



AGENDA
REGULAR MEETINGS OF THE
PARKS, RECREATION,
AND ARTS COMMISSION

January 10, 2018

TIME: 6:00 PM

PLACE: City of Rocklin Council Chamber

www.rocklin.ca.us

MANNER OF ADDRESSING THE COMMISSION

Citizens may address the Commission on any item on the agenda at the time the item is considered. Citizens wishing to speak may request recognition from the Chairperson by raising their hand and stepping to the lectern when requested to do so. Speakers will usually be allowed five (5) minutes; however, the Chairperson may set shorter time limits. Speakers are asked to identify themselves by stating their name and the city they reside in for the official record.

STANDARDS OF DECORUM

Any person who disrupts the meeting of the Commission, may be barred by the presiding commissioner from further audience before the Commission during that meeting, unless permission to continue be granted by majority vote of the Commission.

All remarks shall be addressed to the Commission as a body and not to any member thereof, or to staff, or to the public. No person, other than a member of the Commission, and the person having the floor, shall be permitted to enter into any discussion without the permission of the presiding commissioner.

For items not on the agenda, and for non-hearing items on the agenda the person addressing the Commission shall be limited to five minutes, unless the time is adjusted by the presiding commissioner.

Whenever any group of persons wishes to address the Commission on the same subject matter, it shall be proper for the presiding commissioner to request that a spokesman be chosen by the group to address the Commission and, in case additional matters are to be presented at the time by any member of the group, to limit the number of persons so addressing the Commission, so as to avoid unnecessary repetition.

As a courtesy to all, please turn off cell phones and other electronic devices during the meeting.

WRITINGS RECEIVED AFTER AGENDA POSTING

Any writing related to an agenda item for the open session of this meeting distributed to the Parks, Recreation and Arts Commission less than 72 hours before this meeting is available for inspection at City Hall, 3970 Rocklin Road, Rocklin, during normal business hours. These writings will also be available for review at the Parks and Recreation Department Building located at 5460 5th Street, Rocklin. If you have questions related to this agenda, please call 916-625-5200.

AMERICANS WITH DISABILITIES ACT

In compliance with the Americans with Disabilities Act, the City of Rocklin encourages those with disabilities to participate fully in the public hearing process. If you have a special need in order to allow you to attend or participate in our public meeting and public hearing processes, including receiving notices, agendas, and other writings in appropriate alternative formats, please contact our office at (916) 625-5200 well in advance of the public meeting or public hearing you wish to attend so that we may make every reasonable effort to accommodate you.

ELECTRONIC PRESENTATIONS

All persons with electronic presentations for public meetings will be required to bring their own laptop or other form of standalone device that is HDMI or VGA compatible. It is further recommended that presenters arrive early to test their presentations. The City is not responsible for the compatibility or operation of non-city devices or the functionality of non-city presentations.

POSTING OF AGENDA

In accordance with Government Code Section 54954.2(a) this agenda was posted on the City's bulletin board at City Hall, 3970 Rocklin Road, Rocklin, and City of Rocklin website at www.rocklin.ca.us.

AGENDA

INTRODUCTION

1. **Meeting called to order at:**
2. **Pledge of Allegiance:**
3. **Roll Call:**
 - A. Commissioners:
 - B. City Personnel:

AGENDA REVIEW

4. **Agenda Modifications**

CONSENT CALENDAR

The following routine matters can be acted upon by one motion. Individual items may be removed by Commission for separate discussion. The title is deemed to be read and further reading waived of any ordinance listed on the Consent Calendar for introduction or adoption.

5. Minutes

- A. Minutes for December 13, 2017 meeting

CITIZENS ADDRESSING THE COMMISSION

Members of the public may address the Commission at this time on any item of business of interest to the public that is not on the agenda. Speakers are limited to five minutes unless the time is extended by the presiding commissioner. Commissioners may briefly respond to statements made or questions asked by the speaker, but may not make any decisions or take action on any item not on the agenda.

6. NAME AND CITY

REPORTS FROM CITY OFFICIALS/DICUSSION AND POTENTIAL ACTION ITEMS

- 7. Appointment of Chair and Vice Chair for 2018**
- 8. Subcommittee appointment for 2018**
- 9. Sunset Whitney Golf Course Property - Guiding Principles and Objectives**
- 10. Ore Cart Public Art Project**
- 11. Venue Rentals Quarterly Report**
- 12. Director's Report**
- 13. Parks Manager Report**
 - A. Sunset Whitney Golf Course Property - Outreach
- 14. Parks, Trails & Open Space Communications Plan**

COMMISSION REPORTS

- 15. Reports from Committees**
- 16. Commission Comments**

FUTURE AGENDA ITEMS

ADJOURNMENT

- 17. Meeting Adjourned at**



**MINUTES
REGULAR MEETINGS OF THE
PARKS, RECREATION,
AND ARTS COMMISSION**

December 13, 2017

TIME: 6:00 PM

PLACE: City of Rocklin Council Chambers

www.rocklin.ca.us

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AGENDA**INTRODUCTION**

1. **Meeting called to order at:**
Meeting called to order at 6:01 p.m.
2. **Pledge of Allegiance:**
Pledge of Allegiance led by Chair Woman Hartwell
3. **Roll Call:**
 - A. Commissioners:
Youth Commissioner Najera – Absent - Excused
Commissioner Anderson – Present
Chair Woman Hartwell - Present
Commissioner Stockton – Absent - Excused
Commissioner Armstrong-Bryant - Present
Commissioner Richey - Present
 - B. City Personnel:
Director Karen Garner (Parks and Recreation)
Parks Manager Sarah Novo (Parks and Recreation)
Recreation Manager Kevin Huntzinger (Parks and Recreation)
Sr. Admin Specialist Kylene Draper (Parks and Recreation)

AGENDA REVIEW**4. Agenda Modifications**

No agenda modifications, Item 10 will be verbal report by Director Garner.

CONSENT CALENDAR

The following routine matters can be acted upon by one motion. Individual items may be removed by Commission for separate discussion. The title is deemed to be read and further reading waived of any ordinance listed on the Consent Calendar for introduction or adoption.

5. Minutes**A. Minutes for November 8, 2017**

Commissioner Richey made a motion to approve the minutes from the November 8th, 2017 commission meeting, Commissioner Armstrong-Bryant second the motion. Motion passed 4 to 0.

CITIZENS ADDRESSING THE COMMISSION

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6. NAME AND CITY**REPORTS FROM CITY OFFICIALS/DICUSSION AND POTENTIAL ACTION ITEMS****7. Sunset Whitney Golf Course Property - Guiding Principals and Objectives**

Director Garner went over report discussing the City of Rocklin purchasing the former Sunset Whitney Golf Course and outlined what that looks like for the future.

Commissioner Anderson mentioned adding former golf course to the Parks and Trails Master Plan.

Commissioners requested tour of land after purchase is final.

8. Parks, Trails & Open Space Communications Plan

Director Garner outlined the progress that has been made in regards to the online park survey with over 1,000 respondents.

9. Director's Report

Director Garner discussed the Pacific Street Bike Trail Segment and that staff will follow up during the scheduled CIP process.

Director Garner discussed the senior survey drafted by Commissioner Richey.

Director Garner mentioned the Parks and Recreation department applying for a grant to help support the up and coming Ore Cart Public Art project.

Commissioner Armstrong-Bryant commented that the Art Task Force be involved in the public art project.

10. Commission Priority Projects and Potential Subcommittees for 2018

Commissioners decided to table the Subcommittee discussion until January 2018 meeting.

COMMISSION REPORTS**11. Reports from Committee**

Commissioner Armstrong-Bryant suggested that she will contact Art Task Force volunteers to set a potential date for the next ATF meeting.

12. Commission Comments**FUTURE AGENDA ITEMS****ADJOURNMENT****13. Meeting Adjourned at**

Meeting adjourned at 6:59 P.M.



Parks, Recreation, and Arts Commission Report

Subject: Subcommittees Appointments for 2018 – Item 8

Submitted by: Karen Garner, Director

Date: January 10, 2018

Department: Parks & Recreation

- **Staff Recommendation:**
 - Assign members to subcommittees or direct staff to outreach to individual commissioners to assist in completing tasks as noted below.

BACKGROUND:

At the last meeting the commission discussed reviewing existing subcommittees and commissioners assigned to each committee and making changes or updates for 2018.

The City Attorney's Office has advised that any subcommittee assigned by the Commission is subject to the Brown Act. Depending on the topic at hand including the type of input desired and scope of the task, a subcommittee may be desirable, however, in other cases, alternatives may better serve the need. For topics and tasks that are more complex in nature and/or are best served with input and discussion from more than one commission member and members of the public, an assigned subcommittee may best serve that need. For tasks that are shorter term in nature, mainly involve tasks such as research, writing and data gathering and have a defined end point, staff can work with individual commissioners to assign those tasks. Commissioners can individually work on those tasks and report out at a scheduled Commission meeting. As always, staff can also be directed to provide information to the Commission.

Staff recommends terminating any current subcommittee assignments, reviewing the list of potential topics and subcommittees and then determining what format will best serve for forwarding the Commission's priorities.

Below is a list of current subcommittees with staff recommendations on format for each.

Commission Initiated Committees

- Art Task Force (two assigned members)
- Art Task Force Restructuring (staff outreach to 1-2 members)
- Commission Roles and Priorities/meet with Mayor or designee (staff outreach to 1-2 members)
- Art Nonprofit (on hold until later date)

Council & Staff Initiated Committees

- Whitney Park Phase II – (Hartwell & Anderson)
- Wall of Recognition – (Hartwell & Anderson)



Parks, Recreation, and Arts Commission Report

Subject: Sunset Whitney Golf Course Property-Guiding Principles and Objectives – Item 9

Submitted by: Karen Garner, Director

Date: January 10, 2018

Department: Parks & Recreation

- **Staff Recommendation:**

- Approve the Guiding Principles and Objectives for the outreach and planning of the former Sunset Whitney Golf Course Property.
- Approve the “working name” Sunset Whitney Recreation Area until a formal recommendation is made to Council at a later date to be determined.

BACKGROUND:

The City has completed purchase of the former Sunset Whitney Golf Course. The Parks, Recreation and Arts Commission will take the lead in soliciting and reviewing public comment and making recommendations to the City Council for both short and long-term plans. At the December 13th Commission meeting, Commission reviewed draft guiding principles and objectives. Based on Commission feedback, staff has modified the third bullet point to include the phrase “unique stakeholders” to acknowledge that residents adjacent to the golf course will likely have unique concerns that other residents may not share. Staff now recommends that the Commission adopt the guiding principles and objectives as we move forward with the public outreach process.

Guiding Principles

- The Sunset Whitney Golf Course property will serve as an asset for the entire Rocklin community. Therefore, input should be sought from all Rocklin citizens and groups and should represent a variety of age groups and interests.
- The Commission shall collect and evaluate community input and make recommendations to the City Council.
- Similar to city parks, residents that border the property are more directly impacted by the condition and use of the property. This should be taken into consideration and acknowledged and a balance sought between the needs of these unique stakeholders and the greater community.
- Input on all aspects of the property should be sought including the type of amenity desired, potential short and long-term uses, level of maintenance and potential funding sources.
- Recommendations shall include consideration of one-time and ongoing funding needs, the identification of potential funding sources, identification of potential impacts to other city programs, services or personnel, consideration of the number of people or groups that will benefit, compatibility and potential partners.
- Recommendations shall take into consideration how they serve to further city’s adopted goals and objectives including the General Plan, Citywide Strategic Plan, Parks and Trails Master Plan, Trails Strategy and Action Plan and other applicable documents.
- Input shall be obtained through a variety of manners including, surveys, workshops, social media and other public forums.

-
- Input and suggestions received should be considered informational and evaluated on its own merit as well considering compatibility and affect with other existed or planned elements. Partnership or other synergistic opportunities should be sought where possible.
 - It is acknowledged that some desired amenities may not be feasible or advisable due to a variety of issues including funding constraints, compatibility, lack of broad interest or other circumstances.

Objectives

- Provide short-term recommendations to council for those items that can be implemented short-term, but also gather data and information with the goal of preparing a master plan in the future.
- Develop a plan for outreach including gathering input on use, amenities, priorities, funding, volunteer interest and other related matters.
- Research and vet ideas which commission believes have merit and prepare recommendations to City Council.
- Receive public input on recommendations.
- Develop a work plan that includes timeframes for short and long-term objectives.

“Working” Name for Property

Staff suggests that the Commission agree upon a “working” name for the property so there is consistency as we move forward with outreach. At a later date, a formal recommendation on a name can be made to the Council. This may be done considering input from the community or based on Commission discussion.

Staff recommends using the name “Sunset Whitney Recreation Area” at this time. The name Sunset Whitney has long been associated with the property by residents as the name of the golf course for most of its years of existence. The phrase “Recreation Area” differentiates it from a traditional park and helps frame expectations about what type of area this will be. Recreation Area is used by many agencies including local, state and national entities and traditionally indicates an outdoor area offering activities utilizing the natural features of the land such as hiking, biking, camping, boating and with minimal developed amenities. These spaces in their natural state often also support local wildlife. Staff does not recommend using terms such as “open space” “protected area” or “preserve”. These terms typically indicate that there are limitations on the accessibility and use of the land.



Parks, Recreation, and Arts Commission Report

Subject: Ore Cart Public Art Application Process

Submitted by: Kylene Draper, Sr. Departmental Admin. Specialist

Date: January 10, 2018

Department: Parks & Recreation

- **Staff Recommendation:**
 - Review Public Art policies and application samples (attached) and come up with ideas on desired process for the Public Art Ore Cart project. Staff will create a draft packet for commission to review and proceed at February Commission meeting.

BACKGROUND:

The City of Rocklin proposes to install five, 3 foot tall by 3.75 feet long Ore Carts with rail, made out of fiberglass that will be placed in different locations throughout the Quarry District in Rocklin. These ore carts are designed for artists throughout the region to produce/design meaningful artwork to each ore cart that has relevance to the city's history and culture as well as natural and built environments.

With Commission direction staff can reach out to the three designated volunteers on the Art Task Force and ask for feedback as well.

Deadline for feedback: January 31, 2018











2018

Artist Packet

The Hoot of the Owl Committee
Sponsored by the Village of Coxsackie

whatahoot12051@gmail.com

We have been astounded with the excitement, popularity, and response to our 2017 What a Hoot! and so we will do it again!

If you are a returning Owl Artist, thank you again for your wonderful work that contributed to the success of the first year. If you are new to What a Hoot!, thank you for joining us!

ALL Artists – please read this entire packet and please submit all the required forms.

We are relying on the creative juices that we know exist right here, and we can hardly wait to see the incredible artwork that will enthrall bird and art lovers, both locally and from faraway places! Please complete and submit the artist packet quickly so that you can become eligible to decorate one of the “Coxsackie Owls.”

Your participation in “What a Hoot!” can be a great way to gain public recognition. All sponsors and artists will be promoted in print, through social media, at events, and, of course, on the streets where the Owls will be perched!

Artists who wish to participate must create colored sketches of their designs for a fiberglass Owl that is approximately 32 inches tall. This packet includes an outline of the owl form for use as the design template. The decorated Owls will be mounted on a base, and displayed throughout the Hooting Season. You have complete freedom with your design, but you may want to consider that some of our sponsors are looking for designs that complement their businesses. Make sure your sketch/design is nicely detailed so that sponsors have a good idea of what the finished owl will look like.

We ask that you submit no more than three designs to the Hoot of the Owl Committee before December 31, 2017 so the selection process can begin. Any designs submitted after the due date will be at risk of not being chosen by a sponsor. Once the design has been approved by the committee, you will be invited to a Selection Reception where sponsors will select a design. The Reception will be held in January 2018. You do not have to be in attendance at the reception. After the reception, the committee will notify you if your design was selected by a sponsor. Not all designs/artists will be chose, because there are inevitably more sketches than sponsors. The Owls will be ready to be picked up in late January/early February, and over the next several months, artists will transform their Owls for the May unveiling. The owls will be on display in Coxsackie from May through late September or early October 2018.

Following their patient perching, the Owls will be auctioned at the “What a Hoot! Auction” in the latter part of September or early October 2018. The exact date is yet to be determined.

In appreciation for the efforts put forth by our artists, they will receive up to a 25 % share of the gross amount for which the Owl they decorated is auctioned. Artists who return their completed Owls by the due date will receive the aforementioned 25%, however, **artists who do not deliver their completed Owl by the due date will receive a smaller percentage.** We hope all Owls are in on time, and regret making such a rigid deadline, but the lateness of even a single Owl will delay the production of the brochure and map, as well as other promotional materials. The remaining net realized at the auction will be divided among and donated to community programs, charities, and local not-for-profit organizations.

Selection & Approval Process

- 1) The Hoot of the Owl committee will review all submitted packages for inclusion in the project.
- 2) Designs that are approved by the committee will be presented to the sponsors for consideration at the Selection Reception. The sponsors will make the final selection of the design for their Owl, and will notify the Hoot of the Owl Committee.

It is very important to note that *even if a sponsor has already made arrangements with an artist to decorate their owl*, the artist **MUST submit the proposed design, by the deadline, to the committee for approval.**

- 3) All designs, including those already chosen by a sponsor, will be displayed at the Selection Reception. The committee wants everyone to see all of the fabulous designs for the upcoming event, and a numbered "Chosen" sticker will be affixed to the designs that are already spoken for.
- 4) All artists will be informed whether or not their design has been selected by a sponsor.
- 5) To help with the cost of decorating materials and supplies, each artist whose design has been chosen will receive \$50 compensation when their Owl is picked up.
- 6) Artists will receive a 25% commission of the gross auction price of the Owl he or she decorated if the Owl is completed and turned in by the due date. **Only a partial or no commission will be paid for Owls submitted after the due date, depending on how late the artwork is submitted.**

What's New for 2018

- The owl sculptures will be somewhat smaller in 2018, making them easier to decorate and to handle.
- The Hoot of the Owl Committee learned that by placing owls in groups, they receive more visits and attention, therefore, the sponsors receive more recognition, too. To achieve the optimal promotion of every sponsor and artist, the Committee is developing a location strategy that will encourage "owl touring."

These Items Must Be Submitted

- ☐ Artists Agreement (must be signed) Page 7
- ☐ Copyright Assignment – two pages (must be signed) Pages 8 and 9
- ☐ A color sketch of your Owl design on 8½” x 11” paper
An outline has been provided ~ keep a good copy of your design for your reference
- ☐ Your artist bio or short resume – this helps us promote you and your owl.
Don’t know what to say? Tell us a bit about yourself, your art experience (or life experience & desire to try something new) ...include some information on your design! Everyone has something interesting to say about herself or himself, and the evolution of their designs. This extra info helps sponsors make selections, and will also be used when showcasing each chosen artist on our Facebook page.

** Submit your design and ALL completed forms **

Mail to The Hoot of the Owl Committee, P.O. Box 148, Coxsackie, NY 12051
OR Drop off at National Bank of Coxsackie, West Coxsackie Branch at
Intersection of Routes 9W, 385 and 81 in West Coxsackie

Artist’s Timeline

(Most Dates are approximate. You will be notified when specific dates are determined)

<u>October 2017</u>	Artist Packets available
<u>Dec. 31, 2017</u>	Deadline for Artist Submission – <u>this date is FIRM</u>
<u>January 2018</u>	Selection Reception
<u>February 2018</u>	Notification of selection 1 week after the Selection Reception (note: this may extend if all sponsors have not made a selection)
<u>February 2018</u>	Artists pick up Owls
<u>April 1, 2018</u>	Owls MUST be completed and returned
<u>May 18, 2018</u>	Owls Installation begins in time for Memorial Day
<u>September 2018</u>	What a Hoot! Gala and Auction

Please note that when Artists are notified that their designs have been selected by a sponsor, they will be supplied with much more information about preparation of the Owl sculpture as well as recommendations for paint, adhesives, varnishes, etc.

- 1) Artists may alter the basic Owl form but cannot compromise its structural integrity. The contact points by which the Owl is attached to its base cannot be altered or obstructed. Structural alterations that result in fundamental change to the basic Owl form must be carried out under the direct supervision of an auto body shop or fiberglass fabricator.
- 2) The artist may paint, sculpt, transform or adorn the Owl, using mosaic, mirrors, tiles, or other media. Although objects may be attached to the Owl, vandalism may and unfortunately does occur. Any object that is affixed to an Owl must be attached in a way that it cannot easily be removed. Any object or adornment attached to the Owl must also be weather resistant.
- 3) The Owls will be placed in outdoor areas fully accessible to the public for approximately 5 months, starting in May. Artists should consider that the Owl may be purchased for long-term installation in an outdoor location. Artists should consider the weather and other elements, including sun, rain, wind and dirt. Artists must develop designs, and choose materials, that will not absorb water and that can withstand the weather.
- 4) Icon Poly, the company producing the owl forms, recommends using Acrylic Paint. Artists should be mindful that not all acrylic paints or all colors are lightfast (colorfast) and could possibly fade in strong sunlight. Oil-based enamels, whether from an aerosol can, brushed or applied with professional spray equipment, can be used, but can be more difficult to work with. Primers typically used for drywall are NOT recommended, and latex paints are NOT recommended.
- 5) Regarding adhesives, we have had success with epoxy. Polystyrene body fillers such as Bondo and Evercoat are excellent for use both as an adhesive and as a material for sculpting shapes and textures. Liquid nails and other such construction adhesives may be used as well, although the drying time is longer. Please assure that decouped surfaces are secure and will withstand the elements.
- 6) After the Artists have finished their Owl, they should apply a varnish to protect it until it receives professionally applied automotive clear coat. Artists must determine the compatibility of their varnish with the particular paints they have used. It is extremely important to follow the recommendations of the respective manufacturers. We cannot overemphasize the risk of paint failure that can result if instructions are not followed. An exterior grade of sealer that is non-reactive, non-toxic, UV resistant and waterproof is strongly recommended. A minimum of two coats of varnish is required. Either a matte or gloss finish is acceptable. Please read Page 5.
- 7) "What a Hoot!" is a public art exhibit. The Owls will be placed in highly public, accessible locations where the public can touch the designs. Public safety is a significant concern. Designs should be created with durability AND safety in mind.
- 8) Designs must be appropriate for public display. Designs that are religious, political or sexual in nature will not be accepted. Corporate logos and advertising are not permitted, however, the theme of the Owl can be related to, or reflective of, the sponsor's business type. A review panel will evaluate all designs. This review panel has the sole discretion to accept or reject any design.

PREP & PAINTING TIPS

Icon Poly (308) 468-9411

Preparation

Lightly sand entire surface with 100-220 grit prior to painting. This sanding is more to clean the surface, not to remove the primer. Do not over sand. Wear plastic gloves when doing this, and when touching the raw sculpture after sanding. This will keep oils from your hands off the surface which could cause an adhesion problem when painting. Do not wear powdered latex gloves because powder residue will remain in the sculpture. If any primer flakes off when sanding, sand back to where the primer is stuck, abrading the raw resins. Then re-prime that area. We suggest using any brand of Gesso and almost all paint manufacturers have a primer that will work.

Paint and Varnish

Using acrylic paints is recommended. Recommend acrylics are by Golden, Windsor-Newton, Daler-Rowney, Pebeo, Lascaux, Liquitex and other professional-grade paint. We recommend staying away from oil paints if you do not have a lot of experience with them. Avoid latex wall paint. Read your paint labels carefully and avoid paints that do not have a high colorfast rating. You don't want your design to disappear in the sunlight!

It is vital that you protect your artwork before the form leaves your studio by varnishing with two coats of **Lascaux UV-1 gloss varnish. It is the best.** Order one 250 ml bottle from Jerry's Artarama Catalog (800-827-8478) or Dick Blick Art Supply (www.dickblick.com) Two coats of Lascaux, diluted 3 parts varnish to 1 part water, will protect your work until it is clear-coated. An alternative to Lascaux is Ronan's Aquathane (call 800-247-6626 to find your nearest retailer). **DO NOT USE GOLDEN UVLS GLOSS VARNISH. IT IS NOT RECOMMENDED FOR OUTDOOR USE.**

Clear-Coat

The Hoot of the Owl Committee will arrange for a final finish with an auto-body clear coat, which will create a hard-shell high-gloss finish with a UV-protection component. Clear-coat will not be applied over mosaic or mirrored surfaces.

Additions and Extensions

Remember that anything you add to the creature will be vulnerable. Vandals (and the weather) will try to remove add-ons, so think "permanence" when planning and executing your design. If an artist plans to cover the entire surface with materials other than paint, such as tile or mosaic work, it may be necessary to remove as much primer as possible. When attaching items with adhesive, be sure to sand or rasp down into the material of the sculpture. Gluing direct to the primed surface may not yield the best results. If attaching items, we recommend using physical attachment (i.e. screws, bolts) in conjunction with adhesives. If you wish to sculpt forms onto your fiberglass form, use epoxy putty. Go to www.magicsculp.com and/or www.restorersupplies.com for epoxy putty and product tech support. To glue stuff onto your creature, use liquid nails or jewelers cement, epoxy adhesives or Bond 527 multi-purpose cement. We do NOT recommend that you add hats, bags and other items made of fabric. We also do NOT recommend that you use paper or photocopies due to the reaction between inks and strong light. Fabric items will deteriorate outside, and ink and paper will fade.

REMEMBER, BUYERS WILL NOT BE HAPPY WITH FAULTY ARTWORK. THINK PERMANENCE!!!

Again – we will provide more information and guidance when the Owls land in Cocksackie.

Acknowledgement of Artists

Artists participating in "What a Hoot! 2017" will be acknowledged in the following ways:

- 1) The name of the artist, title of the Owl, and the name of the sponsor of each Owl will be displayed on a plaque which will be mounted on the base of the Owl.
- 2) The artist, title, and sponsor of each Owl will be listed in the "What a Hoot!" brochure which will include a map that indicates the location of each Owl in the Cocksackie area.
- 3) The artist, title, and sponsor of each Owl will be listed on the "What a Hoot!" website.
- 4) The Owl, along with its artist and sponsor, will be featured in both print and social media throughout the season.
- 5) Artists, Sponsors and Owls will all be honored at the What a Hoot! Gala and Auction in October 2018.
- 6) Artists will receive one complimentary ticket to the Gala and Auction.

Resources for Artists

The Owl forms are produced by Icon Poly of Gibbon, Nebraska. The folks at Icon Poly are happy to talk with artists regarding materials, adhesives, or other technical questions that might arise. Icon Poly maintains a website listing programs for which they supply forms www.iconpolystudio.com. Their phone number is (308) 468-9411 and hours are Monday through Friday 9 – 5, Central Time.

Contact Us

Please feel free to contact us, at the email address or phone number below, with questions and concerns.

The Hoot of the Owl Committee
P.O. Box 148
Cocksackie, New York 12051

Email whatahoot12051@gmail.com

Website www.hootoftheowl.com

Facebook facebook.com/hootoftheowl

Instagram [what_a_hoot_cocksackie](https://www.instagram.com/what_a_hoot_cocksackie)

Ellen De Lucia, Chair
518-943-1836

What a Hoot! Artists Agreement

PLEASE PRINT CLEARLY Deadline for submission – December 31, 2017

Artist Name: _____
(**Exactly** as you want it to appear on the plaque and in print)

Mailing Address: _____

City: _____ **State:** _____ **Zip:** _____

Daytime Phone: _____ **Evening Phone:** _____

E-mail Address: _____

Title of Your Owl: _____
(**Exactly** as you want it to appear on the plaque and in print)

Design Statement: Describe your design, what materials you plan to use, and what inspired you and/or how the design will be executed.

Biography (or attach short resume): _____

Assurances: I have completely read the What a Hoot! Artist Packet and agree to its contents in full. I acknowledge that all application materials will become the property of the Hoot of the Owl Committee and no materials will be returned to the artist. I agree to all terms of the Artist's Agreement.

Artist's Signature: _____ **Date:** _____

Information on where to submit the design and forms is on Page 3

WHEREAS, _____ (artist's name), an individual having an address at _____ is the Author of the design and sketches (collectively referred to as the "Design") attached to the application submitted to the Hoot of the Owl Committee "What a Hoot!" committee on the same date of this assignment;

WHEREAS, the Artist understands and acknowledges that, as part of the application process, it is intended that the Hoot of the Owl Committee, with an address of P.O. Box 148, Cocksackie, NY 12051, owns the entire right, title and interest in and to the Design;

WHEREAS, the Artist understands and acknowledges that he/she will be notified in writing by the Hoot of the Owl Committee "What a Hoot!" committee whether his/her design has been approved and selected;

WHEREAS, the Artist understands and acknowledges that, upon the artist's receipt of written notification that his/her design has been selected and approved, he/she shall apply that design to an Owl sculpture provided by the Hoot of the Owl Committee, thereby creating a "Finished Owl" ready for outdoor display during the summer of 2018.

WHEREAS, the Artist desires to transfer all of his/her right, title and interest in and to the Design, including but not limited to, all derivative works which are based on the Design to the Hoot of the Owl Committee;

WHEREAS, the Artist understands and acknowledges that the Hoot of the Owl Committee shall continue to be the sole and exclusive owner of the entire right, title and interest in and to the Design, including, but not limited to, all derivative works based on the Design of the "Finished Owl" is approved for exhibition as described in detail in the Hooting to all Artists Packet for "What a Hoot!" and that in such case the committee will pay the artist a stipend of \$50 to help defray the cost of materials used in the decoration of an Owl chosen for exhibition. The Artist will also receive 25% of the gross sale price paid for his/her Owl at the final Auction if the Owl is delivered by the due date. The Hoot of the Owl Committee will arrange for the sale of any Owl not sold at Auction.

NOW, THEREFORE, for good and valuable consideration, receipt of which is hereby acknowledged, and intending to be legally bound hereby, the Artist hereby assigns to the Hoot of the Owl Committee all his/her right, title and interest in and to the Design and to any derivative works based on the Design including but not limited to any rights it may have in the Finished Owl, together with all copyright application and registrations therefore.

The Artist acknowledges and agrees that, due to the nature of the public display of the Finished Owl, the Hoot of the Owl Committee shall not be liable for any distortion, mutilation, modification or destruction of the Finished Owl by accident, act of God or person. The Artist hereby waives his/her rights under the Visual Artists Rights Act ("VARA"), 17 U.S.C. 106A, as against the Hoot of the Owl Committee in the event of such distortion, mutilation, modification or destruction.

The Artist further acknowledges and agrees that if the Finished Owl is vandalized, damaged or otherwise modified and the Artist is unable or unwilling to promptly repair such alteration, the Hoot of the Owl Committee shall have the right to make, or have made, such repairs, even if the repairs would constitute distortion, mutilation or modification under VARA. The Artist hereby waives his/her rights under VARA in the event and to the extent the Hoot of the Owl Committee deems such repair necessary. The Artist represents to the Hoot of the Owl Committee that he/she is the sole author of

the Design and that the Design is an original work of authorship which does not infringe upon the copyright rights or on intellectual property rights of others, and that he/she has the unencumbered right to make this assignment.

In the event the Design is not approved or selected for exhibition, as described in the Hooting to All Artists, the Hoot of the Owl Committee shall assign (and hereby does assign) back to the Artist all its right, titles and interest in and to the Design.

Artist Signature: _____

Print Name: _____

Address: _____

Owl Title: _____

Date: _____

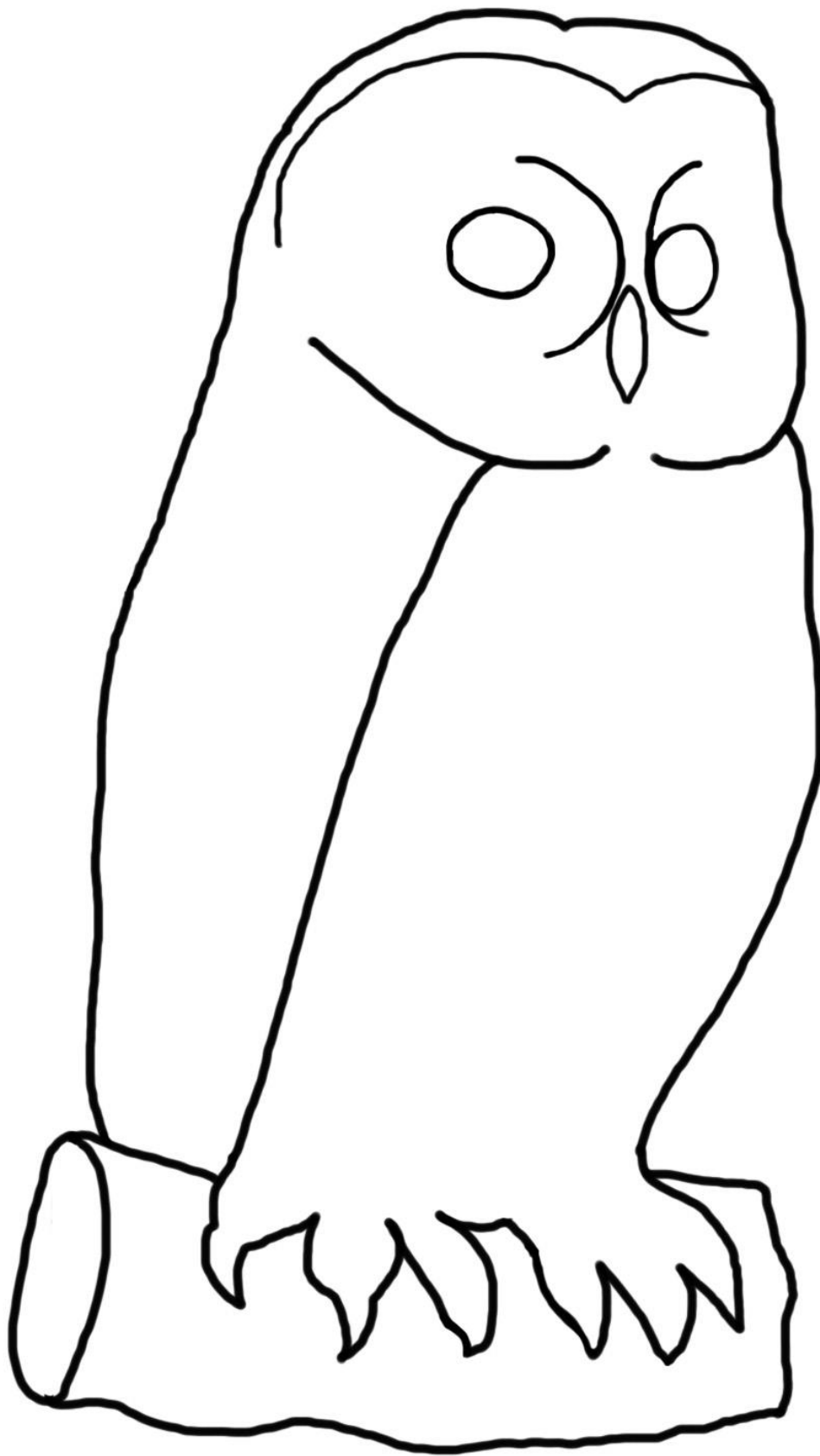
Artist Signature: _____

Print Name: _____

Address: _____

Owl Title: _____

Date: _____



Owl's Name _____ Artist's Name _____



Sponsor Packet 2018

The hoots have been heard, and What a Hoot! **will** be returning to Coxsackie in 2018! Thank you again to all the generous Sponsors in 2017 who made the festival come to life!

Are you a returning 2017 Sponsor? Or maybe you are interested in sponsoring an owl for the first time? In either case, this is your opportunity to get in on all of the fun and excitement, and to help promote your business, although you do not need to be part of a business to be a sponsor. Sponsors play a very special and vital role in this festival, through promotion and by giving the Hoot of the Owl Committee the tools to raise much-needed funds for not-for-profit organizations and charities. We do hope that you will join us and sponsor an Owl for Coxsackie's What a Hoot! Festival.

Please read through this packet, and contact us with questions or for additional information.

"What a Hoot!" is not just a weekend or two-week-long festival. From Memorial Day to the end of September, the area is a-flutter with colorful, imaginative owls, giving folks another reason to come to Coxsackie. This is a way to showcase what's happening in our community, and to get to know the many great people, businesses, and community organizations that make Coxsackie such a wonderful place. The purpose of the festival, sponsored by the Village of Coxsackie, is to promote our village, enlist community involvement, and raise money for local charities. Thanks to our wonderful sponsors for 2017, we raised and donated over \$12,000 to charities this year!

As a sponsor in 2018, for a total fee of \$500 for each owl, you are entitled to a tax deduction through the Village of Coxsackie, a 170(c)(1) municipality. The Sponsor Fee helps cover the cost of one blank sculpture, the hardware necessary to mount it, the name plaque, the materials stipend for the artists, and promotion of the festival.

The Process

- The Hoot of the Owl committee will order the undecorated fiberglass owl forms. Participating artists, who range from hobbyists to professionals, and even to non-artists inspired by the challenge, will provide color drawings of their designs to the Hoot of the Owl Committee. All designs must be submitted by December 31, 2017.
- The Hoot of the Owl Committee will host a Selection Reception in January 2018. All sponsors and artists are invited to attend, and all designs will be on display. At that reception, sponsors will select the designs for the owls they would like to sponsor.
- Within about a week of the reception, artists whose designs have been chosen will be notified of the decision, and who their sponsor is. They will pick up their owl form and start the transformation process.
- Completed owls will be returned to the Committee to be photographed, clear-coated, and then mounted on specially made perches. Locations of the owls will be determined after we know who and where all the sponsors are – the goal is to give all owls, artists and sponsors maximum exposure.
- The entire display period will be from late May until late September.
- A professionally created brochure, with a map and listing of every owl and every sponsor, will be produced for release when the owls are put on display. These brochures will be distributed throughout Greene County and beyond, including area chambers of commerce, Greene County Tourism, Cocksackie Farmers Market, businesses, and the sponsors.
- In addition to promoting the owls and the sponsors through the brochure, the Committee will also utilize social media, the web page, newspapers and magazines to make sure that the word is spread far and wide.
- People's Choice Awards ballots will also be distributed so What a Hoot! fans can vote for their favorites in five categories.
- The summer-long event will culminate with a Gala and Auction in late September. At that time, the owls that are People's Choice winners will be acknowledged in a special way.
- All of the owls will be auctioned at the Gala and Auction to the highest bidders, and yes, sponsors can bid, too!

Sponsors selecting Artists

- Sponsors can arrange with specific artists of their choice to decorate the owls they are sponsoring. Sponsors can then collaborate with the artists on the designs.
- Please note that all artists, including those who have been "pre-selected" by a sponsor must submit their design, and adhere to the requirements and standards set forth in the Artist Packet.
- The design must be submitted by December 31.
- All designs, including those that are pre-selected, will be on display at the Selection Reception, however, these designs will already be designated as selected.

Details

- Ownership of all designs and all completed owls remains with the Committee, who has the right to deny any objectionable owl design.
- Painted owls will receive automotive clear coat for weather protection.
- Mounting pedestal hardware, custom fabricated by the Village of Coxsackie Department of Public Works, consists of a post, which may be sunk permanently in ground, and a plate to which the owls are bolted with special anti-theft hardware.
- Mounting perches remain the property of the Village of Coxsackie.
- Proceeds from the auction this year will include a percentage to the artist, and the remainder, after all expenses have been met, will be used to support local charities, not-for-profit organizations, and similar community projects.
- Each Sponsor will receive one complimentary ticket to the 2018 Gala and Auction.

What's New for 2018

- The owl sculptures will be somewhat smaller in 2018, making them easier to decorate and to handle.
- The Hoot of the Owl Committee learned that by placing owls in groups, they receive more visits and attention, therefore, the sponsors receive more recognition, too. To achieve the optimal promotion of every sponsor and artist, the Committee is developing a location strategy that will encourage "owl touring."

What a Hoot! 2018 Timeline

Most Dates are approximate. You will be notified when specific dates are determined

<u>October 2017</u>	Artist Packets and Sponsor Packets available
<u>November 15, 2017</u>	Deadline for Sponsor Forms and Payments
<u>Dec. 31, 2017</u>	Deadline for Artist Submission
<u>January 2018</u>	Selection Reception
<u>February 2018</u>	Notification of selection one week after the Selection Reception
<u>February 2018</u>	Artists pick up Owls
<u>April 9, 2018</u>	Owls MUST be completed and returned
<u>May 18, 2018</u>	Owls Installation begins in time for Memorial Day
<u>September 2018</u>	What a Hoot! Gala and Auction

Sponsor Agreement

PLEASE RESPOND QUICKLY TO RESERVE YOUR OWL..... AND.....PLEASE PRINT CLEARLY

Name(s) to be listed as Sponsor:

(**Exactly** as you want it to appear on the plaque and in print)

Official Business Name (if applicable): _____

Contact Name: _____

Physical Address: _____

Mailing Address: _____

City: _____ **State:** _____ **Zip:** _____

Daytime Phone: _____ **Evening Phone:** _____

E-mail Address: _____

Web Address: _____

Should we post your website in promotions? _____ **Yes** _____ **No**

Arranged Artist (NOT required): _____

Number of Owls ____ **Total Payment \$**_____

Payment is due in full at time of commitment unless other arrangements are made.

Sponsor Signature: _____ **Date:** _____

Please complete and return this form with your payment to "Village of Coxsackie – Owls" and retain the remainder of this Sponsor Packet for your reference.

Information on where to submit the Sponsor Agreement Form and Payment is on Page 5

Office Use:

Received by: _____ Date _____

Attach copy of Check # _____

Please make checks payable to “Village of Coxsackie – Owls”

Forms and checks may be submitted as follows:

By Mail: The Hoot of the Owl Committee, P.O. Box 148, Coxsackie, NY 12051

Drop off locations: Offices of the Village of Coxsackie, 119 Mansion St., Coxsackie

Samantha Pigeon, Manager, West Coxsackie Branch of the National Bank of Coxsackie, Rt. 9W,
West Coxsackie

Joe Ellis, 6 Van Dyck Street, Coxsackie 731-6664.

Additional Information and Communication

Website is www.hootoftheowl.com

Email us at whatahoot12051@gmail.com

Keep up to date with Facebook and Instagram!



We did it, and people are hooting, “Do it again!”

Our Story – In 2016, the dream of Coxsackie having a public art exhibit with the theme of the owl, the symbol of Coxsackie, was turned into reality. Everyone’s initial hope was that a prototype owl would be decorated, and at least 20 businesses and individuals, for a sponsor fee of \$500 per owl, would be willing to sign up to sponsor a decorated owl for display in 2017.

As the sponsor list flew past the original goal of 20, the committee expanded and was named the “Hoot of the Owl Committee.” The festival was then given the name “What a Hoot!” and it was announced that the owls ARE coming to Coxsackie! The patriotically decorated prototype owl named “Freedom” became the symbol of What a Hoot! and could be seen visiting sponsors and popping up in public places in Coxsackie.

The first “parliament” of 52 owls appeared throughout the area in May, and brought many people from far and wide to enjoy them, and Coxsackie’s businesses, organizations and people, too. On September 30, the festival culminated in a fabulous Gala and Auction. The owls were sold to the highest bidders, and went to new homes. Proceeds, after expenses, were donated to the Coxsackie Food Pantry, Friends of the Heermance Memorial Library, Sleepy Hollow Lake Helping Hands, Coxsackie P.A.L., and C-A Scholarships.

Our Plan - “What a Hoot!” is sponsored by the Village of Coxsackie, and has established goals to promote our village, bring the community together, and raise money for local charities. The committee received such a super response to the first What a Hoot! that we decided that a new parliament of colorful owls will adorn Coxsackie’s streets and roads from late May to late September. We know that none of the 2017 success can be repeated without the generosity of owl sponsors, the energy of the volunteers, and the talents of enthusiastic artists.

Our Request – What a Hoot! 2018 is moving ahead, and a great deal of work has already been done. “Freedom,” our prototype owl, will be flying around, and the dates are being set! Soon, the artists will be busily working on their owl masterpieces. The Hoot of the Owl Committee is now inviting you to be part of the celebration, too. Won’t you please become a What a Hoot! Supporter? Your donation will help Coxsackie’s festival soar by providing much needed funding for promotion, thereby ensuring success. While promoting What a Hoot!, the committee will also give you and your business recognition through social media and extensive advertising. We do hope that you will join us.

Thank you in advance!

The Hoot of the Owl Committee

P.O. Box 148, Coxsackie, NY 12051

Sponsored by the Village of Coxsackie

119 Mansion Street, Coxsackie, NY 12051

Committee Chairman – Ellen De Lucia

Supporter Coordinator – Renee Raffiani 731-8901 or 731-2321

Follow us on Facebook – What a Hoot

Contact us at whatahoot12051@gmail.com

Visit our Website www.hootoftheowl.com



What a Hoot!

COXSACKIE, NY

Supporter Level	Acknowledgement at What a Hoot! Gala and Auction	Listing on What a Hoot! Website <i>Will link to your business or personal site—however you specify.</i>	One social media post acknowledging you or your business <i>Facebook and Instagram</i>	Name featured on signage at Coxsackie's Farmer's Market <i>May-Sept</i>
Saw-Whet Owl (\$25-\$49)	X	X		
Snowy Owl (\$50-\$99)	X	X	X	
Barred Owl (\$100-\$199)	X	X	X	X
Great Horned Owl (\$200 and up)	X	X	X	X

Please select your level of Support

Saw-Whet Owl \$25 to \$49 _____

Snowy Owl \$50 to \$99 _____

Barred Owl \$100 to \$199 _____

Great Horned Owl \$200 and up _____ **This support level also receives acknowledgement in our printed owl brochure, circulating 10,000 copies!**

Supporter Name (Person(s) or Business) _____

Address: _____

Email Address: _____

Web site: _____

Phone: _____

Date: ____/____/____

Signature _____

Amount: _____ Cash _____ Check # _____

Checks should be made out to "Village of Coxsackie – Owls"

Please complete this entire form and submit with your Supporter donation.

Hoot of the Owl Committee

P.O. Box 148, Coxsackie, NY 12051

We appreciate your support!

Received by _____

OFFICE USE

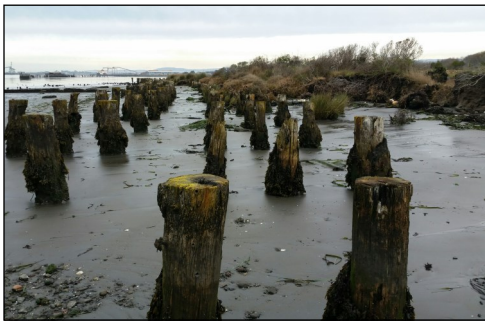
Sponsor name/Business Name _____

Sponsorship Level

- Saw-Whet
- Snowy Owl
- Barred Owl
- Great Horned Owl

Amount _____

Date Rec'd _____



1. Eureka Holmes Lumber Mill Site



2. Del Norte Park & Playground



3. Wharfinger Marina



4. Eureka Boardwalk



2018 Interactive Bench Installation “Call to Artists”

The City of Eureka seeks to bring new artistic experiences to both local and visiting trail users.



5. Halvorsen Park



6. Samoa Boat Launch Area



7. View of Indian Island



8. View behind Target

2018 ARTIST DESIGNED BENCH COMPETITION

Call to Artists

Request for Qualifications

Eureka Waterfront Trail, Eureka, California

Request for Qualifications

Deadline: Midnight Friday, January 19, 2018

Eligibility

Open to artists who live in California.

Budget

\$10,000 for each of 8 benches. Total \$80,000

Location Description

The Eureka Waterfront Trail is located along the shore of Humboldt Bay from the former Eureka Holmes Lumber Mill site to Tydd Street on the eastern edge of the city. Eight artist designed benches will be located at intervals along the 6.3 miles. The trail is still being constructed. Other benches designed by local artist John King will be placed along it with interpretive signs describing historical points, wildlife, and natural environments. The project addresses healthy lifestyles, transportation and public safety issues, and its integration of arts and culture will celebrate, challenge and define local identity through eight very special interactive artist benches/sculptures. Eureka is sited on Wiyot ancestral lands. One or more tribal representatives will be involved in the process.

Each site has a designated theme relating to Eureka's history, cultures, and environment:

- Railroad and timber history (1)
- Marine life play structure (next to a playground) (2)
- Fishing history (3)
- A "landmark" on the Old Town boardwalk, interactive, sculptural, fishing/marine life (4)
- Former mill site (timber industry) (5)
- Kinetic Sculpture Race (6)
- Wiyot life and culture (7)
- Earthquake inspired (Mendocino Triple Junction or Cascadia Subduction Zone) (8)

Site Requirements

- Each bench must be ADA compliant with a pathway of decomposed granite or concrete included in the design and meet playground safety requirements.
- The proposed projects must be constructed of durable materials that will be easy to maintain in a bay/ocean environment.

- Surfaces must be comfortable and safe to sit on. It rains a lot, so it should drain easily. No shade component is requested.
- May include multiple heights for seating with some or all backrests.
- An integrated holder for an artist statement about the artwork should be included.
- Must be securely installed.
- Artist must guarantee the construction and installation of the art work for five years.
- Wooden elements are discouraged. Cannot be flammable.
- The seating portion must accommodate 2-3 people.

A selection committee of artists and community members with relevant expertise will meet to select finalists. They will meet in person or digitally with finalists to provide more input as to the site and design requirements.

Entry Requirements

All submissions must be sent by email or Dropbox to Libby Maynard, Ink People Executive Director, at libby@inkpeople.org or <https://www.dropbox.com/sh/sqhunt19jtenu55/AABjiNJKlCYqA4qrQrGlYs7ha?dl=0> and will include:

1. Artist Contact Information
2. Professional Resume - please outline your experience in public art
3. Three References - include the name and contact information for three individuals with whom you have worked or who have commissioned your work within the last 5 years. Please describe the medium(s) and genre(s) of the work.
4. Provide 10 digital images of previous related outside work. Do not include concept projects or computer designed proposals. Only include images that are relevant to the project. Do not submit paintings, interior exhibits, or temporary materials for consideration. Thumbnail concept images may be submitted, but are not required and are not part of the selection criteria, at this time.
5. Indication of desire to create more than one bench, if appropriate.

Artist Selection Considerations

- Artistic excellence, innovation, and originality as evidenced by representations of past work and other supporting material.
- Appropriateness of the artist's work to the goals of the project.
- Professional experience is adequate to meet the demands of the project.
- Availability to participate in the design, approval and implementation of the project.
- Assessed ability to meet project deadlines and to perform work in a timely and professional manner.
- Results of reference checks, if selected as a finalist.
- Artist teams must demonstrate previous collaborations.

- The selected artwork must have been created by the artist.

All applications must be sent by email or Dropbox to Libby Maynard, Ink People Executive Director, at libby@inkpeople.org or <https://www.dropbox.com/sh/sqhunt19jtenu55/AABjiNJKlCYqA4qrQrGlYs7ha?dl=0> by midnight on Friday, January 19, 2018.

Selection and Commission Process

The Eureka Art & Culture Commission will select a committee of artists and community members with relevant expertise to review the artist qualifications (images of work, resume, and references) in order to recommend up to 12 finalists for the eight benches. The selected finalists will meet with the committee, either in person or digitally, and will enter into a design contract to develop a proposal for the design and be awarded \$500 for each bench design. The finalists will present their proposals to the committee. The committee will recommend the selected proposals to the Eureka Art & Culture Commission, which will recommend them to the Eureka City Council for final approval.

The selected artists will be required to maintain a minimum one million dollar liability insurance policy naming the City of Eureka and Ink People, Inc. as additional insureds and workers compensation insurance during the development and installation of the designs. The staff of the Ink People Center for the Arts will be responsible for all correspondence and communication by and between applicants and members of the selection committee.

Award of a contract for creating and installing the artwork is contingent upon approval of the City Council. A payment schedule will be outlined in the contract with 25% of the budget retained until completion of installation. Progress photos will be required during the fabrication and construction phases.

The Ink People is a community-based, grassroots, artist-run, arts and culture organization which changes lives by connecting the community with resources for cultural development. The City of Eureka will play an important role in this placemaking partnership. Through the Parks and Recreation Department, the City will fund the research and development of the interpretive elements. The Eureka Art & Culture Commission will approve the final design selections.

Timeline

January 19, 2018	Deadline to submit qualifications (midnight)
January 25, 2018	Committee will review qualifications and select finalists
January 30, 2018	Finalist meeting with Committee (in person or video conference)
March 15, 2018	Deliver proposals and present concepts
March 20, 2018	Presentations to Eureka Art & Culture Commission

April 3, 2018	Presentation to City Council
August 29, 2018	Installations complete
September 8, 2018	Grand Opening Cultural Celebration (a festival of Eureka's cultures)

Inquiries Libby Maynard, Executive Director
 Ink People Center for the Arts
 525 7th St.
 Eureka, CA 95501
 Phone: 707.445.0700
 Email: libby@inkpeople.org



REQUEST FOR QUALIFICATIONS
CALL TO ARTISTS + ARTIST TEAMS
 Winston-Salem, Forsyth County, NC



WINSTON-SALEM PORTRAIT PROJECT

Deadline: January 5, 2018, by 4:00 p.m., EST

Finalist Honorarium: \$1,000 + travel stipend

Projected Budget: \$200,000 total; \$60,000 artist fee

Overview

The Winston-Salem/Forsyth County (NC) Public Art Commission is seeking an artist or artist-led team with community organizing experience to engage the public and facilitate a citywide art project with the working title, “Winston-Salem Portrait Project.” We envision this project as a photographic portrayal of our community: a portrait made of our many faces, displayed where we come together and where we’re divided. We are seeking an artist/organizer experienced in photographic media, with strong communication skills and the demonstrated ability to work collaboratively to conceive of and lead a community-wide project.

Winston-Salem is a city of 240,000 in central North Carolina. Once known for manufacturing cigarettes and textiles, it is shaping a new identity as “The City of Arts and Innovation.” It is home to five colleges and universities, including Wake Forest University, the University of North Carolina School of the Arts, and HBCU Winston-Salem State University. Downtown Winston-Salem is resurgent with condos, restaurants, breweries, and the best examples of the creative economy. Yet, despite our community’s efforts, the transition from industrial to postindustrial city has not ended the problems of segregation, inequality, and poverty. We hope this artwork will help us see each other and the places we inhabit more openly and increase our capacity for compassion.

Artwork Vision

- Further communication, understanding, compassion, and empathy;
- Bridge the divisions between neighborhoods, including perceived barriers and human differences;
- Expose the community to innovative forms of public art;
- Involve community in educational and collaborative activities;
- Create work that is responsive in medium and method to place;
- Enhance the visual identity of the city.

Locations

The committee anticipates that this will be a citywide project that will include at least nine displays: one Downtown as well as at least eight displays throughout the city in neighborhood settings and other high-visibility areas. Locations will be determined as part of the community outreach component of the project in collaboration with City residents. The duration of each display could range from temporary to semi-permanent to permanent.

Artist Eligibility

This is a national competition open to professional artists and artist teams. All members of the team must be over 18 years old. The project is open to all artists, regardless of race, creed, color, sex, sexual orientation, gender identity, pregnancy, age, religion, political affiliation or beliefs, national origin, or handicap, unless a bona fide occupational qualification exists.

Applicants may be from a broad range of disciplines, including but not limited to the visual arts, performing arts, literary arts, interdisciplinary and/or multidisciplinary art, media arts, and urban/environmental design. Teams may include professionals whose expertise and experience would be beneficial to the project (e.g. an architect, designer, community organizer, nonprofit administrator, entrepreneur, etc.).

Selection Process

The selection committee will evaluate all submissions and recommend up to three (3) finalists. The artist's letter of intent, professional work history, and portfolio will be evaluated. The committee will review applicants on the basis of:

- Artistic excellence.
- Professional experience of the artist or artist team.
- Ability to complete the project within the given timeframe.
- Demonstrated ability to successfully execute a project of this scale under the criteria developed and within the budget set forth.

Final Artist Responsibilities

The chosen artist or artist team will:

- Work with a local coordinator to manage a community engagement process that helps select individuals to be photographed and locations to display images.
- Teach a community workshop that is free and open to the public. Possible topics could include lighting techniques, creative marketing strategies, or professional development.
- Lead an open studio session for the public, particularly emerging artists, to demonstrate the techniques used to create the project.
- Maintain commercial general liability and automobile liability insurance.

Public Art Commission Responsibilities

- Hire local coordinator with lead artist's approval.
- Help coordinate community engagement opportunities.
- Help to provide locations for artwork, housing, materials, work space, etc.

Project Timeline

Phase 1: Conception, Planning, and Prototyping (spring – fall 2018)

- With guidance from the Public Art Commission, the artist(s) will design a “citywide portrait” of Winston-Salem;
- The artist(s) will work with a local coordinator to manage a community engagement process that helps select individuals to be photographed and locations to display images. The local coordinator will be paid separately from the main artist(s);
- The artist(s) will create a prototype of the project on a limited scale.

Phase 2: Production (winter – spring 2019)

- Photographic portrait sessions in multiple locations throughout the city;
- Image preparation and design work;
- Community workshop and open studio session.

Phase 3: Rollout (summer 2019)

- Coordinate display of images for a synchronized project rollout.

Artist Selection Schedule

January 5, 2018: Qualifications Due

January 19, 2018: Semifinalists Notified

January 26, 2018: Skype Interviews of Semifinalists

February 9, 2018: Finalists Notified

March 2018: Finalist Proposals and In Person Interviews

March 30, 2018: Selected Artist Notification

Required Submission Materials

- **Letter of Intent**
 - o Clearly describe your interest in this project and how you can contribute to its success.
 - o Summarize your experience in developing and/or executing creative and collaborative projects (i.e. site-specific performances/art installations, interactive and participatory artworks/spectacles, multimedia projects, creative placemaking events, festivals, etc.). Please note if you have had experience working on projects for the public sector.
 - o Describe how you have used arts and culture to address a community issue/challenge or used a creative solution, creative problem-solving, or an artist practice to build upon a community asset.
- **Resume or CV (for each artist or team member)**
 - o A resume or CV including all relevant education and professional experience, including any commissions, residencies, touring, exhibitions, collaborations, and projects involving the community and work in the public sector.
 - o A relevant body of work that demonstrates conceptual, aesthetic, and technical mastery.
 - o Email addresses and phone numbers for all team members.
- **Visual Materials**
 - o Visual examples of your work as needed, including images, videos, website, PowerPoints, etc.
- **References**
 - o Two professional references, including names, phone numbers, and email addresses.

Send Submission Materials and Direct Questions to:

City-County Planning
 Attn: Kelly Bennett
 P.O. Box 2511
 Winston-Salem, NC 27102
kellyb@cityofws.org
 336-747-7062

Submissions may be also submitted through Dropbox via the following link (**preferred submission method**): <https://www.dropbox.com/request/bPoabvfxHGz6gNqP252T>

**** Submission must be received electronically, by mail, or hand-delivered by January 5, 2018, 4:00 p.m. EST. No exceptions. ****

Venue Rental Report - Oct-Dec 2017

Rental Usage	General	Weddings	Instructors	MOU/Contract	Churches	Seniors	City Use	RUSD	Total
Event Center Ballroom	22	18					4	2	46
EC Garden Room	32	3					8		43
EC Alpine Room	3	19	9				1		32
EC Beverage Room									-
EC Buffet Room	22	17					4	2	45
EC Bridal Suite	2	19							21
EC Room 101	1		46			5	4		56
EC Room 102	1		17				1		19
EC Room 105	4		11				1		16
EC Room 107	15		2			2	7		26
Community Center	71		3	29				1	104
Parks & Rec Building	28	1	124						153
Picnic Pavilions	34				2			3	39
Total Usage	235	77	212	29	2	7	30	8	600

	Oct-Dec 2016	Oct-Dec 2017	16-17 Year to Date	17-18 Year to Date
Event Center	81,411.25	77,885.00	149,512.50	172,130.00
Community Center	14,370.00	12,077.00	28,455.00	35,249.50
Parks & Rec Building	3,522.50	7,037.00	8,547.50	11,692.50
Picnic Pavilions	600.00	2,800.00	8,300.00	9,800.00
Total Revenues	99,903.75	99,799.00	194,815.00	228,872.00

17-18 Budget

Fiscal Year to Date

2017 - 2018 Venue Rental Revenues

228,872.00



Parks, Recreation, and Arts Commission Report

Subject: Director's Report – Item 12

Submitted by: Karen Garner, Director

Date: January 10, 2018

Department: Parks & Recreation

- **Staff Recommendation:**
 - Informational Only. No Action necessary.

Strategic Planning Session

A special council meeting has been scheduled for Friday, January 19th from 8:30 a.m. to 2 p.m. in the City Council Chambers to discuss several specific topics including the park tax. Commissioners are encouraged to attend. The City Clerk will provide a copy of the agenda once it's posted.

125th Anniversary

For the latest information including events, historic timeline and merchandise, go to <https://www.rocklin.ca.us/125th-anniversary-celebration>

Venue Rental Increases

Venue rental prices have remained the same for the past several years. Staff has researched pricing of similar facilities and will be implementing new pricing and modifying pricing structures this month. The most significant changes will be venue rental fees for the Event Center. With the remodel completed staff has found that we are underpriced compared to similar facilities. In addition, new minimum wage laws that went into effect January 1st has increased staffing costs. The new pricing structure will still be very competitive and we don't anticipate having any trouble continuing to book out the facility, particularly on weekend. The new pricing structure won't affect any rental contracts already in place, so it will take some time to realize the increase in revenue. Staff will share the revised marketing material which should be completed by next month.

Spring/Summer Recreation Guide

We are putting together the next Rec Guide that will cover spring and summer. Distribution is through the schools, at public counters and the city's website. The guide will likely go out by March.

As hundreds of golf courses close, nature gets a chance to make a comeback

Bogeys may be gone, but birdies and eagles thrive as former greens and fairways are transformed into wild spaces.



Photo courtesy of Lauren Kamp

Writer [Travis Wood](#) MPPA Candidate, University of Missouri–St. Louis

November 8, 2017 — No longer constrained by repeated mowing and herbicide applications, the manicured fairways of the shuttered Highlands Golf Course in western Michigan have given way to tall grasses swaying in the breeze, interrupted only by more than 2 miles (3.2 kilometers) of looping trails in what is now [The Highlands](#) natural area. Several of the old greens are now tall and short-grass prairie plots, offering a glimpse of what the future holds for a piece of land that had been a golf course for the past 100 years.

By annexing the 121-acre Highlands Golf Course, the [Blandford Nature Center](#) is following a path blazed by organizations in at least 13 states across the country: converting courses closed due to reduced demand into nature preserves, parks and restored wetlands. From Washington to New Jersey and Florida to Wisconsin, dozens of golf courses have been transformed into natural areas, providing new recreational and environmental education opportunities to surrounding communities and restoring habitat for native plants and animals.



Annexed by Blandford Nature Center, the former Highlands Golf Course in western Michigan is now home to prairie plots and looping trails instead of fairways and greens. Map data: Google

"The potential for recreation to meet with wildlife habitat is pretty rare, because not much large open space is available for that kind of development in urban space," says landscape designer Nick Yoder, who examined sustainable reuse options for closed golf courses as a graduate student at the University of Maryland's Department of Plant Science and Landscape Architecture. Golf courses offer a unique and valuable opportunity to protect green space from development and incorporate nature into existing developed areas.

Opportunity Knocks

During the 1980s, 1990s and early 2000s [more than 4,000 golf courses were built](#) to feed an expected growth in demand tied to baby-boomer golfers. But the cost and time commitment required to play eroded demand, putting courses across the country out of business. Golf participation dropped nearly 17 percent, from a high of 30 million players in 2003 to 25 million in 2013, [according to the National Golf Foundation \(NGF\)](#). The 2008 financial crisis exacerbated the problem, resulting in owners placing large tracts of open land on the market, often in the heart of urban or suburban areas starved for green space. In fact, golf course closures have exceeded openings every year since 2006, [according to the NGF](#), with 211 courses closing their doors in 2016. And the NGF expects the trend to extend for several more years as an oversaturated market continues to shed unprofitable courses that fail to find sufficient players to pay green fees.



Highlands Golf Course changed dramatically between spring 2016, when the course was still operational, and summer 2017, after it was renovated by Blandford Nature Center. Photos courtesy of Colin Hoogerwerf

After the housing market collapse beginning in 2007, nature-preserving organizations in Ohio, Wisconsin and many other states took advantage of affordable land prices to purchase golf courses, protecting green space from development. While many defunct courses are repurposed as residential developments, community opposition, zoning requirements and locations in floodplains are all barriers to development. Areas prone to flooding may be poor candidates for residential development, but perfect locations for wetland restoration efforts, while sites zoned for open space are candidates for parks and nature preserves that avoid contentious rezoning efforts.

Readied for Restoration

Once acquired, a golf course must be readied for restoration. This can include dealing with potential water quality issues, dilapidated infrastructure, security concerns, invasive species and more. And conditions that were perfectly fine for growing grass might need upgrading to make them suitable for other vegetation. “A lot of times [turf management] leaves behind a layered profile of soils that is not very conducive for a healthy reforestation effort,” Yoder says.



Visitors hike a trail at The Highlands natural area, formerly Highlands Golf Course. Photo courtesy of Colin Hoogerwerf

At [Lemon Bay Conservancy's Wildflower Preserve](#) — situated between Sarasota and Fort Myers, along the Gulf of Mexico — thick mats of duckweed covered three interconnected ponds, a result of past fertilizer use and an influx of nutrients from a nearby water treatment facility used for irrigation. In 2010, Lemon Bay purchased the shuttered Wildflower Golf Club after plans for a residential development stalled amid the 2008 financial crisis. The small conservation organization employed solar aerators, artificial islands

of native vegetation, water pumps and volunteers armed with nets to remove vegetative cover and reduce nutrient levels. Today the ponds are clear and the nutrient levels have normalized.

If not managed right away, opportunistic invasive plant species can quickly dominate the open spaces that make up vacant golf courses, so routing them is an important part of renewing the landscape. More than 50 acres of non-native Brazilian pepper trees were removed from the Lemon Bay Conservancy's preserve, and it will be a constant battle in the near term to keep invasive species at bay.



Lemon Bay Conservancy's Wildflower Preserve in western Florida features wetlands that help cleanse water flowing into the Gulf of Mexico. Map data: Google

"Treatment on an ongoing basis until we can really get a new native community established is a real long-term challenge we're worried about," says Eva Furner, a Lemon Bay Conservancy board member and chair of the Wildflower Preserve Committee.

It took more than five months to prepare the Blandford Nature Center's Highlands site for public use.

"You have underground sprinklers, utilities, electric lines. All sorts of hazards, safety concerns, and security issues," says Joe Engel, executive director of the [Land Conservancy of West Michigan](#), which partnered with the nature center to acquire the property. Before the public could set foot on the site, cart paths had to be removed, trails had to be cut through overgrown fairways, and invasive species had to be managed.

Despite the challenges, golf courses offer relatively blank canvases for restoration ecologists to work with. "Since they're pretty large spaces, 150 to 200 acres, often times it's very flexible as to what type of threatened or endangered species habitats you can put there," Yoder says.

Nature Responds

Repurposed golf courses can offer large tracts of contiguous green space that attract native wildlife, restore ecological functions and provide opportunities for members of the surrounding community to interact with nature. "This really provides access for kids and for a lot of different constituents in the city to really get out and put their toes in nature a little bit," says Engel of the Highlands site.

Along the coast of Lake Michigan in eastern Wisconsin, Squires Country Club operated for more than 70 years before the [Ozaukee Washington Land Trust](#) bought it. Surrounded by private land, the land trust, along with Pheasants Forever and the U.S. Fish and Wildlife Service, created a mosaic of habitat types for migratory birds at what is now the [Forest Beach Migratory Preserve](#).



In eastern Wisconsin, the repurposed Squires Country Club now provides habitat for sandpipers, warblers and other birds migrating along the western shores of Lake Michigan. Map data: Google
 “We wanted to achieve something to attract the widest diversity of birds, we achieved that by creating nine different habitat types,” says William Mueller, director of the [Western Great Lakes Bird and Bat Observatory](#), located in the former clubhouse on the property.

Acquired in 2008, the preserve now boasts 27 wetlands with water control structures, upland prairie, an expanded hardwood forest, and opportunities for hiking, biking and cross country skiing. “This immense area of prairie grassland with a lot of different wildflowers in it right now, it bears no resemblance to the golf course that it once was,” Mueller says. Observers have witnessed more than 255 species of birds visit the preserve.

Just west of Dayton, Ohio, [Five Rivers Metroparks](#) purchased the Larch Tree Golf Course adjacent to both the Great Miami Mitigation Bank Conservation Area and Sycamore State Park in 2014. Plans for the site are still in the works, but as natural succession begins to take over, grassland birds are responding. “We’ve already seen several species of grassland birds that have begun to show up once we stopped mowing the golf course,” says Mary Klunk, regional conservation manager for Five Rivers Metroparks.



Researchers monitor tarpon populations at the Lemon Bay Conservancy's Wildflower Preserve. Photo courtesy of Lemon Bay Conservancy

Lemon Bay Conservancy's Wildflower Preserve is home to a mangrove saltwater creek system, vital for juvenile tarpon development. Upland prairie restorations and the expansion of freshwater wetlands feeding into the creek system will improve the water quality flowing into Lemon Bay and the Gulf of Mexico. "There's so much development in Florida, that to be able to take a parcel like this and go the other way, that's the interesting aspect of this project," Furner says.

Back in western Michigan, Jason Meyer, president and CEO of the Blandford Nature Center, is working with the surrounding community to shape the long-term plan for The Highlands. The restoration project will transform the once vacant course into an asset for the whole community, protecting 121 acres of urban green space from development.

"Once these places are gone, they're gone," he says. "We need to do what we can do to save them today."

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Editor's note: Travis Wood produced this feature as a participant in the Ensia Mentor Program. His mentor for the project was [Brian Bienkowski](#).



Parks, Recreation, and Arts Commission Report

Subject: Sunset Whitney Golf Course Property-Outreach Plan

Submitted by: Sarah Novo, Manager

Date: January 10, 2018

Department: Parks & Recreation

- **Staff Recommendation:**
 - Staff recommends that the Commission approve a community outreach plan for the former Sunset Whitney Golf Course Property.

BACKGROUND:

In December 2017, the City of Rocklin completed the purchase of approximately 184 acres of land previously known as the Sunset Whitney Golf Course, and later as the Rocklin Golf Club. Although there are no plans to operate this property as a golf course in the future and the property currently requires significant clean-up before being able to safely open to the public, this green space is located in the heart of the City and provides endless opportunities for outdoor recreation. Prospective uses abound as we explore the possibilities for this space. There is, of course, great interest and excitement from the public regarding this property with many calls and ideas being routed to the Parks and Recreation Department with thoughts of potential uses. At the December 2017 Parks and Recreation meeting, it was agreed that the Parks, Recreation and Arts Commission would take the lead in soliciting and reviewing public comment and making recommendations to the City Council for both short and long-term plans for this property.

FINDINGS, CONCLUSIONS & RECOMMENDATIONS:

Findings:

The former Sunset Whitney Golf Course site will serve many public purposes, presently and in the future, including but not limited to: recreational, park, trail and open space purposes. The property is currently closed to the public and it will take time and additional resources to bring the property into minimum standards for public use. However there is certainly a desire to provide access when it is deemed safe and every effort will be made to arrive at that point as quickly as possible.

- The city will provide adequate weed abatement and fire control maintenance throughout the property irrespective of phased openings to the public.
- Public volunteer efforts will be coordinated through the Parks and Recreation Department, allowing residents an opportunity to assist in the restoration of the property.
- The public is highly engaged in the status of this property and are currently voicing their thoughts and ideas on a variety of public forums to include: Facebook, Twitter and various webpages as well as via emails and voice messages sent to staff. The importance of a centralized avenue of communication for distributing accurate information and soliciting feedback is becoming more apparent.
- Public comment and feedback are imperative as decisions are made regarding this property.

Conclusions:

It is believed that by implementing an interactive series of informational forums coupled with a website updated with the most recent information, that we will be able to identify and provide recommendations to council for items that can be implemented short-term, but also gather data and information with the goal of preparing a master plan in the future.

Recommendations:

Website

- The City of Rocklin Parks and Recreation Department will implement an interactive webpage which will allow for citizens to provide comments on all aspects of the property; including the type of amenity desired, potential short and long-term uses, level of maintenance and potential funding sources. The information received on this forum will be provided to the commission as an update at each regularly scheduled meeting. The website will also be used to provide citizens with updates and information as it becomes available and will include an interactive platform where residents are able to sign up to volunteer for activities such as clean up days or special events.

Community Workshops

- The City of Rocklin Parks and Recreation Department will initiate and notice a series of informational and educational public forums where the commission and staff are able to field questions and solicit community feedback. These meetings will be held at the Rocklin Parks and Recreation Department located at 5460 5th Street Rocklin, CA. 95677. Times and dates suggested for the first meeting:

Wednesday, February 21st 6-7 p.m.

Wednesday, February 28th 6-7 p.m.

Based on feedback and information gathered at the first meeting, subsequent meetings can be scheduled as needed. Staff suggests that the format for the first community meeting allow for interactive participation on a variety of topics by all attendees. Different stations can be set-up on specific topics that allows workshop participants to spend as much or as little time as they desire based on their interests. This type of format encourages creative thought and participation from all attendees, including those who may not be comfortable speaking in a public setting. Examples may include a station with a large scale map of the property that allows residents to write suggestions for amenities directly on the map. Another station may solicit suggestions on funding sources or encourage participants to share what they think are the top priorities.

Social Media

- Parks and Recreation staff will utilize social media to direct people to the website and inform them of any workshops. Social media can also be used to counterbalance any misinformation that may be circulating on non-city controlled social media sites.

Online Surveys

- Online surveys are valuable tools to gather citizen's thoughts on particular topics. Staff recommends using online surveys later in the process to further vet particular ideas.

Direct Email Distribution

- Staff has already begun collecting names and email addresses from citizens who have called regarding the property. Staff has created a distribution list and will email the list with any relevant information.



Parks, Recreation, and Arts Commission Report

Subject: Parks, Trails and Open Space Communication Plan – Item 14

Submitted by: Karen Garner, Director

Date: January 10, 2018

Department: Parks & Recreation

- **Staff Recommendation:**
 - No Action Necessary. For Information Only.

BACKGROUND:

Steps Completed to Date

- Online park survey with over 1,000 respondents plus approximately 20 phone surveys. Bamboo Creative reported out on the survey finding and developed possible messaging.
- Testing of potential marketing messages conducted through Facebook

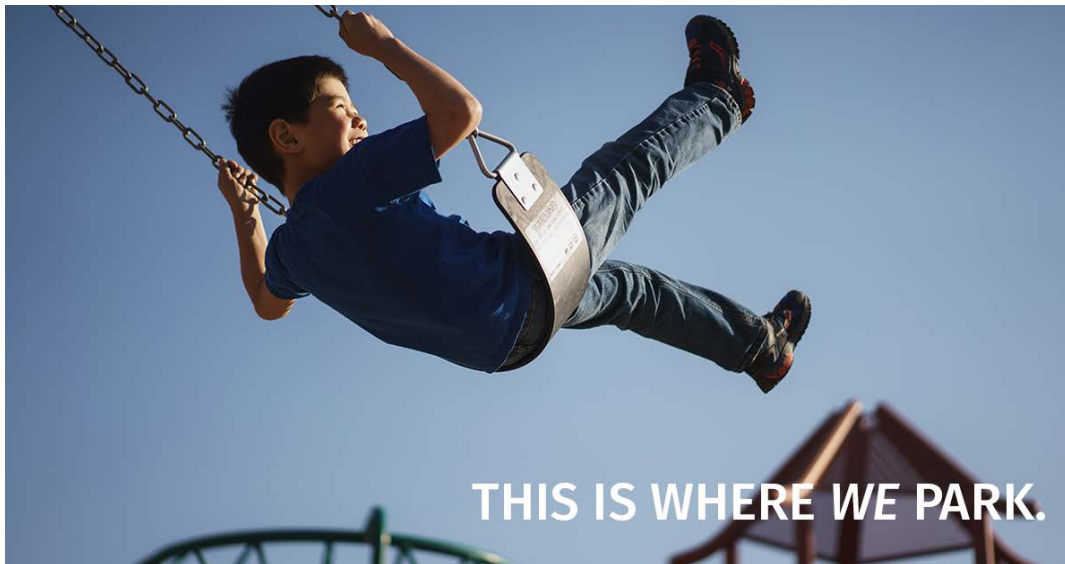
Of the three marketing messages tested, the most successful was "This is where we park." It beat the other messages by a 30% higher click-through rate to the City Parks website.

Based on these findings, Bamboo has prepared a creative brief to their designer. He'll be working up two marketing looks to review and share with staff. We are expecting to have the two options towards the end of January.

Campaign Testing for Rocklin Parks and Recreation

Ad Set 1 - This is Where We Park

Text: Imagine having a ten-acre backyard. In Rocklin, the possibilities are right around your corner.



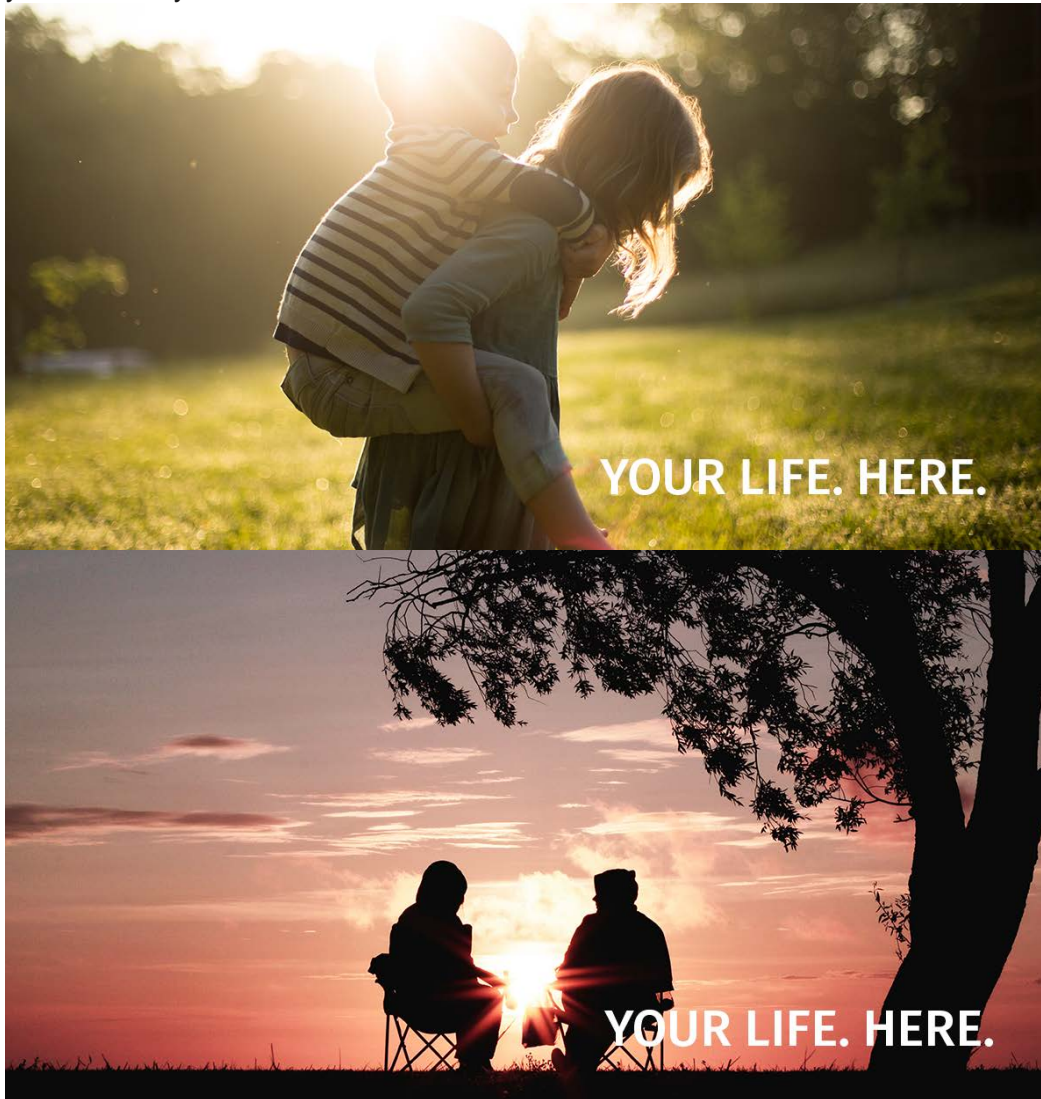
Headline: Come park with us.

Subheadline: Find the Rocklin park nearest you and expand your playground!

Link: <https://www.rocklin.ca.us/parks>

Ad Set 2 - Your Life. Here.

Text: You've got your phone and laptop, and not a minute goes by that you aren't connected... but are you still lonely?



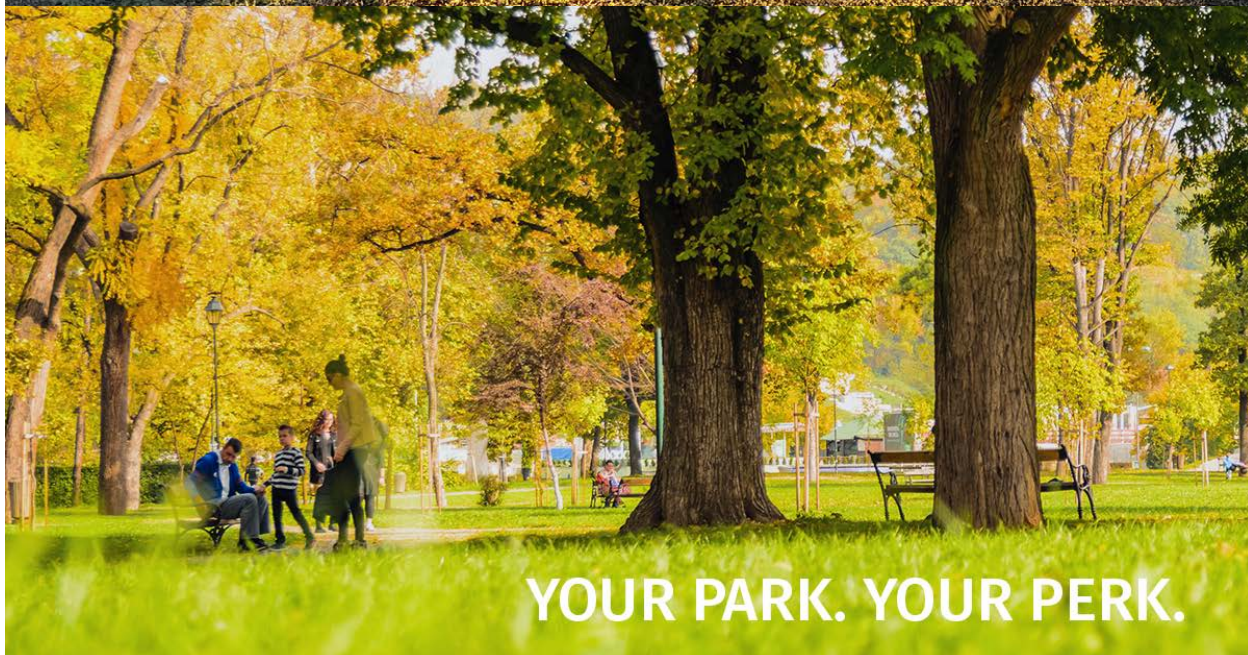
Headline: Do your life here, and truly plug in.

Subheadline: Find a Rocklin park near you and connect!

Link: <https://www.rocklin.ca.us/parks>

Ad Set 3 - Your Park. Your Perk.

Text: Did you know your property value might be 20% higher because of what you have around the corner?



Headline: Your home. Your city. Your park.

Subheadline: With over 30 parks to choose from, do you know which Rocklin Park is nearest you? Click to find out and discover how your park can benefit you!

Link: <https://www.rocklin.ca.us/parks>