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Introduction

Very often when people think of public art, they think of a monumental sculpture or mural placed outside an office or public building. Yet public art can extend its reach and involvement into a community much further. Public art can tell a story and portray the culture and history of a community. Public art can be at its best when conceived and executed as an integral part of a building or development. Under the guidance of an artist, a public space can be transformed into an experience of fascination and delight. Further, public art can take the form of musical events, poetry readings, theater and performance which enrich civic culture.

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The Urban Art Program provides a mechanism to integrate free and accessible art into the urban fabric of the City. In particular, the Urban Art Program is motivated by a desire to ameliorate some of the effects new development has on the community. New development often results in intensified use of land where larger structures seem imposing and inaccessible to the public. Urban art can help soften this effect and provide interaction and connection between the public and private domains.

The Urban Art Program provides a mechanism to integrate free and accessible art into the urban fabric of the City.

The Urban Art Program Administrative Guidelines (2021) detail procedures required to implement and fulfill the requirements of the Urban Art Program (often referred to as the Percent for Art Requirement). Through sound administration of the program the City hopes to develop and support quality art projects that can be enjoyed by the whole community.

The Urban Art Program was initiated in

1987 and is codified in the City's Municipal Code - Title 19, Zoning Ordinance, Chapter 19.38 "Urban Art Program." Section 19.38.060 of the Ordinance entitled "Procedures, Guidelines, and Requirements" directs the City to establish by resolution the procedures and guidelines for implementing the Urban Art Program. In 2001 the City adopted a revised ordinance that requires developments of most projects greater than \$200,000 to place art on-site equal in value to one percent (1%) of the project value, or to contribute an equal amount into the West Hollywood Public Art and Beautification Fund.

In 2007, the Commission created the Urban Art Conservation Program to preserve the City's permanent Urban Art Collection. Urban art projects created under the Urban

Art Program are automatically added to the Urban Art Collection. This program periodically addresses the condition of public art works in West Hollywood and subsequently notifies property owners with a report on the condition of the art work and their responsibility to maintain these art works under the City's Urban Art Program. The Urban Art Conservation Program also serves as an informational resource for property owners who need advice about art conservation.

In 2021, the City adopted revised Administrative Guidelines to strengthen the Urban Art Program review process for the benefit of the entire community.

URBAN ART PROGRAM GOALS:

- ❁ **Ensure that West Hollywood remains a leader** in providing art and cultural amenities for its residents and visitors, enhancing the vitality, sustainability, and identity of the city.
- ❁ **Stimulate the local economy** as a result of making West Hollywood a preferred destination for residents and businesses as well as a key center for culture, recreation, and tourism.
- ❁ **Build the City's creative capacity** by providing public art of the highest quality throughout the community, encouraging innovative approaches to public art and nurturing artists.
- ❁ **Match or exceed current standards** of public art practice by municipalities.
- ❁ **Integrate the work of professional artists** into the planning and design of the built environment to make West Hollywood an even better place to live, work and play.
- ❁ **Reflect the innovative and creative nature** of the history of the City of West Hollywood (see Appendix A: City of West Hollywood Mission, Core Values, and History)



Outline of Requirements

GENERAL REQUIREMENTS

Projects Subject to the Urban Art Requirement

New development with a value of \$200,000 or more; or the alteration or repair of a structure increasing the total gross floor area or otherwise intensifying the use, where such alteration, intensification, or repair has a value of \$200,000 or more. The development value or "Project Value," shall be determined by the City Building Official.

Projects Exempt from the Urban Art Requirement

- Rehabilitation of private property that is primarily financed with public funds.
- Residential structures of one or two units.
- Alteration, construction, or repair financed by funds collected in compliance with development exactions.
- Cultural Resources that are residential buildings.
- Projects that are intended primarily to provide facilities for nonprofit public service providers.

Ways to Satisfy the Urban Art Requirement

- Contribute cash in the amount of one percent of the Project Value to the West Hollywood Public Art and Beautification Fund, this is called the In-Lieu Fee Alternative (the "Art Fee").



- Payment of the Art Fee constitutes fulfillment of the urban art ordinance. A Developer may not pursue an on-site urban art work to fulfill the urban art ordinance after the fee has been paid. The Art Fee shall be the sole means for which the Developer can satisfy the City's urban art requirement.
- Prepare an Urban Art Plan and incorporate art work into the development in accordance with this policy.

Issuance of Building Permit

- Before the City will issue a Building Permit, either the Art Fee must be paid, or the Final Urban Art Plan must be approved by the Commission.

Procedures and Guidelines for Compliance

OPTION 1: Paying into the West Hollywood Public Art and Beautification Fund (ART Fee)

The West Hollywood Public Art and Beautification Fund was established for the specific purpose of financing art projects within the City and is used solely for that purpose. Under the Urban Art Program, a Developer must allocate one percent (1%) of the Project Value for the Art Fee. The Project Value is determined by the City Building Official. If a Developer should choose not to put art on the project site, then the entire Art Fee shall be contributed to the West Hollywood Public Art and Beautification Fund.

Developers intending to meet the requirements of the Urban Art Program by paying the Art Fee must:

- Obtain a Project Value (sometimes called the building valuation) from the City Building Official.
- Request an invoice for the Art Fee from the City Planner assigned to manage the project.
- Submit a payment to the City for the Art Fee Invoice provided by the City Planner. If there is an increase in the building valuation, as determined by the City Building Official, after the building permit has been issued and prior to the request for a certificate of occupancy, the Developer shall pay a corresponding increase in the Art Fee.
- Submit a copy of the receipt as proof of payment to the City Arts Division staff.

OPTION 2: Incorporating On-site Art into a Development

Developers wishing to meet the requirements of the Urban Art Program by including art or an integrated Arts and Culture Venue on the project site must develop an Urban Art Plan concurrently with the design and development phases of the building project. On-site art must be original work, publicly accessible, produced by a practicing Artist, and designed and fabricated specifically for the building project site (See Section 4.5: Types of Art for On-Site Art Projects).

The Urban Art Program review process is seen as a collaborative one, with the single aim of developing the best possible art for the project and the community at large.

The art must be an integral part of the development project and the Artist must be selected at the inception of the building's design process.

This section details the general review criteria used by the Subcommittee and Commission to assess urban art plans and details the requirements associated with Artist selection and eligibility, types of art for on-site urban art projects, the project budget, acknowledgement plaque and maintenance requirements.



Review Criteria and Requirements for On-Site Urban Art Projects

GENERAL REVIEW CRITERIA

It is the goal of the Urban Art Program to achieve high quality urban art projects within the City. Artist's qualifications and Urban Art Plans will be reviewed by the Subcommittee and the Commission at each stage of the project. General criteria used to review projects and project Artists will include, but are not limited to:

- Quality, artistic merit and location for Artist's urban art proposal.
- Responsiveness and relevance to the site and the City's history, architecture, development, landscaping and socio-economic context.
- Feasibility and quality of the proposed public art project with the available budget (technical, operational, maintenance requirements, public safety, durability and quality of materials)

REQUIREMENTS FOR ART CONSULTANT AND ARTIST SELECTION

The City requires Developer to hire a qualified Art Consultant to assist with the Artist selection and development of the Urban Art Plan.

Role of Art Consultant

One of the most critical factors in the success of the Artist selection process is the participation of an Art Consultant who has knowledge of visual



arts, design, and Arts and Culture Venue. An Art Consultant understands the challenges of public art and can comment on the qualifications and appropriateness of the Artists and venues under consideration. The role of an Art Consultant is to act as advisor and project manager for the urban art project. The Art Consultant is responsible for establishing the project parameters, in consultation with the Developer and design team, including the location for art work, art work opportunity, and art work budget. A qualified Art Consultant must have experience managing a variety of public art projects through all stages of development, including: Artist selection, contracting, design development, fabrication, and installation oversight.

All Art Consultants must be approved by the City. Approved Art Consultants are placed on the West Hollywood Urban Art Program Consultant Roster which serves as a resource for Developers interested in pursuing an on-site art project to fulfill the urban art ordinance. Applications for the West Hollywood Urban Art Program Consultant Roster will be reviewed every two years.



Artist Qualifications

Selecting an Artist is the single most important decision in the urban art process. The primary goal for the Artist selection should be to choose an Artist with the qualifications, experience and a portfolio demonstrating quality and integrity in their art work.

The City's Urban Art Program is intended for the participation of practicing, professional artists and seeks to bring the highest standards of art to the program. It is important to select an Artist who will best respond to the distinctive characteristics of the site.

The choice of an Artist must be approved by the Commission in accordance with the requirements outlined in this document (See Section 4.4.: Review and Evaluation Criteria for On-site Urban Art Projects).

Artists must be able to demonstrate their ability to:

- Work in the public realm
- Work in the medium or media proposed for the project
- Work collaboratively with other design professionals
- Identify other artists to join the project, if applicable
- Recognize the uniqueness of a project and site and respond accordingly
- Access and involve the community and its history as applicable
- Work within a given budget, a designated timeframe, and with City officials

The selected Artist is required to attend the STAGE II and STAGE III meetings/presentations with the Subcommittee. If the Artist is unable to attend a meeting, due to some level of hardship, articulated to the City, then the City may excuse the Artist from attending, if the City is comfortable that a member of the Artist's team, or the Art Consultant, can adequately and accurately represent the artist.

Ineligible Project Artists

Project architects, or any other member of the consulting design team, such as landscape architects/designers, engineers, interior designers etc., are ineligible to act as the project Artist. Also, members of the City's selection panel, City employees or anyone with a vested or familial relationship to the development project are ineligible.

Artist Selection Procedure

The Art Consultant, in consultation with the development team, will review Artists' qualifications, conduct interviews, and select a group of semi-finalists OR a single finalist. Artists must be compensated for their concept proposal. Artist's fees for a concept proposal are considered an eligible expense within the overall art budget. The Subcommittee will review the Artist(s) qualifications and concept proposal(s) during STAGE I and make a recommendation to the Commission.

Group of Semi-Finalists

Two or more Artists, chosen by the development team, will receive an honorarium, paid by the Developer, to develop site-specific art work proposals for the STAGE I review.

Single Finalist

A single Artist is typically selected when an Artist is brought on early in the process to collaborate with the design team to integrate the art work into the development project. The single finalist Artist is chosen by the development team and will receive an honorarium, paid by the Developer, to develop a site-specific art work proposal for the STAGE I review.

REVIEW AND EVALUATION CRITERIA FOR ON-SITE URBAN ART

On-site urban art projects presented to the Subcommittee of the Commission are reviewed based on the following criteria. Each proposal shall be evaluated with the general standards of decency and respect for the diverse beliefs and values of the public in mind. [Please note each criterion may not be applicable to all projects and that some criteria may be weighed more heavily than others depending on the circumstances of the proposals.]

Artist Qualifications and Experience

- The Artist's qualifications, including the education, training, experience, body of work, and recognition of the Artist, and the consistency of the Artist's qualifications with the stated goals of the project
- To the extent applicable, the Artist's record of previous collaboration with other agencies, organizations, Artists, fabricators, and/or installers, to achieve a successful result in implementing the proposed project.
- The Artist's experience working in the public realm.
- To the extent applicable, the Artist's previous successful experience in creating, producing or otherwise implementing projects similar to the one proposed.



Aesthetics

Projects will be evaluated on the design quality, innovation in concept and technical approach, and prospective social interaction.

- The continuation or advancement of the Artist's practice.
- The original nature of the proposed concept.
- To the extent applicable, the Artist's past work and if it demonstrates the level of craftsmanship needed to realize the proposed project.
- The Artist's and/or proposer's consideration of the context of the art work in relation to the proposed site and city's history, including: scale, materials, form; architectural, historical, geographical, landscaping and socio-economic context of the site.
- The art work's contribution to the pedestrian friendly nature of West Hollywood.
- The art work's enhancement, advancement, and/or diversification of the Urban Art Collection.
- The experimental, boundary-pushing characteristics and/or use of innovation evidenced in the work.
- The inherent artistic quality and aesthetic merit of the work.

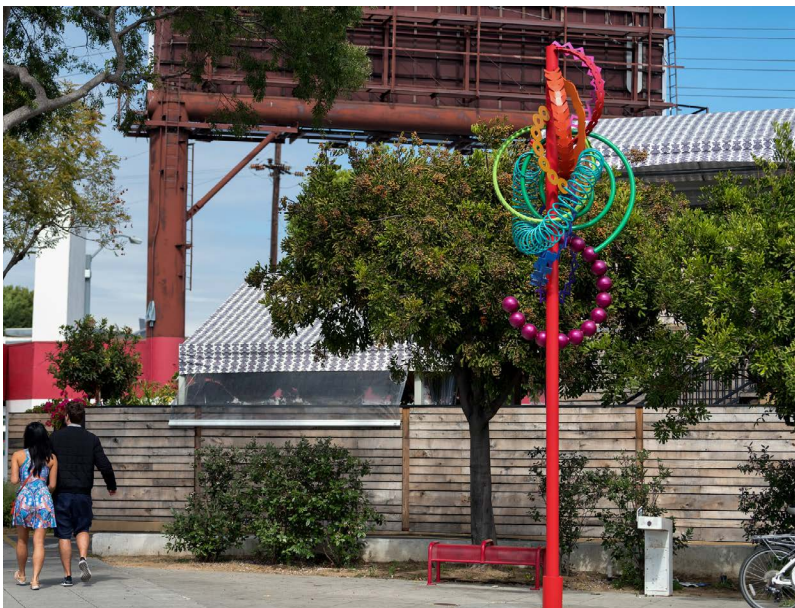
Diversity

The Commission is committed to providing opportunities to Artists who have not yet received an urban art commission in the City. All ranges of artistic styles, materials and types of art works and diversity of Artists (gender, race, ethnicity, and culture) are encouraged to assure a balanced and compelling Urban Art Collection.

- The promotion of the City's and the Commission's commitment to providing opportunities to Artists who have not yet received an urban art commission in the City.
- The art work's contribution to the Commission's commitment to represent a range of artistic styles, materials, and types of art works.
- The advancement of the representation of a diversity of Artists (gender, race, and culture) to ensure a balanced and interesting Urban Art Collection.

Art Budget

- The Artist has experience successfully working within a given budget.
- The feasibility of the budget of the project given the scope of the proposed project.
- The cost of fabrication, installation, and other related expenses.



Public Safety, Materials, Maintenance, and Structural Integrity

- Does not present a hazard to public safety.
- The appropriateness of the proposed project materials for public space, considering maintenance, safety, and longevity.

Location

Making the right selection of art work location requires that the project goals, local conditions, public accessibility, and community context are taken into account. Identifying locations for the placement of art work is based on the following considerations:

- Visibility – must be visible 24 hours a day in a prominent and highly visible area. How will the art work be illuminated at night?
- Public safety
- Interior and exterior pedestrian and vehicular traffic patterns
- Relationship of proposed art work to existing or future architectural features and to natural features
- Function of the facility
- Facility users and interaction of users with proposed art work
- Future development plans for the area
 - Landscape and lighting design – confirm that sprinklers will be directed away from the art work; confirm that plantings (shrubs, trees, etc.) will not make contact with or block the art work when they are mature; confirm that the art work will be adequately lit during evening hours.
 - Relationship of proposed art work to existing art works within the vicinity
 - Environmental impact
 - Public accessibility to the art work
 - Social context of the art work

Types of On-Site Urban Art Projects

The City encourages art that takes account of the social and physical environment in which it will exist. Murals, portable artworks (such as framed or hanging art works), advertising or commercial signage are not permitted for on-site urban art projects. Possible art forms, media and materials that might be used for on-site art include, but are not limited to:

- **Sculpture: Free-standing, wall-supported or suspended, kinetic or electronic etc., in any material or combination of materials.**
- **Installations, earthworks, fiber works, neon, glass, mosaics, tile, stone, clay and combination of media.**
- **Other media including sound, film, holographic and video systems and new digital media may also be considered.**
- **Arts and Culture Venue: a specifically designated space for gallery exhibitions, musical events, poetry readings, theater, dance, and/or performing and cultural arts. An Arts and Culture Venue must include all amenities required to support a performance or visual art exhibition, including but not limited to, a sound and lighting system, audience seating, separately designated restrooms, green rooms, and a technical space. Venues must be ADA-compliant.**

Projects proposing an Arts and Culture Venue for the Urban Art Plan will be considered on a case-by-case basis. In the event an Arts and Culture Venue is proposed for the Urban Art Plan, developer must demonstrate, to the City's sole satisfaction, a plan that identifies key staff, arts and culture programming goals, and an associated budget for a minimum of 10 years of operations.



Further, an Arts and Culture Venue must be specifically designated as such and cannot be used for any other purpose on an on-going basis. Applicants may receive credit for up to 10 years of operations, maintenance, and programming costs for the Venue, together with construction costs, toward fulfillment of the urban art requirement. Further, an Arts and Culture Venue must be made available to Artists and arts organizations working with the City of West Hollywood (such as the recipients of the West Hollywood Arts Grant Program) at rental rates comparable to city facility rental rates, and no higher than other local arts venues for the lifetime of the building or other length of time approved by the City. The Urban Art Covenant for an Arts and Culture Venue will outline the conditions of approval on the project, annual reporting to the City, and any other mechanism that the City determines is appropriate for verifying compliance with the Urban Art Plan.

Approval Process for On-Site Urban Art Projects

This section details the stages for approval of the Urban Art Plan. The period required for approval will depend on the completeness of the submissions at each stage. The Developer shall present the required documents for each stage of the urban art process to the Subcommittee. The Subcommittee shall make a recommendation to the Commission. Each stage of the process is subject to review and approval by the Commission.

Prior to the STAGE I review, a Developer may, at their option, request an introductory meeting with the Subcommittee to introduce their development project and to receive assistance in determining the art opportunity for the development.

STAGE I – Introductions, Artist Approval and Concept Proposal Review

The Developer shall present their development plans and introduce their selected Art Consultant, Artist, and art concept.

Developer shall present the following:

- Building development plans to include: (a) a brief description of the development project; (b) total square feet of the project; (c) the nature of the development (residential, retail, office, mixed use, etc.); (d) site plan, elevations, and all of the public spaces (renderings should be provided whenever possible to illustrate the plans); and (e) an estimated start date for construction.

Art Consultant shall present the following: Proposed scope, goals, and parameters for the urban art project, including:

- Narrative statement to address the scope, goals, and parameters of the urban art project
- Preliminary itemized Art Budget (See Section 5: Art Budget)
- Location considerations for the urban art project (See Section 4.4.6.: Location)





Description of Artist Selection Procedure used (See Section 4.3: Artist Selection Procedure) Proposed Artist(s) concept proposal(s) for the on-site urban art project consisting of:

- Artist(s) qualifications (See Section 4.4.1.: Artist Qualifications and Procedure)
- Proposed materials of the art work
- Proposed life-span of the art work (lifetime of the building or other length of time approved by the City)
- Concept sketch/rendering of the art work
- Dimensions of the art work
- Artist’s narrative statement addressing how the proposal meets the project scope, goals and parameters
- Copy of the executed Developer/Artist Agreement for the concept proposal

The Subcommittee will receive the presentations, provide feedback, and make a recommendation to the Commission.

The Developer can proceed to the next stage after a Subcommittee recommendation of approval of STAGE I is ratified by the Commission.

STAGE II - Developed Design Review of Urban Art Plan

Artist and Art Consultant shall present the developed design of the Urban Art Plan, consisting of:

Artist’s plan for the art work, including:

- Developed designs/drawings
- Site plans and elevations
- Narrative description of the proposed art project, intent of the art work, how it fits into the environment of the City, and what it will look like in 10 years’ time
- Itemized list of proposed materials and color scheme
- Itemized list of fabricators and suppliers
- Renderings, scale model, or video/animation of the art project to demonstrate the

relationship of the art work to the development plans. This is intended to provide the Commission with a sense of scale, dimension, and context of the art project to the overall project

- Implementation timeline
- Itemized Art Budget
- Pre-fabrication conservator’s review provided by a qualified art conservator
- Preliminary Maintenance Plan and schedule (Appendix C: Maintenance and Resources).
- Copy of the executed Developer/Artist Agreement for the Urban Art Plan.

Developer shall present the following plans:

The development’s detailed lighting plans for the art work to include renderings of both day and night conditions for the art work.

The development’s detailed landscaping plans for the area surrounding the artwork including trees, shrubs, etc.

The Subcommittee will receive the presentation, provide feedback, and make a recommendation to the Commission.

Developer can proceed to the next stage after a Subcommittee recommendation of approval for STAGE II is ratified by the Commission.

STAGE III - Final Review of Urban Art Plan

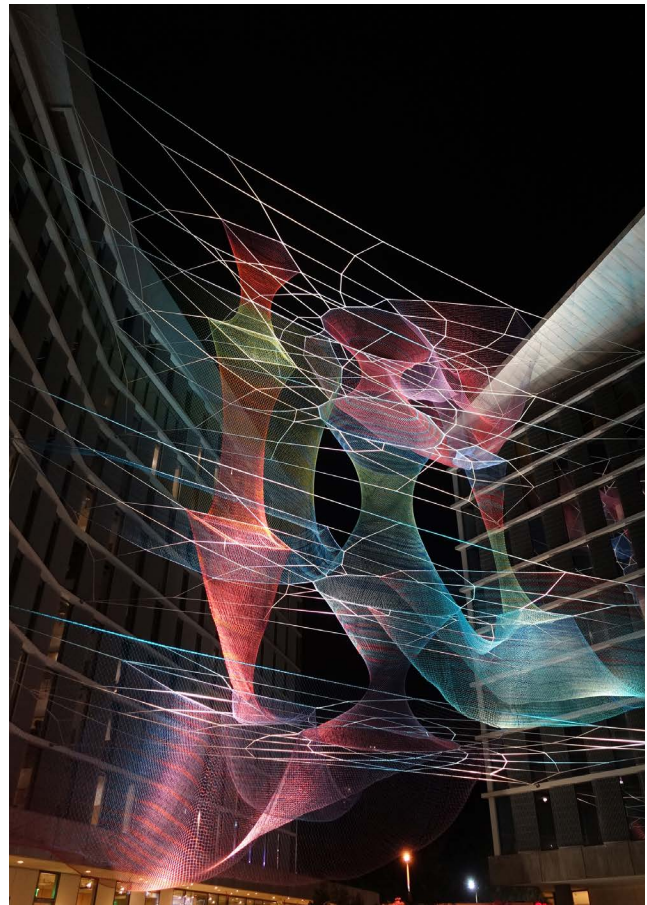
Artist and Art Consultant shall present the Final Urban Art Plan consisting of:

- Final narrative description of the art project
- Final construction drawings and specifications of the art project
- Final elevation showing location for the art plaque with text approved by the Artist
- Updated renderings, scale model, or video/animation of the art project to demonstrate the art work integrated into the development plans
- Urban Art Maintenance Plan, maintenance schedule, and other special considerations (Appendix C: Maintenance and Resources).
- Defined life-span of the art work to be incorporated in the Maintenance Covenant with the City.
- Permits and/or approvals from the City Building Official (if applicable).
- Updated project timeline.
- Final itemized Art Budget.
- The Artist is required to attend this meeting/ presentation.

Developer shall present the following plans:

- The development's final detailed lighting plans for the art work to include renderings of both day and night conditions for the art work.
- The development's final detailed landscaping plans for the area surrounding the art work including trees, shrubs, etc.

The Subcommittee will receive the presentation, provide feedback, and make a recommendation to the Commission. If the STAGE III Art Plan has substantially changed from the approved STAGE II Art Plan, the Subcommittee may ask the applicant to revise the design in conformance with the approved STAGE II Art Plan.



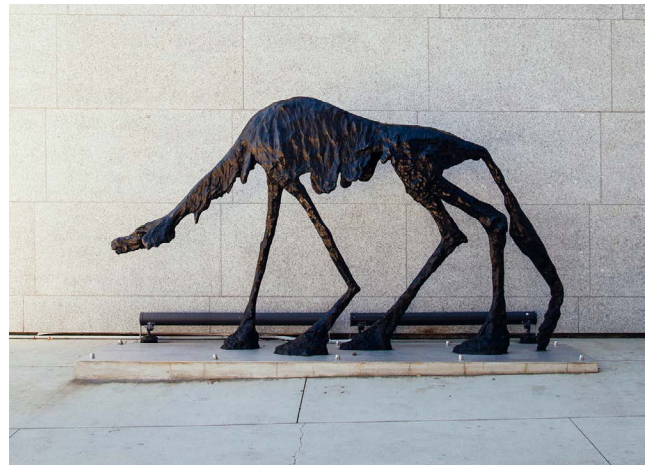
The Developer can proceed to the next stage after a Subcommittee recommendation of approval for STAGE III is ratified by the Commission.

STAGE IV – Final Approval of Urban Art

Prior to requesting the issuance of a Certificate of Occupancy or other final building approval, the developer must do the following:

- Install the required on-site urban art work according to the approved Final Urban Art Plan;
- Install the required Art Plaque;
- Notify Arts Division staff that the on-site urban art work is complete;
- Request an on-site inspection of the installed urban art work. The onsite inspection will be conducted by Arts Division staff to confirm that the on-site art work is fabricated and installed per the specifications detailed in the Final Urban Art Plan;

- Arts Division staff will notify the developer of any discrepancies in the fabrication and/or installation and request a plan from the developer to remedy the inconsistencies from the Final Urban Art Plan;
- Submit documentation of the art expenditures including but not limited to: copies of payments to the Artist(s) and other eligible contractors (See Section 5: Art Budget). The Artist(s) and Art Consultant must confirm in writing to the City that they have received the contracted payments. (Note: any shortfall in expenditures compared to the one percent (1%) for art amount determined by the City Building Official shall be paid into the West Hollywood Public Art and Beautification Fund.); and
- Sign, execute and record the Urban Art Maintenance Covenant with the Los Angeles County Registrar Recorder (Appendix C: Maintenance and Resources).



Arts Division staff will sign the Certificate of Occupancy after a successful inspection of the on-site art work, the documentation of the art expenditures has been received to the city's satisfaction, the art plaque has been installed, and the Urban Art Maintenance Covenant has been successfully filed with the LA County Registrar Recorder.



SUBSEQUENT SIGNIFICANT DESIGN CHANGES

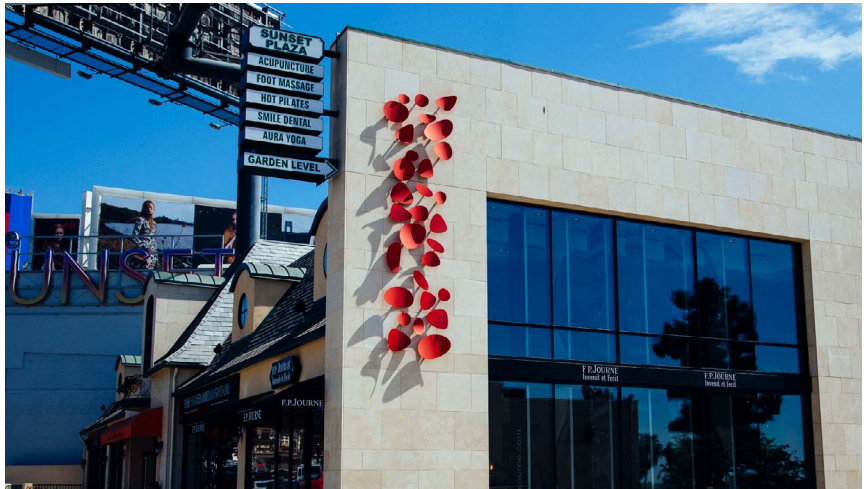
Subsequent Significant design changes to the approved Final Urban Art Plan require approval from the Subcommittee and Commission. A significant change is one that affects design (color, size, material, or texture), installation, maintenance of art work, or concept of artwork, as represented in the approved Final Urban Art Plan.

Developer shall make a written request for significant changes to the Subcommittee, and Artist and Art Consultant shall present on those significant changes to the Subcommittee. The Subcommittee will receive the request for change, provide feedback, and make a recommendation to the Commission. The Developer can proceed with construction after the Subcommittee recommendation of approval of the request for change is ratified by the Commission.

Art Budget

The requirements of the urban art ordinance will be deemed satisfied only if art in the value of one percent (1%) of the Project Value has been installed on the project site to the City's satisfaction or the Art Fee is paid in full.

An itemized documentation of all costs associated with an on-site urban art work is required upon completion of the project.



Eligible Costs

- Artist's fees as outlined in the Developer/Artist Agreement.
- Any required permit, certificate fees, and reasonable business and legal costs directly related to the art work that are fully documented and justified.
- Artist's travel related to the urban art project and/or STAGE II and STAGE III presentations.
- Art conservator fees.
- Contracted services required for the design, fabrication, and installation of the art work.
- Identification plaque for the art work.
- Materials required for the fabrication and installation of the art work.
- Administrative expenses or representation fees that include Art Consultant fees, gallery fees or commissions not paid directly to the project Artist (not to exceed 15% of the total art budget).
- Special engineering costs which enable the integration of the art work(s) within the architecture.
- Transportation of the art work to the site.

Ineligible Costs

- Directional elements such as supergraphics, signage, or color coding except where these elements were designed by the project Artist and approved as part of the Urban Art Plan.
- Objects which are mass produced or of standard design, such as playground equipment or fountains.
- Objects produced by a studio or design house where the individual Artist cannot be identified.
- Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography or other media arts, as approved in the Urban Art Plan.
- Decorative, ornamental, architectural or functional elements not designed by the project Artist specifically for the on-site urban art work as approved in the Urban Art Plan.
- Landscape architecture and landscape design except where these elements were designed by the project Artist and where the elements were approved as part of the Urban Art Plan.
- All maintenance costs, services or utilities required for the proper functioning of the art project.
- Cost of receptions or grand openings.

Art Plaque/ Acknowledgement

Developers must incorporate a plaque on or close to the art work which properly acknowledges the Artist and the City's Urban Art Program. The City approved plaque must be 6" by 9" in a weather resistant material (such as bronze, stainless steel or other weather resistant material as approved

in the Urban Art Plan). The plaque must identify the name of the Artist and the title of the piece (as approved by the Artist), the year of installation and the following words "West Hollywood Urban Art Program." Any additional wording must be approved by the Commission.



Urban Art Conservation

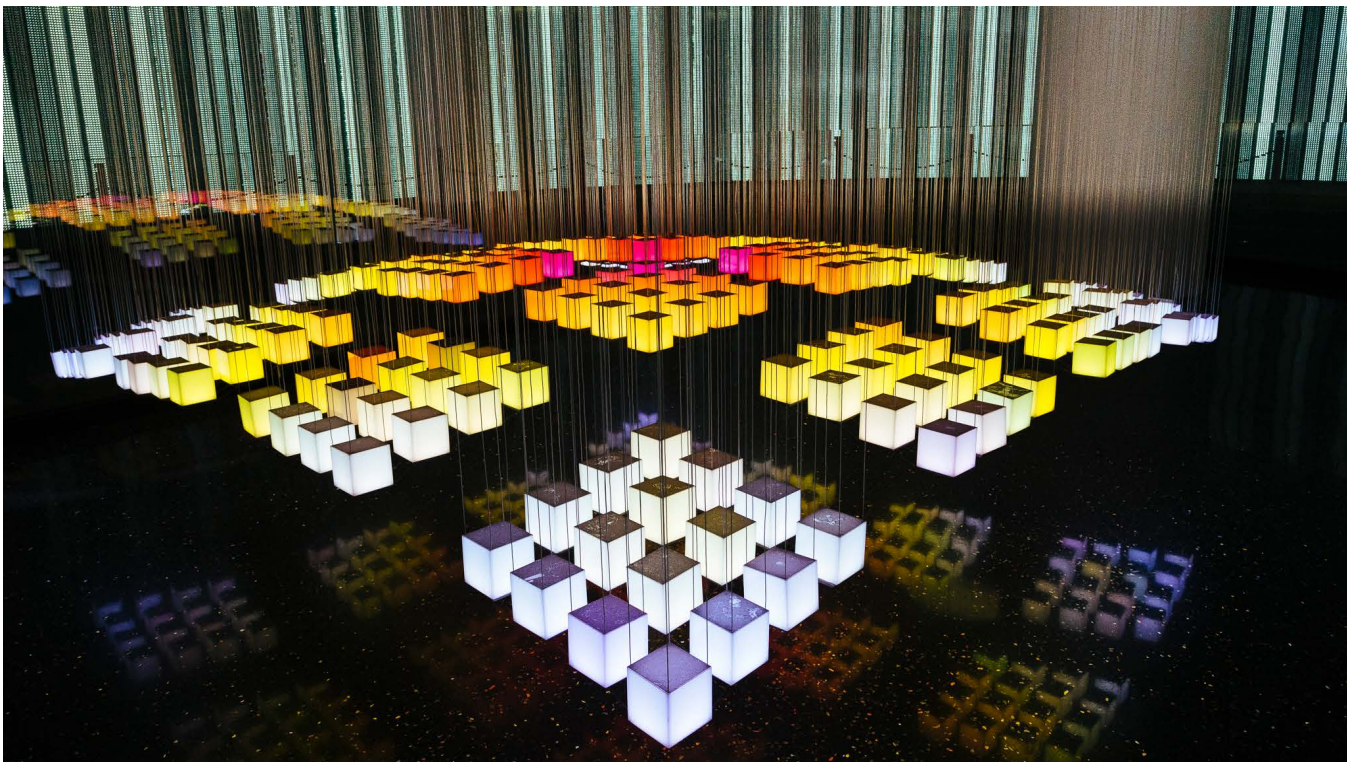
In 2007, the Commission created the Urban Art Conservation Program to preserve the City's Urban Art Collection. The City's Urban Art Collection is comprised of City-owned art works at City facilities and privately-owned art works on private property. This program periodically assesses the condition of public art works in West Hollywood and notifies property owners with art work condition reports as well as their responsibilities to maintain these art works under the City's Urban Art Ordinance. The intent of the Urban Art Conservation Program is to ensure that installed art

works maintain their integrity and do not become visual blight.

Owner Responsibilities

The City's Urban Art Collection is generally located outside, and art works are fabricated to endure the outdoor environment. However, ongoing maintenance is required in order to keep the art work in good condition. The Urban Art Conservation Program seeks to bring attention to art work that has weathered, malfunctioned, been vandalized, or is in some other way not in its best or working condition.

It is the responsibility of the property owners or Homeowners Association (HOA) to maintain the urban art work. Under City's Municipal Code 19.38.080 "Urban Art - Maintenance Requirements for Art Installations", approved urban art works shall be maintained by the property owner for the life of the project. If the art work required by this section is altered, removed, not maintained in good condition, or is not provided as required, the City may initiate administrative remedies in compliance with Section 1.08.010 of the City's Municipal Code.



MAINTENANCE OF THE URBAN ART

Maintenance of the urban art is the responsibility of the developer and its successors for the lifetime of the building or other length of time as approved by the City. The developer shall ensure that the urban art is properly maintained, cleaned and in good repair and working order at all times.

The owner shall execute a maintenance covenant with the City. The maintenance covenant will be recorded with the Los Angeles County Registrar Recorder against the property and binding on subsequent owners.

Developers should include maintenance provisions, a warranty, in the Artist's contract that stipulate the length of time that the Artist will be responsible for repairs or modifications (typically one year). In addition, the lifetime of the art work must be defined to establish reasonable expectations for regular maintenance and long term conservation.

The developer must provide a copy of the Urban Art Maintenance Plan and Schedule to the City (as indicated in STAGE III - Final Urban Art Plan of the approval process).

The developer, and his or her successors in ownership, must ensure that the urban art work remains on the property as approved in the Final Urban Art Plan unless otherwise approved in writing by the City. If the urban art



work should be removed, stolen, or destroyed, the owner shall be responsible for the replacement of the urban art work or pay an amount equivalent to the original one percent (1%) of Project Value into the West Hollywood Public Art and Beautification Fund.

Should the art work cease to be repairable, the property owner must negotiate an alternative solution for the replacement or disposition of the Art in conjunction with the City and the Artist as applicable in compliance with the City's Urban Art Deaccession Policy (in compliance with Section 9: Deaccession).

The City may impose a fine equal to the original arts requirement as a penalty for non-maintenance

if administrative remedies do not result in proper maintenance. In the instances where urban art projects have been neglected and are in desperate need of repair, the City will notify the property owner and/or Homeowners Association that the condition of their art work is in question.

Change of Use

In the event that the property is to be redeveloped or demolished, the property owner must make provisions to the satisfaction of the City and Artist to preserve the urban art work. Should the new development be subject to the requirements of the Urban Art Program, the owner must comply with the new requirement as well as assume the responsibilities for the existing urban art work.

Deaccession



Art works commissioned through the Urban Art Program are considered a permanent part of the Urban Art Collection, as long as the work maintains its physical integrity, identity, and authenticity, and as long as it remains useful to the purposes of the City's Urban Art Program. When any of these conditions no longer prevail, the Commission may consider removal of the art work from public display and/or deaccessioning the art.

The Commission may approve deaccession requests of art works in its Urban Art Collection as a means of improving the quality of the Collection. The review process will be a seldom-employed action that operates from a strong presumption against removing art work from the public art collection, insulating the collection from fluctuations in taste.

Criteria for Deaccession

The Arts and Cultural Affairs Commission may grant a request for deaccession when the art required by this section meets at least two of the criteria listed below:

- Presents a threat to public safety;
- Requires excessive or unreasonable maintenance;
- Requires restoration in gross excess of its aesthetic value;
- Elicits a significant adverse reaction from the community for a period of five years or more;
- Is judged to have little or no aesthetic, historical, or cultural value;
- Proves to be fraudulent, inauthentic, or in violation of existing copyright laws;
- Is lost, stolen, or missing;
- Artist submits a written request for removal of the art required by this section;
- Presents an obstacle for the City to exercise its responsibilities regarding public works and improvements.

Owner Process to Request for Deaccession

Owner shall present the following information to Arts Division Manager to consider a deaccession request:

- Artist and Art Work information: Artist's name, biographical information, samples of past work, and resume; a written description of the art work; Artist's statement about the art work named in the deaccession request.
- Rationale: A narrative stating reasons and request for the deaccession of the art work, requester's relationship to the art work and state in deaccessioning the art work.
- History: Provide original acquisition method and commission price.
- Community Opinion: If pertinent, public feedback on the dispensation of the art work in question.
- Independent condition assessment of the artwork: An independent professional conservator's report of the current condition of the art work, treatment recommendations, treatment costs, and recommended maintenance.
- Independent appraisal of the value of the art work: An independent professional appraisal, or an estimate of value of the work based on recent documentation of gallery and auction sales.
- Artist notification: Evidence of notification to the Artist or the Artist's designated heir(s), or legally recognized representative(s), and Artist's response.



Arts Division staff will review the Owner Request for Deaccession documents to confirm that all the documents are complete. The request for deaccession will be scheduled on a Subcommittee agenda after all the required documents have been submitted to the satisfaction of the city.

Notification to Artist

Owner is responsible to notify the Artist of the intent to remove the art work in accordance with the Visual Artists Rights Act (VARA, 17 U.S.C. §§ 101 et seq., Appendix B) and the California Art Preservation Act (CAPA, Civil Code 987, Appendix B).

Review of Request for Deaccession

The Subcommittee reviews a request for deaccession and uses their judgement, experience, and knowledge to make recommendations to the Commission. The Commission shall review the Subcommittee's recommendations (including recommendations to deny approval), and shall confirm, reverse, or modify the Subcommittee's recommendations. The Subcommittee may request an in-person presentation from the applicant prior to making a recommendation of the request for deaccession to the Commission.

The Subcommittee may recommend approval of the request for deaccession to the Commission with one of the following conditions:

- Request owner to replace the deaccessioned art work with a new art work of equal value, or
- Request the owner to enter into a new covenant with the City to release the owner from the existing maintenance requirements for the deaccessioned art work.
- Request that the applicant make further clarification or resubmit the proposal with additional information before advancing a recommendation to the Commission.
- Recommend denial of the request for deaccession to the Commission due to inconsistencies with the Urban Art Program Criteria for Deaccession.

The Commission shall review the Subcommittee's recommendation and using the same evaluation criteria may:

- Ask the Subcommittee for clarification.
- Request the applicant to make further clarification or resubmit the request for deaccession to include additional information to either the Subcommittee or the Commission. In the event the Commission directs a request for deaccession to be resubmitted to the Subcommittee, the provisions of this policy shall apply as if the resubmitted request is a new application.
- Deny the request for deaccession.
- Approve the request for deaccession.

Commission Approval of Request for Deaccession

The Commission may approve the request for deaccession considering the following options:

Transfer of Title to the Artist

The Artist will be given the first option of having the title of the art work transferred to him/her. If the Artist, or artist's estate, elects to pursue title transfer, the owner is responsible for the object's removal and all associated costs.

Disclaim Authorship

In the case where the owner contemplates action which would compromise the integrity of the art work, the Artist shall be given the opportunity to disclaim authorship and request that his/her name not be used in connection with the given work.

Exchange of Art Work

Replace the work with a more appropriate work by the same Artist for a value equal or greater to the original art budget if agreed upon by Owner and Artist. In this instance the owner is responsible for compensating the Artist, including but not limited to the California Resale Royalties Act.

Relocation of Public Display

If the Commission decides that an art work must be removed from its original site, and if its condition is such that it could be re-installed, the Commission will attempt to identify another appropriate site in the City. If the art work was designed for a specific site, the Commission will attempt to relocate the work to a new site consistent with the Artist's intention. If possible, the Artist's assistance will be requested to help make this determination. In this instance, the owner shall be responsible for coordination and costs associated with the art work relocation.



Alteration, Modification, or Destruction of Art Work

It is the responsibility of the Commission to preserve and protect the Urban Art Collection. However, under certain conditions, and accordance with the constraints of the California Art Preservation Act (Civil Code 987), known as CAPA, and the Visual Artists Rights Act of 1990 (17 U.S.C. 106A and 113(d)), known as VARA, in accordance with the owner's contractual agreement with the Artist, the Commission may authorize actions that would alter modify or destroy an art work.

If alteration, modification, or destruction of an art work protected under the California Art Preservation Act, or the Visual Artists Rights Act of 1990 is contemplated, the owner must secure a written waiver of the Artist's rights under this section. In the case of an emergency removal that may result in destruction or irreparable damage, the City will act in accordance with advice of the City Attorney. The owner shall be responsible for coordination and costs associated with the alteration, modification, or destruction of the art work.



Provisions for Emergency Removal

In the event that the structural integrity or condition of an art work is such that, in the opinion of the City Manager, in consultation with the City Attorney, the art work presents an imminent threat to public safety, City Manager may authorize its immediate removal in writing, without Commission action or the Artist's consent, and the owner will place the art work in temporary storage. The Artist and the Commission must be notified of this action within 30 days. The Commission will then consider options for disposition: repair, reinstallation, maintenance provisions or deaccessioning. In the event that the art work cannot be removed without being altered, modified, or destroyed, the owner must attempt to gain written permission from the Artist before proceeding unless the Artist's Agreement with the owner has waived the Artist's rights under the California Art Preservation Act and the Visual Artist's Protection Act, the owner must attempt to gain such written permission before proceeding. If this cannot be accomplished before action is required to protect the public health and safety, staff shall proceed according to the advice of the City Attorney.

ARTISTS' RIGHTS

This Policy in no way limits the rights of the Artist under any applicable state, federal or local laws (See Appendix B: Visual Artist Rights Act (VARA) and California Arts Preservation Act (CAPA)).

APPENDIX A:

City of West Hollywood Mission, Core Values, and History

CITY OF WEST HOLLYWOOD MISSION STATEMENT

As a premiere city, West Hollywood is proactive in responding to the unique needs of our diverse community, creative in finding solutions to managing our urban environment, and dedicated to preserving and enhancing its wellbeing. We strive for quality in all our actions, setting the highest goals and standards.

CITY OF WEST HOLLYWOOD CORE VALUES

Respect and Support for People

We recognize and celebrate the diversity of our community by treating all individuals with respect for their personal dignity and providing a wide array of specialized services. We promote mutual respect, courtesy, and thoughtfulness in all interactions.

Responsiveness to the Public

We hold ourselves accountable to the members of our community and are committed to actively seeking public participation. We promote a public process whereby we can respond to the community's needs while balancing competing interests and diverse opinions.

Idealism, Creativity, and Innovation

We value our artistic richness and support idealism and creativity. We are dedicated to consistently finding innovative and better solutions to provide the best public service possible.

Quality of Residential Life

We maintain a balanced sense of community by protecting quality of life, conserving our historic neighborhoods, safeguarding housing affordability, and proactively governing growth with care and thought.

Promote Economic Development

We recognize that economic development is essential to maintaining quality of life for the total community. We support an environment where our diverse and eclectic businesses can flourish and seek mutually beneficial relationships with the business community.

Public Safety

We protect the personal safety of our constituents and safeguard the community from the threats of natural, technological, and other man-made hazards. Through preparation and planning, we minimize the effects of these disasters.

Responsibility for the Environment

We make it our responsibility to protect and improve our natural and built environments, pursuing opportunities to preserve and create open and green space in our urban setting. We initiate partnerships with other cities and agencies to address regional and global environmental challenges.

HISTORY OF THE CITY OF WEST HOLLYWOOD

In 1984, Cityhood was proposed by an unlikely coalition of LGBT activists, seniors, and renters — these groups came together to form a City like no other with progressive policies and strong tenants' rights protections. Through tireless determination, the City of West Hollywood was officially incorporated as an independent City on November 29, 1984. Previously, West Hollywood had been an unincorporated section of Los Angeles County.

West Hollywood has become one of the most influential small cities in the nation. No other city of its size has had a greater impact on the national progressive public policy agenda. West Hollywood's story as a city includes countless individual and community stories.

Some of the highlights of the first 30+ years in West Hollywood include:

- The first West Hollywood City Council established West Hollywood as the first City in the nation to have a majority openly gay governing body. This was a landmark development in LGBT rights in the United States as well as globally.
- The ordinances adopted by the West Hollywood City Council within the first year of Cityhood included landmark legislation such as the City's Rent Stabilization Ordinance (which, upon its adoption was one of the strictest rent control laws in the country); Ordinance prohibiting discrimination against people with HIV and AIDS; Domestic Partnership Ordinance; and Ordinance prohibiting discrimination in employment based on sexual orientation. Today, many of the City's landmark ordinances have been duplicated and have become mainstream policies nationally and globally.
- In 1985, the City Council established its Social Services program to provide much-needed services to residents, including services for seniors, people with HIV and AIDS, members of the LGBT community, people with disabilities, alcohol and drug use recovery programs, support programs for Russian-speaking immigrants, homeless services, food programs, and health care for people who are uninsured. City residents live longer and have lower rates of chronic diseases than residents of L.A. County (2013 West Hollywood Community Study).
- The onset of the HIV/AIDS epidemic had a significant impact on the City of West Hollywood due to the disease's elevated infection rate among gay men which caused a devastatingly high number of deaths in the City. The City of West Hollywood was one of the first government entities to provide social services grants to local AIDS and HIV organizations. The City sponsored one of the first AIDS awareness campaigns in the country in October 1985 and the City's response to the AIDS crisis has been recognized as a model for other cities, nationally and globally. As of 2015, 12 percent of households in the City have a person living with HIV/AIDS. The City is currently implementing its HIV Zero Strategic Plan.
- The City has been one of the most outspoken advocates for the legal rights of LGBT people. In 1985, the City of West Hollywood was one of the first cities in the country to adopt a Domestic Partnership Ordinance.
- In 1989, the City Council passes a resolution making the City a "Cruelty Free Zone" for animals. In 2004, an ordinance was adopted to ban the barbaric practice of declawing cats, making the City the first in North America to ban the procedure. In 2008, West Hollywood adopted a resolution supporting Proposition 2, which led to a statewide standard in the caging of chickens. And, in 2009, the City Council took a stand

against puppy-mills and the sale of dogs in local stores that came from such mills. On September 21, 2013, the West Hollywood Fur Ban went in to effect, one of the first of its kind in the United States and encourages the promotion of the City as a destination for cruelty-free and animal welfare events as well as promoting the City as the Humane Capital of the United States.

- In 1991 City Council declared West Hollywood as a pro-choice city and shortly after, the City created the Women's Advisory Board to address matters relating to the advocacy on behalf of women's rights such as economic equality, reproductive rights, violence against women and sexual harassment.
- In 1995 the City adopted California's first gun limitation law banning the sale of a Saturday Night Special, targeting the weapons that were commonly available for as little as \$50, paving the way for similar proposals in other cities, including Los Angeles.
- The City created the nation's first municipal Transgender Task Force in 2001; in 2009 this became the City's Transgender Advisory Board.
- West Hollywood was one of the first cities in the country to pass a resolution in support of marriage equality, paving the way for same-sex marriage initiatives all over the county. In a monumental moment in U.S. history, the City, in conjunction with the Los Angeles County Register-Recorder Clerk, began to issue marriage licenses and perform civil ceremonies for same-sex couples in June 2008, following the Supreme Court of California ruling on Proposition 8. After a legal stay, in June 2013 the U.S. Supreme Court dismissed an appeal in *Hollingsworth v. Perry* and the City of West Hollywood launched a marriage celebration. West Hollywood City Councilmembers and City Officials performed hundreds of civil ceremonies. In October 2014, the City marked an exciting milestone as the City Clerk's office at West Hollywood City Hall filed its 10,000th couple as registered Domestic Partners.
- The Russian-speaking population of West Hollywood is the most concentrated single Russian-speaking region in the United States outside of New York and consists primarily of émigrés from different Republics of the former Soviet Union: Russian Federation, Ukraine, Armenia, Georgia, Belarus, Latvia, Uzbekistan, etc. The City has a Russian Advisory Board, which consists of nine Russian-speaking community members who advise City Council on issues relating to the Russian-speaking Community.
- Advisory Boards in the City include: Disabilities Advisory Board (est. 1995); Lesbian and Gay Advisory Board (est. 1989); Russian Advisory Board (est. 2000); Senior Advisory Board (est. 1987); Transgender Advisory Board (est. 2009); and the Women's Advisory Board (est. 1992).
- Commissions in the City include: Arts and Cultural Affairs Commission (est. 1987); Business License Commission (est. 1987); Historic Preservation Commission (est. 1989); Human Services Commission (est. 1985); Planning Commission (est. 1985); Public Facilities Commission (est. 1996); Public Safety Commission (est. 1989); Rent Stabilization Commission; and the Transportation Commission (est. 1989).

APPENDIX B:

Visual Artists Rights Act (VARA) and California Arts Preservation Act (CAPA)

VISUAL ARTISTS RIGHTS ACT (VARA)

Federal Law

TITLE 17 — COPYRIGHTS

TITLE 17 UNITED STATES CODE, SECTION 106A: RIGHTS OF CERTAIN AUTHORS TO ATTRIBUTION AND INTEGRITY

1. Rights of Attribution and Integrity.

Subject to section 107 and independent of the exclusive rights provided in section 106, the author of a work of visual art —

- a. shall have the right —
 - a. to claim authorship of that work, and
 - b. to prevent the use of his or her name as the author of any work of visual art which he or she did not create;
- b. shall have the right to prevent the use of his or her name as the author of the work of visual art in the event of a distortion, mutilation, or other modification of the work which would be prejudicial to his or her honor or reputation; and
- c. subject to the limitations set forth in section 113(d), shall have the right —
 - a. to prevent any intentional distortion, mutilation, or other modification of that work which would be prejudicial to his or her honor or reputation, and any intentional distortion, mutilation, or modification of that work is a violation of that right, and
 - b. to prevent any destruction of a work of recognized stature, and any intentional or grossly negligent destruction of that work is a violation of that right.

2. Scope and Exercise of Rights.

Only the author of a work of visual art has the rights conferred by subsection (a.) in that work, whether or not the author is the copyright owner. The authors of a joint work of visual art are co-owners of the rights conferred by subsection (a.) in that work.

3. Exceptions.

- a. The modification of a work of visual art which is a result of the passage of time or the inherent nature of the materials is not distortion, mutilation, or other modification described in subsection (a.3.A.).
- b. The modification of a work of visual art which is the result of conservation, or of the public presentation, including lighting and placement, of the work is not a destruction, distortion, mutilation, or other modification described in subsection (a)(3) unless the modification is caused by gross negligence.
- c. The rights described in paragraphs (1.) and (2.) of subsection (a.) shall not apply to any reproduction, depiction, portrayal, or other use of a work in, upon, or in any connection with any item described in subparagraph (A.) or (B.) of the definition of "work of visual art" in section 101, and any such reproduction, depiction, portrayal, or other use of a work is not a destruction, distortion, mutilation, or other modification described in paragraph (3) of subsection (a.).

4. Duration of Rights.

- a.** With respect to works of visual art created on or after the effective date set forth in section 610(a) of the Visual Artists Rights Act of 1990, the rights conferred by subsection (a.) shall endure for a term consisting of the life of the author.
- b.** With respect to works of visual art created before the effective date set forth in section 610(a) of the Visual Artists Rights Act of 1990, but title to which has not, as of such effective date, been transferred from the author, the rights conferred by subsection (a.) shall be coextensive with, and shall expire at the same time as, the rights conferred by section 106.
- c.** In the case of a joint work prepared by two or more authors, the rights conferred by subsection (a.) shall endure for a term consisting of the life of the last surviving author.
- d.** All terms of the rights conferred by subsection (a) run to the end of the calendar year in which they would otherwise expire.

5. Transfer and Waiver.

- a.** The rights conferred by subsection (a.) may not be transferred, but those rights may be waived if the author expressly agrees to such waiver in a written instrument signed by the author. Such instrument shall specifically identify the work, and uses of that work, to which the waiver applies, and the waiver shall apply only to the work and uses so identified. In the case of a joint work prepared by two or more authors, a waiver of rights under this paragraph made by one such author waives such rights for all such authors.
- b.** Ownership of the rights conferred by subsection (a.) with respect to a work of visual art is distinct from ownership of any copy of that work, or of a copyright or any exclusive right under a copyright in that work. Transfer of ownership of any copy of a work of visual art, or of a copyright or any exclusive right under a copyright, shall not constitute a waiver of the rights conferred by subsection (a). Except as may otherwise be agreed by the author in a written instrument signed by the author, a waiver of the rights conferred by subsection (a.) with respect to a work of visual art shall not constitute a transfer of ownership of any copy of that work, or of ownership of a copyright or of any exclusive right under a copyright in that work.

SOURCE- (Added Pub. L. 101-650, title VI, Sec. 603(a), Dec. 1, 1990, 104 Stat. 5128.)

TITLE 17 UNITED STATES CODE, SECTION 113

- 1.** In a case in which —
 - a.** a work of visual art has been incorporated in or made part of a building in such a way that removing the work from the building will cause the destruction, distortion, mutilation, or other modification of the work as described in section 106A(a.3.), and
 - b.** the author consented to the installation of the work in the building either before the effective date set forth in section 610(a.) of the Visual Artists Rights Act of 1990, or in a written instrument executed on or after such effective date that is signed by the owner of the building and the author and that specifies that installation of the work may subject the work to destruction, distortion, mutilation, or other modification, by reason of its removal, then the rights conferred by paragraphs (2.) and (3.) of section 106A(a.) shall not apply.

2. If the owner of a building wishes to remove a work of visual art which is a part of such building and which can be removed from the building without the destruction, distortion, mutilation, or other modification of the work as described in section 106A(a)(3), the author's rights under paragraphs (2.) and (3.) of section 106A(a.) shall apply unless —
 - a. the owner has made a diligent, good faith attempt without success to notify the author of the owner's intended action affecting the work of visual art, or
 - b. the owner did provide such notice in writing and the person so notified failed, within 90 days after receiving such notice, either to remove the work or to pay for its removal. For purposes of subparagraph (A), an owner shall be presumed to have made a diligent, good faith attempt to send notice if the owner sent such notice by registered mail to the author at the most recent address of the author that was recorded with the Register of Copyrights pursuant to paragraph (3). If the work is removed at the expense of the author, title to that copy of the work shall be deemed to be in the author.

3. The Register of Copyrights shall establish a system of records whereby any author of a work of visual art that has been incorporated in or made part of a building, may record his or her identity and address with the Copyright Office. The Register shall also establish procedures under which any such author may update the information so recorded, and procedures under which owners of buildings may record with the Copyright Office evidence of their efforts to comply with this subsection.

SOURCE- (Pub. L. 94-553, title I, Sec. 101, Oct. 19, 1976, 90 Stat. 2560; Pub. L. 101-650, title VI, Sec. 604, Dec. 1, 1990, 104 Stat. 5130.)

CALIFORNIA ARTS PRESERVATION ACT (CAPA)

State Law

California Civil Code §987

1. The Legislature hereby finds and declares that the physical alteration or destruction of fine art, which is an expression of the artist's personality, is detrimental to the artist's reputation, and artists therefore have an interest in protecting their works of fine art against any alteration or destruction; and that there is also a public interest in preserving the integrity of cultural and artistic creations.

2. As used in this section:
 - a. "Artist" means the individual or individuals who create a work of fine art.
 - b. "Fine art" means an original painting, sculpture, or drawing, or an original work of art in glass, of recognized quality, but shall not include work prepared under contract for commercial use by its purchaser.
 - c. "Person" means an individual, partnership, corporation, Limited Liability Company, association or other group, however organized.
 - d. "Frame" means to prepare, or cause to be prepared, a work of fine art for display in a manner customarily considered to be appropriate for a work of fine art in the particular medium.
 - e. "Restore" means to return, or cause to be returned, a deteriorated or damaged work of fine art as nearly as is feasible to its original state or condition, in accordance with prevailing standards.
 - f. "Conserve" means to preserve, or cause to be preserved, a work of fine art by retarding or preventing deterioration or damage through appropriate treatment in accordance with prevailing standards in order to maintain the structural integrity to the fullest extent possible in an unchanging state.

APPENDIX C:

Maintenance and Resources

Urban Art Maintenance Covenant

Developers who pursue the urban art requirement with an on-site urban art project are required to submit an Urban Art Maintenance Covenant at the conclusion of the project, STAGE IV. The Urban Art Maintenance Covenant, provided by the City, must be executed, and recorded with the Los Angeles County Registrar Recorder before a Certificate of Occupancy or other final approval can be given. A copy of the document will be shared upon request.

Urban Art Maintenance Plan

Developers who pursue the urban art requirement with an on-site art project are required to submit an Urban Art Maintenance Plan with the Final Art Plan, STAGE III, for review and approval. The form, provided by the City, should be completed by the art conservator working in consultation with the artist. A copy of this form can be downloaded from the City's website.

RESOURCES

The **Americans for the Arts** is a nonprofit organization whose primary focus is advancing the arts in the United States. The Americans for the Arts **Public Art Network** (PAN) develops professional services for the broad array of individuals and organizations engaged in the diverse field of public art. Important reference tools, produced by this organization, can be accessed on the internet, free of charge and include: **Best Practices for Public Art Projects** outlines professional methods for administrators and artists which highlight procedures utilized by many leaders in the public art field (www.americansforthearts.org/PANBestPractices) and the Public Art Resource Center is an online portal for professionals and artists to find information and tools tailored for your role (artist, administrator, field partner, community stakeholder) in the public art field (www.americansforthearts.org/parc).

The **American Institute for the Conservation of Historic and Artistic Works** (AIC) maintains a list of qualified, local conservators. Their website includes a "Find a Conservator" guide that can help you narrow down the right person for your conservation needs. <https://www.culturalheritage.org/>

Public Art Archive is a free online, and mobile accessible catalog of completed public art works worldwide. All art works in the City of West Hollywood's Urban Art Collection will receive a listing in the archive. <https://www.publicartarchive.org/>

Photo Credits

Introduction

Under the Sun (2016)

Artist: Monique van Gendren
Address: 8350 Santa Monica Boulevard
Photo credit: City of West Hollywood/
Tony Coelho

Page 3

Wake Up and Dream (2018)

Artist: Fredrich Kunath
Address: 563 Alfred Street
Photo credit: City of West Hollywood/
Jon Viscott

Page 4

Back Log (2017)

Artist: Michael McMillen
Address: 1041 N Formosa Avenue
Photo credit: City of West Hollywood/
Tony Coelho

Page 5

Peace, Freedom and Creativity (2011)

Artist: Shepard Fairey
Address: 625 N. San Vicente Blvd (West
Hollywood City Council Chambers Lobby)
Photo credit: City of West Hollywood/
Jon Viscott

Page 6

The Lightness of Being (2003)

Artist: Patrick McGrath
Address: 1414 N. Harper
Photo credit: City of West Hollywood/
Jon Viscott

Page 7

77 Sunset Strip (1991)

Artist: Richard H. Ellis
Address: 8500 Sunset Boulevard
Photo credit: City of West Hollywood/
Jon Viscott

Page 8

The Gallery (2018)

Artist: Heath Satow
Address: 8017 Norton Avenue
Photo credit: City of West Hollywood/
Jon Viscott

Page 9

West Hollywood Clock (1996, 2018 renovation)

Artist: Nancy Mooslin
Address: 8520 Santa Monica Boulevard
Photo credit: City of West Hollywood/
Jon Viscott

Page 10

Untitled (1987)

Artist: Elena Irving
Address: 1006 Carol Drive
Photo credit: City of West Hollywood/
Jon Viscott

Page 11

Mandarins from Beliz (2015)

Artist: Alice Konitz
Address: 616 N Croft Avenue
Photo credit: City of West Hollywood/
Tony Coelho

Page 12

The Riddle of the Sphinx (2000)

Artist: Richard Turner
Address: 7377 Santa Monica Boulevard
(Plummer Park Community Center)
Photo credit: City of West Hollywood/
Jon Viscott

Page 13

Dream Catcher (2017)

Artist: Janet Echelman
Address: 8490 Sunset Boulevard
(1 Hotel West Hollywood)
Photo courtesy of Studio Janet Echelman

Page 14

Left image:

Plantus Bibliotechalis (2011)

Artist: David Wiseman

Address: 625 N. San Vicente Blvd
(West Hollywood Library)

Photo credit: City of West Hollywood/
Jon Viscott

Right image:

Doggie Dog, Homage to Giacometti (2013)

Artist: Tsipi Mani

Address: 625 N. San Vicente Boulevard
Photo credit: City of West Hollywood/
Jon Viscott

Page 15

Sunset Strip Poinsettia Fields (2011)

Artist: Brad Howe

Address: 8600 Sunset Blvd.

Photo credit: City of West Hollywood/
Jon Viscott

Page 16

Parallel Perpendicular (2022)

Artist: Phillip K. Smith III

Address: 647 N San Vicente Blvd
(West Hollywood Park)

Photo Credit: City of West Hollywood/
Jon Viscott

Page 17

Horizon (2012), ***Cubes*** (2012)

Artist: Erwin Redl

Address: 8687 Melrose Avenue
(Pacific Design Center, Red Building)

Photo credit: City of West Hollywood/
Jon Viscott

Page 18

The Departure (2008)

Artist: Jacob Hashimoto

Address: 8401 Sunset Boulevard
(Andaz West Hollywood)

Photo credit: City of West Hollywood/
Jon Viscott

Page 19

Net of Indra (2016)

Artist: Ned Kahn

Address: 1085 N Sweetzer Avenue
(City Hall Automated Parking Structure)

Photo credit: City of West Hollywood/
Jon Viscott

Page 20

Tonic or Age of Noise (2002)

Artist: Bruce Odland

Address: near the intersection of Santa Monica
Boulevard and San Vicente Boulevard

Photo credit: City of West Hollywood/
Jon Viscott

Page 21

Murano (2009)

Artist: Peter Shire

Address: Santa Monica Boulevard Median
near Palm Avenue

Photo credit: City of West Hollywood/
Jon Viscott

Page 22

Left image:

Untitled (2009)

Artist: Leonard Cave

Address: 1000 N. Kings Road
(Kings Road Park)

Photo credit: City of West Hollywood/
Jon Viscott

Right image:

Cabinet of Wonders (2016)

Artist: Elena Manferdini

Address: 627 La Peer Drive
(La Peer Hotel)

Photo credit: City of West Hollywood/
Jon Viscott

