

A photograph of a park with large trees and a tire swing. The trees have thick, textured trunks and dense green foliage. A black tire swing hangs from a tree on the left. The ground is covered in grass and dirt. A semi-transparent white box with a blue border is overlaid on the center of the image, containing the title text.

# **ROCKLIN PUBLIC ART MASTER PLAN**

**Adopted January 26, 2016**

Cover Photo by:  
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# City of Rocklin

## Public Art Master Plan

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# City of Rocklin

## Public Art Master Plan

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# Executive Summary

The *Public Art Master Plan*, as developed by the Rocklin Parks, Recreation, and Arts Commission, responds to a goal in the *Quality of Life* element of the City's *Strategic Plan* to "Enhance parks, arts, trails and open space program opportunities." The *Public Art Master Plan* is based on the belief that public art enhances and defines a city's image. Art makes public spaces more welcoming, and it creates a deeper interaction with our environment; the places where we work, live, shop, and seek recreation.

The Arts, consisting of the general areas of visual, performing and literary arts, are a creative means of self-expression and understanding which contribute to the health and quality of life in a community. This Arts Master Plan represents recognition by the City of Rocklin of the need to actively participate in the artistic and cultural development of its citizens. The role of the Parks, Recreation and Arts Commission in fulfilling this need is to serve as an advocate for the Arts, and as a community partner in the design and development of the City's cultural and arts programs which encourage citizen participation.

The City of Rocklin recognizes that cultural development is integral to economic development and a vibrant community incorporates a good mix of quality schools, recreational activities, diverse parks and open space amenities along with a good mix of cultural assets – including performing and visual arts, libraries, heritage preservation and cultural planning.

A City's special character and the presence of cultural organizations and art services are conducive to producing a creative, educated and satisfied work force. Thus, cities that have well developed cultural amenities not only have enhanced quality of life for residents, but have found that this is an important criterion for businesses searching for the right community in which to relocate.

The arts are a core service, integral to the health and vibrancy of a city. This master plan requires successful funding for implementation. The master plan will help develop and sustain the arts and culture in Rocklin. The role of the city is envisioned as:



1. Being a facilitator for creating opportunities for the arts to thrive,
2. Assisting with the stabilization of local arts organizations,
3. Being a collector of funds for regranting to arts providers, and
4. Collecting and disseminating information about arts programs and services in the community.

The *Public Art Master Plan* includes these essential points:

- ◆ **Public Art Zones:** The *Plan* identifies five Public Art Project Zones and the priority sites within each zone.
- ◆ **Role of the Parks, Recreation and Arts Commission:**  
Approval of the art element is the responsibility of the Parks, Recreation and Arts Commission, and who appoints an Arts Task Force F) of 5-8 members with representatives from the PR&A Commission, City staff, local artists, community member and business member. The Mayor shall appoint one member of the City Council to the Arts Task Force. A member of the Parks, Recreation and Arts Commission and/or Arts Task Force will serve as a liaison in the design review process whenever public art is included in the private development review process.
- ◆ **Role of the Arts Task Force:**  
The Arts Task Force will serve as the Selection Panel for both public and private development projects and will make recommendations to the PR&A Commission. The Arts Task Force will be responsible for voluntary public art in a development project which falls within the *Plan's* criteria. The Arts Task Force will also be responsible for the placement of public art elements. The *Plan* identifies criteria and processes to be used in selection of artwork.
- ◆ **Roles of City Council and City Agencies:**  
The *Plan* outlines the respective responsibilities of the City Council, the Arts Task Force, the PR&A Commission, and appropriate city staff in the overall public art process. The City Council always has the opportunity to review all public art projects on request.
- ◆ **Integration of Public Art into Development:**  
Public art planning should be integrated into development project planning at the earliest possible stage. Public art element(s) for municipal and private development projects should be commensurate with the scale and visibility of the project, and should be compatible with its architecture, landscape, and surrounding environment. Artwork designed for the specific site is encouraged.
- ◆ **Public Art in Private Development:**  
The City of Rocklin values residential and retail developers. To prevent placing an excessive burden on developers, the City is not instituting a mandatory art program and instead seeks to partner with developers on a voluntary basis. For private developments it is recommended that a percentage of construction costs be allocated for public art. Developers may work with members of the Arts Task Force during project design for help with planning art work.
- ◆ **Public Art in Municipal Projects:**  
It is anticipated that a percentage of the project cost for capital investment projects as listed in the city's 5 year CIP, highway and transit projects and major city building

projects will be allocated for public art in the future as funding mechanisms allow. Such projects shall be recommended by the Parks, Recreation and Art Commission and reviewed by the Arts Task Force.

◆ **Public Art Education and Programming:**

The challenge of involving a community in well-organized, productive experiences beyond the “normal” day is one of the most important challenges facing community groups. The demand for high quality experiences for the community has dramatically increased. Simultaneously, the pivotal role that the arts play in transforming education has been researched and documented extensively during the last few years. The coalescing of these two concepts was not only inevitable but also necessary if the community is to be provided with excellent art options that extend their learning. The intersection of the arts with programming is an essential option for the community as they face the challenges of contemporary society.

◆ **Civic Art Projects:**

Civic Art projects can be initiated by any non-profit group or public agency in Rocklin that has an interest in and the resources for managing a project. In particular, each Partner Organization will be encouraged to develop its own, ongoing programs for identifying and commissioning public art projects in the parts of the community that they manage. Each Partner Organization will develop a work plan, which will outline specific Civic Art projects that the organization will take on, develop community programs and educational materials related to those Civic Art projects, take responsibility for the maintenance and conservation of the Civic Art they commission, and commit their own resources to doing it.

◆ **Art in Special Events:**

In an effort to provide the high quality experiences people are demanding, arts will be incorporated into Special Events. Some events will exclusively showcase art while other events will have an art aspect as a part of the overall event. The city, nonprofit groups, and partnering companies will sponsor the arts in special events, providing the community with cultural enrichment and the opportunity to participate during the event.



# Introduction

In the last decade there has been an extraordinary resurgence of interest in the arts and arts consumption. 83% of the adult public in California has attended a performing or visual arts event at least once in the past year – and 31% have attended four or more events per year. The economic activity, such as hiring artists and buying supplies, along with the increased attendance at cultural events increases local spending at local retail businesses, restaurants and hotels. The arts are not only a business, but an activity which can draw both visitors and residents to a specific area while improving quality of life for every citizen.

In response to this high interest in the arts, the City Council expanded the Parks and Recreation Commission to include an art component to become the Parks, Recreation and Arts Commission. The Commission is instituting an art program through this *Public Art Master Plan* and will work with Rocklin Fine Arts and multiple non-profit and for profit organizations.

The *Public Art Master Plan* is a way of visualizing and coordinating public art projects in the community that will clarify requirements and procedures, provide guidance to City departments, to the City Council, to City Commissions, and to private developers. The *Master Plan* provides (1) goals and objectives establishing clear direction to achieve the City’s vision, mission, and art values, (2) criteria for the selection and prioritizing of potential sites for both public and private art projects, (3) guidelines for appropriate art responses, and (4) procedures for review and selection of art.

Because federal and state funds are available for public art projects included in urban renewal, parks, open spaces, highways, and transit projects, it is important to involve City staff at the conception of these projects in order to take advantage of these opportunities. It is also important to include an opportunity and vehicle for public comment in all municipal public art projects.

While the City has emphasized the economic development of the old town area, the City



and its citizens also value active neighborhoods, protected open spaces, and the City’s surrounding natural beauty. This is evidenced by the preservation of the quarries and historic sites and buildings, as well as Stanford Ranch, Whitney Ranch, Sunset West, and Orchard Creek Open Spaces.

The creation of a comprehensive *Public Art Master Plan* is based on an understanding of the historical and cultural influences that exist in the City of Rocklin, as well as knowledge of its natural and built environments. From the first known inhabitants, Nisenan Indians, to Finnish settlers, to the construction of the Union Pacific Railroad and Granite Quarries, and to its incorporation as a city in 1893, the area that is now Rocklin shares much history with its surrounding Northern California neighbors.

Taking into consideration the physical layout of the City, as well as the above factors, the *Public Art Master Plan* is organized into five **Public Art Project Zones**. These zones offer a cohesive way of thinking about the City and public art and are based on geographical, philosophical, and aesthetic considerations. They are starting points for evaluating and prioritizing existing and potential sites and for identifying future sites.





# Vision

The City of Rocklin aspires to create a diverse artistic environment that enriches the daily life of its citizens. Public art enhances civic pride and creates a deeper interaction with the places we visit and in which we work and live. Creating a healthy art presence is a vital part of the community infrastructure and is a catalyst for economic development.

# Mission

The City of Rocklin is committed to providing its citizens with exceptional quality of life through public art while honoring the City's heritage and small town sense of community.

# Values

The art program and all resulting public art should strive to encompass the following values:

1. Provide a sense of identity at the entrances and major centers of the city
2. Bring diverse people together and foster a community identity
3. The arts are integral to civic dialogue and community building
4. Harmonize with the buildings and streetscapes of the downtown area
5. Encompass a variety of scale, media, and styles
6. Elected officials understand the importance of supporting the arts and do so
7. Abundant learning opportunities should exist in and out of school for adults and young people
8. Active participation in culture creates individual and community meaning
9. The arts should be infused in the natural and built environments
10. Include artistic themes that are traditional, historic and/or contemporary
11. The arts are valued as an industry because of its contribution to the new economy which encompasses quality of life, economic development and tourism
12. The contributions of individual artists are valued



# Public Art Zones

- 1. **Quarry District:** This geographical area is defined generally as the old town area of Rocklin Road east of Pacific Street and is comprised of retail, restaurant, entertainment, and public buildings.

This historic downtown area encourages pedestrian traffic and includes both public and private development. When new or renovated projects are proposed that would extend the pedestrian core of the downtown, they will fall within these guidelines.

This zone provides the opportunity for a variety of public art projects that would enhance and enrich the public's experience of the downtown. Artist-designed elements on the pedestrian level could include benches, planters, or street lights that create individuality for a particular street or block. Small-scale works integrated into building fronts or alleyways can provide visual surprises, humor, and/or historical references to the area. The zone allows for a variety of art responses from murals, ceramic tile, and freestanding abstract or representational works.

- 2. **General Development District:** This geographical area is generally defined as the thoroughfares of Granite Drive, Sunset Boulevard, Stanford Ranch Road, Park Drive and portions of Rocklin Road and Pacific Street and refers to locations where there are high levels of use, traffic, and development that define the character and identity of non-residential areas of the City.

These locations offer an opportunity to create linkages to the old town area through new or renovated municipal facilities such as libraries and gymnasiums (not in parks) as well as new office buildings and complexes, and shopping centers and plazas. Artists may be part of the design team working with the architects, landscape architects, and the Planning Department at the beginning stages of a project, new construction or renovations to integrate artworks such as fountains, large-scale sculpture, or landscape elements into plaza areas, building exteriors, or streetscapes thus creating opportunities for highly visible and accessible art statements

- 3. **Parks, Trails, and Recreational Sites:** As Rocklin matures and develops, its parks,



trails, and recreational areas are important gathering places for the community. Public artworks can enrich people's experiences by providing a historical context or spiritual connection to the site. In a park geared toward family activities, artwork can be humorous, interactive, or restful. Temporary exhibitions of sculpture are always welcomed in the City's parks.

Neighborhood parks also offer the opportunity for nearby residents to be involved in the selection of

artwork. As parks and trails are renovated, or new sites are created, artists may become part of the design team. The artworks for these outdoor areas can be functional (such as water elements, landscaping, play equipment, picnic area, paths, and benches) or signifying features, such as gateways or historical references. All works must be durable, safe, and require little maintenance.

4. **Transit, Freeways, and Roads:** Rocklin has a network of roadways and freeways that increasingly has become the defining experience of residents and visitors partaking of the City's amenities.

The Amtrak station is a transportation center that has strong ties to the City's history and offers inspiration and opportunities for art. Bus stops, benches, underpasses, overpasses, roundabout centers, and light posts offer visual opportunities to enhance the traveler's journey. Artists can design benches, shelters, and light fixtures to reflect the identity or project images of the surrounding neighborhood and area. Murals or tile elements can enliven freeway underpasses, and metal images can replace barriers on pedestrian bridges and overpasses. Sculptures and other free standing pieces can enhance roundabout intersections. As streets are widened, or sidewalks and streetscapes improved, artist-designed elements can be included.

5. **Gateways:** Entrances to Rocklin, the City and districts, present an opportunity to define and announce the character of the community while celebrating connections between the city, surrounding communities, and the natural setting. This zone should be considered as one, ongoing cohesive project. A design team consisting of artists, landscape architects, and community members should be chosen to create an overall concept and plan for the major entrances and exits to the community. For example, the team might research historical symbols that could be reproduced in



different media and in a scale appropriate to the various locations. Opportunities for art exist on streetlight welcome banners, metal archways and community kiosk signs at City entrances.

# Goals:

- I. Make the Arts Available to all Rocklin Residents
- II. Support the Arts and Artists of the Community
- III. Weave the Arts into the City's Planning and Design Process
- IV. Celebrate the History of the City's Artistic Achievements
- V. Stimulate Economic Vitality via the Arts
- VI. Create Opportunities for Artistic Expression in all its Diversity
- VII. Assess Arts and Cultural Activities, Programs, Resources, and Services

## **Goal I. Make the Arts Available to All Rocklin Residents**

### Objectives and Strategies:

1. Communicate information for and about the Arts to everyone.
  - a. Using available technology, disseminate information about the Arts.
  - b. Communicate activities of regional, state, and national public and private Arts agencies and organization within the Rocklin community.
  - c. Collaborate with other art agencies and organizations to develop, maintain, and enhance a local and regional audience base for the Rocklin Arts community.
2. Provide the public with increased physical accessibility to the arts.
  - a. Identify areas of Rocklin programs and events for increased exposure to the Arts.
  - b. Create and implement model programs providing accessibility to the Arts for everyone.
  - c. Collaborate with other art agencies and organizations to develop art classes and programs for all ages.
3. Maintain and expand information-gathering and dissemination systems for arts and cultural activities.
  - a. Develop and maintain arts information on the City of Rocklin website.
  - b. Add art events to the community calendar.
  - c. Disseminate information in the Recreation, Arts, and Event Tourism e-Blasts, Recreation, Arts, and Event Tourism annual Inside Rocklin publication, local media, and other community websites.

## **Goal II. Support the Arts and Artists in the Community**

### Objectives and Strategies:

1. Identify and/or establish associations and partnerships with regional, state, and national service and advocacy organizations that benefit local artists and Arts organizations.
  - a. Encourage widespread interaction with other local, state, and national arts agencies.
2. Establish a local network of partnerships in support of the Arts and artists in Rocklin.
  - a. Identify local artists, art groups, and organizations, including prospects for public and private sponsorships and partnership links.
  - b. Provide the arts community with workshops, seminars, and forums to explore partnership possibilities.
  - c. Provide for a liaison that facilitates arts related projects and activities.
3. Provide stabilization for existing arts organizations and assist emerging groups and individual artists.
  - a. Serve as a resource to link artists, businesses, and individuals to secure funding, and technical and professional support.

- b. Establish and maintain a municipal grant program to local art organizations and programs.
- c. Build a citywide arts advocacy group.

**Goal III. Weave the Arts into the City’s Planning and Design Process.**

Objective and Strategy:

1. Encourage the need for long-term strategies to integrate the Arts in civic planning and design.
  - a. Develop policies and procedures to consider and recommend Public Art projects and initiatives for the City.
2. Promote arts and cultural programs in new development.
  - a. Work with appropriate agencies during the planning and development of new projects or redevelopment projects in the City of Rocklin.
  - b. Recommend that new development includes funding for art and cultural programs and facilities.
  - c. Establish a 501(c)(3) partnership with Rocklin Fine Arts (RFA) and policies that will allow developers to donate their project art allowing for possible tax benefit opportunities.
3. Develop guidelines for a public art program in Rocklin.
  - a. Develop voluntary guidelines for public art in Rocklin.
  - b. Review and analyze the potential for establishing mandatory participation in a public art program.
  - c. Encourage public art that reflect Rocklin’s heritage and community values.
  - d. Make recommendations for participatory guidelines in a public art program.

**Goal IV. Celebrate the History of the City’s Artistic Achievements.**

Objectives and Strategies:

1. Provide opportunities that reflect and celebrate Rocklin’s artistic, cultural, and historical traditions and heritage.
  - a. Promote events that encourage artists to engage in interpretive historic work.
  - b. Promote art elements in the Transit, Freeways, and Roads public art zone. Ideas may include, but are not limited to, benches, shelters, light fixtures, etc.
  - c. Design and implement a plan for all major entrances/exits to Rocklin as part of the gateways public art zone. Some opportunities include, but are not limited to, streetlight welcome banners, metal archways, and community kiosk signs.
2. Preserve the elements that contribute to the unique character of the Rocklin community.

- a. Preserve the elements that proposed artistic endeavors exhibit sensitivity and respect for the site where it will be placed and/or take place.
  - b. Promote citizen awareness of the communities' unique historic elements.
3. Preserve places and events of historical significance.
- a. Develop policies and procedures to protect the City's artistic, cultural, and historical artifacts and sites.
  - b. Collaborate with artists and community groups to preserve the ongoing history of the Arts in Rocklin.

**Goal V. Stimulate Economic Vitality via the Arts.**

Objectives and Strategies:

1. Establish and maintain a relationship with a non-profit art support organization.
  - a. Create a non-profit organization to support the Art Task Force goals.
  - b. Provide guidance and support to the Art Task Force.
2. Arts-to-Business/Business-to-Arts encounters and partnership opportunities.
  - a. Promote art events that attract foot traffic within the pedestrian retail district and create an awareness of all public art zones in Rocklin.
  - b. Educate business groups on the economic benefits of art/business partnerships.
  - c. Encourage artists to seek opportunities to enhance the physical environment of the public art zones.
  - d. Create and promote forums for the exchange of ideas and goals between artists, arts advocates, and members of the business community.
3. Work in partnership with the private sector to promote Rocklin as an Arts destination.
  - a. Pursue projects and initiatives that use the Arts to attract visitors.
  - b. Cultivate art events that are innovative.
  - c. Promote artist participation in community-wide events.
4. Foster City participation in a commitment to enhance business through the Arts.
  - a. Involve City volunteer committees in the promotion of artists, arts, and events that contribute to the Rocklin economy.
  - b. Demonstrate a commitment by the City to the economic vitality of Rocklin through the Arts.
  - c. Infuse an atmosphere of common ground in the City environment exemplifying how the Arts can take a leading role in the development of Rocklin.

5. Provide opportunities for the artists to enhance citywide economic development of Rocklin.
  - a. Support the opportunities that bring audiences to Rocklin through vehicles as performances, residences, workshops, and master classes.
6. Promote the Arts as a means to enhance the quality of life of the citizens of Rocklin.
  - a. Encourage art elements in private development.
  - b. Support mixed-use development conducive to live/art space.
  - c. Encourage artist participation in public and private capital improvement projects in the community.
7. Maximize the contribution of arts and cultural programs to economic development and tourism.
  - a. Coordinate with the Chamber of Commerce on the promotion and marketing of cultural and performing arts activities.
  - b. Promote Rocklin's image as a culturally rich community.
  - c. Develop a citywide arts calendar.
  - d. Work with local and regional media to ensure more coverage of the arts and cultural activities.
8. Pursue a variety of funding mechanisms for programs and facilities.
  - a. Identify and analyze potential funding mechanisms including, but not limited to, public and private grants, sponsorships, fundraising programs/special events, utility bill income, Community Development Block Grant Funds, development incentives for Art in Public Places, endowments, etc.
  - b. Determine appropriate source(s) of funding for specific programs.
  - c. Establish funding level targets and timelines for specific programs and projects.
  - d. Make recommendations to the Parks, Recreation, and Arts Commission to approve specific revenue-generating funding mechanisms.
9. Establish an Arts Incubator to cultivate for-profit art enterprises and provide support for artists
  - a. Partner with William Jessup University, Sierra College, the Art Institute and other interested organizations.
  - b. Identify funding opportunities with Small Business Development Corporation, local banks and private art supporters.
  - c. Market local artists in City sponsored galleries and public spaces.
  - d. Support art festivals to showcase Rocklin based artists and Rocklin's art assets.



- e. Establish ongoing support from city-supported artists and establish a percentage of proceeds for art sales for scholarships/prizes in youth art competition.

**Goal VI. Create Opportunities for Artistic Expression in all its Diversity.**

Objectives and Strategies:

1. Advocate for expansion of arts and cultural outreach and lifelong learning opportunities in various segments of the community.
  - a. Network with business, city, non-profit, and school groups to utilize equipment, materials, and personnel to enhance multi-generational art programs.
  - b. Seek grant opportunities and develop a plan for equitable distribution of grant funds.
  - c. Hold quarterly meetings with representatives from the businesses and the schools to discuss strategies for enhancing art programs.
  - d. Develop a plan to promote scholarships, sponsorships, grants, and awards to encourage talented individuals to further their artistic endeavors.
  - e. Explore means to provide Community Arts Education programs, such as: a lecture series, workshops, demonstrations, “meet the artist” series, and studio tours. Encourage partnerships with local businesses and schools.
  - f. Encourage arts organizations to consider offering low cost or no cost programs to increase public participation.
  - g. Cooperate with existing community resources (e.g. Inside Rocklin magazine, Local Colleges, Rocklin Unified School District, and Community Organizations)
  - h. Enrich people’s experiences at city parks, trails, and recreational sites through the installation of public artworks.
2. Encourage Arts events and programs that are diverse in nature.
  - a. Encourage diversity of local art through local programming.
3. Advocate for a broad definition of the Arts.
  - a. Identify resources and opportunities that encourage and support diversity of artistic expression.
4. Work to ensure representation of a variety of artistic viewpoints and cultures.
  - a. Advocate for policies that value all forms of artistic expression.
  - b. Encourage the art advocacy committee to reflect the broad geographic, cultural, and professional diversity of the community.
  - c. Support community efforts to present art that represents diverse artistic viewpoints and cultures.

5. Encourage opportunities for residents to experience quality cultural programs.
  - a. Support artists in residence, concerts, exhibits, exhibitions, festivals, and seminars.
  - b. Encourage the provision of activities, demonstrations, events, and exhibitions at minimal or no cost.
  - c. Establish criteria for achieving a balance and variety of arts programs and services.
  - d. Encourage the inclusion of historic, heritage, and interpretive programs in citywide special events.
  - e. Facilitate partnerships that build capacity and leverage resources.

**Goal VII. Assess Arts and Cultural Activities, Programs, Resources, and Services.**

Objectives and Strategies:

1. Every 5 – 10 years, evaluate the desires and needs of the community as related to cultural programs.
  - a. Research other communities' survey instruments.
  - b. Create a survey instrument.
  - c. Distribute survey throughout the community.
  - d. Analyze survey results.
2. Identify available human and physical resources that deliver arts and cultural opportunities every 5 – 10 years.
  - a. Annually update Arts and Cultural Directory.
  - b. Inventory and analyze physical resources.
  - c. Develop directory distribution system.
3. Inventory current activities, programs, and services.
  - a. Record information including, but not limited to, city, commercial, individual, institutional, organizational, and private arts and cultural offerings.
  - b. Include information regarding surrounding communities and industry trends.
4. Annually Update Goals and Objectives
  - a. Review and update status of existing goals
  - b. Identify priorities for the upcoming year

# Policies and Procedures

- Implementation of the Master Plan for Municipal Projects and Private Development Projects
  - Municipal Public Art Projects
  - Private Development Public Art Projects
  
- Criteria for Public Art
  
- Criteria for the Selection of Artwork
  
- Procedures for Selection of Municipal Public Art
  - Site-Specific Commissions
  - Purchase of Completed Works
  - Rental or Loan of Completed Works
  - Gifts for Municipal Public Art Collection
  
- Collection Management for Civic and Developer Projects
  - Ownership
  - Recordkeeping
  - Maintenance
  - Conservation
  - Decommissioning

## **Municipal Public Art Projects**

The City of Rocklin Public Services Department is involved in the initial phases of public construction projects through the implementation of the Capital Investment Program (CIP). The Public Services Department will refer a draft CIP to the Art Task Force for their recommendation for inclusion of appropriate public art. This early communication will identify any potential public art aspects that can be incorporated into any proposed Capital Investment Program project. The public art can then be identified as the projects are being scoped and funding is allocated, and prior to formal review by the City Council.

Funding for the creation, installation and administration of public art elements in major city construction projects, either for new projects or for significant renovations are best included in the overall construction budget. The public art budget should be 1% of the project budget for new construction.

Great opportunities exist in the development of community plazas, parks, and other public spaces to provide participatory public art elements that can be either functional or aesthetic. The type of public art in these public spaces should be appropriate in scale to both the site and to the public use. To enable the provision of public art elements in previously completed facilities or areas, the City's Capital Investment Program should include a separate block of funds dedicated to public art projects in existing parks, gateways, medians, city buildings, and other related municipal sites. The Capital Investment Program is a source of funds for conservation and maintenance of artwork, and for the installation of public art in areas that presently lack public art.

## **Private Development Public Art Projects**

In the City of Rocklin, the Economic and Community Development Department is the office involved in the initial phase of private development projects. It is the responsibility of the Economic and Community Development Department to inform private developers of the voluntary public art program, and to encourage early input on public art opportunities. Participation in the public art program is encouraged for all new development or significant remodels that require review and approval by the Planning Commission and/or City Council.

When processing development projects, which fall within this Master Plan, it is also the responsibility of the Economic and Community Development Department to inform and coordinate with Recreation, Arts, and Event Tourism staff for any developers that choose to voluntarily participate in the public art program. Recreation, Arts, and Event Tourism Staff will coordinate with the Art Task Force. Projects should be referred to Recreation, Arts, and Event Tourism staff early in the process to enable review, comment and recommendation on what public art opportunities could be considered by the applicant and Economic and Community Development Department staff.

As discussed later in this Plan, the scale of art elements in private developments should be proportionate with the scale of the development and its location. The public art budget for both municipal and private development projects should also be set at a rate

that is comparable to those in place in other cities with public art programs. Since this program is voluntary the recommended budget for private development projects is recommended to be 1% of the building permit value for new construction (or alteration of more than 50% of the G.S.F. of an existing structure or area), for all projects of 25,000 sq. ft. or greater. For projects between 15,000 and 24,999 sq. ft. the recommended public art budget is ½% to 1% of the building permit value.

In private development projects where the developer chooses to incorporate public art elements, but, where the Art Task Force finds that location, siting or scale makes provision of public art enhancements inappropriate or impossible, the equivalent public art funds can be placed into an in-lieu fund maintained by Rocklin Fine Arts. Such funds will enable art enhancements to be sited adjacent to the development or elsewhere within the City, as recommended by the Art Task Force. See the Gifts for Municipal Public Art Collection section for more information on Page 22.

## **Public Art Criteria**

“Works of art” shall mean all forms of originally created visual art, whether contemporary or traditional. The creator of the work of art shall be a practitioner in the visual arts who is recognized as an artist of serious intent and who is not a member of the project architect or landscape architect firm. Having an artist on the design team is what sets public art projects apart from other artistic embellishments. The inclusion of a public artist on the design team reflects the national “best practices” standard for public art programs. The public artist is also responsible for supervising the fabrication, or actually fabricating the public art element for the project.

### **Works of public art may include:**

- Sculpture: free-standing, wall supported or suspended; kinetic, electronic; in any appropriate material or combination of materials
- Murals or portable paintings: in any appropriate material or variety of materials, with or without collage or the addition of non-traditional materials or means
- Photography, original works of graphic art, limited edition prints, works on/of paper, original paintings
- Earthworks, fiberworks, waterworks, neon, glass, mosaics, or any combination of forms of media including sound, literary elements, holographic images, or hybrids of media and new genres
- Furnishings or fixtures, including but not limited to gates, railings, streetlights or seating, if created by artists as unique elements
- Artistic or aesthetic elements of the overall architecture or landscape design if created by a professional artist or a design team that includes a professional visual artist.

### **Ineligible Works of Art:**

- Directional elements such as supergraphics, signage or color coding except where these elements are integral parts of an overall design created by a professional visual artist

- "Art objects" which are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a project artist
- Reproductions by mechanical or other means, of original works of art
- Decorative, ornamental, architectural or functional elements which are designed by the building architect, as opposed to elements created by an artist commissioned for that purpose.
- Landscape architecture and landscape gardening except where these elements are designed by a professional visual artist and/or are an integral part of the artwork by the artist.
- Any piece of Art that does not align with the City of Rocklin mission, vision, and values. (Profanity, politically themed, nudity, etc.)

### **Criteria for the Selection of Artwork**

Criteria to be used in the selection of public artwork, whether by commission, purchase or gift, shall include, but not be limited to, the following:

- **Context:** Works of art must be compatible in scale, materials, form and content with their surroundings. Consideration shall be given to the architectural, historical, geographical, social/cultural context of the site, and projects that align with the values, mission and vision of the city.
- **Artistic Quality:** Works of art must be unique and shall include excellence in craftsmanship, originality in conception, and integrity of materials.
- **Media:** All forms of media may be considered. Works may be portable, permanently affixed, or incorporated in the design and/or function of a public space. Temporary exhibits or installations may also be considered for extended periods of time.
- **Permanence:** For permanently installed works, due consideration shall be given to the work's structural and surface soundness, and to inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.
- **Public Safety:** All works of art or temporary installations shall be evaluated to ensure their compliance with public safety requirements.

### **Procedures for Selection of Municipal Public Art**

Selection methods for municipal public art include site-specific commissions (open competitions or invitational), acquisition of already completed works, rental or loan, and gift. The art selection panel will be the Art Task Force with final approval from the Parks, Recreation, and Arts Commission. The role of the Selection Panel is to assist in selecting qualified artists to be considered for a project. Decisions by the Parks, Recreation, and Arts Commission related to municipal public art shall be reported to the City Council at the next scheduled council meeting or as soon as practical. The report shall include a brief description of the artwork selected and a photo or rendering. The City Council may request additional information and/or choose to have final review and approval for any municipal public art project.

In determining the appropriate procedure to use, all projects should be examined and

evaluated for the potential for the addition of public art. The most important criterion for choosing one procedure over another is to decide which one will result in the best possible work of art for that particular project.

### **Site-Specific Commissions**

- Work designed for a particular site with a specific theme or concept

### **Artist Selection Process:**

- 1. Invitational** - Artists invited to submit proposals, not open to public
  - Appointment of Selection Panel
  - Creation of Request for Proposals
  - Determination of list of artists to receive RFQ
  - Selection of finalists from submitted proposals
  - Selection of artist and work
  - Final approval of artist and artwork by Parks, Recreation, and Arts Commission.
  - Schedule for completion and payment
  - Approval process and signing of contract
  - Fabrication and installation of work
- 2. Open Competition** - Open to all artists, public notice sent
  - Appointment of Selection Panel
  - Creation of Request for Qualifications or Request for Proposals
  - Public notification and mailing of RFQ to professional visual artists
  - Selection of finalists from submitted slides
  - Public display of maquettes for comments
  - Selection of artist and work
  - Final approval of artist and artwork by Parks, Recreation, and Arts Commission
  - Schedule for completion and payment
  - Approval process and signing of contract
  - Fabrication and installation of work
- 3. Limited Competition** – Number of Artists is Limited in Response to a Specific Need
  - Appointment of Selection Panel
  - Creation of Request for Qualifications or Request for Proposals
  - Public notification and mailing of RFQ to professional visual artists
  - Selection of finalists from submitted slides
  - Public display of maquettes for comments
  - Selection of artist and work
  - Final approval of artist and artwork by Parks, Recreation, and Arts Commission
  - Schedule for completion and payment

- Approval process and signing of contract
- Fabrication and installation of work

The goal for inclusion of the work of professional artists, however, should not preclude special situations in which competitions are held, or in which public artworks created as part of an educational process, including students or youth working with practicing artist/teachers in a municipal setting, are suggested.

### **Purchase of Completed Works**

- Appropriate for acquisition of two and three-dimensional works for city facilities
- Works offered by artist or resident for purchase

#### **Selection Process:**

##### **1. Works to be acquired for existing space - i.e. City facilities or public areas.**

- Appointment of Selection Panel (Art Task Force may act as selection panel)
- Determine budget, media, subject matter, and scope of work
- Appropriate artists contacted and invited to submit slides of works (may also conduct a public call for artists)
- Conduct studio visits or request artists to present works to the Art Task Force
- Selection of specific works
- Review of selection by Art Task Force and recommendation to the Parks, Recreation, and Arts Commission for approval

##### **2. Works offered by artist or residents**

- Art Advisory Committee will review for artistic merit
- Community and site appropriateness, liability and maintenance issues, and installation are reviewed through consultation with all appropriate City Departments and Commissions

### **Rental or Loan of Completed Works**

- Used for temporary installations or to create an ongoing changing Public Art exhibition program
- Used in situations that support temporary installations of sculptural works or two-dimensional works of art for long term
- Also can be used for educational programs or purposes
- Ensure a safe environment for displaying purposes

#### **Selection Process:**

##### **1. Public Services staff determines method appropriate for works for long- term display in outdoor setting or indoor public spaces**

- Determine budget, duration, media, and scope of project



- Develop the concept and site and select appropriate artists and artworks
  - Approval of concept and site by appropriate City Departments and Art Task Force, with the Final Approval coming from the Parks, Recreation, and Arts Commission
  - Acceptance of works and approval
  - Signing of contract and installation procedures
- 2. Public Art works or projects advanced by organizations or individuals, or organized as a "travelling exhibition" of nationally or internationally known artists.**
- Public Services Staff will determine the budget of the project
  - Art Task Force reviews scope of project, artistic merit, and appropriateness to community and site, liability and maintenance issues, hidden budgetary concerns (i.e., installation requirements)
  - Approval of concept and site by appropriate City Departments and Art Task Force, with the Final Approval coming from the Parks, Recreation, and Arts Commission
  - Review of contract and installation procedures by appropriate Departments and Task Force

#### **Gifts for Municipal Public Art Collection**

- Donated by residents, collectors, artists, corporations, or foreign cities and countries
- The City of Rocklin will have an agreement with Rocklin Fine Arts (RFA) to be the arts liaison for donations. RFA is in the process of establishing a 501(c)(3) which allows the donations to have possible tax benefit opportunities. This agreement will also be for developers who voluntarily choose to donate cash for the installation of public art.

#### **Approval Process:**

##### **1. Gifts or Bequests of Work Already Completed**

- Art Task Force reviews for artistic merit, community and site appropriateness, liability, maintenance, and installation issues, hidden costs and all documentation
- Consultations with all affected city departments and commissions
- Present recommendation of acceptance to Parks, Recreation, and Arts Commission for review and to provide a recommendation to the City Council

##### **2. Donations of Site-Specific Commissions**

- Review of proposal by Art Task Force in consultation with all affected City Departments
- Presentation to Parks, Recreation, and Arts Commission for their approval and recommendation to the City Council

## **Procedures for Selecting Public Art for Private Developments**

The most successful public art projects are those that are well integrated into their sites. The selection and involvement of the artist in the early stages of the design process can help accomplish this integration. Often works of high quality fail in public situations because they are out of scale in their location, hidden by an architectural feature, situated in an unused site, or improperly lighted. Site-specific artworks are encouraged.

The applicant may use any of the art selection methods discussed previously for municipal projects. The selection of a site is as important as the selection of the artist. The criteria for the selection of the artwork and site listed in the Master Plan apply to both municipal and private development projects.

In order to assure a successful public art project, it would be advantageous for the developer to include a public art consultant and/or public artist on their design team early in the design development process. The acquisition of works of public art under the program requires a commitment by the developer or owner to preserve, protect and permanently display the work of art in its original condition at the time of installation. The routine maintenance, conservation, and preservation of the work of art shall be the responsibility of the facility owner.

While the choice of the artist and the funding of artwork are the responsibility of the applicant, the placement is subject to review and approval by the Art Task Force. The proposed artwork is reviewed and recommended by the Art Task Force (serving as the Selection Panel) and then approved by the Parks, Recreation, and Arts Commission. Decisions by the Parks, Recreation, and Arts Commission related to the placement of Public Art for Private Development shall be reported to the City Council at the next scheduled council meeting or as soon as practical. The report shall include a brief description of the artwork and proposed location. The City Council may request additional information and/or choose to have final review and approval of the art location. The Art Task Force will assure art elements are in scale to both the project and its setting. Since the Public Art Program is voluntary for Private Developments, art project will not have to be fully designed and/or approved by the Art Task Force prior to gaining approval on planning entitlements, improvement plans, final maps, or having the building permit issued. Options for art locations include, but are not limited to, site entries, vistas, plazas, common areas, project walls, gates, and prominent corners.

The Public Art Zone in which the development is located provides guidelines for the appropriate public art responses. The artworks shall be proportionate with the scale of the development in terms of visibility, compatibility with the architecture and landscape, and impact on the surrounding environment.

Prior to recommending a site for a public art project within each Public Art Zone, Public Services Department staff, in collaboration with appropriate city departments and the Art Task Force, shall evaluate the site for the following criteria:

- Visibility and public access

- Public safety
- Interior and/or exterior traffic patterns
- Relationship of art to the site's existing or future architectural or natural features
- Function and uses of the facility or site
- Future development plans for the area which may affect the public art project
- Relationship of the proposed work to existing works of art or design elements within the site's vicinity
- Social or cultural context of the proposed artwork relative to the site and its surrounding environment

## **Collection Management for Municipal and Private Projects Ownership**

### **For Permanent Civic Art Projects**

The City of Rocklin will own the completed artwork and will be responsible for the care, insurance and keeping of accurate records about the artwork.

### **For Private Development Public Art Projects**

If the artwork is located within a private community the property owner would own the completed artwork and would be responsible for the care, insurance, and keeping of accurate records about the piece. If the artwork is located within a public right of way the City of Rocklin would own the completed artwork and would be responsible for the care, insurance, and keeping of accurate records about the piece.

### **Recordkeeping**

The owner is responsible for keeping accurate, updated records of any public artwork they commission or acquire. Recordkeeping will include identifying the project on-site with a plaque and maintaining files on the artwork. Duplicate records will be kept on file with City of Rocklin.

### **Maintenance**

The owner is responsible for the care and repair of any public artwork they commission or acquire, so long as it does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). These tasks can usually be conducted by regular cleaning or maintenance crews, following instructions provided by the artist. If the owner is no longer able to maintain the artwork, a determination will be made if the City or some other organization can assume maintenance of the artwork. If maintenance is not financially feasible or otherwise possible, the artwork will be decommissioned per these policies and procedures.

### **Conservation**

The Art Task Force will periodically conduct, or hire a professional conservator to conduct, a survey of the condition of all public artwork in Rocklin and make recommendations to each owner for conservation. This should occur at least every five years.

The owner will be responsible for following through with any identified conservation needs.

**Decommission**

Decommission, or the removal of works of public art from public display, is an action that should be carefully weighed. Should an owner wish to decommission a public artwork commissioned or acquired, the owner must present a formal request to the Art Task Force and the Parks, Recreation, and Arts Commission for its approval. The Art Task Force will evaluate requests based upon a criteria established by the City of Rocklin. The Art Task Force and Parks, Recreation, and Arts Commission can also approach an owner to recommend decommission of artwork.