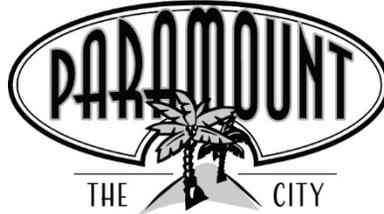


# AGENDA

Public Art Advisory Committee  
February 26, 2026



*Safe, Healthy, and Attractive*

Committee Meeting  
City Hall - Downstairs Conference Room  
3:30 p.m.

City of Paramount

16400 Colorado Avenue ❖ Paramount, CA 90723 ❖ (562) 220-2000 ❖ [www.paramountcity.gov](http://www.paramountcity.gov)

## PUBLIC PARTICIPATION NOTICE

**In-person Attendance:** The public may attend the Public Art Advisory Committee meetings in-person.

**Public Comments:** Members of the public wanting to address the Public Art Advisory Committee, either during public comments or for a specific agenda item, or both, may do so by the following methods:

- **In-person**

If you wish to make a statement, please complete a Speaker's Card prior to the commencement of the Public Comments period of the meeting. Speaker's Cards are located at the entrance. Give your completed card to a staff member. When your name is called, you will be able to provide your public comments.

- **E-mail:** [planning@paramountcity.gov](mailto:planning@paramountcity.gov)

E-mail public comments must be received **15 minutes prior to the start of the meeting**. The e-mail should specify the following information: 1) Full Name; 2) City of Residence; 3) Phone Number; 4) Public Comment or Agenda Item No.; 5) Subject; 6) Written Comments.

All public comments are limited to a maximum of three (3) minutes unless an extension is granted. No action may be taken on items not on the agenda except as provided by law. All public comments will be recorded and rules of decorum and procedures for the conduct of City meetings will apply when addressing the Public Art Advisory Committee whether in-person or via email.

ROLL CALL OF  
COMMITTEE MEMBERS:

Lorean Bautista (Artist)  
Angel Castellanos (Artist)  
Christina Rodriguez (Community Stakeholder)  
Councilmember Isabel Aguayo  
Councilmember Vilma Cuellar Stallings

## MINUTES

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1. APPROVAL OF MINUTES January 29, 2026

## PUBLIC COMMENTS

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## REPORTS

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2. ORAL REPORT Public Art Program Webpage
3. ORAL REPORT Spane Park Mural – Call for Artists
4. ORAL REPORT Hay Tree Public Market Public Art – Call for Artists
5. ORAL REPORT / CONSIDERATION Public Art Workplan
6. ORAL REPORT / CONSIDERATION Public Art Program Policies and Guidelines

## COMMENTS

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7. COMMENTS
  - Committee Members
  - Staff

## ADJOURNMENT

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To a meeting TBD, in the Downstairs Conference Room at City Hall, 16400 Colorado Avenue, Paramount, California.

**Americans with Disabilities Act:** In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please contact the City Clerk's office at (562) 220-2225 at least 48 hours prior to the meeting to enable the City to make reasonable arrangements to ensure accessibility to this meeting. **Note:** Agenda items are on file in the Planning Department office and are available for public inspection during normal business hours. Materials related to an item on this Agenda submitted after distribution of the agenda packet are also available for public inspection during normal business hours in the Planning Department office. The Planning Department office is located at City Hall, 16400 Colorado Avenue, Paramount.

FEBRUARY 26, 2026

APPROVAL OF MINUTES

PUBLIC ART ADVISORY COMMITTEE

MOTION IN ORDER:

APPROVE THE PUBLIC ART ADVISORY COMMITTEE MINUTES OF  
JANUARY 29, 2026.

|                                   |                        |
|-----------------------------------|------------------------|
| <u>MOTION:</u>                    | <u>ROLL CALL VOTE:</u> |
| MOVED BY: _____                   | AYES: _____            |
| SECONDED BY: _____                | NOES: _____            |
| <input type="checkbox"/> APPROVED | ABSENT: _____          |
| <input type="checkbox"/> DENIED   | ABSTAIN: _____         |

**PUBLIC ART ADVISORY COMMITTEE MINUTES  
JANUARY 29, 2026**

City of Paramount, 16400 Colorado Avenue, Paramount, CA 90723

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**CALL TO ORDER:** The meeting of the Public Art Advisory Committee was called to order by Planning and Building Director John King at 3:40 p.m. at City Hall, Downstairs Conference Room, 16400 Colorado Avenue, Paramount, California.

**ROLL CALL OF COMMITTEE MEMBERS:** Present: Lorean Bautista (Artist)  
Angel Castellanos (Artist)  
Christina Rodriguez (Community Stakeholder)  
Councilmember Isabel Aguayo  
Councilmember Vilma Cuellar Stallings

Absent: None

**STAFF PRESENT:** John King, Planning and Building Director  
Monica Rodriguez, Assistant Planning and Building Director  
Leslie Corrales, Assistant Planner  
Biana Salgado, Administrative Assistant

**SELECTION OF CHAIR AND VICE CHAIR**

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1. **ORGANIZATION** Planning and Building Director King opened the nominations for the selection of Public Art Advisory Committee Chair.

Committee Member/Councilmember Cuellar Stallings nominated Committee Member/Councilmember Aguayo for the office of Public Art Advisory Committee Chair. The selection was passed by the following roll call vote:

**AYES:** Committee Members Bautista, Castellanos, Rodriguez, Aguayo, and Cuellar Stallings.  
**NOES:** None  
**ABSENT:** None  
**ABSTAIN:** None

Chair Aguayo was declared Public Art Advisory Committee Chair.

Chair Aguayo opened the nominations for the selection of Public Art Advisory Committee Vice Chair.

Committee Member Bautista nominated herself. The selection was passed by the following roll call vote:

- AYES: Committee Members Bautista, Castellanos, Rodriguez, Aguayo, and Cuellar Stallings.
- NOES: None
- ABSENT: None
- ABSTAIN: None

Vice Chair Bautista was declared Public Art Advisory Committee Vice Chair.

**PUBLIC COMMENTS**

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There were none.

**REPORTS**

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- 2. ORAL REPORT  
Brown Act Training

Planning and Building Director King provided an overview of the Ralph M. Brown Act, which is a California law that requires City committees to conduct their business openly and in public. The Brown Act ensures that City committee work is transparent, noticed in advance, and open to public participation.

Planning and Building Director King also provided an overview of the Rules of Decorum and Procedures for the Conduct of City Meetings.

- 3. ORAL REPORT  
Public Art Master Plan and Municipal Code

Chair Aguayo announced the item. Planning and Building Director King provided an overview of the Public Art Master Plan and the Paramount Municipal Code relating to Art in Public Spaces (Chapter 17.112). Planning and Building Director King highlighted Section 17.112.070 (regarding the Public Art Advisory Committee) and its purpose is to promote, encourage, and advise on policies and programs that affect public access to a wide variety of arts and culture opportunities.

- 4. ORAL REPORT  
Public Art Program Mission and Curatorial and Programmatic Goals, Policies, and Guidelines

Chair Aguayo announced the item. Planning and Building Director King provided an overview of the mural policy, temporary artwork policy, and the maintenance policy of Public Artwork.

There was discussion among the Public Art Advisory Committee about the mission and goals for public art. Planning and Building Director King discussed neighborhood involvement.

Committee member Rodriguez believes surveying the community would be good for the longevity of the project.

Chair Aguayo asked the Committee on ideas on how to get residents involved.

Committee member Castellanos asked if the artist is expected to canvass the area or come out of pocket for the project.

Vice Chair Bautista asked if the City has community partnerships.

Planning and Building Director King brought up the possibility of involving a private developer in sponsoring the artist to create a mural.

Committee member Castellanos has concerns that a private developer can use a mural as a marketing tool (prioritizing the needs of the business as opposed to the community), but believes it is a good idea to encourage developers to adopt public art.

Chair Aguayo asked Planning and Building Director King if he could reach out to Community Services Director Yecenia Guillen to possibly involve afterschool programs to get students involved. Also suggested creating a local artist directory for developers to refer to when in search of an artist to create a mural.

Vice Chair Bautista inquired about the possibility of a stipend.

5. ORAL REPORT/  
CONSIDERTION  
Public Art Workplan

Chair Aguayo announced the item. Planning and Building Director King stated one of the responsibilities of the Public Art Advisory Committee is to approve a workplan for the remaining months of the 2025-2026 Fiscal Year.

Committee member Castellanos brought up the idea of utilizing the Paramount Swap Meet/Drive-in theatre as a host for a local film festival.

Chair Aguayo followed up with the suggestion of bringing up the idea with Paramount High School and the Paramount Unified School District at the beginning of the school year and to be deferred as a future topic.

6. ORAL REPORT/  
CONSIDERTION

Chair Aguayo announced the item. Planning and Building Director King introduced Assistant Planner Corrales who provided an overview of Spane Park, which is home to the Spane Learning Center, the site of the proposed 300 square foot space for a mural.

There was discussion among the Public Art Advisory Committee about the curation of an artist for the proposed mural.

Vice Chair Bautista suggested looking for a local artist in the neighborhood perhaps one that has visited Spane Park.

Assistant Planner Corrales suggested asking artists the question “what Spane Park means to you?”

Chair Aguayo acknowledged that the area in which Spane Park is located is generational and suggested contacting Mujeres Unidas Sirviendo Activamente (MUSA), a nonprofit organization that is involved with the community and can help with putting out a call to local artists.

Committee member/Councilmember Cuellar Stallings suggested contacting the Sherriff’s Department that has a program at Spane Park and is also involved with the community.

Chair Aguayo suggested also speaking with the residents that utilize the facility.

To cast a wider call to artists, Planning and Building Director King suggested the possibility of selecting an artist that can mentor a local artist or children.

Committee member Castellanos suggested the use of a projector to visualize the art concept on the proposed wall for the mural.

7. ORAL REPORT/  
CONSIDERATION  
Hay Tree Public  
Market Public Art

Chair Aguayo announced the item. Planning and Building Director King provided an overview of the upcoming Hay Tree Public Market (former Paramount Saw Building).

There was discussion among the Public Art Advisory Committee about potential art concepts for the site and utilizing Friday Night Paramount and social media for outreach.

Committee member/Councilmember Cuellar Stallings suggested tapping into the history of the Hay Tree (old dairy farms) as a concept that can be incorporated.

8. COMMENTS

There were none.

**ADJOURNMENT**

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There being no further business to come before the Committee, the meeting was adjourned by Chair Aguayo at 4:50 p.m. to the next Public Art Advisory Committee meeting to be held on Thursday, February 26, 2026 at City Hall, Downstairs Conference Room, 16400 Colorado Avenue, Paramount, California at 3:30 p.m.

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Isabel Aguayo, Chair

ATTEST:

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Biana Salgado, Administrative Assistant

FEBRUARY 26, 2026

ORAL REPORT

PUBLIC ART PROGRAM WEBPAGE



**To:** Honorable Public Art Advisory Committee  
**From:** John King, AICP, Planning and Building Director  
**By:** Monica Rodriguez, Assistant Planning and Building Director  
**Date:** February 26, 2026

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**Subject: ORAL REPORT – PUBLIC ART PROGRAM WEBPAGE**

Planning and Building Department staff will report on the updated Public Art Program webpage. The page is accessed from the following URL:

<https://www.paramountcity.gov/government/departments/planning-and-building/planning/public-art/>

FEBRUARY 26, 2026

ORAL REPORT

SPANE PARK MURAL – CALL FOR ARTISTS



**To:** Honorable Public Art Advisory Committee  
**From:** John King, AICP, Planning and Building Director  
**By:** Leslie A. Corrales, Assistant Planner  
**Date:** February 26, 2026

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**Subject: ORAL REPORT – SPANE PARK MURAL, CALL FOR ARTISTS**

Concurrently with the update to the Public Art Program webpage, the Call for Artists for the Spane Park Mural was released on Friday, February 20, 2026.

Planning and Building Department staff will summarize the Call for Artists and outreach to artists.

A copy of the Call for Artists and the City social media post are included for review.



## **CALL TO ARTISTS**

### **PARAMOUNT MURAL PROGRAM**

The City of Paramount is seeking applications from artists for a public art opportunity. This is a mural project inside an actively used community center in Paramount – the Spane Park Learning Center. Spane Park is a 4.2-acre park founded in 1976. This opportunity is open to experienced artists living and working in Southern California – Los Angeles, Orange, San Bernardino, Riverside, Ventura, San Diego, and Imperial Counties.

Artists may enter a maximum of 2 works for consideration.

### **Description**

The mural theme is **What does Spane Park mean to the community?** The commission is open to all types of design approaches and styles. The City is looking for a lasting mural that will inspire nearby residents and participants in Spane Park activities and be a point of community pride.

The artwork should be original work of the artist and appropriate and complementary for this publicly accessible location. The mural should be enjoyed by all generations and by a diverse community. Upon selection, the artist(s) and the City of Paramount will execute a contract formalizing terms, price, and schedule for completion.

The selected artist's name and social media handle will be included on the mural, listed on [www.paramountcity.gov](http://www.paramountcity.gov) and on any marketing materials which feature the selected artist's work. The selected artist will receive \$6,000.

### **Budget**

Project budget is \$6,000 for the entire project. This budget is inclusive of all costs associated with the design, planning, materials, installation (including anti-graffiti protective coat), completion of the project, and all related incidental expenses. The budget includes all possible travel costs and insurance. This project is funded by the City of Paramount's Public Art Ordinance/Public Art Fund (fee of 1% of project valuation required for private development projects valued at \$100,000 or more).

## Submission Requirements

- Artwork. Submit one or two color sketches or mock-ups of each of your entries (no more than two entries). A proposal does not need to be a finished piece but should be as detailed as possible to represent what you intend to create.
- Contact Information. Please include full name, social media handle, mailing address, telephone, and email. Teams must identify one artist to be the primary contact, as well as contact information for each artist on the team.
- Resume or CV. Current professional resume or curriculum vitae (CV), detailing relevant past projects, and providing professional references.
- Digital images of past work. 4 digital images (JPG or PDF format) of previously completed artwork. List date, size, location, and description of work.
- Letter of Interest. This 1-page letter should indicate why you are interested and note your creative approach.
- Community Value (Optional but Preferred). Submit a one-page letter describing how your project will engage the Paramount community. Preference will be given to proposals that include an outreach plan and/or opportunities for students to collaborate through mentorship or other focused contributions with the immediate residential neighborhood.

**Note:** Upon final selection and approval, the artist will be required to submit final agreement documents, IRS W-9 form, artist biography, and artist statement.

## Mural Location Specifications

- The mural location consists of an interior wall of the Spane Park Learning Center at 14400 Gundry Avenue.
- The total wall area is 300 square feet: 30 feet in length, and 10 feet in width.

## SECTION

### ***Section 1 – Interior of 14400 Gundry Blvd.***



***Exterior View of Building (not part of mural)***



***Aerial View of Spane Park***



## How to Enter

Submissions can be sent electronically to [askplanning@paramountcity.gov](mailto:askplanning@paramountcity.gov) . Digital files should be in a file format of one of the following: PDF or JPG.

Physical copies of artwork can be mailed or delivered to:

Paramount City Hall  
16400 Colorado Avenue  
Paramount, CA 90723  
Attn: Leslie Corrales

Please contact Leslie Corrales at [askplanning@paramountcity.gov](mailto:askplanning@paramountcity.gov) or 562-220-2059 if you have questions.

## Selection Process

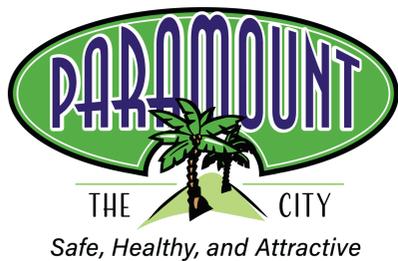
***Please review all of the submission rules and requirements throughout this Call to Artists document carefully. Failure to meet any one of these requirements may result in your submission being disqualified from the jurying process.***

Works for this mural will be reviewed by the Paramount Public Art Advisory Committee. Upon committee selection of the artwork finalist (or finalists), the Paramount City Council will provide final review and approval.

## Schedule

Completed application materials and the proposed mural design must be received no later than 5:00 pm PST on Friday, March 13, 2026. The following is the complete schedule:

- Friday, February 20, 2026. Call to Artists release date.
- Friday, March 13, 2026. Deadline for receipt of all required submission materials.
- Thursday, March 26, 2026 (tentative date). Public Art Advisory Committee review of artist work.
- Tuesday, April 7, 2026. City Council selects final artist(s).
- Friday, April 17, 2026. Deadline for selected artist to submit required agreement documents with signature.
- Monday, April 27, 2026. Artist(s) begins the mural installation.
- Monday, May 11, 2026. Mural completion date.



**PUBLIC ART**   
**P R O G R A M**

**CALL FOR  
ARTISTS**

**ART PROFESSIONALS & COMMUNITY  
MEMBERS FOR THE**

**SPANE PARK  
MURAL PROJECT**

FEBRUARY 26, 2026

ORAL REPORT

HAY TREE PUBLIC MARKET PUBLIC ART – CALL FOR ARTISTS



**To:** Honorable Public Art Advisory Committee

**From:** John King, AICP, Planning and Building Director

**By:**

**Date:** February 26, 2026

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**Subject: ORAL REPORT – HAY TREE PUBLIC MARKET PUBLIC ART – CALL FOR ARTISTS**

A Call for Artists for the Hay Tree Public Market Public Art project is scheduled for release by Friday, February 27, 2026.

Planning and Building Department staff will summarize the Call for Artists and complementary outreach.

FEBRUARY 26, 2026

ORAL REPORT/CONSIDERATION

PUBLIC ART WORKPLAN



**To:** Honorable Public Art Advisory Committee

**From:** John King, AICP, Planning and Building Director

**By:**

**Date:** February 26, 2026

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**Subject: ORAL REPORT/CONSIDERATION – PUBLIC ART WORKPLAN**

One of the responsibilities of the Public Art Advisory Committee is to approve a workplan.

At the January 29, 2026 meeting, the Committee discussed and approved the following workplan for the remaining months of the 2025-2026 Fiscal Year:

- Consider policies (ongoing)
- Approve expenditures from this fiscal year (\$105,195 and adjust for insurance)
  - Repair/replace Paramount Pond sculptures
  - Replace damaged Armed Forces Memorial
- Spane Park Mural – initiate Call for Artists
- Museum/Community Center Wall Artwork – initiate Call for Artists
- Go Store It Mural – review applicant proposals upon receipt of proposal (still forthcoming)
- Contract with existing artists to repair/rehab faded/damaged utility box art

As discussed, the workplan can be modified as needed.

### **RECOMMENDED ACTION**

Receive and file.

FEBRUARY 26, 2026

ORAL REPORT/CONSIDERATION

PUBLIC ART PROGRAM POLICIES AND GUIDELINES



**To:** Honorable Public Art Advisory Committee

**From:** John King, AICP, Planning and Building Director

**By:**

**Date:** February 26, 2026

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**Subject: ORAL REPORT/CONSIDERATION – PUBLIC ART PROGRAM  
POLICIES AND GUIDELINES**

At the January 29, 2026 meeting, the Public Art Advisory Committee discussed Public Art Program Mission and Curatorial and Programmatic Goals, Policies, and Guidelines. Specific draft policies included Guidelines for Murals, Guidelines for Maintenance, and Guidelines for Temporary Art Installation.

As established in the Public Art Master Plan, the **Vision** of the Public Art Program is as follows:

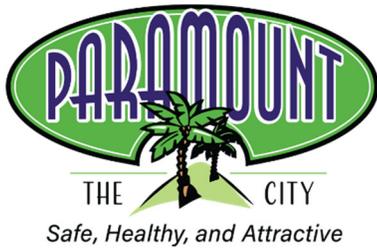
All Paramount residents and visitors experience public art as part of their daily lives and throughout all neighborhoods, celebrating the City's history, people, natural environment, and culture.

The following are **Guiding Principles** set in the Public Art Master Plan:

- Celebrate the community's cultural assets, highlighting the unique character of Paramount's neighborhoods, honoring their histories, and preserving quality of place.
- Locate high quality art equitably throughout Paramount, ensuring that it is fully
- accessible to the public.
- Provide equitable access to a diversity of artists and artistic experiences.
- Elevate the role the artist and the creative process play in connecting people and place.

## **RECOMMENDED ACTION**

Further consider policies and receive and file.



## PUBLIC ART ADVISORY COMMITTEE MURALS POLICY

### PURPOSE

The purpose of this policy is to ensure the highest standards of artistic expression by encouraging appropriate placement and review of murals. The review criteria in this policy establish guidance for the compatibility and appropriateness of the mural with minimal intrusion into artistic expression. In addition to compliance with Section 17.112.090 of the Paramount Municipal Code, murals shall meet the following criteria:

- A. This policy promotes a clear understanding between the artist and the property owner concerning the lifespan and maintenance requirements of the mural.
- B. The policy also promotes public safety and welfare by ensuring displays in keeping with the following objectives:
  - 1. That the design, construction, installation, repairs, and maintenance of murals shall not interfere with traffic safety or otherwise endanger public safety.
  - 2. That the regulations provide reasonable protection to the visual environment by controlling the size, height, spacing, and location of murals.
  - 3. That the public shall enjoy the aesthetic benefits of murals without visual blight or traffic safety impacts that would be caused if murals were not reasonably and appropriately regulated.

### DEFINITIONS

**Artist:** A practitioner of the creative arts generally recognized as such by critics and peers, with a body of work including commissions, exhibitions, sales, publications, and collections. For the purposes of this policy, “artist” shall not include: (a) persons primarily working in the professional fields of architecture, engineering, design, or landscaping; (b) an employee or relative of the project architect, landscape architect, engineer, or project manager; (c) any person with a business interest in a project or with respect to individuals or entities serving as project architects, landscape architects, engineers, or project managers; or (d) a relative of or anyone with financial interest with respect to an individual or entity service on an art selection panel for the project.

**Mural:** A one-of-a-kind, hand-painted, hand-tiled, or digitally printed image on the exterior wall of a building or other structure that does not contain any commercial message. For definition purposes, a commercial message is any message that advertises a business conducted, services rendered, or goods produced or sold.

## **AUTHORITY**

- A. PAAC Recommendation and City Council Approval. Any mural located on public property or on private property facing a public right of way, whether commissioned by the City of Paramount or by a private entity must be reviewed and recommended for approval by the Public Art Advisory Committee (PAAC) and approved by the City Council.
- B. Complete Application. The Public Art Program staff shall have the authority to determine that an application for a mural meets all the requirements as established in this policy.
- C. Review Process. The review of murals shall follow the same review process and criteria used for public art by the PAAC and City Council shall follow the same review process as for public art.
- D. Exception. Small-scale public art projects identified by the ACTION Committee would be submitted to the Public Art Program staff for consideration and approval. The exception is that final approval will be provided by the Public Art Program staff.

## **NEIGHBORHOOD INVOLVEMENT**

- A. At least 30 days prior to submitting an application for mural review by the Public Art Advisory Committee, an applicant for mural approval must send notice to the Public Art Program staff and to the residents in the surrounding neighborhood and/or organization with jurisdiction over the area of the City in which the proposed mural shall be installed. No mural applicant shall be reviewed by the PAAC until the applicant certifies that she/he has completed the neighborhood involvement requirement.
- B. The mural applicant must work with the residents in the surrounding neighborhood and/or organization to convene a presentation of the mural and gather public comment.
- C. The Public Art Program staff shall invite representatives from the neighborhood and/or organization to provide comments at the Public Art Advisory Committee meeting when the mural is reviewed.

## **CONTRACT FOR MURALS ON PRIVATE PROPERTY**

Applicants submitting murals for review by the Public Art Advisory Committee shall submit a copy of an executed contract between the artist and the private property owner indicating that the mural has been authorized by the property owner, that the owner assumes responsibility for its maintenance, and that the artist agrees that the mural is a temporary artwork that may be removed after five years or under the circumstances described in the sections below:

## **Covenant**

- A. Murals on both public and private property are considered to be temporary artworks with lifespans of no fewer than five years and no more than ten years, unless the property owner approves in writing the extended life of the mural.
- B. When a new mural is approved and installed, the applicant shall record a covenant with the Public Art Program. This recorded covenant is defined as mural registration and the mural shall be entered into the City of Paramount murals database.
- C. The covenant shall require that the mural comply with all provisions of the mural policy. The covenant shall remain in force for as long as the mural exists.

## **Change of Ownership**

Upon change of ownership of the property to which a mural is affixed, a new owner may, at the owner's election and without the need for permission from the Public Art Program, de-register the mural with the Public Art Program and terminate the covenant. The owner shall inform the artist and the Public Art Program staff at least 30 (thirty) days in advance so that the artist and/or the Public Art Program can properly and thoroughly document the mural. The artist shall have the opportunity to remove the mural if it is possible and if the artist wishes to claim it.

## **Mural Regulations**

The mural shall remain in place, without alteration, for a minimum period of five years. Alterations mean any change to a permitted mural, including but not limited to, any change to the image(s), materials, color, or size of the permitted mural. Alteration does not include naturally occurring changes to the mural caused by exposure to the elements or the passage of time.

- A. A mural may be removed within the first five years of the date of registration under the following circumstances:
  - 1. The property on which the mural is located is sold.
  - 2. The structure or property is substantially remodeled or altered in a way that precludes continuance of the mural.
  - 3. The property undergoes a change of use authorized by the Building and Safety Division of the Planning and Building Department.
  - 4. The owner of a mural may request permission from the Public Art Program to remove a mural prior to the expiration of the five-year period, which the City may grant upon making a finding that the continued maintenance of the mural is not feasible and that the early removal of the mural is not in furtherance of offsite commercial advertising.
- B. No part of a mural shall exceed the height of the structure to which it is tiled, painted, or affixed.
- C. No part of a mural shall extend more than six (6) inches from the plane of the wall upon which it is tiled, painted, or affixed.
- D. No mural may consist of, or contain, electrical or mechanical components or changing images which are defined as moving structural elements, flashing or sequential lights, lighting elements, or other automated methods that result in movement, the appearance of movement, or change of mural image or message, not including static illumination turned off and back on not more than once every 24 hours.

- E. No mural shall be placed over the exterior surface of any building opening, including, but not limited to, windows, doors, and vents.
- F. No mural shall be placed on a residential property unless (a) within a common outdoor entry area to a commonly identified housing tract of five or more permitted housing units; (b) outside or upon a permitted residential or mixed-use with residential building of three or more stories in height; or (c) upon walls, fences, and structures along rear property lines facing a public alley.
- G. No mural shall be arranged and illuminated in a manner that shall produce a light intensity of greater than three-foot candles above ambient lighting, as measured at the property line of the nearest residentially zoned property.
- H. Sponsor and artist names may be incorporated but should be discreet and not exceed 5% of the design and may include a QR code to the City's website with information about the artist, the mural, and/or other information as approved by the Public Art Advisory Board.
- I. A wall or structural surface shall be suitable for the proposed mural materials.
- J. The surface of a wall or structure shall be prepared for the mural materials.
- K. Paints and other materials used for murals shall be appropriate for outdoor use and artistic rendition.
- L. A coating to protect a mural from ultraviolet light (UV) rays and vandalism shall be applied promptly after applying the mural to a wall or structure.
- M. The mural should be respectful of the greater context of the community, including historic and sociocultural contexts.
- N. The mural cannot depict sexual or religious content nor advertise any activity illegal under the laws of California or the United States.
- O. Minor changes to the permitted mural that result from the maintenance or repair of the mural shall not constitute an alteration.

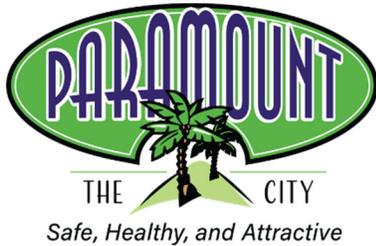
### **Design & Review Process**

- A. The review of murals shall follow the same review process and criteria used for public art by the Public Art Advisory Committee. Artists and/or property owners submitting murals for review must provide the Public Art Advisory Committee with the following information:
  1. A site plan showing the location of the mural and its address.
  2. A color rendering of the mural to scale showing it to scale on the façade of the building where it shall be displayed.
  3. The materials the artist shall use in creating the mural.
  4. The artist's resume.
  5. Examples of previous artwork completed by the artist.

6. An executed contract between the artist and the building owner that specifies the lifespan of the mural and the mutual rights of the artist, and the property owner as specified in this policy.
- B. As appropriate, the Public Art Advisory Committee shall make a recommendation to the City Council for acceptance of the proposed mural.

**Maintenance**

- A. The composition of the artwork shall be of a permanent type of material in order to be durable against vandalism, theft, and weather, in order to require a low level of maintenance.
- B. The ongoing maintenance and conservation of the mural is the responsibility of the property owner.
- C. The mural must be properly maintained to ensure that material failure is corrected and vandalism removed promptly.
- D. Any repairs and maintenance shall be the responsibility of the applicant and completed in accordance with a maintenance plan approved by the City.



## **PUBLIC ART ADVISORY BOARD COMPLIANCE, OWNERSHIP, AND MAINTENANCE POLICY**

### **PURPOSE**

The provisions of this policy shall be applicable to publicly accessible private property, public right-of-way, and City-owned property. Public Artwork shall comply with the following:

- A. Compliance with the provisions of this policy shall be demonstrated by the developer and/or owner at the time of filing the building permit application by either: 1) payment of the full amount of the in-lieu fee in compliance with Section 66007 of the California Government Code, or 2) furnishing written proof to the PAAC of the Art in Public Places Checklist complete submittal package including budget and artist contract(s) for projects on the development site or on the right-of-way adjacent to the development site within one-fourth mile.
- B. The developer and/or owner shall install any required artwork before issuance of the certificate of occupancy, unless the City has approved of some other method of assuring compliance with the provisions of this requirement, and the developer and/or owner shall maintain said artwork in proper condition on an ongoing basis, in accordance with the maintenance guidelines reference below.

### **MAINTENANCE POLICY**

- A. All artwork shall become the property of the property owner and successor in interest. The obligation to provide maintenance and security, as necessary to preserve the artwork in good condition, shall remain with the owner. The owner and successor(s) in interest shall obtain adequate insurance coverage to cover the costs of the repair of any damage or necessary replacements to the public art. In cases where public art is acquired and installed on the development site or on the right-of-way adjacent to the development site – within one-fourth mile – all the following must occur:
  - 1. A copy of the maintenance plan that includes information on materials, parts, and fabricator contact information has been submitted to the Public Art Program staff. Funds for maintenance are not part of the public art contribution requirement; and

2. A covenant setting forth the developer and/or owner's obligations under this chapter has been executed and recorded with the Los Angeles County Recorder, and a confirmed copy has been submitted to the City. The covenant shall include: a) a financial plan for the maintenance of the artwork, b) a schedule of future condition checks and preventative maintenance and restoration to conserve the artwork or cultural space at an appropriate level, (c) indemnification, defending and holding the City and related parties harmless from any and all claims or liabilities arising out of the artwork; and (d) maintain in the City Clerk's office a certificate of public liability insurance naming the City as an additional insured including such coverage and liability limits as may be specified by the City Manager and approved by the City Attorney; and
  3. A plaque has been installed adjacent to the artwork measuring no less than 10 inches by eight inches or a proportionate size. The plaque shall at minimum clearly identify the artist, name of the artwork, and the year of the installation.
- B. The City reserves the right to inspect the artwork at any time to ensure it is being maintained as required by any covenant entered into.
- C. Unless an artwork poses imminent danger to life or property, no person may destroy, permanently remove, relocate, change, alter, modify, or allow to be defaced, any artwork or portion thereof without the express consent of the City. This requirement will be included in the covenant to be recorded against the property.
- D. To the extent practicable, Artist, during the lifespan of the Public Artwork, shall be given the opportunity to make or personally supervise significant repairs or restorations to the Public Artwork that owner, in its sole discretion, decides to undertake. Artist's making or supervision of repairs or restorations shall be compensated by a reasonable fee, upon which owner and Artist shall agree in writing and prior to the commencement of any significant repairs or restorations. In instances in which owner and Artist cannot agree, following good faith negotiation, on an appropriate reasonable fee for Artist's making or supervising significant repairs or restorations to the Public Artwork, owner will have satisfied this term of the agreement.

## **REMOVAL, RELOCATION, DESCTRUTION, SALE, OR DONATION POLICY**

- A. The parties acknowledge that the owner shall have the right, in its absolute discretion and at its own expense, at any time, to remove from display or destroy, in whole or in part, the Public Artwork. Except in instances where the Public Artwork or the building structures on which the Public Artwork is displayed present imminent harm or hazard to the public, owner shall give Artist notice of any intended permanent removal, destruction, or demolition. To the extent owner decides to permanently remove, destroy, or demolish the Public Artwork, if feasible

and subject to owner's sole decision thereabout, owner shall consider a proposal presented by Artist to buy back or provide another method of disposition of the Public Artwork. In instances where the Public Artwork or the building structures on which it is displayed present imminent harm or hazard to the public, owner may authorize the permanent removal, destruction, or demolition of the Public Artwork without providing notice to Artist.

- B. If the developer and/or owner satisfies the public art requirement by installing artwork on the development site or on the right-of-way adjacent to the development site – within one-fourth mile – and such artwork is subsequently removed or destroyed, the owner must either: (1) pay an in-lieu fee to the City's Public Art Fund in an amount equivalent to the original value of the removed artwork; or (2) install replacement art that fulfills the requirements of this policy. The decision on which option is chosen is made by the City, not the developer/owner.

Owner shall have no liability to Artist if any damage or defacing occurs to the Public Artwork.

In the event of changes in building codes or zoning laws or regulations that cause the Public Artwork to conflict with such codes, laws, or regulations, owner may authorize the removal or relocation of the Public Artwork without Artist's prior permission. In the alternative, the owner may commission Artist by a separate agreement to make any necessary changes to the Public Artwork to render it in conformity with such codes, laws, or regulations.

- C. Nothing in this policy shall preclude any right of the owner, in its sole discretion, to donate or sell the Public Artwork. To the extent legally permissible, owner will endeavor to notify Artist of such donation and sale and of the identity of the donor or buyer.



## **PUBLIC ART ADVISORY COMMITTEE TEMPORARY ARTWORK AND PLACEMAKING ART PROJECTS POLICY**

### **PURPOSE**

- A. The Temporary Artwork Policy is intended to activate areas that are open and accessible to the public at least 10 hours each day or displayed in a manner which otherwise provides public accessibility in an equivalent manner based on the characteristics of the artwork or its placement and/or presentation on the site. Temporary artworks enliven communities, provoke conversations, and refresh the public realm.
  - 1. A site can include private property or City-owned spaces in parks, plazas, streetscapes, and other City-owned properties.
  - 2. Temporary art can be commissioned through the City of Paramount Public Art Program or may be commissioned by the property owner.
- B. Temporary artworks may be funded by the City (Public Art Fund or General Fund) or by private individuals or organizations. The City may initiate temporary artworks or individuals, and community organizations may request City consideration of community-initiated temporary art projects.
- C. The Temporary Artwork Policy establishes criteria and guidelines for the consideration and installation of temporary artworks. These procedures are intended to ensure a consistent approach to placing art in the public realm.

### **GOALS**

- A. To encourage the temporary placement of thought-provoking, innovative works of high artistic merit that connect people to place.
- B. To contribute to Paramount's sense of identity and pride.
- C. To build on Paramount's identity as a diverse community.
- D. To engage artists in projects that stimulate and encourage community interaction.
- E. To create pilot projects in potential locations for permanent artworks.
- F. To provide opportunities for emerging and established artists.

## DEFINITION

This policy applies whenever temporary artwork is proposed for placement on private or on property owned or controlled by the City.

**Temporary public art** is defined as any art, including visual artworks, performances, projections, digital media, virtual reality, and other artistic media, that is not intended to be permanent and is not made a part of the permanent public art collection.

**Temporary artwork** has a predetermined lifetime ranging between a few hours to several years.

## PUBLIC ART PROJECT TYPES AND ARTWORK CONSIDERATIONS

Temporary artworks are allowed on any private or City-owned property provided that the City is willing to allow the temporary placement of art.

- A. Temporary art may include displays of existing original works of art as well as artworks and art experiences that may be created specifically for the site.
- B. All approaches and media for public art shall be considered. These include sculpture, light, social practice/community art, performance, sound, projection art, and other artistic media.
- C. Physical artworks must be constructed to withstand outdoor placement during the designated display period and maintained by the property owner in a safe, neat, and orderly manner acceptable to the City. Any repairs and maintenance shall be the responsibility of the property owner and completed in accordance with a maintenance plan approved by the City.
- D. Temporary artworks and experiences must not create a nuisance in the community where the artwork is proposed, especially when employing light or sound.
- E. Artwork must not present any public safety hazards or violate City laws or codes.
- F. Physical artwork selected for temporary placement may require stamped engineering drawings and have specific insurance requirements, and environmental review may be required.
- G. All temporary artworks must be removed by the artist, who must restore the site to its original condition upon display completion.
- H. The temporary art installation shall be related in terms of scale, material, form, and content to immediate and adjacent buildings and landscaping to complement the site and surrounding environment.
- I. The temporary art installation and/or creative placemaking project shall be consistent with the character and theme of the neighborhood, district, or specific plan area.
- J. The temporary art installation and/or creative placemaking project shall be designed and constructed, predominantly guided, or performed by a person experienced in the production of such artwork and recognized by critics and artist peers as one who produces or performs works of art.

- K. The temporary artwork shall be maintained by the property owner in a safe, neat, and orderly manner acceptable to the City. Any repairs and maintenance shall be the responsibility of the property owner and completed in accordance with the maintenance plan approved by the City.

## Procedures

### A. Artist Selection Options

The Public Art Program staff may issue a Request for Proposals (RFP) to solicit artists to develop original project proposals or submit pre-existing artwork to be loaned to the City.

1. The Public Art Program may enter into a contract with the artist that includes the artist's cost for design, fabrication, installation, maintenance, and deinstallation of commissioned temporary artwork or pay a fee to the artist for the loan and maintenance of preexisting artworks.
2. The City may contract for the services of guest curators or nonprofit arts organizations to select and curate temporary artworks.
  - a. When a contracted arts organization or curator is recommended by the Public Art Committee to implement the temporary artworks, the Public Art Program staff must be represented in the artist selection process as well as on the project team that reviews design development and implementation.
  - b. The Public Art Program staff shall employ a list of available websites for soliciting proposals. The RFP or invitation typically shall indicate the available sites for art placement, the duration of the display, and the City's requirements for insurance, liability, safety, etc.

### B. Review and Approval

Projects proposed by individuals or arts organizations shall be evaluated by Public Art Program staff for compliance with City standards and requirements.

#### 1. Public Art Advisory Committee Review

The Public Art Advisory Committee shall review applications and select projects for recommendation to the City Council for funding.

#### 2. Criteria

- a. Artists or commissioning organizations submitting artwork for consideration shall submit a proposal, including but limited to the following information:
  - Artist's resume.
  - A minimum of two photographs of the work.
  - A written narrative describing the artwork.
  - In the case of physical artworks, a description of the construction materials and methods of fabrication and anchoring details.
  - Estimated value of physical art.

- Asking price (if sales are allowed)
  - b. Selection criteria shall be defined in advance by the Public Art Program staff based on the goals articulated in the annual Public Art Workplan. In general, selection criteria shall include:
    - Artistic merit.
    - Appropriateness to site and goals articulated for the project.
    - Community engagement.
    - Feasibility and durability.
    - Hazard mitigation
    - Compliance with City codes.
3. Approval
- a. The Public Art Advisory Committee shall review and recommend City Council approval, deny, or suggest revisions to temporary artwork proposals.
  - b. Temporary and performance-based projects of less than 24-hour duration may be reviewed and approved at Public Art Program staff level.

### **Conditions**

- A. The City reserves the right to manage its own property including the removal of the artwork, for reasons that include, but are not limited to, artwork that poses a public safety risk, has been left on City property beyond the agreed terms, or is damaged beyond repair.
- B. If an artwork is not completed within the timeline originally approved by the Public Art Committee, or if changes in content, materials, form, presentation, or financing of the artwork occur, the artwork may require review again by the Public Art staff and Public Art Committee.
- C. In accepting a temporary artwork, the City requires that the parties responsible enter into an agreement for the duration of the display that outlines the maintenance responsibilities and agreement to remove the work at the agreed upon conclusion of the display, leaving the site in its original condition or better.
- D. Neither the Public Art Advisory Committee, the City Council, nor the City, nor any of its agents, shall be held liable for any damage or state of disrepair of a temporary artwork.

### **Documentation**

Artists shall assist Public Art Program staff in collecting and/or creating documentation that includes the following information:

- A. Artist biographical summary.
- B. Written narrative describing the artwork, including materials.
- C. Photographs or other documentation of the installed work.

D. Mention and/or reviews of the artwork in local press.

FEBRUARY 26, 2026

PUBLIC ART ADVISORY COMMITTEE

COMMENTS FROM COMMITTEE MEMBERS AND STAFF