City of Sunnyvale

Notice and Agenda

Arts Commission

Wednesday, October 16, 2019	**7:00 PM**	**Laurel Room - Senior Center, Sunnyvale Community Center, 550 E. Remington Dr., Sunnyvale, CA 94087**

CALL TO ORDER

SALUTE TO THE FLAG

ROLL CALL

ORAL COMMUNICATIONS

This category provides an opportunity for members of the public to address the commission on items not listed on the agenda and is limited to 15 minutes (may be extended or continued after the public hearings/general business section of the agenda at the discretion of the Chair) with a maximum of up to three minutes per speaker. Please note the Brown Act (Open Meeting Law) does not allow commissioners to take action on an item not listed on the agenda. If you wish to address the commission, please complete a speaker card and give it to the Recording Secretary. Individuals are limited to one appearance during this section.

CONSENT CALENDAR

1 19-0774 Approve the Arts Commission Meeting Minutes of September 18, 2019

Recommendation: Approve the Arts Commission Minutes of September 18, 2019 as submitted.

PUBLIC HEARINGS/GENERAL BUSINESS

2 19-1005 Approve Art in Private Development Project - Irvine Company/Pathline Park (Phase 3)/N. Mary Avenue

Recommendation: Alternative 1: Approve the artwork as it is proposed. Staff concludes that the proposal adequately meets the criteria of the Art in Private Development requirement.

3 19-1053 Approve Art in Private Development Project - Irvine Company/275 N. Mathilda Ave.

Recommendation: Alternative 1: Approve the artwork as it is proposed.

STANDING ITEM: CONSIDERATION OF POTENTIAL STUDY ISSUES

19-0926 Review Draft Study Issue Paper: Include Diverse Groups of People in the Art Creation Process

19-0908 Arts Commission Proposed Study Issues, Calendar Year: 2020

NON-AGENDA ITEMS & COMMENTS

-Commissioner Comments

-Staff Comments

ADJOURNMENT

Notice to the Public:

Any agenda related writings or documents distributed to members of this meeting body regarding any item on this agenda will be made available for public inspection in the originating department or can be accessed through the Office of the City Clerk located at 603 All America Way, Sunnyvale, CA. during normal business hours and at the meeting location on the evening of the commission meeting, pursuant to Government Code §54957.5.

Agenda information is available by contacting Community Services Administration at (408) 730-7336. Agendas and associated reports are also available on the City's website at sunnyvale.ca.gov or at the Sunnyvale Public Library, 665 W. Olive Ave., Sunnyvale, 72 hours before the meeting.

Pursuant to the Americans with Disabilities Act, if you need special assistance in this meeting, please contact Community Services Administration at (408) 730-7336. Notification of 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting. (28 CFR 35.160 (b) (1))

City of Sunnyvale

Agenda Item

19-0774 **Agenda Date:** 10/16/2019

SUBJECT
Approve the Arts Commission Meeting Minutes of September 18, 2019

RECOMMENDATION
Approve the Arts Commission Minutes of September 18, 2019 as submitted.

City of Sunnyvale

Meeting Minutes - Draft
Arts Commission

Wednesday, September 18, 2019	**7:00 PM**	**Neighborhood Room - Recreation Center, Sunnyvale Community Center, 550 E. Remington Dr., Sunnyvale, CA 94087**

CALL TO ORDER

Chair Vaughan called the meeting to order at 7 p.m. in the Neighborhood Room at the Recreation Center.

SALUTE TO THE FLAG

Chair Vaughan led the salute to the flag.

ROLL CALL

Present: 3 - Chair Susannah Vaughan
Vice Chair Dawna Eskridge
Commissioner Sue Serrone

Absent: 1 - Commissioner Jeremie Gluckman

Commissioner Gluckman's absence is excused.
Council Liaison Goldman (present)

STUDY SESSION

19-0951 Review and Provide Comments on 1390 Borregas Ave Art Concept (Study Session)

Principal Planner Noren Caliva-Lepe, gave an introduction on the project and noted that while this project was not part of the City's art requirements, any comments from the commissioners will be forwarded to zoning. Ms. Caliva-Noren then introduced the District Design Lead from Google, Sarah Gill.

Ms. Gill gave a presentation on the art concept for 1390 Borregas Ave. Highlights included: location, visibility of artwork, scope, site specifics, mural considerations and the desire to collaborate with local artists.

The Commissioners inquired:
- Will the artists design digitally or work directly on tanks?
- How did you come come up with this idea?
- Is this part of the City Art Plan?
- Do tanks have an outside temperature?
- Is noise a factor?
- Would people want to go if it was noisy?
- Could a plaque or something be noted on how the tanks are helping the environment?
- How much of what you presented will be shared with potential artists?
- Are mosaics or glasswork options considered or just hand-painting?
- Is there a plan to keep it up to date?
- Could recognition of the artist be near the piece?

Ms. Gill or program staff or Ms. Caliva-Lepe responded:
- We fill the artist hand is important. However, we are open to vinyl.
- Other concepts were considered however, we did not want to art to be boxy or boring. Which helped this develop organically.
- No, this is not part of the City's Art Requirements.
- Wonderful point, Yes, we thought about having a display showing the importance.
- Ms. Caliva-Lepe noted that the site produces thermal energy which will be transferred to surrounding buildings.
- 50-60 db is general noise level.
- A noise study was conducted. City threshold is 75 db. The max noise was between 56-60 db.
- Yes, there is some ambient heat but would not impact art installation.
- All will be shared with the artists. We want this to be a collaborative process.
- We are open to other options. There are some requirements on the tanks. We cannot attach anything on. Other options may require a separate structure.
- Yes, we plan on addressing a maintenance plan.
- Ms. Caliva-Lepe mentioned that the City would require that it to maintained and that any large changes would nee to be brought back to planning.
- Yes, we would want to advertise the artist.

After all questions of commissioners were addressed, David Simons, a member of the public commented that since the area of the art is one of the most windy areas in the CIty, he would like to see something more kinetic. He also noted that there were other potential options for this area and that he'd like Google to consider having something on side that is maintained long term.

PRESENTATION

19-0892 PRESENTATION - Creation of Webpage Highlighting City Artwork

Community Services Manager, Trenton Hill gave a presentation on Creation of Webpage Highlighting City Art.

Highlights included: Goals of the website, website features, current website, examples of other public art websites. Commissioners were asked in looking at other sites as well to share the functions they liked.

Commissioners or Council Liaison inquired:
- Is the app Leadership Sunnyvale completed intended to be put on the website?
- Can we engage other groups to work with us?
- Is the current site available online?
- Why does the page not show up when I google a piece? Is it a search engine issue?
- How outdated is our current information?
- Are we looking at updating keywords and tags?
- Could we work with Leadership Sunnyvale on this?
- Council Liaison Goldman asked if the website could be moved up so that is easier to find?

Mr. Hill or staff responded:
- Yes and no. We do not have the current capability to make it work, however are looking in to options. Livermore's site is a good reference.
- Yes, we love partnership opportunities.
- Yes, you can find the current page on the City website.
- We are working with Communications about this and with the updated page, hope that items will be found easier.
- Community Services Coordinator, Kristin Dance, informed the Commission that the information could also be found on the Library page.
- The current page is approximately eight to ten years out of date.
- Yes, we will be looking at updating keywords and tags.
- Yes, we could work with Leadership Sunnyvale on this as a project.
- Communications has approved to move the site up.

ORAL COMMUNICATIONS

Member of the public and Vice Chair of the Planning Commission, David Simons

shared with the commission information on the upcoming work group that he and other commissioners will be working on related to art at the new Civic Center. He also shared information on an additional subcommittee that he hoped would form related to a Bicycle Tour.

Commissioners inquired:
- Can you share more information on the Civic Center group?

Community Services Coordinator, Kristin Dance mentioned that it would be a selection panel and that members of the Arts Commission would be invited, however they will be non-voting members as they will be voting when the art plans are brought back to the Arts Commission.

CONSENT CALENDAR

1 19-0824 Approve the Arts Commission Meeting Minutes of July 17, 2019

Vice Chair Eskridge moved and Commissioner Serrone seconded the motion to approve the Arts Commission Meeting Minutes of July 17, 2019 as submitted. The motion carried by the following vote

Yes: 3 - Chair Vaughan
Vice Chair Eskridge
Commissioner Serrone

No: 0

Absent: 1 - Commissioner Gluckman

PUBLIC HEARINGS/GENERAL BUSINESS

2 19-0904 Approve Art in Private Development Project - Steelwave (Central Station)/265 Sobrante Way

Community Services Coordinator, Kristin Dance, introduced Edward Nazaradeh. Mr.Nazaradeh, advisor of the project, provided information on the location, visibility of artwork, scope, site specifics, and why they pick the artist, John Krawczyk. Mr. Krawczyk shared information and an example of the artwork to be located at 265 Sobrante Way.

The Commissioners inquired:
- Will this be viewable from Central Expressway?
- Is the artwork on two sides?
- Were you excited when you saw the design?

- Is there space on the Pastoria side? Parking lot in-between homes and development?
Did you hesitate at all about doing this? Could have taken in-lieu option.

Mr. Nazaradeh or Mr. Krawczyk commented:
- Yes, it will be visible from Central Expressway.
- Yes, it will be two sides.
- Yes, we liked that it was three dimensional and eye catching.
- Yes, there will be space.
- We considered all options and decided that we wanted something unique and something that people would remember.

After all questions were addressed, Chair Vaughan asked if there was a motion to approve.

Commissioner Serrone moved and Vice Chair Eskridge seconded the motion to approve the artwork as it is proposed. The motion carried by the following vote:

Yes: 3 - Chair Vaughan
Vice Chair Eskridge
Commissioner Serrone

No: 0

Absent: 1 - Commissioner Gluckman

STANDING ITEM: CONSIDERATION OF POTENTIAL STUDY ISSUES

19-0913 Discussion and Consideration of Art Creation Process Study Issue

Vice Chair Eskridge gave a presentation on her proposed study issue that encourages developers to seek out diverse groups of people in the art creation process.

Commissioners or staff inquired:
- Do we have statistics on how many men, women, etc, of our current art?
- Are we encouraging them to seek out other options or change policy?
- Are we looking at re-examining the the requirements?
- Will we be able to see the draft of what staff says?

Vice-Chair Eskridge or City Staff responded:
- I eyed what was on our current list and out of 80, there are four or five women. We did some some diversity, but the majority are those that can get a higher education art degree.
- Encourage the requirements related to diversity.
- Yes, we would want to see what the pros/cons of going this route as well as flush out how we would do it.
- Yes, we will have time to see it.

Vice Chair Eskridge moved and Commissioner Serrone seconded the motion to move forth with the proposed study issue. The motion carried by the following vote:

Yes:	3 -	Chair Vaughan Vice Chair Eskridge Commissioner Serrone
No:	0	
Absent:	1 -	Commissioner Gluckman

NON-AGENDA ITEMS & COMMENTS

-Commissioner Comments

Commissioner Serrone shared that our Sister City may be interested in an art exchange. Chair Vaughan mentioned that we could do this as an exhibit in the gallery.

-Staff Comments

Superintendent of Community Services, Damon Sparacino, passed out the September 18 Superintendent Report and provided an overview of the items.

ADJOURNMENT

Chair Vaughan adjourned the meeting at 8:59 p.m.

City of Sunnyvale

Agenda Item

19-1005 **Agenda Date:** 10/16/2019

REPORT TO ARTS COMMISSION

SUBJECT
Approve Art in Private Development Project - Irvine Company/Pathline Park (Phase 3)/N. Mary Avenue

BACKGROUND
Under the City's Art in Private Development Ordinance (SMC 19.52), the Pathline Park development at N. Mary Avenue is required to provide public art. The public art component must be equal in value to one percent of the building permit valuation. The minimum artwork expenditure for this project has been established as $558,877.

The procedure established for reviewing the artwork is:

1) Review the artist's background to ensure he/she has the experience and knowledge to design, fabricate and install large-scale artworks;
2) Review the artwork itself to determine whether the nature and style of the artwork is appropriate to the site;
3) Determine whether the proposed artwork is appropriate in scale for the overall development; and
4) Review the location of the artwork for accessibility to the public.

The developer, Irvine Company, is constructing Pathline Park in five phases. Phases 1, 2 and 4 have been completed; artwork for these phases was approved by the Arts Commission on July 18, 2018.

The purpose of this report is to provide information and request the Arts Commission review and consider approval of the proposed artwork for Phase 3. The artwork for Phase 5 will be reviewed at a future date.

Under the Art in Private Development Ordinance, the Arts Commission is authorized to make a final determination of the proposed artwork and the City Council is not scheduled to consider this item. The Commission's decision, however, may be appealed to the City Council by the developer.

EXISTING POLICY
Sunnyvale Municipal Code 19.52 - Art in Private Development

ENVIRONMENTAL REVIEW
A program-level EIR for the Peery Park Specific Plan was prepared for the underlying project, Pathline Park/N. Mary Avenue. Consistent with SMC Chapter 19.52 (Art in Private Development), public art was a required component of the project and project conditions of approval required that the applicant provide a bond for the required art and meet with the City's Public Art Coordinator regarding the projects art concept and

integration, which was completed. The City Council adopted the EIR and approved the project on June 6, 2017 (RTC 17-0491).

DISCUSSION

Project Location: This project is a 49.55 acre, seven parcel site located in the Peery Park Specific Plan area (Attachment 1 - Vicinity Map). The site is bounded by Highway 101 to the north, Maude Avenue (office/industrial) to the south, Pastoria Avenue (office/Industrial) to the east and Benecia Avenue (office/industrial) and the Sunnyvale Golf Course to the west. Staff anticipates a high volume of vehicular and pedestrian traffic at the site because of its size, location and increase in office space.

Project Description: The development includes 28 existing lots with buildings and combines them into one large, seven parcel, master-planned project (Attachment 2 - Site Plan). The existing buildings will be demolished and replaced with new construction of 9 three-story and 3 four-story sustainable, state-of-the-art office/research and development buildings. The project also includes three amenity buildings (1 two-story and 2 one-story) and four above ground parking structures (1 four-level and 3 six-level structures).

The project has frontages on Maude Avenue, Maude Court, Benecia Avenue, Mary Avenue, Almanor Avenue, Palomar Avenue, Del Rey Avenue and Pastoria Avenue. It is designed to focus on the pedestrian experience and encourage collaboration by incorporating long walkways, courtyards, new and existing landscaping, amenity buildings, outdoor seating and areas for mingling.

Artwork Locations: Irvine Company is creating an art walk that meanders throughout the development (Attachment 3 - Site Plan with Art Trail). In total, there will be eight individual locations for the artwork, and each will incorporate outdoor seating and descriptive signage for viewers. The locations will be visible and accessible to vehicular and pedestrian traffic in the area.

Selected Artist: The artist selected for this project is sculptor Entienne Viard (Attachment 4 - Artists Resume). Mr. Viard lives and works in Paris and Vaucluse (south of France) and has been creating sculptural artworks since 1980. He has exhibited extensively throughout Europe and Canada, and nationally in New York.

Images of Mr. Viard’s works and commissions can be found at entienne-viard.com.

Artwork Proposal: For this project, the developer wanted to visually connect a series of outdoor spaces, while simultaneously complementing the architecture and landscaping, by creating an art walk with eight unique locations throughout the site. Each of the eight art locations will contain an abstract, corten steel sculpture, outdoor seating and signage with information about the art.

Rooted in the minimalist movement, the artist concentrates on a single element: the line. Whether “fragmented, pulled long, rounded, laid down flat or stood up straight, [the line] delicately fights gravity in a fragile equilibrium. [It] creates a perpetual and precarious energetic tension.”

The Arts Commission approved the first six sculptures, and their locations, on July 18, 2018

(Attachment 5 - Sculpture Locations Presented at the July 18, 2018 Meeting).

Since that time, one sculpture, *Eclat*, is planned for relocation from Almanor Avenue to W. Maude Avenue, as the developers believe the sculpture will work better and be more visible in this space. The relocation of *Eclat* requires Arts Commission approval and is part of the Phase 3 review.

The original art proposal included nine sculptures, however, due to budget constraints the total number of sculptures for the project has been reduced to eight. The developer anticipates the artwork budget will still be equal to or greater than the one percent requirement.

The eight sculptures will be installed in five phases:

Phase	Sculpture	Installation
Phase 1	*Torsion* - Attachment 6* *Hyperbole* - Attachment 7* *Pluie De Cales* - Attachment 8*	September 2019
Phase 2 and 4	*Cartes 1* - Attachment 9* *Sequences* - Attachment 10*	February 2020
Phase 3	*Eclat* - Attachment 11** *Arcs* - Attachment 12	October 2020
Phase 5	TBD - 1 sculpture	February 2022
* approved by the Arts Commission on July 18, 2018 **moved to Phase 3 due to relocation. Previously approved as part of Phase 2 and 4		

Lighting Plan: Each sculpture will be up-lit with in-ground LED lights. At times, the sculpture will be grazed by light, while at other times, it will be washed with light. The lights at each location will be adjusted to the individual sculpture and landscaping characteristics.

Maintenance: Constructed from corten steel, the sculptures will need minimal maintenance. This steel is known for its ability to naturally mature and superficially rust in outdoor environments. It requires only an occasional dusting to eliminate spider webs and dust. Regular maintenance of the sculptures will be incorporated with the landscaping maintenance.

Art Bond: The City has collected a security in the form of a bond to guarantee installation of the art. The bond will be held until completion of the public art requirement, consistent with SMC Chapter 19.52 (Art in Private Development). The requirement will be deemed complete when the following conditions are met:

1. Installation of the art
2. Installation of outdoor seating and signage for each artwork location
3. Installation of lighting for the artwork
4. Registration of the artwork(s), and the property owner's obligation to maintain the artwork, with the county of Santa Clara.
5. Verification of the 1 percent expenditure

FISCAL IMPACT

If approved, the developer will be responsible for design, fabrication and installation costs of the artwork, as well as ongoing maintenance. There is no fiscal impact on the City's operating budget other than incidental staff time to monitor the project, which is budgeted in the Art in Private Development Program.

The developer anticipates the artwork budget will be equal to or greater than the 1 percent requirement; if it is not, the developer will be required to contribute the difference to the City's Public Art Fund. The developer is required to provide backup documentation to substantiate all art expenditures.

PUBLIC CONTACT

Public contact was made through posting of the Arts Commission agenda on the City's official-notice bulletin board, on the City's website, and the availability of the agenda and report in the Office of the City Clerk.

ALTERNATIVES

1. Approve the artwork as it is proposed.
2. Not approve the artwork as it is proposed.

RECOMMENDATION

Alternative 1: Approve the artwork as it is proposed. Staff concludes that the proposal adequately meets the criteria of the Art in Private Development requirement.

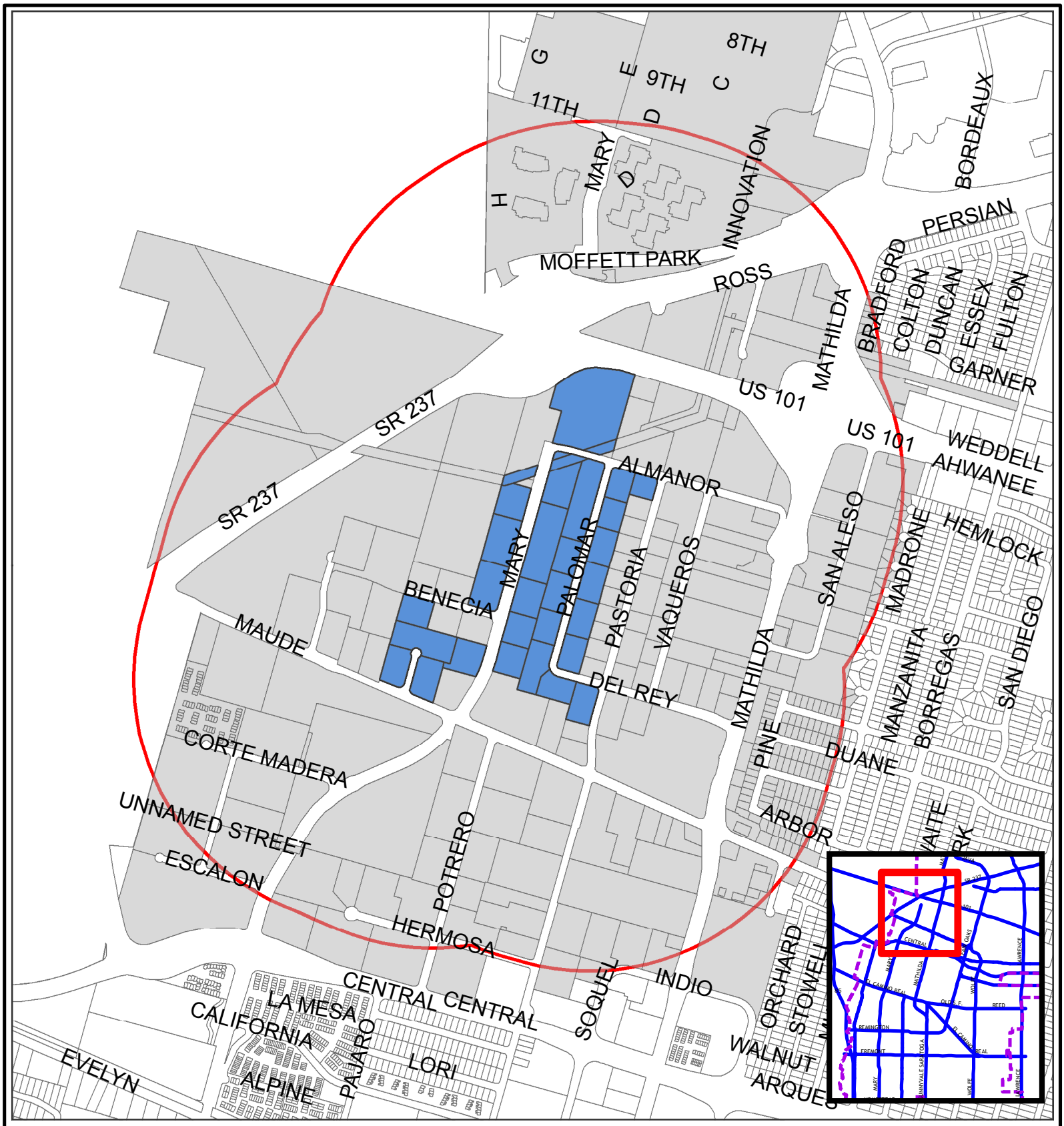
Prepared by: Kristin Dance, Community Services Coordinator
Reviewed by: Trenton Hill, Community Services Manager
Reviewed by: Damon Sparacino, Superintendent of Community Services
Approved by: Cherise Brandell, Interim Director, Department of Library and Community Services

ATTACHMENTS

1. Vicinity Map
2. Site Plan
3. Site Plan with Art Trail
4. Artists Resume
5. Sculpture Locations Presented at July 18, 2018 Meeting
6. Renderings of *Torsion*
7. Renderings of *Hyperbole*
8. Renderings of *Pluie De Cales*
9. Renderings of *Cartes 1*
10. Renderings of *Sequences*
11. Rendering of *Eclat*
12. Rendering of *Arcs*

PEERY PARK PLAN REVIEW

Attachment 1



2015-7879
PEERY PARK PLAN REVIEW
981-987 Almanor Avenue (APN: 165-40-004) 765/767 N. Mary Avenue (APN: 165-40-007)
755/757 N. Mary Avenue (APN: 165-40-008) 749/751 N. Mary Avenue (APN: 165-40-009)
950 Benecia Avenue (APN: 165-40-012) 615/617 N. Mary Avenue (APN: 165-40-015)
570/959 Maude Court (APN: 165-40-017) 573/575 Maude Court (APN: 165-40-020)
580/585 Maude Court (APN: 165-40-021) 610-614 N. Mary Avenue (APN: 165-41-003)
650 N. Mary Avenue (165-41-004) 740/750 N. Mary Avenue (APN 165-41-005)
760 N. Mary Avenue (APN 165-41-006) 990 Almanor Avenue (APN 165-41-007)
781-785 Palomar Avenue (APN 165-41-008) 775-779 Palomar Avenue (APN 165-41-009)
733/735 Palomar Avenue (APN 165-41-010) 675/677 Palomar Avenue (APN 165-41-011)
615/617 Palomar Avenue (APN 165-41-012) 844 Del Rey Avenue (APN 165-41-013)
845 Del Rey Avenue/610 Palomar Avenue (APN 165-41-014)
720-726 Palomar Avenue (APN 165-41-015) 750/752 Palomar Avenue (APN 165-41-016)
760-766 Palomar Avenue (APN 165-41-017) 776 Palomar Avenue (APN 165-41-018)
678 Almanor Avenue/788-790 Palomar Avenue (APN 165-41-019)
670 Almanor Avenue (APN 165-41-020) 595 N. Pastoria Avenue (APN 165-41-031)

2000-ft Area Map

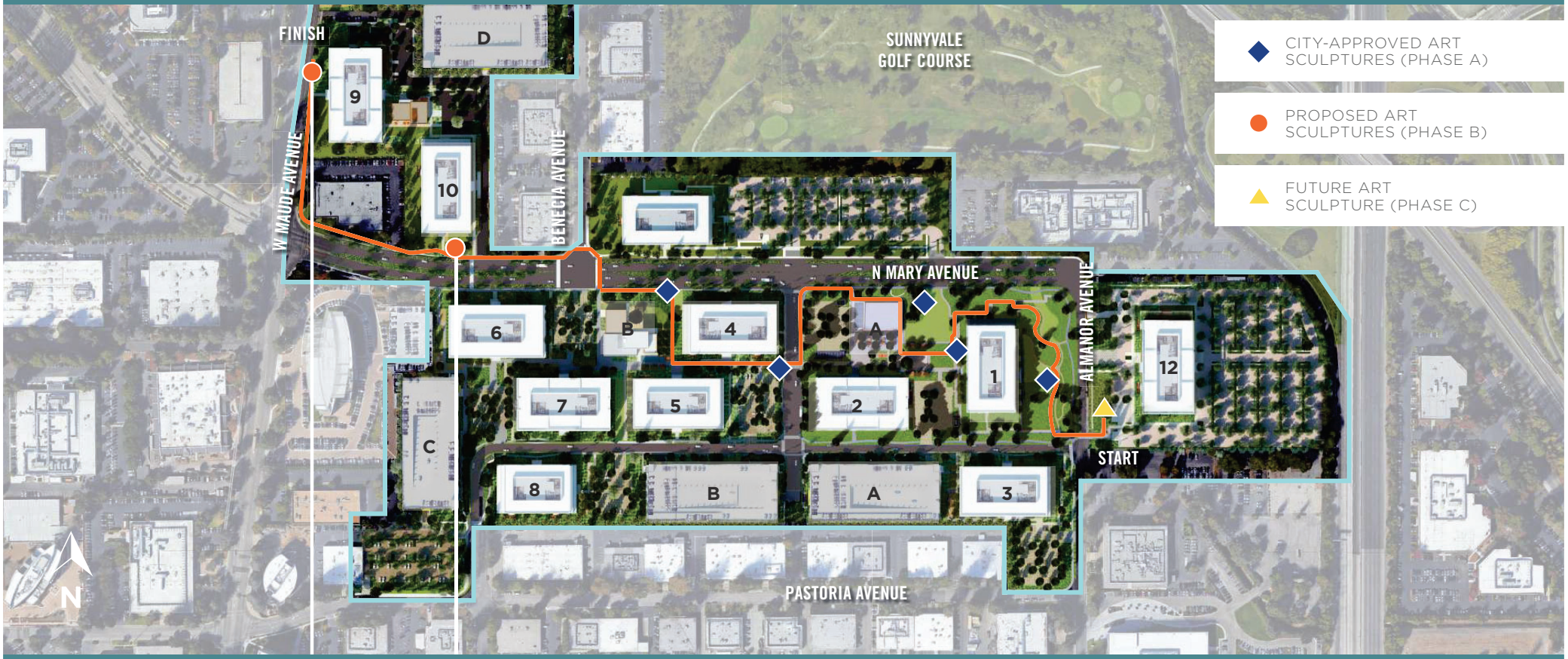
0 330 660 1,320 Feet

N W E S

PATHLINE PARK ART PROGRAM

ART SCULPTURE LOCATIONS

- City-Approved (7/18/18) consists of five art sculptures by Etienne Viard
- Irvine Company is requesting approval for Phase 2 – consisting of two art sculptures by Etienne Viard



ECLAT ARCS

PATHLINE PARK ART PROGRAM

ART TRAIL

PHOTOGRAPHED BY BERTRAND HUGUES

PATHLINE PARK ART PROGRAM
ETIENNE VIARD: ARTIST BACKGROUND

1954
Born in Paris.

Geography studies.

1975
Settles in the south of France with his wife Anne.
Begins ceramic, self-taught.

1980
Installation of Venasque in Provence.
Begins sculpture with different materials: wood, stone, glass.

LATE 80s
First exhibition in a gallery in Provence.

1990
Starts the steel sculptures and works exclusively with the material.
First exhibition in Europe (Belgium).

1996
Meet with Jeff Schoenfeld who becomes his patron.

2004-2005
Two exhibitions in New York.

2005
A famous Paris gallery (galerie Berthet Aittouares) contacts him and permanently exposes him as gallery artist.
Every year, the gallery exposes him to Art Paris at the Grand Palais.
Numerious exhibitions in Eurpoe.

2009
Exhibition in a gallery in Vancouver (Winsor Gallery).

ONGOING
Shown in numerous galleries:
Sun Valley (Gallery Boloix)
London (Pipper Gallery)
Bruxelles (Galerie Faider)
Munich (Gallery Leu)

PERSONAL EXHIBITIONS

2017
Château Sainte-Roseline- Les Arcs sur Argens – France

2016
Galerie Berthet Aittouarès, Paris – France
Parcours de sculptures, Ménerbes – France
Galerie Pascal Lainé, Ménerbes – France

2015
Grand Hôtel Four Seasons - Saint-Jean-Cap-Ferrat – France
Galerie Inside Out, Saint Rémy de Provence – France

2014
Galerie Le Soleil sur la Place, Lyon – France

2013
The Piper Gallery, Londres – Angleterre

2012
Cloître Chapelle Saint-Charles, Avignon – France (neuf sculptures monumentales)

2011
Fête des Lumières, Lyon – France (avec la Galerie Caroline Vachet six sculptures monumentales)

2010
Fondation Pierre Salinger, Le Thor – France
Sculptures Monumentales galerie caroline vachet, Lyon – France

2007
Galerie Berthet Aittouarès, Paris – France

2006
Galerie BC2, Luxembourg

2005
Galerie Avant Garden, New-York-USA

2004
Galerie Avant Garden, New-York-USA

2003
Cité Radieuse, Le Corbusier, Marseille -France
Espace Gaillane, Avignon – France

2000
Galerie Modus, Berlin – Allemagne

1997
Galerie Annie Lagier, L'Isle sur Sorgue – France

1994
Galerie Annie Lagier, L'Isle sur Sorgue – France

1992
Galerie Vera Van Lear, Knokke – Belgique
Galerie Annie Lagier, L'Isle sur Sorgue – France

1991
Galerie Witte Beer, Bruges – Belgique

GROUP EXHIBITIONS

2017
Galerie Faider, Bruxelles – Belgique

2016
Golf des Baux de Provence – France
Fondation Salinger, Le Thor – France
Galerie Berthet Aittouarès, Paris – France
Galerie Faider, Bruxelles – Belgique
Opiom Gallery, Opio – France
Winsor Gallery, Vancouver – Canada
Galerie Le Soleil sur la Place, Lyon – France

2015
Fondation Salinger, Le Thor – France
Absolute Art Gallery, Knokke – Belgique
Mark Peet Visser Galery, Hertogenbosch-Hollande
Opiom Gallery, Opio – France
Winsor Gallery, Vancouver – Canada
Galerie le Soleil sur la Place, Lyon – France

2014
Galerie InsideOut, Saint Remy de Provence -France
Winsor Gallery, Vancouver – Canada
Galerie Le Soleil sur la Place, Lyon – France

2013
The Winsor Gallery, Vancouver – Canada

2012
Galerie Pascal Lainé avec Pierre Alechinsky, Ménerbes – France

ETIENNE VIARD: ARTIST EXHIBITIONS

2011
Art Paris, Galerie Berthet-Aittouarès, dialogue avec les peintures de Jean Degottex
Orangerie du Sénat, Paris -France

2010
Grand Théâtre d'Angers, Angers -France

2009
Galerie Doyen, Vannes – France
Triptyque, Angers -France
Place St Sulpice, Paris – France

2008
Galerie Doyen, Vannes-France

2006
Triptyque, Angers –France

2003
Galerie BC2, Luxembourg

2002
Château de l'Emperie, Salon de Provence – France
Parcours de l'art, Avignon – France

2001
Cheminement de sculptures, Gigondas – France

2000
Galerie Martagon, Malaucène -France

1999
Galerie Annie Lagier, L'Isle sur Sorgue – France

1995
CIAC, Strasbourg – France

1994
Tutesall "Matière et Mémoire", Luxembourg

1993
Galerie Vera Van Lear, Knokke – Belgique

1992
Galerie de la cite, Luxembourg

1991
Galerie Vera Van Lear, Knokke – Belgique

FAIRS

2016
BRAFA Bruxelles Belgique Galerie Berthet Aittouarès – France

2015
BRAFA Bruxelles Belgique Galerie Berthet Aittouarès – France
ART PARIS 15 GRAND PALAIS – Galerie Berthet Aittouarès – France

2014
ART PARIS 14 GRAND PALAIS – Galerie Berthet Aittouarès, Paris – France

2013
ART PARIS 13 GRAND PALAIS – Galerie Berthet-Aittouarès, Paris – France

2012
ART PARIS 12 GRAND PALAIS – Galerie Berthet-Aittouarès, Paris – France

2011
ART PARIS 11 GRAND PALAIS -Galerie Berthet-Aittouarès, Paris – France

2010
ART PARIS 10 GRAND PALAIS-Galerie Berthet Aittouarès, Paris-France LES ELYSEES DE L'ART – Galerie Berthet Aittouarès, Paris – France

2009
ART PARIS 09 GRAND PALAIS- Galerie Berthet Aittouarès, Paris-France LES ELYSEES DE L'ART – Galerie Berthet Aittouarès, Paris – France

2008
ART PARIS 08 GRAND PALAIS -Galerie Berthet Aittouarès, Paris-France LES ELYSEES DE L'ART- Galerie Berthet Aittouarès, Paris – France

2007
ART PARIS 07 GRAND PALAIS- Galerie Berthet Aittouarès, Paris – France

ETIENNE VIARD: ARTIST EXHIBITIONS

2006
ART PARIS 06 GRAND PALAIS- Galerie Berthet Aittouarès, Paris – France
ART PARIS parcours sculpture, GRAND PALAIS,- Galerie Berthet Aittouarès, Paris – France

2005
ART PARIS 05 GRAND PALAIS- Galerie Berthet Aittouarès, Paris – France

PUBLIC ORDER

2009
Lycée de Saint-Astier – Dordogne – France

PRIVATE COLLECTIONS
MONUMENTAL SCULPTURES

Vancouver – Canada
Sun Valley – USA
New-York – USA
Pound Ridge NY – USA
Lugano – Suisse
Meppen – Allemagne
Rotterdam – Hollande
Anvers – Belgique
Nuremberg – Allemagne
France

PATHLINE PARK ART PROGRAM

ALL SCULPTURE LOCATIONS

PATHLINE PARK ART PROGRAM

PHASE 1

TORSION

7' H x 7' W x 7' D

Cutting and folding work to achieve a minimalist form, Torsion is a transition from horizontal to vertical that provides the illusion of movement. By placing the work on a mound and facing a horizontal building, Torsion turns to the sky in a perpetual motion, emerging out of the ground against a backdrop of linear stillness. By walking around the sculpture, visitors are able to observe different angles and interpret the illusion of movement. The sculpture is nestled alongside the Hetch Hetchy Easement.

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PATHLINE PARK ART PROGRAM

PHASE 1

HYPERBOLE

12' H x 4' W x 4' D

The cutting of a Corten steel plate produces a perfect geometric and powerful volume. The mystery of the interior can be interpreted from all four sides through slits of light. Hyperbole rises in front of the glass and metal building like a tree with a hollow trunk, the color of a redwood, and the only survivor of a primary forest. The sculpture stands proud atop a sculpted landform at the terminus of the Pathline, acting as beacon to draw patrons through Pathline Park. Hyperbole is located adjacent to the PG&E Easement.

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PATHLINE PARK ART PROGRAM

PHASE 1

PLUIE DE CALES

10' H x 3' W x 2' D

A more realistic and less minimalist work, Pluie De Cales is a vision of rain in the geometrical frame of a window. Artist Viard seeks to represent chaos through a series of thick--seemingly falling--plates. The rain is in the foreground, in front of the viewer, and the frame of the window is reflected in the building's architecture in the background. Patrons can also choose to view the sculpture from a reclaimed redwood bench under an existing mature tree facing north towards a grove of majestic redwoods. The sculpture is located along North Mary Avenue near the PG&E Easement.

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PATHLINE PARK ART PROGRAM

PHASE 2

CARTES 1

8' H x 10' W x 6' D

The assembly of plates are united in disorder and built at the edge of the fall. Movement is stopped as the five plates play with shadow and light. The sculpture contrasts both its color and instability with the powerful, linear glass of the nearby building.

PATHLINE PARK ART PROGRAM

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PATHLINE PARK ART PROGRAM

PHASE 2

SÉQUENCES

12' H x 9.5' W x 11' D

Six identical plates are connected to each other in an upward movement reaching into space. The plates lean in unstable balance but do not fall. Like a collage of images unfolding in slow motion, the sculpture takes its shape in front of the spectator, offering an unburdened contrast to the constraints of the nearby building's rigid obligations.

PATHLINE PARK ART PROGRAM

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PATHLINE PARK ART PROGRAM

PHASE 2

ECLAT

10' H x 8' W x 6' D

The assembly of four Corten steel plates, which by their very precise positions, provide the illusion of an exploding rock. Etienne Viard envisioned holding each plate on a point to accentuate a vision of the movement of a brutal division of elements. Vertical and fractured plates of the sculpture are observed from all angles by passersby or by contemplative patrons sitting on nearby benches.

PATHLINE PARK ART PROGRAM

PHASE 2

ARCS

4′7″ H x 8′5″ W x 2′2″ D

Four rolled plates in the form of arches, placed according to a given rhythm, allowing angles of light and vision to pass through differently depending on one's vantage point.

City of Sunnyvale

Agenda Item

19-1053 **Agenda Date:** 10/16/2019

REPORT TO ARTS COMMISSION

SUBJECT
Approve Art in Private Development Project - Irvine Company/275 N. Mathilda Ave.

BACKGROUND
Under the City's Art in Private Development Ordinance (SMC 19.52), the Central Station development at 275 N. Mathilda Ave. is required to provide public art. The public art component value must be equal to, or greater than, one percent of the building permit valuation. The minimum artwork expenditure for this project has been established as $152,520.

The procedure established for the Arts Commission review of the artwork is:

1) Review the artist's background to ensure he/she has the experience and knowledge to design, fabricate and install large-scale artworks;
2) Review the artwork itself to determine whether the nature and style of the artwork is appropriate to the site;
3) Determine whether the proposed artwork is appropriate in scale for the overall development; and
4) Review the location of the artwork for visibility and accessibility to the public.

The purpose of this report is to request the Arts Commission review and consider approval of the proposed artwork. Under the Art in Private Development Ordinance, the Arts Commission is authorized to make a final determination of the proposed artwork and the City Council is not scheduled to consider this item. The Commission's decision, however, may be appealed to the City Council by the developer.

EXISTING POLICY
Sunnyvale Municipal Code 19.52 - Art in Private Development

ENVIRONMENTAL REVIEW
A Program-level Environmental Impact Report (EIR) was prepared for the Peery Park Specific Plan (PPSP). The underlying project in this case (275 N. Mathilda Ave. four-story office with aboveground and rooftop parking) was found to be within the scope of the PPSP Program EIR and therefore exempt from additional CEQA review pursuant to CEQA Guidelines sections 15168(c)(2) and (4). The City completed a checklist and determined that no new anticipated environmental impacts would occur and no new mitigation measures were required. Consistent with SMC Chapter 19.52 (Art in Private Development), art was a required component of the project, and project conditions of approval required the applicant to obtain Arts Commission approval of the proposed art. The Planning Commission made findings approving the CEQA exemption and approved the project on or

around Jan. 28, 2019 (RTC 19-0047).

DISCUSSION

Project Location: This 3.54-acre site is located at 275 N. Mathilda Avenue near Central Expressway (Attachment 1 - Vicinity Map). It has frontages along Mathilda Avenue and Sobrante Way and is bordered by office and commercial uses to the north across Central Expressway, office uses to south and east and multi-family residential to the west across N. Mathilda Avenue.

Project Description: The existing three single-story buildings have been demolished and a planned four-story office building and 4.5-level parking structure will be built on the site (Attachment 2 - Site Plan). The new building will face N. Mathilda Avenue while the detached parking structure will be sited at the northwestern end of the property with a direct entrance from Sobrante Way. Pedestrian entrances to the building will be provided on two sides and a landscaped area will be situated between the building and the parking structure. Surface parking will be available near the southern entrance to the building where a landscaped promenade and pavilion will flank the main entry.

Selected Artwork Location: The developer has chosen to place the artwork in a landscaped area at the east end of the promenade along N. Mathilda Avenue. This location will provide accessibility to pedestrian traffic and visibility to vehicular traffic on Mathilda.

Selected Artist: The artist selected for this project is Los Angeles-based artist John Krawczyk (Attachment 3 - Artist's Resume). Mr. Krawczyk has been a professional sculptor for more than 25 years. His work has been included in private collections at the MGM Grand, The Four Seasons, Trump Hotel, New Jersey Devils Stadium and Texas A&M University, among others. He has completed commissions for public entities including the City of Agoura Hills, California; the Arts Council of Brazos Valley, Texas; and the Rosenblum Percent for Arts, Palm Desert, California. He has also completed a large-scale memorial at Ground Zero in New York City.

Locally, his work can be viewed in San Francisco at Oracle Park (formerly AT&T Park), at Levi Stadium in Santa Clara and at the LinkedIn/Apple campus at Mathilda and Maude avenues in Sunnyvale. His work was also approved for a neighboring Sunnyvale development (SteelWave/265 Sobrante Way) by the Arts Commission on September 18, 2019.

Images of Mr. Krawczyk's art can be found at http://www.krawczyksculpture.com <krawczyksculpture.com>.

Artwork Proposal: The proposal for this project consists of a single, polished stainless steel sculpture. Standing 15-foot tall, this sculpture, entitled *Castelton*, is named after a natural rock formation in Moab, Utah (Attachments 4, 5, and 6 - Rendering(s) of the Artwork). The artist describes his design as a sculpture "with carve outs [that] create natural angles highlighted by light and dark surfaces. As one moves around the sculpture varying surfaces come alive in reflections as the sun moves throughout the day. *Castleton* has the feel of a majestic form that juxtaposes soft fluid curves with lyrical but strong carvings."

Lighting Plan: The sculpture will be lit with three soft, ground-mounted lights, equally spaced to give the piece a soft glow at night.

Maintenance: The sculpture will require minimal maintenance. It will be coated with a clear permalac, requiring only rinsing with water to remove dirt and debris and buffing with a cloth to eliminate water spots when necessary.

Art Bond: The City has collected a security in the form of a bond to guarantee installation of the art. The bond will be held until completion of the public art requirement, consistent with SMC Chapter 19.52 (Art in Private Development). The requirement will be deemed complete when the following conditions are met:

1. Installation of the art
2. Installation of the plaque for the artwork
3. Installation of lighting for the artwork
4. Registration of the artwork(s), and the property owner's obligation to maintain the artwork, with the county of Santa Clara
5. Verification of the 1% expenditure

FISCAL IMPACT

If approved, the developer will be responsible for design, fabrication and installation costs of the artwork, as well as ongoing maintenance. There is no fiscal impact on the City's operating budget other than incidental staff time to monitor the project, which is budgeted in the Art in Private Development (AIPD) program.

The developer anticipates the artwork budget will be equal to or greater than the AIPD requirement, however, if it is not, the developer will be required to contribute the difference to the City's Public Art Fund. The developer is required to provide backup documents to substantiate all art expenditures.

PUBLIC CONTACT

Public contact was made through posting of the Arts Commission agenda on the City's official-notice bulletin board, on the City's website, and the availability of the agenda and report in the Office of the City Clerk.

ALTERNATIVES

1. Approve the artwork as it is proposed.
2. Not approve the artwork as it is proposed.

RECOMMENDATION

Alternative 1: Approve the artwork as it is proposed.

Staff concludes that the proposal meets the criteria outlined in Sunnyvale Municipal Code, Chapter 19.52.010, standards for Art in Private Development.

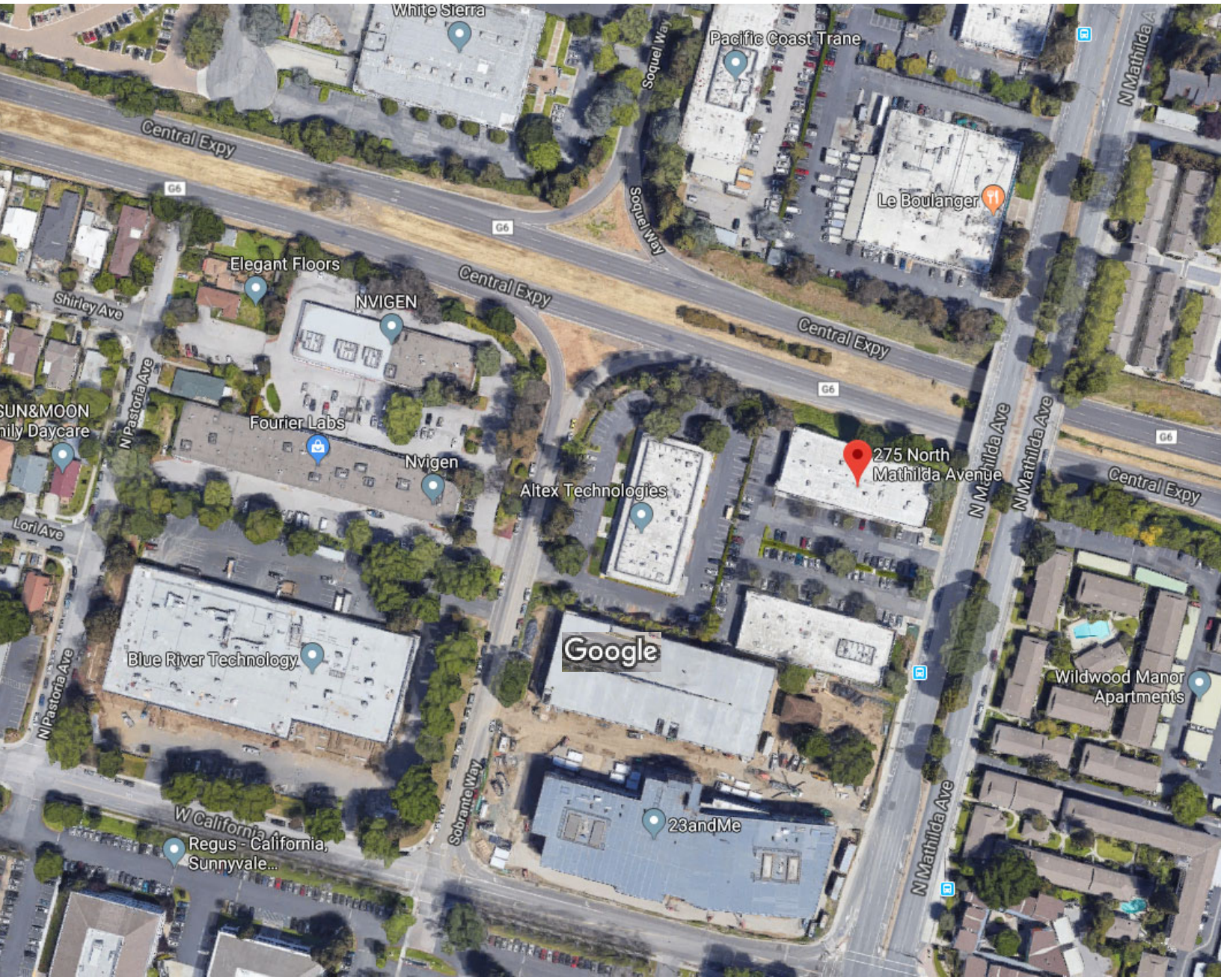
Prepared by: Kristin Dance, Community Services Coordinator II
Reviewed by: Trenton Hill, Community Services Manager
Reviewed by: Damon Sparacino, Superintendent of Community Services
Reviewed by: Cherise Brandell, Interim Director, Department of Library and Community Services

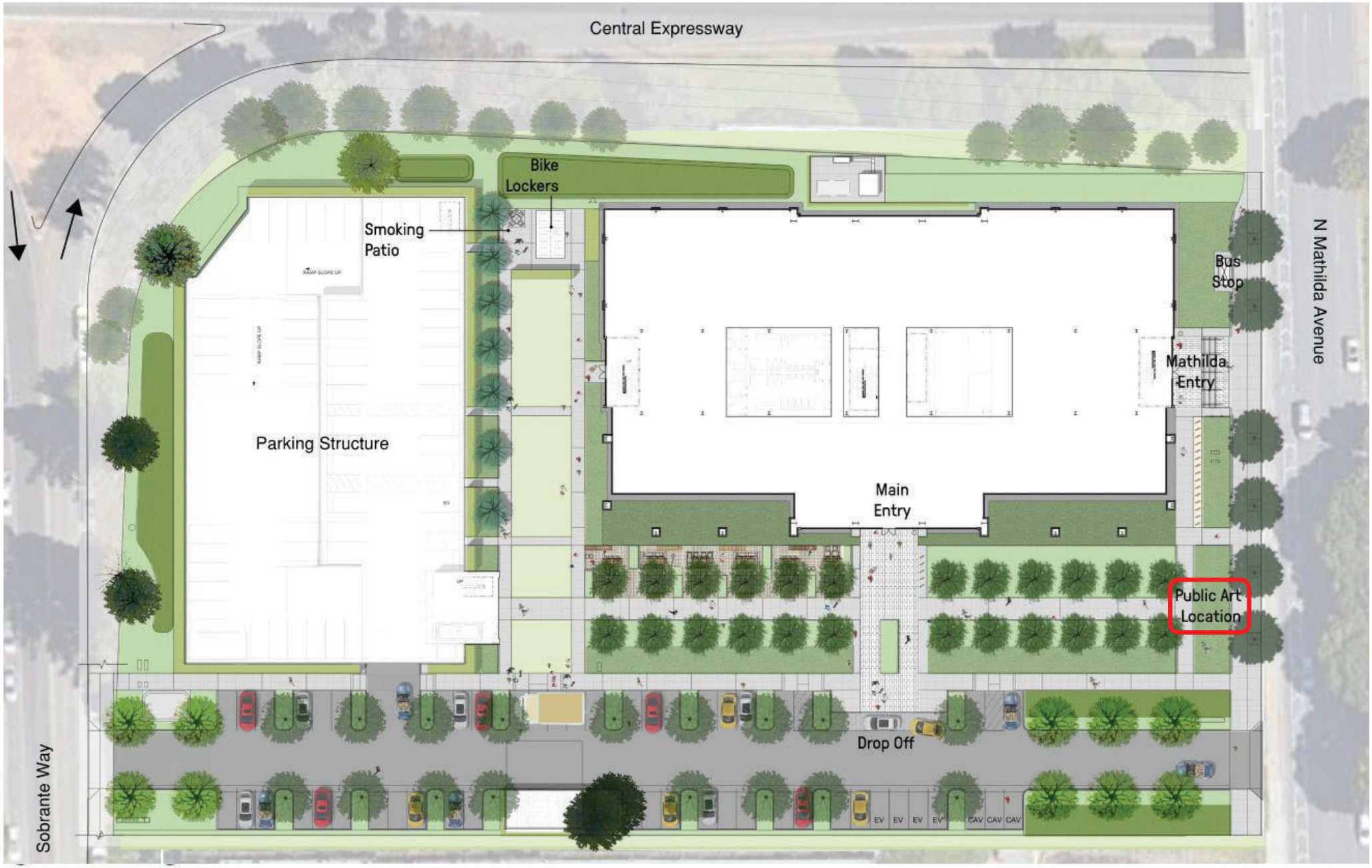
ATTACHMENTS

1. Vicinity Map
2. Site Plan
3. Artist's Bio and Resume
4. Rendering of Artwork
5. Rendering of Artwork
6. Rendering of Artwork

Google Maps

275 N Mathilda Ave




Central Expressway
Bike Lockers
Smoking Patio
Parking Structure
Bus Stop
Mathilda Entry
N Mathilda Avenue
Main Entry
Public Art Location
Drop Off
Sobrante Way
EV
CAV

krawczyk sculpture

ARTIST BIOGRAPHY

Acclaimed sculptor Jon Krawczyk pushes the boundaries of his medium by transforming steel and bronze into a study of the human condition. Lauded for his ability to turn metal into large scale biomorphic sculptures that have the ability to strike one as having their own ubiquitous presence. Krawczyk draws inspiration from renowned modern masters such as Pablo Picasso, Joan Miró, Henry Moore and David Smith. He is not only influenced by the obviously masterful techniques of these artists, but also by the philosophical tenets of their sculpture practice.

His work also has a conceptual side, that dovetails with the physicality of making art and the objects that result from that material action, i.e. energy and matter. Krawczyk cuts, pounds and welds sheets of bronze and stainless steel to fabricate smooth, monolithic forms that look as though they were carved by a samurai slicing clay. At the same time, the highly polished sculptural profiles of his “Smoke” and “Glacé” series suggest raw stone yet evoke vaporous shapes and melting ice. There are echoes of Isamu Noguchi in this work, as it sits at the intersection of natural and manmade forms. Additional traces of Henri Moore can be found in a consistent concern with volume and abstract figuration.

JON KRAWCZYK
RESUME / CV

Education

1992 B.A. Connecticut College, New London, CT

Solo Exhibitions

2019 "Mirrors, Angles and Colors" Leslie Sacks Fine Art, Santa Monica, CA
2016 “Smoke, Mirrors & Planes” Garboushian Gallery, Beverly Hills, CA
2008 Broadfoot & Broadfoot, New York, NY
2006 Lumina Gallery, Taos, NM
2004 Lumina Gallery, Taos, NM
KL Fine Art, Chicago, IL

Selected Group Exhibitions

2019 Winston Wachter Fine Art, Seattle, WA
2018 Craighead Green Gallery, Dallas, Texas
2015 New Works, Melissa Morgan Fine Art, Palm Desert, CA
Outdoor Exhibition, Sculpture Site Gallery, Glen Ellen, CA
2012 A New Leaf Gallery, Sonoma, CA
2010 Leslie Sacks Fine Art, Los Angeles, CA
Ezair Gallery, South Hampton, NY
Canyon Rd Contemporary Art, Santa Fe, NM
2008 Lawrence Asher Gallery, Los Angeles, CA
“Red Dot”, Miami, FL
2007 “ConTempoRarities,” Neiman Marcus, Honolulu, HI
“The SOFA Show,” Chicago, IL
2006 Gallery C, Hermosa Beach, CA
2005 Art In Public Places, Stamford, CT
Chicago Contemporary, Chicago, IL
Palm Beach 3, Palm Beach, FL
2003 Issaquah, WA
Carillon Point, Kirkland, WA

Soicher Marin, Hawthorn CA
Art Miami, Miami FL
El Paseo Sculpture Exhibit, Palm Desert, CA
2002 Featured Sculptor, Canyon Road Contemporary Art
2001 KL Fine Arts, Chicago, IL
El Paseo Sculpture Exhibit, Palm Desert, CA
Colburn Schwartz, Los Angeles, CA
2000 Burlington County College, Burlington, NJ
Palm Springs Art Expo, Palm Springs, CA
Texas A&M Art In Public Places, College Station, TX
Featured Artist, The Wilson Art Show, Mountain Lakes, NJ
1999 Frankel Fine Art, West Palm Beach, FL
El Paseo Sculpture Exhibit, Palm Desert, CA
1998 Gallery Blu, Palm Desert, CA
Betsy Lane Sculpture Garden, Del Mar, CA
1997 Lumina Gallery, Taos, NM
1996 Canyon Road Contemporary Art, Santa Fe, NM
1995 Vale Craft, Chicago, IL
Little Sadie's, New York, NY

Selected Public Art Commissions

2019 Adobe Building 100 Hooper Ave, San Francisco, CA
Steelwave, Sunnyvale, CA
2016 Martin Brodeur Sculpture, Prudential Center, Newark, NJ
Kilroy Sunnyvale Installation (LinkedIn/Apple), Sunnyvale, CA
2015 333 Brannan Identity Sculpture, Kilroy Realty, SOMA / San Francisco, CA
Percent for the Art's Public Commission, Agoura Hills, CA
Apple Inc. / LinkedIn Campus, Sunnyvale, CA
2014 San Francisco 49ers Stadium Commission, Santa Clara, CA
Percent for the Art's Public Commission, Mountain View, CA
2013 Kilroy on Ice, Kilroy Realty, Bellevue, WA
2012 201 Identity Sculpture, Kilroy Realty, SOMA / San Francisco, CA
2011 Kilroy Realty, San Francisco, CA
9-11 Memorial Ground Zero, St Peters, New York, NY
2008 Hard Rock Hotel, San Diego, CA
Trump Hotel, Las Vegas, NV
Four Seasons Hotel, Washington, DC | St. Louis, MO | Half Moon Bay, CA | Mumbai, India
Prudential Center, New Jersey Devils Stadium, Newark, NY
2008 Art & Public Space Percent for the Arts, Agoura Hills, CA
2005 Table Top Sculptures, MGM, CA
Cross, Palm Desert, CA
2004 KPMG Warwick, New York, NY
Deloitte & Touche, New York, NY
2003 Art Council of Brazos Valley, College Station, TX
2002 Homme Engineering Percent for the Arts, Palm Desert, CA
Rosenblum Percent for the Arts, Palm Desert, CA
2002 Dale Poe Group Percent for the Arts, Agoura Hills, CA
Deloitte & Touche, New York, NY
2001 The Westin Diplomat Hotel Lobby Fountain Project, Miami Beach, FL
Texas A&M, State College, TX
2000 MGM Grand, Las Vegas, NV
Deloitte & Touche, New York, NY
Rankserve, Newbury Park, CA
AT & T Park, San Francisco, CA

1999 Cheesecake Factory, Calabasas, CA
1998 Squad, Chicago, IL
1997 By Design, Santa Monica, CA
R/D, Torrance, CA
Lumina Gallery Gate Project, Taos, MN
Jamison Gold, Marina Del Ray, CA
McKay Mobile, Reno, NV
1996 Widner College 175TH Anniversary, Philadelphia, PA

Press and Publications

2016 Vejar, Alex; "Local sculptor's leaps of faith define career path" Malibu Surfside News, July 7
Miller, Randy; "Martin Brodeur statue unveiled: Devils great gets emotional seeing himself in bronze," NJ.com, Feb 8
Raskin, Alex; "The Art of Immortalizing Martin Brodeur ," Wall Street Journal, Feb 8
Morreale, Mike; "Creating Brodeur statue dream come true for Devils fan," NHL.com, Feb 3
Proudfoot, Shannon; "Meet the sculptor responsible for immortalizing Brodeur," Sportsnet, Jan 8
Caldwell, Dave "Fan's Statue Will Honor Martin Brodeur, Foundation of Devils' Glory Years" New York Times, Jan 6
2011 DiIonno, Mark; "Ground Zero Cross Headed Back To The World Trade Center Site" Huffington Post, April 6
Paumgarten, Nick; "All Together Now" The New Yorker, Sept 12
Rosenblum, Dan; "A Replacement For The Ground Zero Cross Is Installed At St. Peters Church, Quietly And Uncontroversial" Capital, August 12
Sisolak, Paul; "California Sculptor, Jon Krawczyk Creates 9/11 Cross For New York City" Malibu Times, May 23
2009 Davie, Audrey; "Slap Shot Sculpture Scores for Devils" Recorder Community Newspapers
Devore, Kim; "Jon Krawczyk", Malibu Times, Summer
Read, Philip; "Hockey Sculpture Arrives at The Rock" The Star Ledger, August 18th
2008 "Jon Krawczyk: The Hills Are Alive With The Sound Of Grinding Steel," THE Magazine, September
Dambrot, Shana; "A Taste Of Malibu @ Jon Krawczyk's Studio," FLAVORPILL (on line), May 25
"The Valley's New Vibe," ENTRÉE MAGAZINE, Fall
Di Ionno, Mark; "This 'Devil' Scores One For A Sculptor Fan And Newark," THE STAR LEDGER, July 19
Devore, Kim; "Jon Krawczyk", Malibu Times, Summer
Downs, Maggie; "Jon Krawczyk Forms His Sculpted Vision," THE DESERT SUN, March 30
"Local Sculptor Unveils Latest Creation," MALIBU SURFSIDE NEWS, May 29
"Making Waves: NJ Devils Commission, Sculptor Jon Krawczyk '88," DELBARTON TODAY, Spring/Summer
2007 Clark, Erin; "Jon Krawczyk: Fire and Ice," ARTWORKS, Winter
2005 WESTLAKE MAGAZINE, March
2003 DESIGN JOURNAL, January/February/March
2001 CONNECTICUT COLLEGE MAGAZINE, New London, CT
2000 REGION, College Station, TX
1999 DAILY BREEZE, Manhattan Beach, CA
MANHATTAN ARTS INTERNATIONAL, New York, NY, July-August
1996 THE, Santa Fe, NM, June
1995 NEW YORK POST, New York, NY
PASATIEMPO, Santa Fe, NM, April

City of Sunnyvale

Agenda Item

19-0926 **Agenda Date:** 10/16/2019

Review Draft Study Issue Paper: Include Diverse Groups of People in the Art Creation Process

2020 COUNCIL STUDY ISSUE

NUMBER
..Title
LCS 20-01

TITLE Include Diverse Groups of People in the Art Creation Process
..

BACKGROUND

Lead Department:	Department of Library and Community Services
Support Departments:	Office of the City Manager Office of the City Attorney
Sponsor(s):	Dawna Eskridge
History:	1 year ago: n/a 2 years ago: n/a

SCOPE OF THE STUDY

What precipitated this study?
There is currently a lack of diversity being displayed in the artists selected for the public art projects in Sunnyvale. Sunnyvale should acknowledge and include Veterans, Native Americans, African-Americans, Hispanic-Americans, Asian-Americans, Seniors, disabled and those with special needs in its process if commissioning artworks.

What are the key elements of the study?
The purpose of this study is to consider requiring the public art projects in Sunnyvale to integrate specific populations or demographics in the consultation, design or commission phases. The key elements of this study are as follows:

1) Analyze the current collection to identify potential gaps in representation from each population.
2) The review and identification of best practices used by benchmark organizations that may have a similar requirement;
3) Recommended policy changes or program investments to fill identified gaps in service and/or policy;
4) An analysis of the costs and resources including but not limited to: dedicated staff, operating budget and organization oversight;
5) The identification of grants, donations and/or other outside resources available to advance cultural inclusion initiatives in public art projects; and
6) Community outreach to seek input on best practice recommendations.

Estimated years to complete study: 1year

FISCAL IMPACT

Cost to Conduct Study

Level of staff effort required (opportunity cost):	Minor [known to be low effort]
Funding Required for Non-Budgeted Costs:	$ 40,000

Funding Source: Will seek budget supplement

The Study would require minor staff time from the Department of Library and Community Services to conduct policy research and analysis on the study. Staff time would also be required from the Office of the City Manager and Office of the City Attorney to review and advise on results of research. Nonbudgeted cost would include hiring of a consultant to conduct the organizational analysis of the City's current efforts, the identification of best practices, assistance with community engagement and development of proposed policy and/or program enhancements.

Cost to Implement Study Results
Unknown. Study would include assessment of potential costs, including capital and operating, as well as revenue/savings.

EXPECTED CITY COUNCIL, BOARD OR COMMISSION PARTICIPATION

Council-Approved Work Plan: No
Council Study Session: Yes
Reviewed by Boards/Commissions: Arts Commission

STAFF RECOMMENDATION

Drop. This policy issue does not merit discussion at a Study Issues Workshop.

There is currently a study issue (LCS 19-03, Explore Strategies to Promote Cultural Inclusion in City Programs Services) in progress which will identify opportunities to include and reflect the City's diverse communities. Additionally, the Master Plan for Public Art will recommend "public art to better reflect the cultural diversity of the City."

Prepared by: Trenton Hill, Community Services Manager
Reviewed by: Damon Sparacino, Superintendent of Community Services
Reviewed by: Cherise Brandell, Interim Director, Department of Library and Community Services
Reviewed by: Teri Silva, Assistant City Manager
Approved by: Kent Steffens, City Manager

City of Sunnyvale

Agenda Item

19-0908 **Agenda Date:** 10/16/2019

Arts Commission Proposed Study Issues, Calendar Year: 2020
Proposed Study Issues*

Date	Working Title	Summary of Scope	Staff Comments
9/19/19	Include Diverse Groups of People in the Art Creation Process	Diversity of creative expression. Acknowledge and include Veterans, Native Americans, African-Americans, Hispanic Americans, Asian Americans, Seniors, and disabled and those with special needs. Require a certain percentage of art In public or private spaces projects in the city of Sunnyvale to include projects that acknowledge and recognize that any of those above groups that helped to create, design, consulted with and/or were hired for those type of projects. Acknowledge to architects and design agencies that there is an incentive for them to include those groups in their design process. There are many groups and organizations for veterans that are artists or sculptors and Native American artist and sculptures and so on. Encourage those agencies to reach out to those different organizations. Vetart.org, usvaa.org,	The purpose of this study is to consider requiring the public art projects in Sunnyvale integrate specific populations or demographics in the design, commission or consultation phases. The study would look at the current collection to get a snapshot of potential gaps in representation from each population. Community outreach would be completed in order to better understand the current need. It is possible that this may be completed as part of the Cultural Inclusion Study Issue outreach process. The study would identify current industry best practices for representation and inclusion in public art programs as well as associated costs. Cost analysis would include benchmarking of any public art programs similar to the proposed study issue.

		ucrossfoundation.org, Blackartinamerica.com And as an art commission we champion those types of projects that elevate and include all people of all levels of creative expression.	

*The study issues have been proposed for future sponsorship

Toward the end of the calendar year, no later than October, boards and commissions will review the list of proposed study issues and officially vote on sponsorship for each individually listed study issue. Official sponsorship means that the study issue is approved for ranking with a majority vote of the board or commission. Staff will then prepare the sponsored study issue papers, including fiscal impact **but not** the staff recommendation.