

 <p style="text-align: center;">City of Santa Ana City Council Policy</p>	City Manager’s Authorization
City of Santa Ana Public Art Policy	Date
	April XX, 2026

Purpose

The purpose of this Public Art Policy (Policy) is to establish a framework for the administration of public art within the City of Santa Ana (City or Santa Ana). It provides internal guidance for city staff, within available resources, for the acquisition, placement, design, and long-term preservation of public art, ensuring that artworks are thoughtfully integrated into the built environment, responsibly maintained, and aligned with the City’s cultural, aesthetic, and community-centered goals.

For purposes of this Policy, public art is defined as City-owned art in public spaces on City-owned property, such as City parks and other City facilities and the public right-of-way. Public art includes murals, sculptures, installations, and other creative expressions. Public art reflects Santa Ana’s unique cultural identity, fosters community pride, and contributes to neighborhood vitality, tourism, and economic activity. This Policy sets forth the processes and standards that ensure public art is thematically appropriate, contextually suited to its location, and meaningfully incorporated into public spaces, while preserving artistic integrity and minimizing unnecessary restrictions. This Policy does not apply to art on private properties, even if installed as the result of regulatory requirements such as conditions of approval, site plan approvals, development agreements, or similarly-natured documents, as well as city-issued grants.

Definition

The City Manager’s Office (CMO), or designee, is responsible for administering public art. The Policy is established to ensure that public art initiatives: 1) promote the creation, visibility, and accessibility of diverse artworks; 2) preserve the longevity and integrity of public art; 3) enhance community engagement; 4) maintain artistic integrity; and 5) encourage innovation.

Public Art: “Public art” means original works of art in any medium that are commissioned, acquired, or approved by the City with the intent of being permanently or temporarily installed, presented, or staged in spaces within the public realm that are publicly owned or publicly accessible. Public art includes artwork located in outdoor public spaces as well as in publicly accessible buildings, such as community centers, recreation facilities, civic buildings, and similar sites.

Mural: “Mural” means a form of public art consisting of artwork that is painted, affixed, or otherwise applied directly to an interior or exterior wall, ceiling, or other large permanent surface.

Monument: “Monument” means a type of public art consisting of a structure, statue, sculpture, inscribed stone, or other permanent installation erected to commemorate or memorialize a person, group, place, or historical event.

1.0 Funding and Budgeting

A sustainable and diversified funding strategy is essential to support the creation, installation, maintenance, preservation, and community engagement efforts associated with public art. The City is committed to exploring and developing funding mechanisms that reflect best practices and uphold public art as a long-term investment in cultural infrastructure and community identity.

Public art projects installed on privately owned property shall be the sole financial responsibility of the property owner, including all costs related to installation, maintenance, conservation, repair, insurance, and removal, unless otherwise specified in a formally approved art easement or other written agreement with the City.

In instances where a public art installation is located on property with shared public and private interests, such as retaining walls or similar structures that serve as a boundary between private property and the public right-of-way, financial and maintenance responsibilities shall be allocated between the property owner and the City as defined in a formally executed written agreement. In the absence of such an agreement, the City is not financially responsible for the maintenance of art on a private property wall facing the public right-of-way.

1.1 Supportive Funding Sources

To ensure support for public art, the City may explore the establishment of a Public Art Trust Fund specifically for the ongoing creation, maintenance, conservation, and emergency restoration of public art. This fund, if established, will serve as the central financial resource for sustaining Santa Ana’s Public Art collection and may be supported by 1) developer contributions; 2) public and private grants; 3) donations from foundations, individuals, or community groups; and 4) endowments and legacy gifts for cultural preservation.

These dedicated sources ensure public art remains an integral and sustainable part of Santa Ana’s growth and public life.

2.0 Policy Guidelines

2.1 Legal Compliance

All public art must comply with applicable laws and principles, including but not limited to the First Amendment right to free speech; California obscenity laws; trademark and copyright laws; and anti-discrimination protections. In particular, murals and other visual artworks must not depict obscene matters as defined under California Penal Code § 311, *et seq*, including sexual conduct, sexually explicit nudity, and images, text, and symbols inciting violence.

2.2 Public Art Acquisition and Installation

2.2.1 Overall Selection Process

Public art installations budgeted at \$50,000 or more will be selected through a Request for Qualifications (RFQ) followed by a Request for Proposals (RFP) process to ensure the City commissions high quality, culturally relevant artwork that reflects Santa Ana's diverse identity and history. For public art commissions with a budget below \$50,000, an RFQ is optional.

The Arts & Culture office and the agency or department managing the installation site shall share responsibility for developing and issuing the applicable RFQ and/or RFP. Sample RFQs, RFPs, and agreements can be found on the Arts & Culture office website: <https://www.santa-ana.org/departments/arts-and-culture-office/>

2.2.2 RFQ Process: Request for Qualifications

The City will issue a Request for Qualifications (RFQ) to create a list of pre-qualified artists eligible for the commission of public art. This process promotes equitable access to opportunities and supports the selection of artists who demonstrate creativity, professionalism, and cultural awareness. The RFQ seeks artists with experience in public art, prioritizing culturally responsive and inclusive practices while encouraging participation from Santa Ana-based artists. Applicants must be 18 or older, with strong preference given to artists who live or work in Santa Ana. Artists from outside the city may also apply but must show a clear commitment to community engagement, an understanding of Santa Ana's cultural context, and the ability to collaborate in site-specific, inclusive processes.

Artists will be notified of opportunities to participate in the RFQ process through public announcements, direct outreach, and citywide arts networks to ensure broad access and transparency while elevating culturally informed perspectives in the review process.

2.2.3 RFQ Submission Requirements

Submission requirements include an artist statement of no more than 500 words, a resume or curriculum vitae limited to two pages, and 5 to 10 images of past work accompanied by brief descriptions. Applicants must also provide at least two professional references.

2.2.4 Artist Qualification Evaluation

After initial vetting by staff to insure minimum qualifications are met, a review panel will evaluate submissions based on the artistic merit and originality of the applicant's work, prior experience with public art or site-specific projects, and the cultural relevance and potential social impact of their artistic practice. Evaluation will also consider the applicant's professional capacity and ability to meet project timelines.

2.2.5 Creation of Qualified Artist List

Following the RFQ evaluation, the City will create the pre-qualified artist list based on project relevance, capacity, and alignment with community and site-specific

needs. Artists on the pre-qualified list will be invited to participate in the RFP phase and develop a site-specific proposal.

2.2.6 RFP Process: Request for Proposals

Each invited artist or team may receive a nominal stipend from the overall project budget to support the development of a site-specific proposal for a designated public art opportunity. These proposals must align with the City's design, legal, and cultural criteria.

2.2.7 Proposal Requirements

Selected artists will be required to conduct one or more site visits. Artists may be required to participate in community engagement activities such as workshops or listening sessions, and integrate community input into their final design. Artists must submit complete design proposals that include visual renderings, a materials list, a detailed line-item budget that includes anti-graffiti coating and insurance costs, maintenance requirements, and a project timeline for design, fabrication, and installation. Final design proposals must include a narrative description outlining the artistic concept, site integration, and cultural relevance. Artists will also be responsible for fabricating and installing the final artwork and participating in a public unveiling event.

As part of the final design proposal, the artist shall provide a lifecycle maintenance and conservation plan for the artwork. The plan shall identify all materials used, recommended cleaning procedures, anticipated maintenance needs, expected lifespan of the artwork, and estimated maintenance requirements necessary to preserve the artwork over time. This information will support the City's long-term stewardship and maintenance planning.

2.2.8 Design Guidelines

All artwork must be original, and the use of artificial intelligence (AI)-generated content, stock images, or trademarked or copyrighted materials are prohibited. The artwork must be respectful and inclusive and may not include content that is offensive or derogatory. Advertising, religious, sexual, or political imagery or messaging including, but not limited to names, logos, or signage, is not permitted. Any content considered obscene or indecent by community standards will be rejected. Designs must be appropriate for all ages and should integrate cohesively with the physical site and surrounding architectural context. Artwork designs will be appropriate for public spaces and will consider issues such as safety, theft, and vandalism. The design will also respect how each space is used by the public. For example, artworks in parks will not block important views or interfere with normal use of open spaces. Artwork may not include commercial branding, partisan political symbols, religious symbols or text meant to proselytize, or discriminatory imagery. The City reserves the right to determine what is considered appropriate for City purposes and the right to approve the final design and methods of installation and maintenance.

If the mural appears to be a sign advertising for a business, it must adhere to the city's sign ordinance and regulations. More information can be found here: <https://www.santa-ana.org/permanent-and-temporary-sign-information/>

The following guidelines are provided to assist in the preparation of a proposal:

1. Murals may incorporate paint, tile, mosaic, or other approved media and shall be applied directly to the approved wall or surface. Murals shall not extend beyond or protrude from the surface plane except as expressly approved through the review process.
2. Murals may be installed on the interior or exterior of buildings or walls with a finished and properly prepared surface. Murals shall not be applied to unfinished stone, unpainted brick, or other surfaces deemed unsuitable by the City.
3. Public art installations shall not obscure, alter, or cover architectural features, including but not limited to windows, doors, pilasters, cornices, trim, decorative bands, recessed elements, or projecting features.
4. Public art shall be designed to respect and complement the intended use of the site. Installations shall not obstruct pedestrian or vehicular circulation, block significant views, interfere with public access, or impede the normal use and function of public spaces.
5. All public art installations shall be fabricated and installed using durable, high-quality materials appropriate for their intended environment, including outdoor conditions where applicable. Projects must minimize potential safety hazards, design-related liability risks, and vulnerability to theft or vandalism.

All exterior public art installations must be treated with an approved anti-graffiti or protective coating to ensure long-term preservation and ease of maintenance. Varnish and other coatings or finishes that are not specifically designed as graffiti abatement products as part of a graffiti removal system do not comply with this requirement.

2.2.9 Local Artist Preference and Scoring Rubric

To prioritize the contributions of Santa Ana's creative community, the City will implement a modest point-based scoring rubric that awards additional points for artists who live, work, or have demonstrated significant engagement within Santa Ana. This ensures local artists have meaningful access and recognition, while keeping the process equitable for outside artists who bring strong proposals and local collaboration.

2.2.10 Proposal Evaluation:

The review panel shall evaluate all proposals from the selected finalists based on the criteria established in this Policy. These considerations include the artistic quality and originality of the work, and its cultural and site-specific relevance. The panel will

also review the feasibility and durability of the proposed materials; the reasonableness of the project budget and schedule; and the overall alignment of the proposal with the City's values, priorities, and adopted goals.

2.2.11 General Requirements:

Insurance: Artists selected for this phase must provide general liability insurance and, when applicable, professional liability insurance, with the City listed as an additional insured. Artists who do not currently have the required insurance may still apply but must obtain all necessary coverage before contracting or before any on-site work begins. The City reserves the right to request more specific insurance requirements, depending on the risks involved with specific artwork or project. More information regarding insurance requirements can be found here: <https://www.santa-ana.org/rmd/>

Business License: Artists selected must provide a current Santa Ana business license. More information regarding business licenses can be found here: <https://www.santa-ana.org/business-license-general-info/>.

2.2.12 Permits and Regulatory Compliance:

Building and Structural Impacts: Prior to installation, at the artist's sole expense, the artist and/or project sponsor shall obtain all required permits from the City's Planning and Building Agency. This requirement is especially important if the installation of public art affects or alters a building because it involves a structural attachment, modification, electrical installation, or affects the integrity of any building, wall, foundation, ground surface, or other physical improvement.

Encroachment into the Public Right-of-Way: If the installation process requires the temporary or permanent use of the public right-of-way, including but not limited to sidewalks, streets, or alleys for scaffolding, equipment staging, lane closures, or similar activities, the artist and/or project sponsor shall secure the appropriate permits from the City's Public Works Agency and Planning and Building Agency and any other applicable departments before commencing work, at the artist's sole expense. A permit shall authorize the installation of one approved public artwork only. Property owners or artists seeking to modify, replace, substantially alter, or install a new public art design in place of an existing permitted artwork must submit a new application and obtain all required approvals and permits prior to commencing such work.

More information regarding city permits can be found here: <https://www.santa-ana.org/permits-counter/>

2.3 Site Selection

Public art will be placed in highly visible, accessible areas within Santa Ana parks, plazas, and other public spaces. Site selection will consider pedestrian activity, overall visibility, and compliance with safety, infrastructure, and accessibility standards. Locations will also be evaluated for their historical, cultural, and environmental relevance. Physical characteristics such as walls, surfaces, landscaping, and sun exposure, as well as potential

weather or vandalism impacts, will inform placement decisions. Selected sites should complement and enhance the surrounding environment. The City will make the final determination on placement of the artwork.

2.3.1 Site Suitability

Artwork locations should prioritize structurally suitable surfaces.

- Where existing structures are used, early evaluation of wall condition and long-term stability helps prevent premature deterioration. Those walls should be evaluated by an engineer for settlement and movement prior to artwork installation to prevent cracking or damage over time.
- If installed on private property walls facing the public right-of-way, an agreement with the wall owner must be in place that grants the City rights to access, reconstruct, maintain, etc. The owner must agree to preserve the art rather than simply painting over it or reconstructing the wall without some form of notice or approval, especially if the art was funded by the City.

2.3.2 Historic Properties

Art installations on sites determined eligible for historic preservation or existing sites on the Santa Ana register of historic properties shall be subject to approval by the Historic Resources Commission (HRC) if issuance of a certificate of appropriateness is required, or for a formal recommendation to the City Council if required, as determined by Chapter 30 of the Santa Ana Municipal Code. Specifically, any public art installation involving physical attachment to, or significant visual alteration of, a historic resource must be evaluated by the HRC to ensure the project does not damage historic fabric or diminish the site's integrity. This evaluation shall confirm that the installation methods are reversible where feasible and that the artwork remains contextually appropriate to the surrounding architectural and historical environment.

2.4 Public Involvement

Community input can be an essential component of the public art process in Santa Ana to ensure artworks reflect local values, histories, and aspirations. As appropriate for the proposed project, the City may gather public feedback at multiple stages through meetings, listening sessions, surveys, workshops, and partnerships. Artists may be required to engage with the community, gather and incorporate feedback, document their outreach efforts, and ensure that the final artwork meaningfully represents Santa Ana's identity and collective memory.

2.5 Capital Projects

2.5.1 Existing Public Art

For construction projects where there is existing art, a preservation and protection scope must be fully defined prior to bidding. Activities involving vibration, trenching, shoring, or ground improvement, such as vibro-stone columns, can damage a nearby artwork. These risks should be analyzed before bid and mitigation measures be defined in the contract documents.

Temporary protection, bracing, and safeguarding of existing artwork during construction should have clearly assigned responsibilities to avoid disputes, delays, or unintended damage. Responsibilities may include design, installation, and

performance of the protection systems.

2.5.2 New Public Art

For construction projects proposing to install new art, preservation, protection, and construction coordination requirements should be identified during project design and incorporated into bid documents. Clear and complete scopes before the contract is awarded will allow for the contractor to properly plan means and methods.

3.0 Maintenance, Preservation, Modification, Relocation, and Demolition

The City will be responsible for the maintenance, conservation, and preservation of Public Art located on property owned and controlled by the City.

City-owned property includes, but is not limited to, City Hall, public parks, community centers, City-owned parking structures, the Santa Ana Regional Transportation Center (SARTC), the Santa Ana Police Administrative Building, the Jail Facility, and other municipal buildings and facilities under City jurisdiction.

The City shall not assume maintenance responsibility for public art located on non–City-owned property unless otherwise provided through a formally executed written agreement. Private property owners are required to address graffiti and vandalism within a reasonable time.

3.1 Maintenance

The City will, in consultation with the artist, establish a routine inspection and maintenance schedule for all public art to ensure that each piece remains structurally sound, visually preserved, and safe for public interaction. Artist should provide a list of materials used and any maintenance or conservation needs.

A collaboration among CDA, PWA, and PBA shall ensure annual inspections will assess structural stability, including cracks, shifting, or compromised mounting systems, along with surface conditions such as fading, peeling, corrosion, or evidence of graffiti. Evaluations will also examine the condition of materials and protective coatings, identifying issues related to UV exposure, moisture damage, or deterioration of organic or mixed media. Site conditions will be reviewed for erosion, pooling of water, overgrown landscaping, debris, or wildlife interference, while interpretive signage will be checked for visibility, legibility, vandalism, or informational QR code functionality. Public safety considerations will include identification of sharp edges, loose components, tripping hazards, and any ADA accessibility concerns. Inspections will occur at least annually and whenever vandalism or damage is reported, with all findings documented, categorized by severity, and scheduled for appropriate follow-up action to ensure long-term preservation of public art.

For any public art installed on a structure or site listed on the Santa Ana Register of Historical Properties, or determined eligible for such listing, all maintenance, repair, and preservation activities must be conducted in a manner that does not compromise the structural or architectural integrity of the underlying historic resource. Any such work must strictly adhere to the preservation standards established in Chapter 30 of the Santa Ana

Municipal Code and, where applicable, the Secretary of the Interior’s Standards for the Treatment of Historic Properties. Consultation with the Planning and Building Agency will be conducted prior to commencing significant repairs to ensure that the proposed methods of maintenance or restoration do not constitute an “alteration” that would require additional formal review by the Historic Resources Commission.

3.2 Artist Collaboration and Public Art Inventory

Whenever maintenance or restoration is required, the City will make every effort to consult the original artist, or the artist’s next of kin if deceased, to ensure that all interventions respect the original artistic intent and cultural significance of the work, unless an agreement explicitly assigns full custodial discretion to the City.

If the City does not receive a response from the artist or estate within 90 days of attempted contact, the City will proceed with necessary maintenance and/or restoration in a manner that honors the artist’s intent to the best extent possible.

The City will maintain a regularly updated Public Art Inventory to ensure accurate documentation and effective long-term stewardship of all public art.

This inventory will include the artist’s name and contact information; the artwork’s title, location, date of creation, and descriptive details; and information on materials, fabrication methods, and any conservation notes relevant to ongoing care. The inventory will also contain photographic documentation and restoration activities, and, when applicable, contact information for the artist’s estate.

3.3 Preservation

The City shall implement best preservation practices to maintain the integrity of its public art. Preservation specialists should be procured separately by the owner of the site or the lead agency/department, and not through the general contractor.

Preservation strategies will be tailored to each artwork’s materials, type, location, and exposure. These strategies are preventive in nature and focused on minimizing long-term degradation. Preservation work will follow professional standards and artist collaboration practices.

3.4 Modification, Relocation, and De-accession

3.4.1 Restoration Outcomes

When artwork requires restoration, the City will, whenever feasible, collaborate with the original artist or the artist’s estate to restore the piece.

If restoration is not feasible, the City will explore alternatives, including re-creation, replacement, commissioning new work inspired by the original artist, and comprehensive removal.

All actions, decisions, and documentation related to these processes shall be recorded

in the City's Public Art Inventory to ensure accountability and provide a reference for future preservation efforts.

3.4.2 De-accession of Public Art

The following criteria may constitute grounds for the de-accession (removal) of a public artwork. The presence of one or more of these conditions does not require removal but may warrant review and consideration by the City:

1. The artwork's condition presents a demonstrated safety hazard to the public.
2. The artwork has been damaged or has deteriorated to such an extent that it no longer retains its essential physical integrity or cannot reasonably be represented as the original work.
3. Restoration of the artwork's structural or aesthetic integrity is technically infeasible, or the cost of restoration exceeds available or reasonably allocated City resources.
4. The building, wall, plaza, or other architectural or site element supporting the artwork is scheduled for demolition, alteration, or redevelopment, and the artwork cannot be safely removed intact or relocation is not feasible.
5. The use or character of the site has substantially changed, the artwork has lost its contextual relevance, and relocation is impracticable or inappropriate.
6. The artwork requires disproportionate or unreasonable conservation or maintenance, or exhibits inherent vice (faults in design, materials, or workmanship) that undermine its longevity.
7. The artwork is in storage and not, or is rarely, on display due to the absence of a suitable or secure site.
8. The City cannot reasonably guarantee the artwork's protection, preservation, or security in its current location.
9. The artwork was not fabricated, installed, or completed in substantial conformance with the approved proposal or contractual requirements.
10. The artist has submitted a written request for removal, and the City has determined that the request is reasonable and consistent with applicable agreements and laws.
11. The artwork has reached the end of its anticipated lifespan as defined in the original commission, contract, or conservation plan.
12. The artwork is determined to be inauthentic or in violation of copyright, intellectual property, or other applicable laws.

13. The artwork has been the subject of documented, sustained, and significant community concern, and following formal review, the City determines that the artwork no longer reflects the values or interests of the community it serves.

4.0 Rights and Responsibilities

4.1 Possible Rights and Protections under Federal and State laws (VARA and CAPA)

Public art may be protected under federal and/or state law, specifically the Visual Artists Rights Act of 1990 (VARA) and the California Art Preservation Act of 1979 (CAPA). These laws discuss certain moral rights, including the rights of integrity and attribution.

The City is committed to complying with all laws, including VARA and CAPA, if applicable to a piece of public art.

4.2 VARA and CAPA Protections

VARA can be found at 17 U.S.C. §101, *et seq.*, and CAPA can be found at California *Civil Code* §987. An artist should review their rights under both VARA and CAPA and seek any legal guidance they deem necessary.

This section applies to all works of fine art and public art in the City's collection or under its jurisdiction that may be protected under these statutes.

1. Protection from Alteration or Destruction

The City shall not intentionally distort, mutilate, deface, alter, or destroy a protected work of art in a manner that would prejudice the artist's honor or reputation, except as permitted by law. The City shall not intentionally destroy a work of recognized stature without complying with all applicable statutory requirements.

2. Notice to Artist

Prior to the removal, relocation, alteration, or destruction of a protected artwork, the City shall make a diligent, good faith effort to notify the artist in writing at the artist's last known address of record. The notice shall describe the proposed action and provide the artist a reasonable opportunity to respond, inspect the artwork, or assert applicable rights.

3. Opportunity for Removal

If a work of art is incorporated into a building or structure and can be removed without substantial damage to the artwork, the artist shall be provided the opportunity to remove the artwork at the artist's sole expense within a reasonable timeframe specified by the City, consistent with applicable law.

If removal cannot be accomplished without destruction, distortion, or substantial alteration, the City shall comply with all statutory notice and documentation requirements prior to proceeding.

4. Public Works, Renovation, or Demolition

When alteration, removal, or destruction of a work of art is necessitated by construction, renovation, demolition, or other public works activity, the City shall comply with applicable notice requirements under VARA and CAPA and shall document the artwork prior to removal or destruction, unless emergency conditions require immediate action.

5. Emergency Conditions

If a work of art presents an immediate threat to public health or safety, the City may take necessary action to secure, remove, or stabilize the artwork without prior notice. The City shall document the emergency condition and provide notice to the artist as soon as practicable thereafter. An emergency condition can also include vandalism that promotes hate speech or provokes violence.

6. Documentation

Prior to removal, relocation, or destruction of a protected artwork, the City shall document the artwork through photographs and written records for archival purposes, unless emergency circumstances prevent such documentation.

7. Waivers

Where legally permissible, the City may require artists to execute written waivers of rights under VARA and/or CAPA as a condition of commission, acquisition, or installation. Any such waiver shall be clear, specific, and executed in compliance with statutory requirements.

8. Legal Review

In circumstances involving potential destruction, works of recognized stature, disputed authorship, or complex site-integrated artworks, the City shall consult with legal counsel to ensure compliance with all applicable federal and state laws.

4.4 Roles and Responsibilities

The success of public art depends on clear collaboration among City agencies and departments. The following outlines the roles and responsibilities of each participating entity in the planning, development, implementation, maintenance, and stewardship of public art.

4.4.1 Community Development Agency

The Community Development Agency (CDA) serves as the lead entity for all Public

Art projects and to help guide projects for other agencies and departments that might incorporate public art into their projects. Other City agencies and departments must ensure they consult with the Arts & Culture office on projects including art. The Arts & Culture office supports the Arts and Culture Commission (ACC), oversees artist selection and commissioning, maintains the Public Art Inventory, and manages outreach, grants, partnerships, and budgets.

4.4.2 Public Works Agency

The Public Works Agency (PWA) serves as the lead entity for all Public Art projects within City facilities other than parks and the City's right-of-way. PWA also supports public art by advising on site feasibility and environmental impacts, assisting with installation logistics, and supporting maintenance and repairs.

4.4.3 Parks, Recreation and Community Services Agency

The Parks, Recreation and Community Services Agency (PRCSA) serves as the lead entity for all Public Art projects within City parks.

4.4.4 Planning and Building Agency

The Planning and Building Agency (PBA) serves as the lead support agency for the Historic Resources Commission (HRC) and prepares agenda packets in support of the HRC's functions.

PBA shall be consulted for all Public Art projects located within established historic districts, including but not limited to Downtown, French Park, and Floral Park. This oversight ensures that any proposed artwork or installation is consistent with the City's existing Design Guidelines and the specific historic character of the district. The PBA shall be notified of all such proposals at the concept stage to determine if HRC approval or a Certificate of Appropriateness is required prior to the commissioning of the artwork.

APPENDIX A

GLOSSARY OF TERMS

ADA (Americans with Disabilities Act):

Federal civil rights law that prohibits discrimination against individuals with disabilities and requires public spaces and facilities to be accessible.

Alteration:

Any change, modification, or physical impact to an artwork or its site that affects its design, materials, structure, or visual character.

Anti-Graffiti Coating:

A protective surface treatment applied to public art to allow for easier removal of graffiti without damaging the underlying artwork.

Arts and Culture Commission (ACC):

An advisory body to the City Manager and the City Council that makes recommendations and advocates for arts education, cultural diversity, and other initiatives that further the growth and sustainability of the arts and cultural community in Santa Ana.

Artist Statement:

A written narrative provided by an artist describing their artistic vision, intent, and conceptual approach to their work.

Building Permit:

An official authorization issued by the City allowing construction, installation, or structural modification in compliance with applicable codes and regulations.

California Art Preservation Act (CAPA):

A California state law (California Civil Code §987) that grants artists certain moral rights, including protection against alteration or destruction of fine art.

Certificate of Appropriateness:

Formal approval issued by the Historic Resources Commission (HRC) for proposed alterations to designated historic resources or properties within historic districts.

Community Engagement:

The process of involving residents, stakeholders, and community members in the planning, design, or review of public art projects through meetings, workshops, surveys, or other outreach methods.

Conservation:

Professional measures taken to stabilize, repair, and preserve artwork to prevent further deterioration while maintaining artistic integrity.

De-accession:

The formal removal of an artwork from the City's Public Art Inventory and collection following an established review process.

Durability:

The ability of materials and construction methods to withstand environmental exposure, aging, vandalism, and public interaction over time.

Encroachment Permit:

Authorization required for temporary or permanent use of the public right-of-way, including sidewalks or streets, for installation or construction activities.

Historic Resources Commission (HRC):

The City body responsible for reviewing and making determinations regarding alterations to historic properties in accordance with Chapter 30 of the Santa Ana Municipal Code.

Inherent Vice:

A flaw or defect in materials, fabrication, or design that leads to deterioration or structural failure over time.

Installation:

The process of fabricating, delivering, mounting, securing, and completing a public artwork at its designated site.

Local Artist:

An artist currently living in the city; maintaining a business within the city; or has created, performed, or displayed their work in local public spaces in the city within the past five years

Maintenance:

Routine inspection, cleaning, minor repair, and care necessary to keep artwork in good condition and safe for public display.

Mural:

A form of public art consisting of artwork painted, affixed, or otherwise applied directly to an interior or exterior wall or large permanent surface.

Monument:

A structure, statue, sculpture, inscribed stone, or other permanent installation erected to commemorate a person, group, place, or historical event.

Public Art:

Original works of art commissioned, acquired, or approved by the City for installation in publicly owned or publicly accessible spaces.

Public Art Inventory:

The official record maintained by the City documenting all public artworks, including artist information, materials, location, conservation history, and photographs.

Public Realm:

Publicly owned or publicly accessible spaces such as parks, plazas, streets, civic buildings, and rights-of-way.

Request for Proposals (RFP):

A formal solicitation issued by the City inviting qualified artists to submit detailed design

concepts and project proposals for a specific public art opportunity.

Request for Qualifications (RFQ):

A formal solicitation process used to evaluate and pre-qualify artists based on experience, portfolio, and professional credentials prior to requesting detailed proposals.

Restoration:

The process of returning a damaged or deteriorated artwork as closely as possible to its original appearance and structural condition.

Right-of-Way:

Public land reserved for transportation and utility purposes, including streets, sidewalks, alleys, and related infrastructure.

Secretary of the Interior's Standards:

Federal standards that provide guidance for the preservation, rehabilitation, restoration, and reconstruction of historic properties.

Site-Specific:

Artwork designed specifically for and integrated with a particular location, considering its physical, cultural, and environmental context.

Visual Artists Rights Act (VARA):

A federal law (17 U.S.C. §101, et seq.) granting artists certain moral rights, including rights of attribution and integrity for qualifying works of art.