



Agenda

**Regular Meeting of the Arts
Commission
June 8, 2026 at 5:30 PM
Community Gallery
Santa Fe Community
Convention Center
201 West Marcy Street**

Procedures for Arts Commission Meeting

1. Call to Order
2. Roll Call
3. Approval of Agenda
4. Approval of Minutes
 - a. Request for Approval May 11, 2026 Arts Commission meeting minutes
5. Matters from the Public
6. Presentations
 - a. Presentation regarding 505OMATIC Youth Media Workshops
7. Discussion Items: Discussion Only
 - a. Art is the Solution review process (Vice Chair Winoka Yepa, winoka.yepa@santafenm.gov)
 - b. Mural framework for Arts Commission review and input (Assistant Director JenJoy Roybal, jjroybal@santafenm.gov)
 - c. Process for determining which state Art in Public Places offerings to accept for Santa FE public art portfolio (Assistant Director JenJoy Roybal, jjroybal@santafenm.gov)
8. Matters from the Chair
 - a. Discussion regarding strategic planning options for Arts Commission (Chair Karl Duncan, kduncan@pojoaque.org)
 - b. Call for discussion items for future meetings (Chair Karl Duncan, kduncan@pojoaque.org)
 - c. General Arts & Culture Department updates (Assistant Director JenJoy

Roybal, jjroybal@santafenm.gov)

9. Matters from Staff
 - a. Mayor's Arts Awards updates (Assistant Director JenJoy Roybal, jjroybal@santafenm.gov)
 - b. Event calendar (Administrative Manager Melissa Velasquez, mrvelasquez@santafenm.gov)
10. Matters from the Committee
 - a. Community updates: relevant and timely arts-related events, community matters, and issues of note (all Commissioners)
11. Next Meeting: July 13, 2026 at 5:30 pm, Nambe Room of Community Convention Center
12. Adjourn

Persons with disabilities in need of accommodations, contact the City Clerk's office at 955-6521, five (5) working days prior to meeting date.

**ARTS COMMISSION
MONDAY, MAY 11, 2026, 5:30 PM
COMMUNITY GALLERY
CITY OF SANTA FE, NEW MEXICO**

1. CALL TO ORDER

A meeting of the Arts Commission was called to order at 5:37 pm by Chair Karl Duncan, on Monday, May 11, 2026, at the Community Gallery, 201 W. Marcy Street, Santa Fe, New Mexico. The meeting was held in-person and virtually.

2. ROLL CALL

MEMBERS PRESENT

Commissioner Duncan, Chair
Commissioner Cleveland
Commissioner DeRosa
Commissioner Lee
Commissioner Hean
Commissioner Gomez Chavez

MEMBERS ABSENT

Commissioner Yepa, Vice Chair, excused
Commissioner Brandow, excused
Commissioner Udvardi, excused

OTHERS PRESENT

Chelsey Johnson, Director, Arts and Culture Department
Jen Joy Roybal, Assistant Director, Arts and Culture Department
Rebecca Aubin, Community Gallery Manager
Sage Graham, Arts and Culture Department
Melessia Velasquez, Arts and Culture Department

3. APPROVAL OF AGENDA

MOTION A motion and a second was made to approve the agenda as presented.

VOTE The motion passed on a roll call as follows:

Commissioner Cleveland, yes; Commissioner Lee, yes; Commissioner Hean, yes; Commissioner DeRosa, yes, Commissioner Gomez Chavez, yes; Chair Duncan, yes.

4. APPROVAL OF MINUTES

A. REQUEST FOR APPROVAL OF THE APRIL 13, 2025 ARTS COMMISSION MEETING MINUTES

MOTION A motion and a second was made to approve the minutes as presented.

VOTE The motion passed on a roll call vote as follows:

Commissioner Cleveland, yes; Commissioner Lee, yes; Commissioner Hean, yes; Commissioner DeRosa, yes, Commissioner Gomez Chavez, yes; Chair Duncan, yes.

5. MATTERS FROM THE PUBLIC

None.

6. DISCUSSION ITEMS: DISCUSSION ONLY

A. COLLECTIONS POLICY REGARDING DEACCESSION AND ETHICAL RETURN OF CULTURAL OBJECTS

Chair Duncan shared his screen showing the Santa Fe Public Arts Collection that is housed on the Midtown Campus, saying we need to create a policy to address the deaccession, storage and ethical return of cultural objects.

Ms. Johnson said this is just our first step to open a discussion. We see this as very important. These items are stored on the Midtown Campus, but not in the manner they should be cared for.

There was discussion regarding obtaining professional assistance with this project, criteria, safe storage options and possible displays of art.

Chair Duncan suggested that a Working Group be formed to begin to work on a policy. He said he would be willing to Chair the Working Group. Ms. Roybal said she would be happy to be part of the process with the Working Group. Commissioner Hean also volunteered to be part of the Working Group.

B. CALL FOR DISCUSSION ITEMS FOR FUTURE MEETINGS

Chair Duncan opened a discussion regarding ideas for future meeting agendas.

Ms. Johnson said this will be a process for Commissioners to add their thoughts and ideas for discussion and/or action to the meeting agendas. She will send a

reminder out to the Commissioners two weeks before the meeting so they can share their ideas.

7. MATTERS FROM THE CHAIR

A. STRATEGIC PLANNING RETREAT FOR ARTS COMMISSION WITH DATE CERTAIN

Chair Duncan said we discussed a retreat at our last meeting.

Ms. Johnson said the responses we got at the last meeting regarding dates were June 27th or June 28th.

Chair Duncan said the Commission participated in a strategic planning process several years ago. This is an effort to update the priorities of the Arts Commission.

There was discussion around possible dates. It was decided that Ms. Johnson will send out a poll to determine the best date for all of the Commissioners.

8. MATTERS FROM STAFF

A. DEPARTMENTAL REORGANIZATION IN CITY ORG CHART

Ms. Johnson said the City reorganization is now official. The Arts and Culture Department will now be part of a new Division called Economic Development and Creative Industries. The new Division includes Economic Development, Film and Arts and Culture. Johannah Nelson will be over the three departments and will report to the City Manager. Our budget will remain the same. This configuration makes more sense.

B. MAYOR'S ARTS AWARDS UPDATES

Ms. Johnson said Commissioners Hean and Cleveland are about to start reading the submissions. We are still determining the site and are looking at options. Please let us know your ideas for an award object, music and the site.

C. AFTACOM UPDATES

Ms. Johnson said this is the Americans For the Arts Conference.

Ms. Johnson shared her screen with information about the upcoming conference and asked the Commissioners to let her know if they would like to attend. The Arts and Culture Department will pay for their fees.

D. GENERAL ARTS AND CULTURE UPDATES

Ms. Johnson said this is budget week. She will be presenting her budget to the Governing Body on Thursday. In the coming year we are looking at funding professional development for artists such as workshops. Ms. Roybal is working on the Art in Public Places Program with the Working Group.

9. MATTERS FROM THE COMMITTEE

A. COMMUNITY UPDATES: RELEVANT AND TIMELY ARTS-RELATED EVENTS, COMMUNITY MATTERS, AND ISSUES OF NOTE

The Commissioners shared updates on events and matters of note.

10. NEXT MEETING: JUNE 8, 2026 AT 5:30 PM

11. ADJOURN

There being no further business before the Commission, the meeting adjourned at 6:00 pm.

Karl Duncan, Chair

Elizabeth Martin, Stenographer

Art in Public Places (AIPP) Program Recommended Pathway + Draft Mural Policy Framework

Presented to the Arts Commission June 2, 2026

Recommended Pathway for Developing a City of Santa Fe Mural Program

Suggested Phased Approach

Given current departmental processes, staffing capacity, operational infrastructure, and broader public art goals, the Arts & Culture Department recommends a phased approach for developing a sustainable and well-supported mural program for the City of Santa Fe.

Rather than immediately launching a fully formalized citywide mural policy, the Arts & Culture Department is planning to test a pilot initiative to build artist relationships, develop operational knowledge, and assess long-term staffing and maintenance needs. Informed by this process, the department and AIPP Committee will then proceed with a recommendation to the full Arts Commission to adopt a permanent policy structure.

By starting at a scale staff can realistically support, the department will create visible public momentum and demonstrate what is possible, while ensuring sustainability and longevity.

Phase 1: Pilot Initiative + Program Testing (First Month to 1 Year)

Santa Fe Mural Lab

The initial focus would be on launching a pilot initiative that tests what a future, sustainable, mural program could look like operationally, artistically, and administratively. This phase would include:

- Leveraging the presence of well-known local and national artists and related partnerships
- Identifying and supporting local artist mentorship and capacity building
- Initiating and creating positive public engagement around Art in Public Places (AIPP)
- Allowing the department to begin testing review and approval processes
- Helping identify staffing, maintenance, and operational needs
- Building relationships with local mural artists and community partners

Rather than functioning as a standalone mural event, the mural lab would serve as an early infrastructure-building initiative tied to the broader goals of the Arts & Culture Department and the future growth of the AIPP program.

Recommended pilot activities:

- Artist workshops and mentorship
- Community engagement and charrettes
- Identifying a limited number of pilot mural sites
- Commissioning 3–5 local artist murals in the first year
- Documenting operational lessons learned throughout the process

Deliverable: 3-5 projects completed along with documented feedback for the mural policy.

Phase 2: Framework Testing + Refinement (Overlapping with Phase 1 up to 1 Year)

As pilot projects move forward, the department can begin testing and refining the proposed mural policy framework. This phase would help determine the staffing, infrastructure, and operational support needed for a sustainable program.

This phase would allow us to:

- Test and establish the proposed review and approval pathways
- Address interdepartmental coordination challenges
- Develop maintenance and conservation standards for the local climate
- Evaluate budget ranges and timelines
- Assess community engagement expectations and capacity
- Refine artist selection and commissioning processes
- Identify opportunities for the long-term plan
- Identify and integrate cultural infrastructure language into corridor plans, economic development strategies, and capital improvement plans

Assessment and coordination would occur with Legal, Planning, Historic Preservation, Risk Management, Procurement, Facilities and maintenance staff, and community and cultural stakeholders where appropriate.

The goal during this phase would not be to over-engineer the program too early, but to use the pilot initiative to pressure test the draft framework, identify gaps, and refine a workable structure that reflects Santa Fe’s operational realities, cultural context, and long-term capacity. This initiative will also inform broader AIPP planning.

Deliverable: Refined Draft City of Santa Fe Mural Policy Framework informed by pilot implementation experience and public feedback from the workshops.

Phase 3: Working Group + Policy Completion (Overlapping with Phase 2, up to 6 Months)

This phase would review lessons learned from the pilot initiative, identify operational gaps, evaluate maintenance needs, clarify roles and responsibilities, and refine policy language to reflect Santa Fe's cultural, historic, and operational context.

The department will convene a working group to help refine the draft mural policy framework into a formal policy document. The working group will be made up of the AIPP Committee with invited topic experts to further inform and refine the policy.

The process would include departmental review, coordination with Legal and relevant City divisions, Arts Commission review, and public input as appropriate. Administrative adoption and/or Council alignment may also be required.

Deliverable: Santa Fe specific mural policy completed

Phase 4: Formal Policy Adoption (Beginning of Year 2)

City of Santa Fe Art in Public Places Mural Policy

Once completed, the policy can be moved to formal adoption, establish procedures for approval, maintenance responsibilities, artist agreements, permitting, insurance, safety, public process, and procedures related to mural modification, deaccession, removal, and conflict resolution.

With a phased approach we avoid overcommitting before the operational systems, staffing, and maintenance plans are established. Beginning with a pilot initiative allows the City to build public trust, support local artists, test processes, assess resource needs, and develop policy informed by real-world experience.

This creates a more sustainable and realistic path forward while still allowing meaningful public-facing progress in the near term.

Deliverable: A mural policy adopted by the City

Where possible and appropriate, phases can overlap and accelerate.

Draft Mural Policy Framework

Outlined below is a mural policy framework that aims to 1) allow the City of Santa Fe time to discuss and address a wide variety of possible requirements for a comprehensive and contextualized mural policy and 2) refine it for a final policy recommendation and adoption by the governing body by the end of 2027.

Once the policy has been established and approved by the Arts Commission, a consultant will be engaged to design a final document for distribution.

This document is informed by staff research looking at policies from similar sized cities, such as Albuquerque, Las Cruces, Cincinnati as well as formidable programs from Philadelphia, Los Angeles, San Francisco and Washington D.C..

1. Purpose

The City of Santa Fe recognizes murals as an important form of public expression, cultural storytelling, and community identity. A mural program can support local artists, activate public space, and strengthen civic engagement.

This framework guides the responsible development of mural projects supported, commissioned, permitted, or facilitated through the Arts & Culture Department and Arts in Public Places program.

2. Guiding Principles

The Guiding principles should help murals shape Santa Fe's civic and cultural identity over time.

The City seeks to be place-responsive and should develop a citywide cultural vision for murals to strengthen citywide cultural identity. Murals supported through this program should reflect artistic quality, cultural awareness, thoughtful site integration, and long-term stewardship considerations. Projects should contribute positively to the public realm while supporting diverse artistic voices, neighborhood identity, and meaningful public engagement.

The program should support equitable geographic distribution of mural opportunities across the community, including neighborhoods outside the historic core and traditional tourism corridors. The program should consider libraries, parks, community centers, fire station, youth-serving sites, transit areas, and other civic spaces that expand public access to arts and cultural participation citywide.

The program should encourage place-responsive storytelling and artistic practices that acknowledge the layered cultural histories and living communities of Santa Fe, including Native, Hispano/Chicano, immigrant, multilingual, and neighborhood-based cultural contexts where appropriate to the site and project.

3. Definitions

Mural: A hand-produced or artist-designed visual artwork applied directly to or affixed to an interior or exterior wall or architectural surface.

Murals may include:

- Painted murals
- Tile or mosaic murals
- Relief murals
- Wheat paste installations
- Mixed media mural works
- Artist-designed digital or projection murals
- Artist-designed augmented reality (AR) mural experiences

Temporary Mural: A mural intended to exist for a limited duration, typically between 6 months and 5 years.

Community Mural: A mural created with direct public participation, youth involvement, educational engagement, or neighborhood collaboration.

Civic Landmark Mural: A major commission intended to serve as a significant public artwork, gateway piece, or culturally important civic artwork.

Prohibited Signage: (ABQ has excellent language for this. Let's review)

Murals may not function primarily as:

Commercial advertising

- Product promotion
- Political campaign advertising
- Directional signage unrelated to artistic intent
- Business names, logos, and sponsorships may not dominate the mural composition.

4. Program Goals

The City of Santa Fe Mural Program seeks to:

- Support local and regional artists
- Create opportunities for emerging muralists
- Activate public spaces and corridors
- Support cultural storytelling and preservation
- Encourage youth mentorship and apprenticeship
- Improve neighborhood connectivity and identity

- Expand public engagement with the arts
- Encourage innovative and contemporary artistic practices
- Support artist workforce development

5. Eligible Locations

Murals may be considered for City-owned buildings, community centers, libraries, park facilities, parking structures, utility infrastructure, pedestrian corridors, and transit-related infrastructure. Additional review and approvals may be required for projects located within historic districts in accordance with adopted Historic Preservation and Urban Design policies and procedures, as well as within culturally sensitive areas and designated gateway corridors.

The City may explore future partnership models, incentives, or collaborative agreements that encourage participation from privately owned properties with publicly accessible visibility and strong community benefit.

The City will initiate and maintain an evolving inventory of potential mural locations to support future artist opportunities, equitable geographic distribution, partnership development, corridor planning, and long-term public art strategy.

6. Mural Categories

Tier 1: Community & Youth Murals

Neighborhood-based, educational, youth-centered, and community storytelling projects

Typical Characteristics

- Mentorship-based
- Youth engagement
- Schools/community centers
- Temporary or semi-permanent
- Collaborative process

Maintenance Expectation: 3–5 years

Review Process: Staff review + community review

Estimated Budget Range: TBD

Typical Budget Includes:

- Artist stipend
- Youth stipends
- Paint/materials
- Lift rental as needed
- Community engagement

- Surface prep
- Protective coating
- Documentation

Tier 2: District & Corridor Murals

Mural designed to activate commercial districts, cultural corridors, neighborhood gateways, or public infrastructure.

Typical Characteristics

- Professional artists
- Corridor identity
- Tourism/cultural engagement
- Neighborhood partnerships

Maintenance Expectation: 5–8 years

Review Process: Selection panel + Arts Commission notification (review & approval?)

Estimated Budget Range: TBD

Tier 3: Civic Landmark Murals

Major public commissions intended as long-term civic artworks.

Typical Characteristics

- Nationally or regionally recognized artists
- Iconic locations
- Major civic or cultural significance
- Complex fabrication or installation

Maintenance Expectation: 8–15 years

Review Process: RFQ/RFP process, selection committee, Arts Commission review

Estimated Budget Range: TBD

Tier 4: Experimental & Digital Murals

Innovative public art practices utilizing technology, projection, AR, sound, or temporary interventions.

Examples

- Projection murals
- AR overlays
- Interactive murals
- Digital storytelling walls
- Temporary installations

Estimated Budget Range: TBD

Maintenance Expectation: Project-specific

7. Governance + Decision Making

As the mural program framework develops, clear governance and decision-making pathways must be established across departments and advisory bodies to reduce procedural confusion, support timely project review, and ensure consistency with adopted Historic Preservation and Urban Design policies.

This effort involves defining the specific roles of the Arts Commission, AIPP Committee, review panels, staff, Historic Preservation, consultants, and community engagement processes. Additionally, it will establish distinct review pathways and administrative authority, clarifying which projects can be approved administratively by Arts & Culture or Historic Preservation staff versus those requiring broader public review, commission recommendations, or governing body approval.

8. Artist Training & Workforce Development

Development, Education, and Workforce Development initiatives should be explored in tandem with the Economic Development Department and should be considered in the context of a larger effort around identified creative industry practices. This effort should include measuring impact and reporting on outcomes annually.

The City of Santa Fe may support mural workforce development through partnerships, workshops, apprenticeships, and artist mentorship opportunities to strengthen local creative capacity and expand equitable access to public art opportunities.

Training and professional development may include mural design, fabrication and installation techniques, safety practices, budgeting, conservation, public engagement, cultural responsiveness, and project management.

Where feasible, the City may consider a lead artist or artist-collective model in which commissioned muralists work with paid apprentices during project implementation. Apprenticeships may provide hands-on experience in design development, fabrication, installation, public engagement, conservation, and professional practice while supporting emerging artists, youth, and local workforce development.

Apprentice Artist Program

The City may establish or partner to support paid apprenticeship and mentorship opportunities, youth mural crews, and artist workforce development initiatives in collaboration with schools, colleges, nonprofits, cultural organizations, and Indigenous communities.

9. Eligibility

Anyone can submit a proposal for a mural, however, a professional artist or artist team should execute the work to ensure professional standards

Applicants may include:

- Individual artists
- Artist teams
- Nonprofits
- Other agencies
- Neighborhood associations
- Schools
- Cultural organizations
- Tribal entities
- Community groups
- Cultural Event Teams

10. Selection Criteria

Murals will be evaluated based on artistic quality and originality, relationship to site context, cultural sensitivity and appropriateness, contribution to neighborhood or civic identity, feasibility and durability, maintenance considerations, public visibility and engagement, community participation where applicable, artist qualifications, budget alignment, and safety considerations. Additional consideration may be given to local artists' participation, mentorship opportunities, innovative approaches, and cultural storytelling.

Primary and secondary criteria could be established to help balance diversity of artistic approaches and cultural narratives across the broader public art collection.

11. Community Engagement Standards

Depending on project scale, engagement may include:

- Neighborhood meetings
- Listening sessions
- Design workshops
- Community charettes
- Youth participation
- Stakeholder consultation
- Tribal or cultural consultation
- Online feedback opportunities
- Not all projects require full consensus.

Final approval authority would remain with the City through established review processes.

12. Historic & Cultural Review

(The historic preservation passed an exception to include murals. This section will account for that)

Murals proposed within historic districts or culturally sensitive areas may require:

- Historic Preservation review
- Archaeological review
- Additional material restrictions
- Modified scale or placement considerations

13. Material Standards and Specifications

(subject to technical consultation)

All mural projects must use approved exterior-grade materials and preparation methods appropriate for Santa Fe's climate and long-term durability.

Requirements may include:

- Proper surface preparation and substrate stabilization
- Professional exterior mural paints and approved coatings
- UV and weather protection
- Anti-graffiti protection where appropriate
- Consideration of freeze/thaw, UV, moisture, wind, and dust exposure
- Interior-grade paints are prohibited.

Artists must provide final material specifications, maintenance recommendations, color references, installation notes, and final documentation photography.

14. Maintenance & Stewardship

Murals may have varying lifespans depending on project type, location, materials, and long-term maintenance. The City reserves the right to conserve, restore, rotate, repaint, deaccession, or remove murals based on condition, public safety concerns, redevelopment needs, maintenance limitations, or the end of a designated lifespan. Murals may undergo periodic condition assessments, including annual reviews, post-weather event inspections, or evaluations prior to conservation or restoration work.

15. Temporary Murals

Temporary murals are encouraged as opportunities for artist incubation, neighborhood activation, experimental public art, and youth engagement. These projects may be eligible for simplified review and approval pathways.

16. Selection Panels

Selection panels may include artists, arts professionals, architects or designers, neighborhood and youth representatives, cultural advisors, Indigenous representatives where appropriate, and relevant City staff.

17. Funding Sources

In general, Murals may be funded through a combination of AIPP funds, Lodgers Tax funds, grants, sponsorships, other City Departments, public-private partnerships, philanthropic support, and neighborhood partnerships.

As the mural program develops, long-term funding and operational sustainability will need to be evaluated alongside project implementation. In addition to installation cost, future planning should consider maintenance and conservation reserves, staffing administration capacity, documentation, permitting coordination, and the ongoing resources required to responsibly steward a growing mural program.

18. Insurance & Safety (Standard)

Artists must comply with all applicable OSHA requirements, lift and scaffold certification standards, insurance requirements, traffic and pedestrian safety protocols, and youth protection standards where applicable.

19. Ownership & Rights

Artists retain copyright to their work unless otherwise negotiated through a contract. Any commercial licensing, merchandise, reproductions for sale, or revenue-generating uses by the City shall be addressed through a separate agreement.

The City retains the right to document, archive, and use images of the work for educational and promotional purposes. Artists may also be asked to sign agreements allowing future maintenance, restoration, relocation, removal, alteration, or deaccession of the work without triggering claims under the Visual Artists Rights Act of 1990, and VARA waivers may be required where appropriate.

20. Creative Community Archive

The City may maintain a public archive documenting mural history, artists, process documentation, oral histories, neighborhood narratives, digital or AR components, and related educational materials. The archive may include photography, interviews, gathered community stories, GIS mapping, conservation records, and public engagement documentation.

21. Public Art Program Code of Civic and Cultural Responsibility

(subject to legal consultation)

The City recognizes that murals may address complex social, cultural, historical, political, or spiritual themes. Works shall not be excluded solely because subject matter is challenging, contemporary, culturally specific, political, or unfamiliar.

Projects involving culturally specific Indigenous imagery, histories, languages, ceremonial knowledge or sacred symbolism may require consultation with appropriate tribal governments, cultural practitioners, or community representatives.

Political, social, cultural, historical, or activist subject matter is not automatically prohibited. Context and artistic intent will be considered.

Public Safety & Conduct Standards

Murals may not contain:

- Unlawful hate speech
- Direct threats
- Incitement to violence
- Discriminatory harassment prohibited by law

22. Future Program Development

This framework is intended to support measured growth, realistic staffing and long-term stewardship while avoiding overextension. As the program can expand under these conditions the city may develop:

- Annual mural initiatives
- Corridor-based mural programs
- Artist residencies
- Mural festivals
- Apprenticeship pipelines
- Conservation plans
- Digital interpretation platforms
- Regional and international artist exchanges

23. Naming Hierarchy

Type	Example
Policy	City of Santa Fe Mural Policy
Public Program	Santa Fe Mural Lab Mural Brigade (ArtForce)
Initiative	Creative Corridors Initiative

Hi JenJoy,

Thanks for sharing this! A couple thoughts:

- Agreed about Sec. 8 - this would probably be stronger and more enforceable if it was housed within Office of Economic Development and you could leave a reference in here to that policy to ensure coordination happens with their department. I would flag the importance of measuring impact here and of being able to report on outcomes annually.
- For Sec. 10 - it would be good to also add criteria about balancing a diversity of artistic approaches and cultural narratives across the broader public art collection. Maybe you establish a shortlist of primary criteria and then make the rest secondary considerations.
- For Sec. 19 - can artists reproduce or commercially merchandise their work? Would the City receive rights beyond documentation and promotion?
- For Sec. 21 - this is quite long - you may want to have legal review to make sure none of the language implies City censorship.

See you next week,

Mayrah

Sections that I could use perspective on are 8,10,19,21.

Generally speaking, this is a strong and thoughtful starting framework. The phased approach feels realistic for where the department currently is and avoids overcommitting before staffing, maintenance, and administrative systems are in place. I especially appreciate the emphasis on testing through a pilot rather than building policy entirely in theory.

General Feedback

Before getting into the specific sections, I think the biggest strength of this document is that it treats murals as cultural infrastructure and artist workforce development, not simply beautification. That feels important for Santa Fe, especially given the city's relationship to tourism, cultural identity, Indigenous communities, and neighborhood concerns.

A few broad considerations:

- The pilot-first approach feels wise. Starting with 3–5 murals and documenting lessons learned seems realistic and manageable.
- I would encourage building in language on equity and geographic distribution early so that pilot projects are not overly concentrated downtown or in highly visible tourist corridors. Considering libraries, community centers, parks, youth-serving sites, transit areas, and neighborhoods outside the historic core could help demonstrate citywide benefit.
- Given Santa Fe's identity, I think there should be some acknowledgment of Native, Hispano/Chicano, immigrant, and multilingual cultural contexts as part of place-based storytelling, without making work overly prescriptive.
- Since Historic Preservation has already passed the mural exception, clarity regarding the relationship among HPB, AIPP, and staff review will be important to reduce confusion later.

Section 5: Eligible Locations

Although this is a preliminary plan, I would encourage the Commission and City Council to consider ways to include privately owned businesses with publicly accessible spaces in the mural program. One possibility could be offering tax incentives to encourage broader participation and community buy-in. There are a limited number of publicly owned walls and spaces suitable for murals, and partnerships with private properties could expand opportunities for highly visible, accessible public art throughout the city.

8. Artist Training & Workforce Development

(This may become a companion framework developed in partnership with Economic Development, Education, and Workforce Development initiatives.)

The City of Santa Fe may support mural workforce development through partnerships, workshops, apprenticeships, and artist mentorship opportunities to strengthen local creative capacity and expand equitable access to public art opportunities.

Training and professional development may include mural design, fabrication and installation techniques, safety practices, budgeting, conservation, public engagement, cultural responsiveness, and project management.

The City may establish or partner to support paid apprenticeship and mentorship opportunities, youth mural crews, and artist workforce development initiatives in collaboration with schools, colleges, nonprofits, cultural organizations, and Indigenous communities.

Where feasible, the City may consider a lead artist or artist-collective model in which commissioned muralists work with paid apprentices during project implementation. Apprenticeships may provide hands-on experience in design development, fabrication, installation, public engagement, conservation, and professional practice while supporting emerging artists, youth, and local workforce development.

Although priority may be given to local artists, emerging artists, youth participants, and underrepresented communities, I would encourage the mural program to also consider curating artists from a national pool. Bringing nationally recognized muralists to Santa Fe could generate public excitement, expand artistic dialogue, and create opportunities for residents to experience significant public artworks.

Given the relatively limited pool of highly experienced muralists in Santa Fe and the surrounding region, this approach could also strengthen local capacity through mentorship and apprenticeship opportunities. Pairing visiting artists with local emerging muralists and youth participants would provide hands-on exposure to new methods and techniques, as well as professional networks, while supporting long-term workforce development. Pilot projects could help evaluate apprenticeship models, mentorship outcomes, budget considerations, and long-term feasibility.

Examples would include: [Pow-Wow!](#), [Mural Festival Istanbul](#), [Festival Mural Montreal](#)
Regional examples: [Fraser Mountain Mural Festival](#), [Superior Mural Festival](#)

This revision keeps the spirit of the original section but makes it feel more implementable, better aligned with workforce development, and more directly tied to the Mural Lab/pilot phase, rather than reading like a separate education program.

Section 10: Selection Criteria

This is probably the section where the document could be more intentional and curatorial. Right now, the criteria are solid but feel somewhat administrative/generalized. Because murals become part of the city's visual identity, I think it would be helpful to establish a stronger curatorial framework to avoid a program that feels stylistically inconsistent or reactive.

Recommendation: Consider organizing criteria into categories.

For example:

Artistic Excellence

- artistic quality
- originality
- demonstrated experience/capacity

Place & Context

- relationship to site
- neighborhood identity
- architectural integration
- visibility/public interaction

Cultural Responsibility

- cultural sensitivity
- historical awareness
- appropriateness of symbols or imagery
- consultation where relevant

Community Value

- public engagement
- mentorship/youth participation
- community partnerships

Feasibility & Stewardship

- budget alignment
- durability
- maintenance considerations
- safety

I would also recommend adding language around: “the development of a cohesive and place-responsive body of public artwork across the city” to encourage artistic experimentation.

Section 19: Ownership & Rights

This section is very important and likely deserves legal review early.

My main thought here is to ensure a balance between artists' rights and City stewardship. I strongly support artists retaining copyright, but I think the language around merchandising/licensing could be clarified.

Recommendation:

Consider adding something like:

Artists retain copyright to their work unless otherwise negotiated through a contract. Any commercial licensing, merchandise, reproductions for sale, or revenue-generating uses by the City shall be addressed through a separate agreement.

Why:

- protects artists
- avoids future confusion
- gives flexibility for tourism/publication possibilities
- helps avoid disputes if murals become iconic

I also think VARA language should stay, but perhaps be softened slightly until Legal reviews it. Santa Fe will likely encounter tension between:

- preservation
- building redevelopment

- political/community shifts
- artist moral rights

Having a clear but fair framework now will help.

Section 21: Public Art Program Code of Civic & Cultural Responsibility

This section is thoughtful, but I do think it could be streamlined significantly.

Right now, it reads a bit like policy, legal language, and a values statement all at once. I worry it may become harder to implement consistently or unintentionally create confusion about what triggers a review.

What I like:

I appreciate that it acknowledges:

- difficult/challenging content
- culturally specific work
- religious/spiritual themes
- constitutional concerns
- artistic freedom

That feels very important, especially in Santa Fe.

Recommendation:

Condense this section into a clearer framework centered around:

1. Artistic freedom
2. Public responsibility
3. Cultural respect
4. Legal/safety standards

Something like:

The City recognizes that public art may address complex social, cultural, historical, political, or spiritual themes. Works shall not be excluded solely because subject matter is challenging, contemporary, culturally specific, political, or unfamiliar.

Then:

Additional review may be required when projects involve culturally sensitive imagery, ceremonial knowledge, sacred symbolism, or community-specific histories to ensure respectful engagement and contextual understanding.

Then keep the concise public safety standards:

- unlawful hate speech
- direct threats
- incitement to violence
- discriminatory harassment prohibited by law

I think shortening this section will make it easier to administer while preserving its underlying values.

One Additional Thought: Indigenous & Cultural Consultation

Given Santa Fe's location and relationships with Pueblo Nations, Diné, Apache communities, and urban Native populations, I wonder whether tribal/cultural consultation deserves slightly stronger language throughout the framework, not just in Section 21.

Perhaps not mandatory for every mural, but something like:

“Projects involving culturally specific Indigenous imagery, histories, languages, or sacred symbolism may require consultation with appropriate tribal governments, cultural practitioners, or community representatives.”

That could help avoid future harm while supporting respectful collaboration.

Overall, I think this is a very solid draft and absolutely realistic to bring as an information item on June 2.