streets cross the trails.

City Trails

Recommendation:

Develop a broad palette of art projects that can be integrated into key areas of the trail network.

San José's trail network is a high priority for public art because it connects communities, brings people closer and offers a wide range of visual and artistic opportunities.

The trail network touches virtually every corner and every landscape of the city: from Downtown to neighborhoods to communities that are still on the drawing boards; from the valley floor to riparian corridors to the retention ponds and the mountain slopes.

Currently, the trails are designed only to provide a basic function – creating a system of paths alongside the creeks, rivers and overland areas to serve recreational and commute purposes. Public art can provide a layer of design enhancement that knits the trails together into a unique, recognizable, user friendly system, and highlights distinctive places along the way. This will require a comprehensive approach to integrating public art into the trail network.

The best strategy for advancing this approach is to develop a City Trails Focus Plan, in full partnership with Parks, Recreation and Neighborhood Services (PRNS), and involving a stakeholder group that includes staff from other city and regional agencies, trail users and advocates. The plan should address the following challenges:

- It is just as important to retrofit existing systems of the trail system as it is to enhance new systems;
- The trail network will be built as 31 individual systems, each system being composed of many reaches. With different funding sources, the commissioning and construction process will have to be flexible;
- The lands through which trails pass are not always owned by the City. With multiple public or private owners, and various uses, the design and funding approaches will have to be flexible.

The City Trails Focus Plan should examine the entire trail network, built and un-built systems, and include recommendations about:

- A vision for how art can infuse the identity and experience of the trails;
- The types of places along the trail that are priority locations for enhancement through public art;
- Specific, priority locations for iconic projects;
- Funding mechanisms that support public art along the trails; and
- The types of public art projects that are possible, goals for those projects, and processes for commissioning them.

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Key urban design opportunities to consider include:

- Places where people access the trail, such as parks, trailheads and intersections with major streets;
- Places where there is a overlap with other important visual elements, such as bridges, or areas with special environmental features or views; and
- Places where trails run through community parks, next to recreation centers or schools, or near neighborhood commercial areas.

The City Trails Focus Plan should lay the groundwork for a varied vocabulary of projects, flexible in terms of how they can be funded, commissioned and built, able to respond to new location and funding opportunities. These include:

- Integrating art into the basic functional elements of the trail, such as bollards, bridges, seating, shade structures, street crossings and wayfinding;
- Using a design team approach that includes collaborations between artists and design professionals for the design of specific segments;
- Using a Kit of Parts approach that establishes prototypes for specific functional elements such as kiosks, benches and entryways that can be adapted and executed by different artists over time;
- Site-specific artworks that highlight natural, cultural or social assets; and
- Temporary or event-based projects that draw attention to the trail network or individual systems.

Pedestrian Priority Areas

Recommendation:

Develop a toolkit of public art approaches to enhance areas where pedestrian improvements are a key planning and infrastructure strategy.

- *Consider short-term opportunities in Martha Gardens/Spartan Keyes, along North Fifth Street, at the Alum Rock Cultural History Corridor and in Protected Intersection areas*

Pedestrian Priority areas are places where the City regards pedestrian improvements as an essential tool for attracting infill development or stabilizing commercial areas. Public art can support the planning objectives for these places. These places include:

- *Pedestrian Corridors* identified by the San José 2020 General Plan;
- *Neighborhood Commercial* areas identified by SJRA, especially in Strong Neighborhood Initiative areas;
- *Protected Intersections* designated by the City's Department of Transportation (DOT) as places where priority will be placed on pedestrian, transit and bicycle enhancements, rather than roadway capacity upgrades; and
- *Transit Oriented Development* areas mapped in the San José 2020 General Plan,

Innovative approaches are necessary in these areas because streetscapes are crowded and because funding will come in small and fragmented increments. The Public Art Program should commission artists to work collaboratively with DOT planners and engineers to develop a toolkit for public art projects in these areas, including:

- Unique streetscape-related projects;
- Design standards or templates for common streetscape elements in Protected Intersections;
- Iconic elements at important gathering places;
- Community arts projects or collaborations with neighborhood-based arts organizations; or
- Temporary street elements and events.

Funding for design and implementation could come from various sources, such as the Percent for Art from DOT projects, or streetscape projects funded by the Redevelopment Agency (SJRA).

Several short-term opportunities to develop prototypes for artist involvement include:

- Streetscape improvements in the Spartan Keyes SNI (funded by SJRA);
- Streetscape improvements on North Fifth Street (managed by DOT);
- The Alum Rock Cultural History Corridor project, a history walk being developed in partnership with the Mexican Heritage Corporation.

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These projects could be expanded to encompass a citywide initiative to develop concepts for art in pedestrian places. The next step would be a specific design workshop involving artists, City departments and agencies and community members to brainstorm art ideas for specific areas that are typical of the conditions throughout the city.

Transit Corridors and High Transportation Hubs

Recommendations:

Incorporate public art in high-traffic transportation corridors and pedestrian areas.

- *Place public art at transportation hubs.*
- *Incorporate public art into BART station areas and the surrounding pedestrian zones.*
- *Support VTA public art projects on Alum Rock light-rail extension.*
- *Retrofit VTA light-rail stations with public art as transit-oriented development occurs around them.*

High traffic areas, such as major arterial streets, neighborhood gateways, and transit hubs are key areas for public art development. Light rail and BART stations and corridors should continue as a strong focus for public art—as new lines are built, and through retrofitting existing stations. As development surrounds these stations, they will become increasingly important activity hubs and visual reference points.

BART's San José extension is in active planning. There will be four stations in San José, all of which will create new public spaces and connections. Public art should be an integral part of the stations, as well as plazas and walkways that serve as entries and connectors to them. Plans for public art in the vicinity of the Diridon and Market Street stations can be developed through the Downtown NEXT! Focus Plan process. The Diridon Station hub is a key opportunity because BART, VTA and CalTrain will converge there.

VTA's Alum Rock light rail line is being expanded south along the Capitol Expressway to Eastridge Mall. VTA has commissioned artist Jack Mackie to prepare a public art master plan for this extension. The Public Art Program does not have direct involvement with this project, but staff should encourage potential partnerships with VTA, particularly in regard to artist selection and community process.

Many older VTA stations have no public art and only basic station infrastructure. As development is directed to transit-oriented planning areas, the light-rail stations will need to be upgraded to enhance their roles as community assets. Public art can be integrated into plans for pedestrian improvements in and around these stations.

In addition, there are opportunities to use public art to enhance the City's urban design priorities at automobile-focused transportation hubs. Auto Row on Stevens Creek Boulevard is a priority project for the Office of Economic Development, which is working with businesses to create a stronger urban design identity for the boulevard. Adding an artist to the design team can help strengthen the identity of Auto Row.

Community Gathering Places

Recommendation:

Continue to create projects in community-gathering places:

- *Complete public art projects associated with bond-funded park, library, community facility and public safety projects.*
- *Cultivate community-based art projects to support the neighborhood revitalization goals through the Strong Neighborhood Initiative update process.*

Bond-Funded Library, Park and Public Safety Facilities

The Public Art Program's recent focus on art integrated into community facilities (neighborhood parks, libraries, community centers and public safety buildings) has resulted in some of its strongest accomplishments. This emphasis will continue as the rest of these bond projects are designed and constructed.

Strong Neighborhood Initiative Projects

The public art program can also cultivate community-generated art projects that support the overall community revitalization goals of the Strong Neighborhood Initiative program.

The SJRA is working with neighborhoods to update their Neighborhood Action Plans and the City is considering the expansion of the Strong Neighborhood Initiative process to new communities..

Public Art Program staff should take part in neighborhood planning processes to assist communities in identifying and developing community-generated public art projects. Priority should be placed on cultivating projects that enrich community gathering places like shopping streets, parks, trails, and commercial corridors.

The Public Art Program will continue to employ standard public art procedures for the development of major neighborhood-based City Capital Improvement Projects, such as community centers and cultural facilities. In addition, Public Art Program staff can stimulate partnerships between neighborhoods and community-based art groups, particularly cultural groups, to participate in the development of smaller scale, community-generated projects.

Collaborative Relationships with City Departments

Recommendation:

Establish ongoing, collaborative planning relationships with other City departments and the Redevelopment Agency to insure that the Public Art Program aligns with their plans.

Parks

Parks, Recreation and Neighborhood Services (PRNS) has embarked on an ambitious twenty-year *Greenprint* plan to guide development and expand the City's parks system. The program is funded by multiple revenue streams, including bond funds, construction and conveyance tax revenues, developer fees and turnkey projects (Parks Dedication Ordinance and Parks Impact Ordinance -- PDO/PIO), grants and interagency transfers. The trail network is partially defined by the *Greenprint*.

Parks should be a continued, ongoing focus for the Public Art Program because of their importance to the community and their visual impact on the city.

The most effective strategy will be for the Public Art Program to:

- Monitor the PRNS ongoing capital planning process;
- Ensure that public art resources are allocated to the most significant projects; and
- Ensure that artists are involved as early as possible in project planning.

Developer-constructed turnkey projects do not currently include a public art requirement. In the near future, the Office of Cultural Affairs (OCA) will work with PRNS to develop a means for including simple, artist-designed elements into turnkey parks. In the future, turnkey parks projects should be treated in the same way as City-funded parks. They should include a public art component, or contribute in-lieu funds for public art in the same area, in accordance with the funding recommendations elsewhere in this plan.

Environmental Services Department

Recommendations:

- *Partner with the Environmental Services Department (ESD) to develop a work plan of public art projects at ESD facilities that stimulates understanding of environmental issues and mitigates the impact of ESD infrastructure.*
- *Study the feasibility of pooling ESD funds to commission public art and at high-traffic and/or environmentally significant public places such as parks, libraries and community centers that focus on educating the public about environmental issues and promoting San José as an environmental leader.*

The Public Art Program should partner with the Environmental Services Department (ESD) to commission public art at new ESD facilities, including a proposed sewage treatment plant and a drop-off center for household hazardous waste.

The Public Art Program should look for opportunities to commission artwork that:

- Highlights the city's natural assets and richness;
- Stimulates education around environmental challenges;
- Demonstrates innovations in environmental management;
- Creates an appreciation of aspects of the environmental services infrastructure;
- Enhances customer-services areas (recycling centers, household hazardous waste drop-offs);
- Promotes San José as an environmental leader; and
- Mitigates the impact of ESD infrastructure in public places.

Public Art Program staff must take several steps to facilitate this partnership:

- Review the funding sources for ESD projects and study the feasibility of pooling funds to commission artwork in places of high public usage and/or environmental significance;
- Develop strategies, potentially through a Public Art Focus Plan process, for the use of pooled funds. The Public Art Focus Plan can guide the budget, scope and scale of public art on-site, and, if possible, off-site;
- Work with ESD staff to identify grants and other funding opportunities, such as education and outreach programs that could be fulfilled by commissioning of a work of art, and
- Seek opportunities to partner with other City departments and environmental stakeholders to commission environmentally-related public art at places of high public usage or environmental significance.

Planning Opportunities for Public Art

Public art is an integral part of the city-building process. Plans for public art should be incorporated into the update of the General Plan, long-range master plans, community plans and redevelopment initiatives.

Development in these areas is sometimes a very long-term proposition, but visions for public art and mechanisms for funding it must be established now so art can be incorporated when development occurs. By planning early on, the Public Art Program can seed ideas that may require more creative funding and development approaches.

When possible, artists and/or public art planners should be incorporated into the consulting planning teams, or retained by the Public Art Program to support these processes through interagency collaboration.

Coyote Valley

Recommendation:

Participate in the Specific Plan process to ensure that public art opportunities are identified from an urban design point of view; and that funding and implementation mechanisms are established.

The *Coyote Valley Specific Area Plan*, which outlines a development template for a broad area of agricultural lands at the southeast end of the city, is an important long-term opportunity because of its scale and visual significance.

Coyote Valley offers numerous urban design opportunities:

- *Public Realm/Civic Infrastructure Systems*, including two unique infrastructure systems—Urban Canals and Fixed Guideway Transit Lines — as well as a “multi-use” network of streams, wetlands and detention basins. Coyote Valley will include extensive public trails, which could incorporate art based on the City Trails Focus Plan;
- *Signature/Iconic Elements*. These include gateways at entry points like trails and interchanges, transit hubs, special park elements, art in the international garden, and infrastructure, such as the water tanks that will be built on the hillsides or hilltops;
- *Community Facilities and Neighborhood Elements* include:
 - Neighborhood parks, community/recreation centers, regional sports facilities, libraries and public safety facilities;
 - Neighborhood commercial centers, areas where there are clusters of shops and workplaces organized around public spaces or walkways; and

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- Schools and the college campus. These are operated by independent public agencies and typically have not been involved with public art, but which might be encouraged to incorporate public art into new facilities in this emerging area.

Evergreen–East Hills

Recommendation:

Incorporate public art into enhancements built as part of the Evergreen–East Hills development process. Consider the inclusion of public art priorities, funding mechanisms and project management mechanisms as appropriate in development agreements with developers and/or others (e.g. school districts).

The Evergreen–East Hills Vision Strategy proposes new housing and other development on several large properties. The City is working with the property owners of these lands on a community-based plan to balance new development with transportation investments and community amenities, such as recreation facilities. Several of these amenities will be appropriate for public art.

In addition, existing locations in the area may lend themselves to inclusion of public art. Evergreen Village, at the heart of this community, includes a mix of retail, housing and parks that is notable for its high quality urban design and building finishes. Together with historic preservation opportunities, public art can further enhance Evergreen Village and should be discussed as the remainder of the Village builds out. .

The following steps are necessary to ensure public art is incorporated into these facilities:

- Monitor ongoing development and approval of amenities lists;
- Ensure that funding streams include provisions for incorporating public art into these projects; and
- Establish a mechanism for creating an Evergreen-East Hills pooled public art fund, so that the public art program has flexibility to direct public art funds to projects that have the maximum visual and community impact in this area.

Martha Gardens / Spartan Keyes

Recommendation:

Incorporate public art into the pedestrian and arts-related features developed as part of the Martha Gardens Specific Plan and the Spartan Keyes Neighborhood Action Plan. Consider streetscape improvements here as a prototype for artist-designed elements.

The *Martha Gardens Specific Plan*, which covers an area just south of the Downtown SoFA District, calls for a focus on arts-related housing and economic development. It covers part the Spartan Keyes neighborhood, whose Neighborhood Action Plan focuses on streetscape improvements, pedestrian connections and traffic calming.

The Martha Gardens plan includes a proposal for converting an existing rail right of way into a “pedestrian way” that will relate to arts and arts-related businesses, a “pedestrian emphasis public street” and a “pedestrian corridor,” all of which should have pedestrian-friendly design enhancements. These pedestrian streets are key opportunities for public art.

Public Art Program staff should monitor public and private development proposals in the Martha Gardens area to identify projects (such as streetscape or public space improvements) that could have a public art component. Artist designed streetscape elements in this area could serve as a prototype for the rest of the city.

Public Art Focus Plans

Recommendation:

Develop Public Art Focus Plans as tools for creating specific, pro-active public art visions, project ideas and work plans.

In recent years, special, focused public art work plans and master plans have successfully strengthened the outcome of major public art initiatives. They have:

- Led to significant or complicated urban places, such as City Hall or the Martin Luther King, Jr., Library;
- Facilitated comprehensive, areawide approaches to allocating resources among bond issue projects, such as the Airport, parks and community facilities, and
- Explored how public art could be integrated most effectively into the design and construction of capital projects.

The Public Art Focus Plan is a valuable tool that can be used to:

- Address places where there are important urban design opportunities that are not necessarily linked to capital projects;
- Build long-term collaborative relationships with City departments, agencies or programs; and
- Create an agreed-upon strategy for allocating of pooled funding resources.

Each Public Art Focus Plan will take its own form. However, every Public Art Focus Plan should follow these basic principles:

Integrate Public Art Focus Plans with ongoing planning processes.

Incorporating planning for public art in the processes that the City Planning Department and other City departments manage can help identify visual opportunities and funding possibilities early on, and help to anticipate project coordination issues.

For example, the Downtown NEXT! Focus Plan should be drafted in partnership with SJRA and be adopted as a document that parallels — and supports — the agency’s *Strategy 2000* plan as well the signage, streetscape, lighting and district plans that have followed.

Consider a range of issues — from overall vision to the practicalities of implementation.

A Public Art Focus Plan can be a visionary document, imagining new creative possibilities for how art can enhance the visual and experiential nature of the city. It can

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also be an applied document, setting clear priorities and outlining strategies for implementing projects.

Depending on the circumstances, a Public Art Focus Plan can consider a range of issues necessary to the integration of public art into an area of the city or a set of capital projects:

- Visual goals for the public art;
- Appropriate stakeholder and community involvement processes;
- Appropriate process for commissioning projects — artist selection, concept review;
- Related urban design and planning initiatives;
- Funding; and
- Unique design, project management and construction management issues.

Employ interdisciplinary teams including artists, designers and planners.

A successful Public Art Focus Plan team will involve professionals from various fields. Artists and designers each bring important perspectives to the visual nature of the city and the process of building in the public realm. Planners can help with approaches to stakeholder engagement, policy and funding.

IV. FUNDING

Key Issues:

Funding Fall-Off Imminent. Bond projects that have comprised most of the Public Art Program's recent work will soon be completed, and there is no sizable stream of CIP projects coming forward.

Ordinances and Policies are Outdated, Rigid and Inconsistently Applied. City departments interpret public art funding requirements in an inconsistent way, and do not always involve public art staff early enough in their capital project planning process to create projects with impact. In particular:

- City departments make their own interpretations about which capital improvement projects are eligible to include public art. Departments do not apply the same criteria when they interpret the public art requirement.
- The Percent for Art strategy generally links public art expenditures to capital projects as they come along, rather than allowing the program to respond appropriately or creatively to opportunities that would have the most public impact.
- The City's Public Art ordinances and resolutions do not contemplate a time when public infrastructure would be funded through public-private partnerships, such as development fees, financing districts and turnkey arrangements, as opposed to the capital budget.
- City policies that link public art to private development focus on only a small group of Downtown projects, and do not involve emerging growth areas like North San José, Coyote Valley or Evergreen.
- The project management allocations the Public Art Program receives from CIP and private development projects do not accurately reflect the staff cost of planning, managing and monitoring projects.
- The Public Art Program does not have enough funds for critical support activities, such as maintenance, conservation and marketing.

Recommendations:

Clarify the ground rules for funding public art, apply them evenly across the board, allow more flexibility for how funds can be allocated, and explore how public art requirements can be expanded to private development in major growth areas.

- *Make the policies for determining which capital projects are required to include public art more explicit and detailed.*
- *Apply these policies across the board, no matter how a public improvement is funded — whether through a City or Redevelopment Agency CIP, a financing district, a grant, or a developer turnkey arrangement.*
- *Involve the Public Art Director in decisions about exempting projects.*
- *Provide the Public Art Program with more flexibility in identifying projects and locations, and allocating resources to them. Use “pooling” of funds to the extent possible to implement focus plans.*
- *Replace Two Percent for Art on eligible Capital Improvement Projects over \$500,000 in value with an across-the-board One Percent for Art on all construction projects in the City’s CIP, inclusive of the entire budget, including land acquisition.*
- *Retain the Two Percent for Art for the Redevelopment Agency’s entire CIP, exclusive of land acquisition.*
- *Mandate One Percent for Art for Redevelopment Agency-assisted projects that include public art on-site*
- *Create an in-lieu incentive payment of .60 Percent for private developers of Redevelopment Agency-assisted projects who add to a pooled public art fund.*
- *Explore expanded requirements for private development downtown, in North San José and in transit-oriented development areas.*

Eligible Funding

As a matter of basic, citywide policy, public art should be linked to all aspects of San José’s public realm, community facilities and civic infrastructure. Throughout the city, the following funding programs should be considered eligible for the public art requirement.

- Public realm, or public spaces designed and built for the use of the general public. These include spaces such as parks, playgrounds, sports fields, plazas, streetscapes, trails.
- Community and civic facilities or buildings that provide space for public activities and services. These include buildings such as libraries, recreation

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centers, sports facilities, police stations, fire stations, general government buildings, cultural facilities, etc.

- Civic infrastructure, or facilities that support the health, functioning and environmental and economic well-being of the city. These include bridges, parking garages, transit facilities, storm water management facilities, wastewater management facilities, water and recycled water delivery systems, solid waste and recycling facilities.
- And in general, any other City or Redevelopment Agency-provided public infrastructure.

This is a fundamental, philosophical and policy approach that underscores the city's funding of public art. It is the starting point for considering public art requirements for all capital programs, regardless of the actual mechanisms established for the programs. Those funding mechanisms include, but are not limited to:

- City Capital Improvement Program
- San José Redevelopment Agency Capital Improvement Program
- Financing district capital projects
- PDO/PIO and turnkey projects
- Grants from regional, state or federal agencies

Projects can be exempted from the Public Art requirement in limited circumstances. Department directors will submit lists of proposed exempted projects to the Public Art Director for review and concurrence. Projects that can be exempted include:

- Projects funded by sources that, by law (such as municipal code or state law), are explicitly restricted from making expenditures on public art.
- Projects that are primarily maintenance projects, ADA retrofits; seismic upgrades, or projects that otherwise do not expand the capacity of a facility.
- Affordable housing.

City CIP Funds

For eligible capital programs, the one percent public art budget shall be determined in the following manner.

- Design fees, engineering fees and construction costs shall be included;
- Site acquisition shall be included when the property is specifically acquired for the program being considered.
- Site remediation, seismic retrofit costs shall be excluded.

Public art funds should be spent in a manner that most appropriately enhances the public realm. Public art may be incorporated within the funding program that originates it, including the site of specific projects, the general area where a project is located, or the overall system of civic infrastructure of which the project is a part.

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- Whenever possible, public art appropriations should be established for each funding program. This will enable public art funds to be pooled for projects designated in a bi-annual public art work plan at the recommendation of the public art program director and under the discretion of the City Manager, department director or Redevelopment Agency Executive Director.
- The only exception is projects that are funded through sources that prohibit the pooling of public art funds or spending of public art funds offsite. Generally, these are sources that require that monies can be spent only on the construction of a specific facility (e.g. ratepayer-funded utility projects).
- When a new funding source (such as capital fund, a financing district or a bond issue) is established, its enabling language should include provisions for establishing a public art appropriation that allows for the pooling or transferring of funds to the extent allowable under the law.
- Where appropriate, OCA will work with the SJRA and/or City departments to create special Public Art Focus Plans for individual programs, discrete infrastructure systems, specific funding streams (such as a bond issue), financing districts or specific areas of the city for which a long-term, coordinated strategy for public art would be desirable from a fiscal, project management and artistic point of view. These plans will provide clarity about where pooled public art funds can be spent.
- For specific departments or the Redevelopment Agency, departmental master plans shall outline public art projects that are consistent with the mission of the department (e.g. wastewater facility plan; trails plan, etc.)
- Transferred or pooled funds shall be documented and tracked on an annual basis in one of the following places:
 - (i) the Public Art section of the City CIP, (ii) the specific department section of the City CIP, (iii) the Merged Section of the SJRA budget, or (iv) the Financing District funding summary that will be incorporated for information purposes into the CIP. The Office of Cultural Affairs shall be responsible for accurately documenting the transferred or pooled public art funds.

Public art funds, whether spent in conjunction with an Eligible Construction Program or through an offsite or pooled arrangement, can be spent in any manner indicated in existing City Council and Redevelopment Agency resolutions and policies, including plans, consultants, etc., by ordinance or resolution. In addition, funds can be expended in the following manner, to the extent that the underlying fund sources allow:

- On public art program project management costs.
- On public art maintenance and conservation.
- On temporary projects.

Financing Districts

In many parts of the city, public realm, community facilities and civic infrastructure projects will be funded through Financing Districts, such as assessment districts or community facilities districts. The funding mechanisms for these districts are special assessments or special taxes imposed on the properties within the district, and which must be approved in advance by property owners or voters within the district.

- Any public realm, community facility and civic infrastructure project constructed through a Financing District mechanism that, by its nature, would require public art if it were constructed by the city or SJRA, should also require public art.
- The exceptions in section 3.a apply.
- A Public Art Focus Plan should be developed concurrently with the creation of the overall infrastructure plan that is prepared in connection with the approval of the special assessment or special tax.
- Public art funds and expenditures for Financing Districts should be tracked through the CIP project tracking system and the informational reports provided annually on Financing District funds.
- From time to time, Financing District or impact fee-based capital improvement projects may be constructed by the private sector as turnkey projects. Special review and approval protocols shall be developed for incorporating public art into these projects.

Turnkey Projects

In many parts of the city, public parks are funded and constructed by private developers under the city's PDO/PIO ordinance (turnkey projects) or through in lieu fees paid by developers.

- These projects shall be subject to the public art requirement, just as if they were constructed by the City.
- Should the director of the public art program determine that the budget for any given project is not adequate to commission a public artwork, the director of the public art program can:
 - a. Supplement the developer funding with other public art funding;
 - b. Recommend that the developer pay an in-lieu fee, which may be used for public art on parkland meeting the nexus requirements for that development. The amount of the developer's obligation for both the art in-lieu fee and the parkland and improvements would not exceed the developer's obligation under the PDO/PIO.
- Special review and approval protocols shall be developed for incorporating public art into these projects.

Grants

In certain cases, public realm, community facilities and civic infrastructure projects will be funded through grants from regional, state or federal agencies. To the extent allowable by the funding source, city-sponsored grant applications for projects that would be eligible for public art should include, in the application, a provision that one percent of the capital budget be set aside for public art.

Redevelopment Agency CIP Funds

For eligible capital programs, the two percent public art budget shall be determined in the following manner.

- Design fees, engineering fees and construction costs shall be included.
- Site acquisition, site remediation, seismic retrofit costs shall be excluded.

Public art funds should be spent in a manner that most appropriately enhances the public realm. Public art may be incorporated within the funding program that originates it, including the site of specific projects, the project area where a project is located or, if appropriate findings of benefit can be made, outside the project area.

Redevelopment Agency-Assisted Private Development

Redevelopment Agency-assisted private development projects are required to set aside one percent of the project cost for public art.

- This applies to projects that receive SJRA assistance or purchase land that belongs to SJRA
- This does not apply to projects that receive the following types of assistance from SJRA:
 - Provision of infrastructure to support private development. In these cases, SJRA will be supporting public art to the extent these public art projects are eligible CIP projects.
 - Affordable housing.

Private developers who are required to fund public art may choose from the following options:

- Project sponsors can commission the art themselves, using OCA to conduct project facilitation and assistance. In this circumstance, 15% of the public art requirement shall be transferred to OCA for administrative costs.
- Project sponsors may choose to retain their own art consultant. If so, the sponsor would pay a fee to the Public Art Program for coordinating project review and record-keeping of maintenance and access agreements. SJRA and

Public Art Master Plan

OCA will develop a fee schedule, along with review and approval protocols for incorporating public art into these projects.

- Project sponsors can contribute funds to a public art pool at a rate of 60% of the one-percent public art set aside. These funds shall be spent in accordance with a Public Art Focus Plan and the terms of the DDA.
- Project sponsors can provide a combination of on-site commissioning and transfers to the public art pool.

Affordable Housing

Although Affordable Housing is exempted from the Percent for Art requirement, Public Art Program staff should collaborate with Housing Department staff to develop a simple Kit of Parts approach to integrating applied art into affordable housing projects. The Department of Housing can then encourage developers to include this approach to public art in their applications for available funds.

Operating Funds

Recommendation:

Create new operating funds to support a higher level of public art maintenance, public outreach and education.

The Public Art Program’s greatest operating fund need is for the maintenance and conservation of its collection. Its second greatest need is for community development and outreach. These operating needs can be addressed through a combination of strategies:

- Increase the General Fund appropriation.
- Include Operations and Maintenance Costs in an annual Public Art CIP plan.
- Increase the project management costs for CIP projects to align with Public Works project management costs.

V. ARTIST SELECTION AND DESIGN REVIEW

Key Issues:

- *The process for conceptualizing projects, selecting artists and reviewing designs is highly consultative. However, the roles and responsibilities of each stakeholder group are not always clearly understood and not always balanced in regard to their stake in the outcome of the project.*
- *The City departments and staff that will build, live with and maintain art projects are not adequately represented in the decision-making process.*
- *Though community meetings are held frequently throughout the decision-making process, attendance is not consistent, and decisions can be erratic.*
- *Arts professionals (besides the Public Art Program staff) have little opportunity to review and comment on projects before expectations are set at community meetings, creating the potential for conflict between the community and the Public Art Committee.*

Recommendations:

- *Establish, for most projects, a Core Process that serves as a baseline approach to artist selection, project conceptualization, community involvement and project design.*
- *Establish, for most projects, a Public Art Core Team (agency stakeholders, community stakeholders, art and design professionals) that will consult on the preliminary planning, artist selection and conceptual design, and make recommendations to the Public Art Committee.*
- *Authorize the Public Art Committee, rather than the Arts Commission as a whole, to provide recommendations regarding design and contracting issues.*
- *Empower Public Art Program staff to determine artist selection and community consultation processes that are best tailored to the specific project.*
- *Establish alternative stakeholder involvement and review processes when appropriate, such as for private development and Strong Neighborhood Initiative projects.*

The Core Process for Artist Selection and Design Review

The Core Process for Artist Selection and Design Review will apply to most public art projects.

The key to this process is a diverse stakeholder group, called the Public Art Core Team (PACT). The PACT works with the Public Art Program staff to:

- Finalize the vision for the project;
- Review artist qualifications and proposals;

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- Make final recommendations to the Public Art Committee regarding artist selection and concept design approval; and
- Advise and assist in community outreach.

Public Art Program staff will coordinate subsequent stages of project development and review, working through the conventional capital project management process as members of the overall project design and construction team.

Public Art Program staff will submit the final design to the Public Art Committee for approval.

This core process serves as a foundation. Public Art Program staff can craft alternatives that are responsive to the needs of specific projects and communities:

- Public Art Program staff can convene a PACT that includes stakeholders who will add value to the commissioning process.
- Public Art Program staff will determine the method of soliciting artist qualifications (roster, open call, invitational call) and the method of selecting the artist (review of qualifications, interview, or competitive proposal) that best suits a particular project.
- Public Art Program staff and the selected artist will develop a plan for community engagement that best fits the needs of the project and the community.

Role of the Public Art Committee and Arts Commission.

Once a Core Team has recommended an artist or reviewed concept design, the artist selection and project design will be advanced to the Public Art Committee for review. The Public Art Committee, a subcommittee of the Arts Commission, will be empowered to review and recommend design and contracting issues. A Public Art Advisory Committee, consisting of artists, art and design professionals will continue to provide technical assistance to the Public Art Committee. In the event that a dispute arises between community stakeholders and the Public Art Committee, project recommendations will be referred to the Arts Commission. Recommendations will also be advanced to the Arts Commission in the event that two members of the Public Art Committee believe that full Arts Commission review is warranted

Variations to the Core Process for Certain Projects

Artist Selection and Design Review in Areas with a Public Art Focus Plan

Areas with Public Art Focus Plans will have a standing Public Art Core Team that will guide the ongoing implementation of the Public Art Focus Plan. A current example of this process is the Airport Art Program Oversight Committee (AAPOC).

In most cases the standing PACT will serve as the stakeholder group for artist selection and design review for individual projects. The Public Art Program staff has the discretion to convene a special PACT for a project that has a specific audience or user group.

Artist Selection and Design Review for Private Development Projects

Professional assistance. Developers of SJRA-assisted projects that are required to commission artwork obtain the assistance of arts management professionals.

Professional assistance is required for the following stages of project development: preparing the Project Plan; developing an appropriate selection process and selecting an artist; working with the artist and the development team through the artist's development of the concept, schematic and final design; facilitating review with the PACT or Public Art Committee; advising and providing sample artist contracts; reviewing the artist's work through fabrication; and assisting in coordinating installation.

Developers can choose one of two approaches:

- A private art consultant chosen by the developer and approved by the San José Public Art Program and SJRA staff. In that case, a fee should go to the Public Art Program to facilitate technical review, approvals and recordkeeping.
- Assistance directly from the Public Art Program. For the artist selection process, Public Art Program staff should utilize the same artist solicitation methods outlined for public projects.

Review committee. If a private development project is located in an area with a current Public Art Focus Plan and a standing Public Art Core Team, the PACT will review the project plan, artist selection and concept design. For example, projects in Downtown San José will be reviewed by the standing Downtown Public Art Core Team.

Recommendations on private development projects made by the PACT will be reported to the Public Art Committee at its next regular meeting.

If a private development project takes place outside of an area with a plan or a standing PACT, the project will be reviewed by the Public Art Committee.

Review stages. Private development projects are reviewed at three stages:

- *Project Plan and Consultant Selection.* The developer will select a professional art consultant, subject to review by Public Art Program staff and the SJRA development officer. The review will ensure that expectations are met with regard to the consultant's scope of work, professionalism and experience working on projects of high quality and of a similar scale.

The developer (working with Public Art Program staff and, if applicable, its art consultant) will present the standing PACT (or, if applicable, the Public Art Committee) with a plan for commissioning the public art.

The Public Art Program will develop guidelines for what is to be included in a Project Plan. At a minimum, a Project Plan will include the public art budget, a description of the public art opportunities, a timeline for artist involvement and the artist selection method.

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- *Artist selection.* The developer (working with Public Art Program staff and, if applicable, an art consultant) will present the preferred artist to the standing PACT (or, if applicable, the Public Art Committee) for approval.
- *Concept design.* The artist or his or her representative will present the concept design to the standing PACT (or, if applicable, the Public Art Committee) for review and approval.

The review of the artist selection and the concept design should take into consideration the vision and goals of any applicable Public Art Focus Plan. Additional specific criteria for the review of private development projects will be outlined in the Public Art Focus Plan.

Artist Selection and Design Review for Strong Neighborhood Initiative Projects

In Strong Neighborhood Initiative areas, public art projects will be commissioned either in relationship to public improvements that are funded as Capital Improvement Projects, or as community-based projects that are initiated through a Neighborhood Action Plan.

Eligible Construction Projects

Capital Improvement Projects constructed with City or SJRA funding, such as new community facilities, open spaces, streetscapes and trails, will include public art as part of the normal Percent for Art requirement. These public art projects will be commissioned using the Core Process described earlier. Public Art Program staff will work with SJRA staff and the Neighborhood Action Committee (NAC) to identify representatives to participate on the PACT and to develop an appropriate community outreach plan for the project.

Community-Based Projects

As Strong Neighborhood Initiative NACs update their Neighborhood Action Plans, Public Art Program staff should take part in community planning meetings and describe the possibilities for community-generated art projects.

NACs can identify specific community-generated public art projects as priorities in their Neighborhood Action Plans. As with other priority projects, these projects may be funded through the SNI process, by the City or the SJRA.

Community-generated projects may be initiated by a NAC and managed by a community or local arts organization under contract to the City or SJRA. The managing organization will be responsible for developing the scope of the project, facilitating artist selection and approval, contracting with the artist, community outreach, facilitating design approval, coordinating installation and the dedication, ownership and ongoing maintenance of the artwork. The managing organization will be required to submit the project to Public Art Program staff to provide technical review at key intervals and the projects on City property will be subject to City approval. Public Art Program staff will provide periodic project updates on community-generated projects to the Public Art Committee.

Methods of Artist Solicitation

The Public Art Program can choose from several options for soliciting appropriate artist candidates for projects, such as using the pre-qualified artist roster, open or limited competition, direct selection, or direct purchase. These options are a toolkit that Public Art Program staff can draw upon when proposing options for artist selection. For each project in the Bi-Annual Work Plan, Public Art Program staff shall recommend the method of artist solicitation that best fits the needs of the project. The recommendation should reflect any applicable Public Art Focus Plans and other relevant research.

Subcontracting Project Management to Arts Organizations

The Public Art Program can contract with outside arts organizations to oversee various aspects of the commissioning process and project management. This would be appropriate for projects that have a narrow audience or stakeholder group, or projects that require an artist with a very specific style, skills or background that match the knowledge base, connections or expertise of the arts organization.

The agreement with the subcontractor arts organization will clearly outline what project management tasks each entity will oversee. Aspects of project management that can be subcontracted include project planning, management of the artist selection process, coordinating community outreach, and review of designs at all phases of development. Public art projects coordinated by outside arts organizations will be subject to standard City review procedures.

VI. ADVOCACY, DEVELOPMENT AND OUTREACH

Key Issues:

- *There is not enough awareness of the Public Art Program and individual works of art in the collection.*
- *The same community outreach process is used across all projects regardless of the specific nature of the project or the characteristics of the community.*

Recommendations:

- *Develop an annual advocacy and development plan for the program and for individual projects as part of the Bi-Annual Work Plan.*
- *Develop and execute an outreach plan for each new project*

For the Public Art Program, building awareness and partnerships will lead to greater opportunities, more enduring support, and higher satisfaction with project outcomes. As a City program, communication is also a part of staying transparent and accountable.

Planning for Advocacy and Development

Advocacy and development should be undertaken systematically at both program and project levels. Advocacy and development addresses both internal (City staff and Council), and external (art community, local businesses, residents and work force, tourists, etc.) audiences. A plan that addresses these audiences and is thoughtfully implemented will result in increased awareness, support and partnerships. This plan can leverage existing City resources to advance its advocacy goals. Public art awareness can be promoted through the City's website; through City Hall video monitors and the Traffic Information Center planned for the main lobby, and to City staff through the Employee News Network.

The Public Art Program should develop annual advocacy and development plans for both the program and individual projects within the Work Plan. Program advocacy and development plans will be longer ranging and identify the goals for specific audiences, general plans for implementation including resource planning, timelines and desired outcomes.

Individual projects currently provide untapped potential for the City to advance Council and citywide objectives, as well as those of specific departments. Project advocacy and development plans will be timed relative to specific aspects and opportunities presented by the projects. The plans will identify opportunities for advocacy and awareness within the community and funding department/agency, as well as opportunities for public relations to build local, national and international awareness of San José and its public art endeavors.

Outreach

A specific aspect of advocacy and development is the outreach and interaction that occurs with a community of project stakeholders. When a new public art project begins, it is important that the project stakeholders have accurate information about the project and the project development process. This allows for stakeholders to appropriately engage in the project process, assist in developing goals and objectives that will help define the success of the project, realize the most benefit of the project during its development and following its completion, and ultimately to be good spokespeople and resources for the program in the community.

Public Art Program staff, working with the PACT, should develop a specific outreach strategy for each new project. This strategy should identify key project stakeholders, both internal and external. The strategy will outline stakeholder communications from the initial stages all the way through the completion and dedication of the work, including key communication points, goals and opportunities for communication and interaction, as well as determining resources and timelines.

VII. CONSERVING AND MAINTAINING THE COLLECTION

Key Issues:

- *There is insufficient funding for maintenance and conservation; some older projects are in disrepair.*
- *The program has not developed an inventory of ongoing conservation and maintenance requirements, or backlog of restoration work, for the City's public art collection.*
- *Information regarding durability, routine maintenance and long-term conservation needs are requested from the artist during the design process, but they are not developed or reviewed by a qualified conservator.*
- *Routine maintenance information may not be getting to the City staff or contractors who are directly responsible for maintenance of the facilities where the artwork is located.*

Recommendations:

- | |
|---|
| <ul style="list-style-type: none">▪ <i>Support the findings and recommendations in the condition assessment of the collection and a strategic plan for conservation, restoration and maintenance recently commissioned by the Public Art Program.</i>▪ <i>Provide adequate financial and staff resources to implement the findings and recommendations in the assessment and strategic plan.</i> |
|---|

The Public Art Program has commissioned a team of art conservators to inspect the collection, evaluate maintenance needs and develop a conservation plan for the public art collection. Their recommendations should form the basis for increasing annual General Fund allocations to maintain the collection.

VIII. EVALUATION

Key Issues:

- *Evaluation focuses on how community members, but not other Public Art Program partners and stakeholders, appreciate art projects.*
- *There are no current evaluation survey instruments in place that are designed to provide useful feedback about the commissioning process.*
- *Evaluation does not measure the final impact of the public art project in terms of whether it achieved its mission or stated goals.*

Recommendation:

- *Develop process-focused evaluation tools to engage public art project stakeholders in how to improve the commissioning process and strengthen working relationships.*
- *Develop evaluation tools to use with project stakeholders and the general public to measure how well the artwork meets the goals set out for the project and/or results in unexpected reactions and outcomes.*

The purpose of evaluation methods is to provide feedback and information that will help the program better meet its mission, achieve the vision for public art in San José, and meet the goals and objectives for specific projects. Carefully assessing how mission, vision and goals are being met demonstrates the program's accountability and its commitment to strengthening relationships.

Evaluation efforts will focus on two different types of evaluation: process evaluation and outcome evaluation. Process evaluation provides feedback from different project stakeholders regarding *how* artwork is commissioned. The information gained through this evaluation can inform the Public Art Program about the effectiveness of communications, meetings, approaches to sharing information and decision making processes and can help to improve the relationships necessary for public art projects to be successful.

Outcome evaluation seeks to measure the impact of the artwork in the community. The information gathered through this type of evaluation can inform the Public Art Program about how well the artwork meets the goals set out for the project, what unexpected outcomes might have resulted, and how the art helps to contribute to the greater vision for public art in the city. Outcome evaluation will be especially powerful in two situations: when there has been a Public Art Focus Plan that has set out specific goals against which a project can be evaluated, and when there has been a body of projects (such as library bond issue projects) that create a basis for comparing projects. For further information see Appendix E page 60.

APPENDIX A

Public Art Master Plan Steering Committee Members

Meeting Dates: January 18, February 22, June 21, August 16, 2006

Arts Commissioners

Ben Miyaji, Arts Commissioner, resident,
Council District 9
Ernest Guzman, Arts Commissioner

Business Representatives

Tina Balsamo, BD Bio Sciences
Don Gralnek, Silicon Valley Sports &
Entertainment
Steve Landau, Phillips Lumileds
Alexandra (Alexie) Lee, Hitachi
Lisa Moore, Manager, IBM Silicon Valley
Lab
Mark Ritchie, Ritchie Commercial
Steve Speno, Gibson Speno

City Council Representatives

Forrest Williams, Council Member District 2
Judy Chirco, Council Member District 9
Nancy Pyle, Council Member District 10

City Department Representatives

Katy Allen, Department of Public Works
Jim Helmer, Department of Transportation
Dennis Richardson, Planning, Building and
Code Enforcement
John Stufflebean, Environmental Services
Department
Kim Welsh, Office of Economic
Development

San José Redevelopment Agency

Representatives

John Weis, San José Redevelopment Agency
Bill Ekern, San José Redevelopment Agency

San José Residents

Jerry Hiura, California Arts Council
Charles Lauer, resident, Council District 1
Wilma Hashii, resident, Council District 2
Kevin Christman, resident, Council District 3
Michael Gross, resident, Council District 4
Ted and Helen Johnson, residents, Council
District 5
Tracy Corral, resident, Council District 6
Deborah Morillo, resident, Council District 7
Gordon Lund, resident, Council District 8
Diane Perovich, resident, Council District 10
Don and Phyllis House, residents, Council
District 10

Affiliated Department and Agency

Representatives

Gail Collins, Valley Transportation Authority
Jane Mark, Parks Commissioner

Arts Leaders

Tamara Alvarado, MACLA
Marcela Davison-Aviles, Mexican Heritage
Corporation
Dan Keegan, San José Museum of Art
Gordon Knox, Montalvo Art Center
Robin Lasser, artist
Connie Martinez, Children's Discovery
Museum
Diana Pumpelly-Bates, artist

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Public Art Master Plan

Public Art Committee and Public Art Advisory Committee

Meeting dates: January 17, February 21, May 16, June 20, October 17, November 13, 2006

Public Art Committee

Ruth Tunstall-Grant, chair
Amul Goswamy, vice chair
Jill Arnone
Douglas Beach

Michael Martin
Francis Czyz
Ben Miyaji, past chair
Ernest Guzman, past vice chair

Public Art Advisory Committee

Diana Pumpelly-Bates
Bob Ruff

Amy Trachtenberg
William Versaci, past member

Arts Commission

Meeting dates: October 28, November 8, December 13, 2006; February 14, 2007

Steve McCray, Chair

Dennis Martin, Vice Chair

Jill C. Arnone

Aarti Awasthi

Douglas Beach

Francis Czyz

Jenny Do, Esq.

David Eisbach

Lisa Gonzales, EdD

Amul Goswamy

Sharon Gustafson

Ernest Guzman

Ben Miyaji

Ruth Tunstall-Grant

Focus Groups

PATF Focus Group, April 19, 2006

Richard Ajluni

Tracy Corral

Ernest Guzman

Wilma Hashii

Don House

Phyllis House

Ted Johnson

Helen Johnson

Nina Koepcke

Diane Perovich

Arts Organization Focus Group, April 20, 2006

Tamara Alvarado - MACLA

Mai Bui - Viet Arts

Maria De La Rosa - Mexican Heritage
Corporation

Jenny Do - Green Rice Gallery

Cevan Forrist - artist, First Voices

Lissa Jones - MACLA, Arts Council of Silicon
Valley

Dilip Kuchibhatla - Shri Krupa Dance
Foundation

Sylvia Lowe - Chinese Moon Festival &
Opera in the Park

Pauline Lowe - Overfelt Gardens - Chinese
Cultural Garden

Ben Miyaji - San José Arts Commission

Helen Moreno - Kaisahan

Clarita Nelson - Kaisahan

Javier Salazar - Aztlan Academy

Viera Whye - Tabia Theatre; San José
Multicultural Artists Guild (JMAG)

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Department of Public Works Project Manager Focus Group, May 16, 2006

Salvador Alvarez	Jim McClure
Bruce Biordi	Fred Moezzi
Steve Blum	Arlene Nakagawara
Don Dewald	William Tucker
Deedee Flauding	Evelyn Velez Rosario

Community and Economic Development CSA, October 17, 2006

Laurel Prevetti, Planning, Building and Code Enforcement
Kim Welsh, Office of Economic Development
Laurel Prevetti, Planning Department
Nanci Klein, Office of Economic Development
Leslye Krutko, Housing Department
Ru Weerakoon, San José Redevelopment Agency

City Manager's Development Cabinet, October 18, 2006

Les White, City Manager
Kim Welsh, Office of Economic Development
John Weis, San José Redevelopment Agency
Dan McFadden, City Manager's Office
Ed Shikada, City Manager's Office
Joe Guerra, Mayor's Office
Hans Larsen, Department of Transportation

Public Art Program Staff and Consultant Interviews

Barbara Goldstein
Jennifer Easton
Brooke Jones
Lynn Rogers
JenJoy Roybal
Mary Rubin
Julie Lazar

City and Redevelopment Agency Staff Interviews

In addition to those on the Steering Committee and in Focus Groups

Planning, Building and Code Enforcement

John Baty
Andrew Crabtree
Joe Horwedel
Michael Mena
Laurel Prevetti
Susan Walsh
Salifu Yakubu

Public Works

Timm Borden
Tom Borden
Katy Jensen

Parks, Recreation and Neighborhood Services

Brian Hartsell

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Julie Mark

Dave Mitchell

Jason Munkres

Steve Parker

Evelyn Velez-Rosario

Yves Zsutty

San José Redevelopment Agency

Kip Harkness

Kelly Klein

Pete Larco

Bob Ruff

William Versace

Ru Weerakoon

John Weis

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Other City Staff

Anastazia Aziz, Environmental Services
John Cannon, CIP Action Team
Julia Cooper, Finance
Rich Desmond, Libraries
Barbara Jordan, City Attorney's Office
Danielle Kenealey, City Attorney's Office
Hans Larsen, Transportation
Manuel Pineda, Transportation
Henry Servin, Transportation
Margaret McCahan, Finance
Melody Tovar, Environmental Services
Bob Wilson, Environmental Services
Kay Winer, Office of the City Manager

Artist Interviews

Banny Banerjee
Sheila Ghidini
Jim Hirshfield
Doug Hollis
Sonya Ishii
Larry Kirkland
Jack Mackie
Anna Valentina Murch
Joe Saxe
Michael Stutz
Amy Trachtenberg

Other Interviews

Councilmember Judy Chirco
Councilmember Forrest Williams
Councilmember Nancy Pyle
Scott Knies, Downtown Association
Steve McCray, Arts Commission Chair
Ken Kay, Ken Kay Associates
Shang-Wen Chiu, Ken Kay Associates

APPENDIX B

DEFINITIONS

Arts Commission: Thirteen-member citizen commission appointed by City Council to assess cultural needs of San José and develop arts policy, program and budget recommendations for approval by the City Council

Bi-Annual Work Plan: A document prepared by the Public Art Program staff that outlines:

- a. Active public art projects and public art projects anticipated in the coming two years, the location of the projects, the partnering department or agency (City department, SJRA, others), the budget and budget source, the current status of the project, and the anticipated timeline.
- b. Active Public Art Focus Plan processes and new plans anticipated in the coming year.
- c. Maintenance and conservation projects for the coming year and resources allocated for those projects.
- d. The marketing and communications goals and strategies for the coming year and resources allocated to implement those strategies.

Community: Can be broadly defined as the residents of San José. Also refers to the intended audience for a work of art, the people who will be interacting with it and the people to whose values, aspirations, culture, ideals and tastes the artwork is intended to speak. The description or definition of community may differ depending on the location or scope of the artwork.

Conservation: Regularly scheduled examination, documentation, treatment and preventive care of the public art collection conducted by a professional art conservator.

Eligible Funding: Any capital improvement of the City, SJRA, financing district that involves the **public realm, community facilities or civic infrastructure**, as identified in the annual Capital Improvement Budget of the City or the SJRA, or in the capital improvement database for financing districts, and is paid for wholly or in part by City, SJRA, financing district funds or grants, or with municipal debt. This shall also apply to developer turnkey projects that fall into the above categories of **public realm, community facilities or civic infrastructure** improvements, including parks built and dedicated to the City under the PDO/PIO ordinance and offsetting transportation improvements built in Transportation Impact Areas.

Public Art Focus Plan: A public art plan for a specific area of the city, department or infrastructure system. Public Art Focus Plans can include a long-term visual strategy, identify the highest priority projects, indicate how funds should be spent, and consider the best outcomes for specific public art opportunities.

Maintenance: Routine care and repair of works of art in the public art collection that does not require specialized expertise (e.g. dusting, washing, lubrication of moving parts).

Pooled Funds: Public art monies collected to implement a public art project in a public place other than the project that generated the funding.

Project Plan: A plan that a private developer of an SJRA-assisted project is required to submit at the beginning of the process of fulfilling the public art requirement. The Project Plan will establish goals for the art, taking into consideration any existing Public Art Focus Plans or urban design plans for the area, as well as processes for commissioning the artist.

Public Art: Elements of a public place that are designed by a professional artist or artist team. Public art can be permanent, temporary or functional. Public art can be stand-alone or integrated into the architecture, landscape or infrastructure such as public buildings, bridges and parks. Public art can be the sole creation of the artist or it may result from a design team approach in which artists work on project teams with architects, engineers, landscape architects and others to design and create public places.

Public Art Committee: A five-member committee of the Arts Commission. The committee is comprised of five Arts Commission members appointed by the Chair of the Arts Commission. The committee reviews and recommends the selection of artists, concept designs and design development of public art projects. It also reviews the San José Public Art Bi-Annual Work Plan, the Public Art Master Plan, Public Art Focus Plans and conservation plans and advances them to the Arts Commission for review, approval and recommendation to City Council.

Public Art Advisory Committee: A five-member, non-voting adjunct committee of the Public Art Committee (PAC) comprised of professionals in the fields of art, design, architecture, landscape architecture and urban planning. The Public Art Advisory Committee evaluates aesthetic issues related to art projects and makes recommendations to the PAC prior to votes on agenda items.

Public Art Core Team (PACT): An ad-hoc team convened to advise the Public Art Committee on the selection of the artist(s) and to review the concept design for a specific public art project.

Public Place: Any element of the public realm, community facilities or civic infrastructure that is visible to public view. For the purposes of the Public Art Program, the following City-owned or -operated structures and spaces shall be considered as fulfilling the definition of “public places” regardless of the source of funding and the entity that constructs them.

This shall include, but not be limited to:

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- a. The *public realm* includes public spaces designed and built for the use of the general public. These include spaces such as parks, playgrounds, sports fields, plazas, streetscapes, and trails.
- b. *Community and civic facilities* are buildings that provide space for public activities and services. These include buildings such as libraries, community centers, youth/recreation centers, sports facilities, police stations, fire stations, general government buildings, convention and cultural facilities, etc.
- c. *Civic infrastructure* includes facilities that support the health, functioning and environmental and economic well-being of the city. These include bridges, streetscapes, new roads and interchanges, parking garages, transit facilities, storm water management facilities, wastewater management facilities, water and recycled water delivery systems, solid waste and recycling facilities.
- d. And in general, any other public use, service or public infrastructure that is visible to public view.

APPENDIX C

PUBLIC ART PROGRAM STAKEHOLDER ROLES

San José City Council / Redevelopment Agency Board

Description: Mayor plus ten council members elected by San José citizens to create citywide policy. The San José City Council also serves as the Redevelopment Agency Board.

Roles:

- Approve the San José Public Art Master Plan, Bi-Annual Work Plans and Public Art Focus Plans.
- Approve public art contracts over \$100,000.
- Serve as a resource for the San José Public Art Program regarding community stakeholders, organizations, and leadership that can help inform the commissioning process.

City Manager

Description: Official nominated by the Mayor and appointed by City Council to serve as chief administrative officer for the City.

Roles:

- Inform San José Public Art of Eligible Construction Projects (ECPs) in the annual Capital Improvement Budget and proposed discretionary funds added to the Public Art Program.
- Inform the Arts Commission of all construction projects determined to be ineligible
- Approve public art contracts of \$100,000 or less.

Redevelopment Agency Executive Director

Description: Official appointed by the Redevelopment Agency Board to serve as chief administrator for the Redevelopment Agency.

Roles:

- Inform San José Public Art of Eligible Construction Projects in the San José Redevelopment Agency annual budget, proposed discretionary funds added to the Public Art Program, and of pending and proposed processes for selecting architectural and design-related consultants for Eligible Construction Projects.
- Designate a staff member to work with San José Public Art to develop the Bi-Annual Work Plan.

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San José Arts Commission

Description: Thirteen-member citizen commission appointed by City Council to assess cultural needs of San José and develop arts policy, program and budget recommendations for approval by the City Council.

Roles:

- Arts Commission chair appoints members to the Public Art Committee.
- Delegate approval of artist selection recommendations to the Public Art Committee.
- Delegate approval of design development recommendations to Public Art Committee.
- Receive regular reports from Public Art Program staff regarding status of artist selection, design development and project completion.
- Review and approve the Public Art Master Plan, Bi-Annual Work Plan, Public Art Focus Plans and conservation reports.
- Recommend that City Council adopt the Public Art Master Plan, Bi-Annual Work Plans and Public Art Focus Plans.
- Review and approve procedural documents, e.g. procedural guidelines, exhibition guidelines, memorial guidelines, etc.
- Mediate disputes between the Public Art Committee and Public Art Core Teams. The Arts Commission decision is final.

Public Art Committee (PAC)

Description: Five -member committee of the Arts Commission. Members are appointed by the Arts Commission Chair and can serve up to two consecutive three-year terms.

Roles:

- Review and recommend to the Arts Commission the Public Art Bi-Annual Work Plan, the Public Art Master Plan, Public Art Focus Plans and conservation reports, and monitor their progress.
- Review and approve artist selection recommendations.
- Review and approve concept design, schematic design (when staff deems there is a significant aesthetic change from concept design) and final design development recommendations of public art projects.
- Recommend that the City enter into design, fabrication and installation contracts with artists.
- Participate as observers on Public Art Core Teams.
- Where there is a Public Art Focus Plan, receive reports from the standing Public Art Core Team regarding artist selection and concept design approval for Private Development Projects. In instances where

Public Art Master Plan

there is not a standing Public Art Core Team, review and approve artist selection and concept design for Private Development Projects.

- Receive periodic updates from Public Art Program staff on Strong Neighborhood Initiative community-based projects.
- Advise staff and the Arts Commission on policy-related issues.
- Review and recommend upon proposed gifts of art to the City and proposed de-accession of art from the City’s collection.
- Serve as an advocate for public art and represent the Public Art Program at community events.

Public Art Advisory Committee

Description: A five-member, non-voting adjunct committee of the Public Art Committee comprised of professionals in the fields of art, design, architecture, landscape architecture and urban planning. Meets monthly, in conjunction with the Public Art Committee meeting.

Roles:

- Evaluate aesthetic issues related to art projects.
- Make recommendations to the Public Art Committee prior to votes on agenda items.

Public Art Core Team (PACT)

Description: There are two types of Public Art Core Teams.

1. A Public Art Core Team is a team convened by staff to advise the Public Art Committee on artist selection of the artist(s) and to review the concept design for a single public art project. The PACT convened for a project should have at least five voting members, including:
 - A minimum of two community representatives;
 - A minimum of one facility stakeholder with an intimate knowledge of or connection to the site (i.e.: staff who will be using the facility);
 - A minimum of two professionals in the fields of art, design, architecture, landscape architecture or urban planning; and
 - If public art is part of a new capital project, a representative of the lead architectural firm or design team may sit on the Public Art Core Team as a voting member.

In addition, a member of the Public Art Committee or the Public Art Advisory Committee can be appointed as an ex-officio member to act as an observer and liaison.

As appropriate, the City department, SJRA and/or Department of Public Works project manager(s) are requested to attend meetings as non-voting members.

Public Art Master Plan

Community representation should not exceed representation by the facility stakeholder; the professionals in the fields of art, design, architecture, landscape architecture and urban planning; and the design team representative combined.

2. For areas that have a Public Art Focus Plan, the PACT is convened by the Public Art Program staff to monitor the implementation of the Public Art Focus Plan, as well as to advise the Public Art Committee on artist selection and to review concept design for an individual public art project in the Public Art Focus Plan. The composition of these PACTs should include a mix of professionals in the fields of art, architecture and/or design, and location-specific stakeholders. The recommended composition for a specific PACT should be outlined in the Public Art Focus Plan.

Roles:

- Commit to learning about public art: develop an understanding of the needs of the assigned public art project and finalizing the goals for the project.
- Review artist qualifications and proposals; interview artists (depending on the artist selection method used); make final recommendations to the Public Art Committee regarding artist selection and concept design approval.
- Assist with community outreach by communicating decisions and advocating for the project with the constituencies they represent.

In addition to the roles described above for single public art projects, PACTs monitoring the implementation of a Public Art Focus Plan also:

- Recommend a work plan for the area covered by the Public Art Focus Plan, to be incorporated into the Bi-Annual Work Plan.
- Review the plan, artist selection and concept design for private development projects and report results to the Public Art Committee.

**Department of Public Works (DPW), City Department and Redevelopment Agency
Project Management Staff**

Description: Staff that are assigned to manage the capital construction project where a public art project is to be sited.

Roles:

- Describe artist involvement in the Request for Qualifications/ Proposals when selecting the Project Architect and, in accordance with SJRA and City resolutions, invite Public Art Program staff to participate in the selection of the Project Architect.
- Consult with Public Art Program staff prior to artist selection, including review of the program for the capital project, sharing research and notes from community involvement already conducted for the capital project, identifying department stakeholders, and reviewing budget, schedule and project tracking.

Public Art Master Plan

- Serve as a resource for Public Art Program staff at all stages of the commissioning process, and consult and advise with the selected artist during design development and, if necessary, through installation.
- When applicable, serve on the PACT in an advisory capacity.

Project Architect / Design Team

Description: The individuals or firm hired by the City or the SJRA to design the capital construction project where a public art project is to be sited.

Roles:

- Serve as a resource for Public Art Program staff during the commissioning process, and consult and advise with the selected artist during schematic design, design development, construction documents and, if necessary, through installation.
- When applicable, serve on the PACT as a voting member.

Community

Description: Can be broadly defined as the residents and workforce members of San José. Also refers to the intended audience for a work of art, the people who will be interacting with it and the people to whose values, aspirations, culture, ideals and tastes the artwork is intended to speak. The description or definition of community may differ depending on the location or scope of the artwork.

Roles:

- Inform the commissioning process by bringing a unique understanding of how a site is used, the history and culture of a particular place, and overarching community goals and plans.
- Participate on the PACT. Public Art Program staff, through research in the community, identifies a minimum of two community members to participate on the PACT. Community representatives should have a relationship to the site where the art is to be located, connections to or relationships with relevant community organizations, an interest or background in art, and a commitment to working on the PACT through the entire process.
- Participate in information sessions to learn about and engage in a dialogue about the commission.

Facility Stakeholder

Description: The City staff who will be part of the primary user group for a capital facility.

Roles:

- Voting representation on the PACT.

Public Art Master Plan

- Provide information to Public Art Program staff and the selected artist regarding the goals, function, and use of the facility.

Public Art Master Plan

Artist

Description: The artist selected for a project.

Roles:

- Develop and present the concept, schematic, design development and construction documents for his or her project as per the contract. Designs should reflect a clear understanding of the site and project requirements gained through consultation with Public Art Program staff and project stakeholders identified by staff.
- Attend meetings and make presentations to the PACT, the Public Art Committee and/or the community as requested by the Public Art Program staff and agreed to by contract.
- Participate actively in the development and implementation of community engagement process.
- Fabricate and install or oversee the fabrication and installation of the artwork per approved design development and construction documents and contract; keep Public Art Program staff informed of progress; and coordinate with other project stakeholders as directed by Public Art Program staff.
- Provide Public Art Program staff with all information necessary to ensure the proper maintenance and conservation of the artwork.
- Participate in dedications and other community outreach and education activities as requested by the Public Art Program staff and agreed to by contract.

Public Art Program Staff

Description: The director, project managers and support staff of the San José Public Art Program.

Roles:

- Work with the Public Art Committee, Arts Commission and City and SJRA staff to develop and implement the Bi-Annual Work Plan.
- Develop Public Art Focus Plans and conservation reports. Present to the Public Art Committee for their review and recommendation and to the Arts Commission for their review and recommendation.
- Develop and update procedural documents, e.g. procedural guidelines, exhibition guidelines, memorial guidelines, etc. Present procedural documents to the Public Art Committee for their review and recommendation and to the Arts Commission for their review and approval.
- Ensure that the City's adopted public art policies and procedures are followed.

Public Art Master Plan

- Develop Project Work Plans including recommendations for budget, timetables, artist solicitation and selection methods, and outreach strategies.
- Convene PACTs through a process of consultation with other City departments, the SJRA, Council members and community leaders.
- Oversee the commissioning of new works of art for the City's public art collection including, but not limited to, project planning; management of the artist selection process; coordinating community outreach; facilitating communication between the artist, City staff and the project architect/design team; review of designs at all phases of development; contract compliance; budget oversight; and presentation of PACT recommendations to the Public Art Committee.
- Ensure that the public art collection is properly documented, maintained and conserved.

APPENDIX D

LOCAL ARTIST DEVELOPMENT AND INVOLVEMENT

One area of critical interest to the San José Public Art Program is training local artists and commissioning to produce artwork for the program. Public art is different from studio-based art and it demands a special set of skills. Creating public art involves working closely with City staff, architects, community members and contractors to design and install enduring art that is permanently installed. This type of work is well paid and is a good career for working artists. At the same time, it is not the kind of work that all artists enjoy. Many artists prefer to develop art in their studios that can be purchased through a gallery or installed as a free-standing work in front of a building.

The San José Public Art Program has made efforts to attract Santa Clara-based artists to the public art field. Over the last ten years, the program has provided annual training through all-day workshops and, for the last four years, by partnering with San José State University to provide an ‘Art in the Community Class’ that offers both theoretical and practical training to artists considering public art as a field. These classes have resulted in three public art projects: Bestor Art Park in Spartan Keyes, Padre Mateo Sheedy Park, currently in development in the Gardner Neighborhood, and Camden Community Center art, currently under construction in District 9.

San José artists who attended one-day workshops have applied for and received commissions in the San José’s Library Bond public art program. SJSU graduate and San José resident Joe Saxe created three artworks at the Berryessa Branch Library and San José artist Lucy Liu is currently developing art for the Joyce Ellington Library.

In addition, the San José Public Art Program has targeted a number of its Requests for Qualifications and Requests for Proposals to Santa Clara-based artists. The program retains a roster of Santa Clara-based ‘urban artists’ (artists who work with popular imagery and lettering forms), and five local urban artists are currently engaged in public art projects for the City of San José, creating ‘customized’ library tables for the Martin Luther King, Jr. Joint Library, a mural at Ryland Dog Park, and site-integrated artwork at Roosevelt Community Center. San José artists are also developing two artworks for the upcoming temporary public art program on the First and Second Street transit mall.

There are other ways that San José artists have participated in the Public Art Program: San José artists have been members of artist selection panels; have served as Arts Commissioners; and have been appointed to the Public Art Advisory Committee, and various stakeholder and steering committees. All of these experiences help to attract local artists to the public art field and involve them in San José’s Public Art Program.

With the passage of the Public Art Master Plan, the Public Art Program will expand into a greater breadth of projects including more ephemeral artworks, community-generated projects, and artwork integrated into streetscape elements and City Trails. These projects will provide additional types of opportunities for local artists.

APPENDIX E
EVALUATION

Process Evaluation

To evaluate the effectiveness of how public art is commissioned, it is important to solicit input from different stakeholders. The following evaluation methods will help the Public Art Program understand the effectiveness of its processes and address issues raised in the City Auditor’s report on the program.

<i>Target Group</i>	<i>Topics for Evaluation</i>	<i>Evaluation Tools</i>
Community	<ul style="list-style-type: none"> - Awareness and understanding of public art project during the commissioning process including: location of the project, goals, decision making process, role of the community, and timeline. - Effectiveness of mechanisms for community input/engagement. 	<ul style="list-style-type: none"> - Ongoing conversations with community leadership. - Evaluations at the conclusion of community engagement sessions.
Public Art Core Team	<ul style="list-style-type: none"> - Understanding of the commissioning process and the PACT role in the project. - Availability and quality of information needed to make a decision. - Perceived effectiveness and appropriateness of method of solicitation and selection. - Effectiveness and appropriateness of facilitation and decision-making methods used in meetings. - Meeting logistics. - Effectiveness of communication and community involvement. 	<ul style="list-style-type: none"> - “Check-in” time at each PACT meeting to see if there are any questions or feedback. - A feedback survey at the end of the PACT process.
Client Department or Agency	<ul style="list-style-type: none"> - Effectiveness of project coordination and communication. - Effectiveness of mechanisms for community input/engagement. - Degree to which art reflects their mission and the goals for the facility / clientele where the art is located. 	<ul style="list-style-type: none"> - An interview or survey with department or agency representative upon project completion.
City Project Managers and the Project Architect	<ul style="list-style-type: none"> - Effectiveness of project coordination and communication. 	<ul style="list-style-type: none"> - An interview or survey upon project completion.

<i>Target Group</i>	<i>Topics for Evaluation</i>	<i>Evaluation Tools</i>
Private Developers	- Appropriateness, effectiveness and value of project review process	- An interview or survey upon project completion.
Artists	- Quality, fairness of selection process. - Adequacy of information provided. - Appropriateness, effectiveness of design review process. - Effectiveness of coordination and communication.	- An interview or survey upon project completion.
Public Art Program Project Manager	- PACT meetings - Selection process - Community involvement - Design review - Communication and coordination with artists, program department or agency, City project managers, project architect, and others	- An assessment of lessons learned to be shared with the Public Art Director. (Debrief with colleagues at staff meeting.)

Outcome Evaluation

Learning how art has been accepted and understood, how it has made an impact on the perception of a place or on the visual environment or how it has met other goals requires engaging many people, potentially in many different ways. It also may require time, for reactions and relationships to art and place can change over time. And while the findings of an outcome evaluation may be informative, it may be difficult to translate into actions or strategies for future projects, because each public art project is unique.

An outcome evaluation will measure how well a project or group of projects meets its goals, to the extent they were made clear at the outset of the project. Other issues, related to how people interact with public art, might include:

- How does an art project affect a person’s perception of a place, use of a place?
- How do people engage with the art, on a personal level? On a collective level?
- What do people think an art project is communicating about a place — the building, its setting, the community, local culture and history?

Due to the importance and complexity of this type of evaluation, the San José Public Art Program should contract with a consultant or partner with a local university to develop an outcome-focused evaluation tool or tools.

Chapter 22.08 PUBLIC ART PROGRAM*

***Editor's note:** Ord. No. 28358, § 2, adopted August 19, 2008, amended Ch. 22.08, in its entirety, to read as herein set out. Prior to inclusion of said ordinance, Ch. 22.08 pertained to similar subject matter. See also the Code Comparative Table.

Sections:

[22.08.010 Purpose.](#)

[22.08.020 Funds for public art.](#)

[22.08.030 Exclusions or additions to public art program requirements.](#)

[22.08.040 Additional guidelines on calculation of public art funds.](#)

[22.08.050 Reasonable efforts to include funds for public art.](#)

22.08.010 Purpose.

The purpose of the San José City Public Art Program is:

- A. To enhance the appearance of public places constructed as city or redevelopment agency projects by incorporating public art in and about such places;
- B. To encourage the use of art and to engage artists to help beautify the appearance of the city;
- C. To provide staff to assist the city on matters pertaining to public art and to advise both the city and the redevelopment agency on placement of public art in public places;
- D. To implement the provisions of the public art master plan adopted by city council on March 13, 2007, as it may be amended from time to time, to the extent that the master plan is consistent with the provisions of this Municipal Code.

(Ord. 28358.)

22.08.020 Funds for public art.

- A. The city's adopted annual capital improvement budget shall include funds for the acquisition of public artwork, in amounts not less than one (1) percent of the total amount budgeted for the city's capital improvement projects in that fiscal year, subject to the exclusions set forth in Section 22.08.030. The calculation of funds for public artwork shall be based upon the budgets for capital improvement projects which are funded in whole or in part by the city or a financing district and shall include the city's land acquisition costs, if the property was acquired for the identified capital improvement projects.
- B. The redevelopment agency's annual adopted capital improvement budget shall include funds for the acquisition of artwork for public places, in amounts not less than two (2) percent of the total amount budgeted for each redevelopment agency capital improvement project (as calculated in Section 22.08.040 D and subject to the exclusions set forth in Section 22.08.030 and not including land acquisition costs).
- C. The funds for public artwork shall be set aside and identified as sources of funds to be appropriated and expended for acquisition of public art in accordance with the provisions of this title. Appropriations for purposes of acquiring public art in order to carry out the provisions of this title shall be made in accordance with law and the budgeting procedures of the city and the redevelopment agency. To the extent that a capital improvement project includes funding from both the city and the redevelopment agency, the percentage allocated to public art arising from the project shall be determined and

appropriated by the lead agency for the project by applying the percentage for public art applicable to the lead agency (i.e., city one (1) percent including land acquisition costs, redevelopment agency two (2) percent not including land acquisition costs).

D. The redevelopment agency shall use reasonable efforts to obtain agreements from private developers in redevelopment agency assisted private projects to expend funding for the acquisition of public art in amounts and subject to the provisions of Section 22.08.040 below. The redevelopment agency shall include funds for public artwork as a requested project element in all requests for proposal issued by the redevelopment agency.

E. Appropriations for public art may be expended to acquire public art if it is allowed under the terms of a contract, federal or state grant, law, rule, or regulation and may include the pooling of public art funds to the extent permissible, to provide artwork of larger scale or significance in a different location than the project. Appropriations for public art shall only be expended for acquisition of public art in a manner consistent with the specific restrictions established for each funding source.

F. Artwork acquired through this title should be installed in public places owned or leased by the city or another public agency, except that artwork acquired through a redevelopment agency assisted private project may also be installed in public places on the site of the private project generating the art funds.

G. Appropriations and expenditures for public art may include, but are not limited to, the costs and expenses incurred in the process of selecting, installing, documenting, administering, and maintaining public art in public places, subject to applicable laws, rules and regulations. The department shall track the funding sources for all public art funds including pooled funds, and shall oversee public art expenditures in a manner consistent with the funding restrictions.

H. The city manager or the city council, as appropriate, shall approve the final public art to be acquired under the city's capital improvement budget and the redevelopment agency's capital budget, taking into consideration the recommendations of the arts commission.

I. Nothing herein shall require the city or redevelopment agency to expend funds in a manner that is inconsistent with any applicable law, rule or regulation.

J. The department shall work with other city departments to develop budgets for maintenance and conservation of public artworks in the city's facilities. Funds that may be legally used to maintain public art shall be identified in the annual operating funds of each city department that includes public art in its facilities and in the general fund budget for the department.

K. Appropriations for the acquisition of public art shall not be expended for any of the following:

1. Art objects which are mass-produced and of standard design. However, limited editions, signed by the artist; original prints; cast sculpture or photographs may be purchased.
2. Decorative or ornamental elements (unless for the security of the public art or to ensure public safety), which are designed by the building architect or consultants engaged by the architect.
3. Expenses related to the ongoing operation of the public art, such as electrical, water, or mechanical service required to operate the public art.

(Ord. 28358.)

22.08.030 Exclusions or additions to public art program requirements.

A. If the terms of a contract, federal or state grant, law, rule or regulation prohibit or restrict the collection or use of funds in connection with a city capital improvement project for expenditures upon public art, or if the eligible uses of the funding are limited and specified and do not include public art, then the amount equal to one (1) percent of the funding from such source shall be subtracted from the one (1) percent total capital improvement budget for public artwork, so as to exclude from the total public art portion of the capital improvement budget any funds that are so prohibited or restricted. For example and without limitation, the public art calculation of one (1) percent shall not apply and shall be subtracted from the public art allocation of one (1) percent of the capital improvement budget, to remove any capital improvement project, or the proportionate share of any capital improvement project, that is funded through a fee or exaction on private development subject to the Mitigation Fee Act (Government Code Section 66000 et seq.) from the public art funding requirements set forth in this title.

B. If the city manager's office or executive director of the redevelopment agency cannot resolve disagreement between departments regarding whether a funding source may be spent upon public art, the city manager's office shall forward the question to the city attorney's office for final resolution of the legal use of such funds before any reduction is made in the calculation of the public art funding.

C. If the terms of a contract, federal or state grant, law, rule, or regulation or other limitation on the source of funds prohibit or restrict the collection or use of funds in connection with a capital improvement project for expenditures upon public art, or if the eligible uses of the funding are limited and specified and do not include public art, then the not-less-than-two-percent (2%) to be expended by the redevelopment agency for public artwork consistent with this title shall be calculated so as to exclude from the total cost of said project any funds that are so prohibited or restricted. For example and without limitation, the public art calculation of two (2) percent shall not apply to capital improvement project of the redevelopment agency, or the proportionate share of any capital improvement project of the redevelopment agency, that is funded through a fee or exaction on private development subject to the Mitigation Fee Act (Government Code section 66000 et seq.) from the public art funding requirements set forth in this title.

If the city manager's office or executive director of the redevelopment agency cannot resolve disagreement between departments regarding whether a funding source may be spent upon public art, the city manager's office shall forward the question to the city attorney's office for final resolution of the legal use of such funds before any reduction is made in the calculation of the public art funding.

D. The following are also excluded from the city's and from the redevelopment agency's public art funding requirements and shall not be included in the budgets used to calculate the applicable public art funding requirements:

1. Costs of non-construction related activities such as studies, reports, leases, and easements; including, without limitation, activities in the city's capital improvement budget which are designated as "non-construction."
2. The cost of environmental review, whether or not the environmental review is related to a construction project.
3. Capital improvement projects that are designated as "maintenance" in the city's capital improvement budget or designated as "non-construction" projects in the capital improvement budget, retrofits (such as seismic or those required to meet legal requirements such as the Americans with Disabilities Act); site remediation; acquisition or installation of furniture, fixtures and equipment; and affordable housing projects.
4. Redevelopment agency assisted private projects and public capital improvement projects that are primarily rehabilitation or maintenance of existing facilities; retrofits (such as seismic or those required to meet legal requirements such as the Americans with Disabilities Act); site remediation; acquisition or installation of furniture, fixtures and equipment or similar projects that do not expand the capacity of an existing facility, including but not limited to façade improvements; and affordable housing projects.

E. Public art funds derived from redevelopment agency capital improvement Projects may not be used for maintenance or for projects located outside of Redevelopment project areas.

F. Nothing is intended to prohibit the city manager and the redevelopment agency executive director, in conjunction with the submission of the annual capital budgets of the city and redevelopment agency, respectively, and subject to the approval of the city council and the redevelopment agency board of directors, from designating additional funds, subject to applicable restrictions, to be utilized to place public art in public places.

G. In conjunction with submission of the city's and redevelopment agency's proposed annual capital improvement budget to the city council, and to the redevelopment agency board, respectively, the city manager and the redevelopment agency executive director shall notify the arts commission of: (i) those capital improvement programs and projects that include public art allocations in said budgets; and (ii) any proposed discretionary funds added to the art in public places program.

H. The city manager and the redevelopment agency executive director may adopt rules and guidelines consistent with this chapter, further defining the process and method of calculation of the amount of funds to be set aside for acquisition of public art as provided in this chapter.

(Ord. 28358.)

22.08.040 Additional guidelines on calculation of public art funds.

- A. *Turnkey Parkland Projects.* Developers of Turnkey Parkland Projects shall be encouraged by the city to include public art with a value of one (1) percent of the total project cost for the Turnkey Parkland project.
- B. *City parks capital improvement projects.* For capital improvement projects funded from the park trust fund, the city manager shall have the option of allocating the one (1) percent public art requirement from the construction & conveyance tax funds instead of deducting the one (1) percent public art funding from the park trust fund.
- C. *Financing districts.* Subject to any applicable legal restrictions on such financing, the city and the redevelopment agency shall use reasonable efforts to provide that the formation documents for future financing districts include a requirement that one (1) percent of the cost of the capital improvement projects financed by the financing district shall be expended for the acquisition and installation of public art.
- D. *Redevelopment agency capital improvement projects.* The public art funding for a capital improvement project of the redevelopment agency shall be determined and fixed at the time of adoption of the redevelopment agency budget for the upcoming fiscal year. The total cost reflected in the redevelopment agency annual budget for the project shall include two (2) percent for public art. The two (2) percent public art funding for each redevelopment agency capital improvement project shall be calculated as follows: $(0.02) \times$ (the estimated cost of engineering, design and construction of the project, but excluding the costs related to land acquisition, demolition of buildings, soil remediation and off-site improvements).
- E. *Redevelopment agency assisted private project.* The redevelopment agency shall use reasonable efforts to provide for public art during negotiations with developers for disposition and development agreements (DDAs). The redevelopment agency shall offer the developers the option of (i) expending one (1) percent of the total estimated project costs on artwork to be located onsite (minus the amount paid to the city for administrative costs); or (ii) placing six-tenths of (0.6) one percent of the estimated total project costs in a public art trust fund to create public artwork located anywhere in the city in a manner consistent with an adopted public art focus plan or, if not within a focus plan area, within a redevelopment project area.

(Ord. 28358.)

22.08.050 Reasonable efforts to include funds for public art.

- A. City staff shall use reasonable efforts to obtain appropriate approvals from any funding source for any capital improvement project, to allow use of one (1) percent of such funds for the acquisition of public art as provided in this title. Such efforts shall include, without limitation, identifying public art in grant applications for capital improvement projects, efforts to include expenditures for public art in developer funded infrastructure projects, and efforts to include public art in developer- constructed infrastructure and public facilities.
- B. If the city enters into an agreement with another public entity, whereby city funds are transferred to such other public entity for the capital improvement project that would otherwise be deemed subject to the public art requirements under this title, city staff shall use reasonable efforts to include in such agreement, whenever it is lawful to do so, a requirement that the recipient entity or its successor in interest shall take appropriate measures to insure that not less than one (1) percent of the city funds so transferred are expended for acquisition of public art.
- C. If the redevelopment agency enters into an agreement with another public entity, whereby agency funds are transferred to such other public entity for the capital improvement project that would otherwise be deemed subject to the public art requirements under this title, agency staff shall use reasonable efforts to include in such agreement, whenever it is lawful to do so, a requirement that the recipient entity or its successor in interest shall take appropriate measures to insure that not less than two (2) percent of the agency funds so transferred are expended for acquisition of public art.

(Ord. 28358.)



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City of San José Office of Cultural Affairs

The Office of Cultural Affairs is the champion of San Jose's artistic and cultural vibrancy, resources, and vision.

We are the City of San José's lead agency for supporting the development of a rich arts and cultural environment for this diverse city's one million residents and its many visitors. The arts and culture are essential elements in the character and quality of life in the vibrant San José community. As the largest city in northern California and the capital of Silicon Valley, San José is the hub of a wide array of arts and cultural opportunities.

Arts and culture in San José connects people, provides rich opportunities for participation, and fosters creativity.

- [Apply for public art projects](#)
- [Locate public art projects](#)
- [Get information on City arts grants](#)
- [Apply for an outdoor special event](#)
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Resources

Event Access Made Easy

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Office of Cultural Affairs
200 E. Santa Clara St., 12th Fl.
San Jose, CA 95113

Ph: (408) 793-4344
Fax: (408) 971-2597

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- [American for the Arts](#)
- [Arts Loan Fund \(AFL\)](#)
- [California Alliance for Arts Education](#)
- [Californians for the Arts](#)
- [California Arts Council](#)
- [View All](#)

San José City Hall

200 E. Santa Clara St.
San José, CA 95113
408 535-3500 Main
408 294-9337 TTY
Directions



The City of San José is committed to open and honest government and strives to consistently meet the community's expectations by providing excellent service, in a positive and timely manner, and in the full view of the public.

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City of San José, California

COUNCIL POLICY

TITLE CITY HALL EXHIBITS POLICY	PAGE 1 of 4	POLICY NUMBER 7-11
EFFECTIVE DATE August 21, 2007	REVISED DATE January 29, 2008	
APPROVED BY COUNCIL ACTION Council Action: 8/21/2007, Item 4.2, Res. No. 73961; 1/29/2008, Item 3.8(a), Res. No. 74219		

SECTION I. PURPOSE

The purpose of this policy is to establish a City Hall Exhibit Program to provide for temporary display of artwork and artifacts in the San José City Hall, to help enliven the City Hall and to celebrate the creative and diverse community of San José.

SECTION II. INTRODUCTION

Several areas have been identified inside City Hall as areas available for exhibits (referred to as "Exhibit Spaces") as further described below. Neither the San José City Hall nor the Exhibit Spaces are a public forum. The Exhibit Spaces are located in the primary, if not the only, passageways and lobbies for City employees and members of the public (including children) to reach certain City departments, to obtain City services and to conduct City business. Therefore, the City will not display artwork or other items containing explicit sexual imagery, nudity, graphic depictions of violence, or any item that creates a hostile work environment for employees.

The policies outlined below will be subject to periodic review. From time to time, the City may adopt and incorporate into this policy such additional guidelines as it deems necessary. The City may also adopt and amend administrative guidelines to implement this policy.

SECTION III. PROGRAM DESCRIPTION

A. Purpose, Goals & Objectives

The purpose, goals and objectives of the San José City Hall Exhibit Program are:

1. To enliven and enrich the City Hall environment by incorporating artwork and artifacts into exhibits on the following topics ("Exhibit Topics"):
 - **Our History** - exhibits illustrating the history of the City of San José;
 - **Our Community** - exhibits providing information on the varied neighborhoods and residents of San José;
 - **Our Creativity** - exhibits illustrating the visual and performing arts in San José and the Silicon Valley and the many contributions to technology and innovation from San José and the Silicon Valley;
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2. To enhance the aesthetic experience of persons visiting and working in City Hall.

TITLE CITY HALL EXHIBITS POLICY	PAGE 2 of 4	POLICY NUMBER 7-11
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3. To increase the awareness of the professional quality artwork produced by artists who live locally, with particular emphasis on San José and the Silicon Valley, but not to highlight any one particular artist or individual.
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B. Exhibit Space - Specified Topics

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SECTION VI. ARTWORK AND MATERIAL SELECTION

A. REVIEW BODIES- THE EXHIBITS COMMITTEE

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City of San José, California

COUNCIL POLICY

TITLE CITY HALL EXHIBITS POLICY	PAGE 1 of 4	POLICY NUMBER 7-11
EFFECTIVE DATE August 21, 2007	REVISED DATE January 29, 2008	
APPROVED BY COUNCIL ACTION Council Action: 8/21/2007, Item 4.2, Res. No. 73961; 1/29/2008, Item 3.8(a), Res. No. 74219		

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Community

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Visitors

Government

Environment

 Cultural Affairs

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Invitation to Show Your Stripes!

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Collections

For Artists

Policy, Reports & Resources

Policy, Reports & Resources

Policies and Guidelines

- [City of San Jose Public Art Ordinance](#)
- [City Hall Exhibition Policy](#)

Master Plans

- [Public Art NEXT!](#)
- [Downtown Public Art Focus Plan - Adopted](#)

Airport Planning Documents:

- [Airport Public Art Master Plan](#)
- [Airport Art Activation Design Development](#)
- [Airport Art Activation Research Report](#)

San José City Hall

200 E. Santa Clara St.
San José, CA 95113
408 535-3500 Main
408 294-9337 TTY
Directions



The City of San José is committed to open and honest government and strives to consistently meet the community's expectations by providing excellent service, in a positive and timely manner, and in the full view of the public.

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Arts Commission & Committees

Plans & Reports

Cultural Facilities

Cornerstone of the Arts

Cornerstone of the Arts Award

Inaugurated in September 2013, the Cornerstone of the Arts Award honors individuals who have had a significant and long lasting impact on San Jose's art and cultural landscape. The award is given annually to a person who has provided enduring leadership in the advancement of arts and culture in San Jose and increased the understanding of the value of the arts in creating a thriving community.

The Award is spear-headed by the Arts Commission with support of the Office of Cultural Affairs. Nominations are made by Arts Commissioners and a committee appointed by the Arts Commission vets the nominations and selects the awardees.

Selection Criteria

- Broad and deep impact on arts and culture in San Jose
- Work characterized by innovation
- Impact felt among multiple and diverse groups in San Jose
- Establishment of an enduring legacy

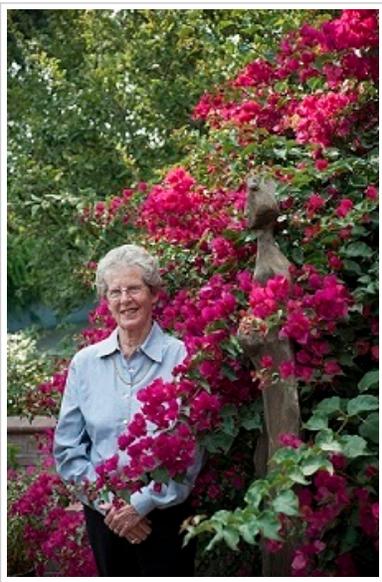
Sculptural Award designed by Ken Matsumoto.

The physical award is an original sculpture piece commissioned by the Office of Cultural Affairs and designed by renowned local sculptor Ken Matsumoto. The award is one of a set of five pieces designed specifically for this purpose.

Awardees

2014

Susan Hammer



[Press Release](#)

[Event Images](#)

2013
Irene Dalis



[Press Release](#)

[Event Images](#)

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Archive

Public Art Committee

OVERVIEW

The Public Art Committee has oversight for, and advises the Arts Commission on, matters pertaining to the City's Public Art Program and implementation of the City's Public Art Master Plan including the selection, acquisition, placement, and conservation of public works of art in the City's collection.

MEETINGS

The Public Art Committee normally meets on the third Tuesday of every other month at 5:30 PM; regular meetings are scheduled for the months of August, October, December, February, April, and June.

Meeting location: Meetings are normally held in the City Hall, 200 E. Santa Clara St., in Council Wing Meeting Room W-119.

Meetings may be cancelled, rescheduled to another day or month, or relocated. Additional meetings may be added if necessary. It is recommended that you check the website for the posted agenda or contact the Office of Cultural Affairs - Public Art Program for confirmation of the schedule by email at: publicart@sanjoseca.gov

CURRENT YEAR MEETING AGENDAS & MINUTES: FY 2015-2016

(Note: Linked PDFs included in the Agenda may be large in size.)

Agenda /Synopsis	Time	Location	Minutes
Next Meeting: August 18, 2015	5:30 PM	City Hall - Wing W119	

PRIOR YEARS:

MEETING AGENDAS & MINUTES: FY 2014-2015

(Note: Linked PDFs included in the Agenda may be large in size.)

Agenda /Synopsis	Time	Location	Minutes
April 17, 2015 Regular Meeting Agenda Pkt.	5:30 PM	City Hall - Wing W119	
February 17, 2015 Regular Meeting Agenda Pkt.	5:30 PM	City Hall - Wing W119	PAC Minutes 2/17/2015
December 10, 2014 Regular Meeting Agenda Pkt.	5:30 PM	City Hall - Wing W120	PAC Minutes 12/10/2014
October 21, 2014 Regular Meeting Agenda Pkt.	4:00 PM	City Hall - Wing W119	PAC Minutes 10/21/2014
August 19, 2014 Regular Meeting Agenda Pkt.	5:30 PM	City Hall - Wing W119	PAC Minutes 8/19/2014
August 19, 2014 Special Meeting (see Reg. Meeting Agenda Pkt. for details)	4:30 PM	City Hall - Wing W119	See Reg. Meeting Minutes
July, 2013 (No Meeting)			

San José City Hall

200 E. Santa Clara St.
San José, CA 95113
408 535-3500 Main
408 294-9337 TTY
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Office of Cultural Affairs
200 E. Santa Clara Street – 4th Floor
San Jose, CA 95113
Telephone: (408) 793-4344

PUBLIC ART COMMITTEE

Regular Meeting Minutes Tuesday, October 21, 2014

a) CALL TO ORDER

The meeting was called to order by Chair Tina Morrill at 4:05 PM in San José City Council Wing, Meeting Room W-119, 200 E. Santa Clara St., San Jose, CA 95112.

PRESENT: Committee Chair Tina Morrill; PA Committee Members Roma Dawson, Richard James, Ramona Snyder, Ben Miyaji (arrived after tour); PAAC Members Jeff Current, Chris Sicut

ABSENT: None.

GUESTS: None

STAFF: Jennifer Easton, Lynn Rogers, Mary Rubin

b) Public Art Downtown Walking Tour for members of both Committees

Conducted by PA Director Jennifer Easton. Tour departed from W-119 and returned to the meeting room at the tour's end.

c) APPROVAL OF MINUTES (Time Certain at 5:30 PM)

ACTION: Approved Minutes of Special and Regular Meetings on Tuesday, August 19, 2014.

Mvd/2nd: B. Miyaji/R. Dawson; Passed. Yes 5; No 0.

d) CHAIR'S REPORT – Tina Morrill

Reported.

e) DISCUSSION & ACTION ITEMS

1. OTHER

a. **ACTION: Approved request to project an image on City Hall during the Dia Festival on Thursday, October 23, 2014. (District 3)**

Mvd/2nd: R. James/B. Miyaji; Passed. Yes 5; No 0

Presented by Public Art Director J. Easton

2. DESIGN DEVELOPMENT PROPOSAL

a. **ACTION: Approved the design development proposals by artists Claire Napawan and Brett Snyder for a multipart artwork focused on the environmental issue of F.O.G. (“Fat, Oil & Grease”). (Citywide)**

Mvd/2nd: B. Miyaji/R. James; Passed. Yes 5; No 0

Presented by Project Manager M. Rubin

- f) **REPORTS – Jennifer Easton, Public Art Program Director**
 - 1. Berryessa BART project update. (Citywide) Report given by J. Easton
 - 2. Other Project Updates
 - a. East Santa Clara Urban Village (District 3) Report given by M. Rubin
 - 3. Staff Report – Other Items: J., Public Art Director
Reported status of projects:
 - a. Upcoming installations: *Reflections* by artists Jonathan Russell and Saori Ide Russell on Lincoln Avenue, artist Dio Mendoza’s *Citizen Tree* in Parque de los Pobladores, and continued work towards installation of the Urban Screen in the SoFA District.
 - b. Illuminating Downtown.

- g) **OTHER BUSINESS**

None.

- h) **OPEN FORUM – PUBLIC COMMENT**

None.

- i) **PUBLIC ART COMMITTEE PLANNING RETREAT**
 - 1. Discussion of tour: Discussed by members of both Committees
 - 2. Review of budget and project plan building: Presented by Public Art Director J. Easton and discussed by members of both Committees
 - 3. Building advocacy for public art in San Jose: Presented by Public Art Director J. Easton and discussed by members of both Committees
 - 4. Envisioning Public Art for San Jose: Presented by Public Art Director J. Easton and discussed by members of both Committees

- j) **ADJOURNMENT**

Meeting was adjourned by Chair Tina Morrill at 8:07 P.M.

Opportunities to see art around throughout the downtown.

In the SoFA district (1st Street south of San Carlos Street), in addition to the numerous galleries, several of the businesses also show art regularly, as well as the on-going series of changing artwork in storefront windows. City Hall hosts a regularly changing exhibit program in its 4th Street City Windows Gallery, the City Hall 1st floor Wing hallway, display cases on the first floor of the tower building, and on the 18th floor of the tower. San Jose State University has an ongoing exhibit program at Thompson Gallery and the 2nd floor of the MLK Library. And temporary projects regularly appear in conjunction with festivals and events.

Several resources will help visitors and residents alike discover art and art events throughout downtown:

- * www.artsopolis.com
- * www.southfirstfridays.com
- * www.sjdowntown.com
- * www.sanjose.org
- * www.sanjoseca.gov/attract.html
- * www.artshiftsanjose.com

Sign up for the public art newsletter: www.sanjoseculture.org/?pid=12212



Cultural Affairs – Office of Economic Development
City of San José
365 S. Market Street
San José, California 95113
408.277.5144 www.sanjoseculture.org

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Public Art San Jose

downtown



12

Downtown Nightscape

In the evening, downtown becomes a dynamic lightscape— SoFA district, 1st and 2nd Streets, and along Santa Clara and San Fernando Streets. Artists, recognizing this unique energy, have created works that enhance the skyline and the streetscape. Dynamic light works include Jim Conti's interactive *Show Your Stripes* (25), Ben Rubin's *Semaphore* (12), Cork Marcheschi's *ECHO* (35), Diller & Scofidio's *JumpCuts* (28), and Doug Hollis and Anna Valentina Murch's *Waterscape* (in the plaza of City Hall, 30). City Hall, designed by Richard Meier Partners, is one of the most dramatic illuminations downtown with its internally lit dome.



25



30



6

Welcome

to Downtown San José, Silicon Valley's City Center where the arts and entertainment, business and living blend together in an innovative way. The **San José Public Art Program** is celebrating its 25th anniversary—a milestone of artistic exploration and community enrichment in the downtown and beyond. From the Martin Luther King, Jr. Joint Library and City Hall, to integration with private development, to the Guadalupe River Park, and even temporary projects, artists work to find unique ways to heighten the experience of the ever changing downtown.

Through your travels in the downtown with map in hand, we hope you will find your encounters uniquely framed by the art.

If you would like more information about the Public Art Program, please visit our website at www.sanjoseculture.org. There you can learn more about the program, current opportunities, and you may also sign up for the monthly public art newsletter.

Martin Luther King, Jr. Joint Library

One of the treasures—and treasure hunts—of San José's public art collection is Mel Chin's, *Recolecciones* (35), in the MLK Library. This series of artworks throughout the library pays homage to the collections; some pose puzzles to be solved, others are invested with humor or history, and all are designed to encourage consideration by library patrons. A guide to these artworks is available at the information desk.



35



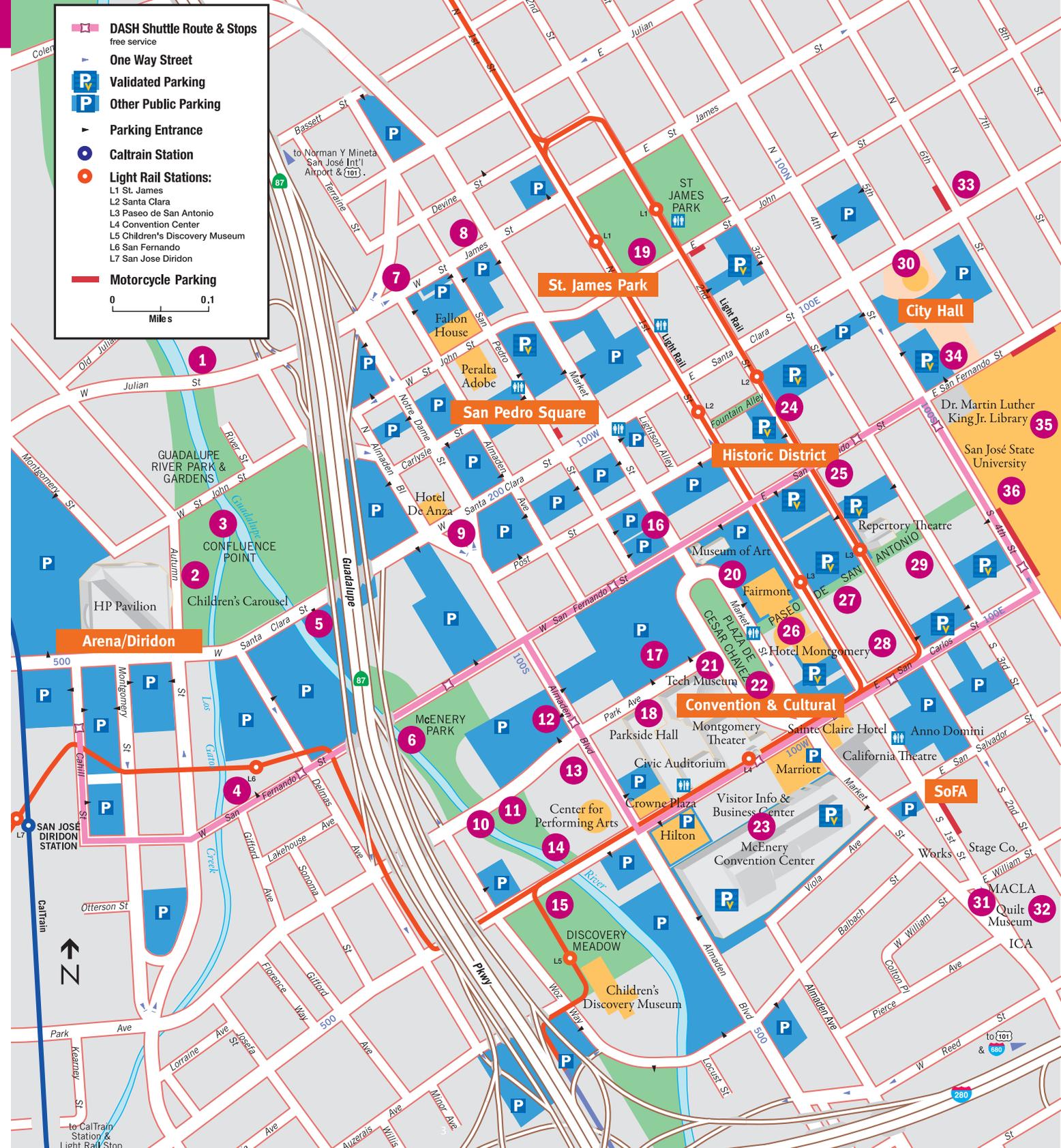
35

21

20

downtown SAN JOSE

- Braided Path Plaza with Pool of Genes, Aditya Advani, 2005;** etched stone, concrete, granite; GRP at Julian St.
- Five Skaters, Larry Sultan and Mike Mandel, 1995;** terrazzo, tile, glass, artifacts, pre-cast concrete; Autumn Way at Santa Clara St.
- The Weavers' Gifts, Alan Counihan, 2001;** stone; GRP, confluence east (north of W. Santa Clara St.)
- Life is a Circus, Ilona Malka Rich, 2005;** bronze with fiber optics; VTA San Fernando Station, W. San Fernando at Delmas
- Remembering Agriculture, Tony May, 1998;** steel, bricks, wood, landscaping; GRP at W. Santa Clara St.
- Wildlife of the Guadalupe River, Nobu Nagasawa, 2001;** powdercoated aluminum, glass; McEnery Park; GRP at W. San Fernando St.
- Thomas Fallon Statue, Robert Glen, 1989;** bronze; W. Julian St. at W. St James St.
- A Small Part of What We Do, Tad Savinar, 2000;** bronze plaques; Fire Station 1 (201 N. Market St.)
- Untitled, Stephanie Scuris, n.d.;** steel; Almaden Blvd at W. Santa Clara St.
- Muwekma Ohlone Tribute, Peter Schiffrin with Todd Andrews, 1989;** bronze; Park Ave. at GRP
- Veterans Memorial of San José - Santa Clara Valley, Manhattan Projects, 1997;** flagpoles, flags, glass, stone; Park Ave., west of CPA
- Horizon, Albert Paley, 1998;** formed and fabricated steel, stainless steel, bronze; Adobe (345 Park Ave), West Tower entrance
San José Semaphore, Ben Rubin, 2006; aluminum, Lxeon® LEDs, graphic processors, custom software. Tune radio to AM1680 within 2 blocks of the artwork for audio component. More information at www.adobe.com/aboutadobe/philanthropy/sjsemaphore/; Adobe, Almaden Tower (north face)
Big Flowers, Jean Whitesavage and Nick Lyle, 2003; forged steel fencing; Adobe, loading dock on W. San Fernando
- California Bear, Beniamino Bufano, 1980;** cast concrete composite; CPA, main plaza
Dance Synthesis, Brian Holt, 1988; marble; CPA, west entrance
Untitled, Kenneth Matsumoto, 1983; cast concrete, corten steel, stone; CPA, north plaza
- Momotaro (Peach Boy), Kinpo Okamoto, 1993;** bronze; GRP: Riverwalk Bridge (West of CPA)
- Parade of Animals, Michael Boris, 1991;** bronze; Discovery Meadow at W. San Carlos between Almaden Blvd. and Woz Way
- Secrets, Tom Bennett, 1986;** bronze; 55 Market St. Courtyard
- Samurai Armor, Alan Osborne, 1983;** bronze
Salute, Harry Powers, 1983; steel with lacquer
Flying Lady, John Battenberg, 1983; polychrome bronze
Space Dance for Peace I, Mircea Paul Gorenici, 1983; corten steel
Park Center Plaza, Park Street between Market St. and Almaden Blvd.
- Civic Stage Set, David Bottini, 1989;** painted steel; Park Ave. between Almaden Blvd. and Market St.
- McKinley Monument, Robert Schmidt, 1913;** bronze, marble
Henry Morris Naglee Monument, Unknown, 1915; bronze, marble
St. James Park (St. John St. at 2nd St.)
- Figure Holding the Sun, Italo Scanga, 1988;** painted steel; Circle of Palms (170 S. Market St.)
- Origin, Beliz Brother, Brad Goldberg, Joe McShane, 1998;** terrazzo, metal, tree root, granite, glass, light tracking device; Tech Museum (201 S. Market St.), inside lower level (admission required)
Science on a Roll, George Rhoads, 1990; metal, mixed media; Tech Museum, north entrance



- Plumed Serpent, Robert Graham, 1994;** cast concrete; Plaza de Cesar Chavez (San Carlos and Market St.)
- Father and Son, John Buck, 1988;** bronze
Untitled, Lin Utzon, 1989; ceramic tile
Lucca #2, Manuel Neri, 1983; marble with synthetic enamel
Figure Four, Nathan Oliveira, 1983; bronze
Sentinel, Sam Hernandez, 1985; painted wood
Winged Guardians, Stephen de Staebler, 1993; bronze
Animal Spiral & Butterfly, Therese May, 1991 & 1983; quilted fabric, paint
McEnery Convention Center (150 W. San Carlos St.)
- Fibonacci Cycles, Bill Gould, 2007;** nickel-plated steel, glass; 2nd St. and Paseo, between Santa Clara and San Fernando Sts.
- Show Your Stripes, Jim Conti, 2008;** LED, metal, phone interface. To change the light pattern, call 408-287-0128 between sunset and 3 a.m. After the tone, enter a 3 number combination (* and # can be used), then press zero, and end the call; 88 E. San Fernando St. at 2nd St.
- Man of Fire, Kim Yasuda, 1998;** bronze, terrazzo, wood, tile; Paseo de San Antonio between Market and 4th Sts.
- Jump Cuts, Elizabeth Diller and Ricardo Scofidio with Paul Lewis, 1994;** LCDs, computer programming, electronic media; Camera 12 (201 S. Second St.), façade
- San José Fountain, Robert Graham, 1987;** bronze; Federal Building (300 S. First St.), 1st St. entrance
Japanese American Internment Memorial, Ruth Asawa, 1994; bronze; Federal Building, 2nd St. entrance
- Paseo de San Antonio, 2nd St. to 3rd St.**
Convergence, Jun Kaneko, 2004; ceramic, powdercoated steel; At 2nd St.
McAadoo, Tom Holland, 1981; epoxy on aluminum
Syracusa, Stephen de Staebler, 1982; ceramic
State Building courtyard
Untitled, Laddie John Dill, 1986; glass, cement and polymer; State Building façade
Untitled, Cork Marcheschi, 2002; exterior façade enhancements and lobby fixtures - neon, blown and plate glass; San José Repertory Theater
Oionos, Doug Hollis, 1998; stainless steel; At 3rd St.
- Parade of Floats, Andrew Leicester, 2005;** ceramic tile, cast concrete; City Hall (200 E. Santa Clara St.), 5th St. axis
Waterscape, Doug Hollis and Anna Valentina Murch, 2005; granite boulders, aluminum, flamed finished amber gold granite slab; For more information: www.sanjoseca.gov/newcityhall; City Hall, plaza
- Commemoration of the Founding of the Pueblo San José de Guadalupe, East Los Streetscapers, 1997;** tile, cast concrete; Parque de los Pobladores, S. Market St. at S. First St.
- SoFA Tiles, 2007.** Mosaic tile interpretations from selections from the collection of the San Jose Museum of Quilts & Textiles; 1st St. from William to Reed Streets.
- Nature of Life, Seyed Alavi, 2003;** mixed media; Fossil wall fabrication design by Steve Carr; Horace Mann School (55 N. 7th St.), windows facing W. Santa Clara and 6th Sts.
- ECHO, Cork Marcheschi, 2002;** neon, E-lite; 4th and San Fernando Parking Garage
- Recoilecciones, Mel Chin, 2003;** mixed media; For more information: www.sjlibrary.org/mlkart; Martin Luther King, Jr. Library (150 E. San Fernando St.)
- Folded Square Alphabet D, Fletcher Benton, 1980;** painted steel; San José State University, Boccardo Business Center, S. 10th St & E. San Antonio St.
Tommie Smith and John Carlos, Rigo, 2005; tile, concrete; San José State University, Clark Library, One Washington Square
Arch of Dignity, Equality, and Justice (Cesar Chavez Monument), Judith Baca, 2008; arch (concrete, plaster, mosaic, murals), seating and fountain.
El Paseo de Cesar E. Chavez



San Jose Public Art Ordinance (2%)
August, 2010

Provided as a benefit of membership
by the Public Art Network

Chapter 22.08

PUBLIC ART PROGRAM*

***Editor's note:** Ord. No. 28358, § 2, adopted August 19, 2008, amended Ch. 22.08, in its entirety, to read as herein set out. Prior to inclusion of said ordinance, Ch. 22.08 pertained to similar subject matter. See also the [Code Comparative Table](#).

Sections:

- 22.08.010 Purpose.
- 22.08.020 Funds for public art.
- 22.08.030 Exclusions or additions to public art program requirements.
- 22.08.040 Additional guidelines on calculation of public art funds.
- 22.08.050 Reasonable efforts to include funds for public art.

22.08.010 Purpose.

The purpose of the San José City Public Art Program is:

- A. To enhance the appearance of public places constructed as city or redevelopment agency projects by incorporating public art in and about such places;
- B. To encourage the use of art and to engage artists to help beautify the appearance of the city;
- C. To provide staff to assist the city on matters pertaining to public art and to advise both the city and the redevelopment agency on placement of public art in public places;
- D. To implement the provisions of the public art master plan adopted by city council on March 13, 2007, as it may be amended from time to time, to the extent that the master plan is consistent with the provisions of this Municipal Code.

(Ord. 28358.)

22.08.020 Funds for public art.

- A. The city's adopted annual capital improvement budget shall include funds for the acquisition of public artwork, in amounts not less than one (1) percent of the total

- amount budgeted for the city's capital improvement projects in that fiscal year, subject to the exclusions set forth in Section [22.08.030](#). The calculation of funds for public artwork shall be based upon the budgets for capital improvement projects which are funded in whole or in part by the city or a financing district and shall include the city's land acquisition costs, if the property was acquired for the identified capital improvement projects.
- B. The redevelopment agency's annual adopted capital improvement budget shall include funds for the acquisition of artwork for public places, in amounts not less than two (2) percent of the total amount budgeted for each redevelopment agency capital improvement project (as calculated in Section [22.08.040](#) D and subject to the exclusions set forth in Section [22.08.030](#) and not including land acquisition costs).
 - C. The funds for public artwork shall be set aside and identified as sources of funds to be appropriated and expended for acquisition of public art in accordance with the provisions of this title. Appropriations for purposes of acquiring public art in order to carry out the provisions of this title shall be made in accordance with law and the budgeting procedures of the city and the redevelopment agency. To the extent that a capital improvement project includes funding from both the city and the redevelopment agency, the percentage allocated to public art arising from the project shall be determined and appropriated by the lead agency for the project by applying the percentage for public art applicable to the lead agency (i.e., city one (1) percent including land acquisition costs, redevelopment agency two (2) percent not including land acquisition costs).
 - D. The redevelopment agency shall use reasonable efforts to obtain agreements from private developers in redevelopment agency assisted private projects to expend funding for the acquisition of public art in amounts and subject to the provisions of Section [22.08.040](#) below. The redevelopment agency shall include funds for public artwork as a requested project element in all requests for proposal issued by the redevelopment agency.
 - E. Appropriations for public art may be expended to acquire public art if it is allowed under the terms of a contract, federal or state grant, law, rule, or regulation and may include the pooling of public art funds to the extent permissible, to provide artwork of larger scale or significance in a different location than the project. Appropriations for public art shall only be expended for acquisition of public art in a manner consistent with the specific restrictions established for each funding source.
 - F. Artwork acquired through this title should be installed in public places owned or leased by the city or another public agency, except that artwork acquired through a redevelopment agency assisted private project may also be installed in public places on the site of the private project generating the art funds.

- G. Appropriations and expenditures for public art may include, but are not limited to, the costs and expenses incurred in the process of selecting, installing, documenting, administering, and maintaining public art in public places, subject to applicable laws, rules and regulations. The department shall track the funding sources for all public art funds including pooled funds, and shall oversee public art expenditures in a manner consistent with the funding restrictions.
- H. The city manager or the city council, as appropriate, shall approve the final public art to be acquired under the city's capital improvement budget and the redevelopment agency's capital budget, taking into consideration the recommendations of the arts commission.
- I. Nothing herein shall require the city or redevelopment agency to expend funds in a manner that is inconsistent with any applicable law, rule or regulation.
- J. The department shall work with other city departments to develop budgets for maintenance and conservation of public artworks in the city's facilities. Funds that may be legally used to maintain public art shall be identified in the annual operating funds of each city department that includes public art in its facilities and in the general fund budget for the department.
- K. Appropriations for the acquisition of public art shall not be expended for any of the following:
 - 1. Art objects which are mass-produced and of standard design. However, limited editions, signed by the artist; original prints; cast sculpture or photographs may be purchased.
 - 2. Decorative or ornamental elements (unless for the security of the public art or to ensure public safety), which are designed by the building architect or consultants engaged by the architect.
 - 3. Expenses related to the ongoing operation of the public art, such as electrical, water, or mechanical service required to operate the public art.

(Ord. 28358.)

22.08.030 Exclusions or additions to public art program requirements.

- A. If the terms of a contract, federal or state grant, law, rule or regulation prohibit or restrict the collection or use of funds in connection with a city capital improvement project for expenditures upon public art, or if the eligible uses of the funding are limited and specified and do not include public art, then the amount equal to one (1) percent of the funding from such source shall be subtracted from the one (1) percent total capital improvement budget for public artwork, so as to exclude from the total public art portion of the capital improvement budget any funds that are so prohibited or restricted. For example and without limitation, the public art calculation of one (1) percent shall not apply and shall be subtracted from the public art allocation of one (1) percent of the capital improvement

- budget, to remove any capital improvement project, or the proportionate share of any capital improvement project, that is funded through a fee or exaction on private development subject to the Mitigation Fee Act (Government Code Section 66000 et seq.) from the public art funding requirements set forth in this title.
- B. If the city manager's office or executive director of the redevelopment agency cannot resolve disagreement between departments regarding whether a funding source may be spent upon public art, the city manager's office shall forward the question to the city attorney's office for final resolution of the legal use of such funds before any reduction is made in the calculation of the public art funding.
- C. If the terms of a contract, federal or state grant, law, rule, or regulation or other limitation on the source of funds prohibit or restrict the collection or use of funds in connection with a capital improvement project for expenditures upon public art, or if the eligible uses of the funding are limited and specified and do not include public art, then the not-less-than-two-percent (2%) to be expended by the redevelopment agency for public artwork consistent with this title shall be calculated so as to exclude from the total cost of said project any funds that are so prohibited or restricted. For example and without limitation, the public art calculation of two (2) percent shall not apply to capital improvement project of the redevelopment agency, or the proportionate share of any capital improvement project of the redevelopment agency, that is funded through a fee or exaction on private development subject to the Mitigation Fee Act (Government Code section 66000 et seq.) from the public art funding requirements set forth in this title. If the city manager's office or executive director of the redevelopment agency cannot resolve disagreement between departments regarding whether a funding source may be spent upon public art, the city manager's office shall forward the question to the city attorney's office for final resolution of the legal use of such funds before any reduction is made in the calculation of the public art funding.
- D. The following are also excluded from the city's and from the redevelopment agency's public art funding requirements and shall not be included in the budgets used to calculate the applicable public art funding requirements:
1. Costs of non-construction related activities such as studies, reports, leases, and easements; including, without limitation, activities in the city's capital improvement budget which are designated as "non-construction."
 2. The cost of environmental review, whether or not the environmental review is related to a construction project.
 3. Capital improvement projects that are designated as "maintenance" in the city's capital improvement budget or designated as "non-construction" projects in the capital improvement budget, retrofits (such as seismic or those required to meet legal requirements such as the Americans with Disabilities Act); site remediation; acquisition or installation of furniture,

fixtures and equipment; and affordable housing projects.

4. Redevelopment agency assisted private projects and public capital improvement projects that are primarily rehabilitation or maintenance of existing facilities; retrofits (such as seismic or those required to meet legal requirements such as the Americans with Disabilities Act); site remediation; acquisition or installation of furniture, fixtures and equipment or similar projects that do not expand the capacity of an existing facility, including but not limited to façade improvements; and affordable housing projects.
- E. Public art funds derived from redevelopment agency capital improvement Projects may not be used for maintenance or for projects located outside of Redevelopment project areas.
 - F. Nothing is intended to prohibit the city manager and the redevelopment agency executive director, in conjunction with the submission of the annual capital budgets of the city and redevelopment agency, respectively, and subject to the approval of the city council and the redevelopment agency board of directors, from designating additional funds, subject to applicable restrictions, to be utilized to place public art in public places.
 - G. In conjunction with submission of the city's and redevelopment agency's proposed annual capital improvement budget to the city council, and to the redevelopment agency board, respectively, the city manager and the redevelopment agency executive director shall notify the arts commission of: (i) those capital improvement programs and projects that include public art allocations in said budgets; and (ii) any proposed discretionary funds added to the art in public places program.
 - H. The city manager and the redevelopment agency executive director may adopt rules and guidelines consistent with this chapter, further defining the process and method of calculation of the amount of funds to be set aside for acquisition of public art as provided in this chapter.

(Ord. 28358.)

22.08.040 Additional guidelines on calculation of public art funds.

- A. *Turnkey Parkland Projects.* Developers of Turnkey Parkland Projects shall be encouraged by the city to include public art with a value of one (1) percent of the total project cost for the Turnkey Parkland project.
- B. *City parks capital improvement projects.* For capital improvement projects funded from the park trust fund, the city manager shall have the option of allocating the one (1) percent public art requirement from the construction & conveyance tax

funds instead of deducting the one (1) percent public art funding from the park trust fund.

- C. *Financing districts.* Subject to any applicable legal restrictions on such financing, the city and the redevelopment agency shall use reasonable efforts to provide that the formation documents for future financing districts include a requirement that one (1) percent of the cost of the capital improvement projects financed by the financing district shall be expended for the acquisition and installation of public art.
- D. *Redevelopment agency capital improvement projects.* The public art funding for a capital improvement project of the redevelopment agency shall be determined and fixed at the time of adoption of the redevelopment agency budget for the upcoming fiscal year. The total cost reflected in the redevelopment agency annual budget for the project shall include two (2) percent for public art. The two (2) percent public art funding for each redevelopment agency capital improvement project shall be calculated as follows: $(0.02) \times$ (the estimated cost of engineering, design and construction of the project, but excluding the costs related to land acquisition, demolition of buildings, soil remediation and off-site improvements).
- E. *Redevelopment agency assisted private project.* The redevelopment agency shall use reasonable efforts to provide for public art during negotiations with developers for disposition and development agreements (DDAs). The redevelopment agency shall offer the developers the option of (i) expending one (1) percent of the total estimated project costs on artwork to be located onsite (minus the amount paid to the city for administrative costs); or (ii) placing six-tenths of (0.6) one percent of the estimated total project costs in a public art trust fund to create public artwork located anywhere in the city in a manner consistent with an adopted public art focus plan or, if not within a focus plan area, within a redevelopment project area.

(Ord. 28358.)

22.08.050 Reasonable efforts to include funds for public art.

- A. City staff shall use reasonable efforts to obtain appropriate approvals from any funding source for any capital improvement project, to allow use of one (1) percent of such funds for the acquisition of public art as provided in this title. Such efforts shall include, without limitation, identifying public art in grant applications for capital improvement projects, efforts to include expenditures for public art in developer funded infrastructure projects, and efforts to include public art in developer- constructed infrastructure and public facilities.
- B. If the city enters into an agreement with another public entity, whereby city funds are transferred to such other public entity for the capital improvement project that would otherwise be deemed subject to the public art requirements under this title, city staff shall use reasonable efforts to include in such agreement, whenever it is

lawful to do so, a requirement that the recipient entity or its successor in interest shall take appropriate measures to insure that not less than one (1) percent of the city funds so transferred are expended for acquisition of public art.

- C. If the redevelopment agency enters into an agreement with another public entity, whereby agency funds are transferred to such other public entity for the capital improvement project that would otherwise be deemed subject to the public art requirements under this title, agency staff shall use reasonable efforts to include in such agreement, whenever it is lawful to do so, a requirement that the recipient entity or its successor in interest shall take appropriate measures to insure that not less than two (2) percent of the agency funds so transferred are expended for acquisition of public art.

(Ord. 28358.)

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