



CITY OF COSTA MESA

ARTS COMMISSION

Agenda

Thursday, August 7, 2025

6:00 PM

**City Council Chambers
77 Fair Drive**

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Note regarding agenda-related documents provided to a majority of the Commission after distribution of the agenda packet (GC §54957.5): Any related documents provided to a majority of the Commission after distribution of the Agenda Packets will be made available for public inspection. Such documents will be posted on the city's website and will be available at the City Clerk's office, 77 Fair Drive, Costa Mesa, CA 92626.

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As a LEED Gold Certified City, Costa Mesa is fully committed to environmental sustainability. A minimum number of hard copies of the agenda will be available in the Council Chambers. For your convenience, a binder of the entire agenda packet will be at the table in the foyer of the Council Chambers for viewing. Agendas and reports can be viewed on the City website at <https://costamesa.legistar.com/Calendar.aspx>.

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ARTS COMMISSION REGULAR MEETING**AUGUST 7, 2025 – 6:00 P.M.****ALISA OCHOA**
Chair**FISHER DERDERIAN**
Vice Chair**CHARLENE ASHENDORF**
Commissioner**BRENDAN FORD**
Commissioner**ERICA LUCIA**
Commissioner**ALLISON MANN**
Commissioner**DEBORA WONDERCHECK**
Commissioner**CALL TO ORDER****PLEDGE OF ALLEGIANCE****ROLL CALL****PUBLIC COMMENTS – MATTERS NOT LISTED ON THE AGENDA**

Comments are limited to three (3) minutes, or as otherwise directed.

COMMISSIONER COMMENTS AND SUGGESTIONS

Comments are limited to three (3) minutes, or as otherwise directed.

CONSENT CALENDAR:

All matters listed under the Consent Calendar are considered to be routine and will be acted upon in one motion. There will be no separate discussion of these items unless members of the Arts Commission, staff, or the public request specific items to be discussed and/or removed from the Consent Calendar for discussion. The public can make this request via email at PAComments@costamesaca.gov and should include the item number to be addressed. Items removed from the Consent Calendar will be discussed and voted upon immediately following Planning Commission action on the remainder of the Consent Calendar.

1. [MINUTES](#)**[25-406](#)**

RECOMMENDATION:

Approval of the minutes of the June 5, 2025, Arts Commission meeting.

Attachments: [6/5/25 Arts Draft Minutes](#)

MONTHLY REPORTS

1. ARTS SPECIALIST UPDATE

OLD BUSINESS:

1. [ARTS GRANT PROGRAM REVIEW OF GUIDELINES](#) [25-407](#)

RECOMMENDATION:

Staff recommends the Arts Commission review and discuss the new language added to the City of Costa Mesa Arts Grant program guidelines and make edits and recommendations.

Attachments: [Agenda Report](#)

[1. Arts Grant Guidelines](#)

NEW BUSINESS:

1. [SCOPE OF WORK ARTS AND CULTURE PLAN UPDATE](#) [25-408](#)

RECOMMENDATION:

Staff recommends the Arts Commission review and provide feedback on the proposed scope of work (Attachment 1) for the Arts and Culture Master Plan Update.

Attachments: [Agenda Report](#)

[1. Arts and Culture Master Plan Update - Scope of Work draft](#)

[2. Costa Mesa Arts and Culture Master Plan](#)

[3. City of Redmond Public Art Plan](#)

[4. City of Asbury Park Arts and Culture Master Plan](#)

ADDITIONAL COMMISSION MEMBER & STAFF COMMENTS**ADJOURNMENT**

Next Regularly Scheduled Meeting: Thursday, September 4, 2025



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-406

Meeting Date: 8/7/2025

TITLE:

MINUTES

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Approval of the minutes of the June 5, 2025, Arts Commission meeting.

JUNE 5, 2025
6:00 P.M. – UNOFFICIAL MINUTES

CALL TO ORDER by Chair Ochoa at 6:04 P.M.

PLEDGE OF ALLEGIANCE by Commissioner Derderian.

ROLL CALL

☒ = Present ☐ = Absent

Commissioners	City Staff
<input type="checkbox"/> Charlene Ashendorf	<input checked="" type="checkbox"/> Brian Gruner, Parks and Community Svs. Director
<input checked="" type="checkbox"/> Fisher Derderian	<input checked="" type="checkbox"/> Laurette Garner, Arts Specialist
<input checked="" type="checkbox"/> Brendan Ford	<input checked="" type="checkbox"/> Monique Villasenor, Recreation Manager
<input checked="" type="checkbox"/> Erica Lucia	<input checked="" type="checkbox"/> Ashley Thomas, Sr. Recreation Supervisor
<input checked="" type="checkbox"/> Alisa Ochoa	<input checked="" type="checkbox"/> Laura Fautua, Executive Assistant
<input checked="" type="checkbox"/> Allison Mann	<input checked="" type="checkbox"/> Kathia Viteri, Office Specialist II
<input checked="" type="checkbox"/> Debora Wondercheck	

PRESENTATION:

1. ARTS IN THE PARK – COASTAL CORRIDOR

Coastal Corridor Deputy Director, Brett Babos, and Astriz Perez presented.

Commissioner Mann asked how many installations had been completed and where they were typically done, such as on beaches or in parks. She also inquired about the approximate cost of each installation.

Commissioner Ford asked if there was an estimate of how many pounds of trash had been collected to create the installations.

Commissioner Wondercheck asked how the materials were cleaned.

Chair Ochoa inquired about the timing and location of the next mosaic workshop.

Commissioner Mann also asked approximately how many people were involved in a single project or across the entire coastal corridor initiative. She noted there might be opportunities to apply for grants or funding through the Arts Commission and other sources to support the project's growth.

Commissioner Wondercheck suggested reaching out to the California Arts Council for potential support.

2. COSTA MESA SKATE PARK EXPANSION PREVIEW

Recreation Manager, Monique Villasenor presented.

Commissioner Mann recalled a prior discussion about a possible budget for the skate park and asked how much funding was allocated for art at the site, as well as how many artistic mediums might be incorporated into the area.

Ms. Villasenor explained that the art budget for the skate park was not yet available, as the project was grant-funded with specific requirements regarding scope and

elements. She noted that fencing details were still being finalized, as the current fencing was in poor condition, and that plans were expected to progress over the summer. She added that staff was exploring partnerships and alternative funding streams outside of the general fund, with the goal of developing a network of donors interested in contributing to community projects through events or art.

Vice Chair Derderian asked what types of art or services were being considered so commissioners could provide suggestions in future discussions.

Commissioner Ford asked about the anticipated completion date and whether efforts had been made to reach out to companies like Vans or Monster, given their ties to the skate community.

Chair Ochoa asked whether the skate park would maintain a relationship with Volcom.

PUBLIC COMMENTS

Public Speaker: Resident shared that they had recently moved to the Brentwood Park area and, as an artist, designer, and event coordinator, expressed a strong interest in outdoor art and nature. They highlighted past collaborations with the City of Huntington Beach and the Tree Society, including artwork created for Norma Gibbs Butterfly Park, as an example of how community passion can transform public spaces. They explained that they were encouraged to attend the meeting to offer suggestions for Brentwood Park improvements and looked forward to seeing conceptual ideas.

COMMISSIONER COMMENTS

Commissioner Mann: Expressed enthusiasm for the Coastal Corridor presentation, stating it aligned well with the goals of community art and the Arts Commission. She highlighted the skate park as a meaningful location for her family and noted its potential for incorporating a variety of art forms and mediums. She also praised the recent *Songs in the Canyon* event as a successful, well-attended program that provided great value to the community.

Commissioner Lucia: Thanked the Coastal Corridor Alliance for their presentation, commended their community work, and looks forward to attending their Fairview Park event on the 21st. She encouraged them to apply for future arts grants, noting they were a strong candidate for projects that promote beautification and community impact. She also praised staff for the recent Art Crawl event, highlighting its eclectic music-focused programming and eager for the next event.

Commissioner Wondercheck: Reminded everyone about *Make Music Day* on June 21st at Lions Park, noting it would run from 11 a.m. to 2 p.m. and celebrates music in all forms. She encouraged commissioners and the community to attend and participate, emphasizing the event's inclusive and celebratory spirit. She also playfully remarked that she expected Commissioner Ford to perform some solos.

Commissioner Ford: Echoed Commissioner Lucia's praise of the Coastal Corridor Alliance, commending their ability to transform trash into art. He encouraged the Commission to improve coordination in promoting city events to broaden community participation. He also requested study sessions to explore alternative revenue sources, such as the Transient

Occupancy Tax (TOT) and cannabis taxes, and to begin planning for the mural project tied to the nation's 250th anniversary.

Vice Chair Derderian: Thanked staff for forwarding Commission proposals to City Council and expressed appreciation for Council's consideration of the public-private mural project. He raised concerns about discrepancies in the arts budget figures presented at a recent study session, emphasizing the need for clarity on the Commission's role under the municipal code. He also shared his positive experience participating in *Love Costa Mesa Day* with his family, noting the community's artistic and cultural celebrations.

Chair Ochoa: Thanked Ms. Garner for organizing the recent Art Crawl, noting it was fun, eclectic, and well attended by commissioners and community members. She congratulated the Givsum Foundation for a successful *Songs in the Canyon* event and highlighted her attendance at the Newport Mesa Unified School District art showcase, praising the students, teachers, and staff involved. She also commended the Coastal Corridor Alliance's presentation, expressed excitement for upcoming events such as Make Music Day, and requested that future agendas include discussion of best practices, gaps, and staff capacity related to the next iteration of the Arts & Culture Master Plan.

CONSENT CALENDAR

1. MINUTES

05/01/2025 Arts Commission Draft Minutes

No public comment.

MOTION/SECOND: Chair Ochoa motioned to approve the amended minutes for May 1, 2025/Seconded by Commissioner Mann.

Correction: *Page 7, pronoun of Commissioner Mann.*

The motion carried by the following roll call vote:

Ayes: Commissioner Ford, Commissioner Lucia, Commissioner Mann, Commissioner Wondercheck, Vice Chair Derderian, Chair Ochoa

Nays: None

Abstained: None

Absent: Commissioner Ashendorf

Motion Carried: 6-0

MONTHLY REPORTS:

1. ARTS SPECIALIST UPDATE

Laurette Garner, Arts Specialist, presented.

Chair Ochoa suggested promoting the Poet Laureate program during the summer events to help increase outreach and awareness of upcoming park events.

Mr. Gruner provided a budget update from the City Council meeting.

No public comments.

Vice Chair Derderian inquired about the status of the Master Plan update and sought clarification on its placement and breakdown within the budget, noting discrepancies between the requested and listed amounts.

Chair Ochoa also commended staff for creating a well-organized, color-coordinated events calendar, which she found very helpful, before concluding her comments.

OLD BUSINESS:

1. ARTS GRANT PROGRAM REVIEW OF GUIDELINES

Laurette Garner, Arts Specialist, presented.

Vice Chair Derderian expressed appreciation for the program examples and asked two clarifying questions: whether staff had determined the extent of funding other cities dedicated to their programs, and whether the Council policy approved in 1991 was still current and effective.

Public Comment: None.

Vice Chair Derderian thanked staff for incorporating changes and noted that other cities focused their grants on public art and creative economies, suggesting Costa Mesa might consider this in the future. He also raised the idea of offering grantees free or subsidized access to city facilities, potentially through the grant application process with set limits and staff or Commission review.

Commissioner Wondercheck supported the concept but raised concerns about setting limits, noting that theater groups in particular might require extended access for rehearsals and performances. She recommended that qualifications and limits be clarified in future discussions.

Vice Chair Derderian suggested a check-box option within the application and asking whether requests should be reviewed by a committee, the Commission, or the Director. He emphasized the need to determine the proper procedure.

Commissioner Mann sought clarification on whether every facility request would need to go through a lengthy review process and expressed concern that smaller requests might become unnecessarily burdensome.

MOTION/SECOND: Chair Ochoa made a motion to approve the Arts Grant application with the new edits /Seconded by Commissioner Lucia.

The motion carried by the following roll call vote:

Ayes: Commissioner Ford, Commissioner Lucia, Commissioner Mann, Commissioner Wondercheck, Vice Chair Derderian, Chair Ochoa

Nays: None

Abstained: None

Absent: Commissioner Ashendorf

Motion Carried: 6-0

NEW BUSINESS:

1. FREE AT SEGERSTROM CENTER CAMPUS PROGRAM FINAL REPORT FOR

FISCAL YEAR 2024-2025

Laurette Garner, Arts Specialist, presented.

Commissioner Mann asked whether organizations could donate tickets instead of the City paying for them.

Commissioner Wondercheck inquired whether the tickets applied to specific shows or were open to any performance.

Vice Chair Derderian agreed with Mann's point, noting that while it was important to pay nonprofits fairly, some of the organizations receiving payment were also grantees. He raised the concern of "double dipping," where the city both provided grants and purchased tickets from the same groups, and suggested this might warrant future policy consideration.

Commissioner Wondercheck agreed and noted that such questions should be addressed during the next master plan update. She referenced the Orange County Museum of Art as an example, pointing out that while the museum offered free admission, the city was still paying \$10,000 for an arts education workshop. She suggested those funds might be better directed toward other city needs.

Chair Ochoa asked if data could be provided on the demographics of who was receiving the tickets, to help inform future planning.

Commissioner Wondercheck then sought clarification on whether tickets were first distributed to the listed organizations before being made available to the public, which staff confirmed.

Public Comment: None.

Vice Chair Derderian added that while he was concerned about double dipping, he did not support imposing limits at this stage given the relatively small pool of applicants. He suggested that such restrictions could be considered in future years as the grant program grew and became more established.

ADDITIONAL COMMISSIONER MEMBER & STAFF COMMENTS

Commissioner Wondercheck shared several local art events taking place in honor of the Juneteenth holiday. She encouraged participation in these events and also reminded everyone about *Make Music Day* on June 21st at Lions Park.

Commissioner Mann clarified her earlier confusion regarding Brentwood Park, explaining that she initially thought of Brentwood in Los Angeles. After learning about the local Brentwood Park, she expressed interest in hearing more about it at future meetings.

Vice Chair Derderian reflected on the Commission's role and emphasized the need to develop a bold and ambitious vision for Costa Mesa as the "City of the Arts" as part of the upcoming Master Plan renewal discussions. He encouraged commissioners to spend time before the next meeting considering what that vision could look like and to engage with their councilmembers on the topic so the Commission could return in August with strong ideas.

Commissioner Ford announced the City of Costa Mesa's Independence Day celebration scheduled for July 3 from 5:00 to 11:00 p.m. He highlighted the family-friendly nature of the event, which would include performances by the 80s All Star band and the Tijuana Dogs, food, drinks, contests, activities, and fireworks show. He invited everyone to attend.

ADJOURNMENT Chair Ochoa adjourned at 7:48 PM.

DRAFT



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-407

Meeting Date: 8/7/2025

TITLE:

ARTS GRANT PROGRAM REVIEW OF GUIDELINES

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Staff recommends the Arts Commission review and discuss the new language added to the City of Costa Mesa Arts Grant program guidelines and make edits and recommendations.



City of Costa Mesa

Agenda Report

Arts Commission

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-407

Meeting Date: 8/7/2025

TITLE: ARTS GRANT PROGRAM REVIEW OF GUIDELINES
DEPARTMENT: PARKS AND COMMUNITY SERVICES
PRESENTED BY: LAURETTE GARNER, ARTS SPECIALIST
CONTACT INFORMATION: LAURETTE GARNER, ARTS SPECIALIST, (714) 754-5322

RECOMMENDATION:

Staff recommends the Arts Commission review and discuss the new language added to the City of Costa Mesa Arts Grant program guidelines and make edits and recommendations.

BACKGROUND:

One of the Arts & Culture Master Plan's recommendations was to create a new mission and guidelines for the Arts Grant Program.

On February 2, 2023, staff provided the draft for the Arts Grant Program Guidelines handbook for the Arts Commission to review, collect input, and make any adjustments.

After suggestions were made by the Arts Commission, the edited version was brought back on March 4, 2023, for final review and approval.

At the March 6, 2025, Arts Commission meeting, a suggestion was made by Chair Alisa Ochoa to bring the Arts Grant Program Guidelines back for further review and possible edits.

At the April 3, 2025 Arts Commission meeting, minor edits were suggested; to increase the amount of allowable funding for each Arts Grant applicant, and a recommendation was made to bring back more information about the financial background of each arts grant awardee for the 2024-25 fiscal year.

At the May 1, 2025 Arts Commission meeting, a suggestion was made to bring back examples of other cities' mission, values and objectives, to compare with the current City of Costa Mesa Arts Grant program guidelines.

At the June 5, 2025 Arts Commission meeting, no edits were made to the mission of the program. Chair Ochoa requested that a discount or fee waiver be considered for Costa Mesa parks and facility rentals for arts grant awardees.

ANALYSIS

The Arts Grant Program Guidelines (Attachment 1) may be brought back to the Arts Commission at any time for review and edits. Staff has provided a new edited version of the Arts Grant Program Guidelines with new language to address the suggested discount to parks and facility rentals for arts grant awardees.

FISCAL REVIEW:

The funding for the Arts Grant program is \$12,500 for the 2025-26 Fiscal Year.

LEGAL REVIEW:

The City Attorney's Office has reviewed the guidelines and application and approves them both as to form.

CONCLUSION:

Staff recommends the Arts Commission review and discuss the new language added to the City of Costa Mesa Arts Grant program guidelines and make edits and recommendations.

ARTS GRANT GUIDELINES & APPLICATION

CITY OF COSTA MESA
Fiscal Year: 2025-2026

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ARTS GRANTS GUIDELINES AND APPLICATION

OVERVIEW

The City of Costa Mesa Arts & Culture Master Plan (established in 2021) recommits to the arts with the creation of four main goals:

1. Increase opportunities for all to experience the arts and culture throughout our community, with a commitment to equity, diversity and inclusion
2. Expand Public Art throughout the City
3. Professionalize and elevate the status of arts and culture in City government
4. Support Costa Mesa's thriving creative economy

The Arts Grant program was identified for continued and increasing support by the Costa Mesa City Council through the Arts & Culture Master Plan and supports activities that provide and support quality arts and cultural programming within the city of Costa Mesa.

The Parks and Community Services Department is committed to enhancing the community through the delivery of innovative recreational programs; quality parks and facilities; and services that promote social, physical and emotional well-being. Arts & Culture are a part of this commitment and the City of Costa Mesa strives to embody its namesake as the "City of the Arts".

MISSION

The Arts Grant Program strives to make arts and culture opportunities accessible to the residents of Costa Mesa by providing monetary support to local and regional arts organizations, artists and teachers. The City of Costa Mesa recognizes that this is an important part of a thriving creative economy that enhances the quality of life for all residents.

Project criteria will address and support:

- Audience accessibility and a commitment to equity, diversity and inclusion
- Arts education in schools and or community settings and or lifelong arts learning opportunities for all ages
- Local and regional organizations
- Organizational capacity for arts organizations
- New and innovative arts programs and emerging organizations

APPLICATION PROCESS AND DEADLINES

The 2025-2026 fiscal year Arts Grant guidelines support and provide funding to artists, arts organizations and schools within the city limits of Costa Mesa.

Applications must be submitted online. The application questions can be found in the Appendix at the end of this document. If you need assistance filling out the application, please contact Laurette Garner, Arts Specialist.

IMPORTANT DATES FOR ARTS GRANT CYCLE

Application Opens: January 5, 2026

Application Closes: March 9, 2026

Arts Commission funding review and approval: April 2, 2026

Project Completion: 1 year from the date on the Arts Agreement contract executed by the City of Costa Mesa and the applicant

AWARD AMOUNT

Total funding available for the Fiscal Year 2025-2026 is \$12,500.

- There is a maximum award amount for up to \$5,000.
- The Parks and Community Services Department will offer a 75% discount to approved Arts Grant Program grantees for Costa Mesa facilities and park rentals as part of their arts grant project/event. The discount can be applied for up to four days for facilities and parks and must be used within the same fiscal year as the arts grant award. Any other fees or costs associated with an arts grant project/event are the responsibility of the grantee.
- All final reports and budget details are due within 30 days of the completion of the event, project or program or by the Project Completion deadline, whichever comes first.
- The full grant amount will be awarded as close to the start date, specified on the application, as possible. Please note, that in order to continue to receive funds year after year, a final report and budget will need to be submitted within 30 days of completion. If these are not submitted by the deadline, arts grant applications for the next fiscal year will not be considered.

ELIGIBILITY

- All applicants, including fiscal agents, must be determined to be not-for-profit, tax-exempt organizations by either the Internal Revenue Service or the California State Franchise Tax Board
- Arts Organizations, artists and schools are eligible to apply
 - Individual artists or organizations aspiring to a non-profit status may apply through a fiscal agent
 - Fiscal agents will be responsible for receiving awarded funds and dispersing these funds with a service fee no more than 5% (recommendation) of the total amount awarded to the applicant
 - Organizations that act as fiscal agents are still eligible to apply for Arts Grants for their own projects
 - Any individual artist receiving funding through a fiscal agent must be 18 year of age on or before the application date
- Project occurs within Costa Mesa city limits
- Applicant may only apply once annually
- If a project or event includes a partnership with another organization, only one application may be submitted for that project or event involving all parties
- All partnerships must include a signed letter of agreement between two parties detailing each parties' participation in the event, project or program

APPLICATION REVIEW

Phone or video conference meetings can be arranged with Laurette Garner, Arts Specialist. To make an appointment, please contact at (714) 754-5322 or email:

laurette.garner@costamesaca.gov

PANEL REVIEW AND SCORING OF APPLICATIONS

Submitted applications are reviewed and scored by a peer panel consisting of local and regional artists and various arts professionals. The panel will create a funding plan to be reviewed and approved by the Costa Mesa Arts Commission.

REVIEW AND SCORING INFORMATION

- Parks & Community Services staff will begin reviewing applications once the deadline has passed and the application is closed.
- All eligible applications will be forwarded to an external panel of community arts professionals for evaluation and scoring.
- Incomplete applications or applications falsifying information will be deemed ineligible.

SCORING RUBRIC

Applications are evaluated on the basis of the project's relationship to the Arts Grant Mission, as stated above. Awarded projects make efforts to address and emphasize the following: audience accessibility, arts education in schools, lifelong arts learning, support capacity building for local and regional arts organizations and encourage innovation in how programs are implemented and created.

See example of Scoring Rubric in the Appendix

FUNDING DECISIONS

Final funding decisions are made by the Arts Commission. Award amounts vary and can be up to \$5,000 per applicant. The number of awards are determined each year by available funding and recommendations for award amounts are determined by each applicant's score based on the rubric below. Please review the scoring rubric while completing your application.

GRANTEE REQUIREMENTS

AGREEMENT

All approved applications will need to enter into an agreement with the City of Costa Mesa. All agreements must be signed by the agent listed on the organization's (fiscal agents included) [Statement of Information](#) filed with the California Secretary of State. This is the person who is authorized to enter into legally binding agreements on behalf of your organization (i.e. CEO, CFO). Further documentation of signature authorization will be requested if the most recent State of Information has not been filed.

FINANCIAL MANAGEMENT

Grant recipients are required to maintain financial accounts, records and evidence pertaining to costs incurred and revenues acquired under the respective grant program. Grantees should be able to provide upon request:

- Accurate and complete disclosure of revenue and expenses for the project
- Records that adequately identify the sources and application of funds for grant sponsored activities
- Accounting records supported by source documentation- invoices, receipts, bank statements etc.

All grantees must provide documents within 30 days after the project, program or event has ended. This includes a final report and budget accounting of how the funds were utilized. See final report on page 13.

PUBLIC ACKNOWLEDGEMENT

- Grantees must credit the City of Costa Mesa Parks & Community Services department for its support of the project in printed, electronic and broadcast promotions.
- The following acknowledgement along with a City of Costa Mesa logo (provided in the Appendix with guidelines) must appear on all printed and electronic materials: “This project is funded in part by the City of Costa Mesa’s Arts Grant program.”
- Grantees who fail to provide public acknowledgement may be denied future project funding.

PROMOTION BY CITY

- Grantees are required to give accurate dates and times for their grant funded project, to the Parks & Community Services Department so that city staff can relay this information to the Arts Commission at least two weeks in advance of the scheduled program.
- If a grantee would like to participate in promotion through approved city channels, they may opt-in as part of their agreement. All participation and promotion through city’s social media channels and other outlets, is subject to review, edits and approval by program staff prior to promotion. All grantees are encouraged to extensively promote funded projects on social media platforms when able. The City of Costa Mesa account handles are:
 - Parks & Community Services Department
 - Facebook: [costamesa.recreation](https://www.facebook.com/costamesa.recreation)
 - Instagram: [@cm_recreation](https://www.instagram.com/cm_recreation)
 - City of Costa Mesa
 - Facebook: [CostaMesaCityHall](https://www.facebook.com/CostaMesaCityHall)
 - Instagram: [@cityofcostamesa](https://www.instagram.com/cityofcostamesa)

HOW TO APPLY

APPLICATION

All applications must be submitted online. The application is available at:
www.costamesaca.gov/artsculture

Please see application questions in the Appendix to prepare for the online submission process.

ADDITIONAL INFORMATION

Arts Commission meetings take place on the first Thursday of the month at 6:00 p.m. The agenda is made public three working days in advance. Grantees are encouraged to attend meetings that are relevant to the Arts Grant approval process and may be asked to present their project during these monthly meetings.

[Arts Commission | City of Costa Mesa \(costamesaca.gov\)](#)

QUESTIONS?

If you need assistance with the application process, please contact Laurette Garner, Arts Specialist at: laurette.garner@costamesaca.gov or call (714) 754-5322.

APPENDIX

ELIGIBLE AND INELIGIBLE COSTS

The City of Costa Mesa will NOT award arts grants to:

- Government agencies or public authorities
- Applicants that have a “delinquent” status with the Arts Grant funding program
- Retroactive funding for completed activities
- Projects for the sole promotion of, or consumption by, a specific religion or religious sect
- Cash reserves or endowments of any kind. Awards are to be expended within the funding period for each fiscal year
- Capital expenditures, including construction, renovation or purchase of real property
 - Purchases or repairs for arts-specific equipment with the capability of extended use over several years is permitted
- Projects that are not related to non-profit arts projects or activities
- A for-profit business or activity
- Projects through a fiscal sponsor that benefit the sponsoring organization or are an extension of the sponsoring organization’s program and services
- Support groups and or non-profit organizations supporting city departments or facilities
- Projects with the sole purpose of reducing existing deficits in an organization

Funding may NOT be used for:

- Fundraising expenses
- Consultants who are members of an applicant’s staff or board
- Scholarships, fellowships or tuition assistance
- Any and all in-person activities outside the Costa Mesa city limits
- Entry fees for competitions or sponsorship fees
- Pageants, fundraising events or hospitality costs
- Publication or manuscripts or compositions not created as part of an arts grant supported project
- Purchase of monetary awards, cash prizes, contributions or donations
- Scholarly or academic research, tuition and activities which generate academic credit or formal study towards an academic or professional degree

APPLICATION INFORMATION & QUESTIONS

[Please fill out the application online.](#)

- Contact Information
- Website
- Facebook
- Instagram
- Project Title
- Description of the project (time, date, location, number of participants, event summary)
- Please upload additional documentation if needed
- Describe how your project connects to and addresses portions of the Arts Grant Mission Statement
- Please write out your project schedule below (duration and time of completion):
- Amount of funds requested
- How will the funds be utilized (be specific and give examples)
- Upload budget document
- If funds are awarded, a report summary of the project is required to be submitted within 30 days of the project completion to the Arts Specialist. Can you commit to this requirement?
- If funds are awarded, we ask that you provide content for Social Media promotion as needed. Can you commit to this requirement?
- A City of Costa Mesa staffer may attend events and do site visits as needed. Do you consent to this and can you accommodate this request?

PARTNERSHIP AGREEMENT

THIS PARTNERSHIP AGREEMENT is entered into on _____ (month) and _____ (day), 2026 between the following persons:

Name: _____ ("Party 1")

Address: _____

Email: _____

AND

Name: _____ ("Party 2")

Address: _____

Email: _____

The above-named persons agree that upon the commencement date of this partnership, they shall be deemed to have become partners in an Arts Grant project and utilize funds from the City of Costa Mesa. The purposes, terms and conditions of this partnership are as follows:

1. Business/Project Name: _____
2. Address/Site of Project: _____

3. Purpose of the project: _____

4. Term- The partnership shall commence on the date mentioned above and continue until dissolved by mutual agreement of the partner, or as the terms below:
5. Contributions of each partner:

Party 1 shall be responsible for

AND

Party 2 shall be responsible for

Date: _____

Party 1 Signature: _____

Party 2 Signature: _____

SCORING RUBRIC

TOPICS TO CONSIDER	EXEMPLARY (5 points)	ADEQUATE (4 points)	NEEDS IMPROVEMENT (3 points)	SCORE
Artistic & Cultural Merit -The project is well thought out, innovative and will bring a fresh perspective to audiences in Costa Mesa.				
Arts Grant Mission -The project adheres to a portion of the mission statement.				
Project Clarity -The application is well written, the schedule is planned out and the budget needs are clear.				
Financial Need & Impact - (Organizations with annual revenues less than \$2 million)-The applicant clearly explains the financial need and how the grant funds will be used.				
Community Engagement & Public Value -The project clearly engages the community of Costa Mesa and serves a significant audience with accessibility, equity, diversity and inclusion in mind. The application lays this out clearly and succinctly.				
Passion Vote - This project is great and you love it. It's just a feeling! You can't explain it☺				

TOTAL SCORE (Max Score=30): _____

FINAL REPORT

Please fill out this report online: www.costamesaca.gov/artsculture

Pursuant to terms detailed in the City of Costa Mesa Arts Grant Agreement, the Grantee shall submit a Final Arts Grant Report electronically within 30 days of completion of the project. This information will be used, in part, to develop quantitative and qualitative outcomes for the City of Costa Mesa's Arts & Culture division programs.

Arts or Arts Organization Information

- Prepared by (Name and Title)
- Arts Organization/Artist Name
- Email

Project Information

- What kind of project was it?
- Project Title
- Briefly describe how you met your project's criteria and how you measured the project's impact. What worked well? How do you know? (How did you evaluate and measure your goals?)
- Did you receive any testimonials (written or verbal quotes) from audience members or participating artists that you would like to share? Please include a first name of the person and their relationship to the project
- Number of paid artist(s)/performer(s)
- Number of volunteer/unpaid artist(s)/performer(s)
- Total attendance

Project Budget

- Amount of Arts Grant Award
- Please Upload Completed Budget Template
- Please explain or provide any additional details

Marketing and Community Outreach

- Did the organization acknowledge the City pursuant to the terms and conditions detailed in the Arts Grant Agreement?
- Please use the area below to acknowledge any press articles written (website links) about your grant-funded program (if applicable).
- Please upload any photos you would like to share. By uploading pictures you are authorizing the City of Costa Mesa full rights to us this for social media and/or marketing related to Arts & Culture programs.

CITY OF COSTA MESA LOGO EXAMPLES



Costa Mesa
City of the Arts



Costa Mesa
City of the Arts

BUDGET TEMPLATE

Next 5 pages.....



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-408

Meeting Date: 8/7/2025

TITLE:

SCOPE OF WORK ARTS AND CULTURE PLAN UPDATE

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Staff recommends the Arts Commission review and provide feedback on the proposed scope of work (Attachment 1) for the Arts and Culture Master Plan Update.



City of Costa Mesa

Agenda Report

Arts Commission

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-408

Meeting Date: 8/7/2025

TITLE: SCOPE OF WORK ARTS AND CULTURE PLAN UPDATE
DEPARTMENT: PARKS AND COMMUNITY SERVICES
PRESENTED BY: LAURETTE GARNER, ARTS SPECIALIST
CONTACT INFORMATION: LAURETTE GARNER, ARTS SPECIALIST, (714) 754-5322

RECOMMENDATION:

Staff recommends the Arts Commission review and provide feedback on the proposed scope of work (Attachment 1) for the Arts and Culture Master Plan Update.

BACKGROUND:

The City of Costa Mesa's Arts and Culture Master Plan (Attachment 2) was adopted in March 2021 and outlined a five-year strategy to support the City's motto as the "City of the Arts." Since its adoption, the City has implemented a wide range of arts initiatives and appointed its first professional arts staff in 2022. In 2023, a dedicated Arts Commission was also formed to guide policy and support programming.

Over the past four years, the City has established and maintained numerous arts programs, including:

- Annual Art Crawl
- ARTventure Juried Exhibition and Community Arts Day
- The Exhibition gallery at the Senior Center
- Youth Art Wall in City Hall
- Free outdoor performances in parks
- Utility Box Art Program
- Arts Grant Program
- Poet Laureate Program
- Artist Directory
- Arts and Culture Calendar
- Free at the Segerstrom Center Campus program

As the Master Plan enters its fifth and final year, an update to the Plan is needed to reflect community needs, assess implementation progress, and position the City for future growth.

ANALYSIS

The proposed update to the Arts and Culture Master Plan includes a comprehensive scope of work that builds upon the success of the 2021 plan while integrating new areas of focus, such as:

- A review of existing arts programs and public input
- Updated community engagement (including multilingual surveys and forums)
- Revised strategic goals and implementation strategies
- Evaluation of the City's current arts-related staffing structure and workload
- A proposed staffing plan to align with future arts programming needs
- Funding strategy recommendations and performance tracking metrics

As part of the research and comparative analysis, staff included two sample arts plans. One from the City of Redmond's and one from the City of Asbury (Attachment 3 & 4) to help in creating the City's direction and ensuring alignment with national best practices. These documents highlight innovative approaches to public art funding, cultural equity, and community engagement that may be adapted to Costa Mesa's unique arts identity.

The update will guide the City's arts and cultural vision over the next 5–10 years and ensure that staffing, funding, and policies align with community values and expectation.

FISCAL REVIEW:

The Arts and Culture Master Plan is funded for the 2025-26 Fiscal Year.

LEGAL REVIEW:

No legal review is required at this time.

CONCLUSION:

Staff recommends the Arts Commission review and provide feedback on the proposed scope of work (Attachment 1) for the Arts and Culture Master Plan Update.

City of Costa Mesa – Scope of Work

Arts & Culture Master Plan Update

Purpose:

The City of Costa Mesa seeks to update its Arts & Culture Master Plan, originally adopted in 2021. The updated Plan will assess progress to date, reevaluate community needs, and establish revised goals and strategies that align with the City’s motto, “*City of the Arts.*”

Project Objectives:

- Evaluate implementation progress of the 2021 Master Plan.
 - Re-engage the community to gather updated input and feedback.
 - Review and analyze new trends, demographic shifts, and emerging needs.
 - Identify updated goals, measurable objectives, and actionable strategies for the next 5–10 years.
 - Explore innovative arts policy, public art practices, and sustainable funding models.
 - Assess current staffing levels, roles, and capacity.
 - Propose a staffing model that supports sustainable plan implementation and growth of the City’s arts initiatives.
 - Emphasize diversity, equity, inclusion, and geographic balance across Costa Mesa.
-

Scope of Work:

A. Project Initiation

1. Conduct kickoff meeting with City staff and Arts Commission.
2. Review the 2021 Arts & Culture Master Plan and any relevant City initiatives and policies.
3. Establish a project timeline, communications plan, and deliverable schedule.

B. Assessment of Progress and Current Conditions

1. Review progress made on goals and action items in the 2021 Plan.
2. Conduct updated inventory of:
 - Cultural assets and programs
 - Public and private arts initiatives

- Public art installations
 - Creative industries and arts organizations
3. Analyze demographic, economic, and geographic shifts since 2021, with emphasis on post-pandemic recovery.

C. Community and Stakeholder Engagement

1. Develop and deploy multilingual engagement tools, including:
 - Community-wide surveys
 - Pop-up engagement events
 - Town halls and focus groups
 - Bilingual community forums
2. Interview a diverse cross-section of stakeholders, including city leadership team, city commissioners, youth, working artists, business leaders, cultural institutions and arts organizations, and underrepresented communities.
3. Facilitate collaborative visioning sessions with the Arts Commission
4. Facilitate at least one joint study session with Arts Commission and Parks & Community Services Commission regarding arts and parks

D. Plan Refinement and Strategic Visioning

1. Reassess and revise the City's arts vision and mission statements, if needed.
2. Identify priority focus areas, which may include:
 - Public art expansion
 - Youth and community arts programming
 - Cultural equity and access
 - Creative placemaking and infrastructure
3. Develop an implementation roadmap with:
 - Short-, mid-, and long-term priorities
 - Cost estimates and potential funding sources
 - Key performance indicators and tracking tools

E. Staffing Needs and Workload Analysis

1. Conduct an organizational review of current arts-related staffing in Parks & Community Services and associated departments.
2. Evaluate current workload and identify program management gaps (e.g., event coordination, public art management, grant administration, community engagement).
3. Benchmark staffing models from comparable cities with strong cultural arts programs.
4. Identify necessary roles, qualifications, and resource levels to support plan implementation.
5. Develop a proposed staffing plan, including:

- Recommended classifications (e.g., Arts Administrator, Arts Coordinator, Public Art Manager)
- Organizational reporting structure
- FTE levels
- Phased implementation strategy
- Cost estimates and budget impact

F. Plan Preparation and Approval

1. Compile all data, community input, recommendations, and action plans into a professionally written and designed Master Plan Update.
2. Present drafts to the Arts Commission and City Council.
3. Incorporate feedback and finalize the Master Plan Update for adoption.

Deliverables:

- Community Engagement Summary Report
- Updated Inventory of Cultural Assets
- Draft and Final Master Plan Document (PDF and editable format)
- Implementation Matrix with recommended timeline and budget framework
- Staffing & Workload Assessment Report with Proposed Staffing Plan
- Presentation slide decks and outreach materials



City of Costa Mesa
Arts & Culture Master Plan

Approved by City Council
March 16, 2021

Prepared by



"THE LOCAL COMMUNITY, THE REBEL SURF-SKATE CULTURE AND THE IDEA OF PEACE AND OUR NEED TO TAKE CARE OF OUR ENVIRONMENT ALL INSPIRED ME FOR THIS PIECE... I WANTED PEOPLE DRIVING DOWN THE FREEWAY TO BE ABLE TO CLEARLY PICK UP ITS MESSAGE AND MAYBE BE INSPIRED, TOO... THE MURAL REPRESENTS INCLUSION, WELCOMING, COMMUNITY, PEACE AND HARMONY.

WHAT I HOPE IS PEOPLE WHO ENJOY IT CONSIDER HOW ART ENRICHES THE COMMUNITY AND THEN, MAYBE, THEY SUPPORT MORE PROJECTS LIKE THIS."

SHEPARD FAIREY

World-renowned artist who created the mural "Welcome Home" for Baker Block, 125 Baker Street East. At 136-feet long by 55-feet high, the mural covers more than 8,000 square-feet, and features the City of Costa Mesa motto, "City of the Arts."

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INTRODUCTION

The City of Costa Mesa is truly fortunate to have become home to world class performing arts producing companies and presenters, performance and exhibition venues, renowned works of public art, and soon a museum of art. Several of these organizations and their facilities have been created entirely through private initiative and paid for through generous private philanthropy, led by the extraordinary vision and meaningful involvement of the Segerstrom family.

These are assets of incalculable value, accessible to and benefiting all City residents. At the same time, and as a result, visitors are drawn to Costa Mesa, not only from the region but from all over the world. Thus, Costa Mesa's arts and culture contribute mightily to the community—its vibrant economy, the City's fiscal health, and the overall quality of life.

It was in recognition of the important value and impact of local arts and culture that the Costa Mesa City Council, in 1984, changed the official City motto to "City of the Arts" and created its Cultural Arts Committee.

Since then, the City has capitalized on these outstanding arts assets, particularly in attracting international travelers and business relocations. Yet the City's investment in its arts and culture is quite modest—well below most of the region's largest cities. One reason may be City leaders' belief that the longstanding strength and quality of privately-funded venues and programs meant that those bases were well covered, enabling them to focus their resources elsewhere.

Much has changed, however, over the past thirty-five years, and the ability of Costa Mesa to continue affirming its role as a preeminent "City of the Arts" has warranted taking a fresh look.

Therefore, in 2017, the Costa Mesa City Council approved unanimously the development of the City's first Arts & Culture Master Plan. This initiative signaled the Council's belief that the time had come to appraise the value of the City's cultural resources, to identify what strengths and weaknesses those who live, work or visit here feel exist in the local cultural landscape, and to envision ways that the City can support and advance arts and culture in Costa Mesa.

Arts Orange County, the county's nonprofit arts agency, was privileged to be engaged as Costa Mesa's consultant for this project.

Arts Orange County

CITY OF COSTA MESA LEADERSHIP

(MARCH 16, 2021)

City Council

Katrina Foley – Mayor
Andrea Marr – Mayor Pro Tem, District 3
Don Harper – Council Member, District 1
Loren Gameros – Council Member, District 2
Manuel Chavez – Council Member, District 4
Arlis Reynolds – Council Member, District 5
Jeff Harlan – Council Member, District 6

Cultural Arts Committee

Charlene M. Ashendorf
Frank Gutierrez
Stephanie Wenning
Anthony S. Manrique
Salina Mendoza
Arely Ocampo
Rocky Evans
Andrea Bravo-Campbell
Mark Cleveland
Gestina Yassa (Alternate)
Cassydy Berliner (Alternate)

City Staff

Jason Minter, Parks & Community
Services Director
Ashley Thomas, Recreation Supervisor

Pacific Symphony, Carl St.Clair,
Music Director, performing at the Renée
and Henry Segerstrom Concert Hall.

EXECUTIVE SUMMARY

The City of Costa Mesa Arts & Culture Master Plan results from the compilation and synthesis of significant community input collected during the course of over one year, and reflects the dreams and wishes of Costa Mesans expressed in the following Vision and Mission Statements and distilled into goals and action steps for the City to pursue.

VISION

The City of Costa Mesa rededicates itself to the distinction of being a “City of the Arts,” a place where:

- creativity and creative people can flourish
- imagination, inspiration and innovation are held in high regard
- the arts are agreed to be essential to everyone’s education
- arts and culture enrich lives and uplift the human spirit
- arts and culture promote civic pride



Mural by Allyson Jones Wong at 1500 Adams Avenue.

MISSION

Building on the efforts, accomplishments and momentum of its proud history – recognizing the challenges and competitive pressures of today – and responsible to the expectations and vitality of the future, the City of Costa Mesa sets forth 4 core priorities:

- **Increase opportunities for all to experience arts and culture throughout our community, with a commitment to equity, diversity and inclusion**
 - Expand arts and cultural offerings for children and youth
 - Increase free arts experiences year-round throughout the City
- **Expand public art throughout the City, both indoor and outdoor, through donation, loan and purchase**
- **Professionalize and elevate the status of arts and culture in City government**
 - Boldly assert Costa Mesa’s “City of the Arts” brand
 - Hire professional arts and culture staff
 - Establish a City Arts Commission and retain the City’s Cultural Arts Committee in a new role
- **Support Costa Mesa’s thriving creative economy**
 - Promote greater creative sector collaboration
 - Help keep Costa Mesa’s “creatives” in the City
 - Address the need for creative spaces
 - Re-imagine the City’s arts grants program for greater impact

The fulfillment of these goals requires the City to invest appropriate levels of time, talent and financial resources.

RESEARCH METHODOLOGY

During the past twelve months, Arts Orange County has collected community input and data through a variety of tools.

- Conducting meetings with the Cultural Arts Committee's Arts and Culture Master Plan Subcommittee to review project goals and scope of work, to keep them informed of our progress, and to identify information still needed for the plan.
- Conducting 78 individual key stakeholder interviews to identify community arts and cultural needs. These individuals were identified in collaboration with the Arts and Culture Master Plan Subcommittee and included a representative sampling of various important constituencies within or serving the City of Costa Mesa.
- Conducting seven community conversations to identify arts and cultural needs, held in various locations around the City, including a bilingual community conversation held at a Latino neighborhood community center.
- Conducting an online survey that was open to the public, and promoted widely, to collect input from Costa Mesa residents and visitors to the City. The survey was available in English and Spanish, and more than 1,000 responses were received.

SOURCES OF COMMUNITY INPUT

OC Fair & Event Center
Segerstrom Center for
the Arts and its
Resident Organizations
South Coast Repertory
Orange County
Museum of Art

PROFESSIONAL ARTS & ENTERTAINMENT

All-American Boys
Chorus
Arts & Learning
Conservatory
The Attic Theatre
Costa Mesa
Playhouse

COMMUNITY ARTS & ARTS EDUCATION

South Coast Plaza /
C.J. Segerstrom & Sons
The LAB / CAMP /
The LAB Holding
Triangle Square

DESTINATION RETAIL

South Coast Metro
Alliance
Travel Costa Mesa
Steelwave
(Hive & The Press OC)
Red Oak Investments
(Baker Block)
Sakioka Company

MAJOR BUSINESS

OC Department of
Education
Newport-Mesa Unified
School District
Orange Coast College
Vanguard University

EDUCATION

VANS
RVCA
Urban Workshop
Transparent
Productions

CREATIVE INDUSTRIES

Neighborhood
Community
Forum
Online Survey

COSTA MESA RESIDENTS

Mesa Art & Framing
Costa Mesa Ceramics
Location 1980
Graphic Decisions
Leonardo Da Vinci
Institute

SMALL BUSINESS

SOY (Save Our Youth)
"Día del Niño"
Festival attendees
Bilingual Community
Conversation
Spanish-language
online survey

LATINO COMMUNITY

OC Community
Foundation
OneOC
United Way of OC
Individual Arts Patrons

SOCIAL SERVICES & PHILANTHROPY

KOCE-TV / PBS SoCal
Local Arts Magazine

MEDIA

Mayor & City Council
Parks & Recreation
Commission Cultural Arts
Committee City Manager
Economic & Development
Services Department

CITY GOVERNMENT

KEY STAKEHOLDER INTERVIEWS

Consultant's scope of work was to interview 20 key stakeholders. However, Arts Orange County interviewed 78 individuals. All are Costa Mesa-based, unless otherwise noted.



Minoo Ashabi
Charlene Ashendorf
David Blaire
Krissie Bogner
Gordon Bowley
Maria Hall Brown

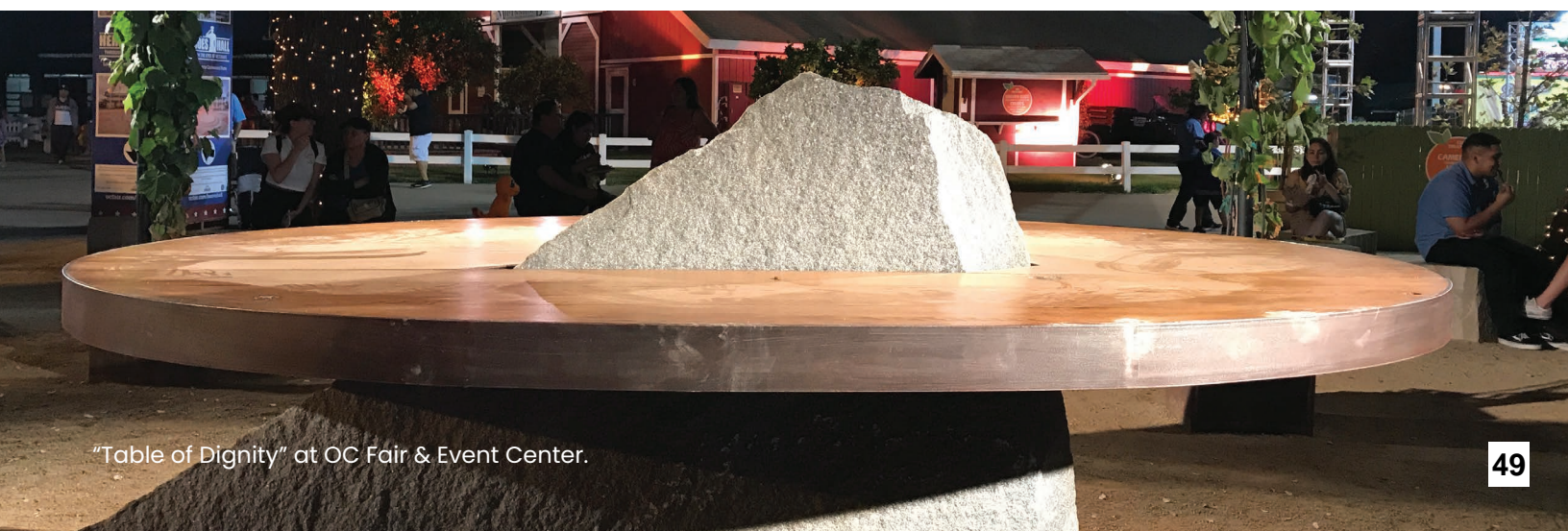
Mike Brown
Peter Buffa

Mary Cappellini
Gregory Cox

Barry Curtis

Principal Planner, City of Costa Mesa
 Cultural Arts Committee Member, City of Costa Mesa
 Board Member, Costa Mesa Playhouse
 Parks & Recreation Commissioner, City of Costa Mesa
 Costa Mesa United
 Executive Producer, Arts & Cultural
 Programming, PBS SoCal (KOCE-TV)
 Board Member, Costa Mesa Playhouse
 Director, Barclay's Bank, CM resident, former Mayor and
 Council Member, City of Costa Mesa
 Board Member, Save Our Youth
 Vice President, Development, Pacific Symphony– resident
 orchestra Renée & Henry Segerstrom Concert Hall,
 Segerstrom Center for the Arts
 Director of Economic & Development Services, City of Costa Mesa

Sandy Segerstrom Daniels	Managing Partner, C. J. Segerstrom & Sons/South Coast Plaza
Skeith De Wine	Artist, Gallery Owner
Terry Dwyer	Former President, Segerstrom Center for the Arts
David Emmes	Founding Artistic Director, South Coast Repertory
Steve Endicott	Board Member, Costa Mesa Playhouse
Kathy Endicott	Board Member, Costa Mesa Playhouse
Kathleen Eric	Cultural Arts Committee Member, City of Costa Mesa
Leah Ersoylu	Former Parks & Recreation Commissioner, City of Costa Mesa
Rocky Evans	Cultural Arts Committee Member, City of Costa Mesa
Scott Fitzpatrick	Arts Specialist, Newport-Mesa Unified School District
Katrina Foley	Mayor, City of Costa Mesa
John Forsythe	President, Pacific Symphony – resident orchestra Renée & Henry Segerstrom Concert Hall, Segerstrom Center for the Arts
Jesse Fortune	Owner, Location 1980 (Artist studios and gallery)
Sandra Genis	Council Member and Former Mayor, City of Costa Mesa
Frank Gutierrez	Cultural Arts Committee Member, City of Costa Mesa
Joan Hamill	Director of Outreach, OC Fair & Event Center
Todd Hanson	Vice President, Orange County Community Foundation, Newport Beach
Tom Hatch	Former City Manager, City of Costa Mesa
Mark Hilbert	Arts Philanthropist, Founder of The Hilbert Museum at Chapman University, resident of Newport Beach
Seth Hiromura	Steelwave, owners of Hive and The Press OC
Jason Holland	Vice President, Outreach, Segerstrom Center for the Arts
Jim Huffman	Founder of The Attic Theatre, Santa Ana and resident of Costa Mesa
Mark Kaufman	Publisher, LOCAL ARTS Magazine
Jason Komala	Cultural Arts Committee Member, City of Costa Mesa
Kathy Kramer	President & CEO, OC Fair & Event Center
Peter Kreder	Board Member, Costa Mesa Playhouse
Elizabeth Kurila	Former Vice President for Development, PBS SoCal (KOCE-TV)
Jennifer Le	Assistant Director of Development Services, City of Costa Mesa



"Table of Dignity" at OC Fair & Event Center.

Paulette Lombardi-Fries	President, Travel Costa Mesa
Anthony Manrique	Cultural Arts Committee Member, City of Costa Mesa
Allan Mansoor	Council Member and Former Mayor, City of Costa Mesa
Andrea Marr	Council Member, City of Costa Mesa
Kim Matsoukas	Senior Manager, Sustainability and Social Responsibility, VANS
Liz McNabb	Parks & Recreation Commissioner, City of Costa Mesa
Dan McQuaid	President & CEO, One OC, Santa Ana
Susan Kotses Miller	Vice President, Education, Pacific Symphony – resident orchestra Renée & Henry Segerstrom Concert Hall, Segerstrom Center for the Arts
Austin Muckenthaler	Program Director, Orange County Community Foundation, Newport Beach
Carl Neisser	Arts Philanthropist, resident of Newport Beach
Andrew Nelson	Partner, Red Oak Investments (Owners, The Baker Block)
Kathy Paladino	Board Member, Costa Mesa Playhouse
Sue Parks	CEO, Orange County United Way, Irvine
Elizabeth Pearson	Former President & CEO, Pacific Chorale
Kim Pederson	Former Parks & Recreation Commissioner, City of Costa Mesa
Lauren Petersen	Owner, Costa Mesa Ceramics
Sheila Peterson	Arts Philanthropist, resident of San Juan Capistrano
Kirby Piazza	Department Chair of Visual & Performing Arts, Costa Mesa High School
Diane Pritchett	Executive Director, South Coast Metro Alliance
Susanne Reid	Chair, Music Department, Vanguard University
Arlis Reynolds	Council Member, City of Costa Mesa
Michele Richards	Vice President, OC Fair & Event Center
Jim Righeimer	Former Mayor and Council Member, City of Costa Mesa
Silvia Rosales	Operations Manager, Save Our Youth
Shaheen Sadeghi	Owner, The LAB Holding (owners, The LAB and Camp)
Pam Schader	Founder, Director, Art 4 Kids, Newport Beach
Anton Segerstrom	Partner, South Coast Plaza
Todd D. Smith	CEO & Director, Orange County Museum of Art
John Stephens	Mayor Pro Tem, City of Costa Mesa
Tim Taber	Transparent Productions
Tracy Taber	Cultural Arts Committee Member, City of Costa Mesa
Anais Tangie	CEO, AT Connections (Triangle Square)
George Thompson	Artists Network Program, RVCA
Paula Tomei	Managing Director, South Coast Repertory
Christopher Trela	President, ArtsPR
Steve Venez	Visual & Performing Arts Coordinator, Orange County Department of Education
Nicole Wolfe	Director of Talent Acquisition at VF Action Sports (VANS)
Debora Wondercheck	Executive Director, Arts & Learning Conservatory

COMMUNITY FORUM ATTENDEES

Ivan Alexander
Charlene Ashendorf
Enrique E Becerra
Marcie Brejtfus
Allison Burch
Cinzia Burini
Mary Cappellini
Araceli Ceja
Manuel Chavez
Cynthia Corley
Jose E Corona
Dr. Cravagan, MD
Cynthia D'Agosta
Jason Delvera
Irene Engard
Kathleen Eric
Daniel Escobar
Sara Fahy
Scott Fitzpatrick
Matt Fletcher
Andrew Gallagher
Andy Garcia
Edwin Garcia
Michael Garcia
Gwen Ginocchio
Art Goddard
Tina Wilcox Gold
David Gold
Frank Gutierrez
Mitch Healy
Melanie Hihma
Luke Hihma
Jim Huffman

Sharon Hurd
Eddy Iniestra
Sunny Kim
Judith Lamb
Giovanny Manzos
Andrea Marr
Monica McDade
Salina Mendoza
Charlene Metoyer
Luke Money
Trina Moorlach
Maria Mota
Cynthia Olina
Mariola Paini
Emily Palmas
Anne Parker
Magali Pineda
Diane Pritchett
Bertha Rodriguez
Dianne Russell
George Sakioka
Karin Schnell
Kay Dalton
Simpkins
Barbara Steck
Karen Stretch
Naynara
Tangeland
Nguyet @ Quynh
Thomas
Rebecca Trahan
Kathie Warren
Olga Zypita



Art by Jason Maloney is part of the City's Utility Box Art Program.

ONLINE SURVEY OVERVIEW

SURVEY UNIVERSE

Costa Mesa residents
People who work in Costa Mesa
People who visit Costa Mesa

SURVEY PERIOD

February 1 – May 31, 2018

PROMOTION

Costa Mesa TV
City of Costa Mesa e-mail, publications, and social media
Arts Orange County e-mail, publications, and social media
Costa Mesa-based arts organizations e-mail and social media
Various Costa Mesa-focused social media pages
Local Artists list provided by Costa Mesa Cultural Arts Committee

RESPONSES

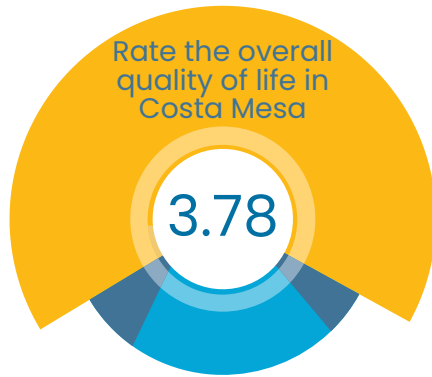
1,011 – Total
English language version: 900
Spanish language version: 111

The following organizations graciously provided complimentary admission tickets for random drawings used as incentives to encourage public participation in the survey:

Costa Mesa Playhouse
Laguna Playhouse
MUZEO
Pacific Chorale

Pacific Symphony
Philharmonic Society of Orange County
Soka Performing Arts Center
South Coast Repertory

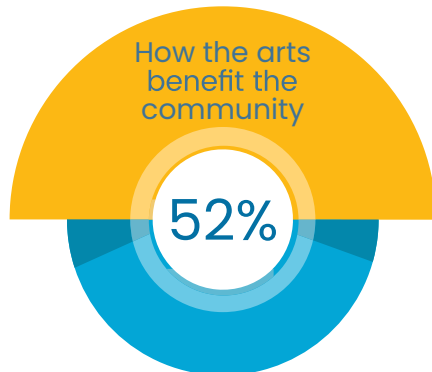
ONLINE SURVEY OVERVIEW



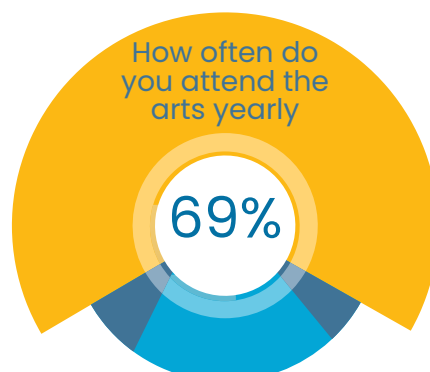
(Scale: 1=low to 5=high)



Responding "Very"



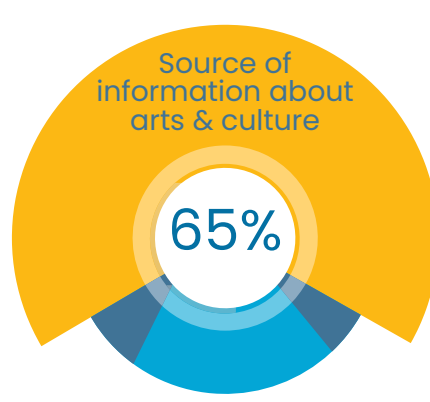
Top answer:
Safe & healthy
activities for youth



6 times or more



Discounts/Lower
Prices



Top answer:
Word of mouth

OVERVIEW OF SURVEY RESULTS



ATTITUDES

ENGLISH SURVEY

SPANISH SURVEY

People who live in, work in, and visit Costa Mesa have a very positive view of the community.

Rating on a 5-point scale:

3.78

3.83

Arts and culture are important to Costa Mesans.

**Rating “Very Important” or
“Somewhat Important”:**

85%

97%

Respondents generally feel satisfied that the City’s motto “City of the Arts” accurately describes what distinguishes Costa Mesa.

“Very satisfied” or

“Somewhat satisfied”:

57%

73%

ARTS ATTENDANCE

ENGLISH SURVEY

SPANISH SURVEY

Respondents are frequent attendees of arts experiences offered within Costa Mesa:

Attend 11+ times per year	45%	25%
Attend 6+ times per year	24%	20%

Frequent or occasional attendees at:

Segerstrom Center for the Arts (includes Pacific Symphony, Pacific Chorale, Philharmonic Society of Orange County South Coast Repertory)	77%	64%
OC Fair & Event Center	74%	87%
Pacific Amphitheatre	63%	71%
City of Costa Mesa:		
Summer Concerts in the Parks	50%	69%
ARTventure	26%	36%
Movies	75%	83%

Frequently traveled to cities for arts:

Los Angeles	20%	18%
Laguna Beach	20%	5%
Long Beach	6%	14%



Mural at VANS headquarters.

VALUES

ENGLISH SURVEY

SPANISH SURVEY

Costa Mesans responded that the most important benefits to the community from arts and culture are, in this order:

Providing safe & healthy Activities for youth	52%	76%
Engage youth in creative practices	50%	72%
Make Costa Mesa a more desirable place To live and work	49%	75%
Help promote good citizenship and Civic engagement	46%	70%
Foster vibrant neighborhoods	46%	64%
Stimulate new ideas and innovation	45%	69%
Honor and celebrate ethnic diversity	35%	71%

Sources of Information Relied on for Arts & Culture

Word of mouth	65%	29%
Social media	60%	69%
Online searches	56%	52%
E-mail	59%	29%
Direct mail flyers	52%	25%

Creative Space Needs

Based on needs expressed during key stakeholder interviews, five options for arts facilities needs were included in the online survey. All received high percentages overall of the combined "Very important," "Important," or "Somewhat important," responses in both the English and Spanish surveys:

Visual arts center	89%	96%
300-400 seat performance venue	86%	98%
Outdoor amphitheater	85%	94%
Showmobile	76%	94%
Sculpture garden	71%	94%

ABOUT THE RESPONDENTS

	ENGLISH SURVEY	SPANISH SURVEY
Gender		
Female	69%	90%
Male	31%	10%
Ethnic diversity of respondents:		
White	65%	2%
Hispanic	13%	93%
Asian/Pacific Islander	8%	0%
Multiple races	6%	5%
Other or Declined	8%	0%
Age of respondents:		
Under age 18	9%	0%
18 to 24	4%	5%
25 to 34	14%	20%
35 to 44	16%	36%
45 to 54	18%	24%
55 to 64	22%	10%
65 to 74	13%	5%
75 and over	5%	0%
Reside or Work in Costa Mesa:	73%	51%
Length of residence:		
10+ years	41%	29%
6 to 10 years	8%	10%
2 to 5 years	10%	7%
Less than 2 years	4%	10%
Not applicable	37%	44%
Registered voters:	86%	41%

HIGHLIGHTS OF COSTA MESA'S EVOLUTION AS "CITY OF THE ARTS"

- Pre-1542 – The indigenous Tongva people lived in what is now Fairview Park for at least 3,000 years
- 1542-1821 – Spanish Colonial Era
- 1817 – Estancia Adobe built, the oldest structure in Costa Mesa and second oldest in Orange County
- 1821 – Mexican Era
- 1850 – California Statehood
- 1890 – OC Fair & Event Center founded, moved to present site in Costa Mesa in 1949
- 1920 – Vanguard University founded (as Southern California Bible School), moved to Costa Mesa in 1950 (changed name to Southern California College), changed name to Vanguard University in 1999
- 1947 – Orange Coast College established
- 1953 – City of Costa Mesa incorporated
- 1962 – Newport Harbor Art Museum, later renamed Orange County Museum of Art, founded. Plans move to Costa Mesa in 2021 to Segerstrom Center for the Arts campus.
- 1964 – Costa Mesa Art League founded (now Orange County Fine Arts, Inc.)
- 1964 – South Coast Repertory, professional resident theatre company, founded in Newport Beach (moved to Costa Mesa in 1978)
- 1965 – Costa Mesa Civic Playhouse community theatre founded (later renamed Costa Mesa Playhouse)
- 1966 – Vans founded, the first of several creative "surf and skate" industries to start or locate in Costa Mesa: Hurley (1979); Volcom (1999); RVCA (2001); Rip Curl (2005); Almond (2008).
- 1982 – "California Scenario" sculpture garden by Isamu Noguchi installed
- 1983 – Pacific Amphitheatre opens at OC Fair & Event Center
- 1984 – Costa Mesa City Council approves adopting "City of the Arts" as Costa Mesa's motto and establishing an "Arts Committee," which eventually is renamed "Cultural Arts Committee."

- 1986 – Orange County Performing Arts Center opens, later renamed Segerstrom Center for the Arts. Artistic home of three resident companies: Pacific Symphony, Pacific Chorale, Philharmonic Society of Orange County
- 1993 – The LAB opens in Costa Mesa; becomes catalyst for creation of SoBeCa district (South Bristol Entertainment, Culture and Arts), housing galleries and creative businesses
- 1999 – Costa Mesa City Council approves incorporating “City of the Arts” motto in the City’s seal
- 1999 – Chuck Jones Center for Creativity, moves to Costa Mesa
- 2004 – Arts & Learning Conservatory founded
- 2006 – Renée & Henry Segerstrom Concert Hall, Samueli Theater and Lawrence and Kristina Dodge Education Center opens at Segerstrom Center for the Arts
- 2006 – “Connector” sculpture by Richard Serra installed at Segerstrom Center for the Arts
- 2006 – ARTery Gallery opens at The LAB
- 2010 – Location 1980 Gallery opens
- 2013 – Martin Lawrence Galleries open at South Coast Plaza
- 2015 – American Ballet Theatre William J. Gillespie School opens at Segerstrom Center for the Arts
- 2017 – Julianne and George Argyros Plaza opens at Segerstrom Center for the Arts
- 2017 – “Welcome Home” mural by Shepard Fairey at The Baker Block is completed
- 2018 – “The Artist’s Vision” sculpture by James McDemas installed at City Hall Park
- 2018 – Orange County Museum of Art unveils plans for a new location at Segerstrom Center for the Arts, with a 2021 target date for opening.
- 2019 – Opening of the new Costa Mesa Library
- 2019 – City Council establishes Parks, Arts & Community Services Commission
- 2020 – Projected opening of the New Costa Mesa Community Center

WHY THE ARTS ARE IMPORTANT TO A HEALTHY COMMUNITY

The arts are fundamental to our humanity. They ennoble and inspire us—fostering creativity, goodness, and beauty. The arts bring us joy, help us express our values, and build bridges between cultures. The arts are also a fundamental component of a healthy community—strengthening them socially, educationally, and economically—benefits that persist even in difficult social and economic times.

IMPROVE
WELL-BEING

IMPROVE
HEALTHCARE

IMPROVE THE
WELL-BEING OF
MILITARY &
VETERANS

UNIFY
COMMUNITIES

HAVE SOCIAL
IMPACT

MAKE
NEIGHBORHOODS
SAFER

IMPROVE
ACADEMIC
PERFORMANCE

DRIVE THE
CREATIVE
INDUSTRIES

STRENGTHEN
THE ECONOMY

SPARK
CREATIVITY &
INNOVATION

DRIVE TOURISM &
REVENUE TO LOCAL
BUSINESS

1. Arts improve individual well-being.

63 percent of the population believe the arts “lift me up beyond everyday experiences,” 64 percent feel the arts give them “pure pleasure to experience and participate in,” and 73 percent say the arts are a “positive experience in a troubled world.”

2. Arts unify communities.

67 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity” and 62 percent agree that the arts “helps me understand other cultures better”—a perspective observed across all demographic and economic categories.

3. Arts improve academic performance.

Students engaged in arts learning have higher GPAs, standardized test scores, and college-going rates as well as lower drop-out rates. These academic benefits are reaped by students regardless of socio-economic status. Yet, the Department of Education reports that access to arts education for students of color is significantly lower than for their white peers. 88 percent of Americans believe that arts are part of a well-rounded K-12 education.

4. Arts strengthen the economy.

The production of all arts and cultural goods in the U.S. (e.g., nonprofit, commercial, education) added \$764 billion to the economy in 2015, including a \$21 billion international trade surplus—a larger share of the nation’s economy (4.2 percent) than transportation, tourism, and agriculture (U.S. Bureau of Economic Analysis). The nonprofit arts industry alone generates \$166.3 billion in economic activity annually—spending by organizations and their audiences—which supports 4.6 million jobs and generates \$27.5 billion in government revenue.

5. Arts drive tourism and revenue to local businesses.

Attendees at nonprofit arts events spend \$31.47 per person, per event, beyond the cost of admission on items such as meals, parking, and babysitters—valuable commerce for local businesses. 34 percent of attendees live outside the county in which the arts event takes place; they average \$47.57 in event-related spending. Arts travelers are ideal tourists, staying longer and spending more to seek out authentic cultural experiences.

6. Arts spark creativity and innovation.

Creativity is among the top 5 applied skills sought by business leaders, per the Conference Board’s Ready to Innovate report—with 72 percent saying creativity is of high importance when hiring. Research on creativity shows that Nobel laureates in the sciences are 17 times more likely to be actively engaged in the arts than other scientists.

7. Arts drive the creative industries.

The Creative Industries are arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. A 2017 analysis of Dun & Bradstreet data counts 673,656 businesses in the U.S. involved in the creation or distribution of the arts—4.01 percent of all businesses and 2.04 percent of all employees.

8. Arts have social impact.

University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates.

9. Arts improve healthcare.

Nearly one-half of the nation's healthcare institutions provide arts programming for patients, families, and even staff. 78 percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication.

10. Arts for the health and well-being of our military.

The arts heal the mental, physical, and moral injuries of war for military servicemembers and Veterans, who rank the creative arts therapies in the top 4 (out of 40) interventions and treatments. Across the military continuum, the arts promote resilience during pre-deployment, deployment, and the reintegration of military servicemembers, Veterans, their families, and caregivers into communities.

Source: "Americans Speak Out About the Arts 2018," Americans for the Arts <https://www.americansforthearts.org/news-room/press-releases/americans-speak-out-about-the-arts-in-new-public-opinion-poll>

ADDITIONAL HEALTHY COMMUNITY BENEFIT FROM THE ARTS:

MAKE NEIGHBORHOODS SAFER

According to a 2017 study by the Social Impact of the Arts Project (SIAP) at the University of Pennsylvania School of Social Policy & Practice, low- and moderate-income residents in New York City neighborhoods with many cultural resources are healthier, better educated, and safer overall than those in similar communities with fewer creative resources. The report documented:

- An 18% decrease in the serious crime rate
- A 14% decrease in cases of child abuse and neglect
- A 5% decrease in obesity
- An 18% increase in children scoring in the top stratum on English and math exams



Source: University of Pennsylvania School of Social Policy & Practice
<https://www.sp2.upenn.edu/new-research-shows-arts-culture-improve-health-safety-well/>

"Día del Niño" festival features hands-on workshops and performances, such as by Grupo Folklórico Relampago del Cielo.

THE CREATIVE ECONOMY IN COSTA MESA

The creative sector is one of the most important drivers of economic activity and tax revenue for the City of Costa Mesa. Located here are Orange County's largest nonprofit arts organizations & venues, the design headquarters of many fashion and apparel manufacturers, and office, retail and dining districts attractive to creative sector employees, residents and visitors.



Architect's rendering of plan for Orange County Museum of Art at its new Segerstrom Center for the Arts location.

Sources : US Bureau of Labor Statistics, California Employment Development Department, Internal Revenue Service. 1: A. Gary Andersen Center for Economic Research at Chapman University based on past research of the Orange County arts community 2: Americans for the Arts "Creative Industries in Costa Mesa." Because the data source is Dun & Bradstreet, this report understates data since many arts businesses are sole practitioners, do not employ people, or do not register with Dun & Bradstreet.

COSTA MESA'S CREATIVE ECONOMY: THE NUMBERS

\$63.7M

Annual Wages
In Costa Mesa's
Creative Sector

\$1.7M+

Direct Tax Revenue
To City of
Costa Mesa
From Creative Sector

Costa Mesa's
Nonprofit Arts orgs.
generate
\$110M
In Revenue

\$521M
TOTAL ECONOMIC
IMPACT OF CM
Nonprofit Arts

COSTA MESA
CREATIVE SECTOR
6% of all firms
in the City
4.1% of all jobs
in the City

\$15.1M
State/Local Tax
from Costa Mesa
Creative Sector

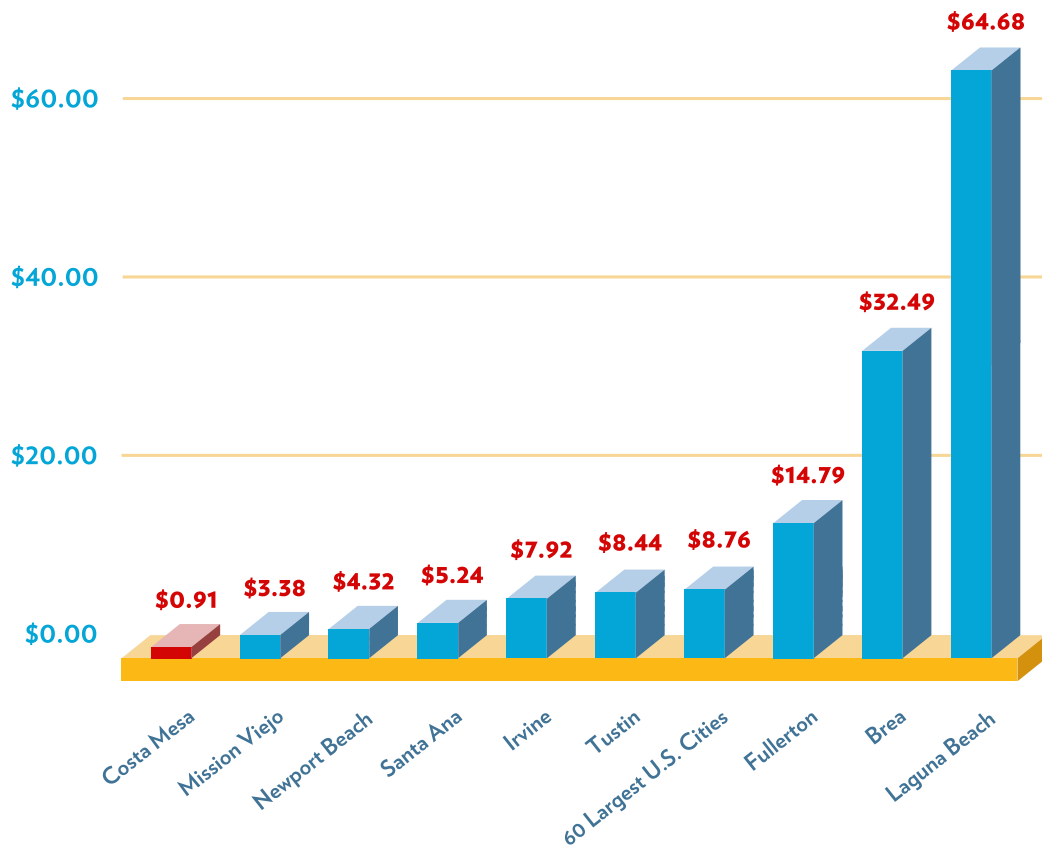
Compared to
4% of US firms
2% of US jobs
nationwide

Costa Mesa has
5.8% of all OC
creative sector jobs,
BUT is only **3.5%** of
OC's overall
population

"Pablo Universal" by David Flores at 2951 Randolph Street.

HOW MUCH DO CITIES SPEND ON ARTS & CULTURE?

Costa Mesa spends 91 cents per capita on arts and culture, which places it among the lowest among major U.S. and Orange County cities.



Source: City budgets and staff



HOW DO CITIES FUND THE ARTS?

GENERAL FUND:

Brea
Costa Mesa
Irvine
Mission Viejo
Newport Beach
Santa Ana
Tustin

OUTSIDE SOURCES OF ARTS FUNDING AVAILABLE TO CITIES

National Endowment for the Arts (a federal agency)
California Arts Council (a state agency)
Community Foundation
Private Foundations
Business Sponsorships
Local Citizens

Typically, these sources support one-time special initiatives or provide limited project funding through competitive grant processes—not ongoing operating expense support.

MULTIPLE SOURCES:

Fullerton – General Fund, supplemented by admission fees, memberships, donations

Laguna Beach – General Fund for Arts Commission, staff, some programs and services; Business Improvement District (hotel fee above TOT) for some programs and services, grants to artists and arts organizations, and some public art; mandatory developer fee for public art



Mural on Taco Mesa, 647 West 19th Street.

HOW DO ORANGE COUNTY CITIES GOVERN THEIR ARTS PROGRAMS?

In 2019, the City of Costa Mesa Council created an Parks, Arts & Community Services Commission, making it the 12th of Orange County's 34 cities to have full-fledged Commissions, i.e., reporting directly to their city councils, that oversee their arts programs and budgets:

Anaheim
Brea
Buena Park
Costa Mesa
Dana Point
Garden Grove
Huntington Beach
Laguna Beach
Los Alamitos
Newport Beach
Placentia
Santa Ana

4 have Committees without Commission status and authority, including Costa Mesa's Cultural Arts Committee.

Costa Mesa
Fullerton (Public Art only)
Mission Viejo
Tustin (Public Art only)



CITY OF COSTA MESA CULTURAL ARTS COMMITTEE MISSION STATEMENT

The purpose of the Cultural Arts Committee is to enhance, promote and support our rich artistic community of Costa Mesa, the City of the Arts.

The Cultural Arts Committee works with City Council to support cultural arts programs and to bring art awareness to the residents of Costa Mesa, the City of the Arts. This committee works to establish programs, events and information that help residents access the arts in many different venues, and through multiple sources.

The Committee is comprised of 11 individual volunteers who reside in Costa Mesa, and meets monthly.



The campus of Segerstrom Center for the Arts. Photo: RMA Photography

CITY OF COSTA MESA SPONSORED ARTS & CULTURAL ACTIVITIES

PRESENTED BY CULTURAL ARTS COMMITTEE

Action Arts in the Park – One-day event fuses arts and action sports together

Art on the Fifth Gallery – A quarterly exhibit that offers local artists the opportunity to display and sell their artwork located on the fifth floor of City Hall

Arts Grants – Awards up to five grants annually of up to \$500 to local artists and arts organizations for special projects, who may re-apply every two years

ARTventure – Launched in 2015, a two-day event featuring an exhibition (125+ artists) and performances by local artists, held at Renee & Henry Segerstrom Concert Hall

The Exhibit – A quarterly exhibit that offers local artists the opportunity to display and sell their artwork, located at the Costa Mesa Senior Center, begun in 2015

Sponsorship Program – Opportunity for local businesses, organizations and individuals to support City of Costa Mesa arts programs through cash contributions

Utility Box Art Program – Launched in 2015, currently 26 designs spotlighted city-wide

Youth Art Gallery – This gallery gives Costa Mesa youth non-profit organizations or Costa Mesa schools the opportunity to display their artwork quarterly, located in the lobby of City Hall

PRESENTED BY DEPARTMENT OF PARKS & COMMUNITY SERVICES

SMART (Summer Sports, Music & Art) Camps: A free 6-week summer camp that focuses on sports, music and art, for 4th–8th graders, operated jointly by the City of Costa Mesa and the Newport–Mesa Unified School District (NMUSD).

Art Classes for All Ages: Offered quarterly for youth, teens, adults, and seniors. Classes range from art, dance, drama, and music.

Summer Concerts in the Park: Four free concerts are held in July and are hosted in partnership with the Costa Mesa Foundation.

POLICY FRAMEWORK

This section outlines the goals, objectives, and policy actions that back the vision of the Plan and serve to guide the development of the arts in Costa Mesa.

Goals are broad assertions that state general overall population needs. Goals are formed by balancing key issues and opportunities.

Objectives are more particular than goals. Execution of an objective aids the satisfaction of a broader goal.

Actions are recommended steps to guarantee the success of broader goals and objectives.

GOAL #1: INCREASE OPPORTUNITIES FOR ALL TO EXPERIENCE ARTS AND CULTURE THROUGHOUT OUR COMMUNITY, WITH A COMMITMENT TO EQUITY, DIVERSITY AND INCLUSION

OBJECTIVE 1.1: EXPAND ARTS AND CULTURAL OFFERINGS FOR CHILDREN AND YOUTH.

The top benefit of arts in the community cited by public survey respondents was “Safe and healthy activities for youth.” Many key stakeholders also cited arts education as their top priority. Some people suggested expanding the presently limited after-hours access to school

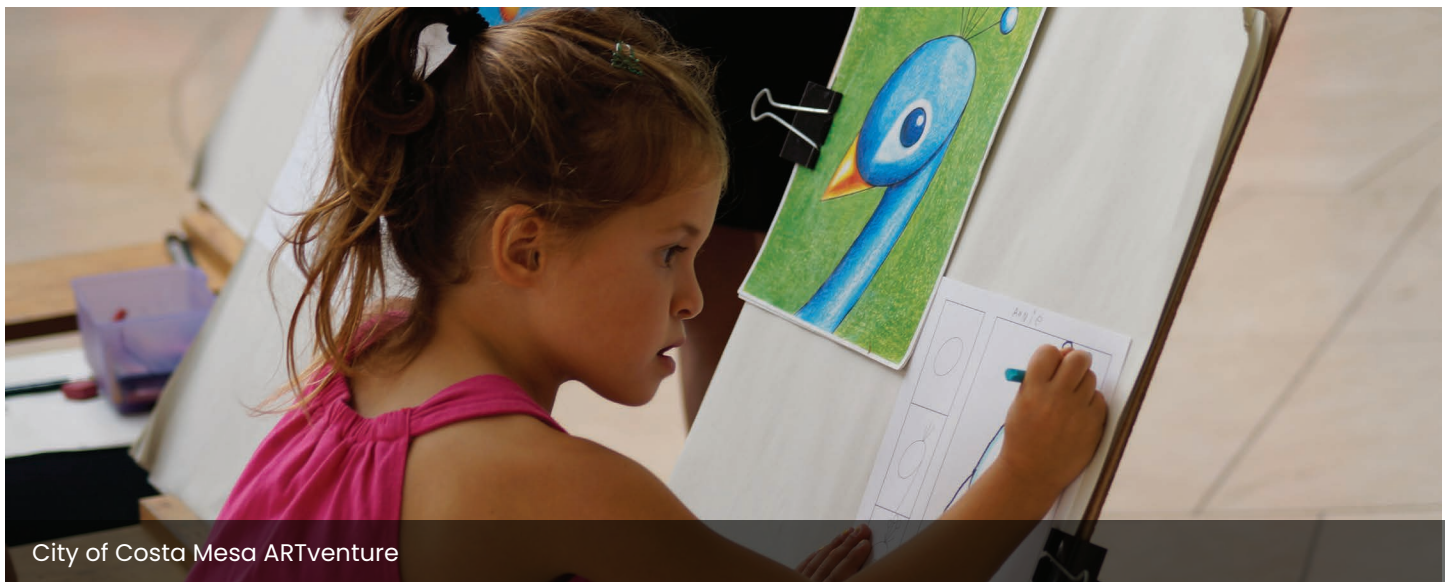
“THE ARTS CHANGE LIVES.”

“IT ALL COMES DOWN TO THE KIDS—ARTS EDUCATION IS CRITICAL.”

—Key stakeholder comments

facilities to reach more of the neediest youth. The City has concurred with this goal, and contributes the full funding to SMART Camp, a program that successfully operates based on a partnership between the NMUSD and the City.

- **Action 1.1.1:** Increase the City's financial contribution to SMART Camp so more youth can participate.
- **Action 1.1.2:** Engage community organizations, such as Save Our Youth (SOY), Girls, Inc., and Arts & Learning Conservatory, in exploring the expansion of their after-school arts activities and in identifying the resources needed to facilitate that.
- **Action 1.1.3:** Create/support more music, dance, theater and literary public performance opportunities for youth via talent shows, open mics, competitions, and collaborations with youth and arts organizations, libraries, businesses.
- **Action 1.1.4:** Explore how the City can help expand access to the youth arts programs in Costa Mesa already offered by organizations such as Segerstrom Center for the Arts, Pacific Symphony, Pacific Chorale, Philharmonic Society of Orange County and South Coast Repertory: in the process, examine the possibility of delivering those programs in alternative venues in different parts of the City.
- **Action 1.1.5:** Engage Orange Coast College, Vanguard University, Coastline College and University of California, Irvine in exploring how they can help support after-school youth arts activities and how they might pursue the requisite resources.
- **Action 1.1.6:** Engage Newport-Mesa Unified School District in exploring new opportunities to strengthen standards-based arts education during the school day for Costa Mesa students, in addition to expanding their range of after-school arts options as a function of available resources.



City of Costa Mesa ARTventure

OBJECTIVE 1.2: INCREASE FREE ARTS EXPERIENCES YEAR-ROUND THROUGHOUT THE CITY FOR ALL.

There was a strong desire by survey respondents and key stakeholders alike to increase the number of free arts experiences throughout the City, especially outdoors, in parks, and around the neighborhoods. Making services accessible to all residents is a key responsibility of a City, and that includes providing arts and culture engagement.

“WE DON’T CHARGE TO USE PARKS.”

—Key stakeholder comment

We recommend the following:

- **Action 1.2.1:** Invent a new art “crawl” experience similar to the “art walks” offered in other area cities. Laguna Beach and Santa Ana routinely draw thousands to their monthly “art walks,” but Costa Mesa’s visual arts landscape is not concentrated in a small walkable area. The City might, instead, consider establishing a pilot program with other organizations and creative businesses willing to participate, for example: OCC’s Frank M. Doyle Arts Pavilion, Art on the Fifth at City Hall, Heroes Hall Veterans Museum at OC Fair & Event Center, ARTery Gallery at The LAB, Location 1980, Urban Workshop, Triangle Square (possible pop-up exhibit location), RVCA’s headquarters, and even two arts sites barely outside the City boundaries--OCMAExpand (the temporary location of Orange County Museum of Art in South Coast Plaza Village before it moves to its permanent Costa Mesa site), and Coastline Art Gallery (Coastline College). Participants could drive independently to the locations and the City could offer a free van shuttle among the locations during the event. Restaurants adjacent to some of these sites might be encouraged to offer discounts or even engage in culinary arts demonstrations and tastings.
- **Action 1.2.2:** Make Costa Mesa’s world-class arts offerings more accessible to those with the least ability to pay by creating a “Costa Mesa Resident” free admission program at Segerstrom Center, South Coast Repertory, Pacific Symphony, Pacific Chorale and Philharmonic Society of Orange County through a grant to each of \$10,000. Each organization would be required to document at the end of the season usage statistics from the program. Details and procedures would be worked out in advance by the City in discussion with the organizations. This would be a means of addressing survey responses stating great interest in these offerings but finding cost to be a barrier. When it opens, Orange County Museum of Art can be added to the program.

- **Action 1.2.3:** Acquire a professional “showmobile.” These are popular pieces of equipment at cities around the nation, and one leading manufacturer offers fully-equipped showmobiles at under \$150,000 (See Appendix). They must be towed from location to location by a truck cab (not included). They are also quite durable with some cities still using them for decades. City of Santa Ana owns a showmobile that it transports to locations around the city for performances—and also makes it available for rental to local groups.
- **Action 1.2.4:** Develop a regular ongoing schedule of free admission performances at locations throughout the City, utilizing all available venues including parks, neighborhood lots, schoolyards, business parking lots, etc.
- **Action 1.2.5:** Manage an open call for local and regional performing artists to reserve slots in the schedule to appear in all available venues.
- **Action 1.2.6:** Offer a sliding scale of fees to the artists, depending upon the type (i.e. professional, amateur, student) and technical requirements (i.e. sound, lighting) at all available venues.



City of Costa Mesa Concerts in the Park

GOAL #2: EXPAND PUBLIC ART THROUGHOUT THE CITY

OBJECTIVE 2.1: ESTABLISH AND GROW A WORLD CLASS PUBLIC ART PROGRAM THAT SERVES ALL DISTRICTS AND NEIGHBORHOODS.

“BEAUTIFICATION OF THE CITY SHOULD BE A HIGH PRIORITY AND PUBLIC ART CAN PLAY A MAJOR PART IN THAT.”

-Key stakeholder comment

Since its 2006 installation in Chicago, Anish Kapoor’s iconic sculpture “Cloud Gate,” affectionately referred to as “the bean,” has not only made it to the list of “Top Ten Landmarks in the United States,” but has become an internationally-recognized symbol for that City. The power of great works of public art to transform a place is one of the reasons that cities around the world are making it a priority investment.

In recent years, historic concepts of what constitutes public art have undergone significant re-thinking:

“The ultimate goal of public art is to create meaning, value, and relevance; public art can and should do more than provide an attractive backdrop.... Many cities, neighborhoods, and communities are at a crossroads in their long-term development strategies for public art. Programs are tasked with bringing new and exciting experiences to a community, while at the same time preserving investments in permanent public art collections and other cultural heritage landmarks. The growing need to balance the old and new, the aging and the contemporary, the permanent and the temporary have added another layer of complexity to the field. Some of the most successful examples of this approach...utilize a temporary public art and design platform to breathe new life into existing structures and prompt new dialogue. The approach offers ample opportunities to reach out to the community, providing a platform to reach outwards and ask the larger public that will effectively own the work what it wants in public space.”

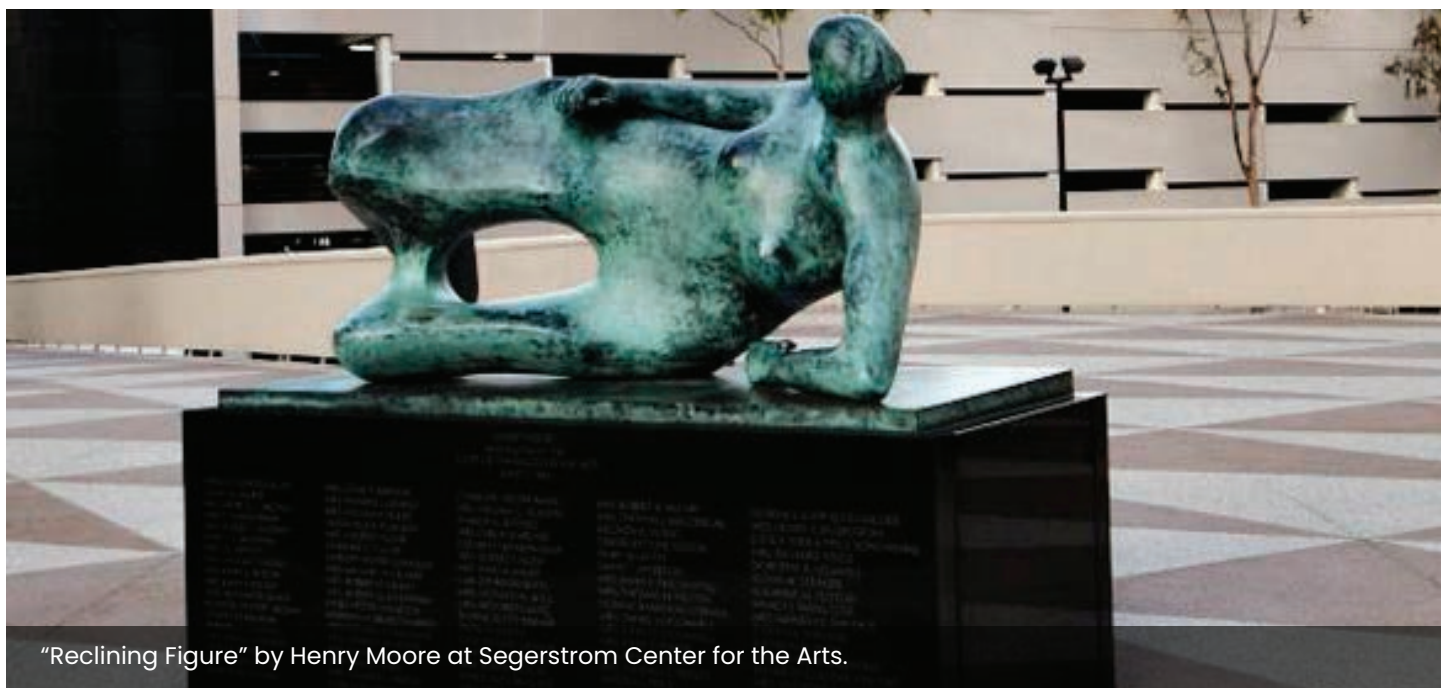
(WESTAF Symposium on the Future of Public Art, 2017)

Many Orange County cities have seen the benefits of installing permanent public art and are making it a high priority: Brea boasts the first municipal public art program in the county and now owns nearly 200 works. Laguna Beach has nearly 100. Huntington Beach is about to conduct a public art master plan; it already has 42 works of permanent public art, nearly half of which were installed during the past decade due to the spurt in commercial development there, where developers are expected to incorporate public art into their projects.

The nationwide trend of displaying temporary public art—works on loan that are installed for a limited duration—is also taking hold in Orange County. Newport Beach recently approved a fourth phase of its Sculpture Exhibition in Civic Center Park—each phase is a two-year installation of 10 large scale sculptures on loan from the artists in its 14-acre park adjacent to City Hall. Santa Ana, with 53 works of permanent public art, recently presented a successful temporary public art exhibition and plans to step up its focus on more temporary installations.

As in the performing arts, much of Costa Mesa's most valuable examples of public art were gifts of and installed by the Segerstrom family. Nearly half of the 33 works of permanent public art in the City of Costa Mesa are situated in the vicinity of South Coast Plaza and Segerstrom Center for the Arts, mostly created by renowned international artists, and mostly installed in the 1970s and 1980s.

Although the City has no formal program for the acquisition and siting of permanent public art, it accepted a gift of sculpture in 2018 from the family of the late artist James McDemas and installed it in the park next to City Hall, which the artist had spoken of as being an ideal location for a sculpture garden. Some key stakeholders share the artist's desire to see the City Hall park space exhibit more works, some have suggested that the new Lions Park Campus would make a great location for sculptures—particularly along its walking paths, while others prefer to see works sited throughout the City, including at Civic Center Park.



"Reclining Figure" by Henry Moore at Segerstrom Center for the Arts.

The City also has a program of installing temporary art by local artists on utility boxes around the City (currently 26 in number). This is a popular program in many cities, inexpensive in cost, and affords greater access to some young and emerging artists than permanent public art programs that rely on established artists with the experience to conceive and execute the creation of large-scale work.

Many communities go beyond utility box art programs in the exhibition of temporary art, and considerable interest was expressed by the public for the City to pursue a more ambitious temporary art program.

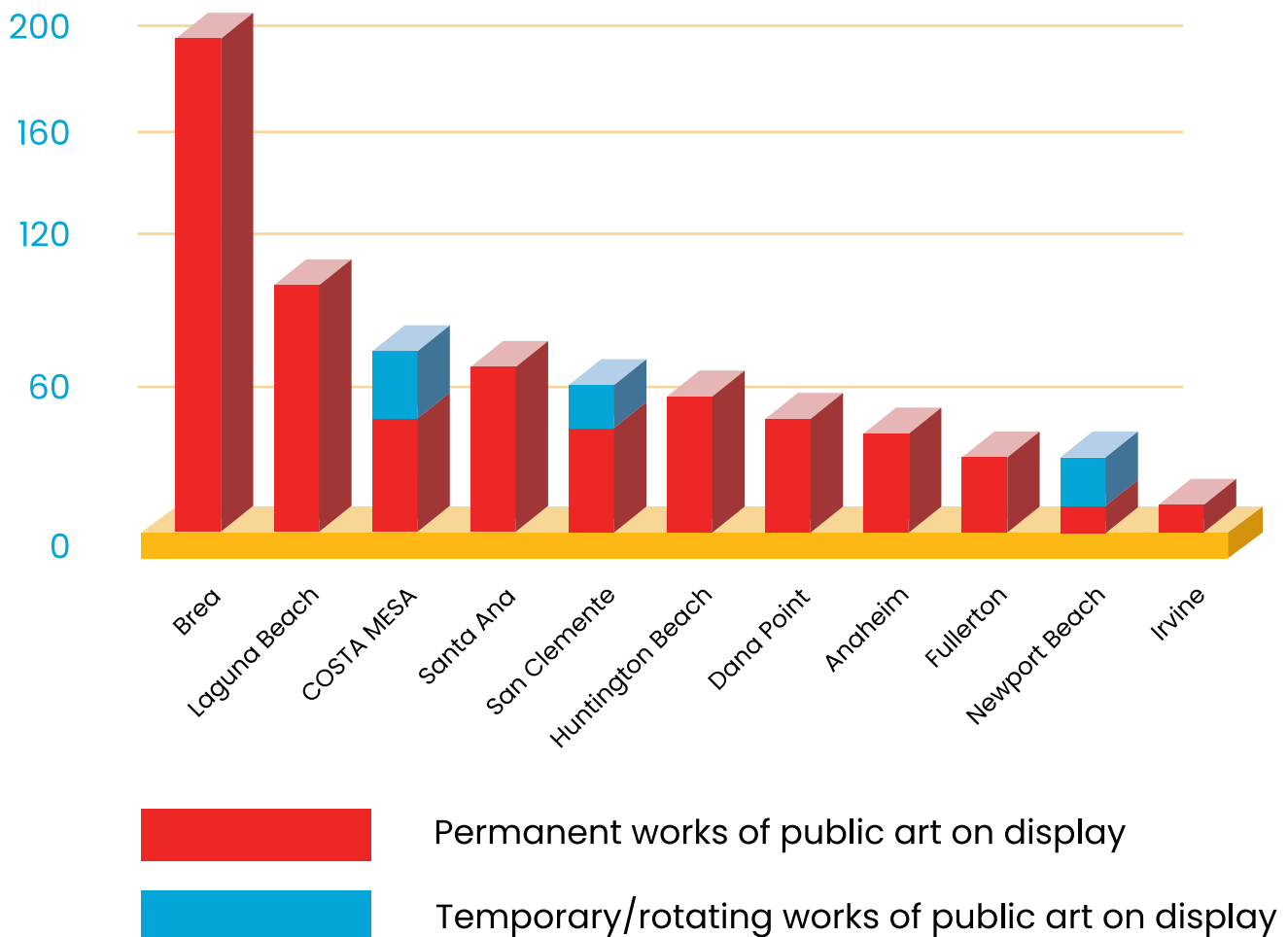
We recommend the following:

- **Action 2.1:** Continue the City-operated program of temporary utility box art, which affords opportunities to local artists, established and emerging, to create images that offer the community beautification. Review additional sites that are suitable for such installations, including wayfinding signage.
- **Action 2.2:** Develop a plan for more ambitious temporary and permanent public art, including the identification of potential locations around the City, creation of policies with respect to selection and acquisition of artworks, and determination of the funding sources to be used.
- **Action 2.3:** Temporary art programs are very popular with the public because they are constantly refreshed with new works, offering a variety of themes, styles, shapes, colors, and scale to the cityscape. Create a new program of temporary installations of large-scale sculptures. We recommend two-year loans, placed at sites inclusive of all the City's districts. This can be ramped up gradually by installing three works in Year 1 (one in each of three districts), adding three in Year 2 (in the remaining districts), and then continuing to rotate the works on expiring loans annually.
- **Action 2.4:** City may consider adopting a policy mandating fees for public art from new development projects. See Appendix for an example from the City of Laguna Beach Municipal Code on Art in Public Places.
- **Action 2.5:** Create a new program of permanent public art and implement the process of selecting and installing a first work.
- **Action 2.6:** Incorporate imaginative design in all the City's functional elements and fixtures. There are artists and existing companies that specialize in the custom fabrication of creatively designed elements such as street lights, playground equipment, fitness stations, bus shelters, benches. After a period of research, the City should conduct a call for artists to submit designs, which would be selected by the City through a process involving the Cultural Arts Committee, Planning Commission, City staff and Council. Based on budget, the City can choose to transform the chosen elements over a short period of time or phase them in as replacement of older elements.

PUBLIC ART IN COSTA MESA

(SEE APPENDIX FOR AN INVENTORY.)

33 works of permanent public art and 26 temporary works displayed on utility boxes can be viewed in Costa Mesa, which ranks third among Orange County cities.



Reflects cities with 10 or more works of public art

Source: Arts Orange County Public Art Inventory

GOAL #3: PROFESSIONALIZE AND ELEVATE THE STATUS OF ARTS AND CULTURE IN CITY GOVERNMENT

OBJECTIVE 3.1: BOLDLY ASSERT COSTA MESA'S "CITY OF THE ARTS" STATURE AND BRAND, PLACING ARTS & CULTURE FRONT AND CENTER IN ALL THAT THE CITY DOES.

"ARTS SHOULD HAVE A SEAT AT THE TABLE IN ALL CITY MATTERS."

-Key stakeholder comment

Thirty-five years ago, the City of Costa Mesa adopted "City of the Arts" as its motto, and twenty years ago approved its incorporation into the City's official seal. Still, its use in City communications is inconsistent. We recommend that the City declare proudly its brand in every way possible. Here are a few suggestions:

- **Action 3.1.1:** Create an inspiring, new, world class logo
- **Action 3.1.2:** Incorporate the logo in all communications (e.g. print, digital, signage, vehicles)
- **Action 3.1.3:** Agendize an artistic moment at the beginning of each City Council meeting showcasing the spectrum of Costa Mesa creativity. This can include: recognizing accomplishments of artists or arts organizations; inviting a professional, community or student artist or ensemble to perform; inviting a current artist of the "Art on the Fifth" exhibition to share one of the works on display; hearing a writer recite a poem, etc.

- **Action 3.1.4:** Appoint an Artist Laureate on an annual basis with an honorarium and public engagement responsibilities. Many cities across the nation appoint a Poet Laureate, including Laguna Beach and Anaheim. Portland, Oregon appoints a Creative Laureate, opening up the honor to artists from all disciplines, with the following responsibilities: serving as official ambassador for the broader creative community, participating in community education, advocacy, and public events including speaking engagements, workshops, and ceremonial functions. Such positions are appointed for one year or multiple years in various cities. We recommend that the Laureate position be open to artists of all disciplines, selected through an application or nomination process involving the Arts, Parks and Community Services Commission and approved by the City Council, and that each individual serve for one year, with a stipend of \$2,500.



SMARTCamp

OBJECTIVE 3.2: HIRE PROFESSIONAL ARTS AND CULTURE STAFF.

“A CITY ARTS PLAN WILL BE TOTALLY WORTHLESS IF THEY DON’T HIRE AN ARTS COORDINATOR.”

–Key stakeholder comment

With increased responsibility to manage a City Arts Commission and increased investment in arts and culture, professional staffing with arts administration experience would enable smarter management.

We recommend:

- **Action 3.2.1:** Create a new full-time Arts Specialist position
- **Action 3.2.2:** Develop a position description
- **Action 3.2.3:** Open a search
- **Action 3.2.4:** Invite outside arts leaders to be part of interview process
- **Action 3.2.5:** Hire new Arts Specialist

See Appendix for a sample position description from City of Santa Ana Arts Specialist position.



Mural by Joshua Madrid at 900 Arlington Drive.

OBJECTIVE 3.3: ESTABLISH A CITY ARTS COMMISSION AND RETAIN THE CITY'S CULTURAL ARTS COMMITTEE IN A NEW ROLE.

Costa Mesa has an 11-member Cultural Arts Committee that functions with a dual purpose: primarily, hands-on volunteer coordination in support of city sponsored events and, secondarily, if only periodically, consideration of arts related policies and practices. Few Committee members have professional arts experience or public policy expertise.

In California, Committees typically meet as needed and are advisory bodies, whereas Commissions meet more often and make decisions that are final, absent successful appeals to Council. City Commissions, because effectively they are delegated legislative authority, are broadly viewed as more prestigious, i.e., as compared with City Committees.

Effectively engaging the public ensures broad participation in both City sponsored programs and development of public policy. Bifurcating the twin functions of the Cultural Arts Committee would serve to better advance both functions. Each warrants a singular focus by the citizens best suited to the respective dynamics and challenges at hand.

Establishing an independent Commission would reflect the Council's desire for an ongoing policy focus, along with vigilant oversight of City investments in the arts. A new Commission would serve to attract those residents best qualified by virtue of knowledge and experience, which in turn would redound to the benefit of Council and the public at large.

11 cities in Orange County have Arts Commissions—none with a motto of “City of the Arts.” This would be a statement to the world that Costa Mesa holds in highest regard the vital role of the arts in its community.

We recommend:

- **Action 3.3.1:** Establish an Arts Commission comprised of seven members appointed by Council who have some combination of deep knowledge of and/or professional experience in the cultural arts.
- **Action 3.3.2:** Retain a Committee with a new mission of building public awareness and providing volunteer coordination for City arts events.

“SIMPLY PUT, IT DEMONSTRATES A HIGHER COMMITMENT TO THE ARTS.”

—Key stakeholder comment

GOAL # 4: SUPPORT COSTA MESA'S THRIVING CREATIVE ECONOMY

OBJECTIVE 4.1: RE-IMAGINE THE CITY'S ARTS GRANTS PROGRAM FOR GREATER IMPACT.

"VIEW THE CITY AS A CANVAS, AS A STAGE"

"CREATE MORE ACCESS AND EXPOSURE FOR THE PEOPLE WHO LIVE HERE."

-Key stakeholder comments

The current program is a kind of "micro-grant" that offers up to \$500 to an individual or organization for an innovative project. Demand has been light for the program as it now operates. A more ambitious grants program with larger awards is likely to generate more interest and stimulate more imaginative projects. It would also encourage more established organizations based in Costa Mesa to increase the impact of arts programs and services they offer to residents, while non-Costa Mesa organizations could apply to deliver arts programs and services within the City, as other Orange County cities allow in their grants programs.

We recommend:

- **Action 4.1.1:** Re-think the mission of the grant program
- **Action 4.1.2:** Increase the range of grant amounts

OBJECTIVE 4.2: ADDRESS THE NEED FOR CREATIVE SPACES.

**“I DON’T SEE THE ARTS AS A LUXURY BUT AS A SOLUTION—
OPENING RESIDENTS’ MINDS, CELEBRATING DIVERSITY,
CREATING SAFER NEIGHBORHOODS.”**

–Key stakeholder comment

Key stakeholders and public survey respondents alike cited the need for creating new arts venues accessible for use by local artists and arts organizations in the community. It may seem that Costa Mesa is amply supplied with such spaces, but arts facilities at local schools and colleges are scheduled almost exclusively for curricular use, the stages at South Coast Repertory are in constant use for their own productions, and venues like Segerstrom Center for the Arts and OC Fair & Event Center are heavily scheduled and even when they have space available, the costs are often beyond the means of most community arts presenters and producers. We recommend the following:

VISUAL ARTS:

- **Action 4.2.1:** The popularity of the City’s “Art on the Fifth,” “ARTventure,” and “The Exhibit” suggest there is growing demand for a permanent, purpose-designed space for the exhibition of work by local artists. The City should explore underutilized buildings in Costa Mesa, public or private, that might serve as a “fine arts center” to house revolving exhibitions, studios and classes in the visual arts.
- **Action 4.2.2:** The City should explore ways to create easier pathways for artists and property owners wishing to establish creative spaces, create murals on their property, and engage in the practice of art.
- **Action 4.2.3:** The City should explore providing incentives to commercial and industrial property owners to make vacant space available free of charge for temporary exhibitions by local artists or curators coordinated by the City.

PERFORMING ARTS:

- **Action 4.2.4:** The City has opened new facilities at the Lions Park Campus: a small lecture hall space in the new Community Center and a 40’ x 29’ outdoor stage in Lions Park. In an effort to activate these spaces quickly and determine which performances uses will work best, the City should offer an initial period of free use by local performers.

- **Action 4.2.5:** Community theatre: two nonprofit community theatre organizations that are well-established and supported by existing audiences (the 54-year old Costa Mesa Playhouse and the 9-year old Attic Theatre, led by a Costa Mesan but located just over the city line in Santa Ana) face challenges with their current venues and seek to move into new spaces that will afford them the dedicated use required for regularly producing theatre organizations and provide them greater assurance of permanence. The City can be a catalyst in bringing the parties together to discuss their needs and determine if any collaboration is possible, such as shared spaces. Next steps might then involve helping identify properties within the City that might be suitable to fulfill these needs and what the role of the City should be in helping them to secure them.
- **Action 4.2.6:** Performing arts venues: there was strong interest expressed in two main possibilities – a 300–400 seat theatre for all kinds of community performances and a 3000–4000 seat indoor theatre designed primarily to accommodate touring popular music concerts that would be presented by local promoters. Before the City considers what role it should play in advancing the creation of new performance venues, we think it is essential to determine more accurately what kind of market exists of promoters that would wish to program active schedules in the desired venues as well as what kind of audience demand exists to fill seats in these venues. The City should begin by meeting with those stakeholders that advocate for these venues. Based on the results of the discussion, the City could consider engaging a firm that specializes in performing arts market research to validate the community's expressed need.



OBJECTIVE 4.3: HELP KEEP COSTA MESA’S “CREATIVES” IN THE CITY.

The “creatives” of Costa Mesa are responsible for the city’s “vibe,” its passion for eclecticism, its entrepreneurial drive. It has become a center for “makers” in all mediums, for masters of culinary inventions, for writers, actors, dancers, artists and musicians. Every city in America is vying to steal them away, so Costa Mesa has a real challenge in holding on to them. That fear of losing them was expressed by key stakeholders employing creatives, and their advice to the City was to help keep them here.

Home purchase prices and rentals are a key factor in the loss of creatives to other communities, where they can find more affordable places to live and cheaper studio spaces. Costa Mesa’s West Side, with its mixture of older commercial and industrial properties, has been a zone of creativity that attracts artists and makers, but the pressure of rising rents is generating attrition by the individuals living there and the creative business housed there.

Other cities have experienced similar issues and are taking proactive steps to address them. One example is Santa Ana. Later this year, Santa Ana Artists Collective (SAAC), will open. SAAC is a 58-unit, 55-year tax credit-supported, affordable housing development for low-income working artist households. SAAC is a long-term housing solution, with local funding from the City of Santa Ana. Its developer, Meta Housing Corp’s (Meta), has completed 83 affordable communities and 7300 total units. Meta has integrated arts into senior communities since 2003, but professional artists became a focus in 2016 with 49-unit Pac Arts in San Pedro, and 70-unit ACE/121 in Glendale. In addition to housing, Meta’s Working Artist buildings have studios, woodshops, galleries, rehearsal rooms, and creative programs. Each Meta building is owned by a single-asset, California limited partnership (LP), whose managing general partner (MGP) is nonprofit Western Community Housing (WCH) from Costa Mesa. The LP receives a Welfare Exemption because its single asset is rental housing for low income households. While the Santa Ana building is owned and operated by an LP that is not itself a nonprofit, the property receives the welfare exemption because it’s MGP is an eligible nonprofit with management authority.

Action 4.3.1: Explore opportunities to increase the supply of public-private affordable housing for artists as part of comprehensive planning for housing in the community.

“COSTA MESA SHOULD BE A CREATIVE SILICON VALLEY.”
–Key stakeholder comment

OBJECTIVE 4.4: PROMOTE GREATER CREATIVE SECTOR COLLABORATION.

“DO WE WANT TO TALK ABOUT ARTS & CULTURE AS THEY ARE DEFINED NOW OR HOW THEY WILL BE DEFINED BY A FUTURE GENERATION?”

–Key stakeholder comment

Day-to-day pressures on most arts organizations and creative industries leave little time for collaborative efforts. Because there is likely considerable untapped potential that can only be realized with the benefit of communication, we recommend the following:

- **Action 4.4.1:** Convene representatives of Costa Mesa’s arts & culture organizations to encourage the formation of a local arts alliance. Its purpose would be to foster regular communication and increased collaboration within the arts and arts education community, and with the City, and to thereby strengthen their collective bond with Costa Mesa residents. While the City would not have a formal role in operating or guiding such an endeavor, a local arts alliance would be a valuable resource for the City. It could positively influence the evolution of City programs, and the City’s general role with respect to the arts, in part by enabling robust public input concerning the arts in Costa Mesa. Similar alliances operate successfully in other Orange County communities, such as Laguna Beach and Santa Ana.
- **Action 4.4.2:** Convene representatives of local creative industries to encourage them to help keep Costa Mesa’s creative “vibe” going. People frequently speak of the uniquely eclectic and creative character of Costa Mesa that distinguishes it from other cities in the region; the “surf and skate” culture partly accounts for this. Costa Mesa is where many large and small creative industries have been founded or now call home. As with the previous recommendation, the City’s role would be as a convener of representatives who themselves would drive the agenda. The City’s “Action Arts” event was conceived, in part, to reach out to this sector; however, it is a single day annual event rather than an ongoing conversation.



Mural at Floyd's 99 Barbershop, 124 East 17th Street.

SUGGESTED ACTION PLAN TIMETABLE

GOAL #1: INCREASE OPPORTUNITIES FOR ALL TO EXPERIENCE ARTS AND CULTURE THROUGHOUT OUR COMMUNITY, WITH A COMMITMENT TO EQUITY, DIVERSITY AND INCLUSION

X – Year in which action is initiated

PRIORITY/RECOMMENDATION

FY21-22 FY22-23 FY23-24 FY24-25 FY25-26

1.1 EXPAND ARTS & CULTURAL OFFERINGS FOR CHILDREN AND YOUTH

1.1.1 –	Increase the City's financial contribution to Summer Camp for the Arts		X	X	X	X
	Evaluate impact of City's contribution & determine following year's contribution		X	X	X	X
1.1.2 –	Engage community organizations in exploring new opportunities	X				
1.1.3 –	Create/support more performance opportunities for youth	X				
1.1.4 –	Explore with SCFTA campus institutions off-site youth arts programs	X				
1.1.5 –	Engage OCC, Vanguard, Coastline & UCI in exploring new opportunities	X				
1.1.6 –	Engage Newport-Mesa Unified School District in exploring new opportunities	X				
	Evaluate effectiveness of outcomes from these outreach efforts	X				

1.2 INCREASE FREE ARTS EXPERIENCES YEAR-ROUND THROUGHOUT THE CITY FOR ALL

1.2.1 –	Create a one-time pilot art "crawl" experience with other organizations		X			
	Evaluate the art crawl experience and if successful, create ongoing schedule			X	X	X
1.2.2 –	"Costa Mesa Residents FREE" – SCFTA, resident groups, SCR	X				
1.2.3 –	Acquire a "showmobile" for use as stage for outdoor performances	X				
1.2.4 –	Develop schedule of performances throughout the city on the showmobile			X	X	X
1.2.5 –	Open a call for performing artists, ensembles for the showmobile schedule			X	X	X
1.2.6 –	On a limited basis, make showmobile available for rent to groups			X	X	X

GOAL #2: EXPAND PUBLIC ART THROUGHOUT THE CITY

X – Year in which action is initiated
PRIORITY/RECOMMENDATION

FY21-22 FY22-23 FY23-24 FY24-25 FY25-26

2 ESTABLISH A WORLD CLASS PUBLIC ART PROGRAM

2.1 –	Continue the City-operated program of temporary utility box art	X	X	X	X	X
	Review additional sites that are suitable for such installations.	X				
2.2 –	Develop a plan for an ambitious temporary and permanent public art program		X			
2.3 –	Create a new program of temporary installations of large-scale sculptures.		X			
	Install one phase of large-scale temporary art (3 works)		X	X	X	X
2.4 –	Consider a policy of developer fees to support public art		X			
2.5 –	Create a new program of permanent public art		X			
	Install permanent public art			X	X	X
2.6 –	Research imaginative public works elements	X				
	Call for designs & selection process of public works elements			X		
	Fabricate and install new public works elements			X		

GOAL #3: PROFESSIONALIZE AND ELEVATE THE STATUS OF ARTS AND CULTURE IN CITY GOVERNMENT

3.1 BOLDLY ASSERT COSTA MESA'S "CITY OF THE ARTS" BRAND

3.1.1 –	Create inspiring new logo		X			
3.1.2 –	Incorporate new logo in all City communications		X			
3.1.3 –	Agendize "artistic moment" at all Council meetings	X				
3.1.4 –	Appoint an Artist Laureate		X	X	X	X

3.2 HIRE PROFESSIONAL ARTS AND CULTURE STAFF

3.2.1 –	Create a full-time Arts Specialist position		X			
3.2.2 –	Develop a position description		X			
3.2.3 –	Open a search		X			
3.2.4 –	Invite outside arts leaders to be part of interview process		X			
3.2.5 –	Hire new Arts Specialist		X			

3.3 ESTABLISH A CITY ARTS COMMISSION & RETAIN ARTS COMMITTEE IN NEW ROLE

3.3.1 –	Establish an Arts Commission comprised of 7 members appointed by Council			X		
3.3.2 –	Retain Cultural Arts Committee with a new mission			X		

GOAL #4: SUPPORT COSTA MESA'S THRIVING CREATIVE ECONOMY

X – Year in which action is initiated

PRIORITY/RECOMMENDATION

FY21-22 FY22-23 FY23-24 FY24-25 FY25-26

4.1 RE-IMAGINE THE CITY'S ARTS GRANTS PROGRAM FOR GREATER IMPACT

4.1.1 – Re-think the mission of the grant program

X

4.1.2 – Increase the range of grant amounts

X

4.2 ADDRESS THE NEED FOR CREATIVE SPACES

Visual Arts

4.2.1 – Explore underutilized City & private spaces for temporary exhibitions or gallery

X

4.2.2 – Explore easier paths for artists & property owners to establish creative spaces

X

4.2.3 – Explore possible incentives for property owners to provide visual arts space

X

Performing Arts

4.2.4 – Test new Library/Lions Park spaces as performance venues by offering free trial use

X

4.2.5 – Convene CM Playhouse & Attic Theatre to learn more about their needs

X

Based on conversation, determine role of the City in advancing a plan

X

4.2.6 – Study further needs for 300-400 and 3000-4000 seat venues

X

Based on research, determine role of the City in advancing a plan

X

4.3 HELP KEEP COSTA MESA'S "CREATIVES" IN THE CITY

4.3.1 – Explore opportunities for affordable housing and work space for artists

X

4.4 PROMOTE GREATER CREATIVE SECTOR COLLABORATION

4.4.1 – Host initial meeting of CM arts organization representatives

X

Send a City representative to attend future meetings

X

X

X

X

4.4.2 – Host initial meeting of CM industry representatives

X

Send a City representative to attend future meetings

X

X

X

BUDGET FORECAST

X - Year in which action is initiated

PRIORITY/RECOMMENDATION

FY21-22

FY22-23

FY23-24

FY24-25

FY25-26

1.1 - CHILDREN & YOUTH

Existing	SMART Camp EXPAND & POSSIBLE ADDITION OF OTHER ORGANIZATIONS/YOUTH PROGRAMS	\$60,000	\$70,000	\$80,000	\$90,000	\$100,000
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1.2- FREE ARTS EXPERIENCES CITY-WIDE

Existing	ArtVenture CURRENT EXPENDITURE YEARLY	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
Existing	Galleries CURRENT EXPENDITURE YEARLY	\$400	\$400	\$400	\$400	\$400
Existing	Action Arts CURRENT EXPENDITURE YEARLY	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
New	Free Park Perfs. by local artists ONCE PER DISTRICT FY19-20 (6), INCREASE ONE ANNUALLY NOT INCLUDING SUMMER, WHEN CONCERTS ALREADY SCHEDULED BUDGET \$2,000 PER CONCERT FOR ARTISTS, STAFFING, PROMO	\$6,000	\$12,000	\$24,000	\$36,000	\$48,000
New	Art "Crawl" \$250 AVAILABLE TO VENUES (4) FOR STAFFING, REFRESHMENTS RENTAL & STAFF OF 4 SHUTTLE VANS (ESTIMATED AT \$500 EACH)		\$3,000	\$3,000	\$3,000	\$3,000
New	Costa Mesa Free at Segerstrom Center Campus PILOT PROGRAM TO OFFER FREE TICKETS TO CM RESIDENTS AT SELECTED PERFORMANCES; ADD OCMA WHEN IT OPENS		\$50,000	\$60,000	\$60,000	\$60,000
New	Showmobile \$150,000 ONE-TIME CAPITAL EXPENSE, USEFUL LIFE AT LEAST 10 YEARS	\$150,000				

2 - EXPAND PUBLIC ART

Existing	Utility Box Art 12-14 per year	\$12,500	\$12,500	\$12,500	\$12,500	\$12,500
New	Large-scale (6) INSTALLATION OF LARGE-SCALE TEMPORARY ART THROUGHOUT THE CITY; ONE IN EACH OF THREE DISTRICTS PER YEAR, TWO-YEAR LOAN INSTALLATION AND SELECTION CONSULTANTS		\$60,000	\$60,000	\$60,000	\$60,000

X – Year in which action is initiated
PRIORITY/RECOMMENDATION

FY21-22 FY22-23 FY23-24 FY24-25 FY25-26

New Re-design public amenities
TO BE DETERMINED; AS NEEDED FOR REPLACEMENT

New Permanent Public Art
DEVELOP PLAN; FUND THROUGH DEVELOPER FEES

3.1 – ASSERT “CITY OF THE ARTS” BRAND

New Graphic design
BRANDING PROCESS \$15,000

New Artist Laureate
HONORARIUM FOR INDIVIDUAL ARTIST SELECTED
FOR ONE YEAR TERM – RESPONSIBILITIES WILL INCLUDE
FREE PUBLIC PROGRAMS, APPEARANCES \$2,500 \$2,500 \$2,500 \$2,500

3.2 – HIRE PROFESSIONAL ARTS STAFF

ARTS SPECIALIST (FTE)
SALARY AND BENEFITS \$120,000 \$120,000 \$120,000 \$120,000

3.3 – ESTABLISH ARTS COMMISSION

New Commissioner stipends
\$100/MONTH STIPEND PER COMMISSIONER \$8,400 \$8,400 \$8,400

4.1 – RE-IMAGINE ARTS GRANTS

EXISTING ARTS GRANTS
SEE RECOMMENDATIONS SECTION FOR DETAILS \$4,000 \$5,000 \$7,500 \$10,000 \$12,500

4.2 – NEED FOR CREATIVE SPACES

TBA, STAFF TIME AND POSSIBLE OUTSIDE CONSULTANTS

4.3 – KEEP “CREATIVES” IN COSTA MESA

NEW AFFORDABLE ARTIST HOUSING
TO BE DETERMINED

4.4 – PROMOTE CREATIVE SECTOR

STAFF TIME

TOTAL

\$103,400 CURRENT FY18-19 BUDGET \$112,900 \$530,400 \$408,300 \$432,800 \$457,300

PER CAPITA

(BASED ON 113,825 POPULATION)
\$0.91 CURRENT PER CAPITA ARTS EXPENDITURE \$0.99 \$4.66 \$3.59 \$3.80 \$4.02

ANNUAL TAX REVENUE GENERATED
BY COSTA MESA CREATIVE SECTOR
\$1,700,000

ABOUT THE CONSULTANT

Arts Orange County (ArtsOC) is the leader in building appreciation of, participation in, and support for the arts and arts education in Orange County, California. A countywide nonprofit arts council, Arts Orange County is designated by the County's Board of Supervisors as its official Local Arts Agency and State-Local Partner. Founded in 1995, ArtsOC offers a broad range of traditional arts council programs and services that are augmented by an innovative portfolio of consulting and project management services for government, education and nonprofit organizations.

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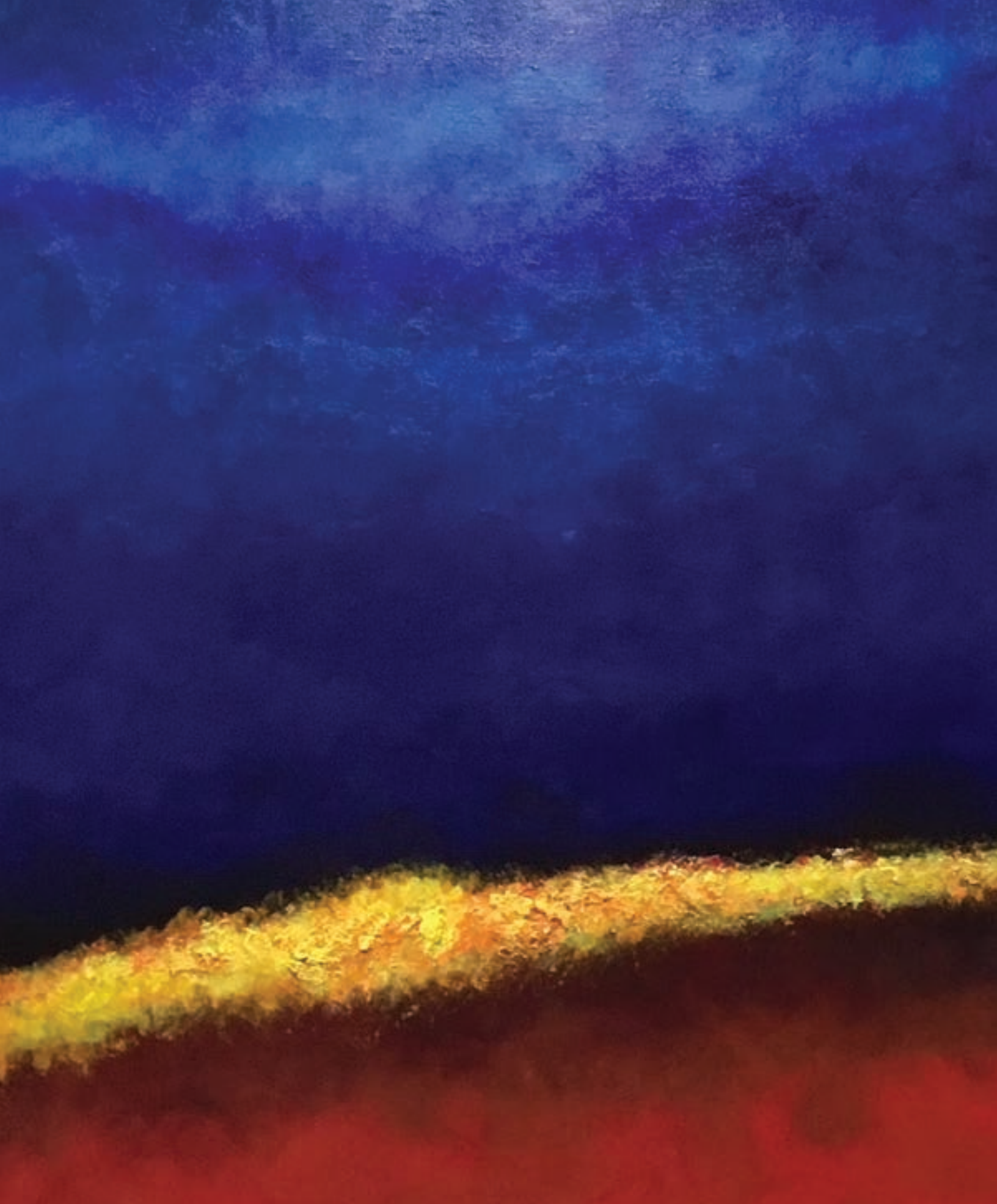
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"Connector" by Richard Serra at Segerstrom Center for the Arts



APPENDICES

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New Costa Mesa Library and Lions Park (rendering).

REGULAR MEETING OF THE CITY COUNCIL
CITY OF COSTA MESA

AUGUST 20, 1984

The City Council of the City of Costa Mesa, met in regular session on August 20, 1984, at 6:30 p.m., in the Council Chambers of City Hall, 77 Fair Drive, Costa Mesa, California. The meeting was called to order by the Mayor, followed by the Pledge of Allegiance to the Flag, and Invocation by the Reverend Denis Lyons, St. John the Baptist Catholic Church.

ROLL CALL	<p>Council Members Present: Hall, Johnson, Hertzog, McFarland, Schafer</p> <p>Council Members Absent: None</p> <p>Officials Present: City Manager, City Attorney, Development Services Director, Director of Public Services, Deputy City Clerk</p>
MINUTES August 6, 1984	<p>On motion by Councilwoman Schafer, seconded by Vice Mayor Johnson, and carried 5-0, the minutes of the regular meeting of August 6, 1984, were approved as distributed and posted.</p>
ORDINANCES	<p>A motion was made by Vice Mayor Johnson, seconded by Councilwoman Hertzog, and carried 5-0, to read all ordinances by title only.</p>
CONSENT CALENDAR	<p>On motion by Vice Mayor Johnson, seconded by Councilwoman Hertzog, all Consent Calendar items were approved in one motion by the following roll call vote:</p> <p>AYES: COUNCIL MEMBERS: Hall, Johnson, Hertzog, McFarland, Schafer</p> <p>NOES: COUNCIL MEMBERS: None</p> <p>ABSENT: COUNCIL MEMBERS: None</p>
WRITTEN COMMUNICATIONS	<p>On motion by Vice Mayor Johnson, seconded by Councilwoman Hertzog, Resolution 84-105, being A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF COSTA MESA, CALIFORNIA, RECOGNIZING AND COMMENDING THE STAFF OF SOUTH COAST REPERTORY ON THEIR 20TH ANNIVERSARY, was adopted by the following roll call vote:</p> <p>AYES: COUNCIL MEMBERS: Hall, Johnson, Hertzog, McFarland, Schafer</p> <p>NOES: COUNCIL MEMBERS: None</p> <p>ABSENT: COUNCIL MEMBERS: None</p>
SCR's 20th Anniversary	
MOTION Resolution 84-105 Adopted	
Chamber of Commerce Arts Committee	<p>The Deputy City Clerk presented the request from the Chamber of Commerce Arts Committee to adopt the slogan "City of the Arts."</p> <p>The City Manager summarized his memorandum dated August 14, 1984, recommending the following:</p> <ol style="list-style-type: none"> (1) Adopt only the motto "City of the Arts" and not alter the City Seal. (2) Authorize payment of the deficit for displaying of "Arts Month" banners (estimated to be approximately \$5,000.00). (3) Appoint a nine-member arts committee whose primary purpose will be to make recommendations to the City Council on the establishment of a

goal statement as it concerns all aspects of cultural arts in Costa Mesa; the coordination of the activities of the arts community in Costa Mesa; and establishment of a criteria by which arts organizations in Costa Mesa may apply for special funds set aside annually and recommend to the City Council those local arts organizations which should be considered for funding.

The City Manager also recommended that the committee be comprised of at least one City Council Member and one staff member, with the other members being from the community.

- (4) Authorize the City Manager's office to proceed with the third annual grant of \$10,000.00 to South Coast Repertory Theatre and withhold any other funding pending review by the proposed arts committee.

Nate Reade, Executive Director, Costa Mesa Chamber of Commerce, stated that they were not requesting to change the City Seal, but asking the City to adopt the motto, "City of the Arts."

Mayor Hall proclaimed the month of September to be "Arts Month in Costa Mesa."

MOTION
Slogan
Adopted

A motion was made by Councilman McFarland, seconded by Councilwoman Schafer, and carried 5-0, to adopt the motto "City of the Arts", and to use the motto where appropriate.

Larry Granger, South Coast Symphony, supported the formation of an arts committee.

MOTION
Committee
Authorized

A motion was made by Councilwoman Hertzog, seconded by Vice Mayor Johnson, and carried 5-0, to initiate a nine-member arts committee.

MOTION
Funding
Authorized

A motion was made by Councilman McFarland, seconded by Councilwoman Schafer, and carried 5-0, to donate \$10,000.00 to South Coast Repertory and to direct the arts committee to make recommendations for other funding by December 1, 1984.



Community-created mural by Friends of Brentwood Park

REGULAR MEETING OF THE CITY COUNCIL
CITY OF COSTA MESA

AUGUST 16, 1999

The City Council of the City of Costa Mesa, California, met in regular session August 16, 1999, at 6:30 p.m., in the Council Chambers of City Hall, 77 Fair Drive, Costa Mesa. The meeting was called to order by the Mayor, followed by the Pledge of Allegiance to the Flag led by Council Member Erickson, and invocation by Dr. Gary Barmore, Fairview Community Church.

ROLL CALL

Council Members Present: Mayor Gary Monahan
Mayor Pro Tem Libby Cowan
Council Member Joe Erickson
Council Member Heather Somers
Council Member Linda Dixon

Council Members Absent: None

Officials Present: City Manager Allan Roeder
City Attorney Jerry Scheer
Development Services Director
Donald Lamm
Public Services Director William Morris
Senior Planner Willa Bouwens-Killeen
Management Analyst Carol Proctor
Deputy City Clerk Mary Elliott

NEW BUSINESS
City Seal Modifications

The Deputy City Clerk presented a resolution adopting modifications to the City Seal of the City of Costa Mesa, Community Objective 00-D2. The Management Analyst reviewed the Agenda Report dated July 29, 1999. She and the Public Services Director responded to questions from Council.

Doug Scribner, 321 Avocado Street, No. P, Costa Mesa, supported modifying the City motto to "City of the Arts", and proposed contacting the art community for possible redesign of the entire seal or to organize a fund-raiser to aid with the cost of the change.

Fred Bockmiller, 1872 Monrovia Avenue, No. B4, Costa Mesa, identified the object in the bottom of the seal as an orange tree. He reported that the motto "Hub of the Harbor" referred to the fact that Costa Mesa in the 1950's was the backyard and boat work area for Newport Beach. He noted that the west side of the City was the business hub of the harbor area when Newport Beach had a thriving commercial harbor.

Robert Graham, 3260 Dakota Avenue, Costa Mesa, supported a total redesign of the artwork within the lettering. Council Member Dixon stated that her intention had not been to redesign the entire seal but only to replace the motto.

MOTION/Adopted
Resolution 99-54

A motion was made by Council Member Dixon, seconded by Mayor Monahan, and carried 5-0, to adopt Resolution 99-54, A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF COSTA MESA, CALIFORNIA, ADOPTING MODIFICATIONS TO THE CITY SEAL OF THE CITY OF COSTA MESA, replacing "Hub of the Harbor Area" with "City of the Arts" in the same location on the City Seal, and consider a separate emblem incorporating "The City of the Arts".

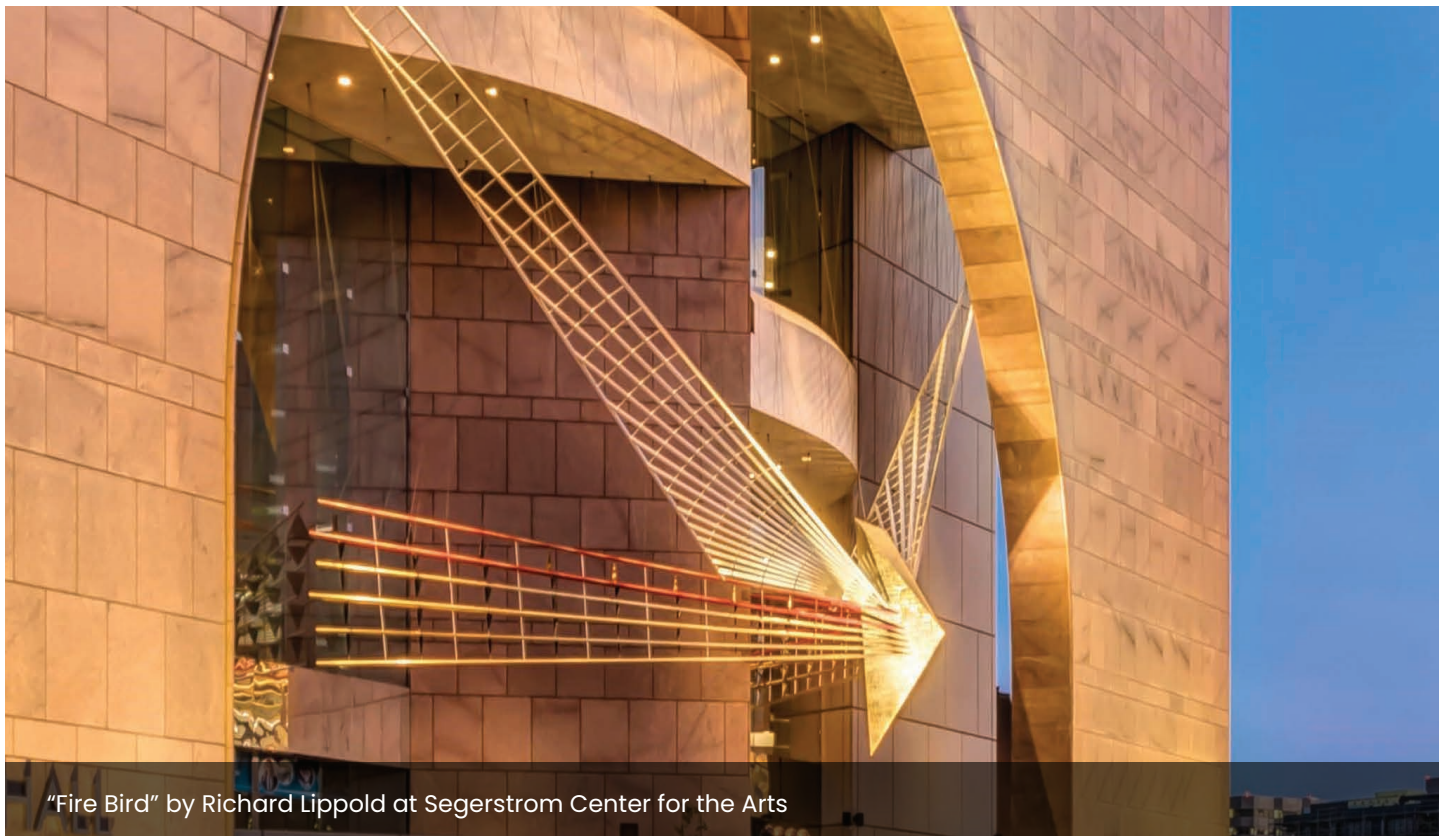
COSTA MESA PUBLIC ART INVENTORY

SOURCE: ARTS ORANGE COUNTY PUBLIC ART INVENTORY

More details and map locations may be found at <https://www.sparkoc.com/public-art/>
Listed are dates of creation or installation based on available information.

ARTIST	DATE	TITLE	MEDIUM
Permanent Works of Art			
Carl Milles	1918	Jonah and the Whale	bronze sculpture in pool
Carl Milles	1932	Sun Glitter	bronze sculpture
George Rickey	1973	Four Lines Oblique Gyratory-Square IV	kinetic steel sculpture
Tony Smith	1975	Fermi	marble modular sculpture
Betty Davenport Ford	1975	Neptune Water Spouts	ceramic fountain heads and fountain
Charles O. Perry	1979	The Ram	painted steel sculpture
Claire Falkenstein	1980	Sun Ribbon	glass and metal windscreen sculpture
Jean Dubuffet	1973-1980	Tour Aux Jambes	polystyrene, polyester, and epoxy sculpture
Joan Miro	1981	Oiseau	bronze sculpture
Henry Moore	1981	Reclining Figure	bronze sculpture
Isamu Noguchi	1980-1982	California Scenario	stone, water, metal, plantings
Jim Huntington	1982	Night Shift	Sierra white granite and stainless steel sculpture
Richard Lippold	1986	Fire Bird	gold, silver, and red stainless steel and aluminum
Aiko Miyawaki	1991	Utsurohi 91 - Costa Mesa	chromium-plated steel and ceramic tiles
Vladimir Cora	2001	Hombre and Mujer	2 Sculptures
James McDemas	2004	The Artist's Vision	metal sculpture
Richard Serra	2006	Connector	weatherproofed steel
Jason Meadows	2006	The Storyteller, Upstage/ Downstage, The Herald (Spatio Virtuo Teatro)	3 painted steel sculptures
El Mac and Retna	2009	Untitled	acrylic spray paint mural
Allyson Jones Wong	2012	Historic Costa Mesa	painted on building
David Flores	2013	Pablo Universal	mural painted on building
Becky Feltman	2017	Friends of Brentwood Park	painted on wall

ARTIST	DATE	TITLE	MEDIUM
Permanent Works of Art Continued...			
Costa Mesa High School Foundation	2017	Mustang Legacy Wall Project	brick wall mural
Unknown	2017	Floyd's 99 Barbershop Mural	mural painted on building
Ricardo Mendoza, Josh Sarantitis, and Emigdio Vasquez Jr.	2017	Table of Dignity	installation and murals
Shepard Fairey	2017	Welcome Home	acrylic spray paint mural
Joshua Madrid	2018	Untitled	exterior color primer paint mural on building
Joshua Madrid	2018	Untitled	painted on canvas and wall-mounted
Barry McGee	Unknown	Untitled	spray paint mural
Save Our Youth	Unknown	Untitled	mural
Unknown	Unknown	Untitled	Mural painted on exterior wall
Unknown	Unknown	Untitled	spary paint mural
Unknown	Unknown	Taco Mesa Mural	mural on exterior wall



"Fire Bird" by Richard Lippold at Segerstrom Center for the Arts

ARTIST	DATE	TITLE	MEDIUM
Temporary Works of Art			
Al Mc Coy	2015	Utility Box 1	sticker wrapped utility box
Michael Ward	2015	Utility Box 2	sticker wrapped utility box
Scott Kennedy	2015	Utility Box 3	sticker wrapped utility box
Gina Clark	2015	Utility Box 4	sticker wrapped utility box
Abby Garcia	2015	Utility Box 6	sticker wrapped utility box
Estancia High School Artists	2015	Utility Box 7	painted utility box
Segerstrom Center for the Arts Graphic Design Team	2015	Utility Box 8	sticker wrapped utility box
Thomas Griddithe	2016	Utility Box 9	sticker wrapped utility box
Marie Lavallee	2016	Utility Box 11	sticker wrapped utility box
Papa Murphy's Grapic Design Team	2017	Utility Box 12	sticker wrapped utility box
David Levy	2017	Utility Box 13	sticker wrapped utility box
Senior Center Artists	2017	Utility Box 14	painted utility box
Ben Brough	2017	Utility Box 15	sticker wrapped utility box
Marie Lavallee	2017	Utility Box 16	sticker wrapped utility box
Craig Barker	2017	Utility Box 17	sticker wrapped utility box
Bill Anderson	2017	Utility Box 18	sticker wrapped utility box
Segerstrom Center for the Arts	2017	Utility Box 19	sticker wrapped utility box
Sharon Hurd	2017	Utility Box 22	sticker wrapped utility box
The Costa Mesa Historical Society	2018	Utility Box 20	sticker wrapped utility box
The Costa Mesa Historical Society	2018	Utility Box 21	sticker wrapped utility box
Jason Carrougner	2018	Utility Box 23	sticker wrapped utility box
Orange Coast College	2018	Utility Box 24	sticker wrapped utility box
Orange Coast College	2018	Utility Box 25	sticker wrapped utility box
Orange Coast College	2018	Utility Box 26	sticker wrapped utility box



"California Scenario" by Isamu Noguchi at Pacific Arts Plaza

SAMPLE ART IN PUBLIC PLACES CODE FROM CITY OF LAGUNA BEACH

Laguna Beach Municipal Code

[Up](#)
[Previous](#)
[Next](#)
[Main](#)
[Collapse](#)
[Search](#)
[Print](#)
[No Frames](#)
[Title 1 GENERAL PROVISIONS](#)

Chapter 1.09 ART IN PUBLIC PLACES

1.09.010 Intent and purpose.

This chapter may be known and cited as the “Laguna Beach art in public places program.” Laguna Beach has developed historically as an art colony and haven for artists, and attracts millions of visitors every year to view and purchase arts and crafts in the city. The public health, morals, safety and welfare, as well as the popularity and prosperity of the community, are dependent upon and enhanced by visually pleasing and high quality public art. Therefore, the city council declares that in the interest of the public health, morals safety and welfare, it is the policy of the city to require the acquisition and installation of public art works as provided in this chapter. (Ord. 1119 § 1, 1986).

1.09.020 Definitions.

As used in this chapter:

“Art work” means original creations of art including, but not limited to, the following media and materials:

- (1) Freestanding, wall supported or suspended, kinetic, electronic, or other type sculpture, in any material or combination of materials;
- (2) Murals or portable paintings in any material or combination of materials, with or without collage or the addition of nontraditional materials or means;
- (3) Earthworks, fiberworks, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media including sound, film, holographic and video systems, hybrids of any media and new genres.

“Project valuation” means the total value of the development project as determined by the community development department and indicated by the building official on the building application submitted to the department in order to obtain a building permit, or permits, for the development project. Where a project involves the subdivision of land for which no improvements are planned by the project applicant, “project valuation” shall be determined on the basis of the fair market value of the subdivided lots.

“Public place” means any exterior area on public or private property which is easily accessible and clearly visible to the general public. If located on private property, the area must be open to the general public and clearly visible from adjacent public property such as a street or other public thoroughfare, sidewalk, or public beach. (Ord. 1210 § 1, 1991; Ord. 1119 § 1, 1986).

1.09.030 Requirement to provide art work or pay in lieu contribution.

When a project is subject to the requirement of this chapter, the applicant shall comply with provisions of either subsection (a) or (b).

(a) The project applicant shall acquire and install an art work in a public place on or in the vicinity of the project site as approved by the city council pursuant to this chapter. As a guide, the cost or value of such work should be equal at least to one percent of the total project valuation.

(b) In Lieu Contribution. In lieu of acquiring and installing an art work, project applicants may contribute funds to the art in public places fund established pursuant to Section 1.09.070 equal to one and one quarter percent of the total project valuation. The in lieu fee shall be paid by the project applicant at the time of final subdivision map approval or issuance of a certificate of occupancy, as may be applicable, unless otherwise provided by the city council. Project applicants shall indicate on their art in public places application that they wish to make an in lieu contribution. (Ord. 1210 § 2, 1991; Ord. 1119 § 1, 1986).

1.09.040 Projects subject to art in public places requirement.

(a) The requirements of this chapter shall apply to the following activities:

- (1) New commercial or industrial developments;
- (2) Remodeling, repair or reconstruction of existing commercial or industrial property which exceeds two hundred twenty-five thousand dollars in expenditures;
- (3) Residential subdivision or development of more than four lots or units, whether by detached single family residential structures, condominiums, apartments, townhouses or other dwelling units, including the repair, remodeling or renovation of same, if such expenditures are to exceed two hundred twenty-five thousand dollars;
- (4) City parks and public works projects such as bridges, viaducts, elevated ways, gates, or other structures upon or over land owned by the city of Laguna Beach within the city if such expenditures are to exceed two hundred twenty-five thousand dollars.

(b) Exceptions. The requirements of this chapter shall not apply to the following activities:

- (1) Underground public works projects;
- (2) Street or sidewalk repairs;
- (3) Tree planting;
- (4) Remodeling, repair or reconstruction of structures which have been damaged by fire, flood, wind, earthquake or other calamity;
- (5) Low income housing construction, remodel, repair, or reconstruction projects;
- (6) Construction, remodel, repair, or reconstructing of structures to be occupied by a nonprofit, social service agency or institution. (Ord. 1210 § 3, 1991; Ord. 1119 § 1, 1986).

1.09.050 Processing.

The requirements and procedures for the processing of an art in public places application shall be as follows:

(a) Upon submission of a project application subject to the requirement of this chapter, the department of community development shall provide to the applicant a copy of this chapter and an art in public places application form.

(b) The project applicant shall submit to the department of community development a completed art in public places application form.

(c) The community development department shall forward a copy of the building permit and the art in public places application form, including the valuation of the project used by the community development department to determine building permit fees, to the staff liaison to the arts commission.

(d) An initial presentation shall be made to the arts commission within sixty days of the city's acceptance of the art in public places application form as complete. To the maximum extent possible, processing of the art in public places application shall be concurrent and coordinated with the design review application, if any, for the development project. The purpose of this initial presentation shall be to introduce the development project to the arts commission and to propose concepts and plans for a public art project.

(e) Once the project applicant receives conceptual approval from the arts commission, a final application form shall be submitted by the applicant, including specific plans for the public art project, and such final application shall be presented to the arts commission for review and decision. The arts commission is empowered to modify the plans presented by recommending conditions of approval to the city council.

(f) Formal approval or conditional approval of a final application shall be granted by the arts commission before the department of community development accepts drawings for structural plan check of the development project. A permit compliance form will serve as evidence of formal approval and shall be submitted as

part of the plan check process. In the discretion of the arts commission, and upon a showing of good cause by the project applicant, drawings for structural plan check may be accepted and processed prior to formal approval or conditional approval of a final application.

(g) The final art in public places application shall then be submitted to the city council for action. The city council shall approve, conditionally approve or deny the application based upon the guidelines set forth in Section [1.09.060](#).

(h) When the project applicant has elected to acquire and install an art work, the building permit for the development project shall not be issued until the city council has approved the art in public places application, and the certificate of occupancy shall not be issued until the approved work of art has been installed.

(i) When the project applicant has elected to make an in lieu contribution to the art in public places fund, the certificate of occupancy shall not be issued until such contribution has been paid. (Ord. 1210 § 4, 1991; Ord. 1119 § 1, 1986).

1.09.060 Guidelines for art works.

(a) Guidelines. Guidelines for the approval and maintenance of art works shall include, but are not limited to, the following criteria:

- (1) The art works shall be clearly visible and easily accessible to the public.
- (2) The art in public places application shall include a site plan showing the location of the art work, complete with landscaping, lighting and other appropriate accessories to complement and protect the art work.
- (3) The composition of the art work shall be of permanent-type of materials in order to be durable against vandalism, theft and weather, and in order to require a low level of maintenance.
- (4) The art work shall be related in terms of scale, material, form and content to immediate and adjacent buildings and landscaping so that it complements the site and surrounding environment.
- (5) The art work shall be designed and constructed by persons experienced in the production of such art work and recognized by critics and by his or her peers as one who produces works of art.
- (6) The art work shall be a permanent, fixed asset to the property.
- (7) The art work shall be maintained by the property owner in a neat and orderly manner acceptable to the city.

(b) The following items are not to be considered as art works:

- (1) Art objects which are mass produced from a standard design.
- (2) Reproductions of original art works.
- (3) Decorative, ornamental or functional elements which are designed by the building architect as opposed to an artist commissioned for the purpose of creating the art work.
- (4) Landscape architecture and landscape gardening except where these elements are designed or approved by the artist and are an integral part of the art work by the artist.
- (5) Services or utilities necessary to operate or maintain the art work. (Ord. 1210 § 5, 1991; Ord. 1119 § 1, 1986).

1.09.070 Art in public places fund.

(a) Accounting. Any moneys collected in accordance with the in lieu contribution provisions of this chapter shall be deposited in a separate account denominated as the “art in public places fund.” The city manager or his/her designee shall establish accounting records sufficient to identify and control these funds. The account containing these funds shall earn interest and the earned interest shall be used for and be subject to the same restrictions established in subsection (b).

(b) Use of Fund. The art in public places fund shall be used to provide sites for, and works of art in, public places in order to further the intent and purpose of this chapter as set forth in Section [1.09.010](#).

(c) Permissible Expenditures. Expenditures of funds may include, but are not limited to, the following uses:

- (1) The cost of art work and its installation.
- (2) Water works, landscaping, lighting and other objects which are an integral part of the art work.
- (3) Frames, mats, pedestals, and other objects necessary for the proper presentation of the art work.
- (4) Walls, pools, landscaping or other architectural or landscape architectural elements necessary for the proper aesthetic and structural placement of the art work.

(5) Maintenance and repair of art works funded through the art in public places fund.

(d) Administration.

(1) The art in public places fund shall be administered by the city council.

(2) The arts commission shall make recommendations to the city council concerning the purchase or commissioning of art works, including (A) places which should be considered for art works; (B) the medium of the proposed art work; and (C) the artist whose work should be considered for placement in the recommended location.

(3) Selection of artists and art works shall be based on the guidelines set forth in Section [1.09.060](#).

(4) The city will contract with the artist and with consultants as necessary for the purchase or commissioning as well as the execution and installation of the art work.

(5) On-site activity in connection with the art work installation shall be coordinated by the city manager or his/her designee.

(6) Maintenance and repair of art works funded through the art in public places fund shall be financed from that account.

(7) So far as is practical, in the event repair of the art work is required, the city shall first give the artist the opportunity to do that work for a reasonable fee. In the event the artist is unable or refuses to make the repair for such a fee, the city may proceed to contract for such repair with another qualified artist.

(e) Endowments. The art in public places fund shall also be used as a depository for endowments, bequests, grants or donations. Such sums may be expended as set forth in subsection (c) above and for performing art exhibitions or displays as approved by the city council. (Ord. 1119 § 1, 1986).

AFFORDABLE ARTIST HOUSING COMING TO SANTA ANA FALL 2019

Santa Ana Arts Collective

1666 N. Main Street, Santa Ana

Professionally managed by:

 WSH Management

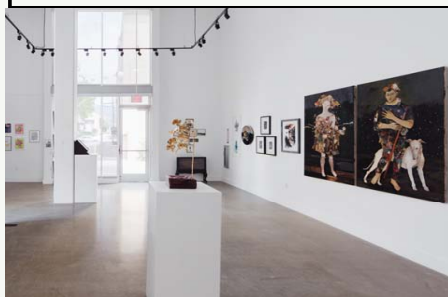
DRE# 10292479



Located on Main Street between the Bowers Museum and Orange County High School of the Arts, **Santa Ana Arts Collective** offers a total of 58 apartments with 47 apartments (of 1, 2 and 3 bedrooms) offered to income qualified individuals or families earning between 30% and 60% of Area Median Income, with preference offered to artists.

Santa Ana Arts Collective will offer the following arts amenities: a ground floor art gallery with a resident gallery committee supported by an onsite arts staff-person, woodshop, music practice rooms, and several individual studio spaces. Santa Ana Arts Collective aims not only to provide a long-term affordable housing solution in the city center for artists, but also to link with arts partners who can provide a network of advocacy, professional connections, services and resources to the resident artists.

Please visit
www.santaanaartsapts.com/
or call today to be
added to the
interest list
714.294.0000





Mural by Mac & Retna at RVCA headquarters, 960 West 16th Street.

COSTA MESA CULTURAL ASSETS

NAME	DISCIPLINE	TYPE
336 Productions	Film/Video	Arts Serving Business
ABACAB Multimedia Inc.	Film/Video	Organization
Action Arts in the Park	Event	Organization
Adaptive Designs	Printing	Arts Serving Business
Antique Music Box Restoration	Antiques	Arts Serving Business
Arts & Crafts Studio in Costa Mesa	Multidisciplinary	Studio
Arts & Learning Conservatory	Theatre	Organization
Avail Talent	Film/Video	Arts Serving Business
Avanti Dance Company	Dance	Studio
Avenue of the Arts Costa Mesa Hotel	Hotel	Arts Serving Business
Bella Ballroom Dance Studio	Dance	Studio
Bellissima Custom Art&Framing	Visual Art	Arts Serving Business
Blind Squirrel Games	Gaming	Organization
Bookoff USA	Literary	Arts Serving Business
Braver Players Studio	Theatre	Organization
Canon Live Learning Orange County	Photography	Organization
CDC Designs	Interior Design	Arts Serving Business
Chuck Jones Center for Creativity	Visual Art	Cultural Center
Color Digit Printing	Printing	Arts Serving Business
Color Me Mine Metro Pointe!	Ceramics	Organization
Costa Mesa Conceptual Art Center	Visual Art	Organization
Costa Mesa Photography	Photography	Artist
Costa Mesa Playhouse	Theatre	Organization
Costa Mesa Recording Studios	Music	Arts Serving Business
Da Capo Players	Music	Artist
Dark Lady Poetry	Literary	Organization
Design Resource Center	Interior Design	Arts Serving Business
Design Within Reach	Interior Design	Arts Serving Business
Electric Screen Printing	Printing	Arts Serving Business
EmbroidMe	Fashion	Arts Serving Business
Endeavor School of the Arts	Dance	Organization
Estrada Surfboards	Manufacturing	Organization
Fallani & Son Antiques Restoration	Antiques	Arts Serving Business
Frank M Doyle Arts Pavilion OCC	Multidisciplinary	Organization
Freedom of Press Clothing	Fashion	Arts Serving Business
Goat Hill Public Arts & Literary Society	Literary	Organization
Gorman Framing	Visual Art	Arts Serving Business
Grey Matter Museum of Art	Performance	Studio
Hawk Ridge Systems	Manufacturing	Arts Serving Business
Hoover Printing	Printing	Arts Serving Business
I Heart Costa Mesa	Arts Serving Business	Organization
Inspired Art Wine	Visual Art	Organization
Integrity Media	Film/Video	Arts Serving Business

Lin & Jirsa Photography	Photography	Artist
Lisa Albert Art Studio and Clay House	Ceramics	Organization
Majestix Comics	Literary	Arts Serving Business
Mariachi Juvenil Herencia Michoacana	Music	Organization
Martin Lawrence Galleries	Visual Art	Arts Serving Business
Master Computer and Video / Film, Video & Audio Mastering	Film/Video	Arts Serving Business
Michael Anthony Photography	Photography	Artist
Michaels Arts Serving Business	Arts	Serving Business
Mouse Graphics	Printing	Arts Serving Business
MumboJumbo	Gaming	Organization
Music Factory – School of Music	Music	Studio
Newport Dance Theater	Dance	Organization
Noguchi Museum	Museum	Organization
OC Children's Book Festival	Festival	Organization
Orange Coast College	Visual and Performing Arts	Organization
Orange County Aerial Arts	Dance	Organization
Orange County DimeStories	Literary	Organization
Orange County Fair & Event Center	Multidisciplinary	Organization
Orange County Fine Arts, Inc.	Visual Arts	Organization
Orange County Museum of Art	Visual Art	Organization
Pacific Chorale	Music	Organization
Pacific Symphony	Music	Organization
Paul Mitchell The School Costa Mesa	Fashion	Organization
Peter's Custom Framing & Gallery	Visual Art	Arts Serving Business
Philharmonic Society of Orange County	Music	Organization
Printers Litho, Inc.	Printing	Arts Serving Business
Quilter Laboratories – Amplifiers	Music	Studio
Randy Higbee Gallery	Visual Art	Organization
Segerstrom Center for the Arts	Performance	Organization
South Coast Repertory Theater	Theatre	Organization
Speedpro Imaging Printing	Arts Serving	Business
Square Blue Gallery	Gallery	Organization
Steve Anderson Photography & Gallery	Photography	Artist
Stonemill Design Center	Interior Design	Arts Serving Business
SuperVillain Studios	Gaming	Organization
The Boathouse Collective	Multidisciplinary	Venue
The Dance Academy at Costa Mesa	Dance	Studio
The Improv Collective	Theatre	Organization
The Lab AntiMall	Multidisciplinary	Venue
The Law Offices of Eric Norton	Literary	Arts Serving Business
The Press	Multidisciplinary	Arts Serving Business
Ultimate Image Printing	Printing	Arts Serving Business
Vallejo Gallery	Gallery	Arts Serving Business
Vanguard University Theatre Arts Dept	Theatre	Organization
Vulcanic Studios	Music	Arts Serving Business
Weisshaar M and R & Son Violin Shop	Music	Arts Serving Business
West Coast School of the Arts / Costa Mesa Dance Studio	Dance	Organization
Western Lithographics	Printing	Arts Serving Business

SAMPLE ARTS SPECIALIST POSITION DESCRIPTION FROM CITY OF SANTA ANA

SANTA ANA, CITY OF (CA)

Invites applications for the position of:
Arts & Culture Specialist



SALARY: \$28.86 - \$38.67 Hourly
\$1,154.31 - \$1,546.62 Weekly
\$5,002.00 - \$6,702.00 Monthly
\$60,024.00 - \$80,424.00 Annually

OPENING DATE: 07/27/17
CLOSING DATE: 08/24/17 05:30 PM
TYPE OF RECRUITMENT: Open-Competitive

DESCRIPTION:

The City of Santa Ana is looking for individuals who are results-oriented, possess great attitudes, demonstrate creativity and innovation, work efficiently, show a record of success and have a PASSION for public service. Having the best employees provides the best service to the community.

Under general supervision, plans, implements and maintains the City's Cultural Arts Programs as part of the Santa Ana Arts and Culture Master Plan, and acts as staff liaison to the Arts and Culture Commission.

ESSENTIAL FUNCTIONS INCLUDE BUT ARE NOT LIMITED TO:

Serves as City liaison to the Arts and Culture Commission to assist the Commission in developing and implementing artistic and cultural projects and programs consistent with the short, mid and long-term goals of the City's Arts and Culture Master Plan; provides staff assistance to the Arts and Culture Commission by developing and posting meeting agendas, facilitates meetings and maintains Commission records; works with the arts community, non-profit agencies and other community-based organizations to develop opportunities to promote arts, culture and a variety of quality-of-life activities in the city; serves as a liaison between representatives in the arts, youth and education fields and the City to develop a vision and action plan for arts awareness and the promotion of youth and educational programming; establishes and promotes public art programs. Makes oral presentations to arts organizations and other public and private organizations. Evaluates programs and ongoing projects for effectiveness and efficiency. Identifies, seeks, submits applications for and manages local, state, and federal grants and other funding sources for arts activities; monitors and reports on expenditures, oversees the budget designated for the City's Arts and Culture Master Plan and coordinates communication with funding sources and recipient arts organizations. Performs other related functions as assigned.

MINIMUM QUALIFICATIONS:

Bachelor's degree in art, design, arts administration, business administration or a closely related field. Two years of experience in the administration of arts or art-related programs or any combination of education and experience that provides the desirable knowledge, skills and abilities.

DESIRABLE KNOWLEDGE, SKILLS AND ABILITIES

KNOWLEDGE OF:

principles and practices of arts programming and management; grant writing; public information principles and techniques; public administration including public policy; local, state and national arts programs, organizations and funding sources; principles and techniques of contract monitoring and evaluation; budget process and controls.

ABILITY TO:

develop, implement, administer and evaluate arts programs; keep abreast of current developments in the arts, including arts programs, organizations and funding sources; prepare and secure funding; prepare and present oral and written reports; design and carry out an effective public relations program; supervise, direct and train volunteers; establish and maintain effective working relationships with City officials, artists, art-related organizations and the general public; effectively represent and promote the arts in the City of Santa Ana.

SPECIAL REQUIREMENTS:

Must possess and retain a valid California Class C Driver's License as a condition of employment.

SPECIAL WORKING CONDITIONS:

Willingness and ability to work irregular hours, including evenings and weekends as needed.

Bilingual fluency in English and one of the following languages is desirable: Spanish, Vietnamese, Cambodian, Hmong, Korean, or Samoan.

SHOWMOBILE®

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Your Performance Partner

***Any Event, Anyplace, Anytime.***

The idea came from an American icon, the community band shell. We wired it for high-tech light and sound equipment, gave it a retractable stage, positionable roof and overhead canopy. Then we put it all on wheels so you could take it anywhere. It's called the Showmobile, and who better to bring it to you than the people at Wenger Corporation — the originators of the first mobile performance center in 1959.

The feature-packed Showmobile is so versatile, so easy to transport, so fast to set up, you can use it to put on any event anywhere. And because of its mobility, Showmobile won't permanently alter the natural beauty of your parks. Showmobile brings built-in excitement to concerts, political rallies, speeches, dances, parades, sporting events, fairs, graduations and festivals - big or small, any event will be a better event. With a great base price and flexible purchase plans, the Showmobile is well within reach.



AT SET-UP TIME, SHOWMOBILE DOES ALL THE HARD WORK FOR YOU.



TOW THE SHOW

Showmobile's lightweight design allows access to more locations. When you reach the event location, it's easy to unhitch and drive the truck away.



COME ON IN

The entire panel on each end opens for easy access into the Showmobile and then becomes an adjustable side-stage sound reflector. The stainless steel door handles have integral locks so you don't have to worry about loose padlocks.



GRAB THE CONTROL

Deploy the hydraulic roof/canopy and stage via wired remote control. Outside power isn't needed. You can lock the control for security or remove it altogether.



RAISE THE ROOF

Hydraulics raise the roof and canopy fast and smoothly - it only takes about 60 seconds. The high pivot point provides greater on-stage volume for improved sound reflection and better acoustics. The system is protected by counterbalance and velocity-check components for added safety.



SET THE STAGE

The stage is also deployed via the remote control. Dual hydraulic cylinders lower it quickly. You can then adjust the five stage legs to accommodate uneven or sloping ground to maintain a level stage.



THE BIG FINISH

Two workers can attach optional lightweight Versalite® Stage extension units in the front and sides of the main stage in minutes. The adjustable, all-terrain stair can be positioned anywhere around the stage perimeter.



SLEEP TIGHT

The roof and canopy can be lowered into the closed position, and the side doors can be shut and locked even with the stage deck fully deployed. You won't need to take down stage extensions or stairs. Equipment on stage is protected from weather or vandals and is ready for another performance and another day.

SHOWMOBILE FEATURES



SOUNDS GOOD, LOOKS GOOD

Wall surfaces are constructed with acoustically reflective panels. This attractive fiberglass composite material is weather resistant and provides superior sound reflection. The deck is surfaced with weather-resistant, skid-free stage deck components.



GET OUT OF THE RAIN

Extruded aluminum channels on the roof and canopy edges form a continuous gutter system that drains moisture from the unit. These integral channels provide a watertight, dust-tight seal during transport to keep your Showmobile looking great for years.



STORE MORE

The storage compartments provide space for auxiliary equipment like power cords, staging accessories, skirting, sound equipment and other necessities. Access is easy and the compartments are lockable.



A POWER HOUSE

The control compartment contains the load center which provides 110-volt service for fluorescent lights and four onstage outlets. The optional power upgrade adds 220-volt service, two duplex outlets in the roof and four quad outlets on the canopy edge for theatrical lighting.

SHOWMOBILE OPTIONS



PLUG IN AND POWER UP

Fluorescent overhead lighting is standard and is built into the roof and canopy. You can add optional roof and canopy lighting packages that include light bars with theatrical lights. Canopy light bars pivot, store under the canopy and travel without having to disassemble.



EQUAL ACCESS FOR EVERYONE

The optional hydraulic lift provides easy stage access for people and equipment. The entrance door is flush to the curb-side wall at the back of the stage. The 12-volt hydraulic system has a load limit of 600 lbs (272.2kg) with remote control operation and manual backup.



A LEVEL-HEADED IDEA

Leveling is simple with the optional hydraulic leveling system. Hydraulic leveling makes set-up even quicker and easier — especially on uneven terrain. Electronic leveling allows the operator to make quick, accurate leveling adjustments with the remote control. This system is also supplied with a wired backup control unit.



SHOWMOBILE BY WENGER IS EASIER TO PURCHASE.

We designed Showmobile to fit the needs of any community or business — large or small. We also designed the basic model to fit your budgets. If you've wanted a Showmobile but couldn't justify it because of the cost, we've put together a few programs that will help.

GENERATE REVENUE

Because Showmobile is so easy to move and use, it's ideal to rent out for all kinds of events. Corporations, theatrical groups, bands, community organizations and neighboring communities are just some of the groups that could rent your Showmobile. A Showmobile rental program can offset a great deal of your purchase costs. Use it when you need it and generate income on the days when you don't. Your Wenger Representative can tell you how other communities have set up successful rental programs.

SO EASY TO USE YOU'LL USE IT FOR MORE.

Showmobile will make every event more professional, more exciting and more convenient.

There are Wenger Showmobiles all over the country, and we're constantly hearing of new and different ways they are being used. Because it's so simple to transport and set up, it makes sense to spec Showmobile into the plans for any event — large or small.

- Community band and orchestra concerts
- Children's theater
- Tournament sign-up headquarters for sports events
- Seminar stage
- Park programs
- Festivals and fairs
- Choral concerts
- Awards ceremonies
- Political speeches and functions
- Contest platform
- Interpretation and information center
- Plays
- Outdoor graduation ceremonies
- Groundbreaking ceremonies
- Judges/parade headquarters
- Shakespeare in the park

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SHOWMOBILE®

THE WENGER SHOWMOBILE®

The Showmobile features a full-scale, thrust-style stage with a cantilevered canopy and a state-of-the-art acoustical shell that's finished inside and out. With Showmobile there are no unsightly edges, seams or fasteners. Setup and operation are simple and fast. Numerous upgrades and accessories are available, enabling the user to equip the Showmobile exactly as needed.

STANDARD EQUIPMENT

- Full 28' (8.5m) main stage section with no lose stage deck platforms.
- Deck surfaces available in black or sand colored polyglass.
- Manual leveling jacks with two removable cranks.
- End doors open for easy access and become adjustable side-stage sound reflectors.
- Hydraulic canopy and stage deployment with wired remote control module.
- Built-in overhead fluorescent lighting.
- Power center with lockable door containing 110-volt load center.
- 12-volt battery and charger for the hydraulic system.
- Two storage compartments built into the curb side below stage level.
- Duplex electrical outlets, four on-stage and one located near the battery for charging.
- 110-volt power cable, 50 feet long (15.2m).
- Eight on-stage tie-downs with four tie-down straps.
- One adjustable all-terrain stairway with handrails.
- Pintle hitch coupler.
- G-rated tubeless radial tires.

GENERAL SPECIFICATIONS

Travel Dimensions

Overall length (includes hitch)	33'8" (10.3m)
Body length	28' (8.5m)
Overall width	8'5" (2.6m)
Overall height	13'3" (4m)

Performance Dimensions

Main stage floor	28' x 6'6" (8.5m x 2m)
Hydraulic stage	28' x 8' (8.5m x 2.4m)
Stage height from ground	3'6" (1.1m)
Canopy height from stage (max.)	17'4" (5.3m)
Upstage canopy height from floor	9'3" (2.8m)



OPTIONAL UPGRADES

These upgrades can only be installed at time of purchase.

- Custom graphics with your logo or other designs can be applied with a 3M vinyl adhesive process — 70 color options.
- Electrical upgrade includes 220-volt power cable, four quadplex electrical outlets on the canopy, two duplex outlets on the back wall, and an additional load center.
- Hydraulic leveling reduces set-up time with four hydraulic leveling jacks. Includes wireless remote with auto-level system.
- Disability lift on curb side of the Showmobile. Low profile with access door, manual backup and remote.

ACCESSORIES

These accessories can be added to your Showmobile at any time.

- Stage extensions. Versalite® Platform packages are available to extend your stage from the sides or front. Stage sizes of 16' x 40', 24' x 40' or 20' x 40' (4.9m x 12.2m, 7.3m x 12.2m or 6.1m x 12.2m) can be created, as well as other configurations you may specify. Includes platforms, adjustable legs and all connectors.
- Stage railings can be added to Versalite stage extensions.
- Stage skirting will dress up your Showmobile. Available in 25 colors.
- Stairways. Additional stairways can be set up anywhere on the stage perimeter.
- Audio Systems. Three systems are available for professional-quality sound - Basic, Premier and Deluxe options.
- Incandescent show lights. Packages feature light bars, fixtures, lamps, gel frames and gels. Packages require an electrical upgrade.
- Portable generator. For 110-volt power where electrical service is not available.



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"Spatio Virtuo Teatro" by Jason Meadows at South Coast Repertory

ART WOVEN THROUGHOUT

**CITY OF REDMOND
PUBLIC ART MASTER PLAN
2017 - 2030**

ACKNOWLEDGMENTS

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THE PHOTOGRAPHS

The photographs that are from cities other than Redmond are examples of successful public projects.

They are meant to inspire a way of thinking about future possibilities.

WHY THIS MASTER PLAN?

The goals of the Art Plan are to craft a vision for public art that is in step with dramatic changes in population and the urban environment, and develop a new methodology for identifying and funding public art projects in the future. The vision for public art will inspire a new generation of creative endeavor in the public realm—public buildings, the streetscape, landmarks, parks and open space, pathways and trails, and infrastructure.

In spring, 2015, the City of Redmond initiated the development of a Public Art Master Plan. The consultant team of Sollod Studio LLC and C/Law Studio were retained to work with staff and the community to articulate this vision and to provide recommendations for implementation. Over a period of six months, the team undertook a process of inquiry and discovery, meeting with multiple city departmental representatives, elected officials, community members and the Redmond Arts and Culture Commission, examined other public art models, and developed a response tailored specifically to the unique qualities and characteristics of Redmond.

The images included in this report are for illustration purposes and to provide inspiration.



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Cover Image: John Fleming, *Sky Painting*, Redmond, WA
Why this Master Plan: GroupLaps, Lyon, FR
Table of Contents: Steed Taylor, *Street Tattoos*, NC

EXECUTIVE SUMMARY

OVERVIEW

This public art plan articulates an ambitious agenda for art integration and a clear vision of Redmond as a dynamic city where art is intrinsic to its vibrancy and character. Nurturing an ever-changing mosaic of contemporary cultural expression, the City will use art to link people to their city and to each other, to create a truly sustainable, soulful and imaginative community. Known as a national center for technological invention, Redmond embraces the idea that innovation in the arts and creative expressions will nurture and sustain community. The plan articulates values, goals, and qualities that guide the achievement of this vision and mission. It coalesces around four overarching themes for artistic exploration:

- **“Intertwining systems”** relating to sustainability and integrating art into the built and natural environments
- **“Mosaic hybrid”** recognizing the rich diversity of cultural expressions of its residents
- **“Intellectual playground”** building upon its Innovation Partnership Zone status and the many creative businesses and people that call Redmond home
- **“Power of place”** referencing the importance of intentional development of places for public gathering, whether streetscapes or parks or civic facilities.

This ambitious direction was the result of a several years of pilot projects that tested the boundaries of public art in Redmond, representing a shift from the path charted by the original Percent for Art Ordinance.



Above: Jesus Raphael Soto, *Penetrable*, LACMA, Los Angeles, CA

PUBLIC ART:

works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all

The resulting public art plan puts forth an ambitious agenda for art integration and a clear vision of Redmond as a dynamic city where art is intrinsic to its vibrancy and character. Nurturing an ever-changing mosaic of contemporary cultural expression, the City will use art to link people to their city and to each other, to create a truly sustainable, soulful and imaginative community.

BACKGROUND

In 1991 Redmond adopted a Percent for Art Ordinance, setting the stage for acquiring art for the public realm. The Ordinance restricted the type of capital projects that were eligible for inclusion to parks and buildings. Over the next 20 years, the number of works in the City’s collection grew to include primarily sculpture and two-dimensional works that grace City Hall, various public buildings, and some parks. Over the last few years, with greater ambition for the role that art could play to enliven the City. The City increasingly involved artists in the planning and design of critical pieces of infrastructure and

community amenities. and pilot tested integration of public art into various capital projects.

Redmond shifted its approach, embracing active art engagement and contemporary art practice that transformed civic spaces and engaged the community. It engaged an artist-in-residence who created performative works in public spaces that drew the community together in creative gatherings.

METHODOLOGY

In Spring 2015, the City commissioned Sollod Studio and C/Law Studio to work with the community and with staff to articulate a new vision and to provide recommendations for implementation. The public art plan outreach was performed in conjunction with a larger outreach effort for the City's PARCC (Parks, Arts, Recreation, Culture and

Conservation) Plan. Over a period of six months, the team undertook a process of inquiry and discovery, meeting with multiple city departmental representatives, elected officials, community members and the Redmond Arts and Culture Commission, examined other public art models, and developed a response tailored specifically to the unique qualities and characteristics of Redmond.

FINDINGS

The outreach efforts confirmed a city with an appetite for art and culture that is adventurous, soulful and inclusive. In a citywide survey conducted as part of the PARCC Plan, 75% of respondents expressed a belief that public art is important and should continue to be funded. The survey also showed that many residents go outside the City for cultural activities and would like the opportunity to have more available locally. Interviews with City leadership revealed a desire for the cultural dimension to be woven throughout and for the arts and culture to be supported and elevated. Given the evolving state of art and culture in Redmond, it became clear that the City is in a unique position to play a pivotal, leadership role.

FRAMEWORK

Vision, Mission, Goals

Seeing the efforts of the last several years affirmed through the research process, Redmond decided to frame a more intentional approach to public art and to create a public art plan in step with the rapid growth of its two urban centers and dramatic changes in population anticipated in the next several decades. The Plan's vision is for Redmond to be a dynamic city where art is intrinsic to its vibrancy and character. This vision will be achieved through weaving art

through the physical and social fabric of the city. **The Plan articulates several goals that include:**

- Promote a walkable culture in which people are engaged with and connected to the city.
- Create an exceptional public realm that distinguishes Redmond in the region as a place of innovation and creative energy
- Express natural systems and infra-

structure through artworks that promote experiential understanding; and

- Use art to help create 18 hour/day urban centers.
- Inspire and engage Redmond's increasingly diverse citizenry, strengthening their sense of connection and community.

To ensure this future success, the Plan describes an implementation strategy designed expressly for its vision and needs.

IMPLEMENTATION STRATEGIES

Platforms

The Plan describes a variety of commissioning strategies for public art referred to as "platforms" that will result in a dynamic and ever-changing environment. These strategies recognize that in addition to civic buildings, the right-of-way, parks and trails are key elements of the public realm and places where artists' work and thinking can have a positive and substantial influence. These platforms range from "signature works", defined not by scale but by



Above: Lilienthal and Zamora, *All Rise*, Seattle, WA

impact, to highly integrated works resulting from artists serving on collaborative design teams. These works may address the pedestrian experience as well as explore the intersection of art and technology. In addition to permanent works, the Plan recommends a robust program of temporary works involving artists-in-residence, engaging social practice projects, and ephemeral/temporary works based in the city and its natural landscape. The Plan provides a detailed list of projects and art opportunities supported descriptive “platforms”, scale, budget range, location, and purpose. These are grouped in time frames of near, medium and long term, corresponding to the PARCC Plan.

LACE

“Leading with Art and Cultural Engagement” (LACE) is the overarching philosophy and implementation strategy of the Redmond Public Art Plan. The purpose of LACE is to broaden the scope of public art to all types of capital projects to provide meaningful art integration in civic projects that would have the most significant impact in the public realm and enliven and enrich the community

LACE encourages an interdepartmental evaluation of capital projects in which to integrate public art and advance the City’s vision for art and quality of life. The LACE process would be evaluated when the biennial short term Capital Investment Strategy Team meets with the Cultural Arts Administrator and would include review and approval by the Arts and Culture Commission and Governance Team, then ultimately City Council in the budget adoption. Staff would be empowered to evaluate overall projects to determine what the most appropriate projects and funding allocation would be.

REDMOND @ 2030

The following three narratives describe how this Public Art Plan could impact the City incrementally at benchmark time periods. They imagine the progressive interweaving of the art of placemaking, the promoting of artists thinking and creative works, and the enlivening of Redmond’s

quality of life. The descriptions illustrate how the new approach to public art – both programmatic and in generating engaging creative artworks – creates a sense of destination through establishing vibrant urban centers that entice the community to gather and support businesses while building community.

By 2022, the Downtown Park is completed with the central feature being an artist-designed pavilion. It is enlivened by a plethora art activities and ephemeral projects. Phase Two art projects for the Redmond Central Connector have been implemented. The LACE criteria has been tested, refined and used to identify other important project opportunities. Early involvement of City staff with Sound Transit has laid the groundwork for art in Overlake light rail. A Civic-Artist-in-Residence has worked collaboratively with City departments to identify public art opportunities. City parks and trails outside downtown host temporary and ephemeral projects. The community is noticing that the look and feel of Redmond is changing as artists, their artworks and creative thinking are increasingly experienced in the public realm. The City’s leadership role in promoting art and culture has had an impact in the breadth and quality of arts projects and it has become central to the quality of life.

By 2030, public art is integral to the four new light rail stations in Redmond. There is considerable development focus has shifted to Overlake. The light rail station, pedestrian bridge and public plaza at Overlake have benefited from artist involvement. Artists’ creative input is infusing the street grid, parks, intersections, significant private development and utility projects with a fine-grained aesthetic that is giving a lively, genuine character to the neighborhoods. Redmond is becoming known as a place where a wide variety of lively, eccentric art activity, as well as explorations in art and technology draw the community. The local workforce and those farther afield routinely visit Redmond to experience this rich artistic environment. Regional artists are increasing looking to Redmond as an opportunity for experimentation and exploration.

Post-2030, the breadth of how Redmond is known is dramatically expanded. Now, perceived as much as a inspired



Above: Jeppe Hein, Mirror Labyrinth, N.Y. City

art town as a center for technological innovation, the City is recognized for its exceptionally distinctive public art program. City departments recognize art and artists' thinking as essential elements to an exceptional public infrastructure. The private sector is putting a stake in the ground for art integration, recognizing that it makes their projects distinctive and engaging for the public. The arts are now imbued citywide.

Taken together and boldly acted on, the outcome of implementing this public art master plan will be a city where art and creative energy is woven throughout; where the role of arts and culture is constantly explored, supported and elevated; and where the City's leadership in the arts makes a striking difference in the quality of life of its residents. It follows that the community will highly value the place they live



Tom Otterness, Wild Life, Connell, WA



A DESIRE FOR ART WOVEN THROUGHOUT

Jack Mackie, *Broadway Dance Steps*, Seattle, WA

FINDINGS

The research process included an analysis of the City's original public art program defined by the Ordinance and the more recent shift in the program that is more attuned placemaking and community building. Interviews with community members, City staff and City leaders revealed a desire for a new approach to the public art program that is increasingly responsive to the growing complexity and diversity of Redmond's community. Choosing from among many potential threads, a strategy emerged to nurture a character defined by diverse cultural expressions and Redmond's technological innovation. The intention is for the program to continually evolve and to be responsive to the energetic community of Redmond.

ANALYSIS OF CURRENT COLLECTION

The recent changes in the kind of public artwork and cultural expressions that are unfolding in Redmond have implications for the direction of the program and even how a public art "collection" is defined.

Currently, Redmond's public art collection consists of 110 works. Generally, the collection is a fairly standard mix of two and three-dimensional artworks that are spread between civic spaces such as City Hall and the Civic Campus, Old Redmond Schoolhouse Community Center, the Public Safety Building and fire stations; and outdoor spaces such as the Redmond Central Connector, various parks, and the Sammamish River Trail. The majority of the collection is sited in relation to City Hall and the surrounding campus. The collection is split approximately evenly between outdoor and indoor artworks of various scales of three-dimensional pieces and artwork integrated into architecture and two-dimensional indoor pieces in a variety of media.

The overall character of the collection is a balance between abstract and representational works, with a range of references, although nature themes are more prevalent. While the quality of the workmanship is high, the conceptual character and quality is relatively conservative and quiet. Overall the collection might be seen as "pleasant," and by and large lacking in the kind of conceptual vigor that aligns with how Redmond sees itself currently and in its future.

The exceptions include the Moving Arts Center, the three recent artworks by John Fleming associated with the Redmond Central Connector: *The Erratic*, *Signals* and *Sky Painting*, and the planned pavilion for Downtown Park by Jill Anholt. These are bold moves in scale and concept and greatly impact the perception, sense of place, and use of the downtown portion of the connector. The artworks planned for the Connector extension will branch off into more ephemeral, participatory artwork that is in direct relationship to trail users. The breadth of the artwork for the downtown park is yet to be realized.

It is clear there is change afoot in the kind of public artwork being conceived and placed in Redmond's public realm as the city's attention is turning to the projects that are redefining the heart of Redmond's center.

INTERVIEWS AND OUTREACH

There is an expressed desire to create an overall vital, beautiful integration of physical and cultural/social environments that ultimately defines Redmond as a unique city with a "soul".

Interviews were conducted with fifteen people including community stakeholders, City staff, elective officials, business representatives and the Redmond Arts and Culture Commission. Work was also coordinated with the cultural facility planning consultant.

The staff and consultant team participated in the Arts & Culture Stakeholder Group meeting and the Parks Planning Open Houses as part of the PARCC planning process.

Everyone expressed a strong desire to create a dynamic community. There is a well-articulated sense of vision, understanding, and unified direction. There is an overwhelming desire to create a vital, beautiful integration of physical and cultural/social environments that ultimately defines Redmond as a unique city with a “soul”.

In particular, the downtown core is seen as a key focus. It is understood to be perhaps the part of the City with the strongest potential to gather people together and strengthen the sense of community. To achieve this end, the city must assure that it is re-developed in a way that provides a memorable, meaningful balance of built and natural open spaces with cultural threads woven throughout. This mix is necessary to support a healthy, vital community for the current and future demographic mix.

Redmond’s increasingly culturally diverse population is sited as a strength, demonstrated by the rich cultural traditions and festivals. To some degree, these cultural art events bring together people from many cultures. There is a desire to foster a greater degree of cross-over and collaboration among diverse groups. Engaging artists to explore contemporary culturally specific artistic expression is seen as a way to bring the community together and forge a unique sense of social and cultural equity in Redmond.

COMMON THREADS

- **The cultural dimension should be woven in and throughout the city.**
- **The City should take a leadership role in supporting and promoting art.**
- **The private sector should be a partner in advancing the arts.**

PEOPLE TALKED ABOUT:

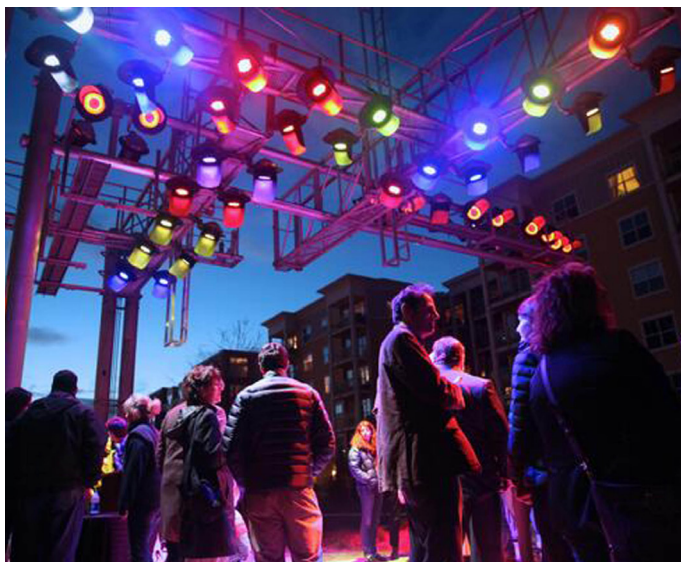
- Embracing art and creative cultural expression as core values of the city;
- Advocating for inclusion of the arts in the public and private sector;
- Incentivizing design excellence in private development to achieve the highest quality projects;
- Including funding for art as part of the City infrastructure and capital projects as integral to good city planning and services;
- Involving artists as members of strong design and planning teams to capitalize on their influence on design and potential to infuse projects with more cost effective and expansive art ideas;
- Looking for diverse strategies to support and fund arts within public projects;
- Positioning the city in a leadership role by planning and completing projects that model for citizens and developers the desired outcomes of culturally rich, well-designed places for people;
- Remembering that beauty and good design have a big part to play in the health, vitality and sustainability of Redmond’s community;
- Creating walk-able streets with linked, legible, interesting places;
- Layering cultural expressions from small to large scale so there is a blend throughout the public right of way, streets and public places;
- Using exciting city-sponsored performances and festivals to bring locals and non-locals together to bring about more types of cultural activity
- Supporting a collaborative spirit between departments.

PARKS PUBLIC ART SURVEY RESULTS

The City conducted a statistically valid ABS survey administered online and via telephone in spring 2015. The surveys included an a series of questions related to the arts.

The results of the survey show that the respondents feel strongly that the arts are a significant contributor to the quality of life in Redmond. Seventy-five percent of respondents believe that public art is important and should continue to be fully funded. But importantly, the results also show that many people go outside the city for their cultural activities. A clear majority stated a desire for more local cultural programming. In particular, they would like more activity in downtown Redmond. Currently, Marymoor Park is the location people cited as the place they associate with cultural activity, if they attend local events. Even though the respondents' primary focus was on cultural events such as festivals, films, etc. it seems clear that if the City offers a broader spectrum of more diverse cultural activities, the community will come.

Seventy-five percent of survey respondents believe that public art is important and should continue to be funded. Results also show that many people go outside the city for their cultural activities. A clear majority stated a desire for more local cultural arts programming.



John Fleming, *Signals*, Redmond, WA

PUBLIC ART ORDINANCE

The research process has confirmed that the current Public Art Ordinance no longer meets the City's needs and should be revised to match the new vision.

The ordinance significantly limits the types of capital project eligible for percent for art. Furthermore, it has been treated as a "deduct" from capital project budgets rather than an addition, resulting in some departments being reluctant to participate in the program because they feel that it takes away resources for necessary features of a capital project. This may mean that some projects that could well benefit from the inclusion of art do not. The Percent for Art is treated more often as "ceiling" rather than a "floor;" consequently, the funds generated by an individual project are often not enough to be meaningful. Because the Percent is not associated with planning preceding CIP development, the funds sometimes come too late for effective art inclusion and missed opportunities.

There is the need to refine the approach to funding public art to ensure there is a formal mechanism and adopted policy that ensures timely allocation of funds for public art.

There is support for developing policy that results in assessing projects at the beginning of planning to ensure that goals and budgeting for art is included at an appropriate amount. Recommendations for changes to the ordinance are included in "Alignment of Policies and Ordinance with the New Vision".

ROLE OF PRIVATE DEVELOPMENT

A critical question is how the continued redevelopment of Downtown Redmond will work together with the major redevelopment of Overlake Village and the Marymoor subarea (Southeast Redmond) and how these areas will complement one another to cross-fertilize and energize each other. It is important to ensure a robust art and cultural component in all of these areas to promote vitality and livability.

This report recommends City capital public art projects in these neighborhoods. However, there is considerable interest in engaging the private sector in supporting a dynamic built environment that incorporates art as an integral part of the city's fabric.

RECOMMENDATIONS

These recommendations grew out of the research process and are embodied in the Public Art Plan's vision, mission and programmatic direction. They are reflected in the proposed program approach and are aligned with Redmond now and into the future.

VISUAL PUBLIC ART

- Revise the Public Art Ordinance to make it a more effective and expansive policy tool.
- Make artists' work and thinking an integral part of the design of the built and social/cultural environment.
- Redefine "visual art" to be expansive and encompass a broad conceptual framework.
- Include artists as design team members for transportation, infrastructure, parks and trail projects as well as civic buildings.
- Integrate art into the City's Capital Investment Strategy by analyzing all capital projects for their potential for art integration in the urban fabric and placemaking.
- Develop a bold vision for art through an Art Master Plan for Overlake Village.
- Work with Sound Transit on both artist selection and project review of light rail stations and redefine Transit-Oriented Development to include a civic animation component distinctive to Redmond.

VISUAL PUBLIC ART & PROGRAMMATIC ART

- Weave art throughout City departments, facilities and functions by incorporating public art into the planning and design of the built and social/cultural environment.
- Adopt an integrated approach to creative placemaking, including integrated art, permanent site-specific works, temporary works and event-based activities. Use the arts as an essential ingredient in civic activation.
- Establish an artist-in-residence program to energize the community, engage with City staff, and foster inter-cultural dialogue.

ROLE FOR PRIVATE SECTOR IN PUBLIC ART

- Look for public/private partnership opportunities to extend the reach of the arts in the community. Develop flexible, culturally-responsive partnership strategies that accommodate cultural differences.
- Create incentives to include art in private development projects.



Times Square, Street Painting, NYC



EVOLVING CHARACTER: THE LOOK & FEEL

Todd Jonnausch, *Small Voids*, Various Locations

REDMOND @ 2030

The following narrative describes how implementation of this Plan could impact the City at benchmark time periods. It imagines the progressive interweaving of art in placemaking, the promoting of artists thinking and creative works, and the enlivening of Redmond's quality of life. The descriptions illustrate how the new approach to public art – both programmatic and in generating engaging creative artworks – creates a sense of destination through establishing vibrant urban centers that entice the community to gather and support businesses while building community.

NEAR TERM PROJECTS BY 2022

- **Activate Downtown**
- **Implement LACE**
- **Weave art throughout the city**
- **Amend the Percent for Art Ordinance**

Civic investment incorporating art and arts activities is heavily focused on building and enlivening the gathering spaces in the downtown core. Projects include the downtown park, City Hall lawn and the Connector. The City has involved artists as thinkers, makers, and producers by engaging them directly with city departments and “at-large” within the city. As a result of these efforts, and using LACE (Leading with Art and Cultural Engagement) criteria, art is beginning to be embedded in the city infrastructure and fabric - becoming an increasingly important element defining Redmond's character and community life. Temporary, ephemeral and performance arts activities throughout the City are generating a lively, eccentric, appealing civic environment with serendipitous opportunities for engagement and conversation. The regional arts community is taking notice of Redmond as a place to work creatively.

MIDTERM PROJECTS BY 2030

- **Activate Overlake**
- **Continue using and refine LACE**
- **Continue building on downtown programming**
- **Two strong nodes of creative centers in place (Downtown & Overlake)**
- **Completion of integrated art into four light rail stations**

Development focus is on the evolving community of Overlake and Marymoor subarea of Southeast Redmond. Artists are involved in numerous design teams focused on developing a richly layered physical, built environment. Downtown Redmond is humming along as a lively community hub, one that draws people to creative activities and businesses. Artists' creative input is infusing the street grid, parks, the urban pathway, utility projects, intersections and significant private development with a fine-grained aesthetic that is giving a lively, genuine character to the neighborhood. Ephemeral/performance arts have expanded to include activities that are unique to Overlake, complementing downtown Redmond. Two strong nodes of creative goings-on are now in place. The dedicated downtown arts space has been built and is full of life. The regional arts community is enthusiastically engaged with opportunities throughout Redmond and views this as an important place to interact with. The local work force and further-a-field regional community is visiting Redmond to share in the lively civic environment.

LONG-TERM PROJECTS POST 2030

- **LACE is part of Redmond's culture**
- **Cultural programming is infused throughout City**

The breadth of what Redmond is known for regionally has dramatically expanded. Redmond is to a great extent defined by its dynamic community-based, ingrained, diverse cultural language and creative activity, regularly drawing visitors from throughout the region. The broader regional and local artists are consistently engaged, as Redmond has become a place to stretch creatively and be part of a lively scene. The City is known for its exceptional public art program that supports a true connection of creative activity to building a strong, involved and engaged multi-generational community. City departments have mastered the use of LACE as a cultural lens to look at all city activity to invest with artists' thinking and artwork. The City is steadfastly involved in creating collaborative opportunities between the arts, community, and business that make Redmond a place with a distinctive character and sense of place that is constantly, and conscientiously, enriched.



Festival of Color, Partnership between the Vedic Cultural Center and the City of Redmond, Redmond, WA



VIBRANT CITY: ART IS INTRINSIC

Jeppe Hein, *Mirror Labyrinth*, NY, NY

FRAMEWORK

VIBRANT CITY: ART IS INTRINSIC

VISION

Redmond is a dynamic city where art is intrinsic to its vibrancy and character. It nurtures an ever-changing mosaic of contemporary cultural expression, using art to connect people to their city and to each other, creating a soulful and imaginative community. The thinking and engagement of artists is key to the realization of this vision.

MISSION

Redmond weaves art throughout the physical and social fabric to connect people to the city and to each other. It embraces innovation, cultural fluency and environmental stewardship as artistic touchstones.

The City embraces the idea that innovation and creative expression nurture and sustains community. Using a broad lens of ingenuity, cultural equity and sustainability, art illuminates cultural, environmental and civic values. The result is a city defined by its engagement of artists as thinkers, interpreters and provocateurs. This holistic approach is the result of visionary leadership and commitment by the government, in partnership with the private sector, an engaged citizenry, and inspiring artists and their work.

VALUES

Demonstrate care for the voices of our international and multicultural community.

Present a breadth of contemporary art practice that expresses ingenuity, creativity, innovation, and collaboration.

Prioritize an equitable distribution of projects that balances local accessibility and regional impact.

Nurture depth, breadth, and diversity in the community fabric.

Recognize the unique value artists bring the community by providing generous support and compensation for their work.

Spark community transformation that is multidimensional.

Activate the City with art and arts activity in the public realm.

GOALS

Promote a walkable culture where people can explore idiosyncratic places and activities.

Create platforms that transcend function to support community gathering, special events and eccentric gestures.

Engage the community so that they feel connected to the city and each other.

Create an exceptional public realm that distinguishes Redmond in the region as a place of innovation and creative energy.

Express natural systems and infrastructure through artworks that promote experiential understanding.

Create an 18-hour day downtown through art integration and activities.

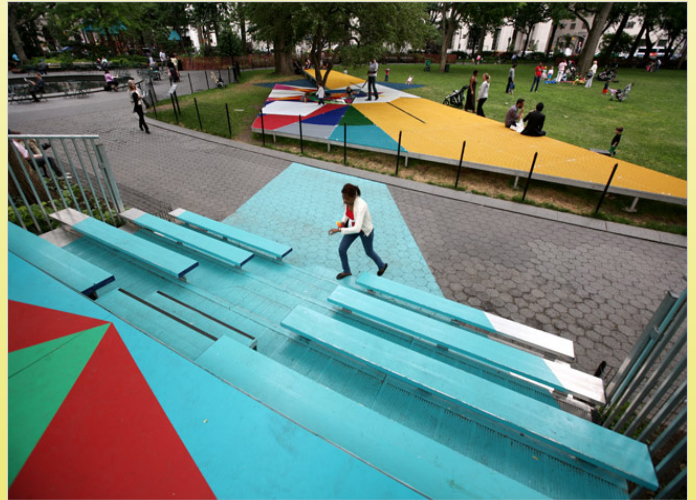
These concentrated statements describe the many ways that art and artists can advance Redmond as a layered and complex city with a keen sense of place.

Art has a courageous vision.

Handing artists especially challenging, meaningful opportunities to participate in transforming the city and its community inspires profound, reflective, insightful thinking.

Art transforms spaces into places.

Routine commercial development and standard streetscape designs are often formulaic, lacking vitality and uniqueness. People are drawn to communities where design enriches its character. Integrating art and artistic activity from the beginning of planning and continuing into design and implementation enhances that particularity – and converts mere spaces into “places”.



Jessica Stockholder, Madison Square Park, NYC, an example of transforming spaces into places.

Art creates a bridge between cultures.

Artistic activity can put into play engaging concepts and actions that act as magnets, drawing diverse people into contact physically, intellectually, and emotionally – establishing environments for exchange and understanding.

Herbert Bayer, *Mill Creek Earthwork*, Kent, WA, which serves as a stormwater





Janet Zweig, *Moving Art Center*, Redmond, WA, which serves as a community stage.

Art encourages civic engagement.

The art form currently known as “social practice” is predicated on the idea that art is interactive and that through many forms of engagement, experiences are more diverse and thinking shifts and grows in multiple directions. Doing becomes believing. Creative activities sponsored by the City encourage people to form an enduring personal relationship with the civic structure. Once “your City is known” there is more desire to engage.

Art is collaborative.

There is energy in taking the approach that artistic activity is something done in partnership, therefore, shared. For example, collaboration can be between artists of the same or different disciplines; between artists, architects, landscape architects and engineers; between artists and scientists or technologists; or, between artists and community members. These dynamic relationships potentially have no limits and can reap rich results.

Art is intergenerational.

Art has the powerful ability to engage people across generational lines. Redmond’s demographic includes multi-generational families, singles, and kids of every age. .



Christian Moeller, *Newsreaders*,

Art invites participation in informal venues.

Placing art and artistic activity in nontraditional settings can generate something that is simultaneously approachable, yet somewhat edgy and/or outside the norm. Art becomes part of all facets of the public realm and in effect, part of people’s everyday life in their city.



Top: Mary Miss, *City as Living Laboratory*. NYC, NY
 Middle Left: Artist Unknown, Temporary Bus Shelter
 Bottom Right: Spencer Finch, *Sunset* (Central Park), NYC

Art has multiple platforms.

By establishing an approach that art activity will be of multiple scales, media, locations, timeframes, etc. the potential for engagement and impact is exponentially increased.

Art can be interdisciplinary.

Working with different disciplines is an inherently interesting methodology with surprising potential. Many artists, today, are crossing boundaries, often, no longer specializing in one media or even one discipline.

Art is process-oriented.

When art activity is expressed as a process rather than a product, there is more of a sense of the ongoing dynamics of both change and stasis. The sense of sharing experiences, pleasure, memories, exchanges, and more equals a shared life. This enhances the community's sense of who it is.

Art is idiosyncratic.

Art, by its nature, is experimental and unpredictable. It can challenge convention, cross boundaries or point out in unique ways what is comfortable and common. The power of exposure to artistic activity is that it can pull people out of their typical frames of reference and understanding by laying out eccentric paths.



Art recognizes new possibilities in materials.

Looking broadly at what can be transformed by thoughtful creative intention is very potent. Coupled with considerations of sustainable reuse and variable approaches to production convey an ethic that becomes identified with the City's priorities and its civic identity.

Art runs the gamut of analog to digital.

The spectrum between the diametric opposition of these two is vast, allowing constant explorations, discoveries, and questioning. Artistic activity can mine the territory, lead forays into it, pose questions, experiment, etc. All of this is beneficial to the well-being of a community as it tries to find a balance in the every-changing world in which we live.



Art nurtures enduring communities.

Art in the public realm builds experiences that are associated with the City as a place and the City as a group of people. When people connect to both place and to one another, an ethic of care is developed that tends to be deep and enduring.

Top: Jaume Plensa, *1004 Portraits*, Chicago, IL

Middle: Group Laps, *Lyon*, FR

Bottom: Carolyn Law, *Where We Are Now*, Burien, WA



THEMES

These four themes are intended to provoke and inspire numerous responses by artists engaged to work in and with the city's social, built and natural environs and with the community through Redmond's Public Art Program. They are intentionally expansive, yet specific to the conditions of Redmond. They are conceptual springboards, starting points, and/or backdrops for exploration of the City and artistic responses.

REDMOND: INTERTWINING SYSTEMS

"Intertwining Systems" references the natural environment and built infrastructure which form a complex and dynamic web. The natural landscape, including the open space network of trails and parks, the Sammamish River, and hilly topography define the physical City. The infrastructure for storm water, wastewater, other utilities, the bus system and soon-to-be light rail, all impact the City's built environment while intertwining with natural systems. Roadways, trails and bike infrastructure link the natural and built environments. Waste removal, recycling, electrical distribution are also part of the web. Artists are effective in illuminating infrastructure as well as finding innovative ways to engage the community in understanding the "complete" world of which we are a part. Addressing ecology and sustainable environmental practices are also threads. Art can help people understand the climate change and cultivate stewardship of our shared environment.



Michel de Broin, *Enlacement*

REDMOND: MOSAIC HYBRID

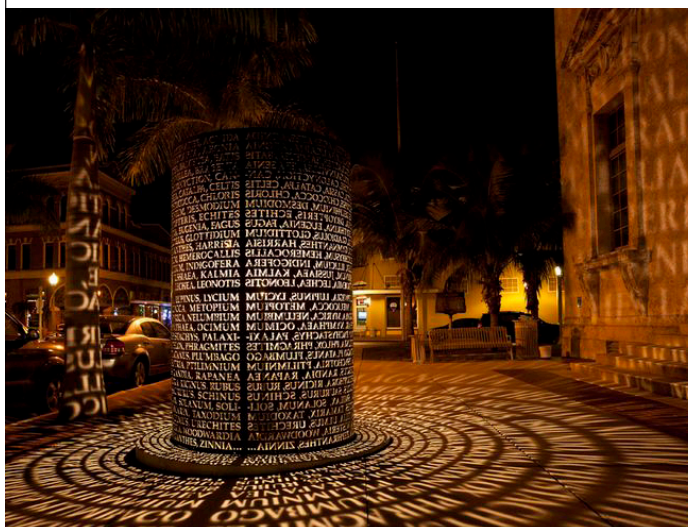
"Mosaic Hybrid" references the unique qualities of Redmond as a multidimensional community that is linked through cultural, economic, and institutional ties within the City, across the region, and the world. Contemporary artistic expression that is grounded in and informed by diverse cultures can play an important role in building intentional bridges between people of different backgrounds. It can also advance concepts of cultural and social equity so that people have a shared sense of belonging.



Gaudí, Park Güell, Barcelona, Spain

REDMOND: INTELLECTUAL PLAYGROUND

“Intellectual Playground” references the role of innovation and experimentation that defines Redmond as an international leader in technological explorations and achievements. Home to a wide variety of established corporations and start-ups, the culture of technology values “disruptive”, and by extension, creative behavior. From Studio 99 at Microsoft to Digipen to the startup in a garage behind a house on Education Hill, these resourceful experimenters are looking at new ways to work and play. Redmond has an opportunity to make the wired world increasingly part of the public realm in a meaningfully playful and interactive way. Artists working with technology often conceive of different applications or ways of working than what might have been the original intention. They often find new or unexpected ways of engaging with technology and involving the public.



Jim Sanborn, *Caloosahatchee Manuscripts*, Fort Lee, FL

REDMOND: POWER OF PLACE

“Power of Place” references the importance of connection to places, and through that a sense of belonging. All people seek out special places where they can share experiences, find comfort in the everyday, celebrate important events, or honor civic or cultural heritage. These places are considered special and become natural attractions.

But, these places do not happen without care and forethought in their planning or without vigilance in their programming and stewardship. Involving artists in the planning, development, and implementation contributes to making a place special. Redmond has already identified the potential of embedding artists in planning and implementation of core projects such as the Downtown Park, the Cleveland Street Downtown Art Plan, and the Connector Trail. As Redmond continues to develop, especially in the Overlake and Northeast neighborhoods, it has the opportunity to continue to consciously embed artists in project development.

Through boldly adding art and art activity, the City will create vibrant places, both large and intimate. Beyond contributing essential distinctiveness, artists can help create interesting platforms for a spectrum of other creative actions, as well as more typical activities like festivals and farmers markets.



Norman Foster, *Mirror Pavilion*, Marseille, FR

PLATFORMS

The forms of public art are as diverse as the artists undertaking it. Creating an array of opportunities will enrich the City in an ongoing and evolutionary way. Types of City-initiated projects are described below.

To bring about a truly innovative public art program requires that the Public Art staff be included as full participants with other City department staff at the table at the earliest capital and conceptual planning efforts. This will help ensure effective, consequential artist involvement as projects develop.

Permanent Public Art

Landmark, Signature and Hallmark Projects

The concept of “Signatures” carries with it the intention of commissioning art that becomes essential to the community’s identity. The term signature artwork does not necessarily imply large scale, nor any particular form or material. Small gestures can be as powerful as large ones. Something more hidden away can have a compelling allure, while another can be forthright and center. What is important is the artworks become integral to people’s sense of their City while simultaneously creating a broader identity outside it – becoming part of what the City is known for. Success of the artworks could be noted by the fact that residents want to go by and check in and regularly take visitors to see them. In some cases, they can, in and of themselves, become gathering places or serve as platforms for art activities.

Landmark projects would be the highest tiered projects (\$500,000+), projects that exemplify the City’s character, create a draw and serve as a destination.

Signature projects are medium-tiered projects (\$150,000 to \$500,000) and are highly visible in the public realm such as on main streets, gateways, key public buildings or high traffic parks or trails.

Hallmark projects (less than \$150,000) are less visible public places such as smaller parks, streets and in residential neighborhoods.



Signature, Top: Daan Roosgaarde, Netherlands

Hallmark, Bottom: Sidecar Collective, *Mixed Messages*, Redmond, WA

Pedestrian Experience

Pedestrian experience refers to those small-scale, intimate artworks that add fine grain detail and particularity to an everyday experience. They can be one-offs that contribute to the spirit of the street, perhaps inviting interaction, or sequential works that are seemingly functional like utility covers that add aesthetic spice.



Artist-in-Residence

Artist-in-Residence programs can range from artists embedded in City agencies to a visiting artist working in-residence at the pottery studio or a recreation center to artists staging projects in City parks for a certain duration to artists undertaking social practice projects in which they work in a vacant storefront. The goal is for there to be a sense of unbounded creative infusions into the character and experience of the city. These residencies should be of some duration and continuity so that there is an opportunity for meaningful community engagement.



Top: Nanda D'Agostino, *Festival of Flowers*, Portland, OR
Middle: Andrea Bowers, *Project Row Houses*, Houston, TX
Bottom: Lucia Neare, *Recipe for Love II*, Redmond, WA

Temporary/Ephemeral

Temporary/Ephemeral projects are about civic animation and engagement. By having a duration, they are able to have a more flexible and open approach than permanent artworks. They can take a wide range of forms as well as timeframes— a day, a season, or longer. They can be purposefully targeted, calling attention to something upcoming, celebrating a community event, in the parlance of “tactical urbanism,” they can be a way to experiment with a changing use or test ideas. As examples, some cities have used “parklets” and “PARK(ing) Day” as ways to engage the community in envisioning new uses of public right of way. Or temporary projects can highlight infrastructure or natural phenomenon and be designed to disappear by entropy over time such as the Blue Trees project or the ever-popular “yarn bombing.”



Process/Performance-based

The public realm provides opportunities for people to meet and be exposed to a variety of neighbors and ideas. These meetings often take place by chance, but process/performance-based public art projects have the capacity to stimulate interaction among people through deliberate creative acts. These projects can instill pride, belonging, interaction, and human connection among people. Depending on the scale, they have the capacity to bring unprecedented numbers of people together to share a profound experience. They can occur once or become part of an on-going art event identified with the City. These projects can involve a few or numerous participants, volunteers and supporters who become participants in the process of creating, shepherding, and staging them. On the other hand, these kinds of projects can be more intimate, taking the form of social action in which a temporary site is used for a sequential event or art buskers who perform regularly at farmer’s markets or other gathering places.



Top: Gloria Lamson, *Untitled*, Port Angeles, WA

Middle: Unknown artist

Bottom: Lucia Neare, *Recipe for Love*, Redmond, WA

Interactive Technology

As technology develops, our everyday experiences are increasingly mediated, and many activities that used to be solitary are now interactive. While interactivity is often overplayed, advances in technology, both hardware and software, have opened up the potential of interactive technology-based art installations. These can engage people in a new and evolving forms of connectedness. New media public art uses a vast range of tools, typically of an electronic nature and often involve audience-activated artwork. There are no limits to what this platform can be since implicit is a state of constant change. It is important to consider the framework of these projects – why, how, what – and to understand how they are positioned to ground and truly connect people to a place and time.



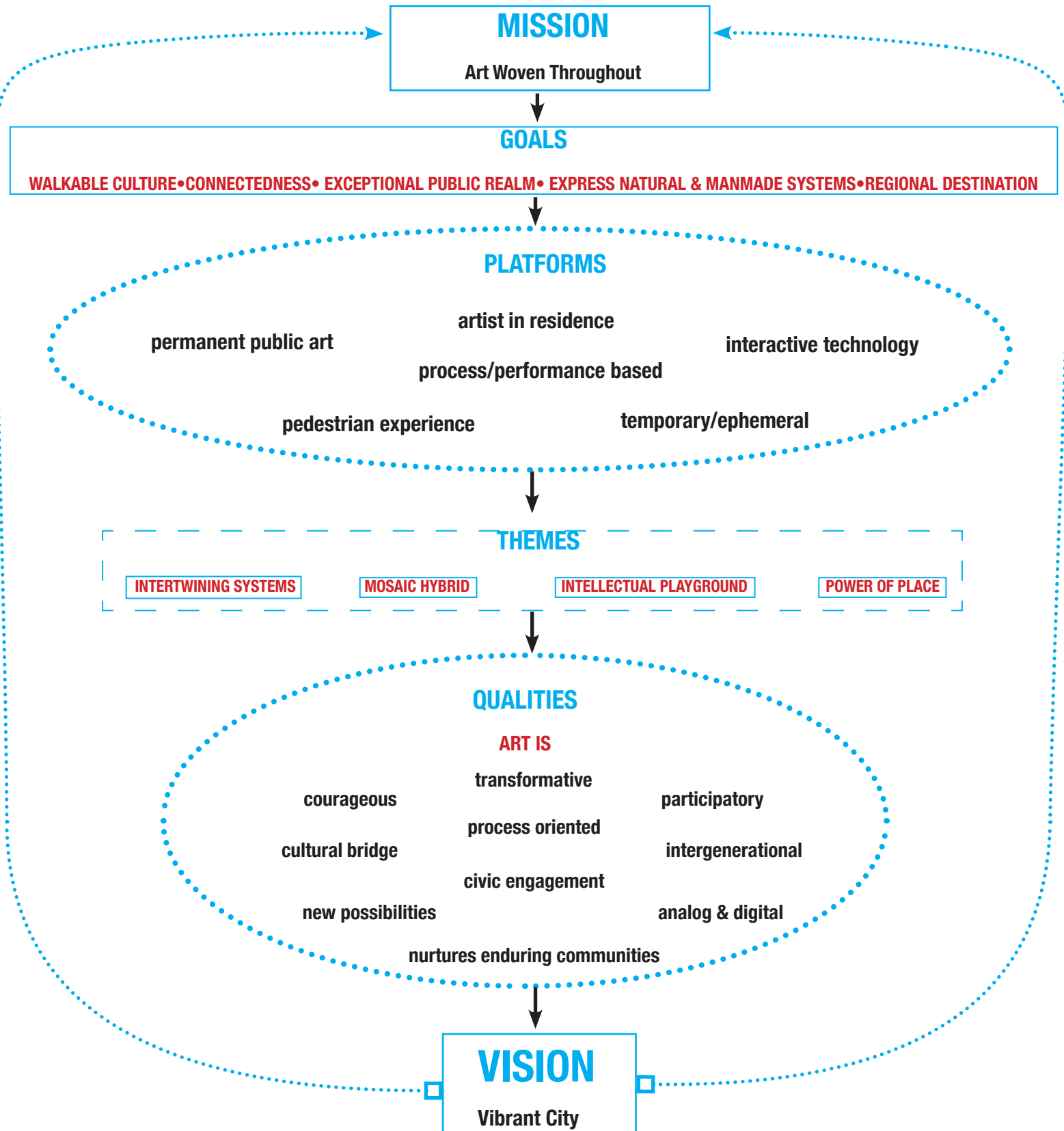
Top: Bruce Monroe, *Forest of Light*, Longwood Gardens, PA

Middle: Aram Bartholl, *Dead Drops*

Bottom: Dan Corson, *Sonic Bloom*, Seattle, WA



REALIZING THE VISION



Above: Candy Chang, *It's Good to Be Here*

LEADING WITH ART AND CULTURAL ENGAGEMENT

Lang/Baumann, Verocin, Switzerland

LACE :

LEADING WITH ART AND CULTURAL ENGAGEMENT

LACE is a method of insuring art integration in City projects to advance the City's vision for art and the quality of life. It promotes interdepartmental coordination and cooperation through the Capital Investment Strategy process.

WHAT IS LACE?

LACE encourages a robust interdeparmental effort to integrate art in City capital projects.

All potential capital projects should be evaluated in terms of stated criteria that assess how art might contribute to the achievement of stated City's goals and vision.

These criteria would be used to facilitate an informed dialogue and to encourage interdepartmental coordination and cooperation.

LACE would be used when formulating the **Capital Investment Strategy (CIS)** and **Capital Improvement Program (CIP)** and inform the allocation of resources for art projects generated from the pooled funds, rather than project funds.

While the Percent for Art Ordinance allows for the pooling of public art funds, it is currently not common practice.

IMPLEMENTING LACE

The City of Redmond operates on a biennial budget cycle. The CIS brings together an interdepartmental team in the off-budget years to prioritize projects for the Capital Improvement Program (CIP). Art projects that are permanent in nature or are focused on the development of a particular site, or facility would be evaluated largely relative to their role in the public realm.

This would take the form of a two-stage process:

- 1) First, use the CIS process to determine which capital projects should include public art, the preferred platform and the allocation of funds to each public art project. This would allow for the pooling of funds generated from CIP projects.
- 2) The second stage would be the actual approval of the scope and allocation of funds at the beginning of the Phase Gate process for individual projects.

Art projects that are not closely tied to a particular capital project such as temporary, ephemeral, process and performance-based projects or artists in residence, would be evaluated for their potential for contributing to the program goals. Multi-year programming will allow the City to systematically build the Public Art Program and increase public engagement.

Specific criteria for establishing priorities and platforms are outlined below for capital and non capital art projects. These criteria can be used to establish priorities for program growth and development and to articulate direction for the three time frames, 2016-2022, 2022-2030, and post-2030.

CRITERIA FOR CAPITAL PROJECTS

The interdepartmental staff team would rank these items on a scale of 1 to 5 with 1 being low and 5 high. If done individually, the results are discussed interdepartmentally to come to a consensus about project potential. If a project ranks from 3-5 on any one item, it should be included in discussion. How effectively a project might advance the stated goals of the Public Art Program should be a part of the discussion. Additional priorities such as geographic dispersal, cultural equity and opportunities for innovation or partnerships would be weighed after the first assessment is made.

1. Does the project have prominence in the public realm? Identify the type of project, below.

- **Right of Way Projects:** Is the project at an important intersection, along an arterial, or at a critical node, pedestrian or vehicular bridge?
- **Civic Buildings:** Is the project a new or to-be-renovated/expanded civic facility for public use such as a community center, swimming pool, arts center, park pavilion, etc?
- **Parks/Open Space:** Is the project a new or expanded trail, park or publicly accessible open space?
- **Infrastructure:** Is the project part of the City's infrastructure system with a public face?
- **Urban Center:** Is the project in a priority target area, i.e. Downtown, Overlake, Marymoor Subarea (Southeast)

2. Is there an opportunity for an artist to contribute to

the design/planning/conceptual thinking of the project so that art is embedded across disciplines?

3. Does the site have the potential to serve as a platform for art, cultural or community programming?

4. Are there opportunities for pedestrian and/or community interaction/engagement?

Is there an experiential opportunity that could expand community understanding of public infrastructure or natural systems.

5. Is there a unique opportunity to explore/express community/cultural values?

Once it is determined that the project has high potential and space for contributing to the vision, the capital opportunity would be assessed by the Arts Staff and a ballpark budget allocation for art would be determined in collaboration with the project team based on the scope, scale and public prominence. Funds from the pooled Public Art Fund would be allocated and an artist(s) would be selected. The thematic approach for the art would be determined in collaboration with the selected artist(s). If it is determined that an artist should be added to a design team, the funds for the artist's fee should be calculated as part of the public art project. The artist could either be contracted directly by the City or subcontracted as a member of the team.

Project types generated through this process would be primarily permanent artworks and likely be the following platforms:

Permanent:

Landmark; Signature; Hallmark



CRITERIA FOR NON-CAPITAL PROJECTS

This would be an evaluation of projects separate from the CIP. Funds for implementation would be allocated from the Art Activity Fund. The first step would be to articulate how the project will foster the achievement of the stated program goals and to identify which theme or themes it could address. Second, would be to evaluate it in terms of the following LACE criteria:

1. Are there significant opportunities for pedestrian and/or community interaction/engagement?

2. Is there an experiential opportunity that could expand community understanding of public infrastructure or natural systems.

3. Is there a unique opportunity to explore/express community/cultural values?

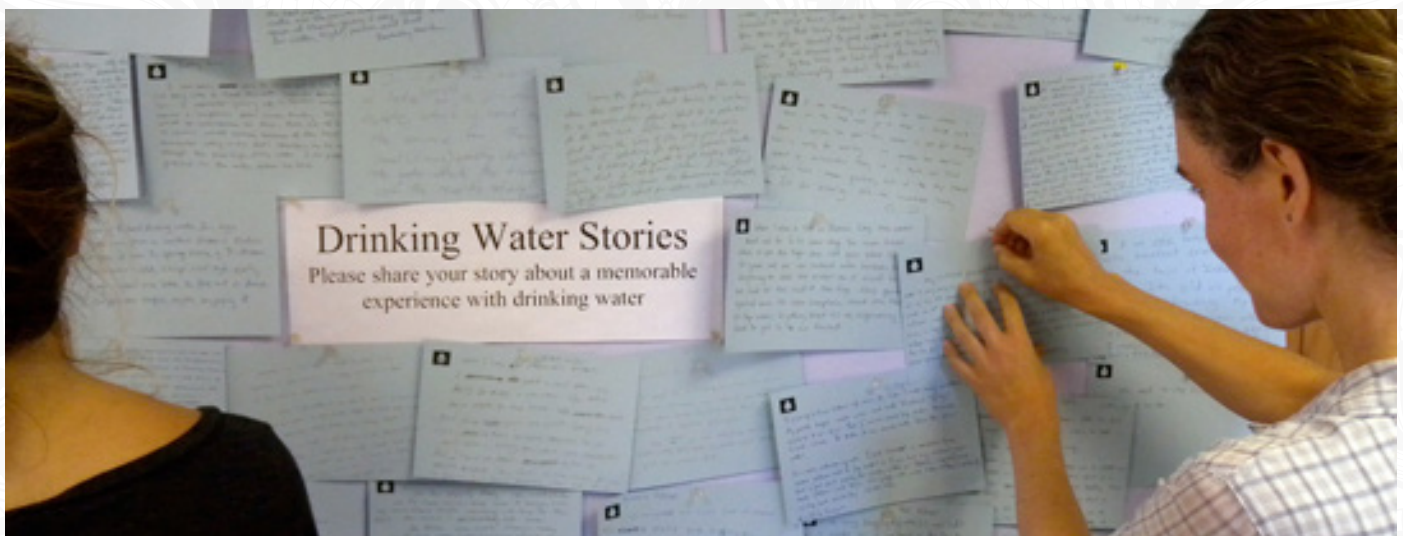
They would also be evaluated based on their potential in the following areas:

- Significant visual or cultural impact to bring attention to a place/issue/idea for a particular, specified period of time.
- Reaches a targeted audience.
- Encourages deep community engagement or to engage underserved audiences.
- Presents an opportunity to test an idea such as experimenting with a changing use of a particular piece of property or to celebrate the coming of a new use or facility.
- Facilitates a City partnership with a nonprofit organization or corporation to help achieve City goals.

Funds for these projects would be allocated based on the development of a detailed project budget that includes outreach and marketing activities.

Project types generated through this process would be primarily projects of short term duration and likely be the following platforms:

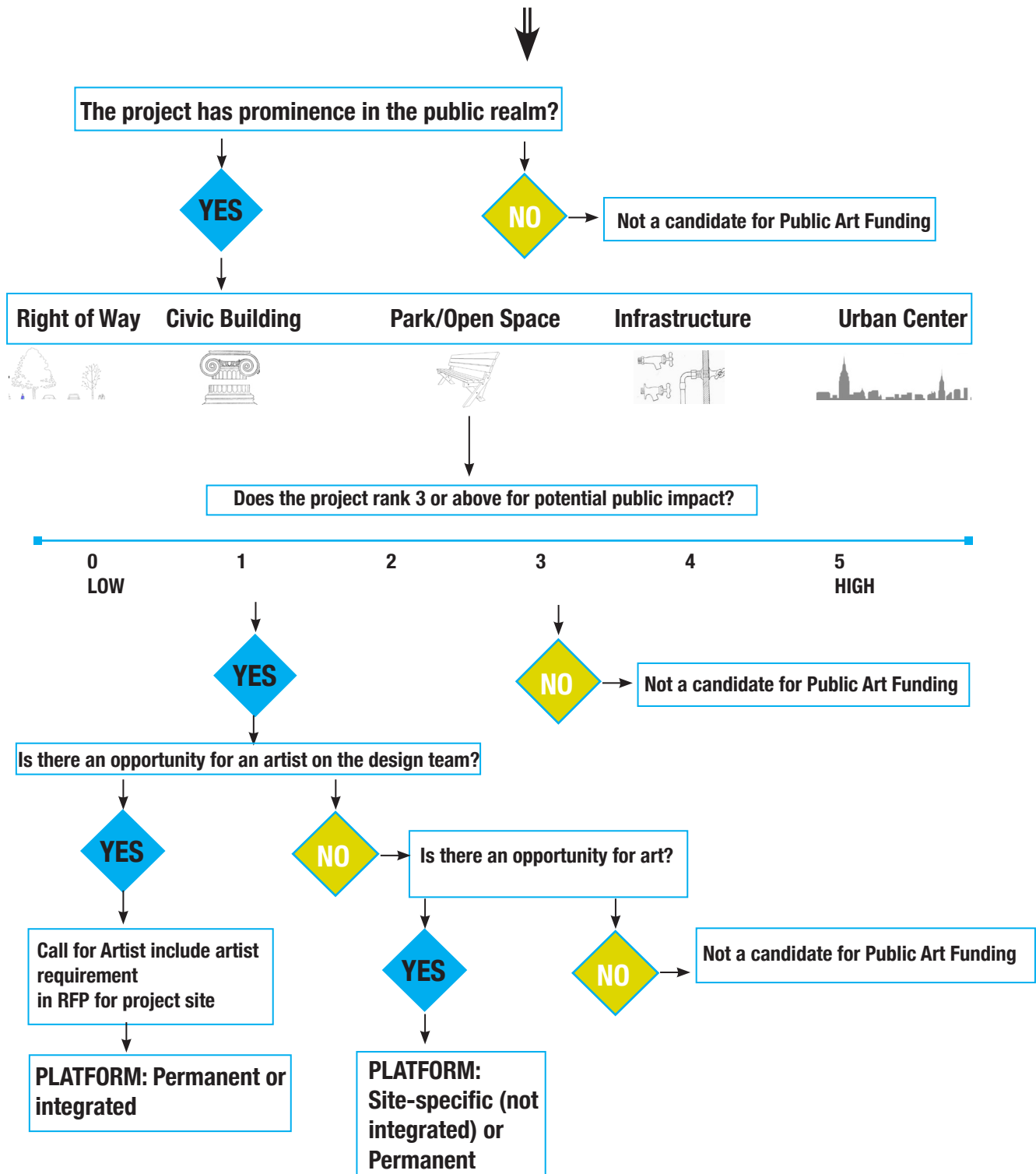
- **Artist(s)-in Residence**
- **Temporary/Ephemeral**
- **Process/Performance-based**
- **Interactive Technology**



Stokely Towles, *Water Stories*, Seattle, WA

IMPLEMENTING LACE: CAPITAL PROJECTS

A PROCESS FOR PRIORITIZING INTEGRATED PUBLIC ART IN ALL PROJECTS



PROJECTS : THE FIRST 6 YEARS

2016-2022

This detailed narrative describes a potential mix of projects that can be selected for the upcoming 6-year period.

The tables included in the Appendix outline potential projects for the period 2016-2030 that will be refined in future CIS processes using LACE criteria.

CAPITAL PROJECTS

Downtown Park Pavilion

City Hall Artwork and other LACE projects

Media @ City Hall

PROGRAMMING

Downtown Park Programming

Moving Art Center Programming

Artist-in-Residence

Expanded Redmond Lights

Annual Temporary installations

Public Art App

DOWNTOWN PARK PAVILION (PROJECT)

Defines the gathering space and acts as a multi-use component contributing to park's identity, acting as a platform, for digital art and arts programming.

This signature project would define this vital gathering space and act as a dynamic multi-use component that contributes to the park's identity, provides a significant platform for changing creative expressions (both planned and spontaneous), and serves as a central location that can be generally programmed by the city.

CITY HALL ARTWORK (PROJECT)

Strengthens the "sense of place" and interactive potential for all ages on City Hall lawn

The city hall lawn is a significant gathering location for community. Strengthening this area through the addition of a signature artwork that further activates and defines this location will elevate it to a status of a partner location to Downtown Park. The artwork should become a dynamic and engage the community in a playful manner to create a welcoming environment on the civic campus. Ideally the artwork should also have the potential to draw people off the Lake Sammamish trail to take a look – adding regional impact.

LACE PROJECTS (PROJECT)

Determines public art projects tied to CIP and Planning projects through the use of LACE framework

City staff would determine which projects should have public art associated with them through the application of LACE. Over time, all departments would become familiar with using cultural criteria as part of the typical evaluation along with other relevant criteria, when thinking and planning Redmond's build environment.

Vetted for the 2017-2018 Biennium Budget

- SR520 Grade Separation Project (Tunnel)

- Overlake Village Pedestrian Bridge

-Redmond Central Connector Phase II

DOWNTOWN PARK PROGRAMMING (PROGRAM)

Activates the site through a series of temporary installations and/or performative works past construction.

Intentionally activating the Downtown Park site, this presents an opportunity for the community to share experiences, learn from one another, strengthen and create new connections and be inspired. With a signature park and permanent public art, the programming at this site shall match that with quality and aim to engage a large and diverse section of the entire city.

MOVING ART CENTER PROGRAMMING (PROGRAM)

Activates the Downtown Cultural Corridor and other selected sites throughout the City through varied programming of the mobile center

Programming for the Moving Art Center should intentionally activate the Downtown Cultural Corridor and primarily target different audience demographics and be regular enough to become something that the community looks forward to. The programming should explore a full creative spectrum of activity – performance, music, creative food, installation events, etc.



CIVIC ARTIST-IN-RESIDENCE (PROGRAM)

Provides on-going creative input to & dialog with staff as the new public art plan unfolds

It is crucial to involve a resident artist to work with staff to further cultural dialog and broaden the thinking about place-making associated with general city and Overlake development. This civic artist-in-resident would help articulate and identify art opportunities in City infrastructure and other improvements. The resident artist would be familiar with LACE and assist in applying it across departments. If desirable, this artist could undertake temporary projects that explore ideas generated through discussions with staff during the residency.

PUBLIC ARTIST-IN-RESIDENCIES (PROJECT OR PROGRAM)

Generates a wide variety of engaging art activity with an annual 1-12 month residency

The City would determine an area of the city to focus on for each residency. The artist-in-residence would result in creative community exchange through a variety of platforms and themes that invigorate the community. As the impact of a residency is evaluated and understood, the residency concept could be refined.

CONTINUE TO ENHANCE REDMOND LIGHTS (PROGRAM)

Elevates Redmond Lights to a “signature” arts event for both community and region by including commissioned artists to create light installations

Expanding the current Redmond Lights to a larger and perhaps longer event, could elevate it to a regional event that generates greater interest as well as visits from the regional community.

ANNUAL TEMPORARY INSTALLATION EVENT (PROGRAM)

Encourages active exploration by community of various areas of the city through an annual event placing artwork in diverse selected environments

A curated event engaging the larger artist community, community and region in a “signature” experience
Creating a special annual event that highlights particular areas of the city such as the Green Loop, the NE Corridor, downtown, or the connector could become a signature event for the city. This type of event would generate interest in the larger artist community bringing an exciting array of art expressions to the city each year. This event could be a seasonal complement to Redmond Lights.

John Fleming, *Erratic*, Redmond, WA

MEDIA @ CITY HALL (PROGRAM)

Activates the lobby of this important civic space and highlights the technology work that so characterizes the city

Showcasing media pieces provides a direct link to this important characteristic of the Redmond community. This simple format takes advantage of existing infrastructure in City Hall and importantly, activates the lobby, while underscoring who Redmond is.

PUBLIC ART APP (PROGRAM)

Expanding the reach of the City's cultural activities while providing a shared cultural language to Redmond's diverse citizens

Redmond could be on the forefront of developing an engaging, interactive mobile app that showcases the cultural activities presented by the City for the local community. If successful, this app would bring more people out to partake in the wide range of events and deepen the experiences. It would be up to the talent in Redmond to take this idea and run with it. This activity might be one that is updated every so often to take advantage of new technology thinking and greater understanding of how digital exchange contributes to building a stronger sense of community. Additionally, the app should be a tool that knits together the three nodes that will come to characterize the community (Downtown, Overlake and SE). Finally it should also expand the impact of the City's cultural life to the wider region by establishing a sense of Redmond's unique character.

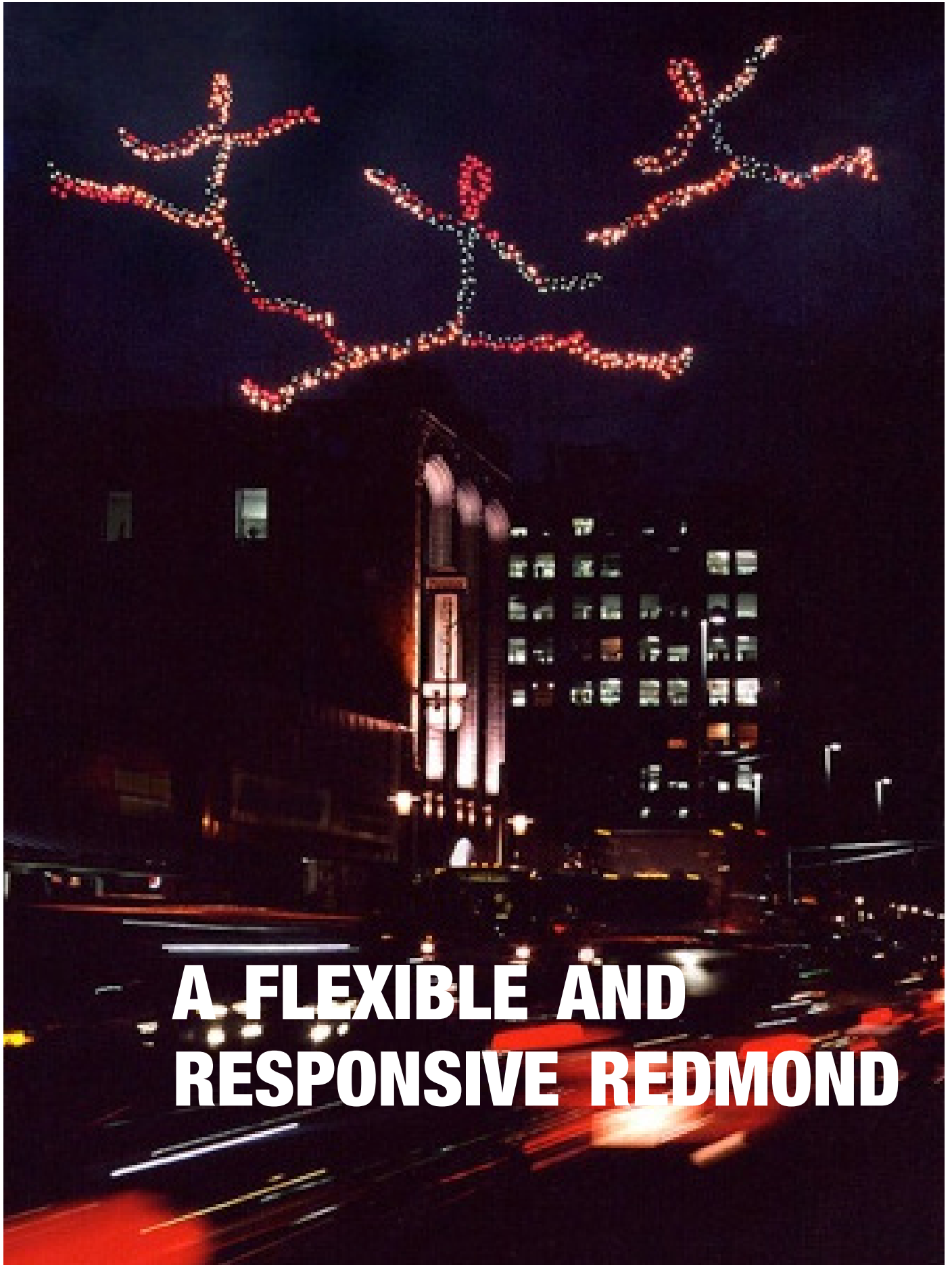
ADDITIONAL PROGRAMMING

Continuation and enhancement of existing programming with the Arts Program that helps achieve the goal of creating an "arts town", particularly in the Downtown core

The Redmond Arts Program already contributes to the Downtown Cultural Corridor through its existing arts programming at the So Bazaar Night Market, Derby Days and through the Arts Season Grant Program which supports community arts and cultural programming throughout the year.



Yen Minjun, *A-Mazing Laughter*, Vancouver, BC



A FLEXIBLE AND RESPONSIVE REDMOND

ALIGNMENT OF POLICIES AND ORDINANCE WITH THE NEW VISION

STRATEGIC POSITION OF THE CITY VIS-A- VIS PUBLIC ART

The City is now strategically positioned to exert a leadership role with respect to art in the public realm in Redmond.

Over the last several years, the City has shifted its approach from passive art collection to projects that embrace active art engagement and contemporary art practices. The City has increasingly involved artists in the planning and design of critical pieces of infrastructure and community amenities.

Artists were included in the design teams for the Downtown Cultural Corridor, the Redmond Central Connector and the Downtown Park. Their involvement resulted in art integration in key elements of the public realm and recommendations for engaging artists with community members in ways that encourage participation. It has also resulted in projects that reflect the thinking of artists in planning and project development. In addition to fostering specific artwork commissions, these artists have influenced overall design strategies. The catenary lighting on Cleveland Street is one example of how an artist inspired the engineering team to think outside the box.

Each of these art plans identifies a wide variety of permanent and temporary art projects that speak to Redmond as a unique community in the region and encourage Redmond to capitalize on its position as an innovator and a locale with rich natural resources.

The City should continue to use the arts as a key element in creative placemaking.

Involvement of artists in the planning of these important projects was the result of City staff determining that this was important to the success of these efforts. There are advantages to making this a formal City policy so that artist engagement yields the most expansive and best results.

The City should continue to take the initiative to produce and present community-wide festivals and events that increasingly engage broad participation.

The City has also sponsored and produced a variety of cultural events ranging from Redmond Lights to Lucia Neare's Theatrical Wonders and the So Bazaar Night Market. These events encourage community engagement and, in some cases, have utilized public art as the platform in which they happen. Combining permanent public art sites with temporary events has an added advantage of involving the community members as active participants in art creation.

Public Art in Private Development

Redmond is rapidly developing as the private sector constructs mid-rise housing and ground floor commercial space downtown and as the high tech industry grows. Plans for Overlake Village and transit-oriented development associated with the coming light rail stations will dramatically alter the face of Redmond. Planning for art and cultural integration in these projects and aspiring to design excellence will put the City ahead of the curve in defining its unique community character.

The Redmond Design Review Board (DRB) reviews these projects; but, presently the DRB has no methods for specifically encouraging art integration. Developers are required to complete sidewalks when a project faces on it. The City can include amenity requirements for art in these projects. If the DRB would begin to review public art, two Arts and Culture Commissioners should be assigned to the DRB to review private development public art proposals and ensure it meets certain criteria.

The City is also considering adopting design guidelines for the redevelopment in Old Town. These guidelines could include provisions for art integration.

- 1) The City recognizes its increasing cultural and ethnic diversity as a strength, and values the rich cultural traditions these new residents bring.
- 2) The City also understands the high cost of living is a barrier to artists being able to live and work locally.
- 3) While it wishes to nurture its resident non-profit arts organizations, it understands that it also is necessary to engage regional or national artists to achieve the kind of environment it envisions.

UPDATE THE PERCENT FOR ART ORDINANCE

The Ordinance, passed in 1991, draws a narrow definition of public art, restricting the allocation and use of funds.

The stated purpose of the Ordinance is to “create a variety of cultural opportunities for its citizens and to enhance the cultural environment in the community...”

At the same time, the Ordinance limits the definition to “public visual art.” This narrow definition of public art as “visual art” no longer corresponds to the wide array of art projects that are common in contemporary public art practice today.

In the public realm, artists create works that may be sculpture and traditional media such as drawing, prints and paintings but are equally likely to create site-integrated, sound, digital or other media, functional works, light-based, land forms, social practice, performative works, often blurring the boundaries between disciplines. This rich panoply of expressive forms contributes to civic animation and invites community engagement.

Restrictions in the qualifying capital improvement projects

The Percent for Art Ordinance restricts the application of the percent for art to parks and building projects. Streets, sidewalks, parking lots and utility projects are not eligible for the percent for art allocations.

However, the public right-of-way is now viewed as an important part of civic life. Streets, sidewalks and parking lots constitute the building blocks for civic engagement. The “Great Streets” concept views transportation infrastructure as places for people, and as such, it should have a cross-over character that enables streets and sidewalks to serve different functions over time; and, they are designed in such a way that they enhance the public realm. Transportation functions, themselves, now extend beyond motorized vehicles to bicycles, pedestrians, festival streets, and shared uses. Expeditious flow of cars, trucks and transit is balanced with the role of the street as a key piece in defining the character of a community.

In addition, as the city diversifies, its utility infrastructure must better blend into the landscape. There are opportunities to integrate public art into storm water, water and other utility projects that are prominent in the city.

Redmond is blessed with a visionary Transportation Planning office that has long believed that the design of the public right of way should be gracious and inviting. Through its own initiative, it has included funds for artist engagement in planning and design but the financial ability to implement some of the artists' ideas has been limited by funding available. With no percent for art allocation, the department has looked elsewhere to greater and lesser degrees of success.

A strength of the ordinance is that funds may be pooled and the Arts Commission has discretion to allocate funds for projects which further the purposes of the Ordinance. Funds, not expended in one year, roll over to the next and accumulated for a larger project or the next project in the planning period.

Both of these factors enable the Arts and Culture Commission to prioritize the use of the percent for art funds based on project priorities rather than the fiscal calendar.

At the same time, there is a need to refine the approach to funding public art to ensure there is a codified mechanism and adopted policy that ensures allocation of funds for public art and that it not become a voluntary program.

Finally, there is support for developing policy that results in assessing projects at the beginning of planning to ensure that goals and budgeting for art and cultural equity are included at an appropriate amount.

In order to meet the goals of the Arts and Culture Commission, the City's Comprehensive Plan policies, the Downtown Cultural Corridor Plan as well as this Public Art Plan, additional funding sources for public art. The percent for art continues to be the backbone of public art programs throughout the country. The ordinance can be modified to make it a more effective and flexible source while advancing the purposes of the program.

**REVISE THE ORDINANCE
TO SUPPORT THE NEW
MASTER PLAN**

Retain Percent for Art as a dedicated funding source and consider raising the amount to 1.5%.

Section 1 Purpose. Revise this language to expand the definition of art and the potential uses of art in the City. Consider the following language: A policy is established to pool 1.5% for the arts funds to be used to include the works and thinking of artists to enrich the lives of City residents through increased opportunities to interact with art, to engage artists in the planning, design and construction of facilities, buildings, infrastructure and public spaces to enhance the physical environment and to use art to mitigate the impacts of City construction projects. This language expands the definition of art and the potential uses of art in the city.

Section 2. E. Revise Qualifying Capital Improvement Project to include all right-of-way and transportation infrastructure projects as well as trails and utility facilities such as pump stations.

Section 4. Method of Calculation. Clarify that the Percent for Art shall be added to the capital costs. In calculating capital project budgets, the construction costs should be determined and the Percent for Art allocation should be added to the capital costs to arrive at a total capital budget. The basic principal of public art is that the City is enhancing projects to improve the public realm. Treating these funds as a deduction potentially negatively impacts City projects as it requires agencies to reduce the project budget by the funds allocated for art. In other words, to calculate the CIP, the construction costs for projects are totaled and the Percent for Art is added to that total. The total Percent for Art becomes the Art Activity Fund and funds are allocated on a project basis relative to the stated goals of the Public Art Program.

As an example, King County requires that at a minimum, the amount budgeted for public art in a capital improvement project should be equal to one percent of the following project elements: conceptual design, design, contracted design, preliminary engineering, construction, contingency, and project administration and construction engineering. Costs associated with the pre-design phase of the county's capital planning projects meeting the above criteria and anticipated to result in construction, shall be included in the calculation for public art.

This ensures that there are funds available for artists to be included on design teams before a construction project is begun. Since much of the important work happens in the planning of projects, involving artists early is the only way to ensure that opportunities are not missed for meaningful art integration and for the thinking of artists to influence design outcomes.

Provide for changes to the calculation in the event that City Council amends the budget or provides supplemental funds for the project in future years.

Retain the ability to pool funds and carry over fiscal years.

Pooling affords the opportunity to look at the needs of the City as a whole and use the public art revenues only in those projects that may have the greatest impact on the community or offer the best opportunities for artist involvement.

Pooling on a departmental basis affords the opportunity for the Redmond Arts Commission and City departments to work collaboratively on projects that reflect the missions and goals of public art program and to ensure that public art projects are adequately funded. It is not the City's intention that every capital improvement project that contributes to the public art fund revenues shall include a public art project.

To include adequate funds for project management and administrative costs the Percent for Art should be increased to 1.5% from the current 1%.

Section 5. Make sure that city projects involving the use of General Obligation Bonds are identified as eligible which may mean making sure that such language is included in the bond definition.

Section 6. B. Evaluate moving maintenance costs out of the Percent for Art allocation and aligning them with the overall maintenance costs attributable to the City's capital maintenance budget.

Section 6A Revise the ordinance to allow for a broader definition of art. Specifically, revise Section 6A to allow for contemporary art practice that is not anticipated in the current language as well as other additional uses.

- a. The selection, acquisition and display of works of art, that may be an integral part of the project or placed in, on or about the project or other public space;
- b. Artist fees, design, planning and predesign service contracts and commissions;
- c. Expenses for technical assistance provided by either architects or engineers, or both, and to artists in order to design, document or certify the artwork;
- d. Public art program administrative expenses relating to acquiring, developing or maintaining public art to the extent permissible under generally accepted accounting principles, grants, contracts and law;

e. Participation by citizens or costs of communicating with and receiving input from citizens, working with professional artists, introduction of public art to children, and education of the public about the City's rich cultural and artistic heritage;

f. Documentation and public education material for the public art program;

g. Liability insurance for artists; and

h. Artist-in-Residence or temporary art projects approved by the Redmond Arts Commission.



APPENDICES

- **Alignment of Existing Plans**
- **Alternative Funding Strategies**
- **Programming Matrix 2016–2030**
- **Maps**

John Fleming and Susan Zocallo, *Blades*, Seattle, WA

ALIGNMENT OF EXISTING ART PLANS

SUMMARY OF EXISTING PLANS

Redmond has three recent master plans, each with a cultural component– the Downtown Cultural Corridor, Redmond Connector, and the Downtown Park. Each describes a similar vision for a vibrant, art-filled environment and a citizenry actively engaged in art. Each includes an emphasis on art that is interactive, durational as well as both permanent and temporary. They all see a clear role for illuminated artworks to add excitement and energy. The role of the artist as an active participant, directly engaged with the community, is a common value. Each articulates opportunities for signature artworks that are character-defining. And, each proposes a broad list of potential projects.

Between these lists, there are both overlaps, as well as some differences, in approach, proposed locations, and suggestions for cultural actions. Each is ambitious in scope and envisions a vast array of possibilities. None provide projected costs nor clearly articulate priorities.

THE DOWNTOWN CULTURAL CORRIDOR PLAN focuses more on how Redmond can create a dynamic, active downtown, filled with art and artists. It presents strategies for permanent works in the streetscape and describes methods of artist engagement through short-term storefront, temporary and performance-based works. The Plan identified gateways at the Redmond Way Trestle and the juncture of Cleveland Street and Redmond Way as opportunities for art. The Cultural Corridor Plan articulates strategies through 2016 that are intended to help build momentum downtown.

An outcome of the Plan to date is the Moving Art Center that the City is inaugurating in summer, 2015. The Plan encourages art projects during the construction phase of projects to bring art to the fore. Finally, the Plan touches on the role of art in the proposed Downtown Park as well as the Connector trail. The plans for these respective

projects are generally consistent with the vision described in the Downtown Cultural Corridor Plan.

THE REDMOND CENTRAL CONNECTOR PLAN describes a strategic approach where art is fully integrated into the experience of the trail system through a combination of site-specific and site-integrated work as well as using the Connector as a platform for artist and community engagement. It also proposes a variety of artist-designed street furnishings that could be used to link the trail together.

Three of the strongest public art projects that have recently been completed in Redmond resulted from having an artist work collaboratively with the Connector design team. These are the permanent signature artworks, Signals and The Erratic, and the temporary project, Sky Painting. While these were not specifically the result of the Connector Plan itself, they are unlikely to have occurred had an artist not been involved early in the process.

THE DOWNTOWN PARK PLAN similarly envisions art as a defining characteristic of the park and like Signals in the Connector, it sees the signature element in the park, the Pavilion, functioning both as a work of art as well as a platform on which art and special events may take place. Like the Downtown Plan, the Park plan articulates a role for art in helping to building momentum and community involvement through temporary and interactive projects. Like the other two plans, it sees a role for illuminated works both temporary and permanent. Like the Cultural Corridor plan, it encourages the City to take advantage of the construction phase by using construction fencing as a platform for art. It also recommends commissioning artists for strategic gateway projects. It describes a broad array of temporary projects throughout nearby parks, trails and streets. These represent engaging ideas but none are fully developed, include projected costs, or are prioritized.

ALIGNING THE PLANS THEMATICALLY

The Plans are consistent with the overall vision articulated in the Public Art Master Plan. The themes suggested all can be subsumed into one of the four overarching Master Plan Themes. For example, the Connector Plan approach fits within “Intertwining Systems”; the Downtown Park fits within “Power of Place” and “Intellectual Playground”; and, the Cultural Corridor responds to all four: “Intertwining Systems, Mosaic Hybrid, Intellectual Playground, and Power of Place.”

Aligning the plans thematically may simply mean shifting the nomenclature so that as Calls for Artists are developed, a consistent message is presented. There is no need to revise or change the plans themselves.

Prioritizing Projects

While much of the spirit presented in these plans is consistent with the vision and approach of the Public Art Master Plan, there needs to be a more strategic approach to implementation, one that more clearly articulates priorities. While it is helpful to have these various master plans, it is now time to step back and take a more global view to achieve a comprehensive program plan that effectively pushes Redmond to the forefront of how public art can markedly invigorate the public realm and the community, both locally and regionally.

For example, the types and locations of temporary art projects identified in the Downtown Park Master Plan are aligned with the new Art Master Plan framework but the list is not prioritized nor is there a clear linkage between them. The Downtown Park Master plan also calls for the creation of three major gateways in downtown, including City Hall, the Redmond Way Trestle and the juncture of Cleveland St and Redmond Way, while the Cultural Corridor Plan highlights only the latter two. The Central Connector mentions activities and artist spaces both along the Redmond Central Connector and similar spaces and activities are suggested in the Corridor. The Connector provides a great venue for short term and temporary projects that might occur in a festival format, lasting from one weekend to a summer.

Good examples to emulate are the artist-organized Nepo 5k Walk Don’t Run in Seattle and Port Angeles Fine Arts Center’s Art Outside. Other than *Signals*, no permanent venues are identified along the Connector. *Sky Painting*, located in a parking lot adjacent to the Connector provides an excellent temporary platform for special events, hosting the farmer’s market or the Movable Arts Center. In the future, the Cultural Corridor could host artists-in residence, a maker’s space or a pop-up social practice art space in a vacant storefront.

Inevitably, choices must be made among the many listed due to available funding and clear understanding of what the City is striving for in timely cultural engagement (as opposed to standard programming of public spaces which is mentioned in the Downtown Park plan for example).

It is important to keep in mind, that under the current master planning effort, the recommendation is that the hierarchy of all cultural efforts is directed first to downtown Redmond (which includes the Connector) and the developing Overlake area. These two primary centers are followed by the larger trail system, various infrastructure/systems, the future SE Redmond area associated with the coming light rail, and then the neighborhoods. Smaller neighborhood projects will thread art throughout the City.

ALIGNING AND PRIORITIZING PLAN

The 2016-2022 scenario described above was informed by an analysis of the three plans. This is a restatement of that scenario -- as viewed through the fresh lens of this Public Art Master Plan strategic framework and platforms.

IMPLEMENTATION

Downtown Park

Give full attention to design and construction of the Downtown Park with an artwork that is a signature of the park and both defines this vital gathering space and acts as a dynamic multi-use component that can contribute to the park's identity, act as a platform, as well as for general park programming.

The artist on the design team should be encouraged to pursue intense design development of the Pavilion and the Waterwall in close collaboration with the project architect, lighting, software and fountain designers to further the aesthetic and functional features of these very important elements. The team needs to develop a clear budget estimate that anticipates all construction costs.

The City should select an artist or group of artists to address construction fencing and temporary infrastructure leading up to and during park construction.

Downtown and Overlake Planning

While not envisioned by these plans, we believe that it is crucial to involve an artist to work with staff to further cultural dialog and broaden the thinking about place-making associated with downtown and Overlake development. Plans for Overlake are progressing and the longer it takes to get an artist involved, the greater the number of opportunities that will be lost. This civic artist-in-residence should help articulate and identify art opportunities in City transportation infrastructure or other improvements, especially as it relates to Overlake. If desirable, this artist might also undertake temporary projects that explore ideas generated through the residency. When an RFQ is released for any City projects related to Overlake, an artist should be included on the design team. This individual should be a fully vested member and should not be limited to identifying art opportunities. The City can either allow teams to select their own artist or develop a pre-approved roster from which the teams could select. Funding for these artists should be included in the consultant contract.

New Signature Project

The plans identified three significant gateways referenced above. The catenary lighting on Cleveland Street is already playing an important role in identifying downtown. While not an art project per se, it was developed as a result of the Downtown Cultural Corridor's artist's suggestion. It is important to evaluate the gateways identified and decide, based on the LACE criteria, which, if any, should be pursued. If not, using the LACE criteria and process, Identify a significant new Signature project to be undertaken during this period.

Artist(s)-in-Residence

Scope a select number of artist-in-residences that result in direct creative community engagement coupled with temporary visual art installations, social practice and/or performance-based artworks that are surprising and enlivening. To start immediately, the initial activities could take advantage of the mobile art center. For example, the mobile center could be moved around or stationed either at City Hall or in or near the Downtown Park site and have simple programming that might be tied to the Poet Laureate, an artist book exchange, interactive art activities, etc. Alternatively, the City could secure or work with One Redmond to secure a vacant storefront along Cleveland Street for this programming along with an information/display space on the new downtown park.



Seyed Alavi, *Signs of the Times*, Emeryville, CA

Expand Redmond Lights

The plans discuss lighting projects as significant opportunities for Redmond to distinguish itself. Continue Redmond Lights and expand the program in 2016 and beyond to commission 2-3 artists, annually, to create temporary lighted works. These could be somewhat modest in scale and budget, but taken together can have an impact. Include Signals as a platform during the festival and extending the lighting from one day a full weekend in 2016. In 2017, extend the lighting projects to a week with special events the opening and closing weekend. In subsequent years, consider extending the lighting aspects cover the holiday season through New Year's Day. Include performers in Mobile Arts Center and a vaudevillian or juggler with torches, for example, and food trucks in the Sky Painting parking lot at the opening and closing of the festival and potentially, each weekend in between. Consider using a curator/artist producer to commission and manage these projects through a direct selection or invitational process.

A final 3-5 year budget must be carefully constructed to fit the limitations of available staff and existing funding.

Finally -- to provide clarity and coherency between the suggestions in the three plans in relation to the overarching Public Art Master Plan currently underway, the following framework helps to understand how the new Public Art Master Plan provides the strategic framework that allows all of the suggested projects in these plans to be prioritized going forward. The following outline is guided by the new comprehensive public art vision, mission, goals, values, platforms, etc.

Residencies

Generative Artist(s)-in-Residence

(Suggested in the Cultural Corridor and Downtown Park plans)

This provides a means to have artists be an actual presence in the downtown generating artwork, installations and/or directly engage with the community would be the intent of these residencies.

Depending on the outcome of the Cultural Facilities Master Plan, there may be a suggestion of using a storefront space. This could provide a place where an artist could work over a period of time implementing changing installations, structuring engaged creative activities that are housed in the space but may spill out into the community, etc. Alternately if a storefront is not in the picture, the mobile art center could provide such a space to work from and moved to various locations in the city.

CIP – Potential Signature Artworks

(Suggested in the Cultural Corridor and Downtown Park plans)

During early planning phases, City staff would use LACE to evaluate upcoming CIP projects to determine if they would be considered for a commissioned permanent public art project. A final decision of a project's importance would also consider whether City staff determines a specific project significantly builds upon past cultural activities and projects in moving community building efforts forward through cultural activities. The gateways identified in the Cultural Corridor and Downtown Park plan may not or may not be high priority. While these intersections are important, the catenary lighting near the downtown park on Cleveland Street has a major presence. These other intersections are fairly nearby. It is unclear what additional streetscape features are planned for these intersections and there is limited right-of-way. Consequently, these locations require further evaluation to determine whether they are priorities.

Ephemeral and Performance Based

(Suggested in the Cultural Corridor and Downtown Park plans)

These projects are aimed at enlivening the public realm by drawing the community to the focus areas to participate or by finding unexpected delights. The projects should be scheduled to provide a constant infusion of enlivening, eccentric, unexpected events and occurrences that are joyful, provocative, and engaging. In some cases the community would be alerted to events and in others they would just happen upon them. City staff would determine areas of the city to focus on at any given time.

(Suggested in the Cultural Corridor, Downtown Park, and Connector plans)

Intentional, conceptually themed sets of projects of a specific duration could be curated and produced by a commissioned person or team. These events would be keyed to designated platforms in Redmond and themes outlined in the Public Art Master Plan. The City would determine the calendar for the events and potentially the physical area or civic system to be focused on as guided by the Master Plan and a City staff understanding of how the community is responding to cultural efforts undertaken by the City to progressively cultivate a vital community.

Partnerships

(Downtown Park Plan)

Exploring public/private partnerships with the technology industry and other local businesses to strengthen and expand the breadth and number of cultural possibilities. Nurturing a climate where the private sector sees the benefits of engaging in the city in this capacity will strengthen the cultural sector in multiple ways.



Yochai Matos, *Flame*

ADDITIONAL FUNDING STRATEGIES

Establish a Non-Profit Organization to partner with the City.

To make it more competitive for grants, the City could establish a nonprofit foundation that can seek and receive private support to advance the work of the City's art program. This is a strategy that has been successfully implemented elsewhere. While corporations, foundations, and individuals are often reluctant to make contributions to the government, they are often willing to do so when the recipient is a nonprofit organization. Funding sources such as the Kresge Foundation, Bullitt Foundation, Art Place and others have historically awarded funds for projects that are implemented by nonprofit producing partners. Similarly, the NEA Our Town Program makes grants to the designated local arts agency (LLA) in a jurisdiction. If the Redmond Arts Commission is not a designated LLA, it may be in its interest to pursue establishment of such an entity. This would be most useful for raising funds for special projects rather than as an ongoing funding source.

Engage the Private Sector in the City's public art strategy.

The private sector is playing an increasing role in providing publicly-accessible, privately-owned public space as part of their projects. Developers are often responsible for meeting City requirements for adjacent street improvements. Beyond that, building facades, entries, and edges all affect the pedestrian environment. The City of Redmond is increasingly relying on the private sector as partners in creating pedestrian amenities. Future development in Overlake envisions developers constructing streets, sidewalks and open space. The private sector's impact on the public's experience of place is growing apace. Consequently, its role in placemaking is important to the vitality and livability of the City.

Redmond could encourage the integration of public art in private development either through voluntary programs whereby a developer would engage a professional arts consultant to identify an artist to work with the design team or create a site-specific work. If a developer were

interested, they could contribute funds to the City's Public Art Program which would allow the City to prioritize and commission appropriate art projects to enhance the public realm. Redmond could promote such inclusions through the development of design guidelines that encourage art integration in the public realm or through bonus programs that would allow greater FAR, for example. Some cities include arts spaces as well as public art as eligible within these guidelines.

A number of small cities such as Burbank, Santa Monica, and Emeryville, CA and mid-size and larger cities have mandatory percent for art requirements or use impact fees to support public art. These fees are sometimes triggered by projects of a certain size or ones in redevelopment zones.

As developers integrate art, they often find that it provides a quality that makes their projects more desirable to prospective commercial or residential tenants. Including art can contribute to a sense of community pride, provide aesthetic distinction and particularity, texture and fine grain detail.

Redmond should pursue development of a private sector public art strategy to ensure a dynamic and engaging environment. This is best undertaken in conversation with developers about how to genuinely advance shared goals for attracting and retaining residents and workers.

PROGRAMMING MATRIX 2016-2030

PROGRAMMING MATRIX: NEAR TERM PUBLIC ART OPPORTUNITIES 2016-2022

TEMPORARY OR PROCESS-ORIENTED PROJECTS

OPPORTUNITY	PRIMARY PLATFORM (MANY OPPORTUNITIES RESPOND TO MORE THAN 1)	SCALE	LOCATION	BUDGET RANGE	CONTEXT/PURPOSE	SELECTION PROCESS
Artist-in-Residence	Temporary/Ephemeral	Small	Targeted locations around the City	\$2500-\$3500 (1 month) \$7500-\$10,000 (3 months stipend +space)	Annual 1-3 month residency generating a wide variety of engaging art activities and dedicated time for studio or social engagement practice, including designated community interaction	Call
Moving Art Center	Process/Performance Based	Small	Downtown Park prior to construction; City Hall Lawn prior to installation of permanent work; Central Connector lot	\$500-1500/event Artist fees	Varied programming of the center with long term siting rotating from one location to another	Call or staff-curated
Redmond Lights	Temporary/Ephemeral	Medium	City Hall Lawn, Central Connector, Downtown Park	\$25,000-\$50,000	Expand the scope and scale of Redmond Lights festival to become a signature event for the City that draws wider audiences	Call or curated
Downtown Park Projections	Temporary/Ephemeral	Medium	Downtown Park Pavilion	\$5,000-\$25,000	Identified in the Downtown Park Art Plan to use the infrastructure incorporated in the water wall and pavilion to create a dynamic, changing environment	Call or curated
“Dialogues”: temporary installations event	Chosen goal for each year	Small	Initial focus on downtown Green Loop and NE Corridor	\$20,000-35,000/year Based on curator fee, # of artists & event location	A curated event engaging the larger artist community, community and region in a “signature” event	Call for contract curator
Media Projects: “Redmond Screening Room”	Technology	Small	City Hall lobby	\$10,000/year for artist honorarium + start-up equipment costs	First year, use video monitor in City Hall lobby and partner with RCTV for wider distribution; Second year, expand program by installing additional screens in City Hall lobby. Subsequent years, identify other City venues to expand programming and distribution.	Call
Media Projects: Live Art App	Interactive Technology	Small	City & regional target for app	TBD	Partner local app designer with artist to create an interactive art app with cultural calendar	TBD

PROGRAMMING MATRIX: NEAR TERM PUBLIC ART OPPORTUNITIES 2016-2022

PERMANENT PROJECTS						
OPPORTUNITY	PRIMARY PLATFORM (MANY OPPORTUNITIES RE- SPOND TO MORE THAN 1)	SCALE	LOCATION	BUDGET RANGE	CONTEXT / PURPOSE	PROCESS
LACE projects	Potentially any platform TBD based on specific project needs	Various scales	Senior Center, Rec Center Renovations, other sites iden- tified through CIP process and LACE criteria	Budgets dependent on project	Projects build aesthetic character of city facilities. infrastructure and public realm throughout the City.	Open Call or Design Team, depending upon proj- ect
Downtown Park Pavilion	Signatures	Large	Downtown Park	Integrate into design/ construction budgets (\$1.2 million)	Defines the gathering space and acts as a multi-use component contributing to park’s identity, acts as a platform, and for general programming	Existing Design Team Artist
Redmond Cen- tral Connector Phase 2	Pedestrian Experience/ Temporary Ephemeral	Small	Connector	\$25,000 (current appro- priation)	To activate the Connector Trail. “Mixed Messages” and “Cycle-In Cinema” approved for implementa- tion. “Flash Forward” pending funding	Awarded
City Hall Lawn Artwork	Signatures	Large	City Hall Open Space	\$200,000-\$300,000	Strengthens the “sense of place” and interactive potential for all ages	Open Call
Civic Artist-in- Residence	Artist in Residence/Col- laborative Teams	Medium	Embedded with City Depart- ments and design team for Overlake	\$150,000/3 yrs @ \$50,000/year Schedule TBD	Provides on-going creative input to & dialog with staff as the new public art plan unfolds	Open Call or Invitational
Overlake Light Rail Station and Adjacent Areas	Partnership project City Staff in collaboration with Sound Transit	Various scales	Overlake Village	Sound Transit plus \$200,000 City of Red- mond	To create complex, unique station, plaza area, and pedestrian bridge that contribute to a dynamic public realm	Coordinate with Sound Transit

PROGRAMMING MATRIX: MID-TERM PUBLIC ART OPPORTUNITIES 2022-2030

PERMANENT PROJECTS						
OPPORTUNITY	PRIMARY PLATFORM* *MANY OPPORTUNITIES RESPOND TO MORE THAN ONE	SCALE	LOCATION	BUDGET RANGE	CONTEXT / PURPOSE	SELECTION PROCESS
LACE projects	Potentially any platform TBD based on specific project needs	Various scales	Redmond Arts Center and other City staff agreed locations in city based on CIP analysis applying LACE criteria	Budgets dependent on project	Projects build aesthetic character of city facilities. infrastructure and public realm throughout the City.	Call
Civic Artist-in-Residence	Artist in Residence/ Collaborative Teams	Medium	Embedded with City Departments and design team for	\$150,000/3 yrs @ \$50,000/year Schedule TBD	Provides on-going creative input to & dialog with staff as the new public art plan unfolds	Call or invitational
Overlake 152nd Street	Pedestrian Experience	Various scales	Overlake	LACE Project Integrate into design/ construction budgets	To establish a “great street” to ground the Overlake public realm	Call, invitational, or allow design team to select artist team member from approved roster.
Urban Pathway. Overlake Trail/ Path	Collaborative team, Pedestrian Experience	Various scales	Overlake	LACE Project Integrate into design/ construction budgets	To establish a unique pathway with complex aesthetic character; to create a sequential experience for trail/path users	Call, invitational, or allow consultant to select artist team member
Northeast 124th and 152nd Gateway	Signature/Collaborative Team	Large	Overlake	LACE Project, Estimate \$200,000+ To be determined with design/construction budget	To establish a character-defining gateway to Overlake	Call or invitational
Overlake Pedestrian nodes	Collaborative team/ Pedestrian experience	Various	TBD within Overlake	LACE project To be determined with overall concept design	To create an attractive and engaging pedestrian environment that complements and reinforces wayfinding and natural systems; could be an opportunity for multiple artists; emphasis on integration with landscape design	Call, invitational, or allow design team consultant to select artist team member from approved roster
Overlake Light Rail Station and Adjacent Areas	Partnership project: Sound Transit Lead City Staff collaborator	Various scales	Overlake Village Station & Station Area	Sound Transit plus Redmond contribution	To create a complex, unique station, plaza area and pedestrian bridge that contribute to a dynamic public realm	Coordinate with Sound Transit. Staff serves on Sound Transit selection plan.

PROGRAMMING MATRIX: MID-TERM PUBLIC ART OPPORTUNITIES 2022-2030

TEMPORARY OR PROCESS-ORIENTED PROJECTS						
TEMPORARY PROJECTS SHOULD BE EVALUATED PRIOR TO CONTINUATION IN THIS PERIOD AND COULD BE CONTINUED, REVISED, OR REPLACED.						
OPPORTUNITY	PRIMARY PLATFORM (MANY OPPORTUNITIES RESPOND TO MORE THAN 1)	SCALE	LOCATION	BUDGET RANGE	CONTEXT/PURPOSE	SELECTION PROCESS
Downtown Park Projections	Temporary/Ephemeral	Medium	Downtown Park Pavilion	\$5,000-\$25,000	Identified in the Downtown Park Art Plan to use the infrastructure incorporated in the water wall and pavilion to create a dynamic, changing environment	Call or curated
Artist-in-Residence	Temporary/Ephemeral	Small	Targeted locations around the City	\$2500-\$3500 (1 month) \$7500-\$10,000 (3 months stipend +space	Annual 1-3 month residency generating a wide variety of engaging art activities and dedicated time for studio or social engagement practice, including designated community interaction	Call
Moving Art Center	Process/Performance Based	Small	Various locations throughout the City	\$500-1500/event Artist fees	Varied programming of the center placed in proximity to the park site	Call or staff-curated
Redmond Lights	Temporary/Ephemeral	Medium	Downtown	\$60,000-\$80,000	Festival grows to longer duration as signature Redmond Event	Call or curated
“Dialogues”	Temporary/Ephemeral or Technology-based	Small	TBD	\$20,000-35,000/year Based on curator fee, # of artists & event location	A curated event engaging the larger artist community, community and region in a “signature” event	Call for contract curator
Media Projects: “Redmond Screening Room”	Technology	Small	City Hall lobby	\$10,000/year for artist honorarium + start-up equipment costs	Various venues TBD	Call
Media Projects: Live Art App	Interactive Technology	Small	City & regional target for app	TBD	Partner local app designer with artist to create an interactive art app with cultural calendar	TBD

PROGRAMMING MATRIX: LONG TERM PUBLIC ART OPPORTUNITIES POST-2030

PERMANENT PROJECTS						
OPPORTUNITY	PRIMARY PLATFORM* *MANY OPPORTUNITIES RESPOND TO MORE THAN ONE	SCALE	LOCATION	BUDGET RANGE	CONTEXT / PURPOSE	PROCESS
LACE projects	Potentially any platform TBD based on specific project needs	Various scales	Redmond Arts Center and other City staff agreed locations in city based on CIP analysis applying LACE criteria	Budgets dependent on project	Projects build aesthetic character of city facilities, infrastructure and public realm throughout the City.	Call
Downtown Light Rail Station and Adjacent Areas	Partnership project City Staff in collaboration with Sound Transit	Various scales	Downtown	Sound Transit plus City of Redmond allocation (TBD)	To create complex, unique station, plaza area, and pedestrian bridge that contribute to a dynamic public realm	Coordinate with Sound Transit
SE Redmond Light Rail Station and Adjacent Areas	Partnership project City Staff in collaboration with Sound Transit	Various scales	SE Redmond	Sound Transit plus City of Redmond allocation (TBD)	To create complex, unique station, plaza area, and pedestrian bridge that contribute to a dynamic public realm	Coordinate with Sound Transit
Civic Artist-in-Residence	Artist in Residence/Collaborative Teams	Medium	Embedded with City Departments and design team for	\$150,000/3 yrs @ \$50,000/year Schedule TBD	Provides on-going creative input to & dialog with staff as the new public art plan unfolds	Call or invitational
North Village Park	Signature	Large	Overlake	LACE Project Integrate into design/construction budgets	To build a park that is defined by integrated art and design concepts that creates a resonant public space	Call, invitational, or allow design team consultant to select artist team member from approved roster
Overlake Pedestrian nodes	Collaborative team/Pedestrian experience	Various	TBD within Overlake	LACE project To be determined with overall concept design	To create an attractive and engaging pedestrian environment that complements and reinforces wayfinding and natural systems; could be an opportunity for multiple artists; emphasis on integration with landscape design	Call, invitational, or allow design team consultant to select artist team member from approved roster
South Vault Park	Signature/Collaborative Team	Various	Overlake	LACE project To be determined with overall concept design	To create an attractive and engaging pedestrian environment that complements and reinforces wayfinding and natural systems; emphasis on integration with landscape design	Call, invitational, or allow design team consultant to select artist team member from approved roster

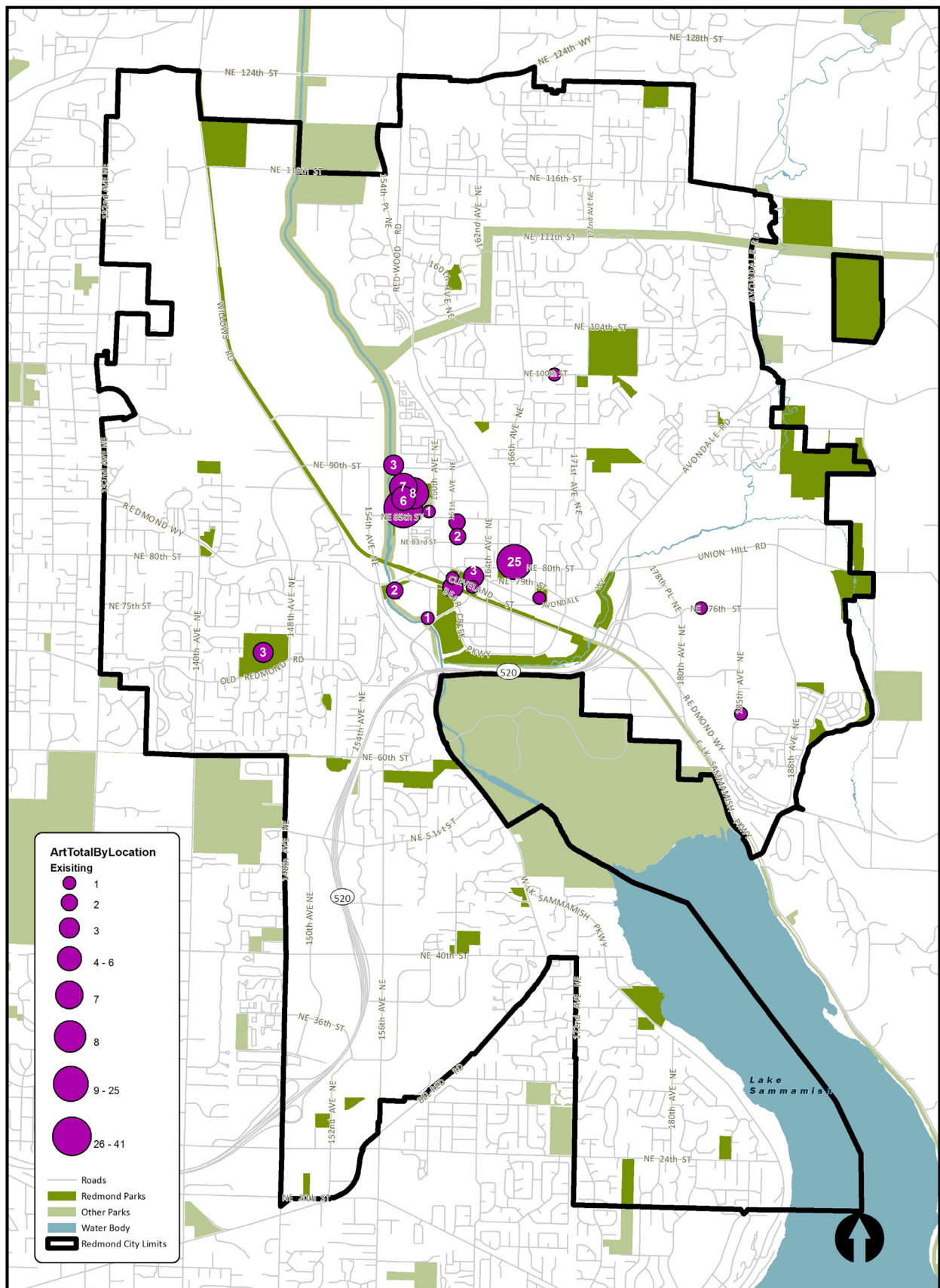
PROGRAMMING MATRIX: LONG TERM PUBLIC ART OPPORTUNITIES POST-2030

TEMPORARY PROJECTS						
PRIOR TO THE COMPLETION OF 10 YEARS OF PUBLIC ART PROGRAMMING, THESE PROJECTS SHOULD BE EVALUATED, RE-INVIGORATED AND/OR RE-IMAGINED TO ENSURE THEY RESPOND TO THE CURRENT COMMUNITY CONDITIONS, NEEDS AND INTERESTS. THEY COULD BE CONTINUED, REVISED OR REPLACED AT THAT TIME.						
OPPORTUNITY	PRIMARY PLATFORM (MANY OPPORTUNITIES RE-SPOND TO MORE THAN 1)	SCALE	LOCATION	BUDGET RANGE	CONTEXT/PURPOSE	PROCESS
Downtown Park Projections	Temporary/Ephemeral	Medium	Downtown Park Pavilion	\$5000-\$25,000	Identified in the Downtown Park Art Plan to use the infrastructure incorporated in the water wall and pavilion to create a dynamic, changing environment	Call or curated
Artist-in-Residence	Temporary/Ephemeral	Small	Targeted locations around the City	\$3000-\$4000 (1 month) \$9000-\$12,000 (3 months) Artist Fees	Annual 1-3 month residency generating a wide variety of engaging art activities and dedicated time for studio or social engagement practices	Call
Moving Arts Center	Process/Performance	small	various locations	\$1000-1750/event	varied programming of the center placed in city-owned sites	Call or staff curated
Redmond Lights	Temporary/Ephemeral	Medium	Downtown	\$60,000-\$80,000	Festival grows to longer duration as a signature Redmond event	Call or curated
“Dialogues”	Chosen goal for each year	Small	TBD	\$25,000-\$40,000/year Based on curator fee, # of artists & event location	A curated event engaging the larger artist community, community and region in a “signature” event	Call for contract curator
Media Projects: “Redmond Screening Room”	Technology	Small	City Hall lobby	\$15,000/year for artist honorarium + start-up equipment costs	Various venues TBD	Call
Media Projects: Live Art App	Interactive Technology	Small	City & regional target for app	TBD	Partner local app designer with artist to create an interactive art app with cultural calendar	TBD

MAPS

The maps illustrate the Redmond public art collection existing in 2015 and proposed artworks to be commissioned through this Plan. Not included are additional projects that may be identified through the LACE process. The numbers in the key indicate the number of works in specific locations.

- Existing Public Art Collection: Citywide 2015
- Existing Public Art Collection: Downtown 2015
- Proposed Public Art Projects 2016-2022
- Proposed Public Art Projects 2022-2030
- Proposed Public Art Projects Post-2030
- Existing and Proposed Public Art Projects by 2030



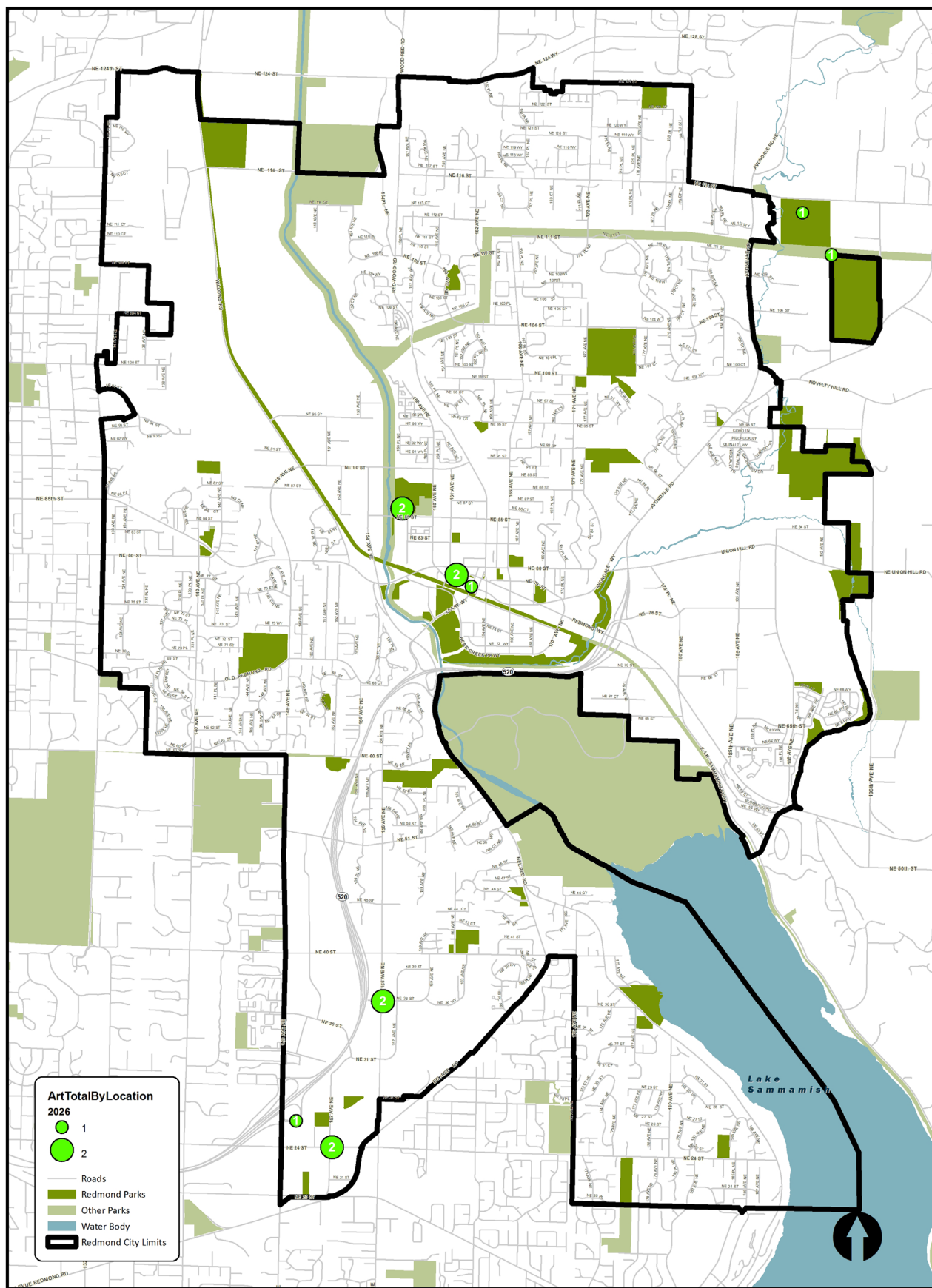
EXISTING PUBLIC ART COLLECTION: CITYWIDE 2017

PRELIMINARY



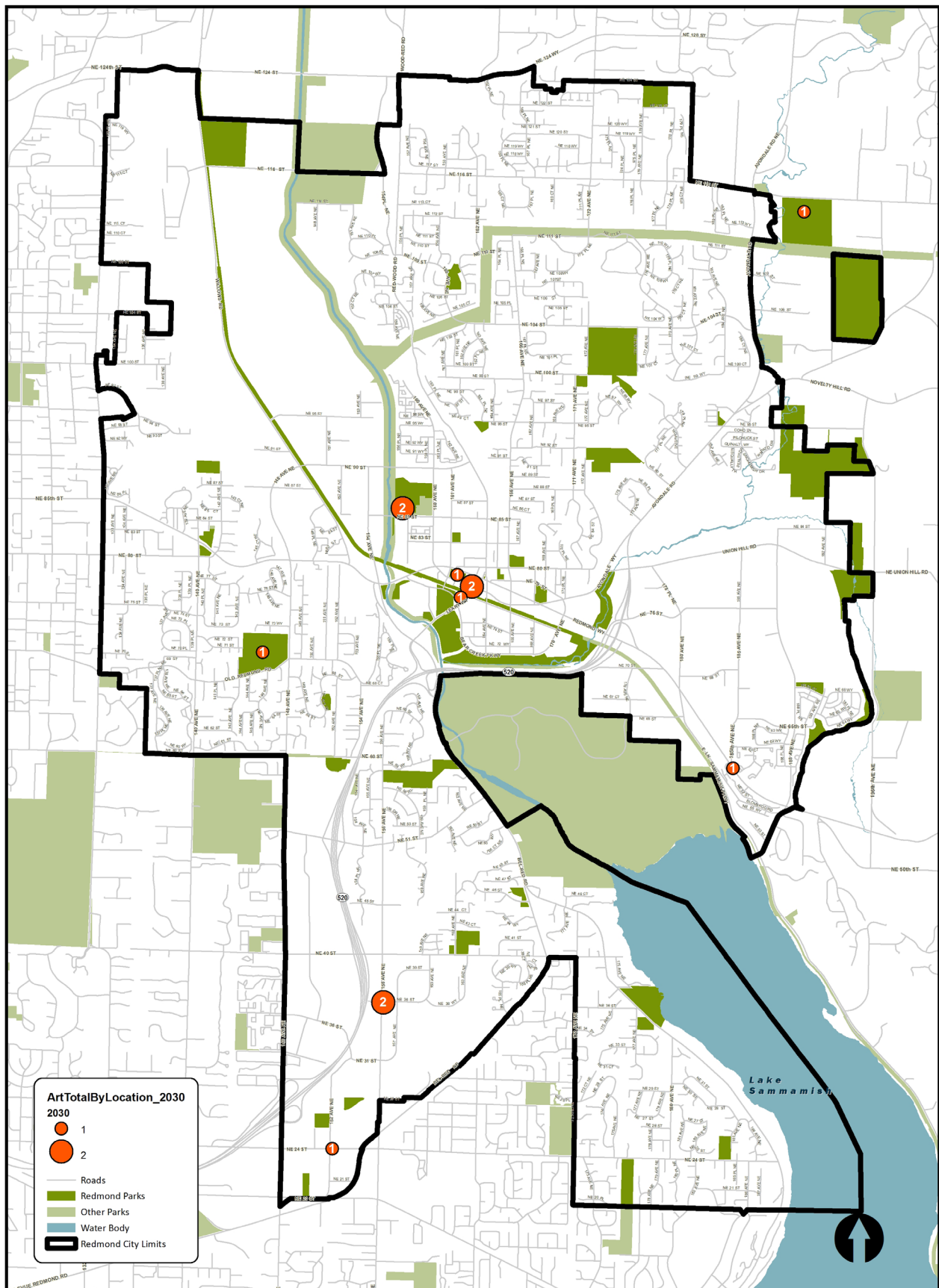
EXISTING PUBLIC ART COLLECTION: DOWNTOWN 2017

PRELIMINARY



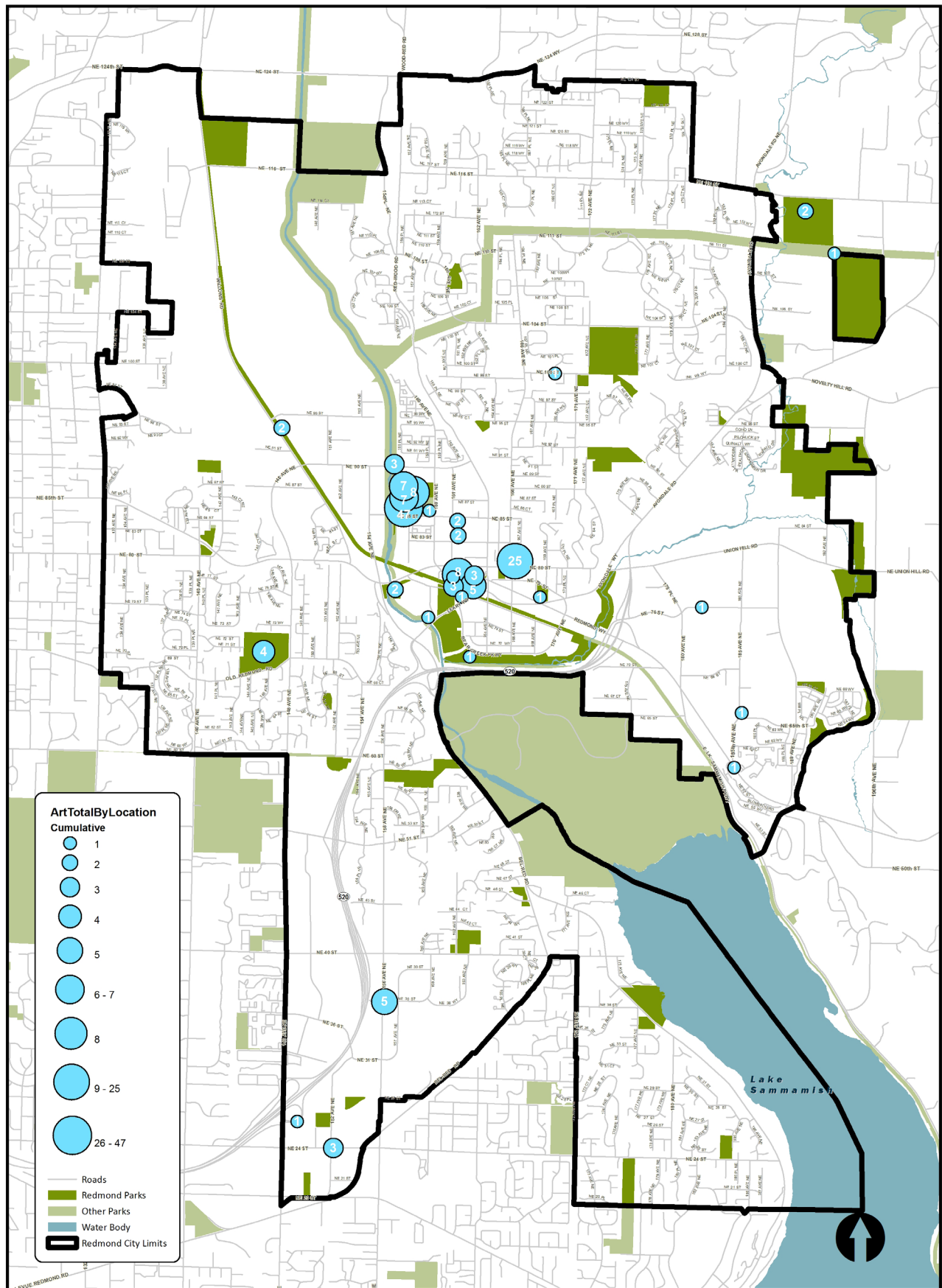
PROPOSED PUBLIC ART PROJECTS: 2022-2030

PRELIMINARY



PROPOSED PUBLIC ART PROJECTS: Post-2030

PRELIMINARY



EXISTING AND PROPOSED PUBLIC ART PROJECTS BY 2030

PRELIMINARY



City of Asbury Park Arts & Culture Plan

July 2023



City of Asbury Park Arts & Culture Plan

July 2023



This program is made possible in part by funds from Monmouth Arts, a partner of the New Jersey State Council on the Arts, and the Monmouth County Board of County Commissioners. Additional funding was provided through a Monmouth County COVID-19 Community Recovery Grant.

Planing Consultation Provided By:



Arts & Culture Plan Steering Committee

Michele Alonso

Department of Planning and Redevelopment, Director

Christopher Avallone

Asbury Park Zoning Board of Adjustment, Chair

Joe Barris

Monmouth County Department of Planning, Director

Hon. Yvonne Clayton

Asbury Park City Council

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Barbara Krzak

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Asbury Park Arts Council, Board President

Jennifer Souder

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Introduction



Introduction

The Asbury Park Arts & Culture Plan ('the Plan') articulates strategies to develop and promote Asbury Park's ('the City') cultural assets, foster community cohesion, attract visitors, and stimulate economic growth. When enacted, the Arts & Culture Plan will enhance the quality of life, foster an inclusive spirit, and position the City as a destination for cultural tourism by cementing its identity as a hub for creativity and innovation. The Plan is a road map for the City to:

- develop and promote its cultural assets
- support an inclusive cultural brand and community identity
- bolster tourism and attract visitors
- stimulate inclusive economic growth
- enhance the quality of life of its residents

Why An Arts & Culture Plan ?

The planning effort was instigated by the Asbury Park Master Plan and Reexamination (2017) which called for the City create an Arts & Culture Plan. While this recommendation provided the impetus for the Plan, there are several accepted reasons for undertaking these efforts, including:

Fostering Community Engagement & Civic Pride

Implementing an arts and culture plan can foster community engagement and a sense of civic pride by helping residents feel connected to and invested in their city and its cultural offerings. This engagement between residents leads to a stronger sense of community and contributes to quality of life by assuring facilities, programs and offerings are representative of the needs, interests, and cultural expressions of the residential population.

Identifying Needs in a City's Cultural Landscape

An arts and culture plan identifies gaps and opportunities in a city's cultural landscape and provides a roadmap for addressing those needs. By facilitating partnerships and collaborations between artists, organizations, and stakeholders, it creates a more cohesive cultural ecosystem. A plan aids this process by establishing priorities, directing advocacy efforts, and guiding policies that support the local cultural ecosystem and creative economy.

Arts as an Economic Development Strategy

A strong arts and culture scene attracts tourism, creates jobs, and increases property values. Cultural amenities are cited as important factors for businesses and individuals when choosing where to locate. It also attracts and retain residents, workers, and employers. By investing in arts and culture, cities can enhance competitiveness and be positioned for sustainable economic growth.

Enhancing Quality of Life & Individual Creativity

An arts and culture plan can enhance quality of life and promote individual creativity. By investing in creative spaces, cultural events, and arts programs, individuals can engage in artistic expression and connect with others who share similar interests. This investment fosters a greater appreciation for diverse perspectives and promotes individual growth through artistic exploration. Overall, it creates a more vibrant and inclusive community where individuals flourish creatively and personally.

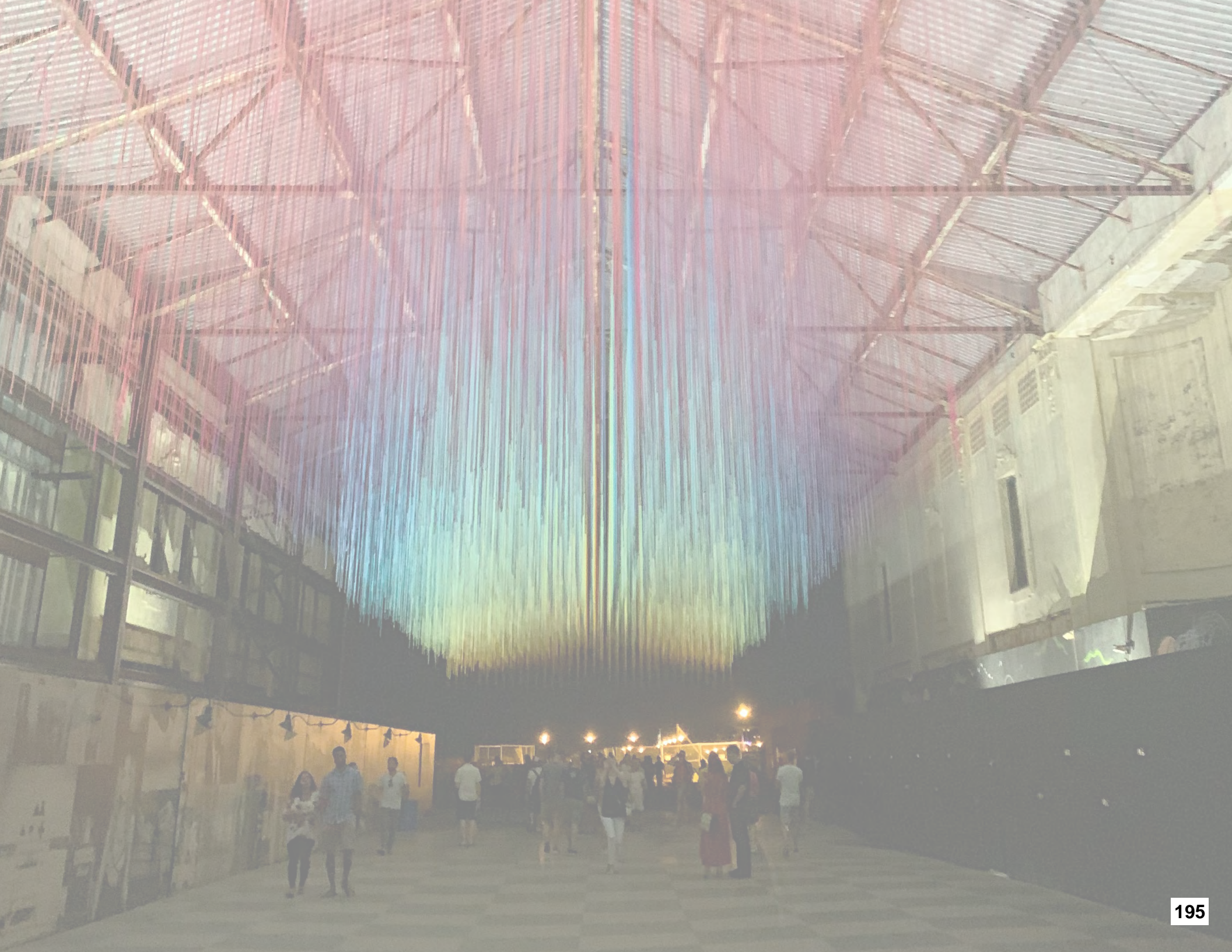
Figure 1-1 A film crew in Sunset Park (below, left); Jazz at Trinity Church (below, center); Siren Arts performance at the Asbury Park beach (below, right)



1 <https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>



Methodology & Process



Methodology & Process

Introduction

The process of creating the Arts & Culture Plan began in the summer of 2022 and was organized into four phases of work:

- Inventory and Information Gathering
- Analysis and Findings
- Goals and Strategies
- Recommendations

Each phase was underpinned by community engagement that provided ‘ground truthing’ and input from a cross-section of stakeholders and the public. Key parameters that governed the production of this Plan and descriptions of each phase are included herein.

Study Area

The scope of the study included the entire City of Asbury Park in Monmouth County, New Jersey. The recommendations of this plan do not reach beyond the City’s municipal boundaries, but information about regional cultural activity was gathered to situate the City in the context of the local market and cultural ecosystem. Models, precedents, and examples from around the state and country were referenced to provide context and aspirational examples of how other communities support their cultural ecosystems.

Steering Committee & Municipal Oversight

The Arts & Culture Plan was guided by a Steering Committee that included representatives from the community, city administration, county, and state officials. The Steering Committee received updates and provided feedback, guidance, and direction at key points during the process. The input of the Steering Committee – and its ties to the community – were instrumental in identifying stakeholders and opportunities for community engagement. A full list of the Steering Committee members and their associations appears in [Figure 2 - 1](#).

Process Summary

The Arts & Culture Plan process consisted of four phases that each included outreach and community engagement. A complete summary of engagement activities is provided in the *Inventory and Information Gathering* section of this report and descriptions of each phase are provided herein.

Figure 2 - 1 Members of the Arts & Culture Plan Steering Committee

Arts & Culture Plan Steering Committee	
Michele Alonso Department of Planning and Redevelopment, Director	Barbara Krzak Asbury Park Planning Board, Chair
Christopher Avallone Asbury Park Zoning Board of Adjustment, Chair	Rick Lambert Asbury Park Planning Board, Vice Chair
Joe Barris Monmouth County Department of Planning, Director	Michael Sodano Asbury Park Arts Council, Board President
Hon. Yvonne Clayton Asbury Park City Council	Jennifer Souder Asbury Park Planning Board / Asbury Park African-American Music Project
Mary-Eileen Fouratt NJ State Council on the Arts, Program Officer, Access, Community Arts	Carrie Turner Asbury Park Arts Council, Executive Director





Inventory & Information Gathering

The first phase involved completing an inventory of the City's art and cultural assets. Assets were broadly defined to include elements like

venues, places, community facilities, public art, sculpture, and others associated with formal and informal consumption, presentation, or production of creative content. Programmatic elements including recurring events, activities, performances, festivals, parades, markets, and other community-focused events were also cataloged. Finally, the inventory documented stakeholders, organizations, entities and individuals that contribute to the cultural landscape including creators, producers, presenters, programmers, and community organizations.

The inventory was augmented and updated throughout the planning process. As information was uncovered, the inventory was updated to ensure that new data were incorporated into the decision-making framework of the Plan. A summary of the inventory appears in the *Inventory and Information Gathering* section of this Plan, and the complete *Arts and Culture Inventory* can be found in the [Appendix](#) to this report.



Analysis & Findings

Once there was sufficient data, it was synthesized information into assessments that revealed topical findings about the City's

cultural ecosystem. Findings clarified the strengths, weaknesses, gaps, and opportunities of the City's situation. Input from the Steering Committee, stakeholders, and the community provided 'ground truthing' of assessments and findings to form the subsequent *Goals and Strategies*. A summary of this information appears in the *Findings and Themes* section of this Plan.



Goals & Strategies

Working from the analysis and findings of previous phases, the planning team and Steering Committee developed four goals that establish the vision of the Arts

& Culture Plan. The goals prompted the development of strategies and recommendations necessary to achieve the Plan's goals. As with each phase, members of the public and creative community were invited to provide feedback in focus group and public open house settings. Each of these elements is detailed in the *Goals and Strategies* section of this report.



Recommendations

The Plan culminates with recommendations for actions, initiatives, and projects to achieve the Plan's goals. Recommendations include physical, organizational, strategic, branding, and

policy actions that address gaps in the City's cultural ecosystem. Each recommendation articulates an implementation framework that begins with incremental steps that enable larger actions at later stages. In this phase, the public provided feedback and input at a public open house event at the Asbury Park Public Library. The City Council were also briefed publicly on the recommendations of the Plan, and provided a resolution of referral to the Asbury Park Planning Board to consider adopting the Plan as a supporting element of the City's Master Plan. The initiatives and proposed implementation frameworks appear in the *Recommendations* section of this report.



Figure 2 - 2 The Giving Tree at the Grand Arcade of Convention Hall / Wooden Walls Project



Inventory & Information Gathering



Inventory & Information Gathering

Introduction

The information gathering process provided the existing conditions, inventory, and community context for informed decision making. Data from previous plans, observation, primary research, and aspirational precedents were augmented with input from community engagement. Together, they provide a profile of the City's existing arts and culture ecosystem and serves as a starting point to identify gaps in artistic and cultural services, facilities, and programs.

Arts & Cultural Inventory

The sustainability of a cultural ecosystem relies on physical and organizational infrastructure that support events, public art, gatherings, learning, community activities, and other forms of artistic and cultural expression. The planning team employed observation, visual survey, primary research, and community engagement to develop an inventory of the City's artistic and cultural assets. Assets include organizations, open spaces, parks, schools, community facilities, performance venues, art galleries, arts related businesses, public arts installations, and other elements where creative or cultural activity was observed. [Figure 3 - 2 on page 21](#) shows a map of the assets identified in this study.

The inventory is a snapshot in time, and is not expected to capture *all* individuals, organizations and places that make up the City's cultural ecosystem. Instead, it is a starting point for further investigation and continual maintenance of a publicly accessible inventory of spaces, places, events, organizations, and creators that contribute to economic and community development through the visual arts, performing arts, recreation, and lifelong learning. Descriptions of the various types of assets appear below:

Physical Assets

Venues & Places

Formal venues, businesses, or open spaces known to host cultural, community, and/or artistic events were included as assets. Some examples include local businesses that host live music, theaters, concert halls, flexible performance venues, parks, open spaces, churches, community organizations, and others. The inventory includes over 60 venues and places – a significant density when considering the relatively small 1.4 square mile area of the City. [Figure 3 - 2 on page 21](#) shows the locations and types of assets recorded, and a complete list is available in the [Appendix](#) of this report.

Community Facilities

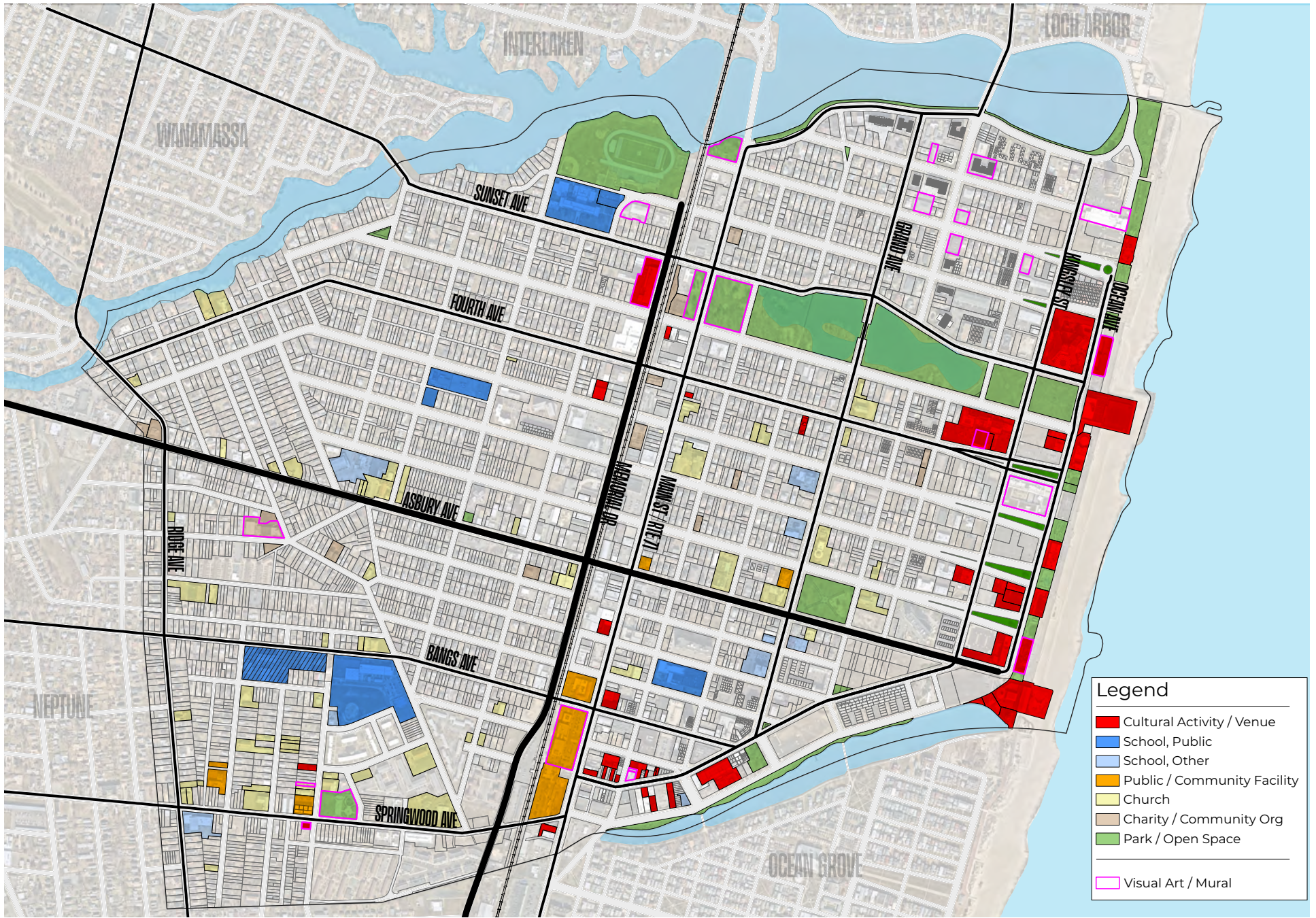
A range of community facilities were identified and cataloged. Community facilities included publicly owned spaces with community-focused programs such as the Asbury Park Senior Center, the Asbury Park Public Library, and the Asbury Park Municipal Complex. The study also recorded public and private educational institutions, non-profits, charities, and faith-based organizations. [Figure 3 - 2 on page 21](#) shows a map of these community facilities.

Visual & Public Art

Asbury Park's emerging brand as a destination for visual arts is the result of a significant number of murals, sculpture, and public art installations. A block-by-block inventory of public art and/or mural installations was conducted as part of this study. The locations of these artistic installations are indicated on the asset map in [Figure 3 - 2](#).

Figure 3 - 1 Asbury Park Community Festival at Springwood Park (above); Cookman Avenue open streets 2022 (below)





While they are important components – especially as they relate to history, interpretation, and preservation initiatives – this inventory *did not* catalogue monuments and/or memorials to specific people and historical events. These types of historical assets are typically cataloged as part of a comprehensive historic preservation or interpretation plan. To the extent that these elements are located within parks, open spaces, and public facilities, those elements are captured within the venues and places portion of the inventory.

Creators, Organizations & Entities

Individuals and organizations that engage in artistic, cultural, and creative pursuits are at the heart of the cultural ecosystem. Whether for commercial consumption, private enterprise, individual enrichment, or community recreation, they are the reason Asbury Park is seen as a place where creativity and culture thrive. This study found at least 180 organizations, individuals, businesses, or groups that create, present, or host cultural activity – and it is likely there are many more. The density of creators speaks to Asbury Park’s creative brand, and the impact their programs, events and activities have on the economic and social environment. A list of entities cataloged as part of this planning effort can be found in the [APPENDIX](#) of this report

Programming & Events

Recurring cultural events, gatherings and community activities are a primary indicator of arts and cultural activity. The presence and frequency of communal activities and events is relatively easy to measure, but is important to note that they represent the endpoint of the cultural production cycle. The frequency (or lack) of events and activities may indicate the availability of spaces for presentation, performance or gathering, however, it does not provide much information about the availability, cost, or presence

of facilities such as rehearsal space, storage, manufacturing, meeting, conference, and others that support the cultural production process.

A complete retail and land use inventory is beyond the scope of the Arts & Culture Plan, but information gained through community engagement yielded important findings about cultural production space in the City. The inventory included recurring events or gatherings such as concerts, theatrical productions, festivals, markets, parades, community events, and others. A complete list of events and activities can be found in the [APPENDIX](#) of this report.



Figure 3 - 2 Map of arts and culture assets in Asbury Park (Opposite)

Figure 3 - 3 Examples of art and cultural activities; yoga at Sunset Avenue beach (top); AP Music Foundation Music Mondays at Springwood Park (center); New Jersey Pride Festival (below)



Community Outreach & Engagement

Introduction

Extensive community engagement and public outreach was done to assure the Goals, Strategies and Recommendations of the Plan align with the experiences, aspirations and needs of residents. Responses from an on-line survey were augmented with stakeholder interviews, focus group discussions, multiple community engagement events, and two public open house events. A summary of the Plan was presented to the Asbury Park City Council, who provided a resolution of referral to the Asbury Park Planning Board. Each component of outreach and engagement activities is described herein.

On-Line Survey

An on-line survey was distributed through public and private email lists, social media accounts, and community message boards. Business cards with a QR Code link were also handed out at public events and placed in businesses, community facilities, and organizations. When requested, printed copies of the survey were provided and combined with on-line responses. As of the writing of this report, there were 152 responses to the survey that provided information about attitudes toward art and culture and patterns of cultural consumption. Selected survey results are covered in the *Findings and Themes* section of this report, and the complete results are included in the [APPENDIX](#) of this report.

Figure 3 - 4 Stakeholder Interview Participants

NAME	AFFILIATION	TITLE / ROLE
Michele Alonso	City of Asbury Park	Director, Planning & Redevelopment
Chris Avallone	Asbury Park Zoning Board	Chairperson
Joe Barris	Monmouth County Division of Planning	Director
Eileen Chapman	City of Asbury Park	City Councilor
Yvonne Clayton	City of Asbury Park	City Councilor
Leesha Floyd	Asbury Park Recreation Committee	Director of Recreation
Mary Eileen Fouratt	New Jersey State Arts Council	Program Officer, Access, Community Arts
Stacie George	Live Nation	SVP of Booking
Joe Grillo	Asbury Park Board of Education	Board Member
Jenn Hampton	Public Art Commission / Parlor Gallery	Chairperson / Owner
Barbara Krzak	Asbury Park Planning Board	Chairperson
Rick Lambert	Asbury Park Planning Board	Vice Chairperson
Kathleen Melgar	Asbury Park Public Library	Director
Liza Minno	Asbury Park Book Cooperative	Co-Op Manager
Tiasia Newman	GotPicz / Vintage Brothel / Tiasia Newman	Owner / Creator
Tom Pivinski	Environmental Shade Tree Commission	Chairperson
Amy Quinn	City of Asbury Park	City Councilor
Michael Sodano	Arts Rule	Founder
Jennifer Souder	Asbury Park Planning Board	Commissioner
Lorraine Stone	Wisdomkeeper	Creator / Community Member
Charles Trott	Public Art Commission / DIA Project	Commissioner / Founder
Donna Vieiro	City of Asbury Park	City Manager
Paul Weinstein	Asbury Park Music Foundation	Treasurer
Edwin Ruiz	Asbury Park Board of Education	Director of Curriculum
Pat Schiavino	art629 Gallery; Sackman Realty	Owner / Realtor Associate
John Muly	Madison Marquette	Development Manager
Brian Cheripka	iStar	Development Manager
Paul McEvily	Interfaith Neighbors	Executive Director



Stakeholder Interviews

The planning team and members of the Steering Committee conducted stakeholder interviews with representatives from city government, non-profit organizations, and creative community. These discussions were necessary to ascertain the state of the arts and cultural ecosystem, to understand challenges and needs of different community cohorts, and to identify key priorities as they relate to the implementation of the Plan. Figure 3 - 4 shows a list of all stakeholder interview participants.

Community Outreach & Engagement Events

Community Outreach Events

As shown in Figure 3 - 5, the planning team participated in six public events organized by the City, local business, and non-profit organizations. At these events, maps, graphics, and other visual aids were used to discuss the local arts and culture ecosystem with the public. Many individual conversations augmented the arts and culture inventory by revealing creators, organizations, and events throughout the City. They also provided context and 'ground truthing' of public perceptions about how to support the City's cultural ecosystem.

During these conversations, members of the public completed the open-ended statement "Art and

culture is...." by filling out a 3x5 inch card with colorful markers. Over the course of the study, hundreds of cards were completed by the public. The range of responses and content from these interactions paint a picture of art and culture as an essential component of a thriving and inclusive city. A selection of responses from the public is shown in Figure 3 - 6.

Figure 3 - 5 Community and public engagement events attended by the planning team

Wooden Walls Opening @ The Carousel House September 16, 2022
AP-AMP Presents JT Bowen & Arlan Feiles @ The Turf Club September 25, 2022
Asbury Park Complete Streets Movie Night @ AP Public Library October 4, 2022
Asbury Park Fall Fun Day @ Sunset Park October 8, 2022
Asbury Park Community Festival @ Springwood Park October 22, 2022
APAC Fall Networking Event @ House of Independents October 26, 2022

Figure 3 - 6 Selection of public responses gathered at engagement events to the open ended statement "Arts & Culture Is..." (below)



Focus Groups

Once there was sufficient information to develop preliminary goals and strategies, the planning team conducted (5) focus groups that used presentation and facilitated discussions to:

- Review findings of the arts and culture inventory
- Discuss themes derived from stakeholder interviews and community engagement activities
- Elicit feedback on how the goals and objectives address gaps in the arts and cultural ecosystem

Feedback received in these focus groups was instrumental in testing assumptions, determining priorities, and developing recommendations. A list of participants in the focus groups is shown in [Figure 3 - 7](#).

Open Houses & Public Presentations

Creating the Plan included two public open house events. The first was held in December 2022 at Blackbird Community Commons. This event drew approximately 50 attendees and was used to gather feedback on the goals and strategies of the Plan. The second was held in March 2023 at the Asbury Park Public Library and drew approximately 60 attendees. At this event, the planning team invited public comment and feedback about the recommendations of the Plan.

Figure 3 - 7 Arts & Culture Plan focus group participants

Figure 3 - 8 Photographs from community engagement events, focus groups and open houses (opposite)

NAME	AFFILIATION / DISCIPLINE
Daisha Abrams	Creator / Dancer
Robert Angelini	Asbury Park Theater Company
Ryver Bey	Creator / Musician
Phillip-Mychael Bonds	Creator / Actor / Educator
Anthony D'Amato	Asbury Park Theater Company / Remember Jones
Tim Donnelly	Sea.Hear.Now
Conni Freestone	Creator / Photographer
Scott Hamm	Fun House AP
Teretha Jones	Creator / Community Member
Nick Kiefer	Creator / Photographer
Jeff Lundenberger	The ShowRoom Cinema AP
Renee Maskin	Creator / Musician
Paul McEvily	Interfaith Neighbors
Derek Minno-Bloom	Light Brigade Collective / Trinity Church
Tiasia Newman	GotPicz / Vintage Brothel / Tiasia Newman
Daria Parr	The ShowRoom Cinema AP
Jhailyn Puello	Caba Creatives
Victoria Reiss	Siren Arts / Transformer DC
Emma Smith	Producer / Ryver Bey
Bam Smith	Producer / Ryver Bey
Thomas Stevens	Hot Sand AP
Jason Stumpf	Creator / Artist
Lorraine Stone	Creator / Writer
Angie Sugrim	Wooden Walls / Fortune Web Marketing
Charles Trott	Creator / DIA Project / AP Public Art Commission
Semaj Vanzant Sr.	Inspire Life
James Vance	Creator / Artist
William Whitefield	Asbury Park Theater Company
Jim Yack	Hot Sand AP





Community Profile & Planning Context

The Arts & Culture Plan created a community profile of the City and its situation within the context of the regional cultural landscape. The planning team examined trends in population demographics, the perception of Asbury Park as a regional cultural destination, the potential for cultural activity to support economic development goals, and existing municipal plans and initiatives. A summary of that profile appears herein.

Population Demographics

Population & Population Density

According to the 2020 Census, the population of Asbury Park was approximately 15,200 (15,194) in a land area of approximately 1.4 square miles¹. This equates to a population density of approximately 10,630 persons/sq. mile - making it one of the most densely populated municipalities in Monmouth County and in the top 5% of all municipalities in the state². Despite the perception of rapid growth, Figure 3 - 9 shows that the census population has steadily declined over the past 30 years.

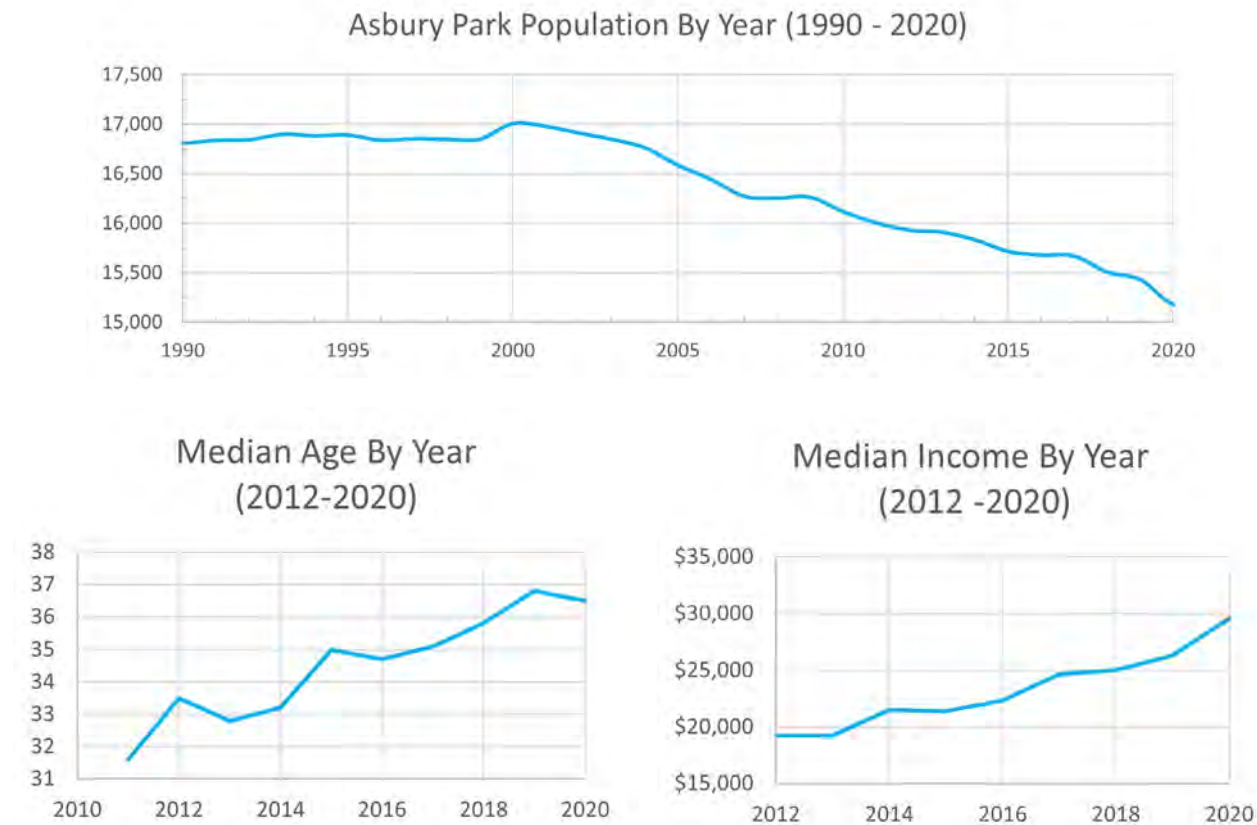
The difference between the perception of growth and a declining census population points to a rise in part-time and seasonal residents that are counted (for census purposes) in their primary place of residence rather than in Asbury Park's full-time residential population.

Community Demographic Profile

According to the 2020 census, Asbury Park is a diverse community with approximately 43.4% White residents, 37.5% Black or African American residents, and 19.7% Hispanic or Latino resident. While the City is still mostly comprised of non-white residents, the percentage of white residents has been trending upward and the percentage of non-white residents has been trending downward in recent years. This trend is evident when looking at the 2010 census when the City had 26.4% White and 50.1% Black or African American residents with a relatively stable share that identify as Hispanic or Latino.

Several other key demographic factors displayed clear trends as well. As shown in Figure 3 - 9, The City has seen an increase in median income and median age over the past ten years. While many of these changes are consistent with trends in other urban areas, they are consistent with an understanding of Asbury Park as a gentrifying city where the population is becoming older, wealthier, and less diverse.

Figure 3 - 9 Asbury Park's census population 1990-2020 (source: www.Census.gov); Median Age, 2012-202 (source: https://datacommons.org/)



¹ <http://www.Census.gov>

² <http://www.usa.com/rank/new-jersey-state-population-density-city-rank.htm>



Asbury Park as a Regional Historical, Creative and Cultural Hub

Asbury Park has a rich artistic and cultural history with a vibrant creative scene that – despite cyclical downturns – has drawn visitors, artists, and creators for more than a century. Asbury Park’s place in popular culture is strongly tied to the City’s vibrant music scene, which first gained national attention in the 1920s and has continued to this day. Legendary venues have hosted national and international acts including Count Basie, Fleetwood Mac, Dizzy Gillespie, Bruce Springsteen, Miles Davis, Led Zeppelin, and others. Asbury Park’s boardwalk and downtown district are lined with galleries, restaurants and shops that are a significant contributor to the City’s economy and identity as a tourist destination.

In recent years, Asbury Park has seen a resurgence in its artistic and cultural offerings – especially as it relates to cultural tourism and visitation – with new festivals, events, and activities throughout the City. For example, the ‘Sea.Hear.Now’ music festival has become a major event, drawing musicians, and fans from around the world. The City has also seen the emergence of new venues, such as House of Independents, which is a

popular spot for live music and comedy. The recent revitalization of the Turf Club – a well known historical music venue on Springwood Avenue – has sought to preserve and promote the contributions of the African American community to the City’s cultural and historical legacy. On the public art front, the Wooden Walls Project, launched in 2013, brings together local and international artists to create art and murals installations on buildings and in public spaces

Asbury Park’s cultural identity is also closely tied to community activism and social justice. Many local artists and organizations use their platforms to raise awareness about gentrification, racial justice, and LGBTQAI+ rights. Celebrating and documenting the contributions of the City’s African-American community to the town’s cultural identity is a focus of organizations like the Asbury Park African-American Music Project (AP-AMP) who are working to preserve and revitalize the historic Turf Club music venue on Springwood Avenue. Their efforts, along with others, seek to preserve the history of and revitalize the neighborhood as a hub of African American music, culture, and entrepreneurship.

Figure 3 - 10 An Asbury Park African-American Music Project (AP-AMP) event at the Turf Club (below, left); Asbury Park beach (below, center); The Circuit at Atlantic Square (below, right)



The Economic Impact of Arts & Culture

The City's arts and culture scene make a significant contribution to the local economy. While there is no available data for the municipality or the county, the latest version of the Arts and Economic Prosperity Survey³ produced by Americans for the Arts, provides state level data for cultural expenditures. According to the study, the average NJ resident spent \$27 (2015 dollars) in ancillary expenses including meals, souvenirs, transportation, and lodging when attending cultural events, while non-residents spent nearly \$51 in ancillary expenses. Considering the volume of private/paid events in Asbury Park it is likely that this type of touristic activity makes a significant contribution to local businesses through direct purchases and to city revenue through tax and parking revenues.

In general, the economic impact of arts and culture in the City can be seen in several ways:

Jobs & Employment

The creative economy provides employment opportunities for many people in the state. According to the New Jersey State Council on the Arts, the

creative industry in New Jersey, which includes arts-related jobs accounted for more than 88,000 jobs and \$9 billion in economic activity in 2018⁴. This includes a range of jobs including artists and performers, designers, technicians, and others. Current employment data does not provide details for Monmouth County or Asbury Park, but it is assumed that the City's creative industries contribute to the local economy through employment and business opportunities.

Tourism

Asbury Park's arts and culture scene is a significant draw for tourists. Visitors come to the City to visit the beach, waterfront, downtown commercial district, and to attend the concerts, festivals, markets, and private events. According to a report by the New Jersey Division of Travel and Tourism, tourism in Monmouth County generated over \$2.6 billion in 2019⁵. It is reasonable to expect that Asbury Park's status as a seasonal beach destination and regional cultural draw captures some of that economic activity.

Property values

A report by the National Endowment for the Arts found that homes located within a half-mile of

cultural institutions have a higher property value than homes farther away⁶. This effect may be evidenced by the rapidly rising property values in Asbury Park. It is important to note that the increase in property values tends to be good for homeowners but may have a deleterious effect on renters, low-income individuals, and seniors with limited financial resources to respond to rising rents.

Figure 3 - 11 Asbury Park Historical Society Art on the Boardwalk (below, left); Photography shoot at the Carousel House and Casino



3 <https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-5>

4 <https://www.nj.gov/state/njsca/pdf/research/CreativeIndustryReport2018.pdf>

5 <https://nj.gov/state/dos-ntt/2019-tourism-economic-impact-report.pdf>

6 <https://www.arts.gov/sites/default/files/Research-Art-Works-NEA.pdf>

Municipal Plans & Initiatives

Numerous plans were completed prior to the Arts & Culture Plan. Recommendations from these plans were cataloged to understand how the Arts & Culture Plan could support the policies, recommendations, and community priorities established by relevant preexisting plans and initiatives, including:

Master Plan & Reexamination Report (2017)

In 2017, Asbury Park updated its Master Plan and established a 10-year vision for the City:

“The City’s vision for the year 2027 is of a safe and vibrant community with a balance of land uses, diverse housing options, a thriving arts community, a diversified and expanding year-round economy, modern and well-maintained infrastructure, expanded community facilities and an outstanding quality of life.” (page 35)

The City’s Master Plan sets a clear framework for how an Arts and Culture Plan can support the community

goals of economic diversification, community facilities development, and an enhanced year round quality of life.

Furthermore, within the Land Use portion of the 2017 Master Plan Reexamination, there was also a specific recommendation that relates to the current planning effort:

Prepare An Arts & Culture Plan (page 57)

The City should prepare an Arts and Culture Plan. This Plan should accomplish the following:

- Inventory the City’s arts and culture assets, identify shortfalls in the types of arts and culture uses present in the City,
- Identify the area(s) most appropriate for an arts and culture district, identify a siting process and criteria for public art (murals, sculpture, etc.); and
- Identify those uses (live/work housing, etc.), programming, and other actions necessary to support the City’s vibrant arts and culture community.

Expand Arts & Culture Uses In Central Business District & Waterfront (page 57)

The City should consider additional arts and culture uses in the Central Business District and Waterfront districts and any arts and culture district that may be created. Such uses may include studio space (music, dance, paint, etc.), radio, video, and theater.

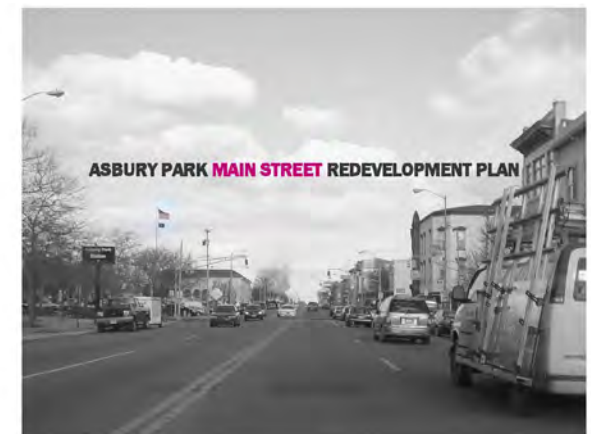
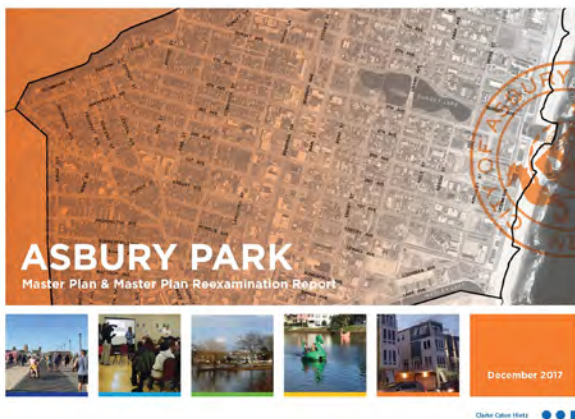
Create an Arts and Culture District (page 57)

Based on the recommendations in the Arts and Culture Plan, create an arts and culture overlay zone district along Asbury Avenue from approximately Main Street to Comstock Street and/or other parts of the City which permits additional arts and culture uses and provides incentives for said uses and art installations.

Consider corridor and/or redevelopment planning for Asbury Avenue (page 57)

This street serves important functions in the City, including but not limited to, one of the western gateways and a commercial district serving the neighborhoods that flank both sites. Notwithstanding, the corridor suffers from vacancies and underutilization. An improved Asbury Avenue can offer more services and

Figure 3 - 12 Selection of existing municipal plans with relevance to the Arts & Culture Plan



conveniences to area residents, a more appealing and safe experience through improved streetscape, lighting, and fewer vacancies, and new housing and business opportunities. Planning for this corridor should consider designation as an area in need of redevelopment or rehabilitation, or alternatively corridor planning without the use of such designations. This should be coordinated with the recommended Asbury Avenue Streetscape Plan, Asbury Avenue gateway and designation of an arts and culture district along Asbury Avenue. Notwithstanding the desired improvements for this corridor, any planning effort should be sensitive to and mitigate any loss of housing stock and displacement of residents.

Other Plans & Initiatives

To situate the Arts & Culture Plan within the development and regulatory framework of the City, the following documents, plans, and initiatives were reviewed for relevance to the Arts & Culture Plan:

- Asbury Park Zoning Ordinance
- Asbury Park Plan for Walking and Biking (2018)
- Waterfront Redevelopment Plan and Amendments (2019)
- Springwood Avenue Redevelopment Plan (2020)
- Central Business District Redevelopment Plan (2020)
- Main Street Redevelopment Plan (2021)
- Monmouth County Master Plan
- Monmouth Arts Plan: Imagine, Envision, Create 2013-2017 (2012)
- Asbury Park Wayfinding Strategy

In general, the plans are compatible with the goals of supporting community, arts, culture, and recreation in the City. However, as the recommendations of the plan are implemented, some of these redevelopment plans and the City's zoning ordinance may need to be updated to allow or incentivize the desired outcomes of the Plan.





Findings & Themes



Findings & Themes

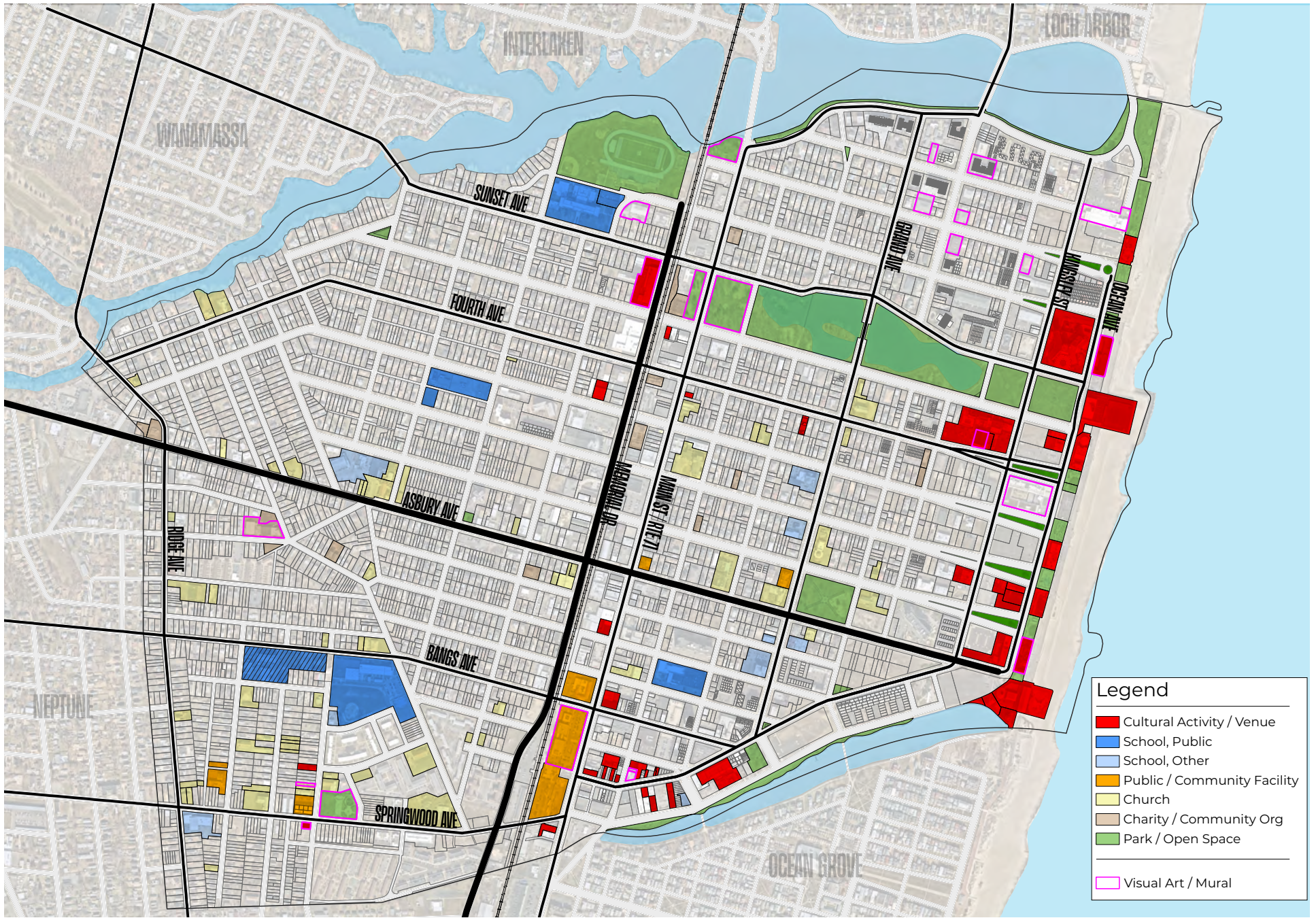
Introduction

This section provides a summary of the data from research, inventory, and community engagement used to identify the strengths, weaknesses, and opportunities present in the City's art and cultural ecosystem. Findings are presented thematically and combine direct observations, research, and individual perspectives from community engagement. When taken together these data sources point to gaps in space, infrastructure, organizational capacity, and policies that should be addressed to support community arts, culture and recreation.



Figure 4 - 1 Day of the Dead display on Emory Street (above, left); Sea. Hear. Now Music Festival (above, right); AP Music Foundation Music Mondays at Springwood Park (center, left); Asbury Park Complete Streets Coalition Slow Roll (center, right); Asbury Park Easter Pageant (below, left); Remember Jones at Porchapalooza (below, right)







Venues & Places

As illustrated in [Figure 4 - 2](#), nearly 70 venues and places were identified including formal performance venues, open spaces, parks, schools, private businesses, and community organizations. This is an impressive number of places for cultural activity in a small city. Analysis of the data found that most active formal and indoor venues are privately owned and focused on commercial cultural activity. When considering publicly owned spaces like parks and public schools, many perceive they are not available for community-produced programs. The work of this study confirmed that Board of Education makes their facilities available for rental, but administrative and cost barriers deter the public from considering them as viable options relative to privately-owned venues.

Despite the impressive density of formal fixed-seat venues in the City, a significant proportion of venues were inactive at the time of this study. In fact, when considering formal indoor performance venues, Paramount Theater, Convention Hall, and Savoy Theater were all dormant. This represents approximately 70% of the existing indoor venue capacity in the City ([Figure 4 - 3](#)). The inactivity of these venues puts Asbury Park at an economic disadvantage for attracting local and touring productions relative to other municipalities that have high quality performance venues and presenting organizations like the Count Basie Center for the Arts in Red Bank, The Axelrod Performing Arts Center in Deal, Monmouth University in West Long Branch, and many others ([See Figure 4 - 15 on page 50](#)).

Summary Of Findings

- There are many privately owned and formal venues, but most are focused on commercial cultural activity
- There is a lack of indoor space and formal venues controlled by the City for free, community-based, and recreational programs
- Public schools with space, facilities and venues that could support community-based programs are not perceived as accessible to the public
- 70% of formal venue capacity in the City is currently inactive, leaving a significant gap in the market

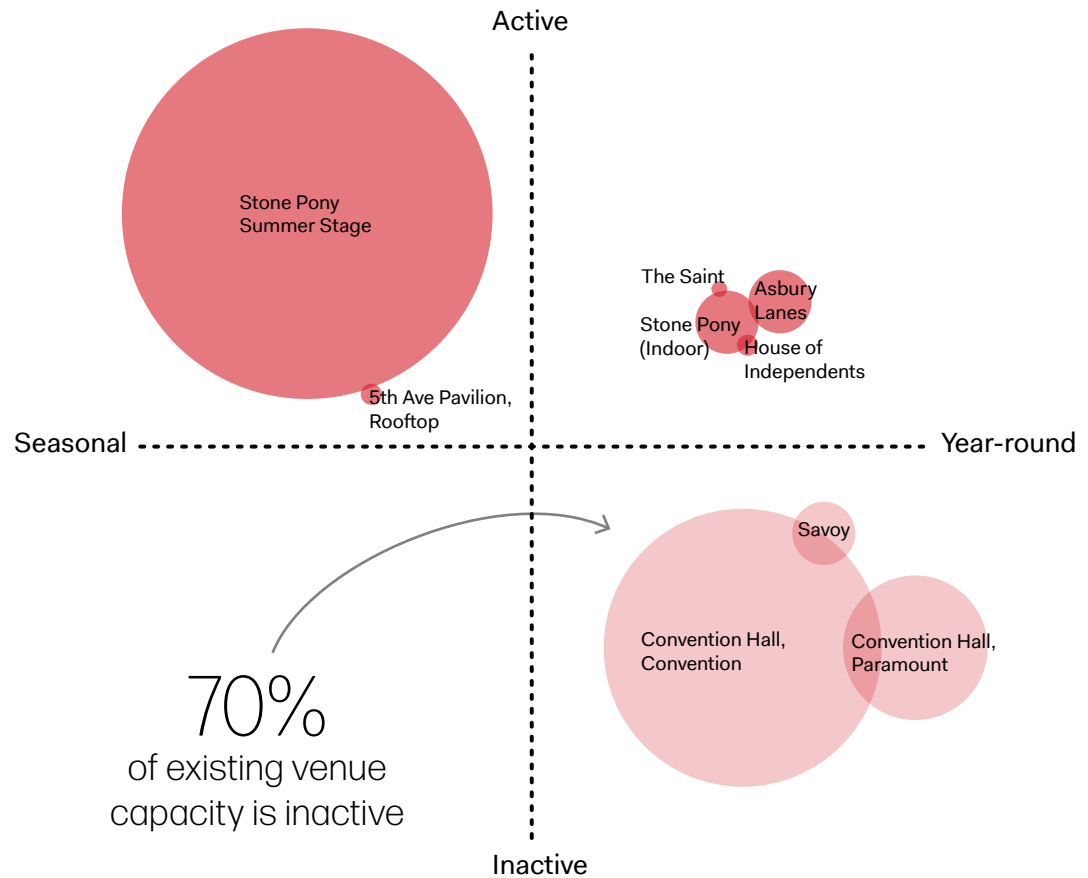


Figure 4 - 2 Map of arts and culture assets in Asbury Park (Opposite)

Figure 4 - 3 Relative Size and operational status of seasonal and year-round formal venues in Asbury Park (Right)





Programming & Events

The study documented more than 60 recurring events and programs that took place during 2021 with a complete list of the events appearing in the [appendix](#) to this report. Analysis of event frequency showed consistency with the understanding of Asbury Park as a seasonal destination where frequency of programming was significantly higher in the tourist season/warmer months of the year. [Figure 4 - 4](#) illustrates this trend with the highest program frequency during the summer months and a significant decrease in event frequency from October to April.

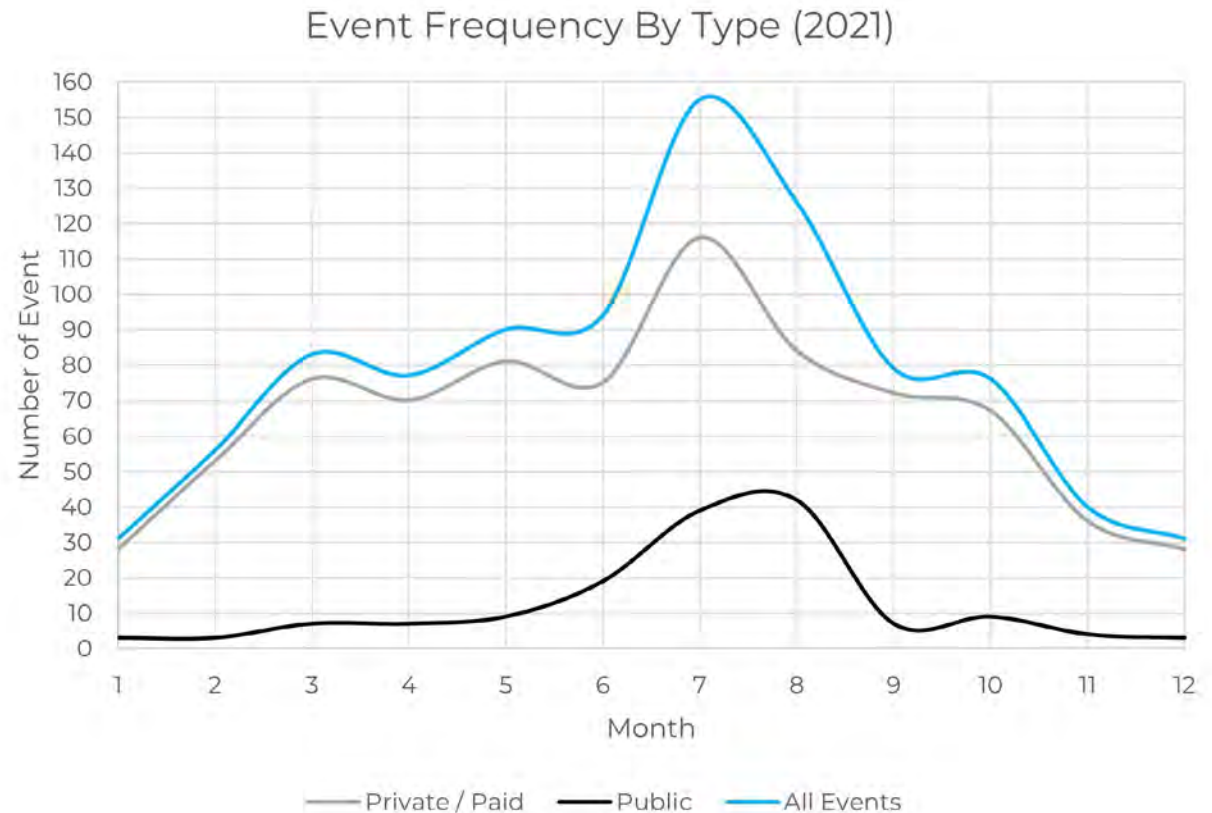
As part of the study, events were classified into private/paid events or public events that were free for the general public. Graphing the frequency by event type confirmed a similar seasonal pattern exists for both paid and private events. [Figure 4 - 4](#) shows that despite a seasonal peak, private/paid events are happening at a much higher rate than public events regardless of the time of year. Furthermore, the data showed that despite significant activity in the warmer months, public events were nearly non-existent outside of the tourist season.

Overall, this data may indicate that there is a sufficient number and variety of venues - both indoor and outdoor - to accommodate the City's current level of commercial activity. However, the lack of free/public events outside the tourist season may point to a lack of adequate indoor facilities and venues for public events rather than a fundamental lack of demand for community-based programming in the off-season.

Summary Of Findings

- Both commercial and community-based programming is impacted by Asbury Parks' seasonal nature
- Most recurring events and programs are privately produced and commercially focused
- There are few recurring free/public programs outside the tourist season
- There is a shortage of indoor space for hosting free/public events

Figure 4 - 4 Frequency of recurring events and programs in Asbury Park (2021)





Community Facilities, Schools & Organizations

The presence of community facilities is an indicator of a city's ability to produce cultural and recreational activities. The spaces in community facilities vary from place to place, but often include components like meeting rooms, auditoria, maker spaces, libraries, classrooms, creative studios, video/sound production, and flexible event space. When properly managed, community facilities provide residents with the spaces and programs that support community building, collective assembly, lifelong learning, and individual creativity.

In the case of Asbury Park, this study found a near complete lack of indoor facilities for community-based or community-produced programs. Except for the Asbury Park Public Library - which is subject to the oversight of an independent board - there are few examples of indoor space for events generated by community members in the pursuit of individual creativity, community building, or cultural expression.

The same is true of large community events, which are well served by parks and open space, but have few indoor options for events of any size or complexity.

Many schools, churches, and community organizations contain production and presentation facilities like meeting space, rehearsal facilities, assembly rooms, auditoria, and performance space. In Asbury Park, public school facilities are controlled by the Board of Education. As a result, the municipal government controls very little indoor space for community-based or community-produced programs. This study documented the location and capacity of some of these spaces ([Figure 4 - 2 on page 37](#)), but community engagement revealed limited awareness of where spaces (public or private) are located or how to secure these spaces for community-based activity.

Both the Asbury Park Senior Center and the Asbury Park Public Library are exceptions to the general lack of indoor community facilities. While both institutions have indoor facilities and robust programming that provide critical services to the community, each must satisfy their own operational and programmatic

Summary Of Findings

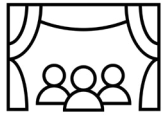
- Space within schools, churches and community organizations lack visibility or are perceived as inaccessible to the public
- Indoor facilities for community-based programs are in extremely short supply
- There are many parks and open spaces but most lack basic infrastructure to support community-based programs

mandates before accommodating community generated programs and activities. Furthermore, the lack of visibility and information about similar facilities in private schools, churches and community organizations adds to the perception of a shortage of space for community-based art, culture, and recreational activity.

Unlike indoor facilities, the City has a broad profile of open spaces and parks that can (and do) host community-based events and programming. In fact, 95% of all survey respondents indicated that they had participated in activities in streets, parks, or open spaces, while a much lower proportion indicated they have participated in activities hosted in indoor community facilities. Despite their availability, this study noted that parks lack a uniform standard of infrastructure like seating, shading, electricity, and rest rooms to support community activities. Recent investments in public infrastructure like a performance shell and restrooms in Springwood Park are an exception to this rule - making it a commonly used space for free programming by the City and non-profit partners like the Asbury Park Music Foundation. Furthermore, some community members expressed frustration with the process for securing permits, insurance, and usage fees for City-owned open spaces, especially for entities with nascent fiscal and organizational resources.

Figure 4 - 5 Examples of existing community facilities in Asbury Park. Asbury Park Public Library (below, left) and Asbury Park Senior Center (below, right)





People & Audiences

An important concept that arose from the planning process is that there are different cohorts who consume or

participate in cultural activity in the City. Furthermore, these cohorts have different perspectives about how to support the City's cultural ecosystem. The most direct way to evaluate the competing interests is to divide audiences into the broad categories of full-time residents, part-time residents, and visitors.

Full-Time Residents

As discussed in the *Community Profile* (See page 26), the full-time residential population of Asbury Park has been in decline over the past three decades. Additionally, there have been noted changes in the racial, age and economic composition of the population, and the City is trending toward being older, wealthier, and less diverse. Many full-time residents spoke with pride, excitement, and interest about privately produced cultural offerings like live music, restaurants, festivals, and outdoor community events. However, others - especially those encountered at community-based events - expressed concern that historical, geographical, and racial divisions have been exacerbated by the cost of events and lack of inclusiveness in cultural programming. In fact, many minority residents stated that the genres and forms of cultural expression they are interested in are not represented in the City's commercial programming. In general, it was found that most full-time residents did have an appetite for more private programming but preferred that City resources be devoted to developing facilities and events for youth engagement, community produced programming, and improving year-round quality of life.

Part-Time Residents

There is no way to know the number of part-time residents of the City. However, the demographic trends and experiential evidence of residents suggests that the

Summary Of Findings

- Residents and visitors are well served by commercial cultural activity
- Full-time residents - especially those of modest economic means - do not have access to free programs and recreational community facilities associated with an outstanding quality of life that is consistent with the City's Master Plan vision
- Commercial activity in some districts may be crowding out opportunities for residents to engage in community-based activities

number of part-timers is increasing as a proportion of total population. When considering part-time residents, it is reasonable to assume at least part of their attraction to Asbury Park is related to recreational and cultural offerings. Also, part-time residents are considered to have higher disposable incomes, and are likely to consume more services and cultural activities than their full-time counterparts. In fact, many part-time residents may be well served by commercial cultural offerings, but their perspective may not be heavily invested in things

like the profile of educational and community facilities or the frequency of year-round programming for the community. Finally, there was also a sentiment that part-time residents may consider converting to full-time residency if year-round quality of life was improved to offer them a full suite of services and facilities for engaging with and participating in cultural activities.

Visitors

Visitation and tourism are major drivers of the local economy - especially in the tourist season. The recreational opportunities of the beach and many commercial cultural offerings define Asbury Park's status as a regional tourist destination. The strength of the private market for recreation and tourism, however, is not a good indicator of the quality of the year-round residential experience. Community engagement activities revealed pervasive attitudes that while tourism is necessary for the economic wellbeing of the City, does not translate into a sense of fulfillment for many full-time residents. Furthermore, residents of all kinds expressed concern that more resources are devoted to developing and executing commercial and tourism focused events than providing community facilities, programs, and services that the year-round community.

Figure 4 - 6 Theoretical characteristics and concerns of different audience cohorts

	FULL-TIME RESIDENTS	PART-TIME RESIDENTS	VISITORS
SIZE	~15,500	UNKNOWN	A LOT
CHARACTERISTICS	<ul style="list-style-type: none"> Primary Homes Median Income: \$29,600 23% Below Poverty Line Median Age: 36.5 43% African American / 17% Latino 	<ul style="list-style-type: none"> Second Home / Seasonal Likely Wealthier Likely Older Likely Less Diverse Than Full-Time Population 	<ul style="list-style-type: none"> Day Visits / Short Stays County, State or Regional Origin Economic Drivers
ISSUES & CONCERNS	<ul style="list-style-type: none"> Quality of Life Schools & Local Services Affordability Attachment to Place 	<ul style="list-style-type: none"> Convenience & Accessibility Commerce & Services Events & Activities 	<ul style="list-style-type: none"> Activities Events Recreation Ease of Access





Community & Inclusion

The issue of inclusion was possibly the most recurrent theme that arose from community engagement activities. In fact, nearly all engagement participants, community residents, and stakeholders – regardless of race or ethnicity – expressed the importance of inclusion as a component of improving residential quality of life. It is nearly impossible to develop statistics to ascertain how inclusive (or not) a city is, but the overwhelming sentiment conveyed through engagement activities was that more must be done to engage residents from all areas, ethnicities, and cultural cohorts. The on-line survey conducted as part of this study also suggested that youth engagement and equity were among the respondents top priorities.

Based on the engagement performed, concerns about inclusion have several different roots. The first relates to opportunities for community members to engage in and consume cultural activity that is relevant to their experiences and forms of cultural expression. Many stakeholders and community members suggested that the genres and styles of commercial cultural offerings are heavily skewed toward visitors that have a different demographic profile than the year-round residential community. While many organizations are working

Summary Of Findings

- Quality of life, youth engagement, economic advancement and equity are top priorities
- Many communities experience barriers to participation for individual or collective cultural expression
- The local creative community is largely left out of commercially focused cultural offerings produced in the City's public spaces

to provide relevant community programming, there may be opportunities for the City to develop specific programs aimed at multicultural exchange that include exposing the general population to a broader range of cultural traditions like the music, food, or customs of the residential population. In fact, many cities have multi-cultural music and food festivals as a centerpiece of their efforts to bring people of different backgrounds together through community-based programs.

A second root of concerns about inclusion stemmed from the idea that little is being done to include the local creative community – regardless of ethnicity – in the commercially focused events, programs, and festivals in the City's publicly owned spaces. Community members repeatedly expressed that there is a wealth of local talent in the City, but many found that commercial programs in public space exclude local artists and creators. Even small-scale programs like busking and informal public performance are limited by the lack of a clear curating process, or understanding by performers of the necessary regulations and permits. A targeted effort to cultivate these types of performances, with a clearly defined selection and approval process is an opportunity to support a robust lineup of content providers from the local community – especially those at the beginning of their creative journeys. Even more concerning were accounts from minority members of the local creative community who relayed experiences where they felt local programmers and venues required them to provide additional security, insurance, or deposits as a precondition for hosting their events.

Finally, many community members pointed to a lack of access to facilities for community members to engage in individual and collective creative pursuits, as another dimension of the lack of inclusion. This includes the perception that the public school system provides little in the way of cultural literacy, creative educational

programming, or spaces to support community programming. Community members astutely pointed out that the Public Library and Senior Center – while valuable to the community – do not provide the profile of spaces needed to engage residents in recreational activities or the learning, making, and doing that enables individual creativity or collective cultural expression. The bottom line is that the lack of a clear 'community center' has led to a fractured sense of equity around what is provided for commercial cultural consumption and what is available to the community for the most basic types of gathering or cultural exchange.



Figure 4 - 7 Inspire Life Fine Arts and Technology Camp



Funding

Communities with healthy cultural ecosystems typically have a sustainable funding stream that supports community arts, culture, and recreation. In many cases, this funding is essential for the activities, events, performances, festivals, public art, programs, and facilities that support individual creativity, lifelong learning, and collective cultural expression. Sustainable funding for the arts is critical for leveraging arts and culture as a generator of economic development. Funding that supports local creators, cultural resource partners, and non-profit arts organizations can improve coordination, information sharing, and increase the visibility of local creators seeking to participate in commercial creative activity.

The research conducted for this study found that the City provides indirect funding for community recreation and cultural programs through staff positions - most notably the Community Development Block Grant (CDBG) Director and the Director of Recreation. CDBG funding also supported recreational programs, improvements to open space infrastructure, and operations at the Asbury Park Senior Center. While this funding is critical for sustaining these types of activities, it also represents indirect funding. Furthermore, the CDBG is renewed on an annual basis, and does not represent a predictable funding source for community arts and culture. It is important to mention that funding for the Board of Education and the Asbury Park Public Library are provided through general property tax assessments. This is also indirect funding that does not result from a budgetary process directly supporting community arts, culture, or recreation.

In terms of direct funding, the planning team was not able to identify a stable source of municipal funding for arts and culture. The only exception to this are the annual discretionary allocations provided by individual members of the City Council. In many cases, this

Summary Of Findings

- There is little direct arts and culture funding by the City except discretionary allocations from the City Council
- Indirect funding is provided for staff positions for the Director of Recreation and Community Development Block Grant (CDBG) Director
- The Asbury Park Public Library and Board of Education are funded by property tax assessments and also represent indirect funding
- Indirect funding for recreational programming and facilities comes from the CDBG, but there is no mandate to direct it toward community arts and culture
- Many non-profit organizations seek and provide funding for cultural activity through grants and fundraising

funding has supported projects and programs with significant artistic, creative, or cultural components (Figure 4 - 8). However, the discretionary nature of

this funding means it is not guaranteed from year to year and does not represent a stable or sustainable direct funding source for arts and culture in the City.

Figure 4 - 8 Beach lockers at the Asbury Park Beach created through indirect funding for community youth recreation programs (below, right); Mural project on the Asbury Park Sewer Treatment Plant supported by discretionary funding





Coordination & Capacity

Coordination between the private sector, public sector, and the community is crucial for healthy art and cultural ecosystems. Since

resources for event production and space are limited in most places, it is important that cities approach programming and development of community facilities in a way that holistically addresses the needs of residents and the ancillary ability of the arts to stimulate economic development. As such, coordination and capacity building for cultural activity generally happens in several ways.

First, city employees responsible for recreational programs and community facilities coordinate community activities and public events. In some cases, cities foster collaborations between organizations to produce events for specific audiences or population cohorts – especially as they relate to aspirational city goals like inclusion, diversity, and multi-cultural exchange. In addition, city employees responsible for economic development or cultural affairs often coordinate permitting and logistics for special events and commercial activity in public spaces. This study identified multiple positions within the City’s administration that were responsible for such activities including the Director of Recreation and the CDBG Manager. However, based on community engagement activities and an assessment of event frequency, it

did not appear that there were adequate resources available to produce a year-round profile of community-based programming for residents. In fact, it may be that the growing roster and complexity of privately produced special events coordinated by the City is limiting the City’s capacity to address the programmatic needs of full-time residents. This may be evidenced in the lack of year-round community programming when compared to a relatively high baseline of commercially focused cultural programming throughout the year (See [Figure 4 - 4 on page 38](#)).

The second level of coordination generally happens within the non-profit sector. In many places, secondary non-profit organizations advocate for and provide resources to the local creative community. This often takes the form of connecting local creators with the information, space, logistical support, and funding to produce cultural and artistic content. In some places this also takes the form of consulting or incubating creative enterprises through business planning, intellectual property consulting, start-up space, or shared business resources. Some examples of these types of organizations include Monmouth Arts, the Jersey City Arts Council, and the Marion Cultural Alliance (Ocala, FL). In general, these organizations work as a link between the local creative community and governments looking to harness the economic and social power of the arts. It is common that these non-profit organizations enter formal partnerships where local governments provide funding to cultural resource

partners in exchange for services like grant assistance, special project execution, and public programming.

Research and community engagement activities found that the level of coordination by the City and the local creative community could be greatly improved. While there are many community organizations producing art and cultural content, they have little awareness of each other’s core missions and activities. Additionally, this study found that there are many media outlets that individually raise awareness about event-based activity, but there is an acute need for a one-stop resource that aggregates information about commercial and community programming throughout the City. Finally, many members of the creative community expressed dire concern about the availability of funding, informational resources, and production space. While there are policy elements that are needed to address some of these issues, the presence of third-party providers that coordinate policy and development activities between the City and its creative community could be highly beneficial.

Summary of Findings

- More coordination is needed between the City’s administration, non-profit groups, and for-profit creators
- Collective marketing and promotion lack coordination
- Local creators need better methods of finding each other and being connected to resources like funding and production space



Districts & Activity Clusters

This study found three primary clusters of artistic and cultural activity in the City. More than 2/3 of respondents

to the on-line survey indicated the Waterfront (93%), Downtown (90%), and Springwood Avenue (67%) as the top three areas of the City associated with art and cultural activity. Figure 4 - 9 shows the general location and types of assets within each of these districts. While the boundaries are mutable, characterizing these districts is based on analysis of the physical qualities, programming frequency, prevalence of venues, and input from engagement activities. Brief summaries of the qualities and characteristics of each district is included below:

Waterfront Tourism & Entertainment District



The waterfront is the primary driver of tourism and visitation in the City. In the warm months, the beach draws visitors from around the state and region. The presence of indoor and outdoor venues including the Stone Pony/Summer Stage, Tim McCloone's Supper Club, Wonder Bar, and Asbury Lanes lend to the perception of the district as a center for live music. Additionally, visitation and tourism are

Summary Of Findings

- There are 3 primary nodes of cultural and artistic activity (Downtown, Waterfront, Springwood Ave)
- Commercial activity is good for the City's economy but may be crowding out community-based programming – especially in the Waterfront and Downtown
- Springwood Park has emerged as a major center for community-based art and cultural activity
- There are many concerns about inclusion, gentrification, and lack of access to facilities for community-based programming – especially as they relate to younger residents

broadly supported by food vendors, cafes, bars, and restaurants. In recent years, the tactical interventions of the Wooden Walls Project have given rise to a nascent identity of the district as a center for public art, murals, and sculptural installations.

While the beach is recognized as a singular and unique asset that drives the City's economy, community engagement activities revealed perceptions that the commercial focus of activities in the waterfront is not inclusive or representative of the year-round residential population. This perception was expressed repeatedly regarding the cost of accessing the beach in the summer season, the lack of low-cost food options, and the lack of free community-based programming. By way of example, in 2022, a family of 4 (two adults and two children 12+ years) would need to spend \$36 in beach fees before considering the cost of parking, food or ancillary activities. The perceived lack of inclusion also extended to community members who expressed that the genres, styles, and forms of cultural expression in the waterfront do not represent the interests of the year-

round residential community and do not incorporate local performers or creators in meaningful ways.

Downtown Arts & Commerce District

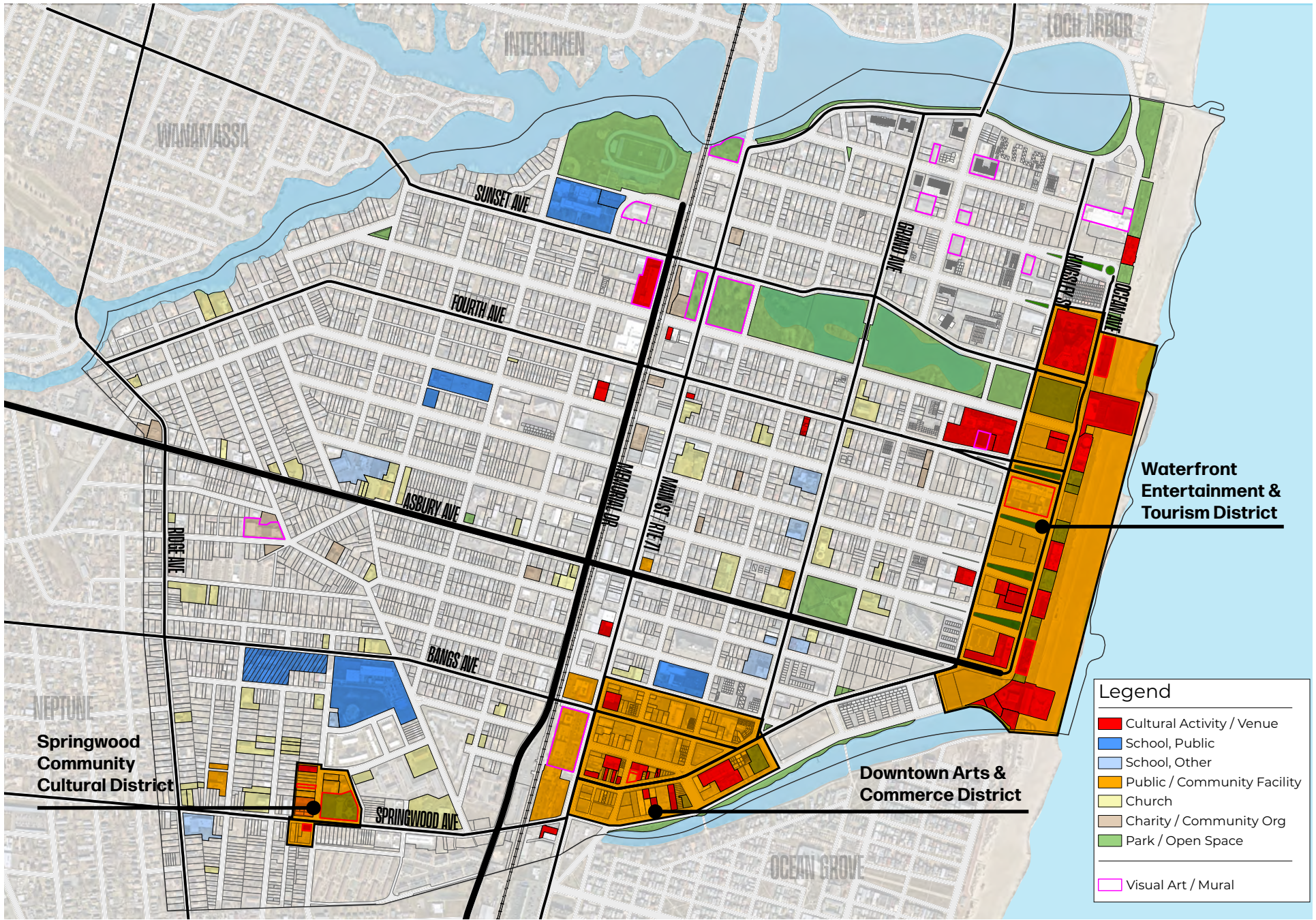


The downtown district, centered on Cookman Avenue, is a significant driver of commercially focused artistic and cultural activity. A significant number of galleries, restaurants, bars with live music, and formal venues have established the district as a year-round activity center. The small scale of the streets, transit access, historic buildings, and traditional downtown format have been important factors in the redevelopment and revitalization of the district. Indoor venues and restaurants that host live music and smaller-scale events year-round also lends to a sense of consistent activity.

Engagement activities, however, revealed concerns about the ability of the district to sustain and thrive over the long term. Many residents and business owners expressed that the district has become exorbitantly expensive, and no longer includes the spaces necessary for cultural production like meetings, rehearsals, and workshops. Many members

Figure 4 - 9 Map showing the primary nodes of artistic and cultural activity in Asbury Park





of the creative community relayed stories of being ‘priced out’ of the market in favor of businesses that cater to visitors. Furthermore, many minority residents suggested the commercial and free cultural programming is too commercially focused and does not reflect the composition or interests of the year-round residential community. Multiple business owners lamented the lack of coordinated programming by the City or other entities including gallery openings, art tours, and other events that could amplify the contributions of local creators and economically support businesses outside the tourist season.

Springwood Community Cultural District



In recent years, the West Side neighborhood along Springwood Avenue has re-emerged as a center of community-based programs including festivals, concerts, and other forms of cultural expression. Schools, churches, community organizations and social service providers also have a significant footprint in the neighborhood and contribute to cultural and recreational programs. These include the Asbury Park Senior Center, The Turf Club/ African American Music Project, Kula Farm, and the Boys and Girls Club of Monmouth County, among others. The renovation of Springwood Park has

also provided a ‘center of gravity’ for community-based and free programming by the City and other organizations – especially in the warmer months.

While there are many educational, churches and non-profit organizations in the district, community members expressed concern over the lack of access to indoor spaces and programming for youth to engage in individual and collective creative pursuits. Furthermore, many expressed concerns about gentrification leading to displacement of existing residents. Still others pointed to lack of inclusion as being exemplified by the nearly complete absence of African American and other minorities in the historical narratives of the City. While there are community-based organizations working to preserve and protect these cultural legacies, residents expressed skepticism that an arts and culture plan could address the community needs of youth engagement, inter-generational learning, and inclusive economic opportunity. Still, many community members spoke hopefully about the transformative possibility of a true ‘community center’ to address some of these needs. Many residents offered their perspective that this could be achieved through adaptive reuse of existing facilities like the former West Side Community Center or Barak Obama Middle School.





Brand & Visual Identity

A city's brand and visual identity are important when considering how residents and visitors perceive the City and the vibrancy its art and cultural ecosystem. In recent years, many cities have undertaken comprehensive branding efforts to harmonize the visual appearance of their cities, and craft identities that speaks to authentic community values. This can include how streets, public spaces, and buildings

are designed to incorporate community values like creativity, resilience, or sustainability. In addition, assets associated with branding, such as logos, color scheme, design motifs, and typography are important methods of expressing a city's brand. A comprehensive approach to these elements is crucial for external marketing, economic development, or tourism campaigns that attract investment and development.

With branding, it is helpful to review aspirational examples from other places to demonstrate how

Summary Of Findings

- Asbury Park's cultural ecosystem is multi-dimensional but at different stages of development.
- The City's visual identity lacks cohesion
- Many opportunities exist to build creativity into the public infrastructure investment process

Figure 4 - 10 Examples of various elements of Asbury Park's current visual brand and identity

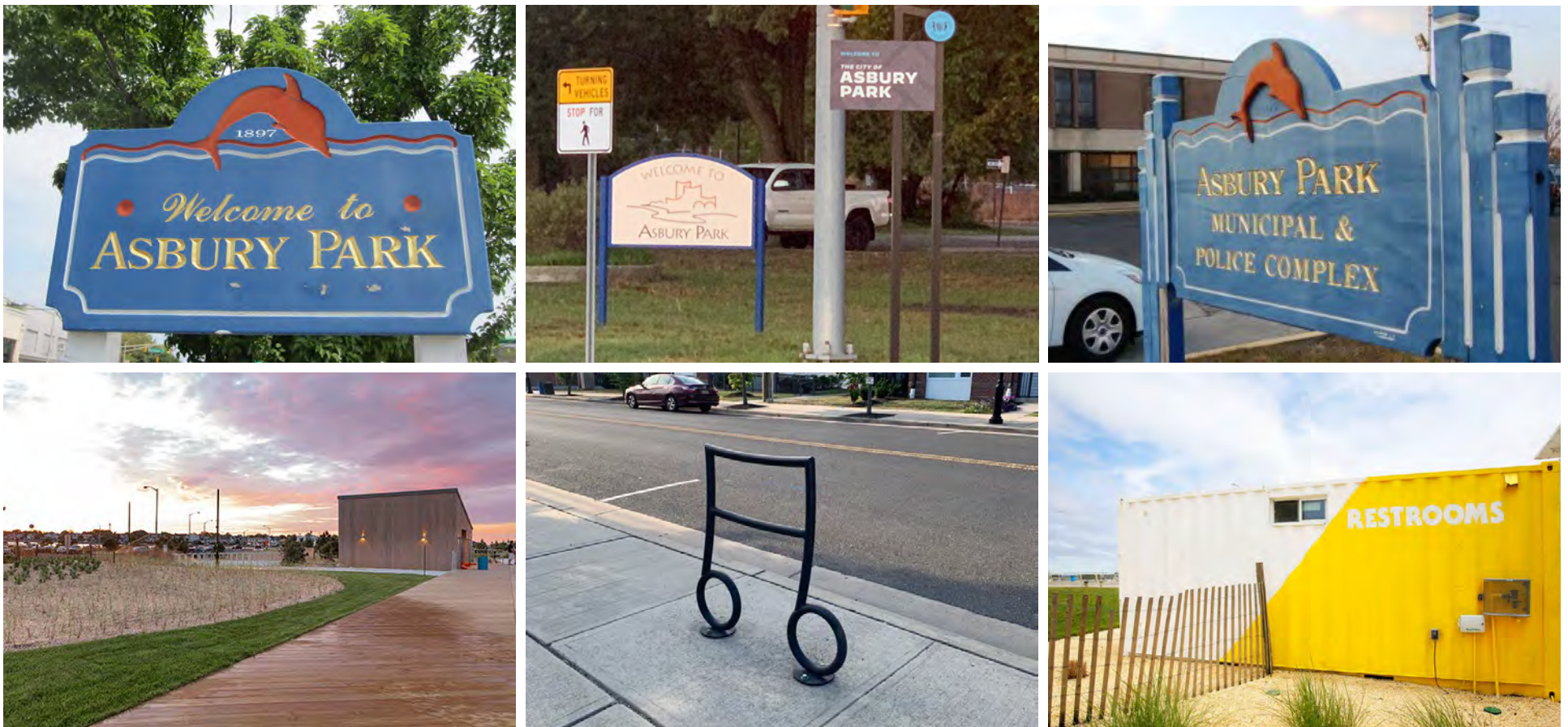




Figure 4 - 11 Asbury Park's recent wayfinding signage initiative

a cohesive visual brand is deployed through public infrastructure like signage, gateway markers, street furnishings, wayfinding, and other design elements. Figure 4 - 14 shows a range of public infrastructure elements in Miami Beach, FL that use art, creativity, and historical design motifs to support an image of Miami Beach as a creative and vibrant city. Most importantly, the motifs, colors and typography feel authentic and use the city's connection to mid-century and art deco design to harmonize visual elements without prescribing they are all the same.

Asbury Park's Visual Brand

The visual investigation conducted for this study found many different visual styles, motifs, and themes represented in Asbury Park's public infrastructure. Despite recent investments in gateway and wayfinding signage (Figure 4 - 11), the visual appearance of the City does not present a cohesive picture. Design standards and styles are applied unevenly and could speak more

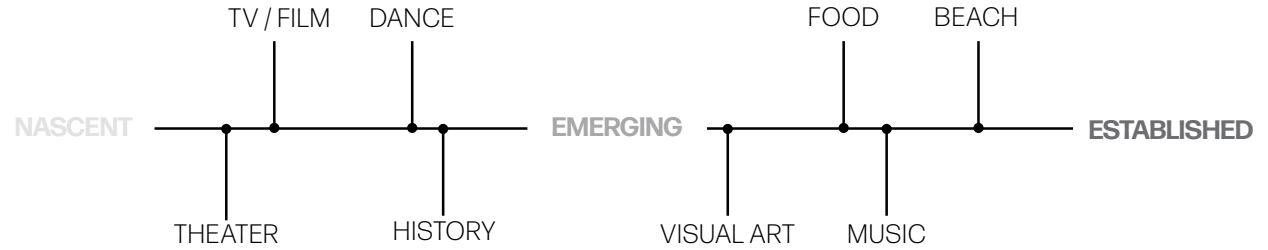


Figure 4 - 12 Theoretical continuum of elements of Asbury Park's programmatic brands

directly to cultural history, community values, and Asbury Park's future as a creative city. While tactical interventions like temporary murals and public art are widely viewed as successful, many opportunities for integrating creativity and artistic expression in the infrastructure renewal process are missed. The recent painting of the sewer treatment plans demonstrates some movement in the correct direction (Figure 4 - 13), but more forethought is needed to assure that elements like benches, lifeguard stands, beach huts, public buildings, light posts, and other capital investments leverage opportunities to support a visual brand of Asbury Park that is based on creativity and community values. Furthermore, to assure these are authentic efforts every attempt should be made to engage the local creative community in creating the content and form of these expressions of the City's brand.

Programmatic Brand

The profile of activities, events, and programming factor into the understanding of a city's brand. There is broad awareness of Asbury Park as a destination for activities like the beach, live music, and food. However, other elements of the City's brand like public art, film/TV, and performing arts are either emerging or nascent elements of the attractive forces of the City. Figure 4 - 12 shows a theoretical continuum of the City's programmatic brand, which is derived from data about the frequency of event types and community engagement activities. This is an important concept as the City decides which forms of cultural expression it

prioritize, incentivize or support. Also, if the City intends to market itself externally, having clear strategic intent in the visual and programmatic elements of its brand is critical to attracting employers, residents, and visitors.

Figure 4 - 13 Murals on the Asbury Park Sewer Treatment Plant (below)

Figure 4 - 14 Examples of creative branding and a cohesive visual identity in Miami Beach (opposite)







Regional Competition & Local Markets

Asbury Park's geographic location between Philadelphia and New York City can be a double-edged sword when it comes to the competitive cultural market. Proximity to these population centers has been a general driver of economic development and tourism over the past decade. However, the size of the cultural markets in these cities means that smaller cities, like Asbury Park, must compete with larger cities that have well-formed cultural districts and nearly unlimited cultural offerings. In addition, Monmouth County has a many cities with their own profile of events, venues, and cultural offerings for residents and regional visitors that create a highly competitive landscape in which Asbury Park and its programming partners operate.

An economic impact study, or similar economic analysis, that estimates cultural market saturation is beyond the scope of this study. However, this study examined the inventory of formal performance venues within a 20-mile radius of Asbury Park. As mentioned elsewhere in this report, there is a gap in the City's ability to host large-scale events in formal indoor venues because facilities like Convention Hall, Paramount Theater, and Savoy Theater are all currently dormant. When looked at in isolation, the economic and cultural impact of

Summary Of Findings

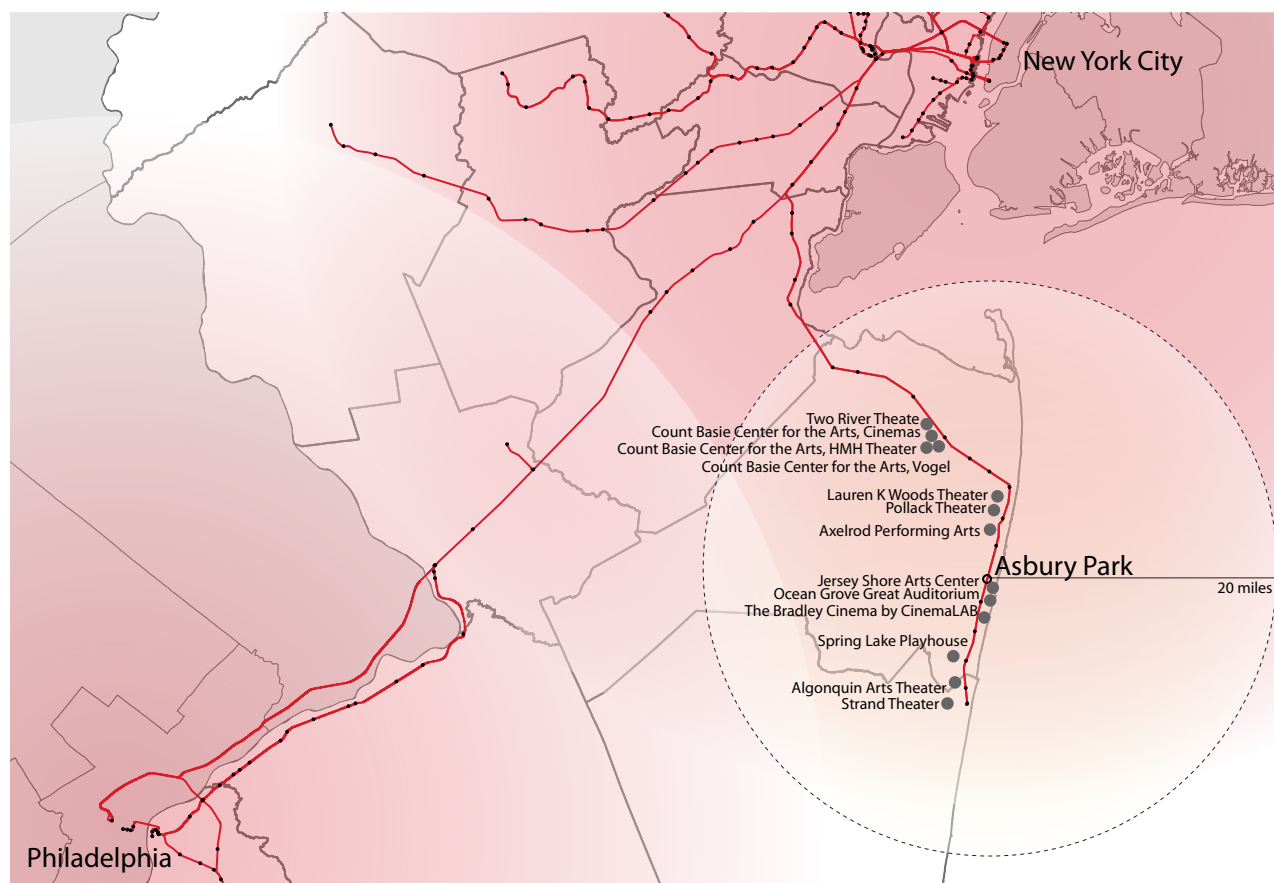
- The regional marketplace for cultural events is highly competitive
- Inactive and underutilized venues put the City at a competitive disadvantage in the region
- Incentives and investment in venues and cultural production space should be tied to economic and market analysis

this inactivity may not be obvious. However, [Figure 4 - 15](#) shows a partial accounting of similar venues and performing arts centers in the area. While there may be others, the significant number of those identified near Asbury Park speaks to the highly competitive market for such facilities to attract local and touring acts. As formal venues in Asbury Park remain inactive, the City is losing economic and commercial cultural activity to other cities with the facilities and institutions capable of hosting full-scale productions.

Finally, it is not only the presence of venues that

matters. It is also important that the right profile of venues is available. That is to say that a small flexible performance space (e.g., a black box theater) may do more to advance the competitive position of the City as a creative center with multiple venue typologies and capabilities. Ultimately, any city should study their local market to determine the correct profile of venues that best satisfies market demand rather than investing in venues that may be common elements of the regional marketplace.

Figure 4 - 15 Regional map showing select venues and performing arts centers in the regional cultural market





Goals & Strategies



Goals & Strategies

Introduction

Collectively, the goals and strategies set the vision and methods for supporting the local creative and cultural ecosystem of the City. First, the goals articulate desired outcomes with respect to community needs identified through the research, assessment and community engagement activities. Second, the strategies provide the framework for tactical initiatives and actions that will be necessary to address gaps by supporting individual creativity, collective assembly, and commercial cultural activity. The goals and strategies are summarized briefly below, and described in greater detail herein.

Goals

AUGMENT...

year-round quality of life

EXPAND...

the cultural production ecosystem

FOSTER...

inclusion, community cohesion, wellbeing, and lifelong learning

SUPPORT...

tourism, cultural enterprises and the creative economy

Strategies

PROVIDE...

resources, facilities and inclusive programs for individual creativity, recreation, and lifelong learning

COORDINATE...

development, land use, funding and policies to support tourism and the homegrown creative economy

LEVERAGE...

Asbury Park's brand as an inclusive and diverse city where creativity thrives

TRANSFORM...

streets and public spaces to support next-level artistic and cultural activity



Goals Of The Arts & Culture Plan

Asbury Park can remain a thriving cultural hub that balances residential quality of life with its status as a regional touristic and economic powerhouse. To achieve this vision, the Arts & Culture Plan identified four goals that are the result of research, information gathering, and community engagement. How each of these goals contributes to the social, economic and community dimensions of the City's cultural identity is described in detail below:

Augment...

year-round quality of life

A good year-round quality of life is crucial for attracting and retaining full-time residents to lead fulfilling and thriving lives within the City's boundaries. Beyond just the basics of education and employment opportunities, this encompasses the physical, emotional, and social well-being of individuals. By promoting year-round community activities, cultural events, and recreational opportunities, cities can support the well-being and quality of life of their residents. Cultural activities, like music performances, art exhibitions, and other productions provide entertainment and encourage personal growth and engagement; community events like festivals, parades, and street fairs bring people together, create a sense of belonging, and foster social connection; and Recreational activities that include sports, outdoor activities, and fitness classes, promote physical health, and provide an outlet for stress relief. By prioritizing these programs and activities, cities can support vibrant and livable communities that benefit residents, attract visitors and support businesses. Overall, promoting year-round cultural activity, community events, and recreation is essential for building a healthy, vibrant, and thriving community that supports the well-being and happiness of its residents.



Expand...

the cultural production ecosystem

Expanding the cultural production ecosystem is essential to promoting cultural diversity and innovation. This ecosystem encompasses individuals, organizations, and institutions involved in creating, promoting, and distributing the products of creative pursuits like music, literature, visual arts, and film. By expanding this ecosystem, more opportunities are created for artists and cultural entrepreneurs to showcase their talents and connect with diverse audiences. This may lead to new forms of cultural expression and revive traditional practices. Moreover, it tends to support economic growth, job creation, and cultural tourism that benefit local communities. Investing in and supporting this ecosystem is crucial to creating a vibrant and diverse cultural landscape that promotes creativity, innovation, and cross-cultural understanding.

Aside from performance and exhibition spaces, production and rehearsal spaces are crucial to expanding the cultural production ecosystem. Production spaces like recording studios, art studios, film studios, maker spaces, workshops, rehearsal studios, and dance studios are the spaces where artists create, produce, and refine their work. Access to these spaces - for both professionals and community pursuits - is critical to supporting the creative process and enabling nascent creators to develop their craft. Hence, expanding the cultural production ecosystem requires investing in and supporting the infrastructure and resources to ideate, produce, refine, and rehearse creative pursuits.

Foster...

inclusion, community cohesion, wellbeing & lifelong learning

Fostering inclusion, community cohesion, wellbeing, and lifelong learning is crucial for building stronger and more resilient communities. Creating opportunities for people from diverse backgrounds to connect, learn, and grow together, cities can support united communities that are better equipped to face challenges together. Asbury Park's cultural history and diverse population make it an ideal generator of community and cultural events that showcase different ethnic and cultural traditions. By promoting inclusive events and inviting broad participation from the community, Asbury Park can promote inclusion, community cohesion, and wellbeing among its residents.

Moreover, community and cultural events can provide opportunities for individual development, well-being, and an improved quality of life. By creating a supportive environment that encourages personal growth and cultural exchange, the City can foster a sense of cohesion and belonging that is critical to promoting wellbeing, resilience, and lifelong learning.

Support...

tourism, cultural enterprises & the creative economy

Supporting tourism, cultural enterprises, and the creative economy is crucial to driving economic growth and development. By investing in and promoting creative industries, the City can create new jobs, generate revenue, and attract visitors. Additionally, these industries play an important role in preserving and promoting local cultural heritage, supporting the arts, and promoting cross-cultural understanding. As a result, supporting tourism, cultural enterprises, and the creative economy can have a positive impact on the social and cultural fabric of a community.

To support these industries, it is important to create an environment that encourages innovation and entrepreneurship. This can involve providing resources such as funding, training, and mentoring for local businesses and individuals. It can also involve promoting the development of cultural infrastructure such as performance spaces, art galleries, and cultural institutions. By supporting the growth and development of tourism, cultural enterprises, and the creative economy, the City can create a more vibrant and diverse community that can thrive in the 21st century.



Strategies Of The Arts & Culture Plan

The Plan recommends four different strategies needed to achieve the previously detailed goals. Each strategy encompass organizational, policy, physical, or strategic actions carried out by the City, its partners, or community members. When taken together, the strategies are the starting point for holistically addressing the goals of the Arts & Culture Plan.

Provide...

resources, facilities & inclusive programs for individual creativity, recreation, & lifelong learning

A sustainable cultural ecosystem is the result of strategic investment in the people, facilities, and programs that support individual and collective creative expression. A community, its residents, and its commercial creators all require access to information, space, and activities that may be facilitated through actions like:

- Increasing City Staff to coordinate commercial and community cultural activities
- Developing indoor community facilities and open spaces that support cultural and recreational programs
- Supporting more multi-cultural programs and events throughout the City
- Coordinating information, resources and collaboration between the government, private enterprises, and non-profit partners
- Working with programing partners to develop year-round participatory activities for residents



Coordinate...

development, land use, funding & policies to support tourism & the homegrown creative economy

Residential quality of life and the cultural economy rely on a framework to support, encourage, and incentivize cultural uses and creative activities. Whether for personal enrichment, economic development, or commercial production, all cities should develop the regulations and policies that address the strategic needs of their residents and creative economy. This may include policy and regulatory actions like:

- Updating zoning codes and redevelopment plans to incentivize artistic and cultural uses
- Promoting mixed-use development that includes flexible workspace, light industrial, artisanal production, and live-work housing
- Developing cultural production space, business incubators, and “step out” space to support creative enterprises and the cultural production cycle
- Prioritizing direct funding for community, arts, culture and recreation

Leverage...

Asbury Park’s brand as an inclusive & diverse city where creativity thrives

A city’s brand is best expressed through the values and authentic cultural expressions of its communities. Asbury Park’s perception as a welcoming cultural destination in the region is an opportunity to engage the diverse perspectives and experiences of its residents in the social, cultural and economic vitality that attracts people to the City by:

- Giving visibility to local creators, especially those from historically underrepresented communities
- Inclusive involvement of the local creative community in tourism, placemaking, and economic development initiatives
- Harmonizing the graphic and visual brand of the city to reflect authentic and inclusive community values, history and culture
- Building opportunities for creativity, cultural and artistic expression from the local community into the infrastructure renewal process

Transform...

streets & public spaces to support next-level artistic & cultural activity

Streets, parks and public spaces are essential to providing residents and visitors with opportunities for individual expression and communal activity. Programming and operation of these spaces requires strategic investment in the policies, physical design and organizational infrastructure to properly manage them, including:

- Developing community focal points for inclusive community-based and commercial programs
- Supporting and curating small-scale performance and busking in public spaces throughout the city
- Providing infrastructure to support community produced events and activities in public spaces
- Transforming streets to incorporate values such as sustainability, environmental justice and resiliency
- Incorporating opportunities for public art and other forms of creative expression in the design process for capital and redevelopment projects
- Improving mobility, pedestrian and bike infrastructure to connect different components of the City’s cultural ecosystem



Recommendations



Recommendations

Introduction

When implemented, the recommendations of the Arts & Culture Plan will guide the City, its residents, and the local creative community in using the strategies to achieve the goals of the Plan:

Arts & Culture Plan Goals

AUGMENT year-round quality of life

EXPAND the cultural production ecosystem

FOSTER inclusion, community cohesion, wellbeing and lifelong learning

SUPPORT tourism, cultural enterprises and the creative economy

Arts & Culture Plan Strategies

PROVIDE resources, facilities and inclusive programs for individual creativity, recreation, and lifelong learning

COORDINATE development, land use, funding and policies to support tourism and the homegrown creative economy

LEVERAGE Asbury Park's brand as an inclusive and diverse city where creativity thrives

TRANSFORM streets and public spaces to support next-level artistic and cultural activity

Summary of Recommendations

The Plan's recommendations are derived from research, analysis, and community engagement activities. However, the recommendations are not 'all-or-nothing' solutions. Instead, each recommendation has incremental steps that build momentum for more significant actions, policies, and projects over time. As a summary, the major recommendations of the Plan are:



ESTABLISH a funding stream for community arts, culture and recreation



EXPAND city resources to manage public programs, community facilities and cultural affairs



ENGAGE cultural resource partners



CENTER the City's visual brand on creativity and community values



DEVELOP a community culture center

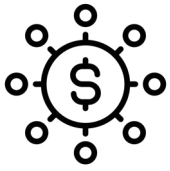


SUPPORT & CONNECT cultural nodes and community gateways

Together these recommendations combine physical, organizational, policy and funding actions to support, expand, and sustain the City's cultural ecosystem. Each recommendation and its related implementation framework are described herein.



Establish a
Funding Stream
For Community
Arts, Culture &
Recreation



Establish a Funding Stream For Community Arts, Culture & Recreation

Overview

The findings of this study suggest that funding community art, culture and recreation will positively impact the year-round residential quality of life by prioritizing spending on community facilities, community programming and other expressions of community arts and culture. The sources of this funding requires further study and budgetary coordination that is beyond the scope of this Plan. However, when enacted, such funding could be used for capital and programmatic initiatives including (but not limited to):

- Community and Participatory Programs
- Community Facilities and Resources
- Public Art, Sculpture and Installations
- Public Infrastructure Upgrades and Maintenance
- Staffing and Administrative Positions
- Coordination and Community Resources
- Grants and Community Partnerships

With an understanding that municipal budgets are highly constrained, it is likely that contributions from multiple sources will be needed for the priorities established by the statutory and regulatory authority of the governing body. Examples of some funding sources that may be directed to community arts, culture and recreation are briefly described further:

Public & Municipal Funding Sources

Public and municipal funding sources include line-item budget appropriations, development impact fees, or an 'Art Trust Fund' supported by revenues from a tax levy. [Figure 6 - 1](#) shows a list of funding sources that should be evaluated to understand the individual and cumulative impact on providing consistent public funding for the arts. While this is not an exhaustive or prescriptive list, some potential sources of funding are described further herein.

Potential Sources of Funding For Community Arts, Culture & Recreation

- Municipal Budget Line Item Funding
- Municipal Bonding and Percent for Arts Funding
- Art Trust Fund
- Permits, Fees and Surcharges
- Liquor and Cannabis Licenses and Fees
- Revenue Generating Uses In Public Space
- Excess Revenues and Municipal Utilities
- Hotel Occupancy and Tourism Taxes
- Impact Fees for Redevelopment Projects
- Federal, State and County Programs
- Private Grants, Foundation and Donations
- Urban Enterprise Zone (UEZ) Funding

Figure 6 - 1 Examples of potential funding sources for community arts, culture and recreation.

Municipal Bonding & 'Percent for Arts' Funding

Several municipalities in New Jersey and nationally have developed programs where municipal bonds include an appropriation to support various community needs and priorities. For example, in 2018, the Mayor of Hoboken issued an executive order mandating all municipal bonds include a 1% appropriation to fund public art and sculpture initiatives as part of its capital projects ([Figure 6 - 2](#)). Similar actions could be taken by Asbury Park to assure that municipal spending on capital projects includes modest funding for priorities like indoor community facility space or public art and sculpture.

Art Trust Fund

In 2020, the voters of Jersey City approved a ballot referendum for a tax levy to support local arts and culture. The initiative directly funds art and cultural initiatives by allowing a property tax levy of up to two cents for every \$100 of property value. The amount of the actual levy can be set lower than two cents



Figure 6 - 2 An example of public art mural on a municipal parking garage funded through a municipal bond 'percent for art' allocation (Hoboken, NJ)

per \$100 of property value and adjusted periodically by the governing body. Similar funding mechanisms could be explored in Asbury Park, with an appropriate funding level that may be lower (or higher) than what has been enacted in other municipalities. In 2022, the approximate total property valuation for the City was \$2.48B¹. As an example, a universal 'half penny' levy on property value would net approximately \$125,000 to support community art, culture, and recreation annually. With an average home valuation

of approximately \$540,000², at the 'half-penny' rate the average homeowner would contribute \$27 annually to fund community art, culture, and recreation.

Permits, Fees & Surcharges

The City issues many permits for art and cultural activities including TV, photography, film, and special event permits. Revenues from permits could include a surcharge to fund infrastructure maintenance, recreational programming, or

other priorities that create opportunities for the community to consume, participate in or produce cultural, artistic and community programs.

Liquor & Cannabis Licenses & Fees

Generating revenue from licenses for legal substances like alcohol and cannabis could provide another source of funding for local arts and culture. With bars and restaurants as a significant draw for tourists and visitors, fees generated from licenses and fees could support community programs including artistic, educational, and recreational programs – perhaps specifically aimed at youth and teens. Asbury Park does not currently allow the sale of medical or adult-use cannabis, but could examine the potential for revenues from such activity to support community arts, culture, and recreation.

Revenue Generating Uses in Public Spaces

Commercial concessions in parks and public spaces have been used in many places to support a range of physical and programmatic priorities. In fact, the original Shake Shack in Madison Square Park in Manhattan (Figure 6 - 3 on page 68) contributes to the Madison Square Partnership based on sales receipts in exchange for the license to operate a food and beverage concession in the park. The contributions from this concession have had a transformative impact on the park by funding operations, maintenance, capital improvements, public art, sculpture, and free public programs. Similar strategies in publicly owned open spaces in Asbury Park (e.g., Sunset Park, Wesley Lake, Press Plaza, Kennedy Park, etc.) could have a similar impact. Especially if such concessions prioritized incubating locally owned businesses and directed concession revenues to

1 State of New Jersey 2023 one third mill funding spreadsheet; https://www.njstatelib.org/wp-content/uploads/2022/10/2023_Minimum_Amount_Needed_to_Qualify_for_1_25_Per_Capita_One_Third_Mill.xls

2 <https://www.zillow.com/home-values/3455/asbury-park-nj/>





Figure 6 - 3 Example of a revenue generating use in a public park (New York City, NY)

maintenance, operations, public infrastructure, and community activities or public programming.

Excess Revenues & Municipal Utilities

Excess revenue from the sewer, parking and beach utilities has significant potential to advance art and cultural initiatives in ways that are consistent with the

regulatory restrictions on such funds. For example, a modest component of excess revenues from the beach utility (~1.26M in 2021)³ could be used for public art and/or other creative expressions as part of the infrastructure renewal process including beach badge huts, public restrooms, lifeguard stands, or other elements that support seasonal beach operations. Similarly, a modest portion of revenues from the Parking Utility (~\$2.3M in 2021)³ could improve vehicular and pedestrian infrastructure like crosswalks, intersections and parking areas in ways by incorporating public art and sculpture.

Other Private & Grant Funding Sources

In addition to municipal sources of funding, there may be significant opportunities through county, state, and federal programs. While identifying and applying for these funds requires significant effort from the municipality or non-profit partners, the existence of an arts and culture plan can be an advocacy tool for approaching potential funders. Similarly, the initiatives of the Plan provide private funders like foundations, organizations, and individuals an understanding of

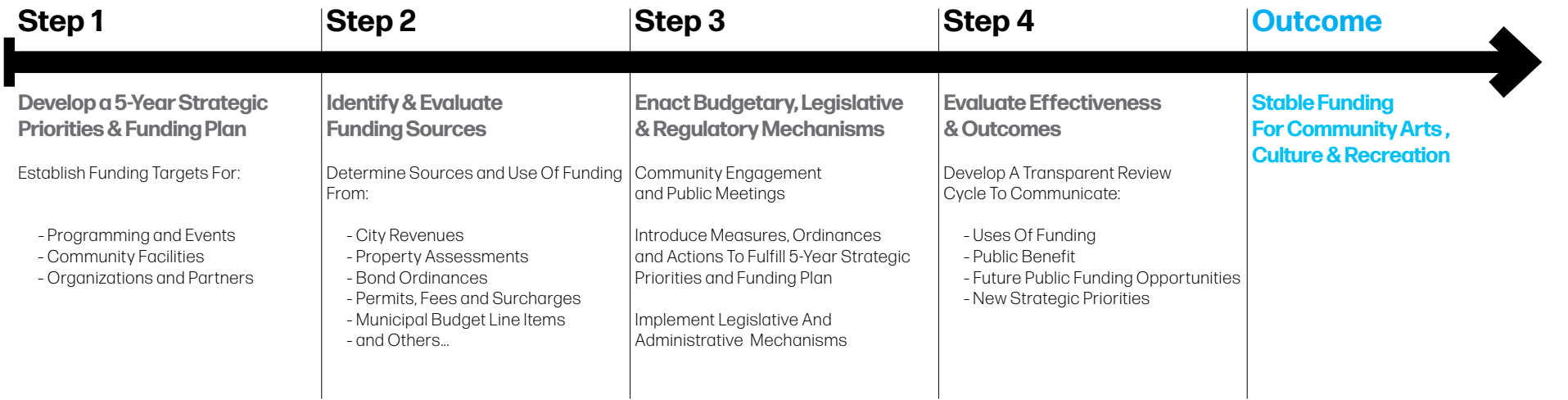
the vision for arts and culture within the City, and a powerful method of advocating for grants, partnership, sponsorships, and individual contributions.

Implementation Framework

Establishing a funding stream for community arts, culture and recreation depends on near-term strategic planning and investigative actions that build over time to establish priorities, craft policy, identify sources of funding, and develop legislative mechanisms. Figure 6 - 4 describes the necessary actions to establish a stable funding stream for arts, culture and recreation.

3 City of Asbury Park Annual Report (2021); <https://www.cityofasburypark.com/DocumentCenter/View/3760/2021-City-of-Asbury-Park-Annual-Report-?bidId=>

Figure 6 - 4 Implementation framework to establish a funding stream for community arts, culture and recreation







Expand City
Resources to Manage
Public Programs,
Community Facilities &
Cultural Affairs



Expand City Resources to Manage Public Programs, Community Facilities & Cultural Affairs

Overview

Many cities have staff resources that interface with the community, individual creators, and commercial presenters to manage cultural affairs, community facilities and recreational programs. Factors including population, program frequency, and the profile of available community facilities may influence the organizational form and responsibilities of these staff resources. The Arts & Culture Plan recommends creating distinct City staff positions to manage community and cultural affairs. The first position – a *Public Programs and Community Facilities Coordinator* – is responsible for producing and differentially managing community-facing, free and recreational programs produced by the City, community members, and non-profit partners. The second position – a *Cultural Affairs and Special Events Coordinator* – focuses on programming, permitting and logistics associated with special events and cultural affairs that are privately produced or commercially focused.

In similar fashion, many municipalities with the open space resources and cultural activity of Asbury Park, have Departments of Parks and Recreation that operate, maintain, and program parks, public spaces, and community facilities. Currently, the Department of Public Works (DPW) maintains the City's parks, open spaces, and beaches. However, DPW has no mandate to articulate a strategic plan for developing new community facilities or participatory programs. In the short term, this Plan recommends creating a unit within DPW that is responsible for maintaining parks and open spaces throughout the City. Over the longer-term, this Plan recommends creating a *Department of Parks and Recreation* and a comprehensive *Parks, Open Space and Recreation Plan*. Together, these elements represent the components of a comprehensive management framework to operate, maintain and program the City's recreational assets including parks, open spaces, and community facilities.

The strategic reorganization of existing staff positions, departments, responsibilities within the City's management infrastructure requires time, cooperation, coordination, and funding. However, there are near-term actions to maximize the use, visibility, and awareness of spatial and programmatic resources available to the community in facilities belong to educational, faith-based, non-profit, and community organizations.

Each tactic is described in below:

Maximize Use of Schools, Non-Profit, Faith-Based & Community Organizations

In addition to strategic reorganizations within city government, there should be a concerted effort to maximize the use, awareness, and visibility of the programmatic and spatial resources available to the community through schools, faith-based, non-profit and community organizations. Programs and spaces offered by community partners are critical components of the City's cultural landscape.

Figure 6 - 5 Asbury Park Public Library



Greater visibility and coordinated promotion is crucial to a comprehensive strategy for inclusive participation and amplification of the diverse cultural opportunities produced by organizations and the local creative community. Near term actions that should be undertaken by the City include:

- Create a searchable community space and organizations database
- Develop programming partnerships for recurring community-based events
- Digitize/automate the submission process for promotion and advertising of community events and activities through city outlets (e.g., Social media, email blasts, APTV, etc.)
- Maintain or fund the creation a city-wide on-line events calendar

Create a Public Programs & Community Facilities Coordinator

The production of recreational and free cultural programs like concerts, movies, sports tournaments, art exhibitions, and educational classes require effort and coordination by City staff. The findings of this study indicated the need for the City to increase its capacity to organize, coordinate and produce participatory and community-focused programs – especially outside of the tourist season. The Arts & Culture Plan recommends the City create a *Public Programs and Community Facilities Coordinator* responsible for maintaining a robust profile of year-round community programming and the strategic development and management of community facilities.

This staff person is a go-to resource for individuals and community-based organizations producing events in City-owned spaces and facilities. Working

in collaboration with the *Cultural Affairs and Special Events Coordinator* (see below), they assist community members and organizations with permitting and approvals and connect them to resources for advertisement and promotion (e.g., newsletters, email blast, digital signage, APTV, etc.). Furthermore, they are the go-to resource for connecting producers, creators, and organizations with information about production, assembly, and presentation spaces available in privately owned, faith-based, community, non-profit, and educational organizations throughout the City.

In many municipalities, similar positions are housed within Departments of Parks and Recreation or Community Affairs. In the near-term, this position – which should focus on community programming rather than new community facilities – could operate in coordination with others who are responsible for cultural affairs, special events and community facilities. Over time, it may make sense to include this position in a comprehensive *Department of Parks and Recreation* (see below) that programs, operates and maintains parks, open spaces, and community facilities.

Create a Cultural Affairs & Special Events Coordinator

It is hard to understate the contribution that tourism, commercial programming, and special events make to the City's economy. The City's competitiveness in the regional cultural market could be increased by a *Cultural Affairs and Special Events Coordinator* that executes a comprehensive strategy for supporting year-round commercial art and cultural activity. In the short-term, this position could report to the City Manager, but it may eventually make sense to gather this (and other economic development positions) into a *Division of Economic Development and/or Cultural Affairs* that is responsible for managing commercial cultural programming and other city-wide economic development initiatives.

In coordination with the *Public Programs and Community Facilities Coordinator* (see above), the *Cultural Affairs and Special Events Coordinator* would manage the permitting, approvals, and logistics of privately produced events in public spaces like street festivals, markets, ticketed performances, and public art installations (temporary or permanent). Furthermore, this staff position would be a single point of contact for coordinating film, television, and photography shoots city-wide. They may also serve other coordinating functions like working with local businesses to produce placemaking events like gallery openings, restaurant tours, meetups, and temporary public art installations that are more closely associated with tourism promotion and economic development initiatives.

This position also has a role to play in expanding inclusive access for residents and the local creative community to commercial cultural events. Ideally, the *Cultural Affairs and Special Events Coordinator* would be in regular dialogue with venue owners, producers, and programmers and connect them to the rich network of performers and creators working in the local market. The coordinator would also work with venue owners to expand access to private events by local audiences through ticket grants distributed to *Cultural Resource Partners* like non-profits, churches, and community organizations.

Create a Comprehensive Management Framework for Parks, Open Space, Community Facilities & Recreation

This study identified the need to develop a coordinated management framework for parks, open spaces, community facilities and recreation. Adopting this framework would begin to address the City's lack of a specific strategic plan to develop or provide access to recreational facilities that are associated with year-round quality of life. Meeting rooms, flexible teaching space, maker space, information commons, sports facilities, and others are basic elements

associated with individual creativity, community assembly and participatory programs. This study acknowledges that many of these spaces exist in public schools and educational facilities, but there is no current plan for improving public access to these spaces. Regardless, this study recommends developing a comprehensive management framework that centralizes responsibility for the development, management, operation and programming of the City's parks, open spaces, and community facilities.

In the near term, this Plan recommends creating a *Division of Parks, Open Space and Community Facilities* within the Department of Public Works (DPW). This specialized operational unit is responsible for maintaining city-owned parks, open space, and (to the extent that they exist) community facilities. The work of this division of DPW is coordinated with a strategic operations plan that establishes maintenance schedules, operational budgets, and an infrastructure improvement plan for all parks and community facilities.

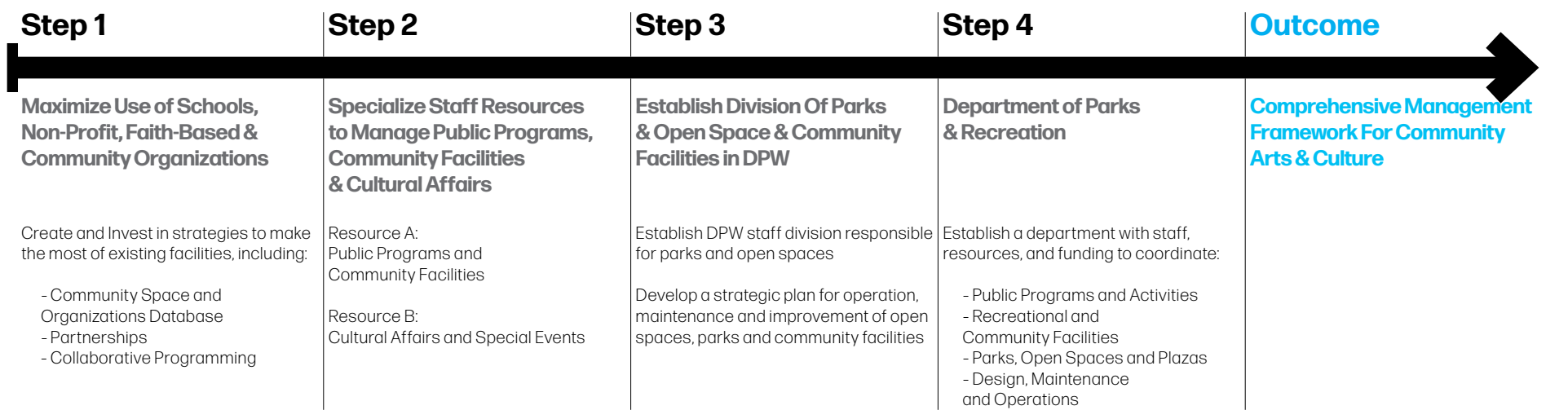
The City should undertake the creation of a *Parks, Open Space and Recreation Plan* that establishes programmatic and spatial priorities associated with developing, programming, and operating the City's parks, community, and recreational facilities.

As the work of the *Public Programs and Community Facilities Coordinator* (see above) becomes more established, this position could be merged with the *Division of Parks, Open Space and Community Facilities* within DPW. Under this framework a *Department of Parks and Recreation* is created to manage, operate, and program all parks, open spaces, and community facilities. This is a typical arrangement in many municipalities in the county, state, and country, and establishes a comprehensive framework for developing and managing the spaces and programs necessary to support individual enrichment, lifelong learning, and communal programs.

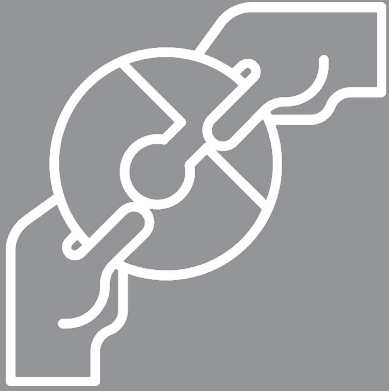
Implementation Framework

Expanding resources within the City to manage public programs, community facilities, and cultural affairs depends on near-term actions that build over time to culminate in a comprehensive management framework for parks, community facilities and recreation. [Figure 6 - 6](#) describes a set of steps necessary to create that framework.

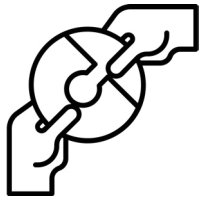
Figure 6 - 6 Implementation framework to expand city resources for managing public programs, community facilities and cultural affairs







Engage Cultural Resource Partners



Engage Cultural Resource Partners

Overview

The planning process identified the need for more coordination between the City and the local creative community. Whether related to space, networking, permitting, approvals, business incubation, or event promotion there is a gap with assisting the local community in accessing resources and information. To address this gap, the Plan recommends the City engage *Cultural Resource Partners* to provide coordination

Figure 6 - 8 Examples of some services provided by cultural resource partners

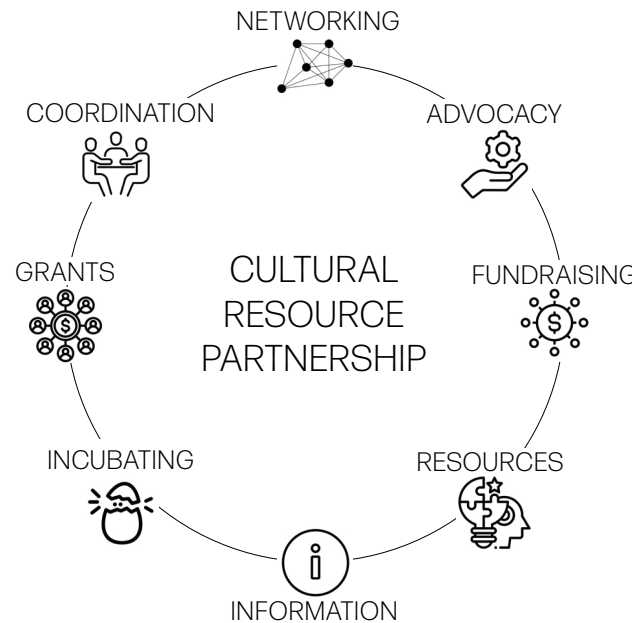


Figure 6 - 7 Examples of non-profit and government cultural resource partners in New Jersey



and services including creative businesses planning assistance, grant assistance, funding, promotion, advertising, and inclusive programming that is more representative of the City's residential population.

Cultural Resource Partners

The obvious contribution that arts and culture make to Asbury Park's economy argues that there is sufficient activity for the City to engage non-profit and community partners to support the City's local cultural ecosystem. These partners serve the local creative community through policy advocacy, grant assistance, networking, marketing, and other resources. Furthermore, such partnerships will build capacity within the City's creative community for planning and executing special artistic and cultural initiatives like public art (permanent or temporary), community focused cultural events, legislative policy, or planning assistance. These types of partnerships are common in cities looking to support economic development by promoting local creative businesses and cultural tourism. Monmouth Arts - a nonprofit arts organization that was a financial underwriter of this study - provides coordination, advocacy, and promotion of cultural activity at the county level. Other examples of organizations that provide such services to cities in New Jersey include the Arts Council of Princeton, Newark Arts, and the Jersey City Arts Council. (Figure 6 - 7).

Figure 6 - 8 shows some examples of the responsibilities and services provided by a cultural resource partner including:

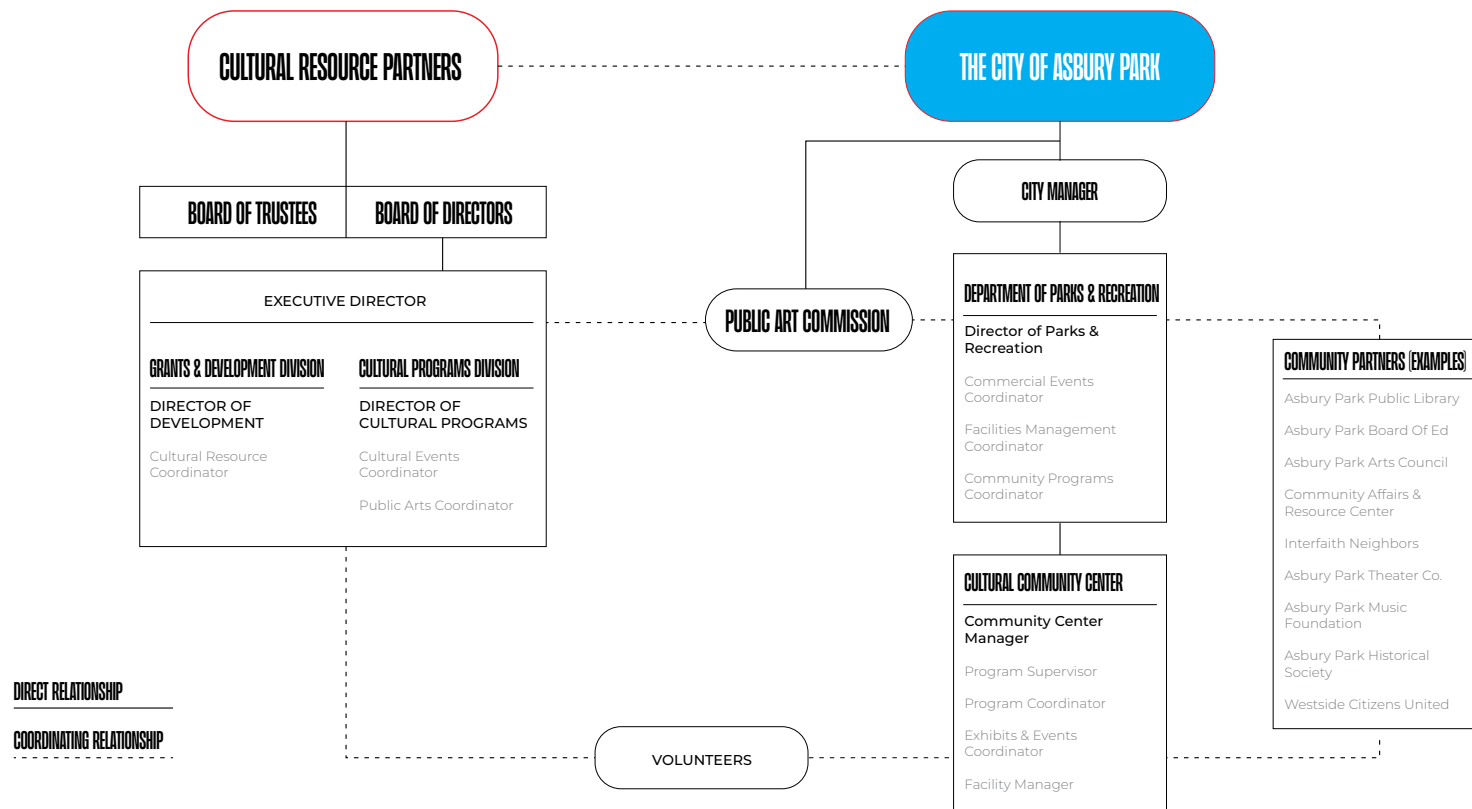
- Maintaining a searchable on-line cultural events and activities calendar
- Maintaining a creators and creative business database

- Grant writing and funding assistance
- Creative enterprise incubation and business inception support
- Intellectual property and copyright consultation
- Production and commercialization support
- Special projects collaborations and curation

- Request for proposal (RFP) management
- Policy and legislative advocacy assistance

Determining the specific responsibilities of the *Cultural Resource Partners* is beyond the scope of this Plan, but this initiative relies on identifying non-profit and community organizations with the credibility and capacity to inclusively engage the local creative community. However, the planning process

Figure 6 - 9 Theoretical organizational chart with potential relationships and responsibilities of a cultural resource partners

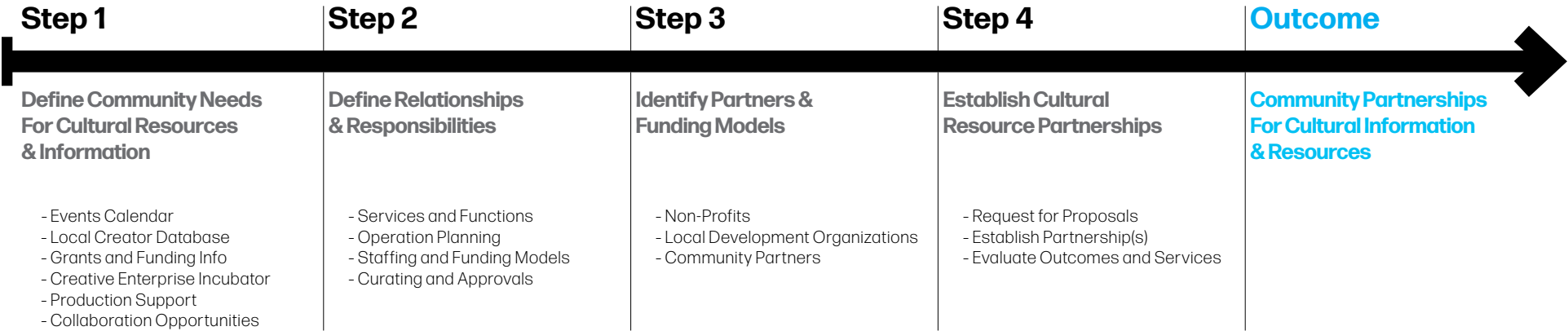


did reveal some parameters that are important aspects of the types of services and resources that the City may want to look for in a viable and effective partnership. [Figure 6 - 9 on page 79](#) shows a theoretical organizational chart that articulates some of the positions, organizational structure and relationships that may be starting points for identifying and forming *Cultural Resource Partnerships*.

Implementation Framework

This recommendation depends on near-term actions that build over time to larger actions that result in an identifiable organization - or network of organizations - that is a community hub for artistic and cultural resources and information. [Figure 6 - 10](#) describes a set of actions to establish community need, identify partners, and develop a funding model to formalize partnerships between the City and cultural resource partners.

Figure 6 - 10 Implementation framework for engaging cultural resource partners







Center the City's Visual Brand on Creativity & Community Values



Center the City's Visual Brand on Creativity & Community Values

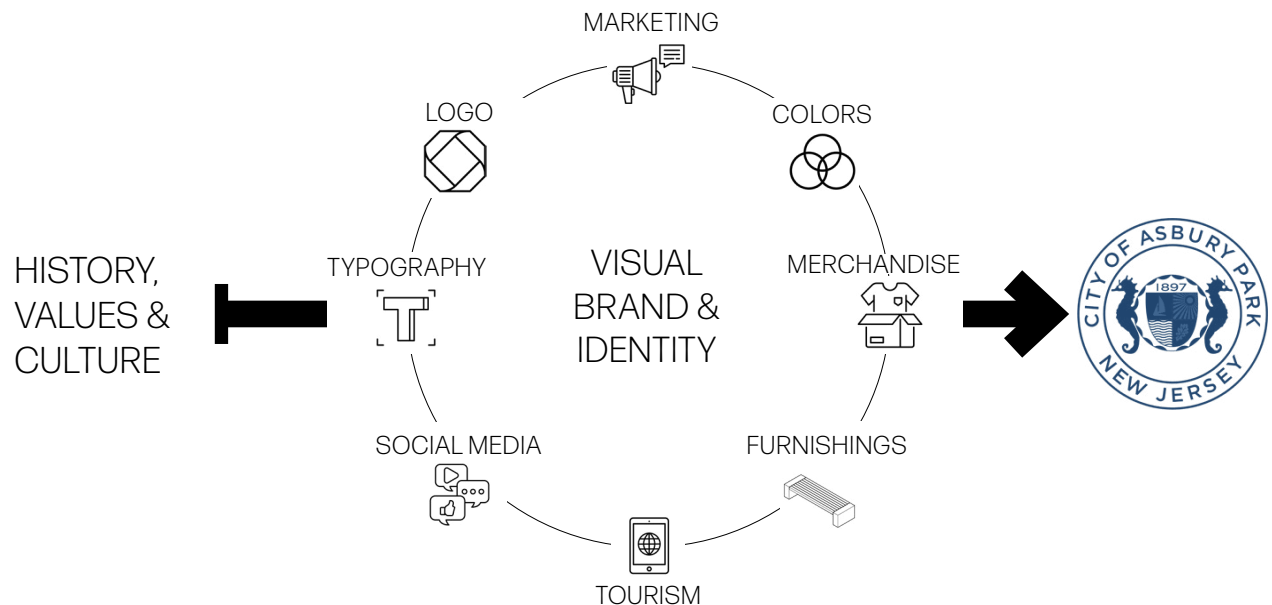
Overview

Asbury Park has made progress over the past decade to improve its visual appearance, including upgraded streetscapes, public infrastructure, and wayfinding systems. The City has also used tactical interventions like public art, murals, parklets and street cafes to telegraph the vibrancy of our local creative community. Despite these efforts, the visual brand of the City can be improved through a more consistent application across public infrastructure and streetscape elements like signage, benches, bike racks, public restrooms, trash cans, and lighting. The Arts & Culture Plan recommends the City undertake a comprehensive harmonization of the elements of the City's visual brand and identity.

Elements of a City Brand

Various physical, print, and digital components make up a city's brand and visual identity. At its most basic level, logos, typography, tag lines, mottoes, color schemes, and iconography form the backbone of a system for expressing a city's brand. These elements and branding assets are then applied physical and digital contexts to establish a cohesive brand on city websites, social media, merchandise, public infrastructure, furnishings, city gateways, and in marketing campaigns. Accomplishing a comprehensive re-brand requires the City to engage a professional marketing and/or graphic design firm to examine existing city marketing, branding and identity standards and study how those elements work together to express the outward brand and visual identity of the City.

Figure 6 - 11 Selected elements and assets that may be part of a citywide visual brand and identity



A Brand That Expresses Creativity, Authenticity, and Community Values

Beyond the specific assets of a brand (e.g., typography, logos, colors, etc.), the City should consider the themes, motifs, and values that a renewed brand expresses. In the creation of the Arts & Culture Plan, many people noted that the current profile of the City's branding assets does little to advance an identity of Asbury Park as a creative or inclusive city. While specific design recommendations are beyond the scope of this Plan, engagement with the community revealed important themes that a purposeful brand for the City may engage, including:

- Creativity and Artistry
- Cultural Offerings Beyond Live Music
- Inclusion and Diversity
- Year-Round Community
- Environment and Innovation
- Sustainability and Resiliency

Public Infrastructure & the City Brand

The use of public infrastructure is one of the most recognizable ways a city can express a cohesive visual identity. The selection of furnishings like bike racks, benches, trash cans, lighting and others should be made with an understanding of how they relate to the City's desired visual identity. Incorporating creativity and branding considerations into the general process of renewing the City's infrastructure would ensure that over time the desired brand of the City is expressed through the appearance of streetscapes and public spaces that are the primary connective and communal infrastructure of the City.

Branding and the Local Creative Community

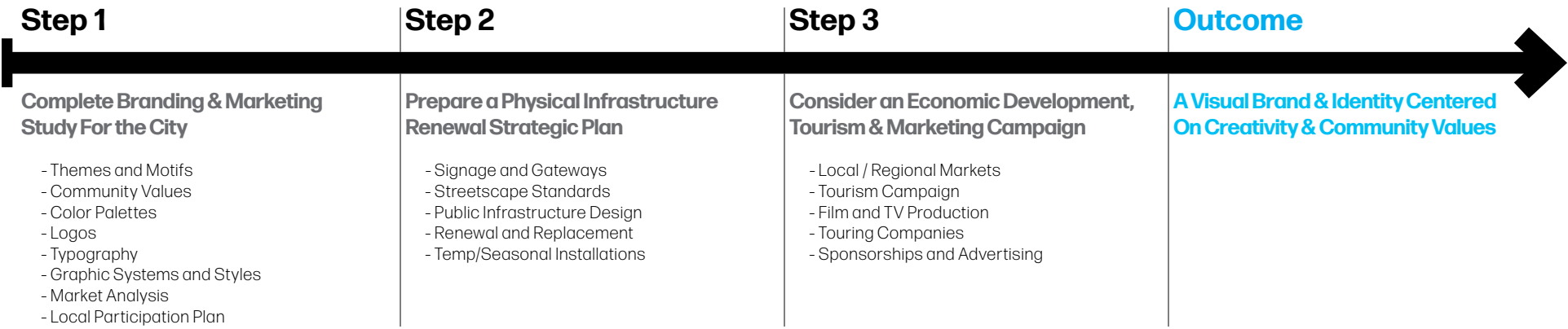
As the City considers how to express a brand rooted in values like creativity and inclusion, the use of public infrastructure may be a highly effective method of engaging and promoting the vibrancy of the *local creative community*. Things like sculpture, mural arts, and banner programs engage local creators in transforming the physical environment in low-cost

and high impact ways. To the extent that these efforts are coordinated by the City, every attempt should be made to assure that the content of elements like banners and murals are reflective of the composition of the residential community and carefully consider the multiple ethnic and cultural communities that make up Asbury Park's year-round community.

Implementation Framework

Figure 6 - 12 describes a set of actions to establish the branding assets of a cohesive visual identity for the City. Furthermore, it envisions policy actions that build considerations for creative expression by the local creative community into the infrastructure renewal process.

Figure 6 - 12 Implementation framework for centering the City's visual brand on creativity and community values





Develop A Community Culture Center



Develop A Community Culture Center

Overview

One of the most important findings of this study is the lack of access to high-quality indoor community facilities that support individual creativity, collective assembly, and community-based cultural activity. While the City has many parks and open spaces, there is a nearly complete lack of City-owned indoor spaces that are accessible for creative production, making, meeting, rehearsing, learning, and doing. To that end, this Plan recommends the City plan and develop a *Community Culture Center* ('CCC').

This study acknowledges the presence of the *Asbury Park Public Library* ('the Library'), the *Asbury Park Senior Center* ('Senior Center'), and the many facilities controlled by the *Asbury Park Board of Education*, encourages the City and its partners to improve access to these facilities. However, even in the best of cases, those actions may not supplant the need to invest in a *Community Culture Center* that has a comprehensive spatial profile to support community arts, culture, and recreation.

While this study recommends developing a *Community Culture Center*, there are several questions beyond the scope of this Plan, including the building program, location, and operating structure of the CCC. In order to settle these parameters, the City should commission a *Feasibility and Conceptual Design Study* as the first step in developing a CCC. In this early study, the City should engage the community and potential partners to explore options for the location, programming, funding, construction, and operation of the CCC. The research, community engagement and stakeholder outreach of the Plan yielded some information and parameters to consider when assessing its feasibility. Some of those questions and parameters are described below:

Figure 6 - 13 Examples of existing community facilities in Asbury Park. Asbury Park Public Library (below, left) and Asbury Park Senior Center (Below, right)



What is in a Community Culture Center?

Identifying the components of a *Community Culture Center* is beyond the scope of this planning effort. However, as shown in [Figure 6 - 14](#), typical models of similar community facilities suggest it may include many (or all) of the following types of space:

- Classrooms and Teaching Spaces
- Information and Resource Center
- Library Branch and Information Commons
- Meeting and Convening Space
- Rehearsal and Workshop Space
- Performance and Presentation Space
- Historical Interpretation and Museum
- Sports, Physical Culture and Recreation Facilities
- Video, Audio and Film Production Spaces
- Maker Space
- Art, Sculpture and Drawing Studios
- Gallery and Exhibition Space
- And, Others...

Ultimately, the subject of the building and spatial program of the CCC should be based on a *Feasibility and Conceptual Design Study* to determine the profile of spaces that meet the operational and programmatic needs of the community. The list above is only a starting point for further study that provides a comprehensive profile of spaces that support community, arts and culture. [Figure 6 - 15 on page 91](#) shows a conceptual rendering of some of the spaces and needs that may be included in the development of the CCC. It is important to note that this rendering only shows a conceptual approach, and is not a prescriptive design proposal. The implementation of this recommendation should result from of a comprehensive study that incorporates public input, architectural design, and engineering.

Figure 6 - 14 Selected potential programmatic and spatial components of a Community Culture Center



Where Is the Community Culture Center?

Recommending a specific location for the CCC is beyond the scope of this study. However, the research and community engagement of the Arts & Culture Plan revealed some potential existing facilities that could be considered in the development of a plan for the CCC. Most importantly, the CCC should be strategically located to assure it is accessible to the community, with special attention to school aged children, seniors, and other likely users of the CCC. This suggests that the CCC should be located close to an area of higher population density, near public transportation, and close to other community assets like public schools, recreational facilities, and parks.

Furthermore, many suggestions were made for existing facilities that could be renovated and/or adaptively reused (at least in part) for the CCC. As mentioned previously, defining the exact location of the CCC is beyond the scope of this study. However, it should be acknowledged that the development of the CCC could result from using or adapting an existing facility. To that end, several community assets and sites were noted as having potential for reuse, renovation, or adaptation as the CCC, including:

- The West Side Community Center (115 DeWitt Ave)
- Barak Obama Middle School (1300 Bangs Ave)
- Asbury Park Fire House (800 Main St)
- Asbury Park Municipal Complex (1 Municipal Plz)

There are also other buildings, sites and spaces within the City that could be adaptively reused for the CCC, the evaluation and selection of these sites should be (at least in part) the subject of a *Feasibility and Conceptual Design Study* funded by the City in the early stages of developing the CCC.



Figure 6 - 15 Conceptual rendering of a Community Culture Center that includes components such as maker space, movement studios, classrooms, video/audio production, performance space, information commons, and community resource space as examples.

Who Builds, Operates and Maintains the CCC?

There are different models for the operation of the *Community Culture Center*. Typically, such community and recreational facilities are operated, managed, and programmed by municipal entities like Departments of Parks and Recreation or a Department of Community Affairs. Since this study also recommends the creation of a *Department of Parks and Recreation*, that may be a logical outcome for Asbury Park.

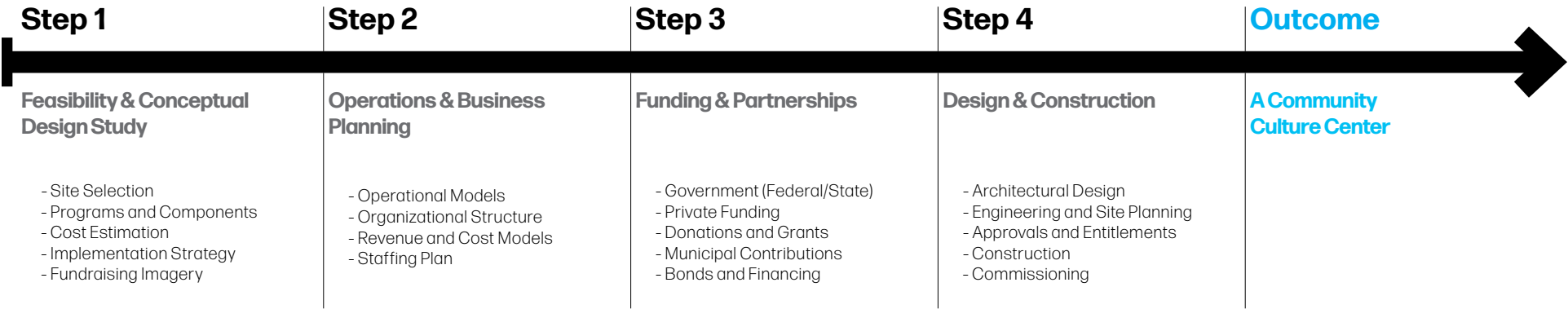
Still, other municipalities engage a third-party non-profit operator or developer to provide similar services (for a fee). This may be a possible outcome if the City identifies an appropriate partner with the capacity to provide such services. Regardless, once the City establishes the feasibility, site and building program for the CCC, further study is needed to establish the *Operations*

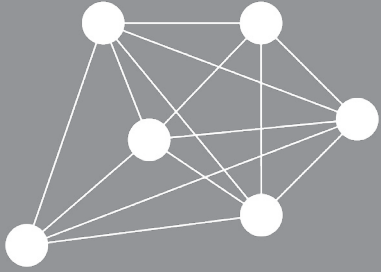
and *Business Plan* and *Funding and Partnerships Plan* that supports sustainable maintenance, staffing, operation, and funding of the CCC.

Implementation Framework

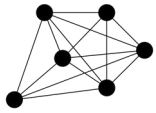
Figure 6 - 16 describes the actions required to achieve the goal of developing a *Community Culture Center*. The near-term actions involve setting the programmatic, locational, and cost parameters for the CCC. Once these parameters are established the City can develop the operational, funding, and partnership planning necessary to operate a facility that meets the cultural and recreational needs of the population. Finally, the City would undertake the capital planning that includes design and construction of the CCC – whether in an existing building, as part of another project, or as a stand-alone facility.

Figure 6 - 16 Implementation framework for developing a Community Culture Center





Support & Connect Cultural Nodes & Community Gateways



Support & Connect Cultural Nodes & Community Gateways

Overview

The planning process revealed high levels of commercial, community and individual creative activity throughout the City. As shown in [Figure 6 - 18](#), the Plan identifies three distinct clusters with particularly high concentrations of cultural activity:

- The Springwood Community Cultural District
- The Downtown (CBD) Arts and Commerce District
- The Waterfront Entertainment and Tourism District

The Arts & Culture Plan recommends the City and its partners take actions to address the different programmatic and physical needs of each district. Furthermore, the Plan also recommends for the City incentivize development and retention of cultural production space and live-work housing.

In addition, the Plan recommends the City undertake various streetscape and corridor planning initiatives. The first creates the *Asbury Park Community Gateway* (See [page 114](#)) on Asbury Avenue through creative streetscaping and zoning changes that incentivize cultural production space like light industrial and live-work housing. The second creates of the *West Side to Waterfront Art and Cultural Heritage Trail* (See [page 112](#)) which uses public art, public space programming, and creative streetscaping to connect the Waterfront, Downtown and Springwood Avenue Cultural Districts.

The general recommendations for the City and specific recommendations within each district are described herein.

Figure 6 - 17 Springwood Community Cultural District (Top); Downtown Arts and Commerce District (Center); Waterfront Entertainment and Tourism District (Bottom)

Figure 6 - 18 Aerial diagram showing Asbury Park's three existing cultural districts (Opposite)





General Recommendations

There are three strategies designed to encourage the continuation of creative activity and to incentivize the development of new programs, cultural uses, and artistic expression throughout the City:



Establish Community Focal Points & Gateways

Opportunities exist throughout the City to transform streets and open spaces to convey the creative brand of Asbury Park and to provide infrastructure for participatory programming and inclusive placemaking events. The findings of the Plan indicate the need for a city-wide *Urban Design, Corridor and Gateway Study* that identifies entry points, focal points, and gateways to support placemaking and the City's visual brand. With respect to art and cultural programming, this Plan identifies focal points and gateways within the Waterfront, Downtown and Springwood Avenue districts. The Plan also identified the opportunity to establish the *Asbury Avenue Community Gateway* as a signature avenue that welcomes visitors to the City and supports development of cultural production space within the area. Regardless of the locations, the streetscapes of the City represent an opportunity to implement complete streets, sustainable design, and creative projects in ways that support the community identity and progressive brand of Asbury Park. The details of those recommendations are covered in subsequent portions of this section.



Expand Inclusive Programming & Placemaking Events

Public and participatory programming is an important pillar of creative communities. The City's existing reputation as a

destination for live music, markets, and festivals means there is a viable brand that serves as a foundation for more frequent and diverse cultural activities in streets and public spaces. These activities may include public art (permanent or temporary), multicultural festivals, film/cinema, and many others. Ultimately, the City should work with the local creative community, commercial presenters, cultural resource partners, and the non-profit sector to maximize the use of streets, plazas, open spaces and parks for commercial and free cultural activities.

Regardless of the types of activities, a paramount consideration is assuring the inclusion of genres, event typologies, and forms of cultural expression that are representative of the year-round population of the City. Furthermore, the City should develop policies and initiatives for increasing participation from the local creative community in commercial and community-focused events – especially those hosted in city-owned spaces. This means working with commercial presenters to include a broader range of musical genres in music festivals, or engaging local acts, talent, and creators as part of the line-up in presentations, exhibitions, and events of all kinds. Finally, reviewing the City's *Busking and Public Performance Regulations* with an eye towards curation and coordination could be a powerful method of engaging local artists in the programming of public spaces and streets – especially those at the beginning of their creative journeys.



Incentivize Uses That Support the Local Creative Community

During this study many members of the local creative community expressed frustration with the cost and availability of production, rehearsal, and storage spaces to support the cultural production cycle. To

expand the cultural production ecosystem, it is important to retain and incentivize the development of spaces that support the entire artistic and cultural production cycle. Spaces like galleries, performance venues, and community facilities may address the presentational needs of the creative community, but there is a need to assure that production, manufacturing, storage, and living spaces are available and affordable to creators within the local market.

This may mean incentivizing the creation of new retail, production, light industrial, and live/work units in the City. As such, the City should update and modernize permitted uses and district boundaries in the zoning code to maximize the production of these spaces through as-of-right development. Additionally, the City should investigate the profile of incentives offered to business owners, property owners and developers to include mixed-use development, light industrial for artisanal uses, and live-working housing spaces. These incentives may include low-cost construction loans (e.g. Urban Enterprise Zone, etc.), tax abatements, operations grants, density bonuses, or bulk/height variances to facilitate the living and production space needed by the creative community in a rapidly gentrifying city.



Complete A City-wide Public Art & Sculpture Plan

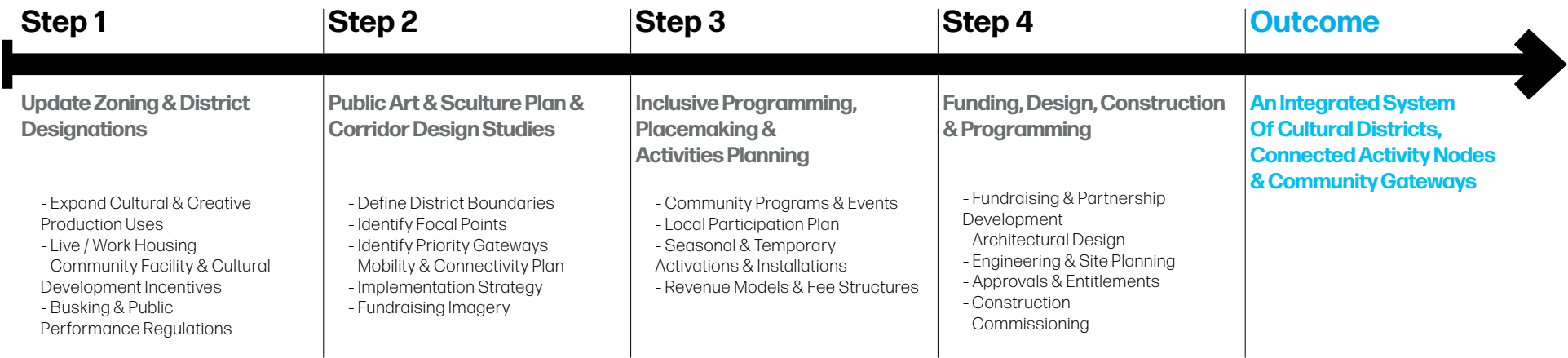
While this plan sets the framework for managing and promoting community arts and culture, further work is required to provide a comprehensive structure to invest in and manage the City's collection of public art and sculpture. *Public Art and Sculpture Plans* generally provide a detailed road map for a comprehensive Public Art Program that includes funding mechanisms, management frameworks, approvals processes, themes/motifs, siting recommendations, conservation guidelines, and artist selection criteria. A Public Art Plan for

Asbury Park would serve as a companion to the Arts & Culture Plan, and would provide clarity for the City, private landowners, community organizations, and the Public Art Commission in the implementation and creation of public art throughout the City.

Implementation Framework

Figure 6 - 19 describes a series of actions to support and connect the various cultural districts within the City. As with other recommendations, the near term policy, regulatory and planning actions provide the basis for strategic investments in capital projects that unfold over time. The physical nature of these interventions are meant to support an interconnected system of districts, activity nodes, and community gateways.

Figure 6 - 19 Implementation framework for developing a Community Culture Center



District Recommendations

Beyond the general recommendations listed above, the Plan examined specific opportunities to support each of the three cultural districts in the City. While the general recommendations apply to all districts, the Plan provides recommendations for specific locations, sites, or actions that may relate to the programmatic and/or physical context of each district. Recommendations for each district are described herein.



Figure 6 - 20 Aerial diagram showing Asbury Park's three existing cultural districts (Opposite)

Springwood Community Cultural District

Overview

The *Springwood Community Cultural District* is a hub of community-based activity within the City. Unlike other areas, most cultural events in the district are free or community based, including popular events like:

- Music Mondays (AP Music Foundation)
- AP Community Festival (Quality-of-Life Committee)
- Tuesdays at the Turf (AP-AMP)
- Asbury Park and Neptune Juneteenth Parade and Festival

As [Figure 6 - 22 on page 100](#) shows, the district is home to several non-profit, community, schools and open spaces including Springwood Park, The Asbury Park Senior Center, Asbury Park Middle School, and Blackbird Community Commons. Barak Obama Middle School (owned by the AP Board of Education) and the West Side Community Center are inactive but have been the subject of re-use/revitalization proposals that would enhance the profile of cultural spaces and recreational services available to the community.

Summary of Recommendations

- Establish a *community focal point* at the intersection of Atkins Avenue and Springwood Avenue
- Revise zoning and redevelopment plans to incentivize small scale commercial and creative production space
- Expand community facilities and consider development of the *Community Cultural Center*

Figure 6 - 21 Asbury Park Music Foundation Music Mondays at Springwood Park (left); Turf Club exterior at the intersection of Atkins Ave and Springwood Ave



Recommendations



Establish A Community Focal Point at the Intersection of Atkins Avenue & Springwood Avenue

Building from community facilities, cultural institutions, and open space assets, the Plan recommends developing a signature community focal point near the intersection of Atkins and Springwood Avenues. This proposed gateway would augment recent streetscape and open space improvements in the area. Additional upgrades with an eye toward multicultural expression and creativity would further establish this emergent cultural node as a community gateway that communicates the brand of Asbury Park as a creative and inclusive city.

This initiative is an opportunity to further reveal and amplify the historical and cultural contributions of the African-American and minority communities to the City's cultural legacy. It can also incorporate recent initiatives to catalogue the commercial, historical, and artistic legacy of the area through interpretive displays, mural arts, bannerings, and other creative streetscaping elements that prioritize and amplify historical and contemporary expressions from underrepresented creators within the local community. Ultimately, the form and expression of this gateway should be decided through a collaborative design process that engages the local community to determine how to express the past, present and future of the neighborhood as a vital community node.



Update Zoning & Redevelopment Plans to Incentivize Small Scale Commercial & Creative Production Space

The development of small scale commercial and "step-out" space throughout the neighborhood is critical to revitalizing the commercial and creative production ecosystem within the district. The City should examine both the underlying zoning and Springwood Avenue Redevelopment Plan to assure regulations incentivize uses and design guidelines that support the inception, incubation, and growth needs of local creative enterprises - especially those with ties to historical West Side communities.



Expand Community Facilities & Consider Development of the Community Cultural Center

High population density, a significant school aged population, and proximity to public transit nodes make the West Side an ideal location for the development of new community facilities. The presence of multiple existing churches, community organizations and facilities including the Boys and Girls Club, Springwood Park, and the Asbury Park Senior Center also offer opportunities for programmatic collaborations and shared service delivery. The former West Side Community Center and Barak Obama Middle School offer two significant opportunities for adaptive reuse of existing facilities as a *Community Culture Center* ([see page 88](#)). Also, the significant profile of undeveloped land in the area may offer the opportunity for a non-profit or public-private partnership that includes the development of a *Community Culture Center*.

Figure 6 - 22 Aerial diagram of Springwood Community Cultural District (opposite)



Downtown Arts & Commerce District

Overview

The Downtown Art and Commerce District is a primary driver of cultural economic activity with creative businesses like art galleries, performance venues and restaurants drawing people from within the City and the region. [Figure 6 - 23](#) shows the district, centered on Cookman Avenue from approximately Main Street to Grand Avenue. It includes several open space assets like Kennedy Park, Library Square Park, Press Plaza, and the Wesley Lake waterfront. Pedestrian traffic through the area can be heavy – especially during the warmer months – as visitors arriving via NJ Transit make their way through the district to the beach and waterfront.

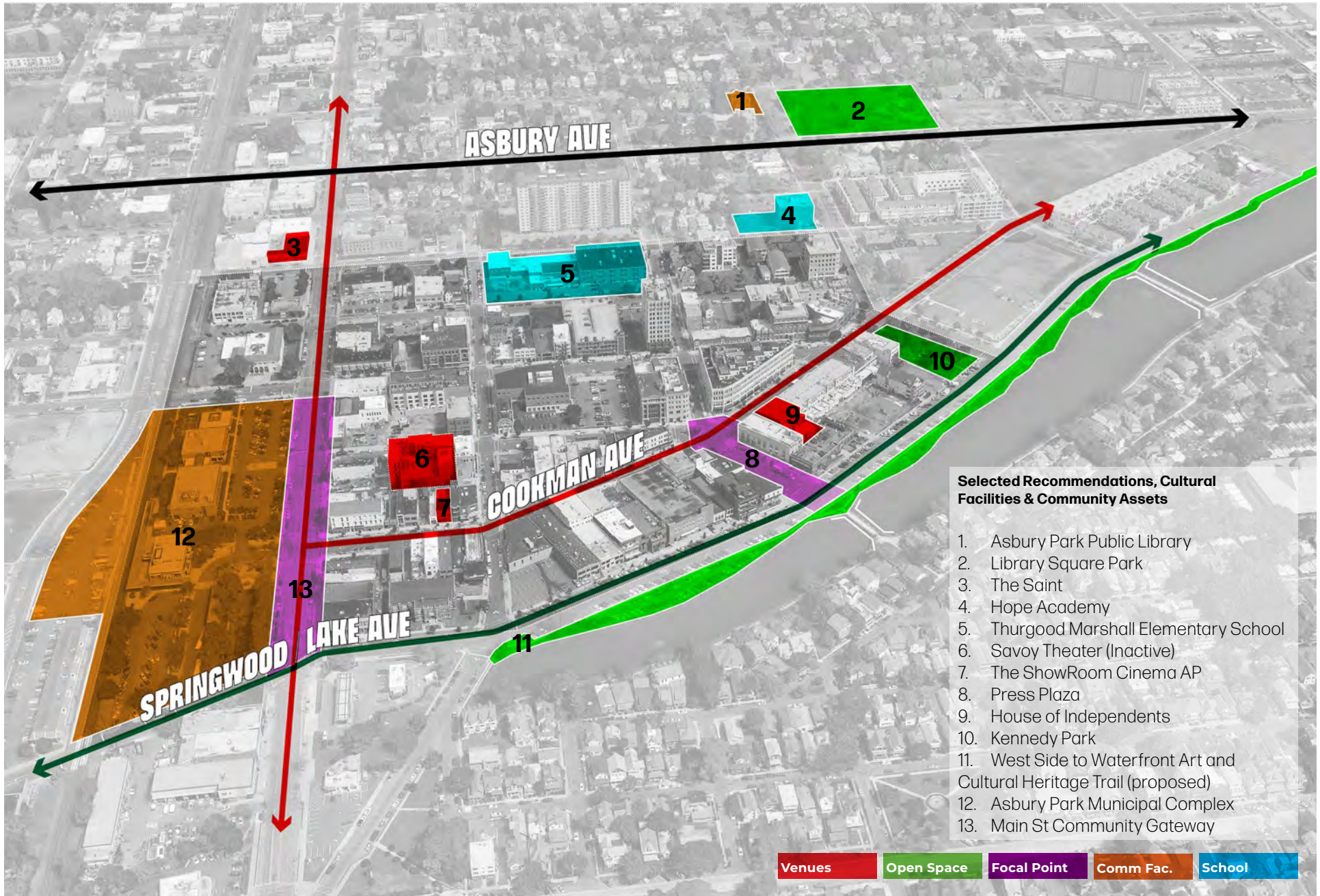
Summary of Recommendations

- Redesign Press Plaza to support inclusive placemaking and events
- Establish a creative streetscape and community gateway on main street
- Update zoning and redevelopment plans to incentivize creative enterprise, cultural production space, and adaptive reuse of historic venues and buildings
- Facilitate year-round placemaking and inclusive cultural programming

Figure 6 - 23 Aerial diagram of Downtown Arts and Commerce District (Opposite)

Figure 6 - 24 Examples of assets and activities in the Downtown Arts and Commerce District





Recommendations



Redesign Press Plaza to Support Inclusive Placemaking & Events

Despite the presence of Kennedy Park, the Central Business District lacks a permanent plaza space for placemaking events or cultural programs. This Plan recommends a comprehensive streetscape design and upgrade to Press Plaza that allows the street to be selectively closed for public programs and placemaking events like markets, street fairs, public performances, and public art. [Figure 6 - 25](#) shows a conceptual rendering of Press Plaza looking north from Lake Avenue. This image contemplates a pedestrian focused space framed by public art with improved pedestrian infrastructure that can be used year-round to expand the commercial or community-based activities within the Central Business District. It is important to note that this rendering only shows a conceptual approach, and is not a prescriptive design proposal. The implementation of this recommendation should result from a comprehensive study that incorporates public input, architectural design, and engineering.



Update Zoning & Redevelopment Plans To Incentivize Creative Enterprise, Cultural Production Space, And Adaptive Reuse Of Historic Venues And Buildings

Existing zoning designations and the Central Business District Redevelopment Plan should be revised to facilitate and incentivize creative enterprises and cultural production space. This study revealed a lack of available spaces within the City for locating new retail-based creative enterprises and basic facilities to support the cultural production process

including rehearsal, workshop, and meeting space for creators. Regulatory frameworks should be revised to provide a broader range of acceptable uses related to artistic activity and cultural production. Furthermore, the presence of significant inactive historic venues may argue that specific incentives and/or design exceptions are needed to facilitate adaptive reuse of historic buildings and venues.



Develop A Year-Round Placemaking & Inclusive Cultural Programming Plan

The Plan recommends the City develop an *Inclusive Placemaking and Cultural Programming Plan* for the district. Working with local businesses, the Chamber of Commerce, or established *Cultural Resources Partners* (See [page 78](#)) the City can develop a strategy for year-round programming and placemaking. Determining the exact profile of events is beyond the scope of this plan, but some examples include:

- Murals, Sculpture or Public Art (Temporary or Permanent)
- Markets and Bazaars
- Festivals and Street Fairs
- Concerts and Performances
- Yoga, Movement or Wellness Events
- Gallery Tours / Art Openings
- Restaurant and Food Festivals
- Multicultural Festivals
- Participatory Arts

In creating the *Inclusive Placemaking and Cultural Programming Plan*, significant effort should go to including local creators, producers, and participants in activities and events. This includes expanding genres, event typologies, and forms of cultural

expression that are represented within the district.

This effort that could be advanced by the *Cultural Affairs and Special Events Coordinator* and *Public Programs and Community Facilities Coordinator* (See [page 72](#)) the City may create as part of other portions of this plan. Furthermore, programming, logistics and funding assistance for such activities may also come from collaborations through the *Cultural Resources Partners* also recommended by this Plan (See [page 78](#)).

Figure 6 - 25 Conceptual Rendering of a redesigned Press Plaza and West Side to Waterfront Art and Cultural Heritage Trail Along Wesley Lake



Waterfront Tourism & Entertainment District

Overview

The Waterfront District is the most visible and recognizable symbol of Asbury Park's enduring power as a regional beach and cultural destination. The famed boardwalk is dotted with restaurants, shops, public spaces, and performance venues that host events and activities - largely centered around live music and other types of performance. The historical nostalgia of the boardwalk and architecture of the waterfront are significant drivers of activity and continue to draw people to the City.

This is a significant revenue generator for the City through retail receipts and revenues from the operation of the beach and Beach and Parking Utilities. According to Asbury Park's 2021 Annual Report⁴ the Parking and Beach Utilities - generated nearly \$3.5M in combined excess revenue in 2021 - the latest year for which such data was available. While the City may have many priorities for using these funds, they speak to the scale of the economic asset that visitation and tourism represent for the City.

Summary of Recommendations

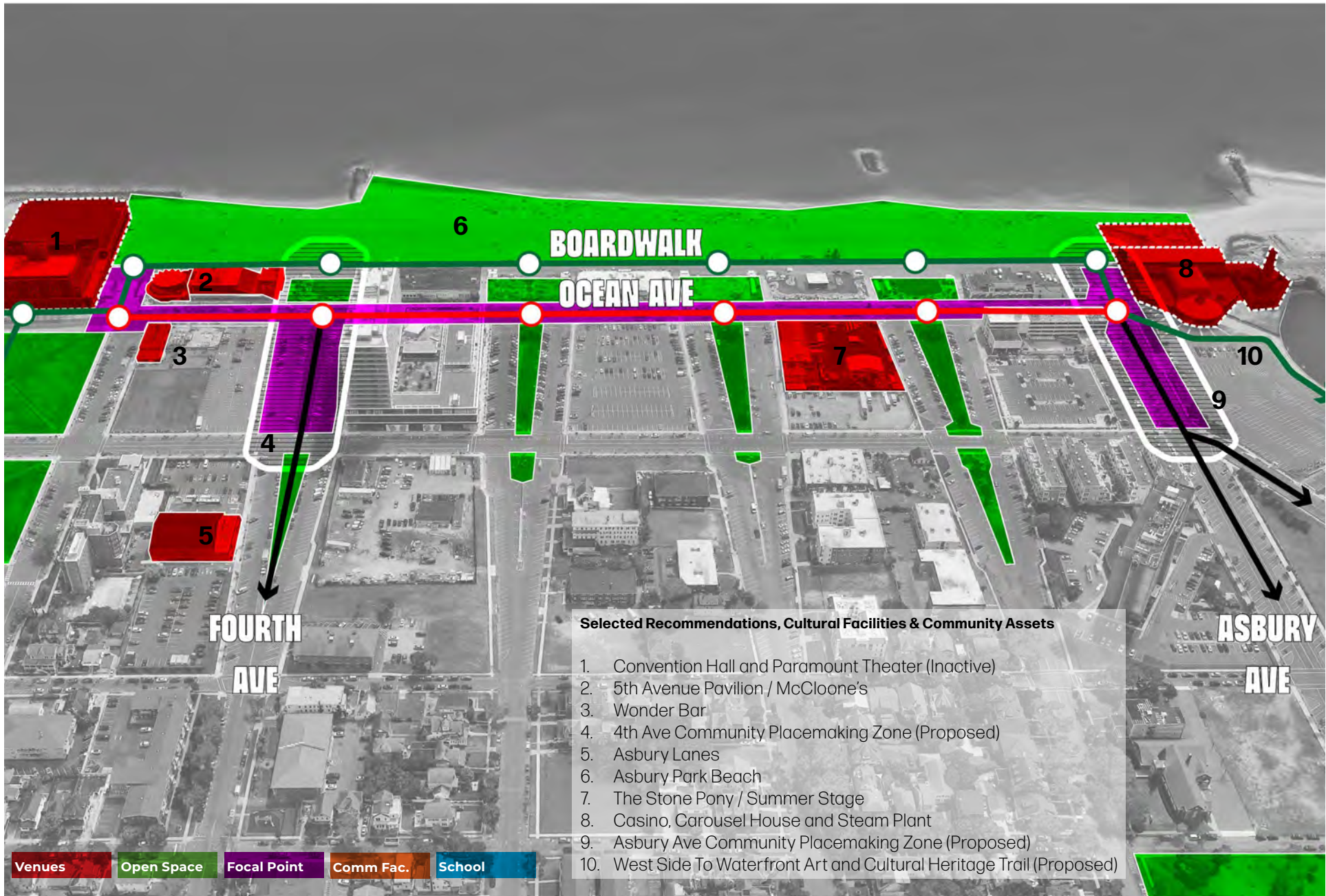
- Diversify forms of cultural expression and develop a placemaking plan inclusive of local creators
- Develop community focal points and placemaking zones in streets and open spaces
- Incentivize development of new cultural production space and encourage redevelopment of existing venues
- Expand permanent public art and sculpture opportunities

4 - City of Asbury Park Annual Report (2021);
<https://www.cityofasburypark.com/DocumentCenter/View/3760/2021-City-of-Asbury-Park-Annual-Report-?bidId=>

Figure 6 - 26 Aerial diagram of the Waterfront Tourism and Entertainment District (Opposite)

Figure 6 - 27 Asbury Park Boardwalk (below, left); Stone Pony Summer Stage (below, right)





Recommendations



Diversify Forms of Cultural Expression & Develop a Placemaking Plan Inclusive of Local Creators

The waterfront serves the economic vitality of the City through recreational tourism and visitation focused on cultural consumption like outdoor recreation, live music, public art and festivals. Like other parts of the City, the level of visitation is influenced by the seasonal nature of the beach and boardwalk, but there is a consistent level of year-round programming in various indoor venues, restaurants, and creative businesses. Regardless, the waterfront is broadly recognized as the center of commercially focused cultural activity within the City that many residents enjoy and benefit from. However, engagement activities revealed common perceptions that the spaces, programs and activities in the waterfront are not inclusive of the year-round residential population.

Many residents expressed concerns about the cost of using the beach, attending performances, or participating in events as a significant deterrent in participation. Furthermore, others suggested that the genres and profile of cultural offerings are geared entirely toward attracting out-of-town residents rather than prioritizing the collective assembly and participatory needs of the year-round residential community. This includes the idea that the genres, styles, and forms of cultural expression do not represent the diversity of year-round residents. Finally, many local creators expressed that the existing programming of public space and private venues is not broadly inclusive of local creators, artists, and audiences. The lack of coordinated programming for busking and other forms of informal performance have had a deleterious effect on amplifying, showcasing, and encouraging local creators to participate in the vital economic and cultural landscape of the waterfront.

Determining the exact profile, frequency, and structure of programming is beyond the scope of the Arts & Culture Plan. However, the Plan recommends the City develop an *Inclusive Placemaking and Programming Plan* that prioritizes free programming that is inclusive of local creators; and representative of the genres, styles and forms of cultural expression of the diverse year-round population. Furthermore, the City must coordinate the use and improvement of streets and public spaces to support community-focused activity that invites participation from the local residential community.

These efforts will require open discussion and collaboration between the City, developers, venue owners, and programmers. This is an effort that could be advanced by the *Cultural Affairs and Special Events Coordinator* and *Public Programs and Community Facilities Coordinator* positions recommended by this plan (see page 72). Furthermore, programming, logistics and funding assistance for such activities may come through collaborations with *Cultural Resources Partners* this plan recommends the City establish (See page 78).



Develop Community Focal Points & Placemaking Zones in Streets & Open Spaces

Many open spaces in the waterfront support commercial and community-focused activity. The beach, boardwalk open spaces, Bradley Square, Atlantic Square, and the medians of the east-west streets should all be considered for expanded placemaking and community-focused activities. Regardless of location, the City should engage waterfront developers and the community to increase the frequency and typological profile of free/community activities in these spaces. At the most basic level, beyond the boardwalk there is relatively little public infrastructure like seating, shading, or

defined areas where community members might host programs, gather, or recreate without spending money or participating in commercial activities.

Specific design recommendations are beyond the scope of this Plan. However, [Figure 6 - 28](#) shows a conceptual rendering of how spaces, streets, and medians in the waterfront could be adapted for public art, gathering and placemaking programs. Without being prescriptive, the Plan recommends the City create *Placemaking Zones* on 4th Ave. and Asbury Ave. as first investments in a comprehensive strategy to use open space and public infrastructure to support community focused programs in the waterfront. It is important to note that this rendering only shows a conceptual approach, and is not a prescriptive design proposal. The implementation of this recommendation should result from of a comprehensive study that incorporates public input, architectural design, and engineering.

Activation of public and open space with free and community-based activity is another method of ensuring that programming in the waterfront is inclusive of residents and the local creative community and should be (at least partially) the subject of the *Inclusive Placemaking and Programming Plan* recommended above. These activities may include public performances, festivals, community gatherings that are produced by local individuals and organizations. However, the strategies should look holistically at the opportunity that public art, sculpture, and participatory events might offer for extending the activity of the beach and boardwalk further into the waterfront zone. Higher levels of pedestrian activity in these places may also have other secondary economic benefit such as increasing foot traffic on secondary retail corridors like Ocean Avenue and Kingsley Avenue, as well as greater exposure for local artists engaged in public programs.

Figure 6 - 28 Conceptual rendering of a Community Focal Point and Placemaking Zone on Ocean Avenue and 4th Avenue





Incentivize Development of New Cultural Production Space & Encourage Redevelopment of Existing Venues

While the pace of redevelopment in the waterfront has been steady, the development of new commercial space has lagged behind the development of new residential units. This is true even as most available retail spaces are occupied and active – especially during the tourist season. This study revealed a critical lack of available space within the City for new retail-based creative enterprises and facilities to support the cultural production process including rehearsal, workshop, and meeting space for creators. Furthermore, the current inactivity of historic venues like Paramount Theater, Convention Hall, and Carousel House argues that specific incentives and/or design exceptions are necessary to facilitate adaptive reuse of historic buildings and venues in ways that contribute to cultural or community landscape of the City.

With an understanding that development in the waterfront is governed by the *Waterfront Redevelopment Plan*, there may be opportunities for the City and its *Cultural Resources Partners* (See [page 78](#)) to incentivize development of commercial space for creative enterprises, participatory arts businesses and production space needed by the local creative community. Regulatory frameworks could be revised to provide a broader range of uses related to artistic activity and cultural production. Similarly, negotiations between developers and the local redevelopment authority could include general retail and creative production space as a pre-condition for approving development projects. In short, residential-only development in the waterfront is counter-productive to producing the range of commercial spaces needed to start and grow creative businesses within the district.



Expand Permanent Public Art & Sculpture Opportunities

Largely due to the success of the Wooden Walls Project, public art and sculpture have had a transformative effect on the visual appeal, brand, and perception of the waterfront. In fact, the presence of public art has made significant artistic, aesthetic, and cultural contributions to the district, while masking the lack of re-development of historic properties, buildings, and venues. There is no doubt that the presence of these creative expressions on buildings like the Carousel House, Casino, Steam Plant, Sewer Treatment Plant, and Sunset Avenue Pavilion ([Figure 6 - 29](#)) has facilitated Asbury Park's nascent brand as a city known for public art. However, many of these murals and installations are temporary or tactical works that will be removed as part of future redevelopment efforts.

To that end, this Plan recommends that the City coordinate with the *Public Art Commission* to provide clear guidance to its development partners to prioritize permanent public art, sculpture, and creativity in their design efforts. Furthermore, the City should explore how permanent public art and sculpture can be used to activate and transform the open spaces, public spaces, and *Community Focal Points and Placemaking Zones* recommended above. This is also an opportunity to work with the City's *Cultural Resources Partners* (See [page 78](#)) on special projects that look to the non-profit and community to execute, fund and curate special projects that showcase the work and creative contributions of all members of the local creative community.

Figure 6 - 29 Wooden Walls Project / Murals on the Sunset Avenue Pavilion



Corridor & Streetscape Recommendations

Overview

Over the past decade improvements have been made to pedestrian infrastructure and streetscapes throughout the City. Springwood Avenue, Main Street, Cookman Avenue, and large portions of the Waterfront have all seen investment in the quality, character, and design of streetscape and public realm. While these investments have made aesthetic and operational improvements, there is still opportunity to integrate creativity into public space design in ways that *Center the City's Visual Brand on Creativity & Community Values* (See [page 84](#)).

The planning process identified two priority opportunities to establish a creative brand for the City and to connect clusters of artistic and cultural activity. Namely, the Plan recommends the creation of the *Asbury Avenue Community Gateway* and the *West Side to Waterfront Art & Cultural Heritage Trail* which are described herein.



West Side to Waterfront Art & Cultural Heritage Trail

The Arts & Culture Plan identified three cultural nodes within the City: the Waterfront Entertainment and Tourism District, the Downtown Art and Commerce District, and the Springwood Community Cultural District. Specific recommendations for each of these districts are covered in other portions of this Plan, but it is important to think holistically about the connections and interdependencies between them. To that end, the Arts & Culture Plan recommends the City undertake a comprehensive corridor planning effort to develop a *West Side to Waterfront Art and Cultural Heritage Trail*. When complete, this trail connects and integrates the three cultural nodes of the City using streetscaping, programmatic activation, and cultural heritage interpretation.

The scope of the Arts & Culture Plan does not determine the exact design or specific alignment of this connective pathway. The design of the trail should be the result of an engaged public process done in coordination with the appropriate boards and regulatory bodies. However, this recommendation builds from a similar concept in the *Asbury Park Plan for Walking and Biking* (2018) that recognized the

need for pedestrian and bike infrastructure to connect activity nodes throughout the City. This plan recommends expanding that concept to include public art, sculpture, and cultural interpretation markers along the trail.

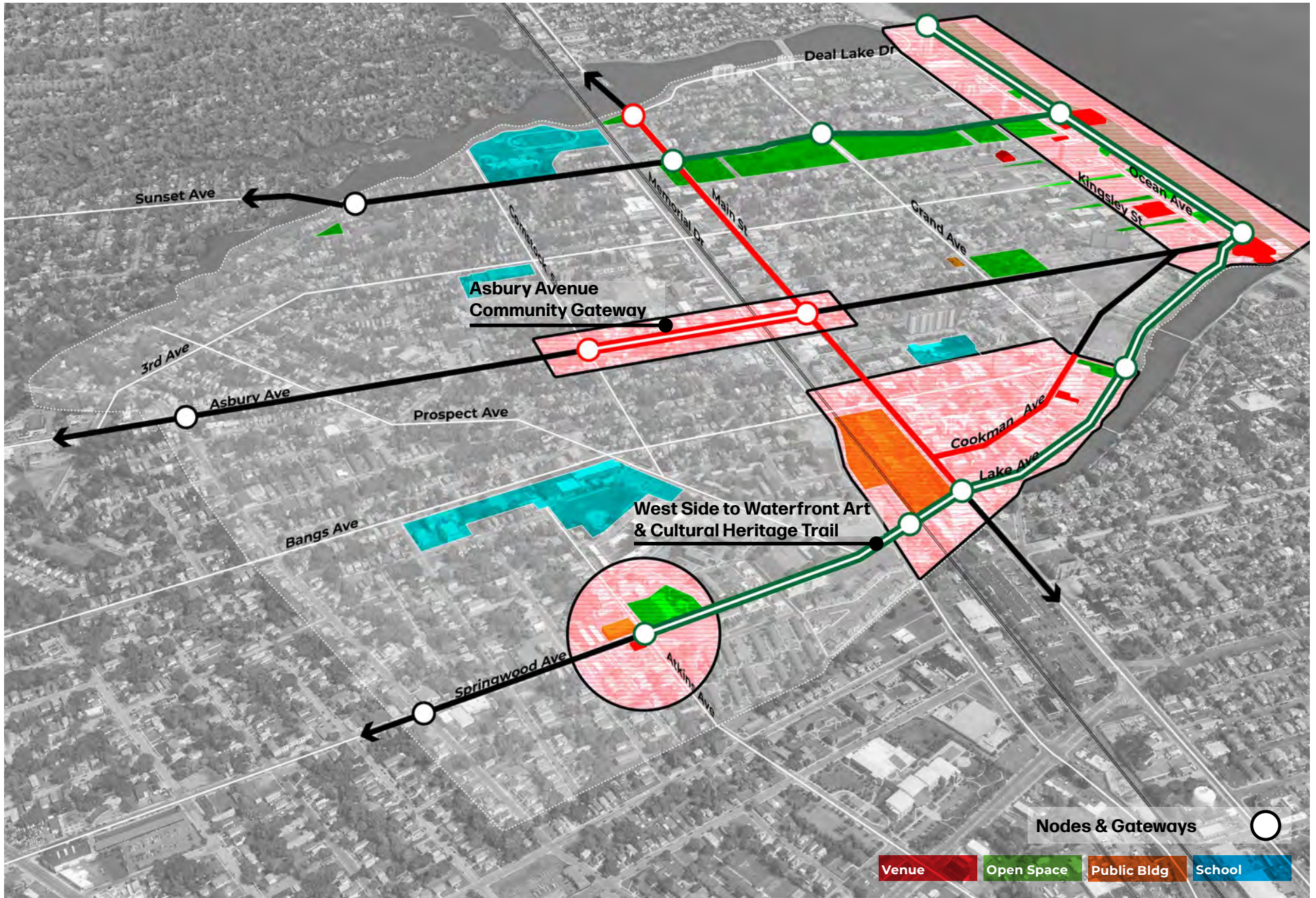
A recent creative project that painted the bases of light fixtures along Lake Avenue hinted at the possibility for how these types of interventions might be applied more broadly along the entire trail (Figure 6 - 31). Concepts should also incorporate historical interpretation and cultural heritage initiatives that expand narratives to include the contributions of the City's minority communities. Examples of this include recent initiatives by the Springwood Avenue Rising Committee/Interfaith Neighbors, West Side Citizens United and the Asbury Park African American Music Project (AP-AMP) all on Springwood Avenue.

Figure 6 - 30 shows a conceptual framework for a trail beginning on Springwood Avenue that links the *Springwood Community Cultural District* to the *Downtown Art and Commerce District*. The trail then continues east on Lake Avenue, recognizing pedestrian bridge crossings into Ocean Grove and a revitalized *Press Plaza*. As the trail continues toward the waterfront, it is punctuated by public art, sculpture, and spaces for community-based programming. Once the trail reaches the *Waterfront Entertainment and Tourism District*, it connects to the pedestrian and commercial corridors of Ocean Avenue and the Boardwalk. This section of the trail engages the *Community Placemaking Zones*, open spaces, and other cultural elements of the waterfront zone. When taken together the trail represents a comprehensive connection between the three most vital clusters of cultural activity in the City.



Figure 6 - 30 Aerial diagram showing the Asbury Avenue Community Gateway and the West Side to Waterfront Art and Culture Heritage Trail (opposite)

Figure 6 - 31 Example of a tactical public art on Lake Avenue along the West Side to Waterfront Art and Cultural Heritage Trail



Asbury Avenue Community Gateway

Asbury Avenue is an important corridor and community gateway for the City. As the primary vehicular connection to the highway system, Asbury Avenue is a common pathway into the City's cultural, recreational, and commercial nodes. The Asbury Park Master Plan Reexamination (2017) recommended the City undertake corridor planning initiatives along Asbury Avenue that improve the aesthetic appearance and profile of uses within the area. The Arts and Culture Plan builds from these recommendations to propose the implementation of a creative streetscape along Asbury Avenue beginning (approximately) at Comstock Street and extending to Main Street.

With significant redevelopment potential, this area offers an opportunity to create a city gateway that incorporates creative expressions into streetscape improvements. Pedestrian infrastructure like bump-outs, seating, lighting, and banner programs are combined with public art and sculpture to establish the brand of Asbury Park as a city where creativity thrives. The City can work with land owners, developers and the Public Art Commission to prioritize and curate artistic commissions from the local creative community. This would ensure that the implementation of the community gateway is authentic to the creative forms, motifs, and styles are authentic expressions from

the community. [Figure 6 - 32](#) shows a conceptual rendering of a creative streetscape in this area of Asbury Avenue. It is important to note that this rendering only shows a conceptual approach, and is not a prescriptive design proposal. The implementation of this recommendation should result from a comprehensive study that incorporates public input, architectural design, and engineering.

Beyond creative streetscaping and visual branding, there is an opportunity to prioritize and incentivize development of spaces needed to support new creative enterprises, cultural production, and retention of residents that identify as creators. To that end the City should update underlying zoning and redevelopment plans to assure the profile of uses in the several blocks north and south of Asbury Avenue and permit and encourage uses like small format retail, light industrial/artisanal production space, and live/work housing.

Figure 6 - 32 Conceptual rendering of a creative streetscape at the Asbury Avenue Community Gateway (opposite)

Figure 6 - 33 Examples of creative streetscapes; Saint Petersburg, FL (below, right); Pembroke Pines, FL (below, left)





Epilogue:

Planning &
Urban Design
Initiatives
Related to
Arts & Culture

Planning & Urban Design Initiatives Related to Arts & Culture

Ultimately, an Arts & Culture Plan cannot address all aspects of the community's planning needs. The recommendations of the Arts & Culture Plan are the result of a research and inventory process that incorporated input from the community. Accordingly, the scope of the Plan's recommendations are the product of that process.

However, throughout the process, certain topics and issues arose that have direct relationships and overlaps with arts and culture. In fact, implementing the recommendations of the Arts & Culture Plan requires physical, organizational and policy actions by the City, its partners, and the community. The Plan does not make comprehensive recommendations about historic preservation, transportation, urban design, or sustainability, but these dimensions are (at least partially) related to supporting the City's cultural ecosystem.

To that end, the Arts & Culture Plan identifies several areas to consider for additional municipal planning efforts. Detailed study and strategic planning in any of these areas should build on planning efforts like this one, and articulate further policy, organizational and physical strategies to realize the vision of the Arts & Culture Plan and City Master Plan. These efforts may include strategic planning and design guidelines including:

- Historic Preservation Plan
- Parks, Recreation & Open Space Plan
- Public Art & Sculpture Plan
- Urban Design & Streetscape Design Guidelines
- Sustainability & Resiliency Plan
- And others...





ASBURY
LANES
Snack Bar

26 THE BETHS
OCT 8 COMMODORES

PERMIT
PARKING
ALLOWED
ALL TIMES - 7 DAYS
ZONE 3
PAID PARKING PERMITS
MUST BE DISPLAYED
ALL OTHER POSTED REGULATIONS APPLY

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