Depth of Humanity, 2016
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Over time, public art can be transformative to the image of Santa Maria. Parks, open spaces, neighborhoods, and other public spaces can be alluring, where the community and its visitors will meet public art that will surprise and delight them. We visualize a city with artwork that rejoices the astonishing diversity and history of our community, while pointing to the city’s goals for the future. We see a city where a testimony of our local artists are marked in the public landscape. We recognize a city where public art defines our community identity, and reveals its unique character.

Executive Summary
Santa Maria has long been acknowledged as an All-America City. Celebrated for its architecture, history, agriculture, food (including Santa Maria Style BBQ and wine), and cultural variety, Santa Maria enjoys an ethnic wealth exceeding that of many neighboring cities. From Santa Maria’s early picture-postcard image, to its visionary Downtown Specific Plan and its maturity as the home of many arts organizations, Santa Maria has demonstrated it understands the value of integrating the arts into all aspects of city life.

Public art is far more than a beautification and revitalization program, though it clearly serves that purpose. The following plan was created to:

• Enrich a community with a sense of its history, culture, and heritage
• Provide greater recognition and appreciation for a select region of the city in which the art is liberally applied by not only local residents, but becomes a draw for those outside the community.
• Using the Public Art Master Plan in concert with the Downtown Specific Plan will enhance and intensify the desired outcomes: beautification, encouraging foot traffic, and contributing to the economic and cultural health of Santa Maria.
Introduction

The proposed Santa Maria Public Art Master Plan shapes the City’s strong arts heritage, recognizes the value of current public art projects and focuses on how artists can continue to improve the public lands. The Plan incorporates the thoughts and suggestions of citizens, community stakeholders and arts organizations throughout Santa Maria, and acknowledges how the City of Santa Maria operates and grows from best practices in the public art field. It is intended to provide wide-ranging goals and objectives with practical strategies for implementation; a united vision that will be incorporated into the existing Downtown Specific Plan; an outline for prioritizing projects; and identification of revenue bases and other resources for realizing these goals.

Guiding Principles

The City of Santa Maria will use the following principles as guidance for implementing public art in our community:

• Allow time for high quality artworks to be created
• Continue to build partnerships with community art organizations and private sector to assist in the process of implementation.
• Be equitable by providing art opportunities in all areas of the City of Santa Maria.
• Use multiple types and variety of artworks throughout the City of Santa Maria.
• Use existing and create new outreach sources to increase awareness and appreciation for public art and to build community.
Public Art’s National Impact

The modern public art measures began in 1959 in Philadelphia. Artists studying in Europe following World War II noted that it was expected, during the rebuilding, for European cities to allocate a portion of construction budgets for the acquisition and commissioning of art. The artists conversed with the architect, Louis Kahn, who was, at that time, the President of the Philadelphia Redevelopment Agency. Kahn planned that the Agency begin allocating 1% of its capital construction budget for art. In 1959, the country’s first percent for art program was born. In the following fifty-eight years, more than 350 percent for art programs have been fashioned, at the federal, state and local government levels, including transit agencies, port authorities, redevelopment corporations and other quasi-government agencies.

Public agencies have initiated public art programs for a variety of reasons:

• To enhance the public’s experience with and appreciation for the arts.
• To create successful and engaging public spaces.
• To elevate the quality of urban design.
• To enhance public infrastructure.
• To increase the use of public facilities, such as transit systems.
• To strengthen neighborhood and community identity and pride.
• To commemorate communities’ histories and celebrate diversity.
• To provide opportunities for education and learning.
• To create opportunities for local and regional artists to develop their talents.

The following examples demonstrate how various cities have employed their public art programs to create value in their communities and to benefit citizens and visitors alike.

Enhancing the public’s experience of and appreciation for the arts Chicago established its public art program in 1978. It allocates 1.33% of the cost of new construction of municipal buildings and public outdoor areas for the acquisition and installation of art. The emphasis of this program, from the beginning, has been the commissioning of major international artists to create works that have become icons, instantly identifiable with the city of Chicago. These works include Picasso’s Head of a Woman and Alexander Calder’s Pink Flamingo. This approach to public art symbolizes the notion of the “museum without walls,” where public spaces became an opportunity to showcase the world’s greatest art, outside the confines of museums, where relatively few of the citizens experience visual art.

On a more modest level, cities like Seattle have attempted to weave public art into the urban fabric. Seattle passed its 1% for art ordinance in 1973, to which applies to all capital construction in the city. In many cases, artworks of relatively small scale are commissioned, focusing on enhancing the public’s experience of surprise and serendipity in the cityscape. On Broadway Avenue, which connects the University District to Downtown,
artist Jack Mackie created a work entitled Dancesteps on Broadway, where he inlaid eight bronze sets of dance patterns into the sidewalks. Passersby grab a partner and begin to dance in the streets.

As cities look for new ways to animate their streets in a fun, non-threatening positive way, this artwork has delivered a classic urban success story. Creating successful and engaging public spaces. The idea of “place-making” emerged early in the contemporary public art movement. It suggested that public art could create engaging and successful public spaces by making them memorable and by using art to define the meaning of the place. In the early 1990’s, the City of Denver set aside 1% of the construction budget of the new Denver International Airport (resulting in more than $7.5 million in arts funding) to commission artworks. Many of the artworks spoke to the meaning of the place. For example, Terry Allen created an artwork entitled Notre Denver for the baggage claim area. Gargoyles, based on the figures at the Notre Dame cathedral, emerge from suitcases to provide protection from the spirits that might otherwise bedevil the traveler.

Several cities have employed their public art programs as a magnet for tourism. San Francisco, which established the first 2% for art program in the nation in 1967, actively markets its public art program with walking tours and brochures that invite the visitor to engage in the lively street life of the city. Likewise, the Miami-Dade Art in Public Places Program (which allocates 1.5% of public construction costs for art) welcomes visitors with artworks by national and international artists which infuse the airport and the freeways leading to the city.
Goals and Implementation Strategies

1. Use public art to support Santa Maria’s identity, intertwining culture, people, neighborhoods and ideas to create a memorable urban landscape that respects the past and builds for the future.

   **Implementation Strategies**
   - Encourage exploration and ecological education at streets, trails and paths by commissioning temporary and permanent public art that explores nature and the environment.
   - In the downtown area, employ temporary and permanent public art to explore overarching themes of Santa Maria’s identity including but not limited to its history, art, culture, science, technology and its most recognized people and events.
   - Commission public art in retail/pedestrian oriented areas that will encourage people to walk and explore. Examples include serial artworks that draw people from one area to another, artworks in unexpected locations like alleys and whimsical artworks that encourage interaction.
   - Enhance arterial and automobile oriented retail areas with large, eye-catching public art that embellishes blank facades, light poles, medians, utility boxes and parking strips.
   - Employ artists to transform existing infrastructure into artistic landmarks including the Broadway Street Sky Bridge.

2. Embrace public art as a citywide beautification effort. Facilitate public art and public art partnerships with City Departments, private developers, and arts and cultural organizations.

   Designate the Recreation and Parks Department as the

3. Celebrate Santa Maria’s unique entries to downtown and its neighborhoods—such as the Carriage District, freeway entrances, overpasses and off ramps—by enhancing (or continuing to enhance) them with the work of artists.

4. Employ public art to encourage a more walkable city.

5. Commission public art that emphasizes parks and neighborhoods.

6. Create a Public Art in Private Development Program to more actively contribute to Santa Maria’s cultural and economic health.

7. Support temporary artwork installations and performance-based arts events in areas with strong pedestrian and vehicular traffic.

8. Allocate more funding for public art commissions and maintenance.

Goal #2: Livability

Embrace public art as a citywide beautification effort. Facilitate public art and public art partnerships with City Departments, private developers and arts and cultural organizations.

Designate the Recreation and Parks Department as the
department for facilitating public art, irrespective of the funding source, defining it as an organization that:

- Recognizes the Recreation and Parks Commission as the caretaker of the public art vision for the City of Santa Maria;
- Works with City Departments during planning discussions to identify opportunities to integrate art into the fabric of City facilities;
- Commissions permanent art in public facilities;
- Clears bureaucratic obstacles by working with City departments to define and simplify permitting processes.
- Recognizes the Community Development Department to be the initiator for discussions with developers about public art projects located within the project site.

Cultivate and facilitate partnerships between the City and arts and cultural organizations by providing:

- Guidelines for City Departments for placement and care of donated and community generated artworks;
- Guidelines for developers that clearly articulate the City’s public art goals and expectations;
- Guidance and facilitation for artists and arts organizations developing art for public or private property.
- Continue the Santa Maria Arts Council work connecting Santa Maria artists and arts groups to civic and commercial spaces.
- Review and approve individual public art project plans, artist selection methods, outreach strategies and the proposed goals of each project;

Goal #3: Identity

Celebrate Santa Maria’s unique entries to downtown and neighborhoods—such as the Carriage District, freeway entrances, overpasses and off ramps—by enhancing (or continuing to enhance) them with the work of artists.

- Commission an artist to re-conceptualize the pedestrian bridge over Broadway Street that connects Town Center West with Town Center East.
- Create artistic crosswalks to identify different areas of the community.
- Use artistic street signage, perpetual banner displays, and gateway markers to identify and enhance neighborhoods, downtown, and other areas of the city.

Goal #4: Welcome

Employ public art to encourage a more walkable city.

- Fund pedestrian-oriented art through a combination of sources—Percent for Art and grants from federal and private organizations.
- Facilitation by Recreation and Parks can connect building owners and arts organizations in retail districts to develop new temporary art installations in empty storefronts.
- Partner with organizations to create Art Walks (i.e., around the outside perimeter of Town Center East, or through the Allen Hancock College Campus).
- Incorporate permanent and temporary, or moveable art installations to attract more pedestrian traffic.
- Plan & create open air venues and performance spaces.
Goals & Implementation Strategies

Goal #5: Environment
Commission public art that emphasizes parks and neighborhoods.

• Commission artists to develop projects in neighborhoods and parks that include but not limited to the history of Santa Maria: agriculture, the railroad and aviation, the contributions of ethnic communities, workers and the family unit, science, and architecture.

• Use art to connect people with the natural environment, particularly by commissioning temporary, performance based and environmental art projects in Santa Maria City Parks.

• Commission serial, small scale artwork projects to stimulate and enhance neighborhood walking routes.

Goal #6: Habitable
Create a Public Art in Private Development Program to more actively contribute to Santa Maria’s cultural and economic health.

• Consider artwork themes that include, but not limited to the future as well as the past including community history, culture, science and technology.

• Secure additional funding for programming, to give the arts projects an enduring quality.

• Recognize historical and/or cultural city landmarks through artistic directional signage.

• Collaborate with agencies that can provide historical information to inspire artist.

• Partner with the educational community.

Goal #7: Vitality
Support temporary artwork installations and performance-based arts events in areas with strong pedestrian and vehicular traffic.

• Engage leaders from the development community to help realize cultural investments and combine City assets, such as public land, with developer in-lieu fees to create impactful projects.

• Recognize developers’ public art in-lieu contributions to Santa Maria’s public art collection appropriately, whether on plaques or in written information.

• Create clear direction for public art in private development reinforcing Santa Maria’s design principles, reflecting the City's architecture and pattern of growth. For example:
  • Encourage private developers to engage artists to collaborate with their architects and landscape architects at the earliest stages of development;
  • Continue to encourage the placement of public art in continuously-open public courtyards.
  • Refine eligibility criteria for artist-designed functional elements and distinguish these from architectural embellishment for applied decoration such as tile, metalwork, terrazzo, light fixtures, etc.
  • Provide developers, artists and arts consultants with a guidebook outlining the new public art goals to assist them in creating on-site projects.

Goal #8: Sustainability
Allocate more funding for public art commissions and maintenance.

• Ensure that the City’s Percent for Art contribution includes all eligible Capital Improvement funds, is identified as an integral element of the City’s CIP budget and appropriated at the beginning of each fiscal year.

• Appropriate public art funds from the Capital Public Art Fund by fund source rather than by project, allowing maximum flexibility in use of the funds.
• Encourage the Recreation and Parks Department to work with other City departments to incorporate public art into grant applications as an element of creative place-making, particularly transportation, infrastructure, environment, HUD and Community Development Block grants.

• Facilitate the Recreation and Parks Department’s active participation in the Capital Improvement Program development process, collaborating with City Department partners to identify opportunities during the earliest planning phases.

• Ensure that public art is maintained by establishing up to a 20% annual maintenance budget in the Public Art Fund. Carry forward any funds that are not employed annually.

• Designate a line item within the CIP Public Art Fund for the stewardship, record-keeping, major maintenance and conservation of the public art collection. While City Departments are expected to perform routine maintenance, such as cleaning and/or dusting artworks and the areas around them, this line item would cover the cost of specialized conservation or major maintenance that requires an artist or conservator to undertake structural or surface repairs, repainting or reconfiguration of artworks consistent with the requirements of Civil Code § 987.

Implementation Strategies

New strategies are needed to implement each of the policy recommendations, including new methods and procedures for funding and clarification of roles and responsibilities such as:

• Designation of the Recreation and Parks Department as the City Department for facilitating public art, to build upon the City’s public art collection, working in partnership with other City Departments.

• Designate the Community Development Department as the City Department for working with private developers who choose to install art on a private project site.

• Revision of funding formulas for Public Art in Private Development and City Capital Improvement Program (CIP) public art.

• Expansion of broad community accessibility and education into every aspect of the Public Art Program, from the earliest project visioning, through
development of design and ongoing communication about the public art collection.

- The City Council establish, by ordinance, a 1% portion of appropriations for eligible capital expenditures be set aside for the acquisition of works of art to be used for City buildings and other public facilities.

- For private development projects, the City Council establish, by ordinance, a 1% fee for public art enhancement. The 1% public art requirement may be satisfied by financing on-site artwork visible from a public right of way, or the developer may elect to deposit 1% into the Public Art Fund account as an in-lieu fee to be used for the artistic enrichment of the City’s public spaces. The public art financial requirement shall be based on 1% of the building permit valuation.

Method of Artist Selection

Santa Maria has traditionally, depending on the overall scope of the project, has accepted art donations, hired artist, and procured art through a Request for Proposal Process. Future projects could include these typical methods and for larger projects a Request for Qualifications could be used.

In order to meet the goals of this Master Plan, the City of Santa Maria will need to continue to build and foster sincere collaborations between local arts organizations, artist, art teachers and the community. The City of Santa Maria along with key arts stakeholders to create a range of methods used for artist selection.

Public Art Selection Process

In a private development the representative selection process could begin with a site plan review process, with the developer, Planning Commission and the Community Development Department staff working together (advisory team), where a list of possible locations for the public art project could be developed. Since each development has a unique style, some locations will suggest a particular type of public artwork (lighting, mosaic, metal, etc.). A Request for Qualifications (RFQ) from artist to be considered would be distributed / collected. The advisory team would evaluate the RFQ’s and would determine three to five artist to be considered. The artist would visit the site, meet with the team and review the site plan and Architectural blue prints for the project.

For art in public places, the process would be similar to private development. The advisory group would change to Recreation and Parks Commissioners, representatives from the Santa Maria Arts Council, County Arts Commissioners, City Officials and staff from the Recreation and Parks Department and Community Development Department.

Artist would then be given some time to present their concepts to the selection committee, the appropriate City Commission, and City Council.
Summary

This Master Plan’s implementation strategies are cohesive and attainable: commission public art projects; identify enhancement zones and projects; define permanent and temporary installations; and cultivate partnerships with City and arts and cultural organizations. The Capital Public Art Fund allows flexibility in attaining these goals, as well as the encouragement of private developers to support and engage artists in collaboration on projects.

In-lieu and percent for art fees will not tax the City’s budget resources, insuring the development of city-wide art projects without competition for other vital assets. Percent for art is widely recognized as a viable alternative for funding with the first municipal application dating back to 1959.

The support of public art and a strong arts sector is a stimulus for business activity and tourism. It creates a welcoming sense of place and a desirable quality of life. It embraces and highlights the cultural heritage unique to our community. The positive impact of art brings a sense of pride and ownership to the residents as well as a heightened awareness of their surroundings to the viewer. The establishment of a Public Art Master Plan guarantees a brighter future for Santa Maria.

City of Santa Maria, California
Implementation Timeline

Year 1

• Broadcast the Public Art Plan
• Solidify marketing and identity of Santa Maria's Public Art
• Develop a new process for identifying art projects in the CIP
• Implement City's policies for public art in private development
• Create procedures for Public Art Committee
• Identify and recruit volunteers for the Public Art Committee
• Categorize locations for public art throughout the City of Santa Maria
• Create a community-engaged planning process for public art

Year 2-3

• Create a plan to balance the distribution of projects throughout the City
• Prioritize projects that are likely to have the strongest artistic outcomes
• Commissions public art projects of civic and community importance
• Consider both singular projects and multiple projects organized as initiatives or exhibitions
• Develop an educational program to increase capacity for local artists
• Provide a resource to the private sector for finding artists by establishing an artist directory

Year 4-5

• Consider partnering with the Chamber of Commerce and regional businesses to feature the work of local and regional artists in retail and gift shops at tourist destinations
• Consider providing a dedicated and centralized venue where the arts community can meet, create, exhibit and perform
• Consider additional possible funding sources for public art

Ship of Dreams, 2014, Licet Romero

Mural in progress at newly renovated Perlman Park, 2017
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Greg Burtnett

Planning Commission
Robert Dickerson – Chair
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Tom Lopez
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Galleries in Santa Maria

Betteravia Gallery
at the Betteravia Government Center
Betteravia Gallery, 511 Lakeside Parkway
The Betteravia Gallery, located in the North County Government Center in Santa Maria, was opened in the early 1990s, and provides a venue more accessible to North County residents. The completion of the Betteravia Government Center in Santa Maria provided the space for the Betteravia Galleries North and South.

Ann Foxworthy Gallery at Allan Hancock College, 800 South College Drive
The Ann Foxworthy Gallery is open Monday-Thursday from 9:00 a.m. to 7:30 p.m., Friday from 9:00 a.m. to 3:00 p.m., and is closed weekends and school holidays. The gallery is located in the Academic Resource Center, Bldg. L-south, on the Santa Maria campus. Parking passes are $2.00/vehicle and are required on campus. Questions? Contact the Fine Arts Department at (805) 922-6966 ext. 3252.
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