

PUBLIC ART BENCHMARKING STUDY FOR SONOMA COUNTY







Cover image:

Roseland in Motion, a mural project at Roseland Elementary school, completed in partnership with artist Martín Zúñiga and Community Action Partnership.

(Image courtesy Jeff Kan Lee)

**DEVELOPED FOR CREATIVE SONOMA BY ART BUILDS COMMUNITY
AND CUSICK CONSULTING, JUNE 2021**

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SECTION ONE - EXECUTIVE SUMMARY

I. A FEW WORDS ABOUT PUBLIC ART

While there is a great deal of art in public places around Sonoma County, most of it was created in the artist's studio, or during Burning Man, and later sited in a public location, a sculpture park, or a winery. Percent for art programs in public construction generally commission site-specific artworks that are designed to be responsive to the community that uses the space, building, or infrastructure and integrated into its design. These programs often include artists as part of the design team to create user-friendly public spaces. Percent for art programs in private development require developers to commission or place art in spaces that are publicly accessible, or to direct money to an 'in lieu' fund to be expended by the public art agency.

II. OVERVIEW OF PROCESS

To develop this report, the consulting team Art Builds Community conducted a study which included stakeholder interviews and focus groups, on-site research, as well as document and program review. They spoke with over two dozen Sonoma County residents, artists, business owners and arts leaders, as well as County staff¹. Separately, the consulting firm Third Plateau, that is currently preparing a business plan for Creative Sonoma, included a series of questions about public art in the fourteen interviews it conducted which are included in this report. Art Builds Community also compiled information on a variety of city and county public art programs², both local and national. The programs were selected either because of the location's affinity/similarity with Sonoma County, or because they offer alternative structural models for consideration.

¹ Please see Appendix 1 for a complete list.

² A detailed list of these programs is available in Appendix 2.

III. SUMMARY OF KEY FINDINGS

1. BENEFITS OF PUBLIC ART

In 2019, Creative Sonoma began researching the feasibility of launching a public art program in Sonoma County. That work resulted in the Sonoma County Public Art Study which does an excellent job outlining the wide range of projects that come under the heading of public art and highlighting the many ways such programs can benefit the places in which they occur.

- ✚ When asked, Sonoma County residents were clear they would like to have more opportunities to access public art. The most frequently cited benefits of such a program included pride of place, the opportunity to bring people together and promote interaction, opportunities to support local artists and the creative economy, opportunities to represent diverse cultures, and opportunities to promote cultural tourism.
 - A current example of how public art can support cultural tourism is offered up by Creative Vitality, in partnership with Public Art Archive, with their public art summer road trip guide. <https://youtu.be/ihZ5Az7saZY>

2. A PUBLIC ART PROGRAM FOR SONOMA COUNTY

- ✚ There is support for Creative Sonoma to expand public art in the County. In particular, there is a great deal of enthusiasm for developing a public art program associated with County Capital Improvement Projects (CIP), including new buildings, major renovations and infrastructure projects such as roads and bridges.
- ✚ Administrators from different departments and agency leaders were especially enthusiastic, and many have had experience working with public art.
- ✚ Creative Sonoma has worked with other County Departments to include public art in several County construction projects.
- ✚ There are a few immediate opportunities to commission public art, most notably for the County office campus and the permanent Roseland library.
- ✚ Many artists live in Sonoma County and stakeholders feel that it is important for Creative Sonoma to support those artists in a variety of ways.

3. PUBLIC ART IN THE COUNTY

- ✚ Several major cities in the County have percent for art requirements, including the cities of Petaluma, Santa Rosa, and Sebastopol.
- ✚ Other cities have had public art initiatives without a formal requirement, including Cotati, Geyserville, Healdsburg, Sonoma, and Windsor.
- ✚ Given the number of existing public art programs and sculpture collections in the County, there are many opportunities for partnerships.

SECTION TWO – INTERVIEWS, FOCUS GROUPS, AND SURVEYS

More than two dozen Sonoma County residents, artists, business owners and arts leaders, as well as County staff³ shared their insights on public art with the consulting team as this report was developed. In addition, fourteen community members participating in a separate planning consultancy for Creative Sonoma contributed responses to key questions about public art. The primary take-away from all these conversations is that stakeholders in Sonoma County would like to see more public art in the County, in all mediums and forms, and they want access to different voices and cultures. Stakeholders also articulated the many benefits of public art, in particular the pride of place that public art engenders by communicating what is valued in a community.

The following are highlights from the responses to both sets of interviews, organized around the core questions that were asked during each interview and focus group.

1. WOULD YOU LIKE TO SEE MORE PUBLIC ART (SCULPTURE, INSTALLATIONS, PERFORMANCES) IN SONOMA COUNTY?

- All the stakeholders interviewed want to see County residents have access to more public art. Examples of this include performance and live art, and access to different voices and cultures.

³ Please see Appendix 1 for a complete list.

- Participants are aware that public art generally serves a variety of functions. These include driving tourism, creating a welcoming feeling in a community, highlighting the uniqueness of an area, sharing an area's history, telling stories, making political statements, and showcasing famous or less-known local artists.
- Participants articulated that public art communicates values, positive or negative. Stakeholders were clear that the expressions of public art in the community help communicate what matters to the community. In some cases, the message is the community's diversity, but this works in reverse as well. For example, one stakeholder highlighted how a mural in Petaluma depicts Indigenous Peoples poorly and focuses on colonization.
- There was a minority opinion expressed that the best way to accomplish expanded access would be to expand the County grants program rather than start a public art program.
- There was some concern about potential duplication of efforts between cities and the County.
- Stakeholders expressed the need for an education initiative about the benefits of public art, in its many forms, and felt such an initiative would be critical to the long-term success of such a program.

2. WOULD YOU LIKE TO SEE THE COUNTY DEVELOP A PUBLIC ART PROGRAM? WHAT ARE SOME OF THE BENEFITS THAT YOU CAN ENVISION? WHAT DO YOU THINK SOME OF THE OBSTACLES MIGHT BE?

a. Benefits:

- Increased pride of place for residents.
- Support for the creative economy, and local artists who are small local businesses.
- Support for tourism.
- Opportunities for new partnerships between the arts sector and other interests (Ag, open space, rail, libraries, etc.).

b. Concerns

- Art can be controversial, especially when we are such a polarized society.
- Any expansion in costs in a time when budgets are so tight.

- There was concern about Creative Sonoma’s ability to manage the program without additional resources. The perception is the current staff, while very professional, are stretched thin as it is.
- Stakeholders expressed concern about ensuring that whatever process is put in place ensures artistic excellence and diversity and does not default to ‘beige’.
- Most people mentioned the Brian Goggin project in Petaluma and expressed concern about the process and the site.
- Some concern was expressed about the lack of clear and transparent processes with some of the current projects and programs, impacting the overall results.
- Budgets for most projects are small, resulting in a lack of interest and/or issues of quality and scale.

3. WOULD YOU LIKE TO SEE CREATIVE SONOMA PLAY A ROLE IN FOSTERING THE EXPANSION OF PUBLIC ART IN THE COUNTY? IF SO, WHAT WOULD YOU ENVISION THAT ROLE TO BE? (SOME POSSIBILITIES INCLUDE, MANAGING A PUBLIC ART PROGRAM FOR THE COUNTY, ADVOCATING TO REGIONAL POLICY MAKERS FOR MORE PUBLIC ART, MANAGING PUBLIC ART PROJECTS FOR PRIVATE ENTITIES, SMALLER CITIES, OR NON-PROFIT ORGANIZATIONS, HELPING LOCAL ARTISTS BECOME MORE KNOWLEDGEABLE ABOUT PUBLIC ART, ETC.)

- Support was expressed for all the above.
- There was almost universal support for a public art program that would be associated with County capital improvement projects, buildings, renovations, infrastructure, etc. People felt it was the simplest place to start, and relatively easy to support, even in a time where budgets are tight.
- Discussion included the opportunity presented by County Center plans for renovation and/or re-location.
- Several department heads have experience with incorporating public art in County CIP projects and like the results (Library, General Services).
- There was nuanced, and sometimes contradictory, support for broader public art initiative(s)
 - a. advocates for functional integrated art

- b. advocates for providing a focal point (large scale sculpture)
 - c. advocates for anything except large scale sculpture (Sonoma County has a large number already),
 - d. advocates for exhibits that rotate or change,
 - e. advocates for temporary projects (particularly artists),
 - f. advocates who believe that the only thing worth investing in is high quality permanent work.
- Support was expressed for Creative Sonoma playing a leadership/advocacy/educational role in terms of range of opportunities public art can offer.
 - It was suggested that Creative Sonoma could work with County agencies to develop a streamlined permitting and insurance process for public art projects on County lands.
 - Given the building surge in Sonoma County, it was suggested that Creative Sonoma could be the one-stop shop for developers to connect with qualified local artists and consultants.
 - Public art occasionally can be integrated with government services. These include making art on utility boxes, traffic signs, or public information campaigns.

4. HAVE YOU INCLUDED ART IN A PROJECT IN THE PAST? IF SO, WHAT DID YOU FIND THE BENEFITS TO BE? AND WHAT CONCERNS, IF ANY, DID YOU ENCOUNTER?

- Many of the people we interviewed were familiar with the benefits of including public art in their projects and cited increased community engagement and community pride the most often as benefits.
- Cost, and difficulty in reaching consensus around art were most often cited as concerns.

5. WHERE HAVE YOU SEEN THE ARTS USED FOR PLACEMAKING IN A WAY YOU REALLY LIKED?

- Virtually everyone we spoke with was familiar with the concept of using art as a placemaking tool, and the associated benefits, such as highlighting the uniqueness of an area and telling the stories of a place.

- Murals were often referenced as one of the most appreciated forms of public art and were cited as a way of demonstrating community pride, welcoming different communities and occasionally involve local participation in their design and implementation.
- Urban parks are common venues that come to mind for siting public art. Parks are where many encounter public art and are ripe for opportunity for siting more.
- Just because it is on a business does not mean it is not public art. Some stakeholders consider art on the outside of businesses or breweries public art as well.

6. SEVERAL CITIES IN SONOMA COUNTY HAVE PROGRAMS TO INCLUDE ART IN PUBLIC BUILDING PROJECTS. ARE YOU FAMILIAR WITH THESE PROGRAMS AND IF SO, ARE THERE ANY PROJECTS THAT YOU FIND TO BE PARTICULARLY SUCCESSFUL?

- City of Santa Rosa (most often referenced municipal program.)
- Ned Kahn (most often referenced artist).
- ArtStart projects;
- Murals at Lincoln Elementary school in Santa Rosa;
- Roseland area’s mural project;
- Sculpture in the Windsor roundabout;
- Publicly accessible private collections and initiatives, e.g., Paradise Ridge, Di Rosa, Voigt, etc.;
- Burning Man artists and pieces in Sonoma County;
- Storefront installations in Healdsburg during Covid – the “Illuminations” project;
- A Harriet Tubman statue in Petaluma that invites participation and discussion;
- A Sidewalk Chalk Festival in San Jose that is highly accessible;
- The Cyclist monument in Santa Rosa that’s unique;

- The Chamber of Commerce’s campaign involving flags on electric poles with visuals of things that relate to the area (e.g., “taste, hike, dine, wine”); and
- The Velvet Bandit’s street art that makes political statements.

In addition to responding to the core questions, during our conversations several stakeholders also formulated suggestions for a range of potential future projects, including:

- a) Commission artists to create maps of their favorite places in Sonoma County, un-known treasures from florists, to art, to places to hear live music. *‘Visit Sonoma like a creative insider’*. This could be done in partnership with Sonoma County Tourism perhaps.
- b) Develop more opportunities for sanctioned street art.
- c) Work with Smart Train to create projects that enhance both train stations and the places in-between.
- d) A grant or a forgivable loan program (similar to a past façade improvement program) to pay for costs of public art associated with farm stands, or other ag properties with public interface. Property owners would apply and would need to work with an artist from an approved local list developed by Creative Sonoma.
- e) Capitalize on the 50th anniversary of Christo’s Running Fence (in 2026). The Sonoma Museum of Art is planning an exhibit. Many stakeholders mentioned how this anniversary offers a lot of opportunities for celebration and discussion around the impact of public art, tailored to this specific place. It also offers a unique opportunity for Countywide partnerships and collaboration.
- f) Developing a major Sonoma Countywide festival as a signature approach to public art.
- g) Potential partners were interested in the idea of establishing an ‘artist in residence’ program sponsored by Creative Sonoma (Library, Agriculture + Open Space)

SECTION THREE - BEST PRACTICES AND FUNDING OPPORTUNITIES FOR SONOMA COUNTY

In the future, as Sonoma County considers the development of a public art program, there are several key concepts that can help ensure that any program developed for the County is based in current national best practices and structured to leverage all available funding opportunities.

I. BEST PRACTICES IN PUBLIC ART

1. PROGRAM PLANS AND POLICIES

Sonoma County's future public art program will be shaped and defined by the adoption of a series of key documents.

- ✚ Develop a public art masterplan to identify priority locations and opportunities for public art throughout Sonoma County. Such a plan can help assure that community priorities are articulated, and that public art is placed in neighborhoods that currently have little or no publicly funded art.
- ✚ Adopt an ordinance or resolution that defines key aspects of the program including the percentage allocation (1% to 2%) and eligible funding sources. Two examples of such documents, from programs included in the benchmarking study, are available in appendix 3.
- ✚ In addition to the enabling ordinance, establish the following policy documents to guide the management of the program:
 - Program Equity Statement and Policy
 - Artist selection
 - Gifts and loans
 - Collection management, including maintenance and de-accessioning
 - Memorials

2. ADMINISTRATION AND STAFFING

One of the few concerns expressed about the development of a public art program for Sonoma County was that the program be professionally managed to the highest standard, thereby helping to ensure equity, diversity, and high caliber results.

- ✚ Provide general fund support for key program functions including administration and community engagement, starting at the planning stage.
- ✚ Support supplemental staffing for project management in a variety of ways, including contracts for services.

3. SUPPORT FOR ARTISTS

Artists are the foundation of every successful public art program, therefore providing support for local artists is a key best practice. This includes:

- ✚ Establish transparent and equitable artist selection policies,
- ✚ Develop a training program for local artists new to the public art field,
- ✚ Create opportunities specifically tailored for emerging public artists.

II. FUNDING OPPORTUNITIES

1. PERCENT FOR ART FOR SONOMA COUNTY-FUNDED PROJECTS

It is typical of public art programs in the United States to tie public art funding to capital construction, ensuring that art is integrated into infrastructure, buildings, and parks.

- ✚ Set aside 2% of construction costs of all infrastructure projects for art.
- ✚ Allocate public art dollars annually by a CIP fund, versus by CIP project, to enable a predictable and flexible revenue stream. For example, if a CIP fund is created for a series of construction projects, allocating the dollars by the source will enable the public art program to direct funding to the most appropriate areas.
- ✚ Empower Creative Sonoma to work with other County departments and community members to create a multi-year public art development plan and budget.
- ✚ Assign a general fund allocation to support office overhead and the public art director's position.

2. ARTISTS ON DESIGN TEAMS

When artists are included on design teams with architects and engineers, it encourages creative thinking about facility and infrastructure design and adds value.

- ✚ Include artists as design professionals on building and infrastructure projects to leverage construction dollars and integrate art into the design of buildings and leverage construction funds.

3. PERCENT FOR ART FOR PRIVATE DEVELOPMENT IN UNINCORPORATED SONOMA COUNTY AREAS.

Private development can benefit from the integration of art, whether it takes the form of building enhancements, programming, or the funds are pooled to contribute to creative placemaking in the vicinity of new development.

- ✚ Require private development in unincorporated areas to expend 2% for publicly accessible art on their property.
- ✚ Provide developers with the opportunity to pay an in-lieu fee and make an investment in Creative Sonoma's public art program.

4. PARTNERSHIPS

Public art built on community engagement and partnerships is successful because the individuals and groups who invest in it have a stake in its success.

- ✚ Consider all public art projects through a partnership lens. For example, the future permanent Roseland Library, which will be developed in partnership with the City of Santa Rosa, offers an excellent opportunity to explore including public art, as the City already has a public art requirement.
- ✚ Build a coalition of partners who have a stake in public art projects to develop community support and investment.

- ✚ Engage partners to contribute in-kind or financial support for projects that resonate with their values and priorities.

Foundations and government agencies have an important stake in the success of projects they support. Grant funding for infrastructure, environmental and social issues, can be an important source of public art funds when the projects advance government and charitable priorities.

- ✚ During project planning consider ways to supplement arts funds by researching possible grants, from both governmental and private sources, that may be available on a project-by-project basis, such as transportation or parks grants.

5. FEES FOR SERVICES

Creative Sonoma may offer creative services to County departments, municipalities, and private businesses for public art programs and charge appropriate fees for the work.

SECTION FOUR - BENCHMARKING SUMMARY

The consulting team reviewed a number of city and county public art programs in developing this report. The programs⁴ were selected either because of the location's affinity/similarity with Sonoma County, or because they offer alternative structural models for consideration. More detailed information on each of the programs reviewed is available in the tables in Appendix 4.

⁴ A detailed list of these programs is available in Appendix 2.

- ✚ The larger cities in Sonoma County have both a public art program and a public art requirement for private development.
- ✚ Many of the smaller cities have initiatives or partnerships that involve the temporary installation of public art, such as the Geyserville Sculpture Trail or the sculpture installations in Sonoma's downtown plaza.
- ✚ Best funding practices in professionally managed public art programs support office overhead and the public art director's position through a general fund allocation. Project manager's positions are generally charged directly to the public art projects.
- ✚ Many cities locally and nationally are embracing event-based, social practice art, and short-term commissioned artworks as a means of engaging residents, showcasing diversity, testing new ideas and brightening public spaces.
- ✚ Robust, nonprofit regional arts organizations thrive by being entrepreneurial and serving several clients. It is common to find regional arts organizations managing public art for counties, cities, transit agencies, and private institutions.
- ✚ Creative Sonoma can play an important role in countywide public art by convening smaller cities to learn more about their public art plans and discuss creating a consistent countywide set of best practices for municipalities, staff, and Commissioners.

APPENDICES

APPENDIX 1 – Interviews and Focus Groups

Interviews:

Misti Arias, Dir., Sonoma County Ag + Open Space
Sonia Byck Barwick, Paradise Wine Sculpture Garden
Amy Critchett, AC Eclectic Creative
Jennifer Edwards, Pass Door Gallery
Ann Hammond, Dir., Sonoma County Library
Steven Huss, Public Art Consultant, City of Petaluma
Caroline Judy, Dir., Sonoma County General Services
Rick Nowlin, ED, Luther Burbank Center for the Arts
Javier Cabrera Rosales, Proj. Dir., La Plaza
Randy Siple, Mgr., Client Accounting Div., Sonoma County Auditor
Robin Stephani, Pres., 8th Wave Development
Alice Sutro, artist
Tawny Tesconi, ED, Sonoma County Farm Bureau
Tara Thompson, Arts & Culture Mgr., City of Santa Rosa
Jill Valavanis, Sonoma County Community Center
Judy Voigt, Founder, Voigt Family Sculpture Foundation
Bert Whitaker, Dir., Sonoma County Regional Parks

Artist Focus Group

Gio Benedetti, artist
David Duskin, artist
Jessica Martin, artist
Josh Windmiller, artist

Arts Organizations Focus Group








Jeff Nathanson, ED, Museum of Sonoma County
Kate Eilertsen, ED, Di Rosa Center for Contemporary Art
Spring Maxfield, Art Consultant

APPENDIX 2 – CITY AND COUNTY PUBLIC ART PROGRAMS REVIEWED FOR THE BENCHMARKING STUDY










Cities in Sonoma County

-  Cloverdale
-  Cotati
-  Geyserville
-  Healdsburg
-  Petaluma
-  Rohnert Park
-  Santa Rosa
-  Sebastopol
-  Windsor

Other Cities

-  Charlotte, NC
-  Fort Worth, TX
-  Houston, TX
-  Napa, CA
-  Palo Alto, CA
-  Portland, OR
-  Santa Cruz, CA

Other Counties

-  Alameda, CA
-  King, WA
-  Los Angeles, CA
-  Marin, CA
-  Mecklenburg, NC
-  Multnomah, OR
-  Napa, CA
-  San Diego, CA
-  Washington, WA

APPENDIX 3 – SAMPLE COUNTY PERCENT FOR ART ORDINANCES

ALAMEDA COUNTY

https://www.acgov.org/arts/pdfs/Alameda%20County_Public%20Art%20Ordinance_Chapter%2013.28%202.pdf

LOS ANGELES COUNTY

<https://www.lacountyarts.org/experiences/civic-art/about-civic-art-division#:~:text=The%20County%E2%80%99s%20Civic%20Art%20Policy>

APPENDIX 4 - BENCHMARKING TABLES - Regional Comparisons

	PROGRAM	PUBLIC FUNDING	ORDINANCE ADOPTED	PRIVATE FUNDING	ORDINANCE ADOPTED	STAFF	MASTERPLAN	NOTES
SONOMA COUNTY CITIES								
CLOVERDALE	No Formal Program	NA	NA	NA	NA	NA	NA	Cloverdale Sculpture Trail created by the local historical society
COTATI	No Formal Program	NA	NA	NA	NA	NA	NA	Creative Sonoma PA Study states that the city has funded public art from various sources
GEYSERVILLE	No Formal Program	NA	NA	NA	NA	NA	NA	Geyserville Sculpture Trail, installation of 27 sculptures funded by the Geyserville Community Foundation
HEALDSBURG	No Formal Program	NA	NA	NA	NA	Staffed by Community Services/ Parks & Recreation	In the process of creating an Arts Master Plan that may address public art. Draft plan was presented in March 2021	City places loaned artworks in various locations City-adopted policy and guidelines for temporary art in public places

	PROGRAM	PUBLIC FUNDING	ORDINANCE ADOPTED	PRIVATE FUNDING	ORDINANCE ADOPTED	STAFF	MASTERPLAN	NOTES
PETALUMA	Public Art Program	1% of construction costs for above ground elements of a park or public works project with budgets more than \$500,000	2005	1% of construction costs for above ground, non-residential development projects with budgets more than \$500,000	2005	Staffed by Planning Department Commissioners lead program	City of Petaluma Public Art Master Plan April 2013	Public Art Fund supports installation, lighting, plaques, maintenance, exhibits, documentation, conservation of collection, and program administration
ROHNERT PARK	No Formal Program	NA	NA	NA	NA	NA	NA	
SANTA ROSA	Public Art Program	1% of the total dollar amount of the construction costs of eligible capital improvement projects (CIP) for park acquisition and development fund, and involving construction, rehabilitation, remodeling or improvement of any building, structure, park, public utility, street, sidewalk, or parking facility.	2006	1% of the construction budget for any commercial development project (excluding industrial) in excess of \$500,000 valuation for publicly accessible art; or pay an in-lieu fee.	2006	2 FTE	Public Art Master plan 2017 Public Art Program Strategic plan 2021	The Art in Public Places Committee oversees the Public Art Program

	PROGRAM	PUBLIC FUNDING	ORDINANCE ADOPTED	PRIVATE FUNDING	ORDINANCE ADOPTED	STAFF	MASTERPLAN	NOTES
SEBASTOPOL	Public Art Program	1% of the budget to public artworks shall be required as part of any public construction or reconstruction project located in any commercial or industrial district.	2018	1% of the budget as part of any private construction or reconstruction project located in any commercial or industrial district.	2018	Staffed by Planning Director Commissioners lead program	NA	City Manager maintains and manages the Public Art Fund and estimates the program's administrative costs not to exceed 20% of estimated in-lieu fee revenue.
SONOMA	No Formal Program	NA	NA	NA	NA	NA	NA	The Sonoma Valley Museum collaborates with the City to place sculpture exhibits in the Plaza.
WINDSOR	Public Art Program	Public Art Fund is a Restricted Special Revenue Fund to be used for the loan, purchase, maintenance and installation of public art and cultural projects.	2018	No program	No requirement	Staffed by Parks & Recreation Department	Public Art Advisory Committee Priorities 2019 - 2021	

	PROGRAM	PUBLIC FUNDING	ORDINANCE ADOPTED	PRIVATE FUNDING	ORDINANCE ADOPTED	STAFF	MASTERPLAN	NOTES
OTHER SELECT COMPARABLE OR ADJACENT CITIES								
MONTEREY	No Formal Program	NA	NA	NA	NA	NA	NA	
NAPA	Public Art Program	1% of the value of the construction budget for all development projects in the City valued at over \$250,000	2010	1% of the value of the construction budget for all private development projects in the City valued at over \$250,000: or pay an in-lieu fee to the City's Public Art Fund	2010	4 FTE	Public Art Masterplan 2014	
PALO ALTO	Public Art Program	1% of City CIP deposited into the Public Art Fund.	2011 revised 2015	Requirement for public art in construction projects requiring architectural review over 10,000 sq. ft., with an estimated construction value of more than \$200,000 Option to commission artwork on site equal to the cost of 1% of the estimated construction value or pay an in-lieu fee of 1%.	2013	2 FTE 1 part time	Public Art Master Plan 2015	California Avenue District Public Art Plan Guidelines for developers Gift of artwork policy Temporary artwork Deaccession of artwork policy

	PROGRAM	PUBLIC FUNDING	ORDINANCE ADOPTED	PRIVATE FUNDING	ORDINANCE ADOPTED	STAFF	MASTERPLAN	NOTES
SELECT ADJACENT COUNTIES								
ALAMEDA	Public Art Program	2% for the acquisition, design, creation, installation, and maintenance of public art and for related administrative costs from County CIP budget (construction or renovation) over \$100,000 including all bond projects, grant-funded projects, and all capital projects funded from other sources	1994	NA	NA	4 FTE Alameda County Arts Commission	Alameda County Arts Commission Strategic Plan 2016	Public Art Trust Fund.
MARIN	No Formal Program	NA	NA	NA	NA	NA	Arts & Culture Master Plan, May 2019	
NAPA	No Formal Program	NA	NA	NA	NA	NA		Arts & Culture Advisory Committee established in 2012

	PROGRAM	PUBLIC FUNDING	ORDINANCE ADOPTED	PRIVATE FUNDING	ORDINANCE ADOPTED	STAFF	MASTERPLAN	NOTES
SANTA CRUZ	Public Art Program	1% of an average of the most recent three-year total eligible capital spending placed in a public art fund. 25% of revenue set aside for program administration.	2013	NA	NA	1 Arts Program Manager,	Coastal Rail Trail - Public Art Opportunity Master Plan 2018	SCCA Arts Master Plan (2005) Imagine Santa Cruz Public Art Master Plan 1998

APPENDIX 4 - BENCHMARKING TABLES - Other Models

PROGRAM	LOCATION	PROGRAM FUNDING SOURCE	CLIENTS	PROGRAM FUNDING FORMULA	STAFF CHARGE METHODS	SERVICES OFFERED	NUMBER OF STAFF
4 CULTURE, THE CULTURAL DEVELOPMENT AUTHORITY OF KING COUNTY	Seattle, Washington	<ul style="list-style-type: none"> Arts, Heritage & Preservation funded through the Lodging tax. King County partner construction projects Private consulting County maintenance line item 	King County Capital Construction (CIP) projects including: <ul style="list-style-type: none"> Wastewater Treatment Facilities Parks King County Metro Other projects on County land 	<ul style="list-style-type: none"> 1% for Art funds from King County Consulting revenue based on scope of work 	<ul style="list-style-type: none"> Public art administration and project management charged to King County CIP Public art staff time billed to the County Partners 	<ul style="list-style-type: none"> Project management Public art master planning Collection Management Artist selection 	<ul style="list-style-type: none"> 6 FTE Additional contractors as needed. 4 FTEs paid from % for Art
ART COUNCIL OF FORT WORTH	Fort Worth, Texas	<ul style="list-style-type: none"> City Water Fund CIP Projects General Fund supports office costs and artwork conservation 	<ul style="list-style-type: none"> City of Fort Worth, City CIP projects Private entities Local transit agency 	<ul style="list-style-type: none"> 2% of the CIP projects for public art 1% for street bond projects 	<ul style="list-style-type: none"> Public Art staff costs charged to the Water Fund Consulting fees charged at \$50 or \$100 per hour 	<ul style="list-style-type: none"> Project planning and management Community outreach and updates 	6.0 FTE

PROGRAM	LOCATION	PROGRAM FUNDING SOURCE	CLIENTS	PROGRAM FUNDING FORMULA	STAFF CHARGE METHODS	SERVICES OFFERED	NUMBER OF STAFF
ARTS & SCIENCE COUNCIL- PUBLIC ART PROGRAM	Charlotte, North Carolina	CIP Bonds	<ul style="list-style-type: none"> • City of Charlotte • County of Mecklenburg • 6 suburban towns 	<ul style="list-style-type: none"> • 1% for Art from County design and construction of parks and recreation facilities, libraries, and other eligible facilities • 1% for Art from City design and construction, including streets and fire stations • Up to 1% of 60% the cost of construction on Charlotte airport projects 	<ul style="list-style-type: none"> • 15% of the public art allocation for staff costs, 85% to commission artwork • ASC invoices client (City or County) for 15% following issuances of the RFQ; 85% is transferred to ASC following artist selection. • Private consulting projects are invoiced based on milestones achieved 	Public art project planning and management.	<ul style="list-style-type: none"> • 2.0 FTE • 2.0 previous staff members serving as independent contractors
LOS ANGELES ART COUNTY ARTS & CULTURE; CIVIC ART	Los Angeles County	<ul style="list-style-type: none"> • CIP design and construction costs • Eligible private development in unincorporated areas of the County 	Los Angeles County	<ul style="list-style-type: none"> • 1% for Art from County CIP projects • 1% for Art from private development 	In transition	<ul style="list-style-type: none"> • Public Art planning and project management • Public engagement activities • Exhibitions and temporary artwork • Event-based programming for new and renovated facilities 	8.0 FTE

PROGRAM	LOCATION	PROGRAM FUNDING SOURCE	CLIENTS	PROGRAM FUNDING FORMULA	STAFF CHARGE METHODS	SERVICES OFFERED	NUMBER OF STAFF
REGIONAL ARTS & CULTURAL COUNCIL	Portland, Oregon	<ul style="list-style-type: none"> • City of Portland General Fund • Washington County General Fund • Oregon Arts Commission • Oregon General Trust • Multnomah County General Fund • Transient Lodging Tax • No private developer requirement 	<ul style="list-style-type: none"> • Metro • Tri-Met • Port of Portland • City of Gresham • Oregon City • Private hospitals • Local developers 	<p>2% for public art from CIP projects</p> <p>Allocation Method</p> <ul style="list-style-type: none"> • 1.25% for art • .55% for project management and administration • .20% for artwork maintenance 	<ul style="list-style-type: none"> • Varies by client and funding source • Fixed fees are based on milestones or as an upfront payment 	<ul style="list-style-type: none"> • Acquires and maintains community-owned artworks in public places • Plans and manages public art projects for the City of Portland, other public agencies, private hospitals and developers • Public art master planning • Public art project management • Acquisition, siting and installation of small scale two and three-dimensional portable artworks for City of Portland and Multnomah County 	3.8 FTE