

City of Morgan Hill

PUBLIC ART MASTER PLAN

2025



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1. ACKNOWLEDGEMENTS

The City of Morgan Hill is very appreciative of the Library, Culture, and Arts Commission (LCAC) for their dedication to enhancing, growing, and nurturing the arts and culture in Morgan Hill and for their leadership to advance this Public Art Master Plan. In addition to the LCAC, the City wants to thank the numerous volunteers, past and present LCAC volunteers, the Planning Commission, community members, community organizations and staff for their contributions to the development of the City of Morgan Hill 2025 Public Art Master Plan.

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2. PLAN IN BRIEF

The City of Morgan Hill is a community that is rich in history and character. Through thoughtful planning, the Community has managed to protect its quaint look and small-town feel, while attracting investments in innovation and entrepreneurship. Public art plays a vital role in supporting a community's identity and enhancing a sense of pride, belonging, and heritage. By weaving artistic expression into the fabric of everyday life, public art can transform spaces where the community can feel a deeper connection to their surroundings.

In 2024, the City of Morgan Hill adopted a Public Arts Ordinance (Chapter 18.78 Standards for Public Arts) that requires new land development projects to include public art or pay an in-lieu fee. By integrating art into public and private developments, Morgan Hill will enhance the aesthetic quality of the City and support the community's social and cultural character. The Morgan Hill Public Art Master Plan (the Plan) provides a framework to guide the development, integration, and management of public art. The Plan aims to create art that strengthens Morgan Hill's sense of identity and collective pride by thoughtfully balancing respect for the City's history and diverse culture with bold, creative expressions that inspire current and future generations.

Led by the City's Library, Culture, and Arts Commission (LCAC), the Plan received hundreds of inputs from feedback received at community workshops, online surveys, and targeted outreach to the schools, youth groups, art groups and at community events. The Plan outlines a vision grounded in key pillars of public art and community development. It provides guidance on goals, strategies, and locations for public art investment. City leaders and administrators, community members and artists, developers and art investors can use the Plan to inform their public art initiatives.

About the Plan

The Plan is organized in five sections: **Plan in Brief**, **Context and Overview**, **Public Art Plan Pillars**, **Public Art Framework**, and **Priority Locations and Unique Opportunity Sites**. The Plan includes four appendices. The Public Art Framework is one of two core elements of the Plan; it identifies the Plan's **Vision, Goals, Strategies and Tactics**—essentially the inspiration that will guide art types and art installations. The second core element is the section on Priority Locations and Unique Opportunity Sites which offers guidance on the locations of where public art should be prioritized. The Appendices provide additional background on the **Plan's Community Outreach**, the current **Public Art Inventory**, **Workflows** that depict the public art program process, and the City's **Guiding Documents** related to public art.

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Vision

The Public Art Master Plan envisions a community where art transforms our shared spaces, celebrating our unique identity and rich diversity. Through public art, we foster deeper connections, enhance community well-being, ignite curiosity, and fuel a thriving local economy.

Goals:

- GOAL 1.** Build Community Pride Through Connection and Belonging
- GOAL 2.** Cultivate Vibrancy by Honoring Heritage and Diversity while Embracing Creative Expression and Inspiring a Bold Vision for Morgan Hill's Future
- GOAL 3.** Increase Public Appreciation, Knowledge, and Access to Art
- GOAL 4.** Ensure Sustainability and Effective Management of the Public Art Program
- GOAL 5.** Celebrate Downtown as the Heart of the Community and the City's Cultural Hub

Priority Locations

To strategically integrate public art into its urban fabric, six high impact locations have been identified as priority locations for public art investment:

1. **City Facilities:** Aquatics Center, Outdoor Sports Center (OSC), Civic Center, Centennial Recreation Center (CRC), and Community and Cultural Arts Center (CCC);
2. **Downtown;**
3. **Gateways;**
4. **Urban Corridors:** Main Avenue (Civic Center to Live Oak High School), Monterey Road, and Butterfield Boulevard;
5. **City Parks; and**
6. **Trails:** West Little Llagas Trail and Madrone Channel Trail.

Unique Opportunity Sites

In addition to the priority locations for art, unique opportunity sites offer future public art installations. The top five opportunity locations are:

1. The Downtown Alley (Between Sushi Confidential and The Hill);
2. The Morgan Hill Courthouse;
3. Water Tanks/Towers;
4. A new Downtown Gateway Sign; and
5. The Monterey Road Union Pacific Railroad Overpass.

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3. CONTEXT AND OVERVIEW

Purpose of Public Art Master Plan

The purpose of the Public Art Master Plan (Plan) is to provide the framework for policy, decision making, public investment, and alignment of financial and staff resources to focus on efforts that will grow the visual arts in the City of Morgan Hill.

At the same time, through the Plan's Vision and Goals, Objectives, and Strategies, artists see how the City intends to enhance the character and quality of life in the community through public art.

Finally, the Plan seeks to build and nurture an art ecosystem that is supportive of the artists and fosters a culture of creative expression.

By building on the existing cultural and artistic resources in Morgan Hill, the City can foster economic vibrancy, tourism, revitalize urban areas, and further our community desirability.

City Context

Morgan Hill is one of the most desirable communities in Silicon Valley. The City is 13 square miles, located in the southern part of Santa Clara County, just 10 miles south of San Jose and 10 miles north of Gilroy. Morgan Hill is home to approximately 46,000 residents, 19,000 employees, and 1,200 businesses.

Morgan Hill's cultural makeup is highly diverse, reflecting its location in Silicon Valley and its strong agricultural history. The population is primarily characterized by White (Non-Hispanic) residents, followed by the Hispanic/Latinx population as the second largest group, and a rapidly growing Asian community as the third largest ethnic group.

Morgan Hill is nestled between the Diablo Mountain Range and the Santa Cruz Mountains and has a rich history of farming and manufacturing. While the composition of businesses in Morgan Hill closely resembles that of Silicon Valley today, Morgan Hill's natural geography and open space make it truly a unique oasis in Silicon Valley, while sharing a rich entrepreneurial spirit and thirst for innovation with its neighbors in Silicon Valley.

Morgan Hill is best known for its superb quality of life and the perfect balance that comes from a healthy workforce, access to open space, and abundant recreational amenities that give employees, visitors, and residents a unique place within Silicon Valley to live, work and recreate.

Morgan Hill's ideal location offers the opportunity for year round recreational activities such as cycling, golfing, and swimming. Smart planning has resulted in world-class recreational facilities for residents and visitors, making Morgan Hill a sports recreation destination. Morgan Hill is proud to be a leader by promoting affordable housing, preserving open space, hillsides, and agricultural lands, and being a leader in water conservation and environmental stewardship.

In addition to being known for its award-winning wine, pick-your-own orchards and farms, a thriving farm-to-table dining scene, Morgan Hill is also known for being one of the only places in the world where Poppy Jasper is found, a semi-precious gemstone.

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Another unique characteristic in Morgan Hill is having Henry Coe State Park in its backyard, the largest state park in Northern California. The park provides respite from the Silicon Valley hustle with 87,000 acres of rugged wilderness and solitude with amazing views and an annual Tarantula Festival.

Morgan Hill's main attraction is its vibrant and charming Downtown district. This bustling center features a year-round farmers market and a dynamic Main Street, which has evolved into a premier culinary destination.

Downtown now anchors the local arts scene as the home of the Cura Contemporary art center. As the heart of the community, it hosts Morgan Hill's signature annual events, including the renowned Mushroom Festival (formerly Mardi Gras), the 4th of July Freedom Fest, the Poppy Jasper International Film Festival, and the new MOHI Food and Wine Celebrity Chef culinary festival.

Guiding Documents

The guiding documents that support the City's goals on culture and arts include the City's 2035 General Plan, the LCAC adopted procedures and policies, the 2024 Public Art Ordinance, and the General Plan Healthy Community Element.

The 2035 General Plan provides a vision for the future and establishes a framework for how Morgan Hill should grow and change over the next two decades to continue to make Morgan Hill a thriving and friendly place.

The section "Culture and the Arts" under the Healthy Element outlines various strategies for the City to support local art. The General Plan recognizes that public art, cultural activities, cultural celebrations, and education are the heart of a community, allowing residents to

have healthy self-expression and development both individually and collectively.



The 2035 General Plan suggests celebrating the City's identity with strategies that use art. It recommends designating special areas of the public realm to support artists' ability to produce and sell their work, providing arts education to residents of all ages, using art to spark community dialogue, and creating festivals where locals and visitors can celebrate together. Strategies from this section emphasize the need to foster cultural and historical awareness, support accessibility for all, and contribute to Morgan Hill's sense of community.

LCAC Art Policy

LCAC has established a policy about the use of City facilities for temporary art exhibits. The policy defines how the Art Exhibit Panel (AEP) must create an annual art exhibit schedule with temporary exhibits approximately every six to eight weeks. Individual artists or groups may submit artwork for approval from the AEP to be featured in a temporary exhibit. Artists are responsible for installation and promotion of

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their artwork, and AEP is responsible for promoting temporary art exhibits and scheduling an artist's reception.

This policy aims to offer opportunities for local artists to display their work temporarily, thereby employing public resources to support public art.

The LCAC Permanent Art Policies and Procedures establishes acquisition, review, installation, maintenance, and deaccession policies for the City's permanent art collection. All art acquisitions, whether purchased or donated, require recommendations from LCAC and final approval by the City Council. A review committee is required to evaluate the quality of work, placement, feasibility in the City's art collection, and other criteria before proposing a recommendation to LCAC. Standards for lighting, public visibility, and accessibility must be considered to promote the greatest benefit of public art in the community. The policy calls for LCAC to retain maintenance plans for all artworks, perform an annual inspection of the inventory, and recommend deaccession if an artwork is no longer feasible or appropriate to maintain.

Standards for Public Art Ordinance

The Standards for Public Art Ordinance (PAO) was approved in 2024 and mandates the inclusion of public art in new development projects. The PAO provides detailed requirements for applicability, contribution levels, types of acceptable and unacceptable art, submission and approval processes, maintenance obligations, and how collected in-lieu fees will be used.

The PAO applies to new residential developments of 20 or more units, non-residential projects of 5,000 square feet or more, and new public buildings and parks.

Exemptions include renovations, public works capital improvement projects, and non-municipal government projects.

Developers are required to expend 1% of the construction valuation (up to \$1 million) on on-site public art for commercial, industrial, and market-rate residential projects. For non-profit and lower-income affordable housing, the requirement is 0.5% (up to \$500,000).

Developers also have the option to make an in-lieu payment of the same amount into the Morgan Hill Public Art Fund. If on-site art is chosen but its value is less than the required allocation, the difference must be paid into the Public Art fund.

All on-site artwork must be publicly visible and accessible, permanently sited, and integrated into the project's design, considering the site's context. The ordinance lists acceptable art forms (e.g., murals, sculptures, interactive pieces) and explicitly excludes others (e.g., mass-produced items, logos, political/religious art).

The process requires developers to submit detailed plans, artist information, and a maintenance plan, with approval involving the Planning Division and the LCAC. Property owners are responsible for the continuous maintenance of on-site artwork, and any removal requires City notification and replacement with art of equal or greater value. In-lieu fees collected will be used by the City for public art projects, maintenance, and administration.

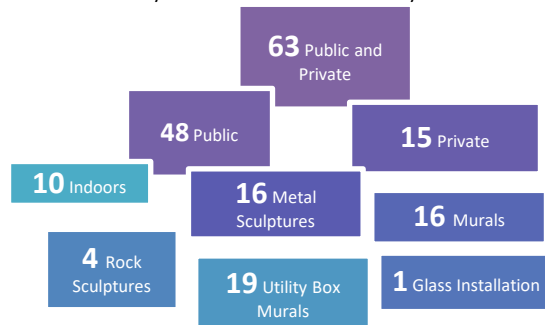


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Public Art Inventory and Locations

There are approximately 63 public and private works of art within the City. Of the 48 public pieces, 9 are small pieces located inside City Council Chambers and the Community and Cultural Center. Of the 39 public exterior pieces, nearly half (17) are utility box murals. Not necessarily accounted for in this report, but worth noting, 15 are privately commissioned artworks that exist in the public realm but are not in the City's Public Art Inventory.



The current Public Art Inventory consists of murals, sculptures, and other forms of art (Appendix B- Inventory). Most public art pieces (not counting the utility boxes) are sculptures (15) and murals (6). One art installation is a large glass installation at the City's 4th Street Garage's staircase, and one a rock statue between the Morgan Hill Library and Civic Center. Three sculptures (*Tessie*, *Story Time*, and *Knowledge is Power*) are expected to be evaluated for deaccession due to being manufactured pieces not constituting an artist's original work.

The 19 utility box murals commissioned to beautify the public realm are distributed citywide on various streets. Two utility boxes were privately funded and commissioned, while the other 17 were approved by LCAC.

The exterior artworks are distributed at several public art clusters, including Downtown, the

Civic Center, Centennial Recreation Center, and community parks (Appendix B- Inventory).

As the heart of the Community, Downtown is the hub for cultural expression and public art with notable works such as *Waiting for the Train*, *Hiram Morgan Hill Tarantula*, *Family of Deer*, and *Encompass*. There are diverse exterior artworks Downtown, including six murals, four bronze sculptures, two metal constructions, one glass installation, and one tile mosaic.

The Civic Center, including the Morgan Hill Library, possesses six artworks which include four bronze sculptures, one metal sculpture, and one rock statue. As indicated earlier, some of these works may be evaluated for deaccession as they were not original works of art but rather commercially manufactured art pieces, reducing the total count of the Public Art Inventory.



The Centennial Recreation Center (CRC) has three artworks including two bronze sculptures and one metal sculpture.

The Aquatics Center has one mural: *Kissed by the Sea Enhanced by the Land*. Galvan Park and the Magical Bridge Playground at Community Park have two art murals each. The remaining exterior artworks are scattered at various sites throughout the City including Monterey Road, Main Avenue, West Little Llagas Creek Trail, and Evergreen Village on Cochrane Road.

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Public Art Inventory: Opportunity Analysis

The current public art inventory in Morgan Hill is relatively small. Several artworks (nearly 19%) are in display cases inside buildings that are not always available due to days and hours of operations of these buildings. Of the exterior public art, 44% are murals on utility boxes.

There is an opportunity for the City to increase public art and improve the distribution and artistic diversity of the art throughout the City. The new Public Art Ordinance will create new public art opportunities in private developments and provide funding for the City to commission public works of art. The Public Art Master Plan provides the blueprint for intentional and focused planning and implementation to enhance high-priority areas. Consideration should be given to:

1. Areas of High Utilization and Regional Exposure

High-traffic facilities provide great opportunities to showcase Morgan Hill's identity. For example, the Outdoor Sports Center and the Aquatics Center are highly utilized regional facilities that host major competitions and attract thousands of visitors annually. Integrating public art here serves to beautify the facilities and promote the City's identity and pride for a regional audience.

Retail and commercial areas also provide a high traffic area and currently public art presence in commercial zones is minimal. Integrating public art into retail commercial developments will create a more attractive ambiance for shoppers, potentially increasing resident and visitor enjoyment and expenditure.

2. Community Hubs

Key municipal and community centers like the CRC, CCC, and Civic Center are public focal points and require a strategic infusion of diverse art forms to maximize their impact. These areas would benefit from a diversity of murals, mosaics, or other art forms of art to create a more stimulating and well-rounded focal point for governmental, cultural, and community activities.

3. Diversity of Medium and Artistic Style

A major finding across the City's Public Art Inventory is the need to enhance artistic diversity to prevent repetitiveness and maximize engagement. The inventory is heavily weighted toward certain mediums (e.g., sculpture at centers, murals at parks). New acquisitions should include a vast range of creative expressions, across mediums, styles, periods, cultures, and identities to enrich the experience and allow art to provide an opportunity for reflection and challenge. Neighborhood parks should include functional public art (e.g., artistic benches, paving, bike racks) to extend the art experience into residential areas.



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4. PUBLIC ART PLAN PILLARS

The Public Art Master Plan is grounded on four key pillars—Local Identity, Economic Vibrancy, Community Well-being, and Arts Access. These pillars are crucial to the framework because they collectively represent the multifaceted benefits that public art can bring to the community. By addressing these four areas, the Plan serves as a powerful catalyst to enhance the community’s quality of life.

Four Public Art Master Plan Pillars:



1. Local Identity

Public art helps to define a place and give it a unique character. By reflecting the history, culture, and values of a community, public art can foster a sense of civic pride and belonging among residents, visitors, business owners, etc. It transforms generic spaces into meaningful landmarks and gathering places. This

strengthens the connection people feel to their city, making it a place they want to invest in and care for.

2. Economic Vibrancy

Public art can be an economic driver. It attracts both residents and tourists, creates placemaking and place branding, which increases foot traffic and supports local businesses, such as restaurants, cafes, and shops. The presence of public art can also enhance property values and draw in new businesses and talent, contributing to the overall economic health and revitalization of an area.

3. Community Wellbeing

Engaging with public art can have a positive impact on the mental and physical health of a community. It provides opportunities for social interaction and civic engagement, especially when these involve community collaboration in their creation. Public art can also make public spaces feel safer and more inviting, encouraging people to spend time outside. Public art can enhance a community’s sense of belonging and contribute to a better quality of life.

4. Arts Access

Public art that is accessible to everyone, regardless of their income or background, removes barriers to cultural experiences, bringing creative expression directly into the daily lives of the community. A strong public art program supports local artists and allows diverse voices and perspectives to be seen and celebrated, ensuring that art is not just for a select few but is a shared public good.

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5. PUBLIC ART FRAMEWORK

The Public Art Master Plan was developed under the guidance of the Library, Culture and Arts Commission. This effort included City-wide outreach including community workshops, newspaper articles, City's 411 newsletter, email outreach, tabling at community events, online surveys, postcards to local schools and outreach to arts and culture organizations. Feedback was also solicited from City staff and the City's Planning Commission for collaboration on the administration and implementation of the Plan.

The purpose of the Public Art Master Plan is to provide a clear framework for the City staff, the Library, Culture, and Arts Commission and the City Council to guide the selection, installation and maintenance of public art. Additionally, the Plan informs artists, community members, developers and policy makers about art installations and art and cultural programming. The vision, goals and objectives provide inspiration and guidance, and the strategies and tactics suggest a path and approach for implementation.

Public art can be a source of local pride and identity. It can be used to bridge the past, present and future. Through public art, Morgan Hill can honor its agricultural roots and rural charm, while at the same time celebrating its unique location within Silicon Valley and embrace a spirit of innovation, technology and entrepreneurship.

The Public Art Master Plan is more than a plan to guide public art investment. It seeks to actively grow and nurture a creative art ecosystem where local artists feel supported and encouraged to actively participate in the creation of the City's identity. The recent opening of the Downtown art center, Cura Contemporary, combined with the new Fee For Art Ordinance requiring art or a financial contribution to the art program, concluding with the creation of the Public Art Master Plan, signals a significant collective commitment. This momentum positions Morgan Hill in an ideal place to act with deliberate intention, ensuring the sustained growth and vitality of its art culture and assets for the long term.

Public Art Master Plan Vision:

The Public Art Master Plan envisions a community where art transforms our shared spaces, celebrating our unique identity and rich diversity. Through public art, we foster deeper connections, enhance community well-being, ignite curiosity, and fuel a thriving local economy.

Goals and Strategies

GOAL 1. BUILD COMMUNITY PRIDE THROUGH CONNECTION AND BELONGING

OBJECTIVE: Create public art that resonates deeply with Morgan Hill community members, fostering a sense of shared ownership, identity, and collective pride in the community.

STRATEGIES:

- Celebrate Shared Values and Identity
- Foster Co-Creation and Community Ownership
- Support Interactive Public Engagement

GOAL 2. CULTIVATE VIBRANCY BY HONORING HERITAGE AND DIVERSITY WHILE EMBRACING CREATIVE EXPRESSION AND INSPIRING A BOLD VISION FOR MORGAN HILL'S FUTURE

OBJECTIVE: Create vibrant and inclusive public art that honors Morgan Hill's rich history and diverse cultural fabric, while embracing creative expression to inspire a bold vision for the future that uses innovation and technology to inspire the youth and future generations.

STRATEGIES:

- Integrate Technology to Create Interactive, Dynamic, and Accessible Art
- Celebrate Cultural Diversity
- Honor History and Agricultural Heritage
- Embrace Vibrancy, Creativity, and Innovation
- Empower Youth Expression and Foster Creative Collaboration

GOAL 3. INCREASE PUBLIC APPRECIATION, KNOWLEDGE, AND ACCESS TO ART

OBJECTIVE: Ensure that residents and visitors can easily discover, understand, and engage with public art, fostering a deeper appreciation for its value and impact.

STRATEGIES:

- Support Comprehensive Information and Interpretation
- Support Accessible Learning Opportunities
- Broaden Physical and Digital Access
- Nurture Local Artistic Talent and Partnerships

GOAL 4. ENSURE SUSTAINABILITY AND EFFECTIVE MANAGEMENT OF THE PUBLIC ART PROGRAM

OBJECTIVE: Promote sustainable creation, conservation, and management of public art, ensuring the longevity and integrity of artworks, while establishing efficient policies and procedures that optimize the use of limited resources for the program's long-term success.

STRATEGIES:

- Ensure New Works of Art are Designed with Durable and Adaptable Materials
- Develop a Proactive and Phased Maintenance and Conservation Program
- Establish Clear Policies and Procedures for Art Repair, Deaccessioning, and Curation
- Preserve the future of public art in Morgan Hill through philanthropy and strategic partnerships

GOAL 5. CELEBRATE DOWNTOWN AS THE HEART OF THE COMMUNITY AND THE CITY'S CULTURAL HUB

OBJECTIVE: Enhance Downtown Morgan Hill's vibrancy and appeal through distinctive public art, further recognizing that Downtown is the community's living room and center of cultural expression.

STRATEGIES:

- Transform Downtown into an Iconic Art Destination
- Integrate Art into Downtown Events and Spaces
- Activate Underutilized Spaces

Public Art Tactics

How can the **CITY** Advance the Public Art Master Plan Goals and Strategies?

- ❖ Develop public art that visually and conceptually bridges our community's agricultural past with its technological present and future.
- ❖ Create works that represent the diverse ethnic, cultural, and socio-economic groups and the full spectrum of identities.
- ❖ Encourage mural projects on private properties.
- ❖ Engage Morgan Hill's youth (e.g., through local schools, Boys & Girls Club, CRC teen center) in the conceptualization and creation of public art.
- ❖ Commission public art pieces at key entry points, gateways or significant intersections to serve as welcoming beacons and visual landmarks.
- ❖ Prioritize the installation of highly visible and engaging public art within Downtown Morgan Hill, leveraging its urban character as a vibrant canvas for cultural expression.
- ❖ Prioritize art that invites physical or digital interaction, such as digital art installations, soundscapes or musical art, and a mix of playful versus thought-provoking pieces.
- ❖ Explore adding QR codes to public art where the community can learn more about the work of art, the artist, and provide feedback.
- ❖ Create and grow a local artist directory for public and private public art commissions.
- ❖ Support and encourage the development of artist housing, makers space, and space programming by art non-profits.
- ❖ Maintain an interactive map and updated inventory of public art.
- ❖ Ensure public art and placemaking initiatives resonate across age groups, fostering shared experiences and dialogue between generations.
- ❖ Create opportunities for youth-led art projects, mentorships, and design challenges that reflect emerging perspectives and creative energy.
- ❖ Engage local artists, designers, and community members in co-creating spaces that are imaginative, welcoming, and reflective of Morgan Hill's evolving story.

How can the **COMMUNITY** Advance the Public Art Master Plan Goals and Strategies?

- ❖ Encourage student competitions and private/public partners at local schools where paintings, ceramic pieces, or other artworks are displayed for one year on an outdoor display.
- ❖ Foster community responsibility and volunteerism for maintenance of public art.
- ❖ Launch city-wide art challenges (e.g., drawing contests, photography competitions) inspired by existing public art or future themes. Submissions may influence future art projects or be displayed digitally.
- ❖ Promote development and creation of an artist colony and residency programs that supports local artists to live, work, and display their art.
- ❖ Encourage Downtown events (e.g., Sidewalk Saturdays, Freedom Fest, Holiday Parade) to host live art creation and pop-up galleries within the festivities.
- ❖ Deepen collaboration with Cura Contemporary, Colibri Gallery and Open Studios for joint art walks, public art exhibit previews, artist talks, and workshops that encourage visitors to explore both indoor gallery spaces and outdoor public art installations.
- ❖ Explore digital art, augmented reality, and interactive installations to connect heritage with cutting-edge creativity.



6. PRIORITY LOCATIONS AND UNIQUE OPPORTUNITY SITES

One of the key goals of the Public Art Master Plan (Plan) is to provide guidance on where to place new works of art. The recommendations in this chapter are focused on “Priority Locations” for public art throughout the City. The locations are identified in order of priority based on the feedback received during the extensive community outreach, community survey and the public art symposium. More information on community outreach can be found in Appendix A.

Morgan Hill has identified ten "Unique Opportunity Sites" - some within existing Priority Locations and others scattered citywide - to inspire art installations by capitalizing on the city's unique landscape and physical landmarks. Five of these sites have been specifically prioritized through public outreach to guide the implementation of art selection for the Plan.

Priority Public Art Locations

The Public Art Master Plan provides six "Priority Locations for Public Art" as a framework for Morgan Hill to strategically integrate public art into its urban fabric. By focusing on placemaking, leveraging high-impact locations, and exploring partnerships, the City can create a more vibrant, engaging, and identifiable community through art.

Priority Locations

To strategically integrate public art into its urban fabric, six high impact locations have been identified as priority locations for public art investment:



- 1) **City Facilities:** Aquatics Center, Outdoor Sports Center (OSC), Civic Center, Centennial Recreation Center (CRC), and Community and Cultural Arts Center (CCC)
- 2) **Downtown**
- 3) **Gateways**
- 4) **Urban Corridors:** Main Avenue (Civic Center to Live Oak High School), Monterey Road, and Butterfield Boulevard
- 5) **City Parks**
- 6) **Trails:** West Little Llagas Trail and Madrone Channel Trail.

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Public Art Priority Locations



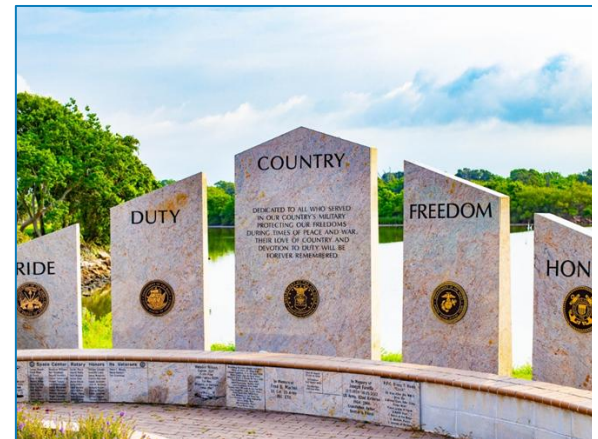
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Unique Public Art Opportunities

A number of key opportunities were identified as specific efforts to consider when commissioning works of art and or exploring projects that may yield public-private partnership and or public benefit. Below are some of the notable ideas specific to Morgan Hill's landscape.

- ✓ **Downtown Gateway Sign** –Similar to other communities that have a Downtown Gateway arch(es) that tell visitors they have arrived at the heart of the community, a Gateway sign for Downtown Morgan Hill can be artsy, create placemaking and wayfinding. An arch can span across the entire length of the street, grounding city center with a memorable, Instagrammable and identifiable landmark.
- ✓ **Veterans Memorial** -The City's Veteran's Memorial is currently located in the heart of Downtown in the median island at Monterey Road and First Street. The Veteran's Memorial features plaques honoring men and women who fought, gave their lives, and remain missing in defense of the United States. Current celebrations require traffic control to close Monterey Road to traffic as there is not enough space that allows medium to large crowds to gather. The City can commission an artist to create a new memorial at a location that can host visitors without the need for traffic control, making a Veterans Memorial more accessible year-round.
- ✓ **Downtown Alley**- Downtown alleys, often overlooked and underutilized, present significant opportunities to create vibrant and unique placemaking experiences. The Alley between Sushi Confidential and The Hill can be transformed with art, landscaping, lighting, and programming to draw people in and encourage social interaction. Ideas could include making the alley into an Italian café with murals and outdoor seating, or a shade made of umbrellas.



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- ✓ **Outdoor Art Installations**—Capitalize on vacant lots and buildings like El Toro Brewpub and create a mural project and use the lot for temporary activations like an outdoor sculpture garden or a projection wall for Instagram reels.
- ✓ **Freeway “Welcome to Morgan Hill” Art Signs**— "Welcome to..." freeway signs, often found at city limits or freeway off-ramps hold more value than just simple geographical markers. They serve a multi-faceted purpose, contributing to civic pride, economic development, and a sense of place. Currently, there are “Welcome to Morgan Hill” signs on Monterey Road. Freeway signs would tell commuters along Highway 101 that they’re driving through Morgan Hill. These can be placed on freeway overpasses, ramps and freeway-fronting buildings. Art could be integrated onto the facades or rooftops of businesses directly visible from the freeway, integrating signs onto sound walls, overpass supports, or other city-owned structures along the freeway corridor.
- ✓ **UPRR Overpass**—The Union Pacific Railroad overpass on Monterey Road south of Cochrane Road provides an opportunity for signage and graffiti prevention. In addition to the structure, the retaining wall can serve as a mural. This surrounding area is getting a lot of housing and beautification of this space would enhance pedestrian connectivity and placemaking.
- ✓ **Schools**—Schools can integrate public art through various avenues like community-based projects and partnerships with local organizations. Students can work independently or with artists to design and paint murals on school grounds, fostering a sense of pride. Murals can be pictures of agriculture, poppy jasper, El Toro, or other aspects relating to Morgan Hill. Partnering with local businesses can also provide funding, materials, or other space for art projects, assisting schools that can’t normally afford to have public art.



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- ✓ **Water Tanks**—Morgan Hill has five water tanks. Murals reflecting culture, nature, and the environment are the most appropriate subjects. Another idea is to install LED lights that can change colors or patterns. This can turn one of the tanks into a glowing beacon at night. Also incorporating three-dimensional elements onto the tank's exterior, such as fins, panels, or figures can transform its silhouette.
- ✓ **Morgan Hill Courthouse**—The Morgan Hill Courthouse offers a unique opportunity for public art, allowing artists to integrate pieces that symbolize justice, community, and local heritage. In collaboration with the County and State, art can be strategically added to the large white walls of the east façade of the building.
- ✓ **Downtown Caltrain Station**—Although there are already existing pieces of public art located near the Caltrain station, there is an opportunity to add murals on the station walls, trash cans, and surrounding buildings like Jonty's Vietnamese Eatery that depict Morgan Hill's agricultural heritage and natural beauty. The station and parking lot is also spacious enough to host temporary art installations that rotate periodically, keeping the space fresh and providing opportunities for a wide range of artists.

At the 2025 National Night Out, the community provided positive feedback on all the proposed unique art projects. However, the Downtown Alley (between Sushi Confidential and the Hill) received the most votes.

The top five ranking opportunity sites:

1. Downtown Alley
2. Morgan Hill Courthouse
3. Water Tanks/Towers
4. Downtown Gateway Sign
5. Monterey Road UPRR Overpass



Appendix A - Community Outreach

Community Outreach and Engagement

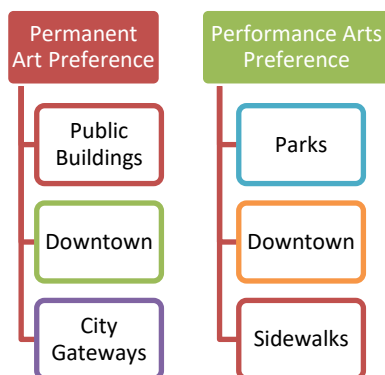
The Public Art Master Plan (Plan) received input from local artists, community members, City staff, and the Library, Culture, and Arts Commission (LCAC). To ensure the widespread participation of the community, the outreach process utilized various methods to gather public feedback. Opportunities for engagement were designed to maximize public input by reaching stakeholders in places they live, work, and recreate.

The Community Outreach section is divided into four sections: A) Public Art Symposium; B) Community-Wide Survey; C) Youth Postcard Survey; and D) Community Engagement.



A. Public Art Symposium

In collaboration with LCAC, artists, art organizations and business leaders, the City hosted an Art Symposium with over 200 attendees. Presentations from artists, public art managers, school administrators, and developers and business leaders shared initiatives related to public art policy, culinary arts and art design in architecture. The Public Art Symposium showcased local visual and performing art organizations, including the Sobrato High School Band, and the South Valley Musical Theatre.



LCAC supported the public engagement component of the event where attendees were then prompted to answer the questions “What types of art would you like to see?” and “Where would you like to see more public art?” They voted by placing stickers in their chosen categories. Respondents selected public buildings, Downtown, and City gateways for permanent works of art, while parks, Downtown, and sidewalks were selected for performance arts.

At the Public Art Symposium, the community showed strong support to the Standards for Public Art Ordinance that was later passed by the City Council. The Standards for Public Art Ordinance requires new development to include public art or contribute funds towards the Public Art Program.

City of Morgan Hill

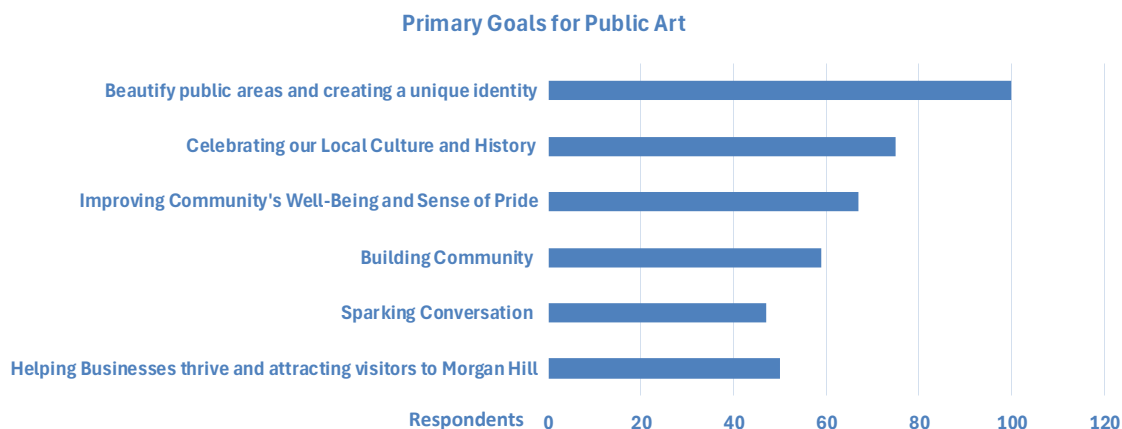
PUBLIC ART MASTER PLAN

B. Community-Wide Survey

A community-survey was widely distributed to understand the community's aspirations and values for the Public Art Master Plan. The survey was distributed via flyers with QR codes, it was hand-delivered at local businesses and via the City's 411 Newsletters and website. The outreach was done in English and Spanish. A total of 118 people responded to the survey. Below is a summary of the survey feedback:

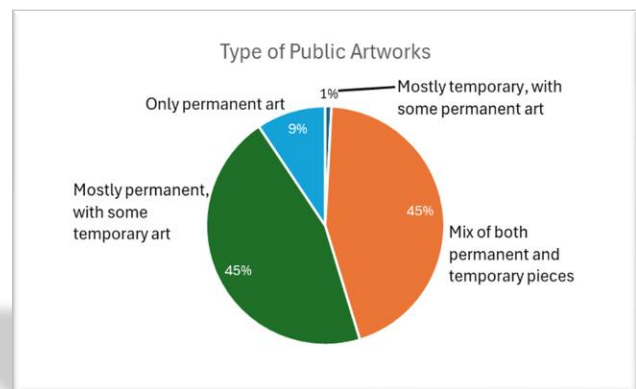
1. What do you see as the primary goals of a public art program for our community?

Respondents primarily view the beautification of public areas and creating a unique identity as the most important goal for a public art program. Celebrating local culture and history, along with improving the community's well-being and sense of pride, are also highly valued objectives. Building community and sparking conversation through art are considered important secondary goals. Additionally, some respondents believe public art should help businesses thrive and attract visitors to Morgan Hill. Overall, the community desires a public art program that enhances aesthetics, reflects local heritage, and fosters a positive civic experience.



2. What kinds of public art would you like to see in Morgan Hill (Longevity)?

Most respondents expressed interest in temporary art. Forty-five percent voted for a mix of both permanent and temporary pieces. An equal number said they would prefer mostly permanent type of artworks with some temporary art. Only nine percent said they would like to see only permanent art.



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3. *What kinds of public art would you like to see in Morgan Hill (Style)?*

The overwhelming preference among respondents is for a mix of historic and cultural styles in public art. This indicates a desire for art that acknowledges and celebrates the community's heritage while also embracing diverse cultural expressions. While a smaller segment expressed interest in "mostly historic themes" or "mostly cultural styles," the combined approach was strongly favored. A very limited number of respondents exclusively preferred either cultural or historic styles, underscoring the broad appeal of a varied artistic palette. This suggests that the community values art that is both rooted in its past and reflective of its present diversity.

4. *What kinds of public art would you like to see in Morgan Hill (Tone)?*

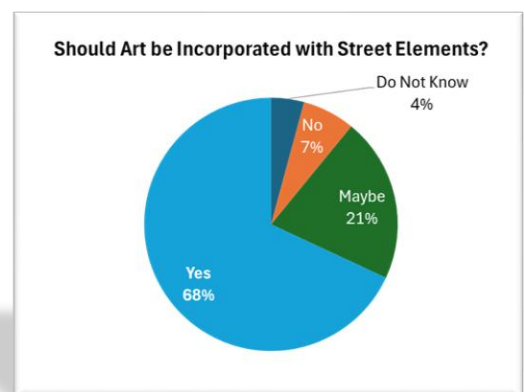
Respondents predominantly desire a mix of both playful and serious art, showcasing a preference for a balanced and versatile public art collection. A notable number of individuals also favored "mostly playful and lighthearted art," suggesting an appreciation for art that brings joy and levity. Conversely, only a small fraction of respondents expressed a preference for "mostly serious and thought-provoking art." This indicates a general inclination towards art that can evoke a range of emotions and intellectual engagement, but with a leaning towards more accessible and uplifting pieces. The overall sentiment points to a desire for art that can both entertain and inspire reflection.

5. *What kinds of public art would you like to see in Morgan Hill (Placement)?*

The most popular response regarding public art placement is "mostly spread out, but some focus in key areas," suggesting a strategic distribution rather than concentrated clusters. A considerable number of respondents also favored art being "spread across the entire City," indicating a desire for art to be accessible throughout Morgan Hill. A smaller but still significant group preferred art to be "mostly focused on key areas," which could include Downtown or other central locations. This feedback suggests a nuanced approach to placement, where art is visible in various neighborhoods but also highlights prominent community spaces. Ultimately, the community envisions art integrated broadly, with certain areas serving as focal points for significant installations.

6. *Should art be incorporated into functional elements of the street landscape?*

A strong majority of respondents believe that art should be incorporated into functional elements of the street landscape, indicating a desire for integrated and practical public art. Many see this as an opportunity to blend aesthetics with utility, enhancing the everyday environment. A smaller group was unsure, responding with "Maybe," suggesting some hesitation or a need for more examples. Overall, there's a clear preference for public art that serves a dual purpose, adding beauty and interest to practical street components.

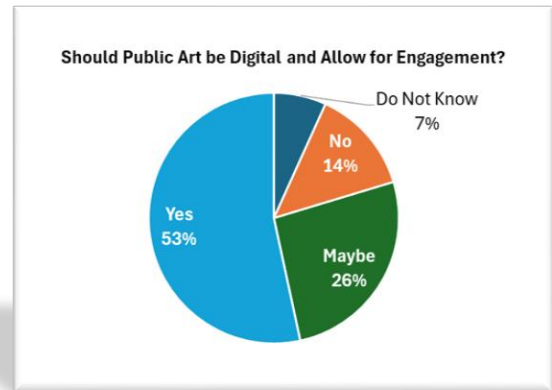


City of Morgan Hill

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7. Should public art incorporate digital art or interactive art that allows for engagement? (e.g., changing led lights, musical harp at magical bridge, projections, snowflakes falling)?

The majority expressed a strong positive view towards incorporating digital or interactive art into public spaces. This indicates an enthusiasm for modern, engaging art forms that allow for public participation and dynamic experiences. A notable number of respondents answered "Maybe," suggesting that while open to the idea, they might have specific concerns or require further clarification on the types of digital or interactive art proposed.



8. Considering Morgan Hill's past, present, and future - what key themes, values, or cultural elements are important to be represented through public art?

Respondents frequently highlighted themes related to Morgan Hill's agricultural heritage, including orchards, vineyards, and farming history, as crucial elements for public art representation. The natural beauty of the area, such as hills, oak trees, wildflowers, and local wildlife, also emerged as a significant theme. Community values like unity, family, and a small-town feel were commonly mentioned, emphasizing the desire for art that fosters connection. Some also suggested incorporating indigenous cultures, local pioneers, and the evolving identity of Morgan Hill as a modern, diverse city.

9. Imagine public art throughout Morgan Hill. What kind of overall feeling, image, or identity do you hope it contributes to our City?

Respondents frequently expressed a desire for public art to contribute a feeling of beauty, uniqueness, and welcoming charm to Morgan Hill's identity. Many hoped the art would evoke inspiration, curiosity, and a sense of pride in the community. The idea of art fostering a small-town feel while also showcasing a modern, vibrant character was a common sentiment. Some specifically mentioned hoping for art that highlights the natural scenery and reflects positive family values. Overall, the community envisions public art as a powerful tool to shape a cohesive and appealing image for Morgan Hill, blending its history with a forward-looking perspective.

10. If you could choose a specific location for the next public art installation, where would it be?

Downtown Morgan Hill emerged as the most popular choice for the next public art installation, with specific mentions of Monterey Road in Downtown, and in areas where people congregate. Many respondents suggested prominent locations like City entrance signs or areas along Highway 101 to greet visitors. Other frequently proposed sites included the Community and Cultural Center, the Library, and various parks. Some unique suggestions included the Target Shopping Center to better connect it to the City, or even the sides of plain buildings and alleys Downtown.

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11. Tell us about yourself, Age Range

The survey results indicate a broad range of ages among respondents, though older demographics appear to be more represented. The largest groups fall within the 55-64 and 65+ age ranges, suggesting a significant engagement from older residents. Medium participation was observed from the 45-54 age group. The youngest demographics, 18-24 and 25-34, showed the lowest levels of participation in the survey.

12. Tell us about yourself, Do you live or Work in Morgan Hill

The vast majority of survey respondents either live in Morgan Hill or live and work in Morgan Hill. This indicates that the feedback collected predominantly represents the views of individuals who are deeply invested in the community. A smaller segment of respondents identified as working in Morgan Hill but not living there, contributing a perspective from daily commuters. Only a very small number of participants neither lived or worked in Morgan Hill, suggesting the survey successfully reached its target audience of local stakeholders.

13. Tell us about yourself, Race and Ethnicity

Most respondents identified as White, indicating a significant representation from this racial group. The second most frequent response was "Decline to State," suggesting a portion of participants preferred not to disclose their ethnicity. Other racial and ethnic categories, including Asian, Hispanic or Latino, and Black or African American, were represented by a smaller number of responses.

14. Is there anything else you would like to tell us?

The open-ended responses to this question covered a wide range of additional comments and suggestions regarding public art in Morgan Hill. Many respondents reiterated preferences for specific art styles, themes, or placements, reinforcing earlier answers. Some expressed concerns about the cost and maintenance of public art, suggesting a need for fiscal responsibility. Several comments focused on the importance of community involvement in the art selection process, advocating for transparency and public input. A few individuals also used this opportunity to voice opinions on existing public art pieces, both positive and negative, highlighting the subjective nature of art appreciation. Overall, these comments provide valuable qualitative insights into the community's diverse perspectives and priorities for public art beyond the structured questions.

In summary, the survey results showed that there is general interest in more public art in Morgan Hill and for a mix of different artforms, styles, and tones, including Interactive art. Respondents believe that art should beautify the entire City and celebrate local culture, community, inclusivity, diversity, local history, and agriculture.

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Community Survey: Locations Feedback

The survey asked questions about respondents' preferences for locations of public art in Morgan Hill. Overall, the feedback suggested a balance of placing art throughout the City but with focus on key areas. The survey also showed that the community wants to see more public artwork in Downtown despite it being one of the most concentrated locations for art. The survey indicated that art should be placed in areas where people walk, such as Monterey Road Downtown, at various parks, near and at public facilities such as the Morgan Hill Library, the Community and Cultural Center, the Centennial Recreation Center, and the Outdoor Sports Center. And while some of these facilities or areas already have art works, there is a desire to grow these art hotspots with more works of art.

At the Community Workshop, the community shared ideas for art at multiple locations. Popular ideas included:

- Gateway sign or arch for Downtown at intersection of Monterey Road and Main Avenue
- Art walking path along future east-west pedestrian corridor on Main Avenue as designated in the Transportation Master Plan
- Art path along the Madrone Channel trail from Tennant to Cochrane
- Additional art at the Aquatics Center and Outdoor Sports Center
- Art walking path on Butterfield Boulevard
- Art along Coyote Creek Trail

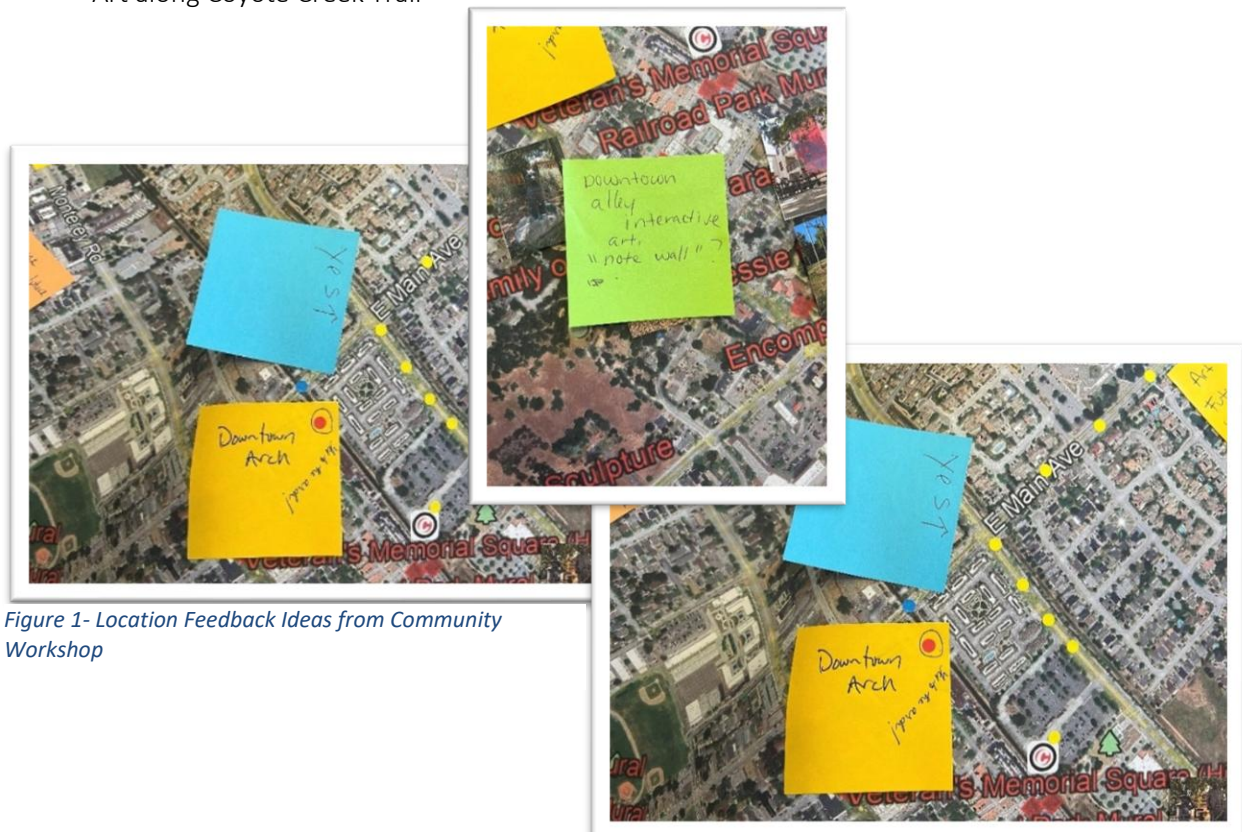


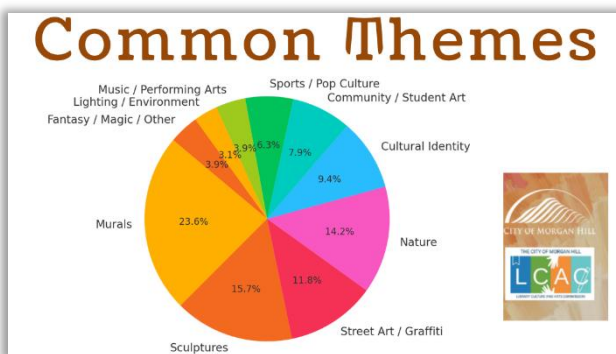
Figure 1- Location Feedback Ideas from Community Workshop

City of Morgan Hill

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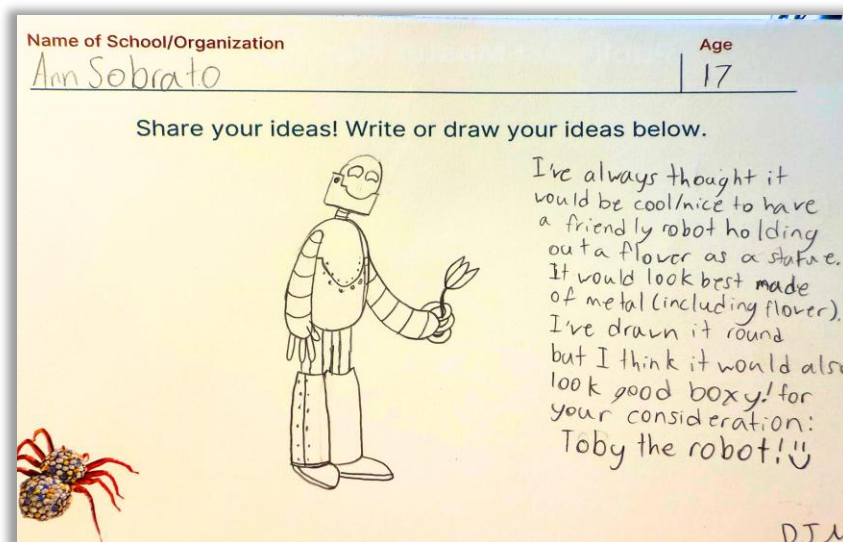
C. Youth Postcard Survey

LCAC hand-delivered postcard surveys to Live Oak High School, Ann Sobrato High School, Britton Middle School, Voices Charter School, the El Toro Boys and Girls Club, and CRC Teen Center. The postcard featured space for youth to share their opinion about the type of public art they want to see in Morgan Hill.



Nearly one hundred responses were received. The feedback showed strong favor towards murals (23.6%). Sculptures and nature received similar rankings at 15.7% and 14.2%, respectively. Eleven percent of respondents expressed interest in street/graffiti art, while 9.4% voted for cultural identity. The last significant category was Community/Student art at 7.9%.

In the submitted drawings, colored elements were frequently inspired by nature or pop culture. Their overall responses were rich with themes like nature murals, cultural symbols, street art, interactive art, environmental design, and a commitment to diversity. Significantly, the youth didn't just offer ideas; they provided strategic input and tactics, underscoring their readiness for youth and student-led opportunities. This active interest was highlighted by students' desire to co-create murals alongside their teachers.

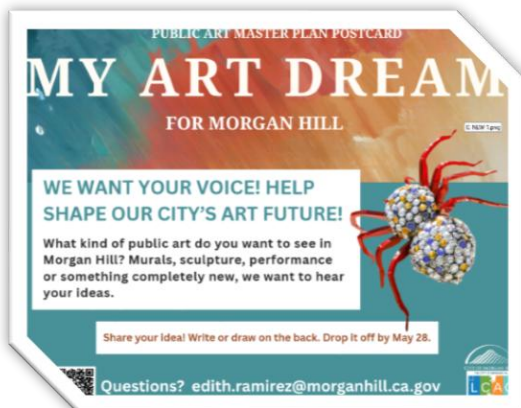


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D. Community Engagement

Community engagement included two formal community workshops and presentations before the LCAC and Planning Commission. Pop-up informational tables were set up at several places, including the Farmers Market, Park Place apartment complex, Magical Bridge Playground, Open Streets event and at National Night Out. Dedicated outreach was done for the cultural, art and community organizations, including schools, faith-based institutions, and youth sports groups.

LCAC supported three interactive outreach activities: A Youth Postcard Survey which was delivered to local schools and targeted youth voice. A Quilt of Ideas where community members got to fill out or decorate a post-it and share their thoughts on public art. And finally, a “Let’s Chalk Art” chalk wall that was designed and built specifically for the Public Art Master Plan and was placed in the front lobby of the Centennial Recreation Center and at the Morgan Hill Library. The chalk wall had prompted people to draw or write the kinds of public artwork they would like to see in Morgan Hill. There was also a QR code which directed people to the City webpage and community survey.



Appendix B - Inventory

Item No.	Title	Artist	Year Dedicated	Materials - Format	Location
1	Never Forgotten Tara Romero Sculpture	David Spellerman	2021	Bronze	Morgan Hill Civic Center
2	Liberty	Evelyn Davis	2006	Bronze	Centennial Recreation Center & Community Park
3	Loki Owl Sculpture	Evelyn Davis	2019	Bronze	Centennial Recreation Center & Community Park
4	Waiting for the Train	Marlene Amerian	2007	Bronze	Downtown Morgan Hill
5	Family of Deer	Evelyn Davis	2015	Bronze	Downtown Morgan Hill
6	Small Steps (Fox Sculpture)	Evelyn Davis	2017	Bronze	Downtown Morgan Hill
7	Once Upon a Mushroom	Evelyn Davis	2007	Bronze	Morgan Hill Library
8	Story Time	Purchased Leadership Morgan Hill Class Of 2007	2007	Bronze	Morgan Hill Library
9	Knowledge is Power	Purchased Leadership Morgan Hill Class Of 2007	2007	Bronze	Morgan Hill Library
10	Upstream	Evelyn Davis	2023	Bronze	West Little Llagas Creek Trail
11	Clay Model of "Waiting For The Train	Marlene Amerian	2007	Clay	Morgan Hill Community and Cultural Center
12	Poppy Jasper	Gordon Huether	2015	Glass	Downtown Morgan Hill
13	Encompass	Blessing Hancock	2015	Metal	Morgan Hill Community and Cultural Center
14	Framed 3-D Vase	Sister City Gift	2008	Metal	Morgan Hill Civic Center
15	Harmony Tree	Saori Ide & Jonathan Russell	2018	Metal	Morgan Hill Civic Center
16	Skate Park Art	Tanya Golphin	2008	Metal	Centennial Recreation Center & Community Park
17	Tarantula	Gordon Huether	2015	Metal	Downtown Morgan Hill
18	Kissed by the Sea, Enhanced by the Land	Debbie Arambula	2015	Mural	Aquatics Center
19	Railroad Park Mural	Pam Mossing	2017	Mural	Downtown Morgan Hill
20	Magical Bridge Playground Restroom Mural	Taylor Gallegos	2022	Mural	Community Park
21	Community Park Stage Mural	Lina Velasquez	2023	Mural	Community Park
22	Galvan Park Building Mural	Beautiful Day		Mural	Galvan Park
23	Galvan Park Restroom Mural	Abigail Dunnivan	2024	Mural	Galvan Park

Appendix B - Inventory (continued)

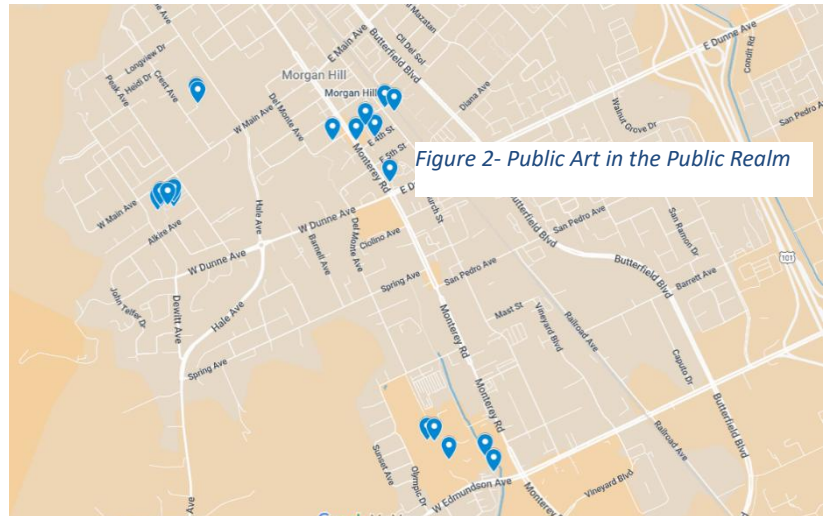
Item No.	Title	Artist	Year Dedicated	Materials - Format	Location
24	It is Together as Mothers...	Crystal Roma	2022	Mural - Utility Box	City Streets
25	Love the Planet	Lina Velasquez	2021	Mural - Utility Box	City Streets
26	Theres so Mushroom for Humanity	Rehat Sra	2022	Mural - Utility Box	City Streets
27	Be Your Own Hero	Vanessa Davidson	LMH Class of 2018	Mural - Utility Box	Downtown Morgan Hill
28	Courage Does Not Always Roar	Lina Velasquez	LMH Class of 2018	Mural - Utility Box	Downtown Morgan Hill
29	Inspire Change	Danielle DeRome	LMH Class of 2018	Mural - Utility Box	Downtown Morgan Hill
30	Inspire Others	Patty Cutis	LMH Class of 2018	Mural - Utility Box	City Streets
31	Kindness First - Words Matter	Teresa Anguiano	LMH Class of 2018	Mural - Utility Box	City Streets
32	Never Give Up	Teresa Anguiano	LMH Class of 2018	Mural - Utility Box	City Streets
33	Let Nature Sing	Jann Griffiths	LMH Class of 2018	Mural - Utility Box	City Streets
34	Love Everyone	Shawna Gonzales	LMH Class of 2018	Mural - Utility Box	City Streets
35	Never Stop Learning	Pamela Mossing	LMH Class of 2018	Mural - Utility Box	City Streets
36	Welcome Home	Lina Velasquez	LMH Class of 2018	Mural - Utility Box	City Streets
37	What You Think You Become	Noah Chin	LMH Class of 2018	Mural - Utility Box	City Streets
38	2 Utility Box Art Pieces	Lina Velasquez	2022	Mural - Utility Box	Community Park
39	Utility Box Art Community Park Stage Area	Lina Velasquez	2022	Mural - Utility Box	Community Park
40	Utility Box Art	Amanda Santiago	2024	Mural - Utility Box	City Streets
41	28 At Pieces of Louis Latronica	Louis Latronica	2021	Other	Council Chambers
42	A View of El Toro in October	Dave Sellers		Painting	Morgan Hill Community and Cultural Center
43	Our Inspiration (Flower)	Helen M. Nauss	2006	Painting	Morgan Hill Community and Cultural Center
44	2 Mexican Paintings	Unknown	NS	Painting	Morgan Hill Civic Center
45	Leadership Morgan Hill Photo Collage	Leadership MH 2014	2014	Photo	Morgan Hill Civic Center
46	Morgan Hill's City Rock, Poppy Jasper	n/a	2001	Rock	Morgan Hill Community and Cultural Center
47	The Eagle	Louis Latronica	2020	Rock	Council Chambers
48	Morgan Hill Peace Monument	David Middlebrook	2022	Rock	Civic Center

City of Morgan Hill

PUBLIC ART MASTER PLAN

Public Art Inventory Map

Figure 2 showcases current public art installations that are in the public realm. These public works of art do not include utility boxes or art indoors. As depicted, the public art inventory is clustered around Downtown, the CRC and Community Park and the Civic Center Area.



LCAC developed and published a Google Map named Morgan Hill Arts and Cultural Trail that showcases public art, galleries, and historic treasures. This interactive map includes privately commissioned works of art. While the google map is under development, it has received over 800 views.

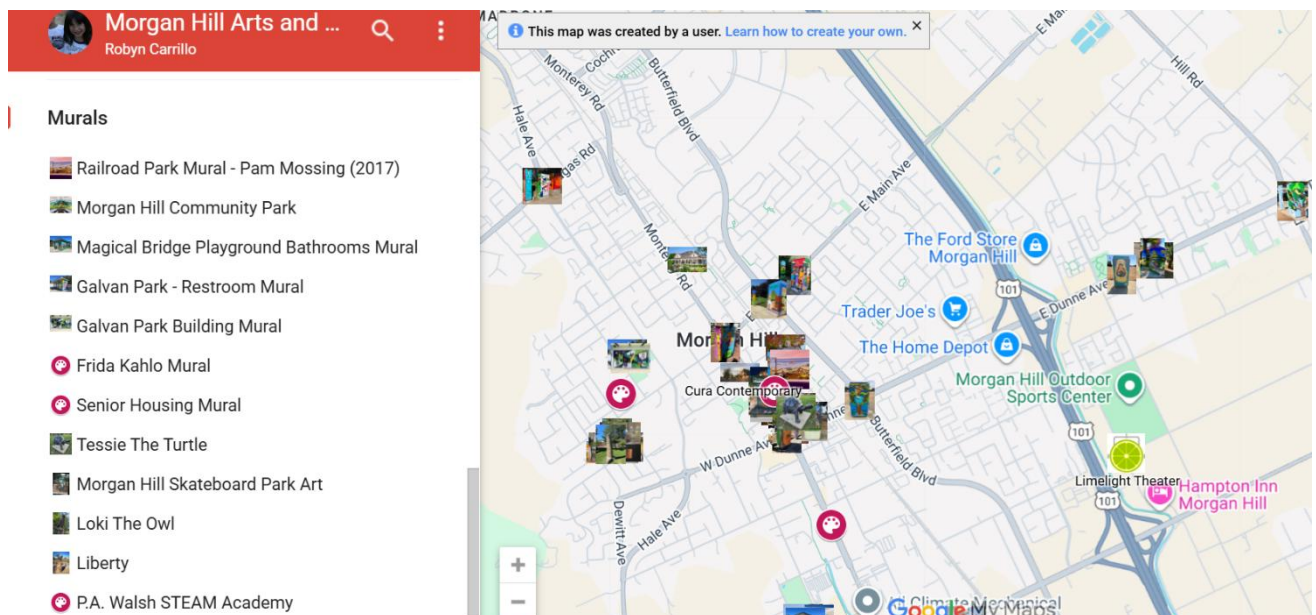


Figure 3- Morgan Hill Arts and Culture Trail

https://www.google.com/maps/d/viewer?mid=1yyNEPZZxV85D9qnLRQJ4w_e3H6OHbog&ll=37.122536722385604%2C-121.63172407604075&z=13

City of Morgan Hill

PUBLIC ART MASTER PLAN

Public & Private Art Pictures

MURALS



Building Community
Lina Velasquez
Magical Bridge BBQ area



CALFire
Morgan Hill Art Studio
CALFire Headquarters



El Toro Mural
Empire 7 Studios
Granada Theater & future Hotel Leal



Flower
Sheri Chakamian
Design Salon



Frida
Francisco Franco
Former Chachos Patio



Galvan Park Building
Beautiful Day
Galvan Park



Galvan Park
Abigail Dunnivan
Galvan Park



Hope
Patrick Hofmeister
Community Christian Church



Kissed by the Sun, Enchanted Land
Debbie Arambula
Aquatics Center



Morgan Hill Playground
Taylor Gallagos
Magical Bridge Restroom



Morgan Hill Senior Housing
Andrew Miller
Senior Housing
Monterey Rd



Once Upon A Mushroom
Evelyn Davis
Library



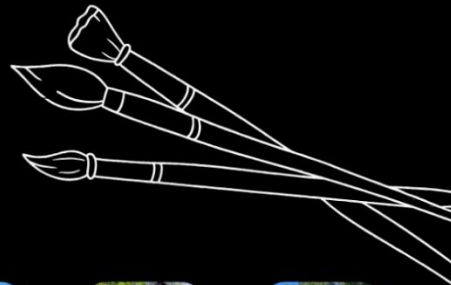
Paradise Valley
Artist Unknown
Trail Dust BBQ



Railroad Park Mural
Pam Mossing
Railroad Park



Sea Setting
Julie Castleberry Nunez, and Mary Susan Cate
Rosy's at the Beach



SCULPTURES



Deer Family
Evelyn Davis
Monterey Road Median



Harmony Tree
Saori Ide & Jonathan Russell
Civic Center Plaza



Jaguar
Francisco Franco
Behind Opa & Stacks



Liberty
Evelyn Davis
CRC walking path



Loki Owl
Evelyn Davis
CRC walking path



Morgan Hill Peace Monument
David Middlebrook
Civic Center Plaza



Never Forgotten
David Spellerberg
Outside Council Chamber



Poppy Jasper
Gordon Huether
Parking Garage 3rd Street side



Small Steps
Evelyn Davis
Downtown Creek Park



Tarantula
Gordon Huether
Parking Garage 4th Street Entrance



Upstream
Evelyn Davis
Trail south of Middle Ave.



Waiting for the Train
Marlene American
Train Station

OTHER



Bicycle and Townview
Art Decker, Joan & Steve Harkness
Aquatics Center



Checkerspot
Saori Ide & Jonathan Russell
Evergreen Shopping Center Roundabout



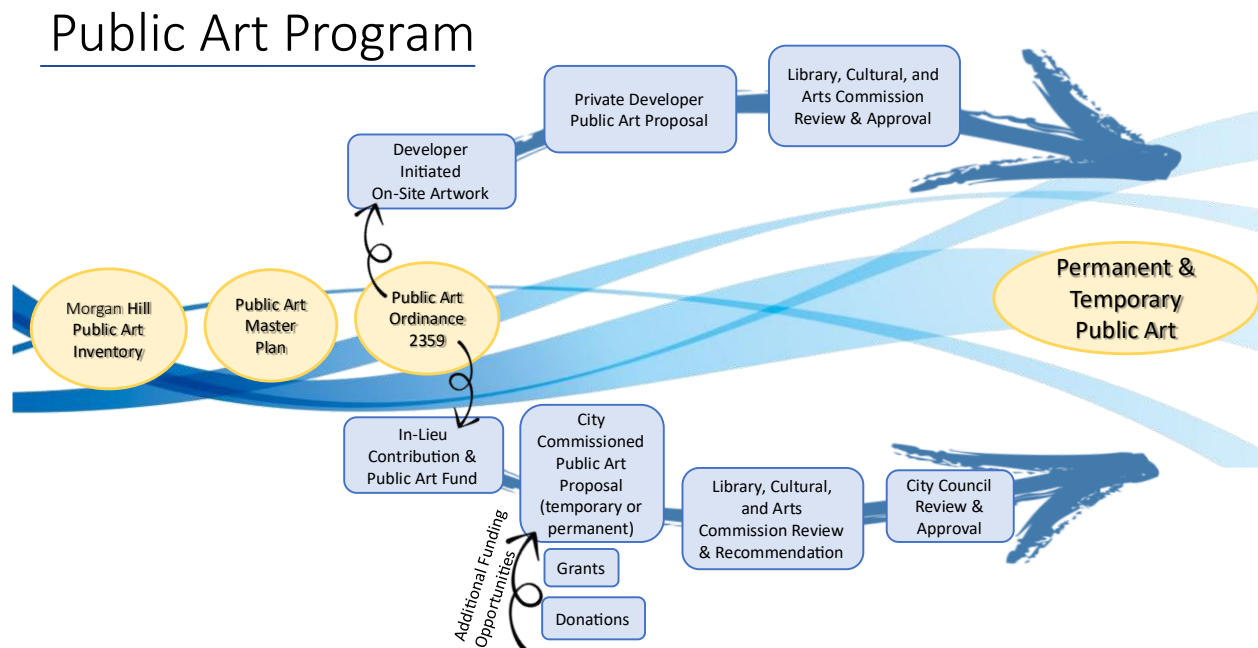
Encompass
Blessing Hancock
Monterey Road entrance to CCC



Skate Park Art
Tanya Golphin
Skate Park

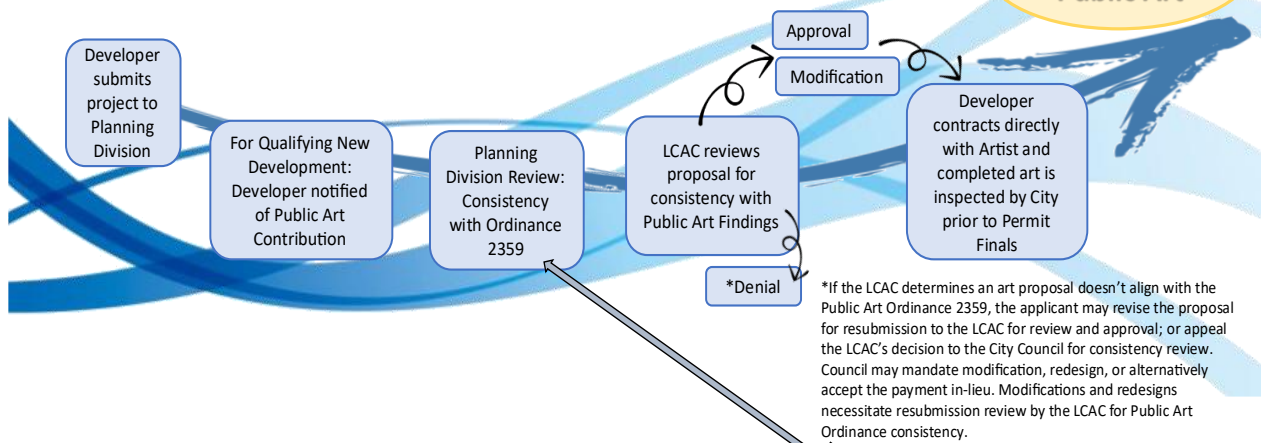
Appendix C - Workflows

Public Art Program



New Development Onsite Art

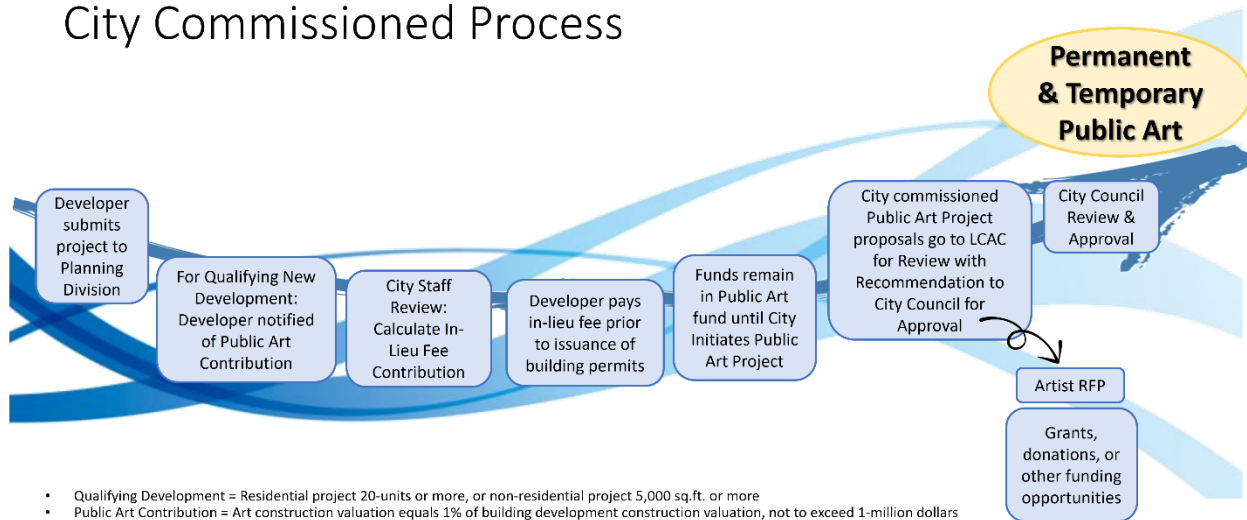
Onsite Artwork Process for New Development



- Qualifying Development = Residential project 20-units or more, or non-residential project 5,000 sq.ft. or more
- Public Art Contribution = Art construction valuation equals 1% of building development construction valuation, not to exceed 1-million dollars
- Ordinance 2359 = provides art standards/requirements
- LCAC = Library, Cultural, and Art Commission
- Art to be maintained by the property owner, a maintenance agreement will be required

City Commissioned Public Art

In-Lieu Artwork City Commissioned Process



- Qualifying Development = Residential project 20-units or more, or non-residential project 5,000 sq.ft. or more
- Public Art Contribution = Art construction valuation equals 1% of building development construction valuation, not to exceed 1-million dollars
- LCAC = Library, Cultural, and Art Commission
- RFP = Requests for Proposal
- Art to be maintained by City

Appendix D - Guiding Documents

General Plan-Healthy Community Element

CULTURE AND THE ARTS

GOAL HC-4 Support for culture and the arts as key assets for a unique and authentic community.

POLICY HC-4.1 **City Facilities.** Use the Community & Cultural Center and other City facilities to provide low-cost space and admission for events, and performances and exhibits that highlight the community's cultural, historic, and artistic diversity and history.

POLICY HC-4.2 **Accessibility.** Provide arts education and programs that are accessible to all, including residents with special needs and limited incomes.

POLICY HC-4.3 **Cultural Awareness.** Promote awareness of and celebrate Morgan Hill's diverse cultures through events, festivals, leadership on public boards and commissions, staff training, and public art installations.



POLICY HC-4.4 **Historical Awareness.** Acknowledge the contribution that history, historical sites, people, objects, landscapes and areas have in creating the uniqueness of Morgan Hill and its environs. Promote awareness of and celebrate Morgan Hill's history through leadership, staff training, celebrations, and events. Take a leading role in the collection and preservation of these things by providing for museums and other exhibit spaces to collect, exhibit, and interpret historical records and objects for community benefit.

POLICY HC-4.5 **Arts Promotion.** Enhance Morgan Hill's appeal to visitors and residents by publicizing local artists, providing space for and commissioning public art, hosting arts and cultural festivals and events, and encouraging preservation of the City's artistic and cultural heritage.

City of Morgan Hill

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- POLICY HC-4.6 **Placemaking.** Use public art and interpretive plaques to designate special and unique areas of the City, including the downtown, areas of historic and cultural significance, and community gathering places.
- POLICY HC-4.7 **Villa Mira Monte.** Promote awareness of Villa Mira Monte where the country home of Hiram Morgan Hill and his wife Diana is located along with the Morgan Hill Museum and the beautiful Centennial History Trail.
- POLICY HC-4.8 **Civic Arts.** Partner with local artists and art organizations to engage residents creatively in addressing community issues.
- POLICY HC-4.9 **Conversions.** Allow residential-to-commercial conversions to encourage art galleries and studios.
- ACTION HC-4.A **Public Art Program.** Study whether to require public art as part of new development and/or new City parks.

City of Morgan Hill
PUBLIC ART MASTER PLAN

Public Art Ordinance

ORDINANCE NO. 2359, NEW SERIES

**AN ORDINANCE OF THE CITY OF MORGAN HILL
ESTABLISHING CHAPTER 18.78 (STANDARDS FOR
PUBLIC ARTS) WITHIN TITLE 18 (ZONING) OF THE
MUNICIPAL CODE OF THE CITY OF MORGAN HILL
IMPLEMENTING THE REQUIREMENT OF PUBLIC ART
IN NEW LAND DEVELOPMENT PROJECTS**

THE CITY COUNCIL OF THE CITY OF MORGAN HILL DOES ORDAIN AS
FOLLOWS:

Section 1. Chapter 18.78 (Standards for Public Arts) of Title 18 (Zoning) is hereby
established to read as follows:

18.78.010 – Purpose

The City Council finds and declares:

- A. Public art contributes to the public's understanding, enjoyment and experience of cultural diversity, while helping to create and maintain a large and diverse community that will enrich the City's cultural identity and economic vitality.
- B. The incorporation of public art into private and public development will create a unique sense of community as well as public identity and enhance the visual and aesthetic quality of such developments.
- C. The incorporation of public art in private and public development contributes to civic enhancement through creation of a more desirable community, which is in the public interest for those living and working in the City of Morgan Hill.
- D. The provision of public art supports and implements General Plan policies to support publicly accessible artwork to enhance the social, cultural, historic, and artistic character of the community and ensure high quality architectural and artistic design in all new developments.
- E. Cultural and artistic assets should be included in private development projects because those projects diminish the availability of the community's resources for those cultural and artistic features, and because it is important that those projects contribute to the urbanization of private property in a manner that benefits the public.
- F. Cultural and artistic resources foster economic development and tourism, revitalize urban areas, and create a more desirable community within which to live and work.

18.78.020 – Applicability and Exemptions

- A. **Applicability.** This chapter applies to all new residential building developments of 20 housing units or more; nonresidential development projects of 5,000 square feet or more; and new public buildings and new city parks.

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B. The following shall be exempt from the provisions of this Chapter:

1. Building/facility renovations or additions.
2. Public Works Capital Improvement Projects, including but not limited to, building/facility renovations or expansions, streets and roads, medians, trails, bike lanes, landscaping, storm drainage facilities, wastewater facilities, and water facilities.
3. Non-Municipal Governmental projects.
4. Municipal projects when the City Council finds that, based upon the characteristics of the project or the project budget, it is in the best interests of the Morgan Hill community to do so.

18.78.030 – Contribution Requirements.

A. Program Allocation.

1. Commercial, industrial, moderate-income and above moderate-income residential, and municipal development projects subject to the provisions of this Chapter shall expend not less than one percent (1%) of building development construction valuation, to a maximum of one million dollars (\$1,000,000), acquiring and installing on-site artwork.
2. Non-profit organizations and lower-income affordable housing development projects subject to the provisions of this Chapter shall expend not less than one-half percent (0.5%) of building development construction valuation, to a maximum of five hundred thousand dollars (\$500,000), acquiring and installing on-site artwork.

B. In-lieu Payments. In lieu of acquiring and installing on-site artwork as required under Section 18.78.030.A, the applicant, at the applicant's discretion, may pay into the Morgan Hill Public Art Fund a public art in-lieu contribution in an amount equal to one hundred percent (100%) of the program allocation. If an applicant chooses to make the public art in-lieu payment, the applicant must make that choice prior to final approval of the development project application and fully pay the public art in-lieu payment to the City prior to the issuance of the first building permit for the development project for which the contribution is required.

C. If the applicant chooses to acquire and install on-site artwork, and the value of the on-site artwork is less than one hundred percent (100%) of the program allocation, the applicant shall pay into the Morgan Hill Public Art Fund the difference between one hundred percent (100%) of the program allocation and the value of the on-site artwork.

18.78.040 – Public Art Requirements

- A.** On-site artwork shall be installed on the development project site in a location that allows the artwork to be visible and accessible by the public, such as the adjacent right-of-way.
- B.** On-site artwork shall be permanently sited and an integral part of the landscaping and/or architecture of a building considering the historical, geographical, and social/cultural context of the site or community.

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- C. On-site artwork shall be constructed of materials that are appropriate for the proposed location and to a scale that is proportional to the scale of the building or property it relates to or is sited upon.
- D. On-site artwork installations required by Section 18.78.030 may include:
 - 1. Graphic and multi-media: Printmaking, drawing, calligraphy and photography including digital, any combination of forms of electronic media including sound, film, holographic, and video and other art forms but only when on a large public scale;
 - 2. Interactive art pieces;
 - 3. Mixed Media: Any combination of forms or media, including collage;
 - 4. Mosaics;
 - 5. Painting: All media, including but not limited to, murals;
 - 6. Performance spaces, including indoor or outdoor stages and amphitheaters.
 - 7. Public art gardens;
 - 8. Sculpture; such as in the round, bas-relief, mobile, fountain, kinetic, electronic, or other, in any material or combination of materials, including glass and neon;
 - 9. Waterworks; and
 - 10. Any other artwork determined by the City Council to satisfy the intent of this section.
- E. The following facilities and artwork shall not be eligible to satisfy the requirements for on-site artwork:
 - 1. Mass-produced, standard design art objects such as playground equipment, benches or fountains;
 - 2. Decorative or functional architectural elements designed solely by the project architect;
 - 3. Directional elements such as super graphics, signage, or color coding;
 - 4. Logos or corporate identity;
 - 5. Reproduction, by mechanical or other means, of original works of art; and
 - 6. Art that signifies political or religious affiliations.

18.78.050 – Program Administration

- A. Projects subject to the public art requirement shall declare their intention to install public art on-site or to contribute to the in-lieu fund as part of the project design approval process, or the submission of building permits, if no design approval is required for the project. If an applicant chooses to install public art on-site, the applicant shall identify the proposed location(s) of the on-site public art on the submitted plans.
- B. Application Requirements. An application for the installation of on-site artwork shall be submitted to the Development Services Department on forms furnished for that purpose and shall include the following information, as applicable:

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1. Landscape and/or site plans indicating the location and orientation of the on-site artwork that integrates the artwork into the overall project design;
 2. A sample, model, photograph(s), or drawing(s) of the proposed on-site artwork;
 3. Material samples and finishes, if appropriate;
 4. The artist's resume and portfolio of past work, which demonstrates competency with the materials and forms proposed for the on-site artwork proposal;
 5. A written statement by the artist describing the on-site artwork, as well as a discussion of the manner in which the proposed on-site artwork meets the findings established by Section 18.78.050.E;
 6. An itemized budget declaring the valuation of the on-site artwork pursuant to Section 18.78.070;
 7. A maintenance plan for the on-site artwork;
 8. Any such additional information or materials as may be required by the Development Services Director; and
 9. Application processing fees.
- C. Art Installations. The Planning Division shall review the location of the proposed art installation as part of the project design approval process, or the submission of building permits, if no design approval is required for the project. The Library, Culture, and Arts Commission shall review the proposed artwork.
- D. City Commissioned Public Art Project Installations. The Library, Culture, and Arts Commission shall review the proposed artwork and provide a recommendation to the City Council. The City Council shall review and act on all City commissioned public art projects.
- E. Findings. In order to approve an on-site artwork application, the Library, Culture, and Arts Commission must make all of the following findings:
1. The artist has demonstrated qualifications to complete the proposed on-site artwork with the highest professional standards.
 2. There is sufficient public visibility and accessibility to the on-site artwork, and the proposed on-site artwork is compatible with and harmonious with the development project and surrounding environment.
 3. The proposed on-site artwork is durable and cost effective to maintain using ordinary methods of maintenance.
 4. The budget for the proposed on-site artwork and any in-lieu fees proposed by the applicant is equivalent to or exceeds the required program allocation.
- F. In-lieu Fee Collection. The City's Engineering Division shall be responsible for collecting the in-lieu fee prior to building permit issuance for nonresidential developments, and prior to certificate of occupancy for residential developments.
- G. Administration. The City's Public Services Department shall be responsible for the

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administration of the Public Art Fund.

18.78.060 – Maintenance Obligations

- A. The property owner on which the on-site artwork is located shall maintain, or cause to be maintained, in good condition the on-site artwork continuously after its installation and shall perform necessary maintenance thereto to the satisfaction of the City. The maintenance obligations of the property owner shall be incorporated into the conditions of approval for the on-site artwork and shall be reflected in an agreement between the City and the owner of the property on which the on-site artwork shall be located and the agreement shall be recorded against the property prior to building permit issuance or final map approval, whichever occurs first.
- B. Should the property owner wish to remove the on-site artwork, the City must be notified in advance. The property owner shall replace the on-site artwork with on-site artwork of equal or greater value subject to the approval of the City, and consistent with the California Preservation of Works of Art Act and the Federal Visual Artists' Rights Act and any other relevant law.

18.78.070 – Included and Excluded Expenses

- A. The following expenses may be included in the budget for the program allocation for on-site artwork:
 - 1. The on-site artwork itself, including the artist's fee for design, acquisition, purchase, structural engineering and fabrication;
 - 2. Transportation and installation of the on-site artwork at the development project site;
 - 3. Artwork identification signs; and
 - 4. Mountings, anchorages, containments, pedestals, bases, or materials necessary for installation of the on-site artwork.
- B. The following expenses shall not be included in the budget for the program allocation for on-site artwork:
 - 1. The cost of locating the artist(s);
 - 2. Architect and landscape architect fees;
 - 3. Land costs;
 - 4. Landscaping around the on-site artwork not integral to its design;
 - 5. Publicity, public relations, photographs, or dedication ceremonies;
 - 6. Utility fees associated with activating the artwork; and
 - 7. Illuminating the on-site artwork if not integral to the design.

18.78.080 – Use of In-Lieu Fee Funds

Public Art funds collected pursuant to this Chapter may be used for the following activities:

- A. For the design, acquisition, purchase, commission, installation, placement, improvement, relocation, conservation, and insurance of artwork acquired by the City with the preference

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- to commission public art from a local artist;
- B. For preventative care, maintenance, and utility charges related to the artwork and real property purchase;
 - C. For the acquisition and improvement of real property for the purpose of displaying artwork, which has been or may be subsequently approved by the City;
 - D. For costs associated with administering the public art program;
 - E. Structures that enable the display of artwork(s); artistic design and fabrication fees; labor of assistants, materials, and contracted services required for the production and installation of the work of art; any required permit or certificate fees, business and legal costs directly related to the project; and
 - F. Preparation of site to receive artwork.

Section 2. Severability. Should any provision of this ordinance be deemed unconstitutional or unenforceable by a court of competent jurisdiction, such provision shall be severed from the ordinance, and such severance shall not affect the remainder of the ordinance.

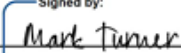
Section 3. Effective Date; Posting. This Ordinance shall take effect on the 31st day following adoption. The City Clerk is hereby directed to publish this Ordinance or a summary thereof pursuant to Government Code Section 36933.

THE FOREGOING ORDINANCE WAS INTRODUCED AT A MEETING OF THE CITY COUNCIL HELD ON THE 20TH DAY OF NOVEMBER, 2024, AND WAS FINALLY ADOPTED AT A MEETING OF THE CITY COUNCIL HELD ON THE 4TH DAY OF DECEMBER, 2024, AND SAID ORDINANCE WAS DULY PASSED AND ADOPTED IN ACCORDANCE WITH LAW BY THE FOLLOWING VOTE:

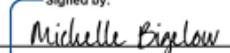
AYES:	COUNCIL MEMBERS:	Gino Borgioli, Marilyn Librers, Mark Turner, Rene Spring, Yvonne Martinez Beltran
NOES:	COUNCIL MEMBERS:	None
ABSTAIN:	COUNCIL MEMBERS:	None
ABSENT:	COUNCIL MEMBERS:	None

APPROVED:

ATTEST:

Signed by:


MARK TURNER, Mayor

Signed by:


MICHELLE BIGELOW, City Clerk

LCAC Policies

**CITY OF MORGAN HILL
LIBRARY, CULTURE AND ARTS COMMISSION
POLICIES AND PROCEDURES**

LCAC-08-03

SUBJECT: TEMPORARY ART EXHIBITS AT CITY FACILITIES

APPROVED BY CITY COUNCIL DATE: October 16, 2008

In an effort to promote art by providing opportunities for local artists to display their work, the City encourages the use of City facilities for temporary art exhibits.

A. Definition of Temporary Public Art

Temporary public art is that which is displayed for two weeks and less than one year in open and freely accessible areas designated as a public area, lobbies and public assembly areas of City property, or on non-City property if the work is installed or financed, either wholly or in part, with City funds or grants procured by the City.

B. Art Exhibit Panel

The Art Exhibit Panel (AEP) shall be made up of a member of the Library, Culture and Arts Commission (LCAC), a member of a community art organization, and a City staff member. The LCAC member and the community art organization member shall be selected by the LCAC and reviewed annually. The City staff member shall be designated by the City Manager.

C. Exhibit Scheduling

An annual art exhibit schedule will be established by the AEP. Exhibits will be scheduled for approximately six (6) to eight (8) weeks. The exhibit schedule, or the duration of a particular exhibit, may be changed at the discretion of the AEP. In the event that there are more requests for exhibit space than can be accommodated in the exhibit calendar, a wait list will be established. Priority will be given to Exhibitors/Artists who have not exhibited before and to Morgan Hill residents.

D. Exhibit Selection Criteria

1. Individual or Group Proposals: individuals may submit a proposal for a one-person exhibit or two or more artists may submit a proposal for a group show. Collaborative exhibits are encouraged.
2. Open Competition: All artists are welcome to propose works that meet the exhibition criteria. Exhibitions by students are encouraged.
3. Exhibit-specific criteria may be established by the AEP for a particular exhibit.

E. Art Selection Criteria

All artists interested in exhibiting must have the artwork approved by the AEP. The decision of the AEP is final. The AEP will jury all proposed artwork using the following criteria:

1. Artist must submit photographs of the art they wish to exhibit.
2. Artistic integrity and a high quality of aesthetic experience will be the primary considerations in the selection of art for exhibits.
4. Artwork exhibited shall be suitable for display to a diverse audience that includes facility customers, employees, and the general public of all ages.

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5. Artwork exhibited shall be suitable in scale, materials, and form for its surroundings.
6. Artwork exhibited shall not pose a threat to public safety.

F. Installation and Removal

1. Installation and removal of art work will be the responsibility of the Exhibitor/Artist.
2. Art exhibit installation guidelines for the specific City facility will be provided to the Exhibitor/Artist prior to the installation of artwork. These guidelines will be followed by the Exhibitor/Artist.
3. Date and time of installation and removal will be determined by the AEP and agreed upon by the Exhibitor/Artist.
4. Exhibitor/Artist must provide printed or typed identifying labels approximately 3x5 that include the name of the artist, the name of the artwork, and the medium. If the art is for sale, the price may also be included on the label.
5. The AEP makes no representation to and assumes no liability for the suitability of the frame for the art work, the method or means of framing, or the appropriateness of the framing for hanging or extended display.

G. Exhibitor/Artist Responsibilities

1. All exhibitors will sign an Art Exhibition Agreement that includes the exhibition site, term of the exhibit, declared value of all exhibited work, promotional responsibilities, sales commissions, installation and removal requirements, waiver of liability, and indemnification before installation can begin.
2. Exhibiting artists will be asked to submit a written artist biography to the assigned City staff member of the AEP six (6) weeks prior to the exhibit date. This information may be used by the City for publicity purposes.
3. Exhibits are not intended as a means for commercial sales. However, if the artist provides a price list and contact information with the exhibiting facility, staff will attempt to provide that information to interested parties upon request. Should a sale of art result from an exhibit at a City facility, the Exhibitor/Artist will be charged a 10% commission which will be deposited in the Community Culture & Art Fund.
4. Exhibitors/Artists are encouraged to promote their exhibit through the use of printed materials and an artist reception at the hosting facility. Exhibitors/artists assume all responsibility, including financial, for the self-promotion of their exhibit. All advertising must be approved by the City staff member of the AEP.
5. Exhibitors/Artists will have the primary responsibility for the installation and removal of their respective exhibit/artwork.

H. AEP Responsibilities

In addition to those responsibilities listed above, the AEP will:

1. Promote the art exhibits in general and may promote specific art exhibits in City publications and website when possible.
2. Schedule an artist's reception, if requested, at the hosting facility. The City will provide space at the facility at no cost to the Exhibitor/Artist.
3. Assist with the installation and removal of artwork whenever possible.

This policy shall remain in effect until modified or revoked by the City Council.

**CITY OF MORGAN HILL
LIBRARY, CULTURE AND ARTS COMMISSION
POLICIES AND PROCEDURES**

LCAC-08-04

SUBJECT: CITY'S PERMANENT ART COLLECTION

APPROVED BY CITY COUNCIL DATE: October 16, 2008

The Library, Culture and Arts Commission will review and make recommendations to the City Council regarding all works of art to be acquired by the City, either by purchase, gift or otherwise, and exterior works of art installed in the City on public property.

A. Definition of Permanent Public Art

Permanent public art is that which is installed for one year or more in open and freely accessible areas designated as a public area, lobbies and public assembly areas of City property, or on non-City property if the work is installed or financed, either wholly or in part, with City funds or grants procured by the City..

B. Acquisition Policy – It is the policy of the City to encourage art in public places and to act as the conduit for the purpose of administration of a public art policy.

Acquisition Procedures:

1. All acquisitions as recommended by LCAC shall require review and approval by the City Council.
2. All acquisitions, whether purchased by or gifted to the City, shall require a contract addressing the terms of the acquisition; installation, instructions for maintenance; the manner in which work may be deaccessioned; and copyright, reproduction, and resale issues.
3. Funding for the maintenance must be determined prior to the acquisition.
4. The value of the work shall be agreed upon between the artist and the City.
5. Complete records shall be made and maintained by the staff representative to the Library, Culture and Arts Commission (LCAC) or other City staff as assigned by the Recreation and Community Services Director.

C. Review Policy – It is the policy of the City that all proposed acquisitions or gifts will be reviewed by a committee and that specific criteria be used in the approval process.

Review Procedures:

1. The review committee shall be made up of a member of the LCAC selected by the LCAC, a member of the community-at-large with expertise in public art selected by the LCAC, and a member of the City Staff selected by the City.

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2. All submissions shall include a rendition of the work, a written description of the work including dimensions and material, proposed placement, a maintenance plan, and an estimated value.
 3. The review criteria shall include:
 - a. quality of work
 - b. experience and abilities of the artist
 - c. style and nature
 - d. permanence and technical feasibility
 - e. budget
 - f. diversity
 - g. benefit
 - h. placement & public accessibility
 - i. ongoing maintenance requirements
 - j. public safety and liability
 - k. permanence
 - l. aesthetics/enhance surroundings
 4. A recommendation will be made by the review committee to the LCAC who will, in turn, make a recommendation to the City Council.
- D. Installation Policy** – It is the policy of the City to install works of public art in areas in which they will provide the greatest benefit to the community.

Installation Procedures:

1. When determining the site of installation, the following criteria will be considered:
 - a. public safety
 - b. visibility
 - c. lighting
 - d. traffic patterns
 - e. function of the facility/site
 - f. relationship of the proposed work to pre-existing works on the site
 - g. future development plans for the area
 - h. landscape design
 - i. environmental assessment
 - j. public accessibility
 - k. appropriateness of the physical characteristics of the site
 - l. relationship to the social and cultural identity of the immediate community
 2. Installation costs will be the responsibility of the artist or donating party unless otherwise stipulated in the contract.
 3. Each artwork shall be identified by a plaque stating the artist's name, artwork title, and the date the artwork was dedicated. The cost and installation of the plaque shall be the responsibility of the artist or donating party unless otherwise stipulated in the contract.
- E. Maintenance Policy** – It is the policy of the City to keep works of public art in their intended condition through inspection (cursory inspection by City staff and annual inspection by the LCAC) and required maintenance.

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Maintenance Procedures:

1. Before public art is accepted by the City there shall be a plan for its maintenance requirements and for the funding thereof.
2. Written instructions from the artist or donor for the proper care and maintenance of each work are required.
3. City staff will perform a cursory inspection of installed works as part of the regular and customary maintenance of the site.
4. LCAC will perform an annual inspection and inventory prior to the end of each fiscal year of all works and provide a written report of findings at a regularly scheduled LCAC meeting. LCAC will advise the City Council on any maintenance issues.

- F. Deaccession Policy** – It is the policy of the City to maintain its' permanent collection of public art in good condition and in keeping with the historical and cultural values of the community and will deaccession the work if the values are no longer met or if it is determined that maintenance costs are not feasible.

Deaccession Procedures:

1. An agreement regarding the manner in which the work may be deaccessioned shall accompany all acquisitions.
1. Physical evaluations may take place annually by the LCAC and a written report will be prepared by the LCAC and be submitted to Council for every work in the City's collection.
2. The following criteria will be used when determining deaccession of a work of art:
 - a. if the City cannot properly care for or store the work
 - b. if the aesthetic or the historical/cultural value of the work is no longer evident
 - c. if the work demonstrates faults in design or workmanship
 - d. if the condition of the artwork requires repair or restoration in excess of the value or in excess of the funds allotted in the acquisition contract or available from the City.
3. The City shall dispose of all deaccessioned works in accordance with the terms specified in the acquisition contract or, if no terms are specified, by sale, trade, transfer or destruction. Ethical standards will apply.
4. Any and all monies raised from deaccession will be added to the Community Culture & Art Fund and in keeping with the California Resale Royalties Act.

This policy shall remain in effect until modified or revoked by the City Council.