



CITY OF COSTA MESA

ARTS COMMISSION

Agenda

Thursday, February 5, 2026

6:00 PM

**City Council Chambers
77 Fair Drive**

The Commission meetings are presented in a hybrid format, both in-person at City Hall and as a courtesy virtually via Zoom Webinar. If the Zoom feature is having system outages or experiencing other critical issues, the meeting will continue in person.

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Members of the public are welcome to speak during the meeting when the Chair opens the floor for public comment. There is no need to register in advance or complete a comment card. When it's time to comment, line up at one of the two podiums in the room and wait for your turn. Each speaker will have up to 3 minutes (or as directed) to address the Commission.

To maintain a respectful and orderly atmosphere during the meeting, attendees shall refrain from using horns or amplified speakers. Signs and props may be brought into the Chamber, provided they do not exceed 11 inches by 18 inches in size and do not hinder the visibility of other attendees. The possession of poles, sticks, or stakes is strictly prohibited.

All attendees must remain seated while in the chamber until instructed by the Presiding Officer to approach and line up for public comment. To ensure safety and maintain order during the proceedings, standing or congregating in the aisles or foyer is strictly prohibited.

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- During the Public Comment Period, use the "raise hand" feature located in the participants' window and wait for city staff to announce your name and unmute your line when it is your turn to speak. Comments are limited to 3 minutes, or as otherwise directed.

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Call: 1 669 900 6833 Enter Webinar ID: 817 2525 5148 / Password: : 811727

During the Public Comment Period, press *9 to add yourself to the queue and wait for city staff to announce your name/phone number and press *6 to unmute your line when it is your turn to speak. Comments are limited to 3 minutes, or as otherwise directed.

4. Additionally, members of the public who wish to make a written comment on a specific agenda item, may submit a written comment via email to the paccomments@costamesaca.gov. Comments received by 12:00 p.m. on the date of the meeting will be provided to the Commission, made available to the public, and will be part of the meeting record.

5. Please know that it is important for the City to allow public participation at this meeting. If you are unable to participate in the meeting via the processes set forth above, please contact the City Clerk at (714) 754-5225 or cityclerk@costamesaca.gov and staff will attempt to accommodate you. While the City does not expect there to be any changes to the above process for participating in this meeting, if there is a change, the City will post the information as soon as possible to the City's website.

Note that records submitted by the public will not be redacted in any way and will be posted online as submitted, including any personal contact information.

All pictures, PowerPoints, and videos submitted for display at a public meeting must be previously reviewed by staff to verify appropriateness for general audiences. No links to YouTube videos or other streaming services will be accepted, a direct video file will need to be emailed to staff prior to each meeting in order to minimize complications and to play the video without delay. The video must be one of the following formats, .mp4, .mov or .wmv. Only one file may be included per speaker for public comments. Please e-mail to paccomments@costamesaca.gov NO LATER THAN 12:00 Noon on the date of the meeting.

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.

All cell phones and other electronic devices are to be turned off or set to vibrate. Members of the audience are requested to step outside the Council Chambers to conduct a phone conversation.

Free Wi-Fi is available in the Council Chambers during the meetings. The network username available is: CM_Council. The password is: cmcouncil1953.

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>.

In compliance with the Americans with Disabilities Act, Assistive Listening headphones are available and can be checked out from the City Clerk. If you need special assistance to participate in this meeting, please contact the City Clerk at (714) 754-5225. Notification at least 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting. [28 CFR 35.102.35.104 ADA Title II].

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ARTS COMMISSION REGULAR MEETING

FEBRUARY 5, 2026 – 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

PRESENTATION:

- 1. ARTS IN PARK - COSTAL CORRIDOR ALLIANCE

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](#) [26-125](#)

RECOMMENDATION:

Approval of the minutes of the November 6, 2025 Arts Commission meeting.

Attachments: [11/06/25 Arts Draft Minutes](#)

MONTHLY REPORTS

1. ARTS SPECIALIST REPORT

OLD BUSINESS:

1. [AMERICA'S 250TH ANNIVERSARY](#) [26-126](#)

RECOMMENDATION:

Review and provide direction regarding an update to the Arts Commission's November discussion regarding the art project for the 250th anniversary of the signing of the Declaration of Independence.

Attachments: [Agenda Report](#)

NEW BUSINESS:

1. [ELECTION OF CHAIR AND VICE CHAIR](#) [26-127](#)

RECOMMENDATION:

Elect a Chair and Vice Chair for a term of approximately one year.

Attachments: [Agenda Report](#)

2. [ART IN PUBLIC PLACES DRAFT ORDINANCE REVIEW](#) [26-128](#)

RECOMMENDATION:

Review and discuss the newly drafted Art in Public Places ordinance, as specified in the Art in Public Places Report and the Arts and Culture Master Plan.

Attachments: [Agenda Report](#)

[1. Art in Public Places Draft Ordinance](#)

[2. Art in Public Places Report](#)

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

3. [ARTS AND CULTURE MASTER PLAN BUDGET FOR FISCAL YEAR 26-129 2026-27](#)

RECOMMENDATION:

Review and discuss the update on budget requests for Fiscal Year 2026-27 in alignment with the previous/current Arts and Culture Master Plan.

Attachments: [Agenda Report](#)

[1. Arts & Culture Master Plan Budget Excerpt](#)

ADDITIONAL COMMISSION MEMBER & STAFF COMMENTS

ADJOURNMENT

Next Regularly Scheduled Meeting: Thursday, March 5, 2026.



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 26-125

Meeting Date: 2/5/2026

TITLE:

MINUTES

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Approval of the minutes of the November 6, 2025 Arts Commission meeting.

NOVEMBER 6, 2025
6:00 P.M. – UNOFFICIAL MINUTES

CALL TO ORDER by Chair Ochoa at 6:00 PM.

PLEDGE OF ALLEGIANCE by Commissioner Mann.

ROLL CALL

= Present = Absent

Commissioners

- Charlene Ashendorf
- Fisher Derderian
- Brendan Ford
- Erica Lucia
- Alisa Ochoa
- Allison Mann
- Debora Wondercheck

City Staff

- Brian Gruner, Parks and Community Svs. Director
- Laurette Garner, Arts Specialist
- Monique Villasenor, Recreation Manager
- Ashley Thomas, Sr. Recreation Supervisor
- Laura Fautua, Executive Assistant
- Kathia Viteri, Recreation Specialist

PRESENTATION:

1. **POET LAUREATE - DANIELLE HANSON**
Poet Laureate, Danielle Hanson, presented a poem and event updates.
2. **NEWPORT-MESA UNIFIED SCHOOL DISTRICT - ARTS REPORT**
Tamara Fairbanks from NMUSD presented.

PUBLIC COMMENTS:

Nancy Warzer-Brady: Education and Community Engagement Director for Backhausdance, expressed gratitude to the Arts Commission for its grant support, shared positive outcomes from the “Dance for Joy and Well-Being” senior dance series at the Costa Mesa Senior Center, acknowledged staff assistance with program visibility, and invited commissioners and the public to attend the free culminating class and performance on November 24th.

COMMISSIONER COMMENTS

Commissioner Ashendorf: Shared that after attending and intending only to observe the Backhausdance class, she was warmly drawn into participating. Found the experience meaningful and outside her comfort zone in a positive way, and praised the program’s impact on seniors, staff, and volunteers while expressing excitement for the finale.

Commissioner Lucia: Commended the artists who participated in the ARTventure exhibition and praised staff for organizing Community Arts Day and the Arts Awards, highlighting the joy of seeing local students perform and describing both events as lively and well-enjoyed.

Commissioner Ford: Praised the teenage performers at the ARTventure Art Awards, commended Commissioner Wondercheck and City staff for producing a top-notch event and venue experience, and shared inspiration from Philadelphia’s diverse and integrated public art, encouraging the Commission to bring similarly thoughtful, place-specific ideas into Costa Mesa’s arts master planning.

Commissioner Mann: Expressed enthusiasm for the growth of local arts initiatives including the Poet Laureate Program, school arts efforts, and Backhausdance, highlighted the excitement and youth engagement at ARTventure and Poetry-Oke!, and reflected on museum experiences in Chicago while voicing support for exploring a range of public art styles in Costa Mesa.

Vice Chair Derderian: Thanked staff for managing a busy fall season of arts programming, praising the strong community participation and the continued growth of local arts partnerships and events, such as the scarecrows from Scarecrow Festival.

Chair Ochoa: Thanked commissioners, partner agencies, and staff for their strong participation in ARTventure, praised the event's impact and artist engagement, and highlighted CMTV's storytelling. She also shared ideas for expanding literary arts in public spaces, discussed funding challenges facing arts nonprofits, encouraged exploration of new grant and funding strategies through potential subcommittees and policy updates, and voiced support for integrating bilingual poetry and public art into future City planning.

CONSENT CALENDAR

1. MINUTES – 08/07/25 and 09/04/25 Draft Minutes

Chair Ochoa proposed an amendment to page two of the August 7th minutes, misspelling of commenters name, Eli to Illa.

MOTION/SECOND: Chair Ochoa made a motion to approve August 7th draft amended minutes and September 7th draft minutes /Seconded by Commissioner Mann.

The motion carried by the following roll call vote:

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

Nays: None

Abstained: None

Absent: Commissioner Wondercheck

Motion Carried: 6-0

MONTHLY REPORTS

1. ARTS SPECIALIST UPDATE

Laurette Garner, Arts Specialist, presented.

Commissioner Mann asked staff what impact the forthcoming transition of OCMA into the UC Irvine Langson Museum might have on Costa Mesa and how the institution's future direction could influence the local arts landscape.

Commissioner Ashendorf praised the long-term growth of ARTventure, noted a disconnect between the gala venue and the exhibiting artists, and encouraged exploring a more inclusive, creative, and accessible event format and location in the future.

OLD BUSINESS: NONE

NEW BUSINESS:

1. APPROVAL OF UTILITY BOX ART PROGRAM DESIGNS

Laurette Garner, Arts Specialist, presented.

Commissioner Ashendorf shared that the panel prioritized selecting utility box designs that represented diverse areas of the community and included both local and nationally recognized artists and expressed hope the Commission would enjoy the recommendations.

Commissioner Mann praised the thoughtful artist selections and placements, noting the process and presentation felt especially streamlined and well-organized compared to previous years.

Commissioner Ochoa asked whether differences in design formatting would be standardized during the production process.

Public Comment:

Dr Adam Ereth: Executive Director of Someone Cares Orange County, shared that the organization submitted a mural honoring former leaders Merle Hadelberg and Shannon Santos while highlighting the stories and spirit of the community they serve, and expressed hope the piece would be considered as a reflection of their 40 years of service in Costa Mesa.

Commissioners commended public commenter for their submission.

MOTION/SECOND: Chair Ochoa made a motion to approve the 12 utility box art designs/Seconded by Commissioner Ford.

The motion carried by the following roll call vote:

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

Nays: None

Abstained: None

Absent: Commissioner Wondercheck

Motion Carried: 6-0

2. AMERICA'S 250TH ANNIVERSARY

Brian Gruner, Director of Parks and Community Services, presented.

Vice Chair Derderian proposed a community-wide public art initiative to celebrate the nation's 250th anniversary in 2026, suggesting a city-supported but community-driven mural and sculpture competition that partners with local businesses.

Commissioner Ashendorf expressed appreciation for the concept and enthusiasm about engaging local businesses. Noted concerns about the short timeline and overlap with master planning efforts, and suggested a subcommittee model to help develop the idea collaboratively with commissioners, staff, and community members.

Vice Chair Derderian acknowledged timeline limitations, suggested focusing primarily on murals while remaining open to other publicly accessible art forms, and reiterated his willingness to volunteer time and work with staff and partners to help move the concept forward through an appropriate subcommittee structure.

Commissioner Lucia asked clarifying questions about whether the proposed artworks would be temporary and later removed and confirmed that the vision centered on installations located on private property that would still be publicly accessible.

Vice Chair Derderian explained that the proposal would give businesses and community groups flexibility to host publicly accessible artwork with minimal restrictions, preferably visible from the street, and said the duration of installations could vary depending on the participants, emphasizing that his main goal was simply to increase public art throughout the city.

Chair Ochoa asked for clarification on what role the City itself would play in supporting or facilitating the proposed public art initiative.

Vice Chair Derderian responded that City involvement could range from simple staff and commission support to potential Council-approved funding for prizes, but noted the concept could also proceed through private partnerships if needed, emphasizing flexibility and interest in gauging staff and City leadership support.

Chair Ochoa asked staff to share examples of how arts have previously been incorporated into July 3rd celebrations so commissioners could consider building on past efforts.

Ms. Thomas explained that prior July 3rd events had included chalk artists, muralists, and a dance performance, which represented the extent of past arts activations.

Mr. Gruner noted that current arts funding is limited and any additional support would require Council approval, emphasized staff capacity constraints due to the upcoming master plan work, and suggested a small group of commissioners informally develop ideas to bring back rather than forming a formal subcommittee.

Vice Chair Derderian mentioned Travel Costa Mesa has shown informal interest and reiterated that he envisioned minimal staff workload, mainly City endorsement and basic participation guidelines, while raising concerns about the compressed timeline due to winter meeting gaps and other priorities. He added that a partner organization could begin organizing the effort administratively before the Commission formally weighed in, allowing momentum to build while the City later decided how to support or endorse the project.

Commissioner Ashendorf echoed concern about the tight timeline, noting that losing December and January would significantly shorten the window to plan and implement a nine-month public art initiative alongside other major Commission efforts.

Public Comment:

Nancy Warzer-Brady: expressed support for a broad, inclusive arts-centered celebration of the historic milestone that could extend beyond a single day and involve multiple art forms and schools, while suggesting funding be distributed widely rather than through a single competition prize and offered her support to help further develop the idea.

Vice Chair Derderian described the discussion as a broader brainstorming effort to inspire artistic elements for the July 3rd celebration, emphasizing community engagement, public participation, and flexibility, while also floating additional ideas such as collaborative art activities and a poet laureate tie-in.

Chair Ochoa expressed support for celebrating the milestone and for murals in principle, encouraged broader creative freedom and diversity in artistic styles and themes, and suggested a digital “visual time capsule” storytelling project to capture Costa Mesa’s identity for the future.

ADDITIONAL COMMISSIONER MEMBER & STAFF COMMENTS

Commissioner Ford praised Chair Ochoa’s work as a visual artist and promoted her upcoming exhibition, encouraging others to attend in support.

Commissioner Ashendorf echoed enthusiasm for expanding public art and highlighted the aspirational idea of bringing “art in every park” throughout the city.

ADJOURNMENT Chair Ochoa adjourned at 7:40 PM.



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 26-126

Meeting Date: 2/5/2026

TITLE:

AMERICA'S 250TH ANNIVERSARY

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Review and provide direction regarding an update to the Arts Commission's November discussion regarding the art project for the 250th anniversary of the signing of the Declaration of Independence.



Agenda Report

Arts Commission

Item #: 26-126

Meeting Date: 02/05/2026

TITLE: AMERICA'S 250TH ANNIVERSARY
DEPARTMENT: PARKS AND COMMUNITY SERVICES
PRESENTED BY: BRIAN GRUNER, PARKS AND COMMUNITY SERVICES DIRECTOR
CONTACT INFORMATION: LAURETTE GARNER, ARTS SPECIALIST, (714) 754-5322

RECOMMENDATION:

Staff recommends that the Arts Commission:

1. Review and provide direction regarding an update to the Arts Commission's November discussion regarding the art project for the 250th anniversary of the signing of the Declaration of Independence.

BACKGROUND:

Vice Chair Derderian requested to agendaize a discussion to consider an art project that celebrates the 250th anniversary of the signing of the Declaration of Independence at the Arts Commission's November 6, 2025 meeting.

Vice Chair Derderian met with commissioner Wondercheck and commissioner Ford in the interim to discuss ideas for the 250th anniversary and are now ready to present to the Arts Commission for review and a final decision as to next steps.

ANALYSIS:

Vice Chair Derderian and commissioner Wondercheck will present new idea(s) to the commission for consideration, based on their previous conversations.

ALTERNATIVES:

The Arts Commission may choose not to discuss this item and recommend no action.

LEGAL REVIEW:

No legal review is required for this item.

FISCAL REVIEW:

No fiscal review is required for this item.

CONCLUSION:

Staff recommends that the Arts Commission:

1. Review and provide direction regarding an update to the Arts Commission's November discussion regarding the art project for the 250th anniversary of the signing of the Declaration of Independence.



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 26-127

Meeting Date: 2/5/2026

TITLE:

ELECTION OF CHAIR AND VICE CHAIR

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Elect a Chair and Vice Chair for a term of approximately one year.



Agenda Report

Arts Commission

Item #: 26-127

Meeting Date: 02/05/2026

TITLE: ELECTION OF CHAIR AND VICE CHAIR
DEPARTMENT: PARKS AND COMMUNITY SERVICES
PRESENTED BY: BRIAN GRUNER, PARKS AND COMMUNITY SERVICES DIRECTOR
CONTACT INFORMATION: BRIAN GRUNER, PARKS AND COMMUNITY SERVICES DIRECTOR, (714) 754-5009

RECOMMENDATION:

Staff recommend the Arts Commission:

1. Elect a Chair and Vice Chair for a term of approximately one year.

BACKGROUND:

The Arts Commission annually appoints a Chair and Vice Chair to direct the Arts Commission meetings.

ANALYSIS:

The Chair role is critical to the Commission as the Chair is responsible for running the meetings on a monthly basis. The Chair typically has more interaction with staff liaisons and is often consulted on the agenda prior to posting. The Chair is often a senior member of the Commission, and typically has experience leading meetings. The Chair not only leads the meeting but is also responsible for providing direction and instructions to both the Commissioners and members of the public in attendance, to ensuring the orderly conduct of all meetings.

The Vice Chair role has the primary responsibility of serving as the backup to the Chair. The Vice Chair will preside over meetings in the absence of the Chair, whether due to an excused absence or if the Chair needs to recuse themselves for any reason. The Vice Chair is also typically a senior member of the Commission, with experience leading meetings. As with the Chair, the Vice Chair will be filled on an annual basis.

ALTERNATIVES:

The Commission may choose to reappoint the incumbent for the Chair position if the Chair is willing to serve an additional one-year term. This applies to the Vice Chair position as well.

LEGAL REVIEW:

No legal review is required for this item.

FISCAL REVIEW:

No fiscal review is required for this item.

CONCLUSION:

Staff recommend the Arts Commission:

1. Elect a Chair and Vice Chair for a term of approximately one year.



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 26-128

Meeting Date: 2/5/2026

TITLE:

ART IN PUBLIC PLACES DRAFT ORDINANCE REVIEW

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Review and discuss the newly drafted Art in Public Places ordinance, as specified in the Art in Public Places Report and the Arts and Culture Master Plan.



Agenda Report

Arts Commission

Item #: 26-128

Meeting Date: 02/05/2026

TITLE: ART IN PUBLIC PLACES DRAFT ORDINANCE REVIEW
DEPARTMENT: PARKS AND COMMUNITY SERVICES
PRESENTED BY: LAURETTE GARNER, ARTS SPECIALIST
CONTACT INFORMATION: LAURETTE GARNER, ARTS SPECIALIST, (714) 754-5322

RECOMMENDATION:

Staff recommends that the Arts Commission:

1. Review and discuss the newly drafted Art in Public Places ordinance (Attachment 1), as specified in the Art in Public Places Report and the Arts and Culture Master Plan (Attachment 2).

BACKGROUND:

The Art in Public Places Report was created by consultant, Arts Orange County and was approved by the Arts Commission on April 6, 2023, to address aspects of the Arts and Culture Master Plan's Goal #2: Expand Public Art throughout the City. The following initiatives from the Arts and Culture Master Plan were recommended as follows:

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 (3) 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.

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 streetlights, 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 Arts Commission, 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.

The steps for Action 2.2 in the Arts and Culture Master Plan have been presented at previous Arts Commission meetings, utilizing the information and procedural recommendations from the Art in Public Places Report:

- Public Art Criteria and Guidelines to assist with new temporary and permanent public art projects in May 2023
- The Murals on Private Property permit process in June 2023
- Murals on Public Property was presented in October 2023
- Permanent Public Art on Public Property in December 2023 and February 2024, for additional edits
- Public Art Donation Policy in March 2024
- Review of Public Art Funding in May 2025

After the May 1, 2025 meeting, the Arts Commission directed staff to create an Art in Public Places Ordinance modeled after the City of Laguna Beach's ordinance that directs 1% of all funding for public works projects and for private development projects.

The Parks and Community Services Director and staff have met with Economic and Development Services Director and Public Works Director on two (2) occasions since then, to discuss drafting an Arts in Public Places ordinance for a potential City Council review.

ANALYSIS:

The Art in Public Places Report is a comprehensive report of recommendations for programs and policies and provides detailed specifics as to how the six (6) initiatives from the Arts and Culture Master Plan may be executed in the next three (3) years. Each of the components detailed below in the Art in Public Places Report, will be crucial in assisting staff in creating new policies and processes:

1. Public Art Commissioning Process
2. Public Art Collection Management
3. Murals and the Commissioning Process
4. Public Art Donations and the Criteria
5. Public Art inclusion in City Public Works Development Projects
6. Public Art inclusion in Private Development Projects

While numbers one (1) through four (4) are administrative processes administered by staff, numbers five (5) and six (6) involve a financial contribution from either public or private entities and would require a City Council approved ordinance to assure consistent compliance for citywide implementation.

FISCAL REVIEW:

There are currently no costs associated with this process.

LEGAL REVIEW:

There is no legal review required for this report.

CONCLUSION:

Staff recommends that the Arts Commission:

1. review and discuss the newly drafted Art in Public Places ordinance, as specified in the Art in Public Places Report and the Arts and Culture Master Plan.

ART IN PUBLIC PLACES ORDINANCE

City of Costa Mesa

1. PURPOSE.

The City of Costa Mesa rededicates itself to the distinction of being a “City of the Arts,” and seeks to encourage and expand Public Art throughout the City by establishing and growing a world class Public Art program that serves all districts and neighborhoods. Public support for the arts can heighten civic pride, promote a positive city image and create an urban landscape that encourages tourism and increases property values. The Art in Public Places program also serves to implement a number of goals, policies and recommendations in the City Council approved Arts and Culture Master Plan and the 2015-2035 General Plan (Open Space and Recreation Element).

2. DEFINITIONS.

As used in this chapter:

“**Accessible**” is a place or something that is capable of being reached, used or seen by the general public and that is easily used or accessed by people with disabilities.

“**Art Consultant**” is an organization or individual working as a professional administrator of the arts, who realizes income through the provision of services relating to the arts such as, but not limited to, identifying artists and on-site art opportunities, and contracting with artists for venues with public audiences, or providing oversight of on-site logistics, demonstrates previous success in project management, and provides leadership in completion of public art projects.

“**Artist**” is a person who has established a reputation of artistic excellence in the fine arts, including but not limited to visual or performing arts, as judged by peer and experts in the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and or educational attainment. The qualified artist shall work primarily in the production of unique fine art.

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

- *Sculpture*: Free standing, wall supported or suspended, kinetic, electronic or mechanical in material or combination of materials.
- *Murals or portable paintings*: In any materials or variety of materials, with or without the addition of nontraditional materials and means.
- *Works on paper*: Photographs, prints, watercolors, drawings of any media and other paper works.
- *Textiles*: Tapestries, quilts, embroideries and other forms of woven or non-woven fiber art.
- *New media*: Including but not limited to new technologies in light, sound, film, holograms, virtual reality, digital media, and any hybrids of media and new genres.
- *Other media*: Neon, glass, earthworks, mosaics, tile, ceramics, printmaking, collage, mixed media, assemblage.
- *Standardized fixtures or enhanced functional architectural elements*: If rendered by an Artist as unique features, including but not limited to, grates, facade enhancements, stairways, fencing, and other design elements.
- *Cultural Facilities*: Public gallery, exhibition space, public performance spaces, theaters, public artistic studio spaces, and public art education facilities; and
- *Performing Arts*: Theatre, dance, music and performance art.

- *Literary Art*: Poetry readings, storytelling and creative writing.
- *Media Art*: Film, video, or digital media.
- *Education*: Lectures, presentations, and training in and about arts and culture.
- *Special events*: Parades, festivals, and celebrations; and similar arts services, facilities and amenities as approved by the City of Costa Mesa.

“Mural” A one-of-a-kind original artwork created by a Mural Artist, or through a community engagement process led by a Mural Artist that is fabricated directly upon an exterior wall of a building, that is hand-painted, spray painted or hand-tiled and does not contain commercial messaging. For definition purposes, a commercial message is any text, image, logo, or other visual communication that advertises or references a business conducted, services rendered, commercial enterprise, or goods produced or sold on or off the premises.

“Mural Artist” A person who has established a reputation of artistic excellence in the visual arts, as judged by peers and/or experts in the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and/or educational attainment. The qualified artist’s creative output shall primarily consist of the production of unique fine art.

“Permanent Public Art” means Art in public spaces, created by an Artist and fabricated with materials and methods with an expected lifespan of twenty-five years or more.

“Project Valuation” means the total value of the development project as determined by the Economic and Development Services department and indicated by the building official on the building application submitted to the Public Works department to obtain a building permit, or permits, for the development project.

“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.

“Temporary Public Art” means Art in public spaces, created by an Artist which is designed to be exhibited for a limited, articulated period of time, typically five years or less.

3. PROJECTS SUBJECT TO ART IN PUBLIC PLACES REQUIREMENT.

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

- a) New commercial or industrial developments;
- b) Remodeling, repair or reconstruction of existing commercial or industrial property which exceeds (\$500,000) five hundred thousand dollars in valuation;
- c) Residential projects and or developments of more than four lots or units, whether by detached single family residential structures, condominiums, apartments, townhouses or other dwelling units.
- d) City Park projects on land owned by the City of Costa Mesa within the city, if valuation exceeds (\$500,000) five hundred thousand dollars.
- e) New public works projects such as bridges, viaducts, elevated ways, gates, or other structures upon or over land owned by the City of Costa Mesa within the city if valuation exceeds (\$500,000) five hundred thousand dollars.

4. PUBLIC ART REQUIREMENTS FOR PRIVATE DEVELOPMENT

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

- a) The project shall acquire and install an artwork in a public place on or in the vicinity of the project site (same district as the project) as reviewed and approved by the arts commission. As a guide, the cost or value of such work should be equal to at least (1%) one percent of the total project valuation for any projects upwards of \$500,000.
- b) In-Lieu Contribution. In-lieu of acquiring and installing artwork, project applicants may contribute funds to the public art fund, equal to (1%) one percent of the total project valuation. The in-lieu fee shall be paid by the project applicant prior to the 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. The public art fund will be administered by the Parks & Community Services Department as set forth in Section 6.

5. PUBLIC ART REQUIREMENTS FOR CITY FUNDED PROJECTS

Capital Improvement Plan projects are considered eligible for public art and are expected to contribute to the City's public art fund in an amount equal to one percent (1%) of the project's valuation upwards of \$500,000, unless the project is exempt. **Exemptions include:**

- a) Underground public works projects;
- b) Street or sidewalk repairs;
- c) Tree planting;
- d) Remodeling, repair or reconstruction of structures which have been damaged by fire, flood, wind, earthquake or other calamity;
- e) Low-income housing construction, remodel, repair, or reconstruction projects;
- f) Construction, remodel, repair, or reconstructing of structures to be occupied by a nonprofit, social service agency or institution.

6. PUBLIC ART FUND

Accounting. Any moneys collected in accordance with the in-lieu contribution from private development projects and city capital improvement plan projects, shall be deposited in a separate account denominated as the "public art fund." The city manager or his/her designee shall establish accounting records sufficient to identify and control these funds.

Use of Fund. The public art fund shall be used to provide sites for and install works of art in Public Places in order to further the intent and purpose of this chapter as set forth in Section 1.

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

- a) The cost of artwork and its installation.
- b) Water works, landscaping, lighting and other objects which are an integral part of the artwork.
- c) Frames, mats, pedestals, artwork signage, identification plaques and other objects necessary for the proper presentation of the artwork.
- d) Walls, pools, landscaping or other architectural or landscape architectural elements necessary for the proper aesthetic and structural placement of the artwork.
- e) Maintenance and repair of artworks funded through the public art fund.

Administration. The public art fund shall be administered by the Parks and Community Services Department.

The arts commission shall make recommendations to the Parks and Community Services Department, with the assistance of a public art review panel comprised of community constituents, relevant staff, artists and one to two arts commissioners, about:

- a) Places which should be considered for artworks.
- b) Medium of the proposed artwork; and
- c) The artist whose work should be considered for placement in the recommended location.
- d) Selection of artists and artworks shall be based on the guidelines set forth in Section 2.

Contracting and Maintenance. The city will contract with the artist and with consultants as necessary for the purchase or commissioning of the as well as the execution and installation of the artwork.

On-site activity in connection with the artwork installation shall be coordinated by the Arts Specialist. Maintenance and repair of art works will be funded through the public art fund.

So far as is practical, in the event repair of the artwork 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 or tradesperson.

7. GUIDELINES FOR ARTWORKS

Guidelines for the approval and maintenance of artworks shall include, but are not limited to, the following criteria:

- a) Public artwork shall be of high artistic quality. The artwork shall be designed and constructed by persons experienced in the production of such artwork and recognized by critics and by his or her peers as one who produces works of art.
- b) Public art shall be located within the public right-of way or shall otherwise be easily visible or accessible from a public right-of-way.
- c) Interior locations for public art shall be freely open and accessible to the public.
- d) Public art shall be compatible with the immediate site and neighborhood in terms of historic, social and cultural characteristics, architectural scale, materials, land use, and geographical and environmental context. The artwork shall be related in terms of scale, material, form and content to immediate and adjacent buildings and should include landscaping, lighting, interpretive information and other amenities where appropriate.
- e) The design and placement of public art shall not impede pedestrian or vehicle traffic, or conflict with public or private easements.
- f) The composition of the artwork shall be of permanent materials to be durable against vandalism, theft and weather, and to require a low level of maintenance.
- g) The artwork shall be a permanent, fixed asset to the property.
- h) The artwork shall be maintained by the property owner in a neat and orderly manner acceptable to the city.
- i) The following items are not to be considered as artworks:

- Art objects which are mass produced from a standard design.
- Reproductions of original artworks.
- Decorative, ornamental or functional elements which are designed by the building architect as opposed to an artist commissioned for the purpose of creating the artwork.
- Landscape architecture and landscape gardening except where these elements are designed or approved by the artist and are an integral part of the artwork by the artist.
- Services or utilities necessary to operate or maintain the artwork.

DRAFT



Art in Public Places

Program and Policy Recommendations



Prepared by



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The Ram by Charles O. Perry

EXECUTIVE SUMMARY

INTRODUCTION

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 engaged as consultant for the project. On March 16, 2021, the City Council approved the Arts & Culture Master Plan.



The Vision of the Plan stated:

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

In 2022, the City implemented two important recommendations from the Arts & Culture Master Plan:

- Hiring an Arts Specialist
- Creating an Arts Commission

Also in 2022, the City determined that it wished to take steps toward fulfilling Goal #2 of the Plan:

- Expand Public Art throughout the City, both indoor and outdoor, through donation, loan and purchase

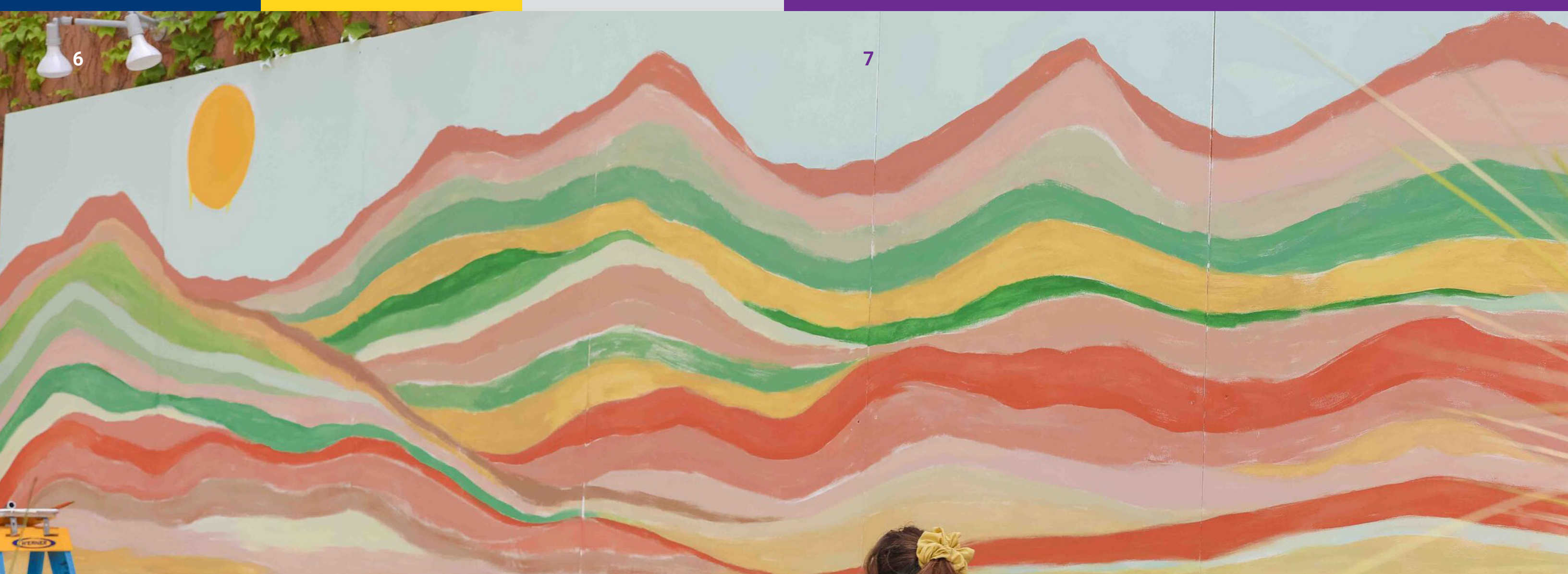
Because the City has no policy or procedure for acquiring and displaying Public Art, it engaged Arts Orange County in June 2022 to prepare and present its recommendations.

THIS REPORT

The purpose of the consultancy was to recommend formal policy guidelines and procedures for the Art in Public Places program based on industry best practices that incorporate existing policies and any recommended policy updates and cover the following elements:

- Establish purpose, goals and objectives for citywide Public Art Policy that ties into and utilizes data from relevant stakeholders collected from the Arts & Culture Master Plan;
- Criteria for the siting of Public Art projects;
- Definitions and distinctions between Temporary and Permanent Public Art projects;
- Distinctive policies and procedures between Temporary and Permanent Public Art projects which should include the current Utility Art Box Program, permit processes for murals on private property as part of temporary Public Art processes and a general process by which artists are commissioned and selected for temporary and permanent Public Art;
- Guidelines for inclusion of Public Art in public and private development projects;
- Policies for the management of commissioned art projects including, but not limited to, City/artist/stakeholder roles and responsibilities, contracting requirements, and any applicable regulatory requirements;
- Standards for maintenance plan and managing Public Art inventory;
- Develop funding considerations and or plan;
- Policies for acceptance of donated/gifted artwork;
- Policies and procedures for deaccession of artwork;
- Process for incorporating imaginative design in all of the City's functional elements and fixtures: streetlights, playground equipment, fitness stations, bus shelters and benches;
- Comparison and or case study of comparable Public Art polices in other Orange County cities.

In 2022, the City's newly-appointed Arts Specialist immediately sought to address the lack of a written policy for the City's existing temporary Public Art program (established in 2015) by preparing a Draft Utility Art Box Program Handbook. The consultant's scope of work included reviewing that Draft Handbook and recommending revisions.



City of Costa Mesa Public Art Recommendations

The information and recommendations in this report are offered to support a program offering opportunities for artists and serve the community through varied approaches and perspectives. The adoption of any and all recommendations are at the City's sole discretion, and any modifications to current ordinances, policies and procedures should only be made under further guidance from the City Attorney and are subject to final approval of the Costa Mesa Arts Commission and the City Council.



Thalo Sun by Gabriella Kohr

Criteria for the Siting of Public Art

The commissioning of Public Art can have a significant effect on a location as an environmental enhancement, source of pride, and place maker. Public Art can reflect and highlight the culture, history, goals, and/or values of a community.

In order to ensure the artwork achieves the highest level of positive impact, care must be taken in the selection of locations. This should include consideration of thematic and aesthetic appropriateness, audience, community and cultural equity, and public access. Conditions affecting ongoing maintenance and use of materials are also important in ensuring the long life of an artwork for the enjoyment of the community.

The following are questions to consider when contemplating a location and the overall commissioning of Public Art. The questions and criteria offered are intended to be flexible and allow for individual case by case commissions to be established using best practices in the field.

Costa Mesa City Hall and other public locations with high pedestrian traffic, such as the Costa Mesa Donald Dungan Library and Lions Park, are visible and natural sites for Public Art placement. Public Art in these locations can become iconic markers reflecting the importance of the work of the government or community amenities in these locations.

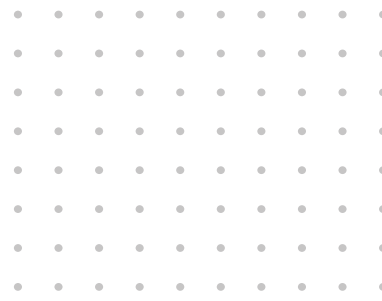
That being said, when considering the development of a Public Art collection, it is recommended that the City also look at smaller community gathering, or pedestrian centers spread throughout the municipality to ensure an equitable distribution of cultural assets across the City. Varying the size and types of projects within a City collection will result in balancing a range of large highly visible artworks with equally impactful intimate and midsize artworks that can enliven smaller parks or facilities.

Before settling on a specific location and format for an artwork, the commissioning body should establish the goals and concepts the work should encompass. While the following are not mutually exclusive, within a project one aspect may form the overriding purpose in the establishment of a Public Art project. Questions to consider and possibilities include:

- Are there high levels of pedestrian traffic? Is there a specific purpose for the artwork in relation to celebrating the community's history, services, culture, or heroes? If so, will a specific location (or locations) resonate more than others with this purpose?
- Is the artwork intended to enhance the aesthetics of a location and bring a moment of visual respite to a viewer's day? Are there locations that can particularly benefit from this intervention?
- Is the goal to bring an arts experience to a site for the sake of establishing an uplifting cultural moment? Are there locations with many pedestrians that can benefit from this intercession?
- Is there an equitable distribution of artwork in the community? How will an artwork location balance the entirety of the Public Art offerings in the city?

While it is tempting to consider free-standing sculpture as the norm when evaluating the placement and commissioning of Public Art, artwork can take many forms from artist designed functional objects or artwork integrated into architecture, to stand-alone artistic expressions enhancing single or multiple areas within a project site.

On-site locations for Public Art projects include, but are not limited to, walls, floors, ceilings, windows, exterior facades, stairways, rooftops and patios. Locations can encompass parks, plazas, civic centers, roadway medians, traffic islands, and bridges among other possibilities.



If funding for the artwork is attached to a particular site relating to a capital improvement development or other Public Works opportunity, site considerations within the development should include public access hours and visibility. If the site has a history of vandalism, the height or accessibility of the artwork siting if placed on the building structure or monitored locations such as lobbies or interior welcome areas should be contemplated.

Other considerations after a general location such as a specific park or municipal facility are selected, and the opportunity is under discussion include:

- Is the artwork placement in a well-traveled area visible during regular working hours?
- Will the artwork block windows or entryways?
- Is the placement accessible for required maintenance?
- Will normal pedestrian pathways remain unobstructed?
- Will the scale of the artwork be appropriate to the environment (surrounding architecture, signage etc.)?

Because of the almost unlimited options for placement and the form Public Art can take, the City should invite artists to visit the selected location if it is a preexisting site, or view plans in an early stage of development to allow the artist to bring their creativity and concepts to bear. This can result in fresh and unique perspectives in site placement within the location and the formation of the artwork project.

TEMPORARY VS. PERMANENT PUBLIC ART, DEFINITIONS AND DISTINCTIONS

There are many commonalities to the commissioning and placement of both temporary and permanent Public Art, such as the need for the work to be appropriate the audience, reflect the community's values, be fabricated with safe, appropriate materials and methods, be commissioned in an equitable fashion, be site-specific, be maintainable for the expected life of the project, be visible and contribute to the site as a place-making enhancement, etc.

Permanent Public Art

Within the field, municipalities commonly designate that permanent artwork has a lifespan expectation of a minimum of 25 to 30 years. This expectation leads to materials and methods that have a track record of longevity such as metal, glass, concrete, terrazzo, stone, mosaic, tile or other similar products. Because of the permanent nature of the work, artwork themes and concepts have an expectation of being broader or more universal, so as to not become dated in 10 or 15 years.

There are many reasons to pursue permanent Public Art projects. Permanent Public Art programs commonly have funding tied to a percentage of the cost of construction for public works projects. It is normal for a percentage or all the funding for these projects to be grants from entities requiring the use of the funds to be restricted to capital improvements. Permanent Public Art projects are generally eligible costs in this regard.

Permanent Public Art projects result in an artwork that will serve the community for many years and will become a City asset that may increase in value through the years.

Temporary Public Art

Temporary Public Art can range from an expected lifespan of a day for event connected work, to months, to a limited number of years. Because of the transitory nature of the work, edgier concepts, current affairs, and contemporary themes can be explored and experimental materials and methods can be employed. Because of the flexibility of temporary artwork, smaller budgets are generally needed, and sites can be activated with art to see how it is received prior to consideration of a more expensive permanent piece being commissioned at the location.

Materials such as vinyl, paper, canvas, wood, found objects, etc. can be employed, leaving a wide array of options for artists to consider. A temporary art program can also be a great way to bring artists inexperienced with Public Art to the table to learn how to work within the public sphere, complete contract milestones, and stay within time and budget. This is ideal as a stepping stone for artists to break into Public Art, and encourages diversity and equity in the field.

Advantages to temporary art include minimal or no required maintenance. When a Public Art program cannot commit to the cost of maintenance for an artwork for the foreseeable future, works of temporary art are an attractive choice. Temporary art also works well as a series of art elements activating several locations along a pedestrian path within civic spaces or areas.

Temporary art projects often give communities a chance to become involved in Public Art making, as they are often suitable to artist/community collaborations. This allows communities to become actively involved in their creative environment. Local artists can be engaged, and they can then gain experience and pursue other opportunities with larger budgets and greater complexities.

Definitions

There can be some fluidity in the practice of commissioning permanent vs. temporary Public Art, but as municipalities often have need for definitions to inform policies and practices, the following are offered as recommendations:

Permanent Public Art:

Art in public spaces, created by an Artist and fabricated with materials and methods with an expected lifespan of twenty-five years or more.

Temporary Public Art:

Art in public spaces, created by an Artist which is designed to be exhibited for a limited, articulated period of time, typically 5 years or less.

Artist:

A person who has established a reputation of artistic excellence in the fine arts, including but not limited to visual, or performing arts, as judged by peers and experts in the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and/or educational attainment. The qualified artist shall work primarily in the production of unique fine art.



Food for the Soul by Brian Peterson and Damir Lujan

Public Art Commissioning Process

The commissioning of Public Art is an exciting endeavor and can be the final step in a long planning process involving numerous stakeholders and location, budget, and other scoping considerations.

This report will break down the commissioning process into distinct steps with a discussion and recommendations for each component. However, there is flexibility to each process and variations are possible.

Scoping and Planning

Prior to the advertisement of a Public Art opportunity, there should be a process for stakeholders to provide input as to the type of opportunity, goals, and potential themes of the artwork. A discussion of the types of questions to be considered have been offered in the “Criteria for the Siting of Public Art” above.

Stakeholder groups and the type of advance engagement will change depending on the type of project and the site under consideration. Stakeholders can include representatives of departmental staff working in the facility, local community members, special “friends” groups, Commissioners, or other invested parties. Engagement can encompass a public meeting letting the community know of the opportunity and soliciting feedback on the type of themes that they find important to convey in the artwork. However, this should not be construed as an opportunity to dictate the imagery, design, or specific concept for the artwork. Other ways to obtain feedback are through surveys or interactive activities at City events.

This type of community engagement can be solidified once an artist is selected by requiring the artist, as part of their scope of work, to incorporate an engagement process at an appropriate level of interaction as fits their artistic process and the needs of the project. Community engagement with the artist can involve feedback, identifying actual design elements for incorporation into the final artwork, or simply engaging with community through a workshop to engender appreciation for the artwork and offer a chance to meet the artist.



Artist Selection

The identification of an artist should be conducted in an open transparent process. Best practices as articulated by the Americans for the Arts and exhibited by the practices of established programs at other municipalities recommend a two-step process of artist selection. This process starts with the advertisement and issuance of a Request for Qualifications (RFQ) wherein the project's budget, parameters, artwork priorities and goals are articulated along with the artist selection criteria, scoring breakdown, and expectations regarding the selected artist's experience, interest, and past work images.

The following is an example of the types of materials that may be requested from artists responding to the RFQ:

1. Work Samples. Ten (10) images of artwork. Work samples should include the date of completion, project budget, artist, client/agency (if applicable), medium, location (if applicable), brief description of the project.
2. Artist Statement/Description of Work. 500 words (maximum) describing the themes, inspiration and questions explored throughout your work, as well as the materials, methods and techniques you use to create your work.
3. Resume/CV. 1-2 pages (maximum) outlining your professional art qualifications, which may include previous projects, experience, education/training and other related credentials.
4. Questions. Response to the following questions through written response:
 - a. Why are you interested in completing a project for XXXX (department/location/etc./name of project)? 500 words (maximum).
 - b. How do you see your artistic practice or existing work aligning with the XXXX (department/location/etc./name of project) artwork priorities and diverse audiences? 500 words (maximum).

The following is an example of the types of selection criteria and scoring.
(Should be listed in the RFQ.)

Artists' applications will be evaluated according to the following criteria listed below and scored up to 100 points.

Criterion 1: Technical and Aesthetic Quality of Past Work (50% - Max 50 Points)

The applicant's past works and creative practice as expressed through their images, artist statement/description of work and resume/CV demonstrate a high level of aesthetic quality and technical execution. The concepts reflect originality and evoke a response.

Criterion 2: Suitability For This Project (50% - Max 50 Points)

The applicant's images, artist statement/description of work, resume/CV and answers to the application questions demonstrate the applicant's suitability for the artwork priorities outlined in the RFQ.

The selection panel is key to the process. Other municipalities and the Americans for the Arts recommend as best practice site- or project-specific selection panels with a diverse perspective including experts in Public Art, site end-users, community, and professional project design participation. In this configuration there is Arts Commission participation by 1 or 2 members (who rotate among projects). A sample of the panel composition is as follows:

- 1 or 2 Arts Commissioners
- 1 or 2 Public Art professionals (can be curators, arts administrators, or experienced peer Public Artists)
- The Architect of the project (if applicable)
- A representative of the City Department with oversight of the Public Art location (i.e. Police Department or Parks & Community Services)
- 1 or 2 Community members at large with a link to the art location, such as "friends" or other support group members

In this manner the artist selection has professional design expertise as well as provides a voice to the groups that will experience the artwork daily. The inclusion of Public Art professionals ensures a high design aesthetic and fabrication proficiency. In this configuration, there is a stipend provided to the non-city employee (or non-Arts Commission) panelists for their service ranging from \$150-\$300 per day.

The selection panel selects 3-4 Finalists from the review of the RFQ applicants based on the stated criteria and submission materials.

The next step is the second Request for Proposals (RFP) stage. Proposals are requested only from the 3-4 Finalists. The artists should be provided with a list of expectations for the proposal including a narrative of the concept, design sketches and drawings (in-situ if possible), with dimensions and materials. The proposal should also include a preliminary budget, the fabrication timeline and any installation considerations. Additionally, the proposals should include any type of public engagement anticipated to be provided in tandem with the project. Artists should be provided with the criteria for evaluation of the proposals with an indication of the scoring breakdown based the stated criteria.

Artists are generally given 4-6 weeks to develop their proposal. In order to ensure all the Finalists are provided with the same information, there should be a proposal meeting with all the Finalists wherein the department staff from the relevant location will describe the activity, services provided, and constituents using the site, as well as the goals of the project. If the project is tied to a public works construction project, someone from the design team should provide information regarding the site and any technical considerations. This is an opportunity for all of the artists to hear the same information and ask questions.

It is important to note that it is a basic tenet within Public Art programs that professional artists are paid for the development of proposals. Professional practices require that artists be paid for their work, and the development of a proposal requires considerable research, time, and effort. The amount of the proposal fee per artist finalist in large part is dependent on the project budget and can range from \$1,000 for a project budget of \$100,000 or less, to \$5,000 or more for a project with a \$1M budget or higher.

The selection panel meets a second time to review the proposals as presented by each artist one-after-another, in an in-person meeting, wherein the selection panel can ask questions directly. After all the artists have presented, the panel will deliberate, score the proposals, and select the recommended artist and work.

Many municipalities allow for the selection panel (with its range of perspectives) to make the final recommendation, with the full Arts Commission providing the final review of the recommended work and issuing the final approval to ensure the selection is in accordance with the safety, durability, and programmatic requirements. In this instance, the Arts Commission reviews the final recommendation only and they do not compare it to other submissions.

If Costa Mesa decides the City Council has the final review and approval, as with the Arts Commission they would review the panel recommended proposal only and not every final submission. In this manner the panel's wide range of perspectives are acknowledged. As the full Arts Commission or City Council are not privy to the artist presentations and discussions, it respects the panel process.

A variation to the above process is possible when community engagement is so vital to the artwork design and development, that the City requires the design to be developed through an intensive community process. In this scenario, it is not feasible for the design proposal to be developed in advance of contracting with the Artist. This process would have a similar RFQ process, but an important submission requirement to the RFQ would be a narrative about the type of engagement process they envision to develop the design, their approach to design, with an indication of their interest in the project, and a listing of previous projects they completed wherein the community engagement was paramount to the artwork design process. Instead of the second step incorporating a proposal review, the panel would interview the Finalists with open ended questions to ascertain the community appropriateness of the artist's process to select the most appropriate artist for the commission. The contract with the artist in this case includes design development and approval milestones.



Podemos by Alicia Rojas, Camilo Romero and Santa Ana Community Artists



Public Art Collection Management

Costa Mesa already has begun to build a collection of Public Artworks through commissions and donations. As the permanent works are now City assets, management of these works is paramount to ensure they are well maintained and remain in good condition for future enjoyment and to retain their value.

Roles and Responsibilities

Management of the works would ideally be the responsibility of a designated Arts staff member and includes the oversight of a database to track the artworks. The database should include artists information including a biography, narrative from the artists describing the concepts behind the work, artwork dimensions, budget, materials, methods of fabrication, maintenance requirements and artist contact information, and photos of the artwork. A digital file on the commissioning process should be retained including proposal files, correspondence, budget and final records, the selection panel, dedication event documentation a copy of the agreement with the artist and any other applicable information reflecting the commission process.

Additionally, a plaque should be placed at the site of the work with the artist's name, the title of the work, date, materials, and the department to contact in case of maintenance needs.



Artist contact information should be retained, should there be need for unanticipated maintenance or repair, artwork removal, or alteration.

The City should consider sharing their collection on the City website with images of the works and their location. Some cities include a map of the City showing the artwork locations with artist and artwork information.

Maintenance

The City of Costa Mesa is in the early stages of developing a Public Art collection. The single most important aspect in ensuring the value of this asset is the regular maintenance of the artworks. Regular maintenance will help avoid costly future repairs. As part of the artist's contracting process the city should require the artist to provide a professional art conservator's assessment of the materials and methods with recommendations for maintenance.

It is recommended that staff work with art conservators to monitor the condition of the artwork in the collection and assess Public Art maintenance requirements and costs. The costs should be allocated as part of the city budget process on an annual basis for this purpose.





Contracting

When developing contracts with artists, it is important to keep in mind that art making and standards within the art industry require unique considerations and understandings regarding the scope of work, artist's rights, copyright/use of image, milestones, payments, etc. within the agreement. Standard municipal contracts for services rendered rarely have the needed clauses, and sometimes contain clauses that are not recommended or applicable to art making and artists' practices.

This report is not intended to be interpreted as legal advice, but as a point of discussion to advise the City of Costa Mesa on issues and concerns unique to artists' contracting and to offer examples of ways others address these concerns. Any decisions regarding the language to be incorporated into contract templates should be made in tandem and with the approval of the City of Costa Mesa City Attorney.

A copy of the agreement template for Artist Services used by the Los Angeles County Department of Arts and Culture is provided as an example for consideration.

The following areas of contracting reflect where the City's standard contract language is recommended to reflect artwork specific standards and best practices.



Taco Mesa mural

Artist's Rights

Commissioning artwork for the City's collection will result in the City obtaining ownership of the artwork as an object, with all the associated rights and responsibilities. However, there is more than one type of ownership to consider. While the City as the commissioning agent will have ownership of a work of art as an object, this does not necessarily extend to ownership of the image and copyrights as articulated in the federal Visual Artists Rights Act (VARA) or the California Arts Preservation Act (CAPA).

These laws provide for a series of artists rights including the rights of authorship and rights surrounding the removal, alteration, or destruction of artwork. There is a range of ways in which municipalities address these rights.

Because of the risk of litigation associated with incorrectly destroying artwork in violation of these laws, the handling of artist's rights varies among agencies. For example, the Los Angeles County Department of Arts and Culture expressly acknowledges and accepts artists' copyright by incorporating it into their Public Art policy, referencing it in artist agreements, and requiring artists to register their works with the U.S. Copyright Office. Agencies such as the L.A. County Metropolitan Transportation Agency (Metro) and the City of Los Angeles Department of Cultural Affairs both require that artists waive their rights under CAPA and VARA while simultaneously reinstating specific rights back into artists contracts.

The VARA and CAPA laws require that 90 days written notice be provided to an artist prior to the removal, alteration, or destruction of an artist's work. It is also understandable that an agency would want the ability to remove an artwork immediately if issues of safety arise. As such, a clause waiving the VARA and CAPA 90 day requirement can be considered. However, even when the 90 day notice requirement is contractually waived, it is common for policies to be put into place to provide good faith advance notice to artists where possible should this need occur. While it is generally accepted in artist agreements that the agencies can freely depict artworks for non-commercial educational or program promotional activity, activities resulting in commercial gain from the depiction of an artist's work (such as t-shirts, posters, or mugs) should be negotiated with an artist independently.

Performance Bonds and Payment Milestones

It is common practice for municipalities to put a requirement for a Performance Bond in place for construction projects in the unlikely occurrence that a contractor defaults on a project. While this may be a practice that is tempting for use in artist's contracts, it is unadvisable. The performance bond industry is not tailored for artworks, the cost would be unwieldy to the budget, and it is unlikely that a performance bond company would insure this type of project.



Untitled by Joshua Madrid

The Americans for the Arts puts it this way:

“Performance bonds are intended to guarantee the satisfactory completion of work. If a contractor is unable to finish a project, then a performance bond ensures that the work will be finished, usually by hiring a third party to complete any missing or unsatisfactory work. These bonds are commonly used in the construction industry and many cities’ public works departments require city contractors to hold them.

However, performance bonds have little applicability to the commissioning of fine art. For one, most commissions can only be completed by the artist who made the initial proposal, making the hiring of a third-party a nonstarter. More over, most performance bonds are prohibitively expensive for individual artists, and the desired objective (ensuring a satisfactory final project) is better achieved through alternative actions, like withholding final payment on a contract.

The best practice is for the use of project milestones to be incorporated into the agreement with a final payment left for the completion of services. A sample of this construction is as follows:

1. 10 percent (\$_____) upon Execution of the Contract.
2. 30 percent (\$_____) upon Acceptance of Final Design Drawings and Issuance of the Notice to Proceed.
3. 20 percent (\$_____) upon Completion of 50% of Fabrication.
4. 20 percent (\$_____) upon Completion of 100% of Fabrication.
5. 10 percent (\$_____) upon Completion of Installation and Issuance of Artwork Acceptance Notice.
6. 10 percent (\$_____) upon Completion of Project Close-out including documents, photography etc.

Scope of Work

It is to the City’s advantage to provide a clear list of expectations in the contract through the scope of work. The more specifically this is articulated, the less confusion there will be as to the responsibilities of the City and Artist.

Areas to describe include the overall responsibilities of the City and Artist, and Artist specific responsibilities related to design development, approvals, permitting, schedule, community engagement, budget, fabrication, installation, and any closing documents required such as final photography, artist narrative and biography, maintenance plan, etc.



Murals

Murals have been embraced as a valued art form by a diverse array of cultures and communities, providing an enlivening way to interject art to the street life of cities nationwide. They can celebrate the culture, heroes, and history through abstract or figurative imagery or any number of approaches conceivable. The possibilities are unlimited.

Painted murals are an art form with a rich history and deep appreciation. The expected vs. actual lifespan is dependent on several factors, and realities can be vastly different from project plans. Murals expected to remain intact for generations can come up against conditions requiring their removal after a limited lifespan, and murals developed with a limited expectation of longevity can become community icons intact for many years. The following is intended to provide guidelines to maintain a collection of mural works in good condition for their lifespan.

Welcome Home by Shepard Fairey



Murals Commissioning Process

Murals on City Property

Murals to be placed on City property can be commissioned through a process similar to the commissioning of Public Art projects as described in the section on Public Art commissioning in this report. However, because of the unique needs of murals regarding their maintenance and the unfortunate proclivity for them to be targets for graffiti vandalism, it is recommended that murals commissioned for placement on City property be required to have an anti-graffiti coating applied that is maintainable by the City, and the mural is fabricated/painted on a well prepared wall that has been assessed in advance by an art conservator with murals expertise to confirm the suitability for the murals' longevity, and so they can provide recommendations for wall preparation and materials.

The mural should be evaluated every five years to assess the condition to evaluate if the artwork should be maintained or removed. If the mural is in poor condition and the City does not have the resources for a restoration, the applicable artist's rights laws (VARA and CAPA) require that artist be provided with 90 days advance notice of its removal. The five-year review process and expected lifespan should be articulated in the City's agreement with the artist.

Generally, murals on public property are considered government speech and, as a result, are not subject to the Free Speech Clause of the First Amendment. Municipalities may regulate murals on City-owned property to control the time, place and manner of its placement as well as regulate the design and content of the mural itself.



Murals on Private Property

While it may be tempting for a municipality to regulate the design and content of murals on private property, First Amendment rights of the property owner limit the oversight of mural approval processes to regulations such as the mural lifespan, placement, size, materials and methods, and process of permitting. These areas of oversight can still ensure that mural projects are developed with the full awareness of the community, with technical and legal considerations in relation to materials, maintenance, and artist's rights, adhered to and understood.

Murals have also been the subject of controversies and legal battles in relation to First Amendment rights and clashes over the ways in which fine art murals are sometimes treated differently than commercial mural-sized signs or general signage.

As a result of these issues, which have now found resolution in cities such as the City of Los Angeles and Portland, Oregon, guidelines can be recommended in relation to the development of a murals ordinance for the City of Costa Mesa in consideration of these concerns.

The following are guidelines recommended to use in the development of an ordinance for the placement of murals on private property. This assumes that the murals will be funded by the property owner without city support.

It is important to note that as the mural permit requirements are design and content neutral, the process of review and approval can be completed in a "counter permit" process by city staff by qualified to confirm that the materials, manner, and processes follow requirements.

DEFINITIONS

An essential first step is the establishment of a mural definition to ensure that murals are original, artistic expressions that are not confused with advertising or signage which is regulated separately.

The following is recommended as a definition for this purpose:

Mural:

A one-of-a-kind original artwork created by a Mural Artist, or through a community engagement process led by a Mural Artist that is fabricated directly upon an exterior wall of a building, that is hand-painted or hand-tiled and does not contain commercial messaging. For definition purposes, a commercial message is any text, image, logo, or other visual communication that advertises or references a business conducted, services rendered, commercial enterprise, or goods produced or sold on or off the premises.

Mural Artist:

A person who has established a reputation of artistic excellence in the visual arts, as judged by peers and/or experts in the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and/or educational attainment. The qualified artist's creative output shall primarily consist of the production of unique fine art.

Requirements and Process:

The following are technical requirements designed to address the placement, scale, materials, and maintenance needs of the mural. Maintenance is of the utmost importance to ensure that murals do not deteriorate, become graffiti magnets, or cause blighted conditions. They are offered as a manner to allow murals within the face of a building, within commercial or business districts.

It is recommended that the City consider if the requirements for numbers 1-5 are in accordance with Costa Mesa's vision and if not, adjustments can be made as appropriate. Recommendations for numbers 6-8 will ensure maintenance, artists rights and each artwork design are reviewed and addressed.

Recommended Requirements

1. No part of a mural shall exceed the height or width of the structure to which it is tiled, painted or affixed.
2. No part of a mural shall extend more than six (6) inches from the plane of the wall upon which it is tiled, painted or affixed.
3. No mural shall be placed over the exterior surface of any building opening, including, but not limited to, windows, doors, and vents.
4. Murals shall be placed on non-residential commercial or industrial property only.
5. Only one mural will be permitted per business location or structure.
6. A specialized anti-graffiti coating must be applied to the mural and maintained for the life of the mural. Varnish, other coatings or finishes that are not specifically designed as graffiti abatement products as part of a graffiti removal system do not comply with this requirement.
7. The property owner is required to maintain the mural in good condition and free of vandalism. If the property owner is negligent in this regard after sufficient warning, they can be issued a 120-day order to remove the artwork at their own cost. If removal is ordered, the property owner is responsible for the proper 90-days written advance notification to the artist as applicable by the federal Visual Artists Rights Act (VARA) and the California Art Preservation Act (CAPA) laws.
8. Mural permits are valid for one image at a time. Property owners wishing to change the mural design or replace it with another artwork must apply for a new permit.



Recommended Process

The following processes allow for the mural designs to be reviewed by the community in advance of its placement. This review cannot be considered an opportunity for the community to veto the mural's content or design, but it does allow for community input and dialog.

As a rule, business owners wish to establish and maintain good relations with the community, so it is to their advantage to install a mural that will be welcomed by the neighborhood.

It is also essential that property owners are aware of the federal Visual Artists Rights Act (VARA) and the California Art Preservation Act (CAPA). Property owners will be responsible for compliance with all aspects of these laws (including requirements for 90-day advance written notice prior to the removal, destruction, or alteration of the mural) or negotiating waivers of any aspects of these laws through advance written agreements with artists.



Home Sweet Home by Brian Peterson

The following are recommendations for the process requirements:

1. Applicants must hold a meeting at a publicly accessible location at least 30 days prior to the start of the mural fabrication. This meeting is to allow for the public to see the design, ask questions, and provide comments. Should an in-person meeting not be feasible due to public health mandates, a well-advertised virtual meeting can be substituted in a manner as approved in advance by City staff.
2. Applicants for mural approval must post notice of the public meeting 15 calendar days in advance of the meeting on the proposed mural site. This notice must include the intended mural size and location with a color depiction of the proposed mural design, in full and easy view of the community. The notice must also be mailed, or hand delivered to properties located within a half-mile radius of the proposed mural location.
3. No mural shall be permitted until the applicant certifies that he or she has completed this neighborhood involvement requirement. Certification shall include photo documentation of the posted notices and documentation of the meeting through a sign-in sheet, or other confirmation the meeting was held as indicated.
4. Property owners must sign a declaration that they are aware of the federal Visual Artists Rights Act (VARA) and the California Art Preservation Act (CAPA) artist rights laws, acknowledging they, and not the city, are responsible for compliance with these laws.
5. Should the property be sold, property owners must provide subsequent owners with maintenance information, anti-graffiti requirements, and artist rights information.

Public Art Donations

How exciting it can seem for a municipality to be offered artwork as a donation. While it can be tempting to accept all art donations, there are considerations that should be understood to ensure donated artwork fits within the city's goals and environment and will not become a burden to the city's resources.

The following will discuss areas and issues to consider in the acceptance of artwork and areas in which background information and assurances should be considered prior to the acceptance of a donation.

There are many sometimes complex reasons that a donor will be motivated to gift artwork to a city. Reasons can range from a sincere desire to share a work with the community, the understanding that a work of art has a special connection to a site or part of the city's history, to the desire for a tax deduction, the need to find a home for a large or unwieldy work that the owner no longer can store or no longer has the resources to provide upkeep. Regardless of the motivation, any offer has the potential to be a welcome and uplifting addition to a city's collection. There may also be valid reasons to deny acceptance of a Public Art donation.



Art Collection Goals

Of fundamental importance to the development of an art collection and the subsequent acceptance of donations is the understanding and establishment of the goals of the collection. For example, the donation of a 19th century European religious painting may have high monetary value, but does it relate to the City and is there an appropriate place for its display? The following are questions to guide the establishment of art collection goals.

What is important to the city regarding the art it owns and maintains? For example, is it important for artwork to relate to the city's location, history, and interests inherent in the cultural context of Costa Mesa? Should it represent the City in an interesting and expanded manner? Can the collection be used as a mechanism to support and uplift artists that reside in Costa Mesa? What is the storage or physical capacity to keep portable artworks? Are there limitations that restrict the number of donated items?

In addition to permanent Public Artwork installations, are there programs and opportunities to display portable paintings, drawings, photography, textiles or other art mediums?

Some municipalities have internal loan programs allowing departments and civic offices to borrow portable artworks for a designated time period to enhance their surroundings for the benefit of staff and visitors. Costa Mesa may want to consider this as a mechanism to accept donations of artwork into the collection with a purpose and display opportunity.



Donation Process

An application process should be established up front to capture the relevant information for an informed decision and to identify any additional considerations to the donation offer. The following identifies main areas in which information should be captured.

Object Ownership and Valuation

As has been discussed, there is more than one type of ownership as related to art, and this needs to be considered in the acceptance of an artwork. While a donor may have ownership of a work of art as an object, this does not necessarily extend to the donor having ownership of the image and copyrights as articulated in the federal Visual Artists Rights Act (VARA) or the California Arts Preservation Act (CAPA).

To establish the donor's ownership of the artwork as an object, a donation application needs to be developed with a requirement for information about the provenance and procurement of the object, including documentation such as a receipt or other proof of ownership. Copies of any agreements the owner has with the artist or gallery should be included if applicable.

The value of the object should be established as part of the consideration of acceptance. This value can be established through:

- a. Appraisal Report: An appraisal report including, but not limited to, dollar amount value, description, disclaimers, and additional support for valuation conclusions by a certified third-party appraiser affiliated with at least one of the four appraisal organizations: Appraisers Association of America, the American Society for Appraisers, Appraisal Foundation, or the International Society of Appraisers.
- b. A receipt for the purchase of the artwork
- c. Other documentation establishing the value of similar artworks by the same artist

This valuation is essential as the artwork will become a physical asset for the city, and as such, a documented value is needed for asset accounting. Also, donors commonly request a letter from the city acknowledging the donation with the value indicated for their use as a tax donation. The city should have confirmation of the value for this purpose.

Copyright Ownership

As indicated, while a donor may have ownership of the artwork as an object, the artist may have retained the copyright ownership as established by the VARA and CAPA laws. The application should include artist information including contact, resume or bio, birth/death dates, and any known copyright information as available. This is particularly important if the donation is a work to be installed as a permanent Public Artwork as the artist should be notified of the donation and location of the installation.

The application should indicate the copyright owner of the object. If the donor is the copyright owner, the application should include documentation of this and should ask if the donor intends to transfer the copyright to the City of Costa Mesa should the donation be accepted by the city.

The City Attorney should identify if and how the acceptance of the artwork and installation will make the city subject to any applicable VARA and CAPA notifications or copyright requirements in the future. It is recommended that the City Attorney weigh in regarding these considerations and requirements prior to the acceptance of the donation.



Floyd's 99 Barbershop by Jonas Never



Materials, Maintenance, Conservation

The application should identify the materials and any known maintenance or conservation needs. A condition report should be provided by the donor or obtained by the city to identify any issues and immediate or future costs associated with keeping the artwork in good condition.

Transportation and Installation

If the artwork is a large sculpture or other Public Artwork, it is important for the city to understand the costs to transport the artwork and install it at the desired location. Questions to consider are the need for any footings or special attachment systems, permits, insurance, storage, installation, and any conservation and maintenance needed in the immediate future. It should be established if these costs and the responsibility for this activity will be borne by the donor or if the city is expected to handle these costs and the scope of work to see to the full completion the installation.

Other Information

In addition to the above information the application should request any exhibition history, edition certifications or other pertinent information about the artwork as applicable and available.



Pablo Universal by David Flores

Criteria for Acceptance of Public Art Donations

The identification of collection goals and the information above will greatly aid in evaluation of the donation application. It is recommended that the Arts Commission evaluate the donation based on the criteria for an acceptance recommendation to City Council. The City Council should maintain final approval, considering the Arts Commission recommendation.



Reclining Figure by Henry Moore

The following are recommended criteria to utilize as applicable in assessing the acceptance of an art donation:

1. The artwork supports the goals of the art collection and would contribute positively to the City's Public Art, meeting the standards for Public Art commissioned by the city.
2. The artwork is of high quality and aesthetic excellence.
3. There is an identified location to site the artwork if it requires a public installation, or there is a program or mechanism to display the artwork if it is a portable piece.
4. The scale, form, context, and design of the artwork are appropriate for the setting and audience.
5. The donor has committed to cover all applicable costs associated with permits, bonding, insurance, transportation and installation of the artwork or the city has committed the resources to cover these applicable items.
6. The future maintenance and conservation need of the artwork is understood and the city has identified the resources to attend to these requirements.
7. The legal considerations of ownership, copyright, liabilities, maintenance, and de-accessioning are understood and acceptable to the city.
8. The artwork supports an equitable collection inventory, allowing for a diverse range of artists to be represented, considering if there are already multiple donations of the same artist's work.

De-accession of Public Art

There are numerous reasons that a city may wish to de-accession an artwork. These considerations can include safety, condition, change in the physical location of the artwork so it is no longer supported physically, community complaints, or other controversies.

As city owned artwork is a civic asset, the process should require a staff report addressing the applicable issues related to the de-accession criteria including the review of any restrictions which may apply to the artwork based on legal or contractual requirements. The report should include an analysis of the reasons for de-accessioning, options for storage or disposition of the artwork, and the appraised value of the artwork, if obtainable.

If the de-accession is the result of the destruction of the supporting structure (such as the wall, building, or plaza to which the artwork is attached), consideration should be made regarding the appropriateness and feasibility of relocating the artwork to another location.

Any considerations or requirements associated with VARA and CAPA laws, including notice to the artist, if applicable, should be carefully followed in accord with the City Attorney's direction.

The following represent acknowledged criteria for de-accession and are recommended for Costa Mesa's consideration.

1. The artwork's present condition poses a safety hazard to the public.
2. The artwork has been damaged or has deteriorated to the point that it can no longer be represented to be the original artwork.
3. The restoration of the artwork's structural or aesthetic integrity is technically not feasible, or the expense of restoring it exceeds the resources of the city.
4. The architectural support (building, wall, plaza) is to be destroyed and the artwork cannot be removed intact for relocation.
5. The use of this particular public space may have changed, and/or the artwork may have lost its contextual meaning and it cannot be re-sited, or re-siting the artwork would be inappropriate.
6. The artwork requires excessive and inappropriate conservation and/or maintenance or has faults of design or workmanship which can be termed inherent vice.
7. An artwork is not, or is rarely, on display because of lack of a suitable site.
8. The condition or security of the artwork cannot be reasonably guaranteed in its present location.
9. The artwork was not installed or fabricated as proposed, is incomplete, or does not meet the requirements of the commission.
10. The artwork does not meet the goals of the collection.
11. Removal has been requested by the artist in writing and it has been determined by the Arts Commission to be a reasonable request.
12. The artwork has reached the end of its original anticipated lifespan.
13. The artwork is proved to be inauthentic or in violation of existing copyright laws.
14. The artwork has received documented and ongoing adverse reaction from community members where the artwork is located, and the City Council has determined the artwork no longer reflects the values of the community.



Public Art and Development Mandates in Orange County

Among Orange County's 34 cities, there are currently four that mandate Public Art within their communities: Brea, Buena Park, Dana Point, and Laguna Beach. Two more cities are expected to join that list upon approval of Public Art Plans they are completing: Anaheim and Huntington Beach. Four cities currently have programs encouraging Public Art in development without a binding mandate: Anaheim, Huntington Beach, Newport Beach and Santa Ana. The mechanism used most frequently is the assessment of a fee ranging from 0.5% to 1.25% on the total cost of new construction or renovations on projects valued at or above a baseline amount. Fees may apply to City capital improvements, private development, or both. Policies vary, with private developers, in some cities, permitted to acquire and install art on their property to fulfill the requirement (with City review and approval), or instead to pay into an in-lieu fund managed by the City to acquire and install Public Art on City-owned property.

See p. 80-81 for more information about other Orange County cities' Public Art policies and programs.



Inclusion of Public Art in Public Works Development Projects

The inclusion of Arts and Culture into public spaces is known to enhance the livability or civic life and is a contributor to the quality of the environment while engendering community pride. Incorporation of Public Art into Public Works projects are a natural way to uplift the quality of these spaces for the enjoyment of the community.

Many Public Works projects are funded by grants or other sources requiring that the use of monies is restricted to capital improvements. Permanent Public Art incorporated into the project is generally acknowledged as a capital improvement for this purpose.

With other internal sources incorporated, facility funding can be less restrictive, allowing for a wide array of arts programming on the site of the development. Municipalities have allocated between 1-2% of the cost of construction for these projects as part of the regular budgeting process.

A mandate by City Council for Public Art inclusion into Public Works construction projects declares the importance and value the City places on arts and culture in civic life. Should the City decide to mandate a Public Art requirement for private development, it would be a reasonable expectation that the City has a policy in place for Public Art within its own public works projects.

It is recommended that policies framing the approach to projects and the commissioning of artists are put in place to ensure that there is an equitable distribution of funds to diverse artists.

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The City of Pasadena's Public Art Program guidelines can serve as model of how goals and values can be realized. The following from the City of Pasadena is offered as an example for consideration for the City of Costa Mesa:

1. The commissioning of artists at a variety of points in their careers, but whose work is of the highest artistic merit, and who bring innovative artwork of all media and disciplines into the public realm;
2. The commissioning of artists and artwork which are reflective of cultural diversity and the city's international populations, recognize the values and contributions of various cultures to the community, and contribute to the characteristics, aspirations and unique expressions of Pasadena's values;
3. The encouragement of local artistic endeavors and support of local artists;
4. The encouragement of public dialogue and interaction with art in public places, through appropriate education forums, public meetings, citizen task forces and programs;
5. The commissioning of works of art varying in style, scale, medium, form and intent representative of the arts on a local, regional, national and international level;
6. The broad distribution of commissions among artists. To ensure this objective, no more than one City of Pasadena Public Art commission per artist/team shall be awarded in a three-year period. An artist may not apply for a subsequent commission until the aforementioned has been completed and has received final approval;
7. The geographic distribution of artworks throughout the City of Pasadena;
8. The inclusion of the artist and design team at the inception of the project.

Local Artists

A healthy arts ecosystem should include opportunities for local artist participation and will provide opportunities for professional growth. Recommended opportunities for artists new to Public Art include temporary Public Art projects. These projects can be singular, as a series along a path or walkway or grouped together in a park or other venues in a multi-artist festival or "happening" atmosphere to build excitement and space activation.

Similarly, a purchase program geared toward local artists that are new to Public Art can build a collection of artworks for offices and other public interior spaces. It is a great opportunity for participation and community engagement.

Inclusion of Public Art in Private Development Projects

As indicated above, there are two paths cities have taken regarding the inclusion of Public Art in private development, encouragement for voluntary participation or mandates through ordinances. There are basic concepts applicable to either effort that warrant discussion.

DEFINITIONS

So that all parties understand what types of projects are to be considered when referring to Public Art, basic definitions are needed to define who is an artist in this context and what is to be considered as Public Art.

It is essential that the eligibility of Public Art projects as falling within the program requirements include the definition of an artist to ensure that the project is truly unique, can be considered within a contemporary fine art dialog, and encourages a diversity of artistic approaches. The following are examples of this type of definition:

“

City of **San Diego**:

“Artist means an individual generally recognized by critics and peers as a professional practitioner of the visual, performing, or literary arts, as judged by the quality of that professional practitioner’s body of work, educational background, experience, public performances, past public commissions, exhibition record, publications, and production of artwork.”

“

Los Angeles County:

“Artist. A person who has established a reputation of artistic excellence in the arts, including but not limited to visual, performing or literary arts, as judged by peers and experts in the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and/or educational attainment.”

The purpose in establishing this definition is to ensure that the artwork is created by an artist and not the result of commercial design or product development.

While the first step is the definition of an artist, there is also a basic need to define Public Art for the context of approving artwork integrated into private developments. A comprehensive definition will allow for an objective review of a developer’s proposal for artwork.



Welcome to Costa Mesa by Brian Peterson and Damin Lujan

For the City of Costa Mesa, the following definitions are recommended for consideration:

Artist:

A person who has established a reputation of artistic excellence in the fine arts, including but not limited to visual or performing arts, as judged by peers and experts in the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and/or educational attainment. The qualified artist shall work primarily in the production of unique fine art.

Public Art:

Artistic and cultural facilities, objects, and amenities created as original works by an Artist that do not contain a commercial message, text, logo, trademark, or other product, business, or service messaging, and are not mass produced or reproductions. Qualifying projects include:

- Sculpture: Free standing, wall supported or suspended, kinetic, electronic or mechanical in material or combination of materials.
- Murals or portable paintings: In any materials or variety of materials, with or without the addition of nontraditional materials and means.
- Works on paper: Photographs, prints, watercolors, drawings of any media and other paper works.
- Textiles: Tapestries, quilts, embroideries and other forms of woven or non-woven fiber art.
- New media: Including but not limited to new technologies in light, sound, film, holograms, virtual reality, digital media, and any hybrids of media and new genres.
- Other media: Neon, glass, earthworks, mosaics, tile, ceramics, printmaking, collage, mixed media, assemblage.
- Standardized fixtures or enhanced functional architectural elements: If rendered by an Artist as unique features, including but not limited to, grates, facade enhancements, stairways, fencing, and other design elements.

- Cultural Facilities: Public gallery, exhibition space, public performance spaces, theaters, Public Artistic studio spaces, and Public Art education facilities; and
- Performing Arts: Theatre, dance, music and performance art.
- Literary Art: Poetry readings, storytelling and creative writing.
- Media Art: Film, video, or digital media.
- Education: Lectures, presentations, and training in and about arts and culture.
- Special events: Parades, festivals, and celebrations; and
- Similar arts services, facilities and amenities as approved by the City of Costa Mesa.

Similarly, as the oversight of artist selection, fabrication, and installation requires expertise of a specialized nature, it is recommended that developers are able to obtain the services of an Art Consultant as a legitimate line-item cost for their project. The Art Consultant can assist them with services related to the identification of an Artist, arts opportunity, facilitation and oversight of artwork fabrication and installation, or performing as the liaison to the city regarding providing reports, application materials, and other information related to the review and approval of the artwork. Indeed, the utilization of an Art Consultant who will have a network of artists and contacts can go far in aiding the developer in identifying a qualified artist and art project that is integrated into the development in exciting and innovative ways for the enjoyment of the visitors to the site. Typically, municipalities allow for Art Consultant services as 10-20% of the project budget depending on the specific services rendered.



California Scenario by Isamu Noguchi

The following is offered for consideration as a definition of an Art Consultant:

Art Consultant:

An organization or individual working as a professional administrator of the arts, who realizes income through the provision of services relating to the arts such as, but not limited to, identifying artists and on-site art opportunities, and contracting with artists for venues with public audiences, or providing oversight of on-site logistics, demonstrates previous success in project management, and provides leadership in completion of Public Art projects.

As a further aid to developers, the City of Costa Mesa may want to pursue a call for Arts Consultants to be pre-qualified and placed on a roster that can be shared with developers looking for Art Consultant services.

Voluntary Participation Program

As indicated, four Orange County cities have a voluntary Public Art in private development program. As this type of effort relies on the developer to embrace the benefits of integrating Public Art into their development, it is recommended that the City of Costa Mesa offer guidance where possible to developers to assist them in this endeavor. Further, it is recommended that the City of Costa Mesa identify what incentives can be offered to developers during the zoning and development planning processes to encourage Public Art participation. Without incentives, it is difficult to imagine developers participating in the processes required, and to subject artwork they will own to the City's approval.

Ownership and Maintenance

Artwork created through a Public Art program for placement on private property, and funded by the developer, is the property of the developer, who will be required to maintain the artwork for the life of the piece. However, development owners should be made aware of the same artists' rights and the differences between object and image ownership discussed elsewhere, as they will hold the responsibility for following the mandates of these laws.

Public Art mandated and receiving credit for compliance is commonly considered long term/permanent in nature. An expectation of 25 years or more is commonly anticipated. For the artwork to be well maintained by the current and future property owners, a notarized Covenant and Agreement registered with the Orange County Clerk-Recorder describing the artwork and requiring that current and subsequent owners maintain the work for the expected lifetime is recommended as being required. The document should indicate the term of the maintenance requirement, and that an earlier termination of the agreement is possible with the City's approval through a written release by the City.

Approval of Public Art Projects

City approval for Public Art proposed by developers for credit in the case of a mandated ordinance being in place, or for voluntary compliance if incentives have been offered in exchange for Public Art participation is required. With a robust criterion defining Public Art, agencies address approval in one of two ways: Either the review and approval is considered as an objective review based on the criteria and performed by the arts program city staff (such as the City of Los Angeles, Los Angeles County, or San Diego), or the staff performs a preliminary review and the Arts Commission performs the final review and approval based on the criteria (such as the City of Brea or Culver City).

Criteria, Artwork Identification and Artist Selection

In addition to the requirement that the Public Artwork fit within the definition, the proposed art should uplift the development environment and be accessible for the community's enjoyment. As with Public Art that the City commissions, care should be taken to select a location with high visibility, work that is in harmony with the surroundings, and is accessible by the community during regular business hours. The artwork should be complimentary to the built environment, and constructed of appropriate long-term materials such as metal, stone, glass, tile, etc.

As they are the owners of the work, the identification of the specific project and artist are under the purview of the developer. However, the developer bringing an Art Consultant on board can greatly aid in the quality of the project as a wide range of artists with diverse styles and new ideas can be brought in for consideration.

Process

Developers should be made aware of the Public Art mandate if an ordinance is in place or the possibility of gaining incentives if participation is voluntary as early as possible in the project planning stage. It is at this early juncture that the developer can discuss the options and possibilities with City staff.

Preliminary Approval

Prior to the developer obtaining their building permit, they would file a preliminary Art Plan Application indicating the type of project being pursued, the preliminary budget schedule, and the process for artist identification.

The Parks and Community Services Director or their designee should review the preliminary Art Plan Application, and if it is found complete and in compliance with the ordinance or voluntary participation requirements, approve the preliminary plan. This approval will be deemed sufficient for the issuance of a Building Permit.

Within 60 days of the applicant obtaining a Building Permit, a final Art Plan Application for placement of artwork on private property should be submitted to the department with information including, but not limited to:

- Final sketches, photographs, or other documentation of sufficient descriptive clarity to indicate the nature of the proposed artwork and its compliance with the ordinance requirements.
- An appraisal or other evidence of the value of the proposed artwork, including acquisition and installation costs.
- Preliminary plans containing such detailed information as may be required by the department to adequately evaluate the site location of the artwork in relation to the proposed development and its compatibility with the neighborhood in which it is located. A narrative statement indicating how the artwork will be displayed in a public place freely available to the public at least ten (10) hours each day, or equivalent alternatives acceptable to the city.

Final Approval

The Parks and Community Services Director or their designee shall review the final application, and if it is found complete and in compliance with the requirements of the ordinance, prepare a recommendation to the Arts Commission.

The commission shall be responsible for review and approval of the proposed artwork for its compliance with the ordinance requirements, aesthetic quality, and the proposed location of and public accessibility to the artwork.

An applicant may appeal the decision of the commission to the City Council. Action by the City Council is final.

Project Completion

At the completion of the project the developer should provide a copy of the registration receipt for the Covenant and Agreement, photos of the completed artwork, final expenditure report, information about the artist and artwork, etc. City staff should perform a site visit to confirm the work is completed and satisfactory. A plaque identifying the artist, title of the work and crediting the program should be placed by the artwork by the developer as part of the project.

Financial Securities and Project Completion Guarantees

Municipalities handle the process of ensuring the satisfactory completion of the project in different ways. Developers receive compliance credit for their project in the form of an Approved Art Plan prior to a Building Permit being issued. Once the Developer has the Building Permit in hand, the City will require a way to ensure the project is completed satisfactorily as approved in advance.

If the project will be guaranteed to be completed in tandem with the building construction, then the Certificate of Occupancy can be tied to the satisfactory completion of the Art Plan and receipt of all closing documents such as the registration of the Covenant and Agreement, project documentation etc.

However, the completion of the art project may not coincide with the completion of the building and the City may not wish to withhold the Certificate of Occupancy waiting for the artwork.

In this instance, the best practice is to allow the developer to provide a Certificate of Deposit or a Letter of Credit to the benefit of the City that can be held and cashed in should the developer default on the project. This financial security would be automatically renewing to remain viable past the building completion date. Once the project is complete the Director of the Parks and Community Services Department can sign a release of the document back to the developer.

It may be tempting to utilize the Performance Bond process to guarantee the project, but this form of security is not recommended and is not appropriate for Public Art as discussed earlier.



The Storyteller by Jason Meadows

Budgeting for Public Art Projects

Utility Box Program

“The City of Costa Mesa owns over 120 utility boxes at signalized intersections throughout the city and is dedicated to incorporating art into public spaces. A Utility Box Art Program was launched in early 2015 to spotlight a handful of utility boxes as beautiful art pieces. The city currently has over 40 utility art boxes that display artwork from local artists.” From City of Costa Mesa 2022 Utility Box Program Handbook (see Appendix). Current budget is \$12,500 which covers up to 10 new artworks per year, including maintenance expenses. The artist honorarium for creating a work to be placed on a utility box is \$300. The City invites sponsorships of utility boxes (\$1,500 to \$2,500) and permits up to 20% of the space for sponsor branding. Complete details may be found in the Handbook.

Temporary Public Art Programs

Sculpture Program: Annual program costs can range from \$100,000 to \$500,000 (not including City Staff time), depending upon the number of sculptures to be displayed each year and the length of the exhibition for each work. Costs include project management consultant, artists fees, site preparation, installation, and de-installation. Site preparation costs will vary based on the number of concrete pads needed each year—more in the beginning, diminishing in subsequent years because the program reuses existing pads for replacement sculptures. The Sculpture Exhibition in Newport Beach Civic Center Park, now entering its eighth phase, has an annual budget of approximately \$175,000. It exhibits twenty works concurrently, with ten works rotated in and out each year. For more information, visit: <https://www.newportbeachca.gov/government/departments/library-services/cultural-arts/sculpture-in-civic-center-park-exhibition>.

Permanent Public Art Projects

Murals: Cost is projected at \$50,000 to \$300,000, depending upon the mural size and the number of murals commissioned – budget includes project management consultant, artists fees, installation, and annual maintenance costs based upon artist’s maintenance manual, but not City staff time.

Sculptures: Costs range from \$100,000 to \$1,000,000, including project management consultant and artist fees, site preparation, installation, and annual maintenance costs based upon the artist’s maintenance manual, but not City staff time.



Funding Mechanisms for Public Art Projects

Municipalities commonly use the following sources to fund art endeavors in general and Public Art specifically, aside from the allocation of these endeavors through usage of the General Fund.

Transit Occupancy Tax

As arts and culture offerings enhance the desirability of a community and support the appeal of a City as a destination, cities will commonly provide a percentage of the Transit Occupancy Tax as a line-item revenue stream. For example, the City of Los Angeles identifies 1% of the tax for (1) acquisition or placement of publicly accessible works of art; (2) acquisition or construction of arts and cultural facilities; (3) the providing of arts and cultural services; (4) restoration or preservation of existing works of art; (5) the City's costs of administering the Public Works Improvement Arts Program; and, (6) support to programs and operations of the Cultural Affairs Department.

Using a slightly different approach, the City of Laguna Beach established more than 20 years ago a Business Improvement District comprised of its hotels, which added a 2% fee per night on hotel room stays. The program mandated that half of the proceeds are distributed to the arts in a formula that supports its three mainstay institutions (Laguna Art Museum, Laguna College of Art + Design, Laguna Playhouse), its Arts Commission's Public Art Program, and more than a dozen small community arts organizations. More than \$1 million is generated for the arts annually from this mechanism. The rationale for funding the arts through this program was that it supports year-round arts activities that contribute to filling hotel rooms during the off-season.

Public Works and/or Private Development Percent for Art Policies

A natural enhancement to public works development is the integration of Public Art into the construction and improvement of City facilities. As permanent Public Art is considered a capital improvement, it is generally eligible as an expense in tandem with grants or other outside funding for these projects. Depending on the source, facility funding can be less restrictive, allowing for a wide array of arts programming on the site of the development.

Municipalities have allocated between 1-2% of the cost of construction for these projects as part of the regular budgeting process. Among Orange County's 34 cities, there are currently 7 that mandate Public Art within their communities: Brea, Buena Park, Dana Point, Laguna Beach, Santa Ana, Tustin, and Westminster. Two more cities are expected to join that list upon approval of Public Art Plans they are completing: Anaheim and Huntington Beach. (See Appendix for more details.)

The mechanism used most frequently is the assessment of a fee ranging from 0.5% to 1.25% on the total cost of new construction or renovations on projects valued at or above a baseline amount. Fees may apply to City capital improvements, private development, or both. Policies vary, with private developers, in some cities, permitted to acquire and install art on their property to fulfill the requirement (with City review and approval), or instead to pay into an in-lieu fund managed by the City to acquire and install Public Art on City-owned property.

Quimby Funds

Restricted to parks, there are instances where the integration of Public Art into park enhancements can be eligible and a great use of the fund. This is a consideration that merits exploration on a case-by-case basis.



New State of California Funding

In June 2022, the Legislature approved and the Governor signed a State budget that includes a \$25 million one-time General Fund appropriation for the California Department of Parks and Recreation to create a new California Cultural and Art Installations in the Parks program for state and local parks, in partnership with the California Arts Council. Installations will reflect local cultural heritages, connect the public to natural resources of state and local parks, and provide contemporary experiences to visitors. Details are forthcoming.

Private Funds

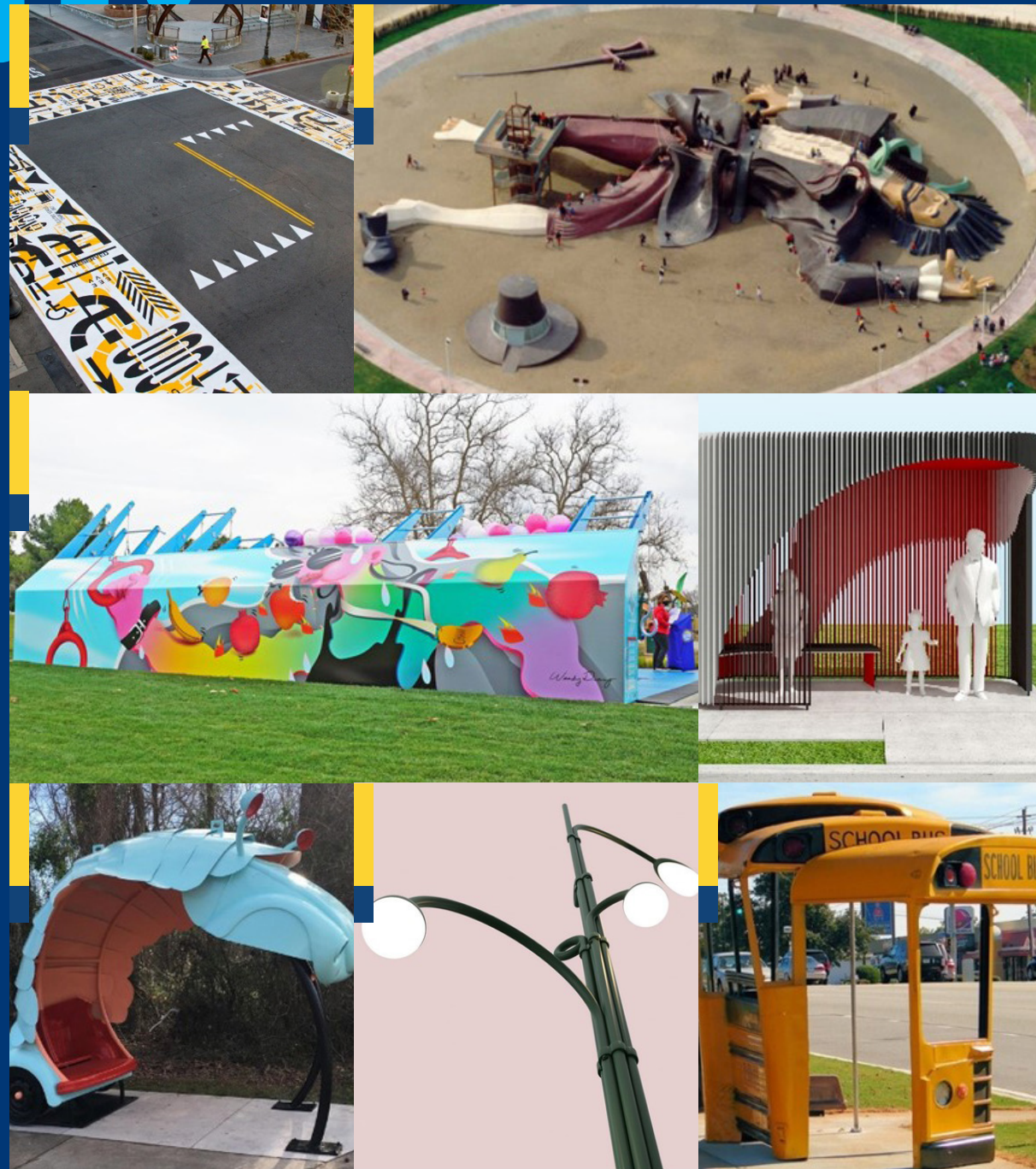
The success of most robust municipal art in public places programs is due to the investment of public funds, regarding the value of Public Art as similar to libraries, community centers and parks. Nevertheless, opportunities exist for raising private support to augment public dollars for such programs, ranging from “crowdfunding” small contributions (often used for commemorative monuments) to major gifts enabling a municipality to acquire an especially costly work of art by an internationally-renowned artist. An example of this was the \$1 million gift by a donor toward the cost of commissioning art to be installed at the Golden 1 Center (a new sports arena) in Sacramento.



Fire Bird by Richard Lippold

Under the Public Art Goal #2:

Imaginative Design in Functional Elements



As described in the Arts & Culture Master Plan:

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 streetlights, 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."

Streetlights

Streetlights comprise a prolific functional element in the urban environment that require routine replacement over the years and addition to the cityscape when new land use developments take place.

Some cities have embellished their appearance in subtle or dramatic ways. Historic "old town" districts of cities are often emphasized through the use of "Gaslamp"-style fixtures. Contemporary developments have gravitated to more geometrical designs for their exterior lighting needs on pathways and sometimes adjacent streets.

Many decorative designs for streetlights are commercially available through a wide variety of sources and meet the latest eco-friendly standards by using LED lamps and solar or wind energy.

But "off the shelf" products don't precisely fulfill the vision of the Arts & Culture Master Plan, which indicates a desire for uniqueness and authenticity.



Imaginative Design in Functional Elements

Mission Viejo

When the planned community (now city of) Mission Viejo was developed in the 1960s, the Mission Viejo Company designed a distinctive streetlight modeled on the El Camino Real bells along the historic highway and the bells at nearby Mission San Juan Capistrano. At that time, experts said it could not be created, but representatives from General Electric and Edison worked together to transform the concept into reality and today thousands of the “Mission Bell Luminaire” streetlights illuminate the city. It is a hallmark of that community, reflecting its self-defined character.



Los Angeles

Other cities have held open competitions for such designs, and a recent example was “LA Lights the Way,” a 2019 call for designers in architecture, design, and engineering by the City of Los Angeles to submit concepts for a new design to replace its streetlights. LA has over 210,000 streetlights in over 400 different designs citywide.

Three competitions were conducted: one open to professional designers, one for students in professional design programs, and one for all other students. Guidelines included adherence to the City’s strict public works specifications required for safe, efficient and durable streetlights. Juries for each program included representation from designers, architects, engineers, and City staff. Full program details may be found here: <https://www.lalightstheaway.org/>

The winning design was announced by Los Angeles Mayor Eric Garcetti in front of the famous Chris Burden “Urban Light” installation at the Los Angeles County Museum of Art in 2020.





Imaginative Design in Functional Elements

Benches

Benches provide another opportunity to beautify functional elements in a City. The City of Laguna Beach includes an Artist-Designed Bench program among its Public Art programs. The selection follows their normal Public Art processes, though guidelines for the benches, as functional elements on which people may sit or lie down, are more specific as to materials and design.



The following are a few examples of **Laguna Beach** artist-designed benches:



Bus Shelters

The City of Athens, Georgia, is widely known for artist-designed bus shelters, selected to open competitions similar to those described above. In their words, “The unique installations have sparked conversations, prompted explorations and brought the uniqueness of being an Athenian to our well-regarded Transit System. These shelters serve a practical need as well as connect with people who might not ordinarily seek out Public Art.”



Street Calming, Pedestrian Crosswalks, Bike Lanes

“Asphalt art had a strong positive correlation with improved safety benefits across aggregated and most individual study sites,” researchers wrote in the study. “Road user behavior clearly improved across the observed study sites in the after analysis periods.” This was reported by Bloomberg Philanthropies about their Asphalt Art Initiative, which they define as “visual interventions on roadways (intersections and crosswalks), pedestrian spaces (plazas and sidewalks), and vertical infrastructure (utility boxes, traffic barriers, and underpasses).”

<https://asphaltart.bloomberg.org/>



The City of Portland, Oregon has more than 100 street art paintings. A recent article by BikePortland cited the following statistics from the Bloomberg Philanthropies report: “a 50% decrease in the rate of crashes involving pedestrians or other vulnerable road users, a 37% decrease in the rate of crashes leading to injuries, and a 17% decrease in the total crash rate. The user behavior assessment yielded similar results; a 25% decrease in pedestrian crossings involving a conflict with drivers, a 27% increase in frequency of drivers immediately yielding to pedestrians with the right of way, and a 38% decrease in pedestrians crossing against the walk signal.” They did so in order to rebut “For years, the official stance from the Portland Bureau of Transportation has been that intersection paintings have no traffic safety impacts and are simply a tool to build community and bring people together around a shared neighborhood identity.”



In September 2020, with support from the nonprofit Costa Mesa Alliance for Better Streets, Costa Mesa installed traffic calming street art on a temporary basis to test the concept and the public’s response. The artwork was created by Costa Mesa artist Salina Mendoza.



Monrovia & 19th Streets, Costa Mesa



Wallace & Center Streets, Costa Mesa



Imaginative Design in
Functional Elements

Playgrounds and Fitness Stations

Playgrounds worldwide for decades have showcased artist-designed equipment and whimsical experiences for children. While off-the-shelf playground themes are readily available, this is another opportunity for a city to demonstrate its uniqueness by commission artists in the creation of playground equipment.

Interestingly, just a few years ago, the National Fitness Campaign partnered with the Keith Haring Foundation (administrator of the famous artist's estate) to offer communities a number of options to license stock outdoor fitness courts with Haring's easily recognizable art emblazoned on their walls. However, in response to many communities' requests, the National Fitness Campaign also opened up the opportunity for its fitness courts to be designed by artists chosen by local communities through commissions and competitions.



A playground depicting the literary character of Gulliver in Portugal

National Fitness Campaign's fitness court using licensed art by the late Keith Haring can instead feature the work of artists chosen by local communities



Example of a National Fitness Campaign fitness court with art by a locally-chosen artist.



Utility Boxes

Costa Mesa already has a successful and growing Utility Box Art Program. See p. 94 and following for its June 2022 Handbook.

Costa Mesa

Utility Art Box Program Handbook (draft 6/2022). The Handbook outlines the process:

- Use of vinyl wraps
- Maintenance & Repair – City responsible
- Submission for Artists – Artist Honorarium (\$300)
- Submission for Sponsorships – can use name & logo on box plus artwork (\$1,500 to \$2,000 for private, for-profit businesses and \$600 to \$1,000 for public and non-profit organizations.)
- Review & evaluation by staff and Costa Mesa Cultural Arts Committee (which was converted to Commission status in 2022)

Orange County cities with Utility Box Art Programs Include:

Buena Park

New Art in Public Places Program specifically for city public locations. Program does utility boxes (vinyl wrap) and murals (public pool).

Dana Point

Dana Point just completed Phase 3 of the Utility Box Public Art Program. Priority is given to local artists for the vinyl wrap boxes. Artwork is selected by the City of Dana Point Arts & Culture Commission. Each selected artist receives a \$250 honorarium.

San Clemente

The City of San Clemente and the San Clemente Art Association created this pilot beautification project, “Street Art” in 2012. Each artist selected received a \$500 honorarium and a supply voucher up to \$200.

The boxes are painted with the predominant themes of nature and the surf culture.

Santa Ana

In 2020, the City of Santa Ana Arts & Culture Office did a Call for Art for their Utility Box Art Program. This was for artists who live, work, or study in Santa Ana. Artists painted the boxes and received an honorarium of \$400.

Tustin

Creative Signals, Traffic Signal Cabinet Public Art Program. This was established in 2018 working with the Public Art Committee. Individuals, organizations, and businesses are invited to donate a Public Art project to the City of Tustin by having an original vinyl wrap designed and



Utility Box 39 by Jason Maloney

Functionality and Cost

Adding imaginative design or artistic treatments to functional elements in the cityscape requires adherence to specifications for safety, energy efficiency, durability, ease of maintenance, and other concerns. This can sometimes add to the cost of acquisition, which should be taken into account when planning such projects. But the costs should also be weighed against the value to the City in terms of beautification, community engagement, and contribution to the image and “brand” of Costa Mesa as “City of the Arts.”

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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Appendix

Historic
COSTA MESA

Historic Costa Mesa by Allyson Jones Wong

Mandatory Public Art – 4 Cities

These cities have ordinances requiring the acquisition and installation of art as part of public and/or private development.

Brea

Development projects with a total project valuation of between \$1,500,000 and \$3,999,999 have the option of contributing sculpture allocation funds to Brea's Art Fund in lieu of installing sculpture at the project site. Development projects with a total project building valuation of \$4,000,000 or more must install sculpture at the project site. 1% of total project valuation. Program has been in place since 1975 with more than 180 artworks on display citywide.

Buena Park

New public parks and City capital improvements must include Public Art component (enacted 2019)

Dana Point

0.5% on private and public development projects (except County of Orange Dana Point Harbor)

Laguna Beach

All new commercial and industrial development, residential development (including subdivisions) of more than four lots or units, remodeling, repair, or reconstruction of buildings in the above two categories when the value exceeds \$225,000.00, and certain City public works projects when the value exceeds \$225,000.00.

Acquire and install an artwork on the project site which is of at least 1% of the total project valuation, or pay an in-lieu fee which is a contribution to the Art In-Lieu fund and will be equal to 1.25% of the total project valuation.

In 2020, Temporary Public Art Installations were developed with funding from the Arts Commission Special Program Budget. Arts Commission budget generated from revenues from the Business Improvement District, Transient Occupancy Tax (TOT), and donations.

Non-Mandatory Programs – 4 Cities

These cities encourage private developers to incorporate Public Art into their projects and provide guidelines with varying degrees of detail.

Anaheim

Anaheim is at beginning stages in preparing a Public Art Plan. They are doing research on all the different communities in the city, looking at both cultural and historical aspects.

Huntington Beach

There is a draft Public Art Master Plan (2020) that has not been approved. The purpose of the Plan is to guide the process for Public Art within the City. Plan proposes to form an ad hoc Art In Public Places Committee to develop policies and procedures for the use of currently available Public Art in Parks funds.

Newport Beach

Newport Beach recognizes the importance of Public Art to enhance and beautify the city under an Art in Public Places Council Policy. For the past 10 years, emphasis has been on the temporary Sculpture Exhibition in Civic Center Park, where 10 pieces are loaned for a 2-year period (20 works on display simultaneously). Phase VII was just installed and will be up through June 2024. The City has utilized various sources to pay for it over the years, including proceeds from a development fee, General Fund, contribution from a hotel fee (Business Improvement District), a State of California grant, and supplemental funds from a fundraising auxiliary to the City's Arts Commission.

Santa Ana

Santa Ana just developed Public Art Guidelines, Chapter 15, as part of the Citywide Design Guidelines. In that, Public Art associated with commercial development is encouraged. Public Art projects such as fitness court murals, utility boxes, and a beautification project (Willits and Sullivan) have been implemented recently primarily as special projects directed by the City Council.

Inventory of Public Artworks in the City of Costa Mesa

Permanent Artworks (58)

California Scenario (Award Winning, 1994) / stone, water, metal, plantings / 1980-1982
Artist: Isamu Noguchi
Location: Pacific Arts Plaza, 611 Anton Boulevard

Connector (Award Winning, 2006) / weatherproofed steel sculpture / 2006
Artist: Richard Serra
Location: Segerstrom Center for the Arts, 600 Town Center Drive

Costa Mesa Bloom / mural / 2019
Artist: Aaron Glasson
Location: Triangle Square, Harbor Boulevard and 19th Street

Cytocast / ultra-high performance concrete and micro-rebar sculpture / 2018
Artist: Joseph Sarafian and Orange Coast College Architecture students
Location: The LAB Anti-Mall, 2930 Bristol Street

Dick Church's Restaurant Mural / mural / date unknown
Artist: Jennifer Bloomfield
Location: Dick Church's Restaurant, 2698 Newport Boulevard

Dolly Parton Mural / mural / 2021
Artist: David Gilmore
Location: The Strut Bar and Club, 719 West 19th Street

Electric Bike Company Mural / mural / 2021
Artist: Jennifer Bloomfield
Location: Electric Bike Company, 1945 Placentia Avenue

Fermi / marble modular sculpture / 1975
Artist: Tony Smith
Location: 650 Town Center Drive

Fire Bird / gold, silver, and red stainless steel sculpture / 1986
Artist: Richard Lippold
Location: Segerstrom Center for the Arts, 600 Town Center Drive

Floyd's 99 Barbershop Mural / spray paint mural / 2017
Artist: Jonas Never
Location: Former Floyd's 99 Barbershop, 124 East 17th Street

Floyd's 99 Barbershop Mural / spray paint mural / 2017
Artist: Jonas Never
Location: Former Floyd's 99 Barbershop, 124 East 17th Street

Food for the Soul / spray paint mural / 2021
Artist: Brian Peterson and Damin Lujan
Location: Someone Cares Soup Kitchen, 720 West 19th Street



Four Lines Oblique Gyrotory-Square IV / kinetic steel sculpture / 1973
Artist: George Rickey
Location: 650 Town Center Drive

Friends of Brentwood Park / wall mural / 2017
Artist: Becky Feltman
Location: Brentwood Park, 260 Brentwood Street

Historic Costa Mesa / painted mural / 2012
Artist: Allyson Jones Wong
Location: Sparks Enterprises, 1500 Adams Avenue

Hombre and Mujer / 2 sculptures / 2001
Artist: Vladimir Cora
Location: Mesa Art and Framing, 789 West 19th Street

Home Sweet Home / wall mural / 2019
Artist: Brian Peterson
Location: First United Methodist Church, 420 West 19th Street

Jonah and the Whale / bronze sculpture in pool / 1918
Artist: Carl Milles
Location: 650 Town Center Drive

Kobe and Gianna Bryant Tribute Mural / mural / 2020
Artist: Tyke Witnes
Location: 739 West 19th Street

Kobe Bryant Mural / mural / 2020
Artist: Efren Andaluz
Location: SOCIAL Costa Mesa, 512 West 19th Street

Las Poderosas Mural / mural / 2020
Artists: Alicia Rojas, Camilo Romero, and the Santa Ana Community Artist(a) Coalition
Location: Baker Street and Killybrooke Lane

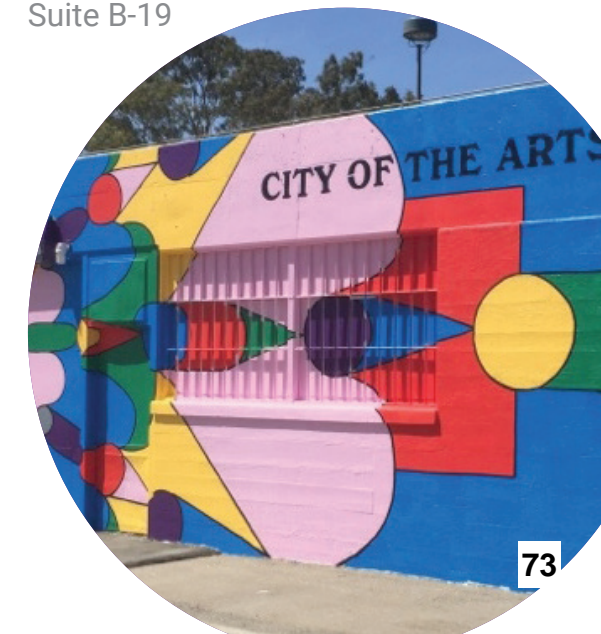
Mustang Legacy Wall Project / brick wall mural / 2017
Artist: Costa Mesa High School Foundation
Location: Costa Mesa High School, 2650 Fairview Road

Neptune Water Spouts / ceramic fountain heads and fountain / 1975
Artist: Betty Davenport Ford
Location: 686 Anton Boulevard

Night Shift / Sierra white granite and stainless steel sculpture / 1982
Artist: Jim Huntington
Location: 686 Anton Boulevard

Oiseau / bronze sculpture / 1981
Artist: Joan Miro
Location: 650 Town Center Drive

Orange County Graffiti Mural / mural / date unknown
Artist: Graffiti LA
Location: Former Rollin Deep Ice Cream, 891 Baker Street, Suite B-19



Pablo Universal / painted mural on building / 2013
Artist: David Flores
Location: Former DAX Gallery, 2951 Randolph Street

Reclining Figure / bronze sculpture / 1981
Artist: Henry Moore
Location: 600 Town Center Drive

Sun Glitter / bronze sculpture / 1932
Artist: Henry Moore
Location: 650 Town Center Drive

Sun Ribbon / glass and metal windscreen sculpture / 1980
Artist: Claire Falkenstein
Location: 686 Anton Boulevard

Table of Dignity / installation and murals / 2017
Artists: Ricardo Mendoza, Josh Sarantitis, and Emigdio Vasquez Jr.
Location: 88 Fair Drive

Taco Mesa Mural / mural on exterior wall / date unknown
Artist: Unknown
Location: Taco Mesa, 647 West 19th Street

The Artist's Vision / metal sculpture / 2004
Artist: James McDeamas
Location: 77 Fair Drive

The Free Britney Mural / mural / 2021
Artist: David Gilmore
Location: Donkey D's, 820 West 19th Street

The Ram / painted steel sculpture / 1979
Artist: Charles O. Perry
Location: 686 Anton Boulevard

The Storyteller, Upstage / Downstage, The Herald (Spatio Virtuo Teatro) / 3 painted steel sculptures / 2006
Artist: Jason Meadows
Location: Terrace at South Coast Repertory, 655 Town Center Drive

Thalo Sun / paint on wood mural / 2021
Artist: Gabriella Kohr
Location: The LAB Anti-Mall, 2930 Bristol Street

Tour Aux Jambes / polystyrene, polyester, and epoxy sculpture / 1973-1980
Artist: Jean Dubuffet
Location: 695 Town Center Drive

Untitled – B-24 Mural / mural / 2021
Artist: Nancy Hadley
Location: 17th Street

Untitled – Bootleggers Brewery Mural / mural / date unknown
Artist: Unknown
Location: The LAB Anti-Mall, 2930 Bristol Street



Untitled – Crack Shack Mural / mural / date unknown
Artist: Unknown
Location: The Crack Shack, 196 East 17th Street

Untitled / acrylic, spray paint mural / 2009
Artists: El Mac and Retna
Location: RVCA Headquarters, 960 West 16th Street

Untitled / exterior color primer paint mural on building / 2018
Artist: Joshua Madrid
Location: Volcom Skate Park, 900 Arlington Drive

Untitled / 7 paint on wall-mounted canvas panels / 2018
Artist: Joshua Madrid
Location: The LAB Anti-Mall, 2930 Bristol Street

Untitled CD Tunnel / compact discs installation / unknown date
Artist: Unknown
Location: The LAB Anti-Mall, 2930 Bristol Street

Untitled Gazebo / sculpture / unknown date
Artist: Unknown
Location: The LAB Anti-Mall, 2930 Bristol Street

Untitled – Faces Mural / mural / unknown date
Artist: Unknown
Location: The LAB Anti-Mall, 2930 Bristol Street

Untitled – Industrious Costa Mesa Mural / mural / unknown date
Artist: Unknown
Location: Industrious Costa Mesa, 3090 Bristol Street

Untitled – Parking Lot Mural / mural / unknown date
Artist: Unknown
Location: Industrious Costa Mesa, 3090 Bristol Street

Untitled – Parking Lot Mural 2 / mural / unknown date
Artist: Unknown
Location: Industrious Costa Mesa, 3090 Bristol Street



Untitled / spray paint mural / unknown date
Artist: Barry McGee
Location: RVCA Headquarters, 960 West 16th Street

Untitled – Save Our Youth Mural / mural / unknown date
Artist: Save Our Youth
Location: Save Our Youth Foundation, 2045 Meyer Place

Untitled – Social Costa Mesa Mural / mural / unknown date
Artist: Unknown
Location: SOCIAL Costa Mesa, 512 West 19th Street



Mural / mural painted on exterior wall / unknown date
Artist: Unknown
Location: Tewinkle Intermediate School, 3224 California Street

Untitled – RVCA Headquarters Mural / spray paint mural / unknown date
Artist: Unknown
Location: RVCA Headquarters, 960 West 16th Street



Utsurohi 91 – Costa Mesa / chromium-plated steel and ceramic tile sculpture / 1991
Artist: Aiko Miyawaki
Location: 695 Town Center Drive

Welcome Home / acrylic spray paint mural / 2017
Artist: Shepard Fairey
Location: 125 Baker Street

Welcome to Costa Mesa / spray paint mural / date unknown

Artists: Brian Peterson and Damin Lujan
Location: 21st Street

Wilson Elementary Mural / mural / 2022
Artist: Jennifer Bloomfield
Location: 801 West Wilson Street

Yes, No, Maybe (Neon Art) / neon art / date unknown
Artist: Unknown
Location: The LAB Anti-Mall, 2930 Bristol Street

Utility Box Art Program
Current: 51
Former: 11
 (“Former” refers to previous artworks that have been removed.)

Utility Box 1 (Former) / sticker wrapped utility box / 2015
Artist: Al McCoy
Location: Formerly 19th Street and Placentia Avenue

Utility Box 2 / sticker wrapped utility box / 2015
Artist: Michael Ward
Location: Placentia Avenue and Wilson Street

Utility Box 3 (Former) / sticker wrapped utility box / 2015
Artist: Scott Kennedy
Location: Formerly Placentia Avenue and 16th Street

Utility Box 4 (Former) / sticker wrapped utility box / 2015
Artist: Gina Clark
Location: Formerly Fair Drive and Civic Center

Utility Box 5 / sticker wrapped utility box / unknown date
Artist: City of Costa Mesa – City Manager’s Office
Location: Park Avenue and 19th Street

Utility Box 6 (Former) / sticker wrapped utility box / 2015
Artist: Abby Garcia
Location: Formerly Placentia Avenue and 17th Street

Utility Box 7 / painted utility box / 2015
Artist: Estancia High School Artists
Location: 2323 Placentia Avenue

Utility Box 8 / sticker wrapped utility box / 2015
Artist: Segerstrom Center for the Arts Graphic Design Team
Location: Bristol Street and Town Center Drive

Utility Box 9 / sticker wrapped utility box / 2016
Artist: Thomas Griffithe
Location: Newport Boulevard and Victoria Street

Utility Box 11 / sticker wrapped utility box / 2016
Artist: Marie Lavallee
Location: 17th Street and Westminster Avenue

Utility Box 12 / sticker wrapped utility box / date unknown
Artist: Julie Bird Mattson
Location: East 17th Street and Tustin Avenue

Utility Box 12 (Former) / sticker wrapped utility box / 2017
Artist: Papa Murphy’s Graphic Design Team
Location: Formerly Wilson Street and Harbor Boulevard

Utility Box 13 / sticker wrapped utility box / 2017
Artist: David Levy
Location: Mesa Drive and Santa Ana Street

Utility Box 14 / painted utility box / 2017
Artist: Senior Center Artists
Location: 19th Street and Pomona Avenue

Utility Box 15 / sticker wrapped utility box / 2017
Artist: Ben Brough
Location: 17th Street and Santa Ana Avenue

Utility Box 16 / sticker wrapped utility box / 2017
Artist: Marie Lavallee
Location: 19th Street and Anaheim Avenue

Utility Box 17 / sticker wrapped utility box / 2017
Artist: Craig Barker
Location: Adams Avenue and Mesa Verde East

Utility Box 18 / sticker wrapped utility box / 2017
Artist: Bill Anderson
Location: Bristol Street and Anton Boulevard

Utility Box 19 / sticker wrapped utility box / 2017
Artist: Segerstrom Center for the Arts
Location: Bristol Street and Sunflower Avenue

Utility Box 20 / sticker
wrapped utility box / 2018
Artist: The Costa Mesa
Historical Society
Location: Harbor Boulevard
and 19th Street

Utility Box 21 / sticker
wrapped utility box / 2018
Artist: The Costa Mesa
Historical Society
Location: Harbor Boulevard
and Mesa Verde Drive

Utility Box 22 / sticker
wrapped utility box / 2017
Artist: Sharon Hurd
Location: Placentia Avenue
and Goat Hill Junction

Utility Box 23 (Former) /
sticker wrapped utility box /
2018
Artist: Jason Carrougher
Location: Formerly Placentia
Avenue and 18th Street

Utility Box 24 / sticker
wrapped utility box / 2018
Artist: Orange Coast College
Location: Fairview Road and
Arlington Drive

Utility Box 25 / sticker
wrapped utility box / 2018
Artist: Orange Coast College
Location: Fairview Road and
Monitor Way

Utility Box 26 / sticker
wrapped utility box / 2018
Artist: Orange Coast College
Location: Fairview Road and
Merrimac Way

Utility Box 27 / sticker
wrapped utility box / date
unknown

Artist: Victor Briseno
Location: Hamilton Street
and Harbor Boulevard

Utility Box 29 / sticker
wrapped utility box / date
unknown

Artist: Orange County
Fairgrounds
Location: Wilson Street and
Harbor Boulevard

Utility Box 30 / sticker
wrapped utility box / date
unknown
Artist: Orange County
Fairgrounds
Location: Fair Drive

Utility Box 31 / sticker
wrapped utility box / date
unknown
Artist: Maria Reverberi
Location: Adams Avenue and
Pinecreek Drive

Utility Box 32 / sticker
wrapped utility box / date
unknown
Artist: Barbara Owens
Location: Milbro Street and
Baker Street

Utility Box 33 / sticker
wrapped utility box / date
unknown
Artist: Iriet Peshkess
Location: Baker Street and
Fairview Road

Utility Box 34 / sticker
wrapped utility box / date
unknown
Artist: Wade McDonald
Location: Paularino Avenue
and Bristol Street

Utility Box 35 / sticker
wrapped utility box / date
unknown
Artist: Al McCoy
Location: West 19th Street
and Placentia Avenue

Utility Box 36 / sticker
wrapped utility box / date
unknown
Artist: Frank Gutierrez
Location: Bristol Street and
Randolph Avenue

Utility Box 37 / sticker
wrapped utility box / date
unknown
Artist: Bill Anderson
Location: SOBECA Way and
Bristol Street

Utility Box 38 / sticker
wrapped utility box / date
unknown
Artist: Scott Kennedy
Location: West 16th Street
and Placentia Avenue

Utility Box 39 / sticker
wrapped utility box / date
unknown
Artist: Jason Maloney
Location: Bristol Street and
Baker Street

Utility Box 40 / sticker
wrapped utility box / date
unknown
Artist: Costa Mesa Historical
Preservation Society
Location: Placentia Avenue
and Fairview Park

Utility Box 41 / sticker
wrapped utility box / date
unknown
Artist: Julie Bird Mattson
Location: National Avenue
and Victoria Street

Utility Box 42 / sticker
wrapped utility box / date
unknown
Artist: Rebekah Corum
Location: Newport Boulevard
and 22nd Street

Utility Box 43 / sticker
wrapped utility box / date
unknown
Artist: Tanya Lozano
Location: Bear Street and
South Coast Drive

Utility Box 44 / sticker
wrapped utility box / date
unknown
Artist: Jeff Gillette
Location: Harbor Boulevard
and Fair Drive

Utility Box 46 / sticker
wrapped utility box / date
unknown
Artist: Bob Hogue
Location: South Coast Drive
and Harbor Boulevard

Utility Box 47 / sticker
wrapped utility box / date
unknown
Artist: Costa Mesa Historical
Preservation Society
Location: Harbor Boulevard
and Merrimac Way
Utility Box 48 / sticker
wrapped utility box / date
unknown
Artist: Marco de Jesus Nino
Location: Mesa Drive and
Newport Avenue



Utility Box 49 / sticker
wrapped utility box / 2021
Artist: Jennifer Bloomfield
Location: Newport Boulevard
and Del Mar Avenue
Utility Box 50 / sticker
wrapped utility box / date
unknown
Artist: Richard Walsh
Location: Red Hill Avenue and
Baker Street East

Utility Box 51 / sticker
wrapped utility box / date
unknown
Artist: Costa Mesa Historical
Preservation Society
Location: Newport Boulevard
and Bay Street

Utility Box 52 / sticker
wrapped utility box / date
unknown
Artist: Jeff Lee
Location: West Sunflower
Avenue and Susan Street

Utility Box 53 / sticker
wrapped utility box / date
unknown
Artist: Johnathan Schiesel
Location: American Avenue
and Victoria Street

Utility Box 54 / sticker
wrapped utility box / date
unknown
Artist: Ronald Chee
Location: Adams Avenue and
Royal Palm Drive

Utility Box 55 / sticker
wrapped utility box / date
unknown
Artist: Sonya Teymourian
Location: Superior Avenue
and Industrial Way

Utility Box 56 / sticker
wrapped utility box / date
unknown
Artist: Ana Paula Lima
Location: East 17th Street
and Newport Boulevard

Utility Box 57 / sticker
wrapped utility box / date
unknown
Artist: Britt Bastedo
Location: Harbor Boulevard
and West Bay Street

Utility Box 58 / sticker
wrapped utility box / date
unknown
Artist: Sonya Teymourian
Location: Fairview Road and
Fair Drive

Utility Box 59 / sticker
wrapped utility box / date
unknown
Artist: Bob Hogue
Location: West 19th Street
and Meyer Place

**Utility Box (Former -
Unnumbered)** / sticker
wrapped utility box / 2020
Artist: Bonnie Matthews
Location: Formerly Bear
Street and Baker Street

**Utility Box (Former -
Unnumbered)** / sticker
wrapped utility box / 2015
Artist: Bridget Bourgon
Location: Formerly 19th
Street and Harbor Boulevard

**Utility Box (Former -
Unnumbered)** / sticker
wrapped utility box / 2018
Artist: Chris Simmons
Location: Formerly Fairview
Road and Fair Drive

**Utility Box (Former -
Unnumbered)** / painted utility
box / 2015
Artist: Marilyn Scott-Waters
Location: Placentia Avenue
and 18th Street

**Utility Box (Former -
Unnumbered)** / sticker
wrapped utility box / date
unknown
Artist: Raising Canes
Location: Harbor Boulevard
and Baker Street

SAMPLE PUBLIC ART IN PRIVATE DEVELOPMENT Definitions and Eligibilities from Other Municipalities



City of **San Diego**:

“Artwork – An artwork may be in any style, expression, genre or media, provided that it is designed by an artist as defined herein. Artworks may be stand-alone, functional, or integrated into the architecture or landscaping and should encompass the broadest range of expression, media and materials.

Artwork includes:

Sculpture: may be made of any material or combination of materials; may be free standing, wall supported or suspended, kinetic, electronic or mechanical.
Murals or paintings: may be made of any material or variety of materials with or without collage; may be made with traditional or non-traditional materials and means.

Earthworks, neon, glass, organic materials (i.e., fiber, clay, wood, etc.), mosaics, photographs, prints, literary expression, calligraphy, any combination of media, including audio, video, film, CD-ROM, DVD, holographic or computer-generated technologies, or new genres.

Artwork as defined herein may be permanent, fixed, or portable, may be an integral part of a building, facility, or structure, and may be integrated with the work of other design professionals.”

The City of Los Angeles listing of projects eligible for their Arts Development Fee Credit, please note that the City of Los Angeles has a broader range of cultural services eligible for compliance:

“

“Credits.

(b) Cultural and artistic facilities are defined as follows:

(i) Exhibit/Performance Space: Public gallery/exhibition space, public performance spaces, Public Artistic studio spaces, Public Arts education facilities.

(ii) Sculpture: Free standing, wall supported or suspended, kinetic, electronic or mechanical in material or combination of materials.

(iii) Murals or portable paintings: In any materials or variety of materials, with or without collage or the addition of non-traditional materials and means.

(iv) Earthworks, fireworks, 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.

(v) Standardized fixtures such as grates, streetlights, signage, and other design enhancements, as are rendered by an artist for unique or limited editions.

(vi) Similar facilities on culture and the arts as determined by the Cultural Affairs Department.

(c) Cultural and artistic services are defined as follows:

(i) Performing arts: Theatre, dance, music, and performance art.

(ii) Literary arts: Poetry readings and story telling.

(iii) Media arts: Film and video, screenings, and installations.

(iv) Education: Lectures, presentations, and training in and about arts and culture.

(v) Special events: Parades, festivals, and celebrations.

(vi) Similar services on culture and the arts as determined approved by the Cultural Affairs Department.”

Equally important is the listing of works not eligible for compliance. The following are examples of this aspect:

“

City of Los Angeles:

“The following facilities, services and community amenities are ineligible costs for a credit provided herein:

(i) Directional elements such as supergraphics, signage, or color coding except where these elements are integral parts of the original work of art.

(ii) Art objects which are mass produced of standard design such as playground equipment, fountains, or statuary objects.

(iii) Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, printmaking or other media arts.

(iv) Decorative, ornamental, or functional elements which are designed by the building architect as opposed to an artist commissioned for this design enhancement purpose.

(v) Landscape architecture and landscape gardening except where these elements are designed by the artist and/or are an integral part of the work of art by the artist.

(vi) Services or utilities necessary to operate or maintain the artwork over time.”

Los Angeles County includes the following as an ineligible project to ensure the artwork does not contain a commercial message:

“

“Artworks that contain a commercial message by referencing, presenting, or promoting a product or service that is available on or off site of the subject property through text, image, logo, trademark, or other mechanism”





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

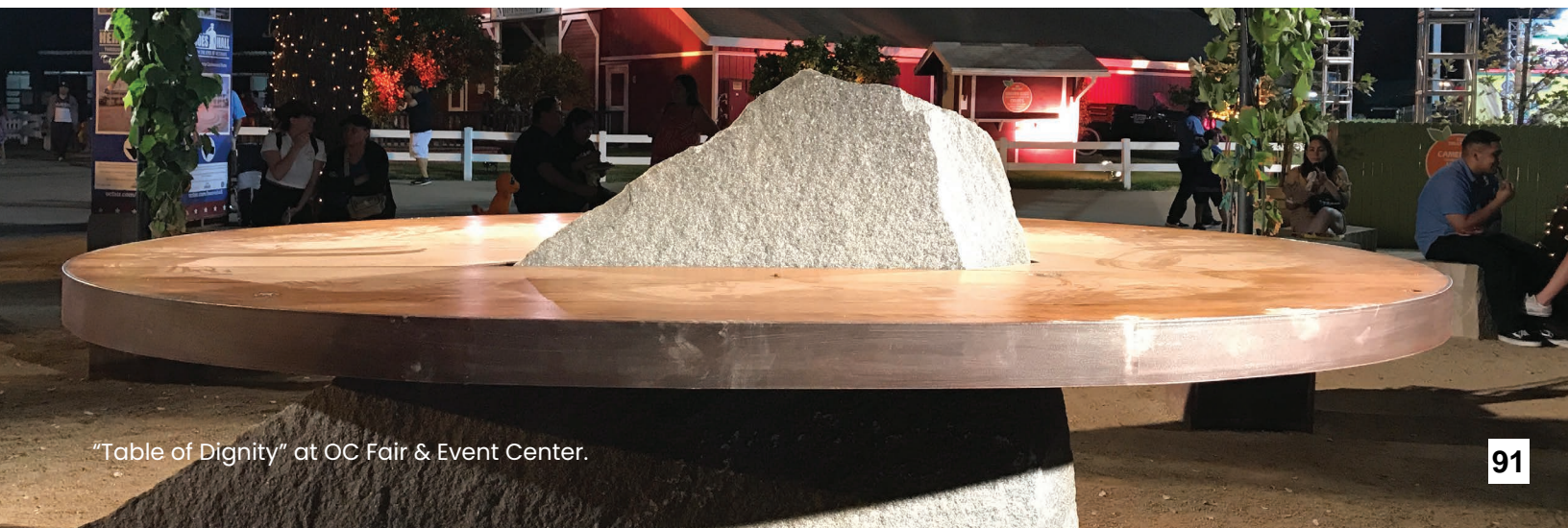
Mike Brown
Peter Buffa

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 Forsyte	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 Venz	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 Olna
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

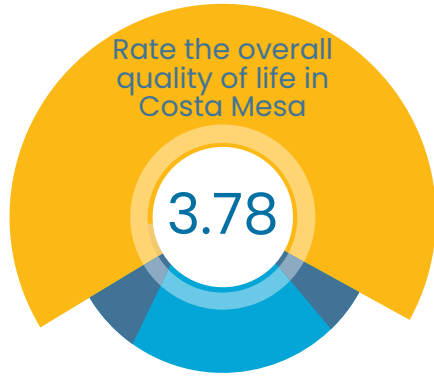
1,011 - Total
English language version: 900
Spanish language version: 111

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

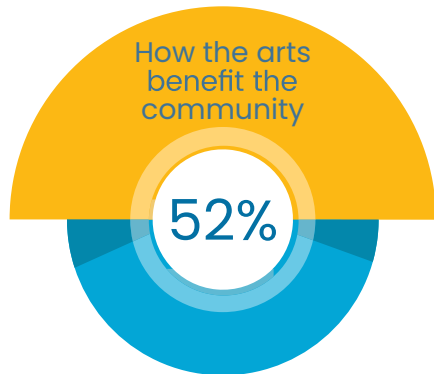
ONLINE SURVEY OVERVIEW



(Scale: 1=low to 5=high)



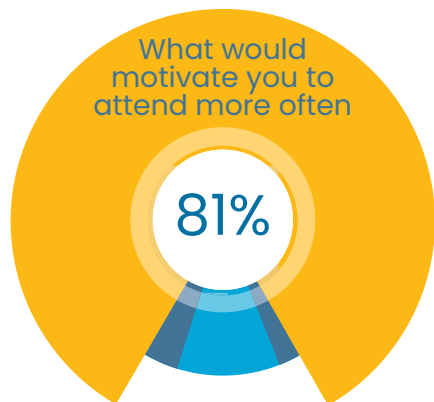
Responding "Very"



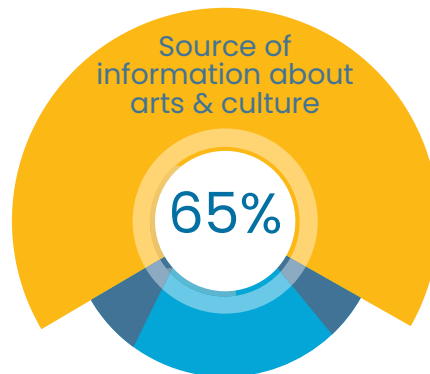
Top answer:
Safe & healthy
activities for youth



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:

Seegerstrom Center for the Arts <i>(includes Pacific Symphony, Pacific Chorale, Philharmonic Society of Orange County South Coast Repertory)</i>	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

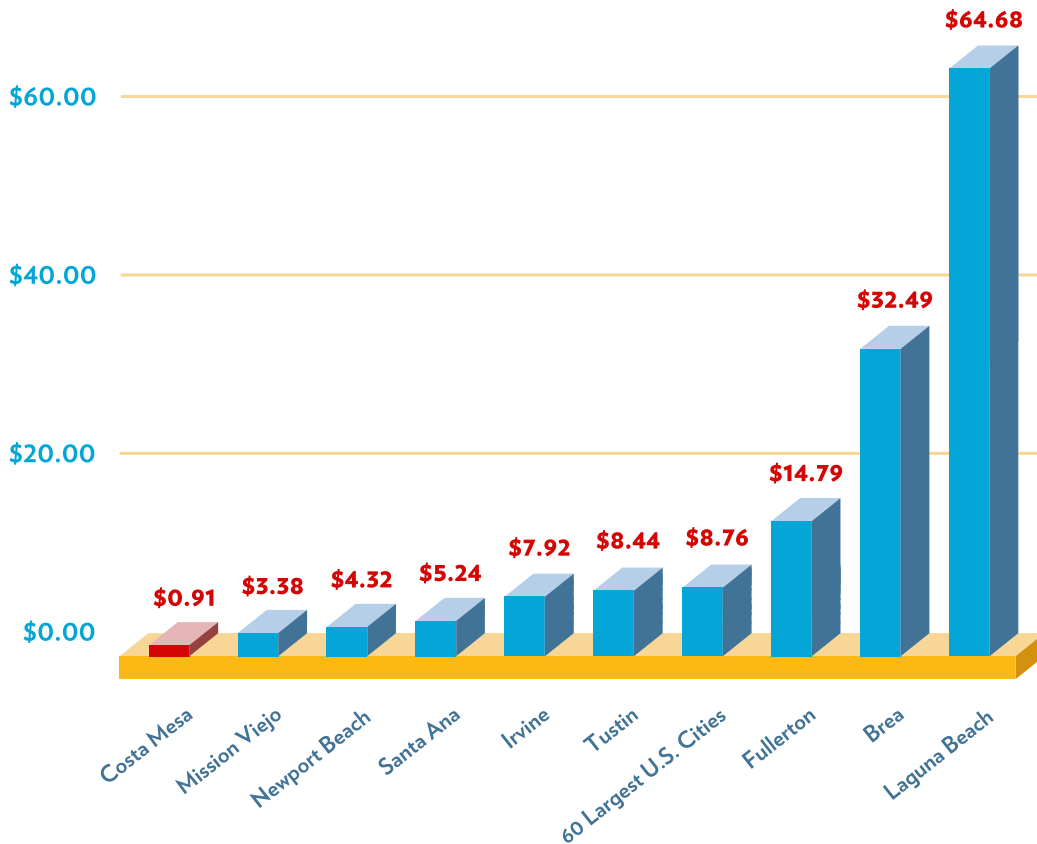
Compared to
4% of US firms
2% of US jobs
nationwide

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



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)

Mural on Taco Mesa, 647 West 19th Street.



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.”

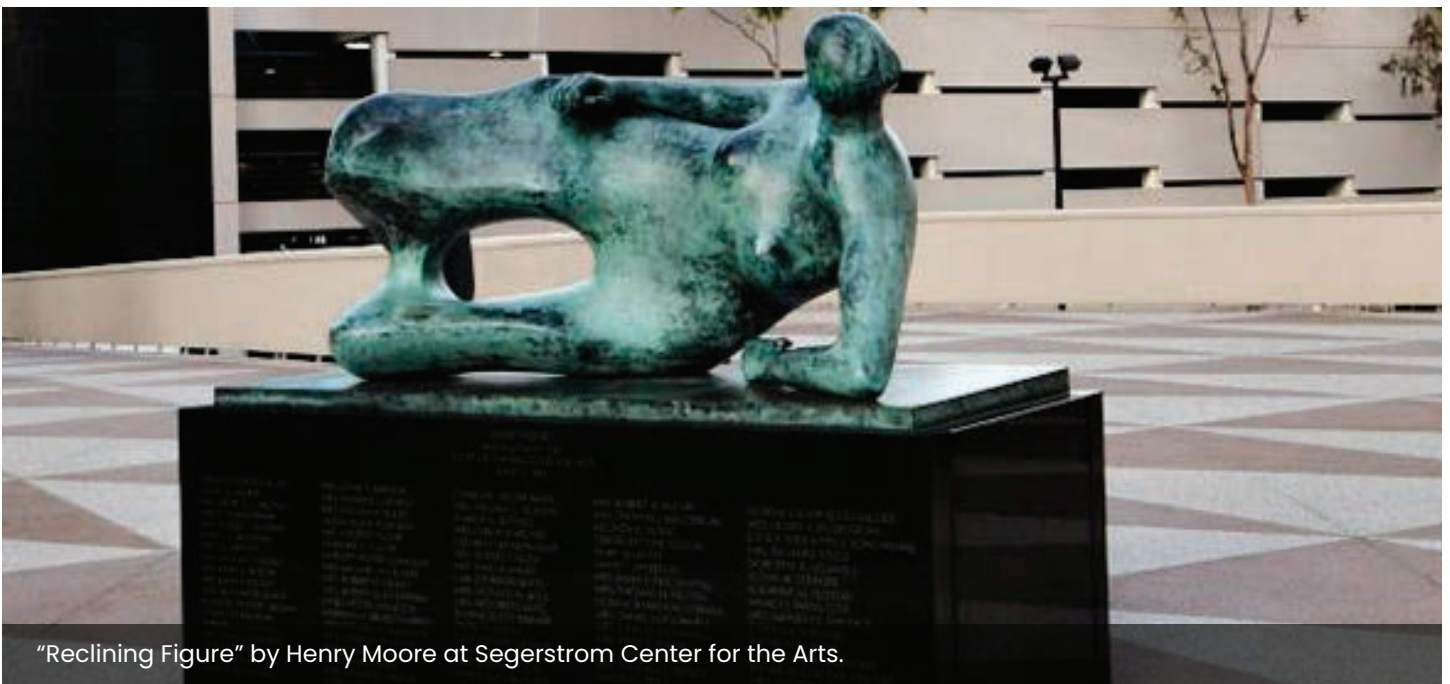
(WESTAF Symposium on the Future of Public Art, 2017)

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.

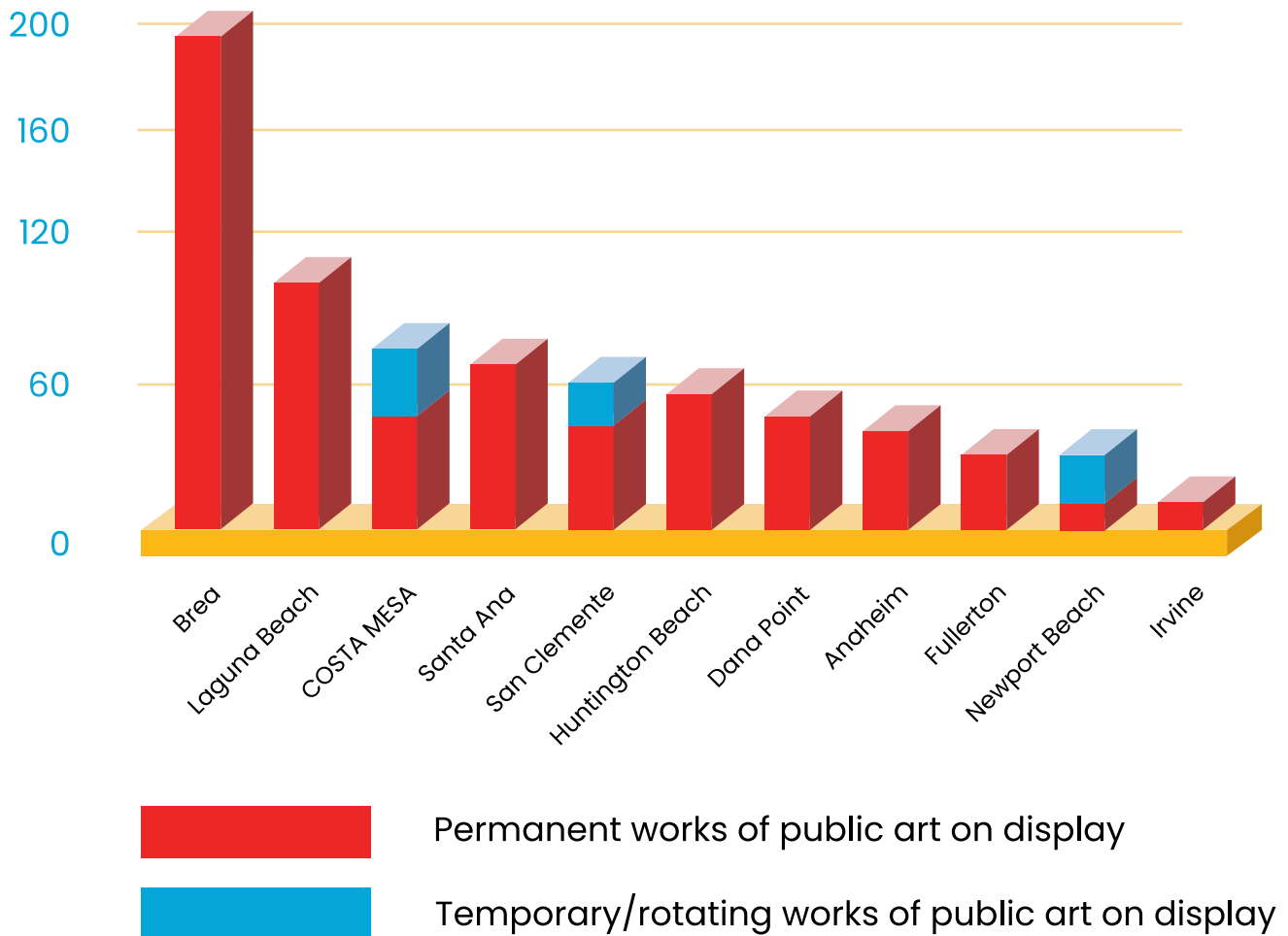
We recommend the following:

- **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.



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			
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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	X
4.4.2 - Host initial meeting of CM industry representatives		X			
Send a City representative to attend future meetings		X	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	\$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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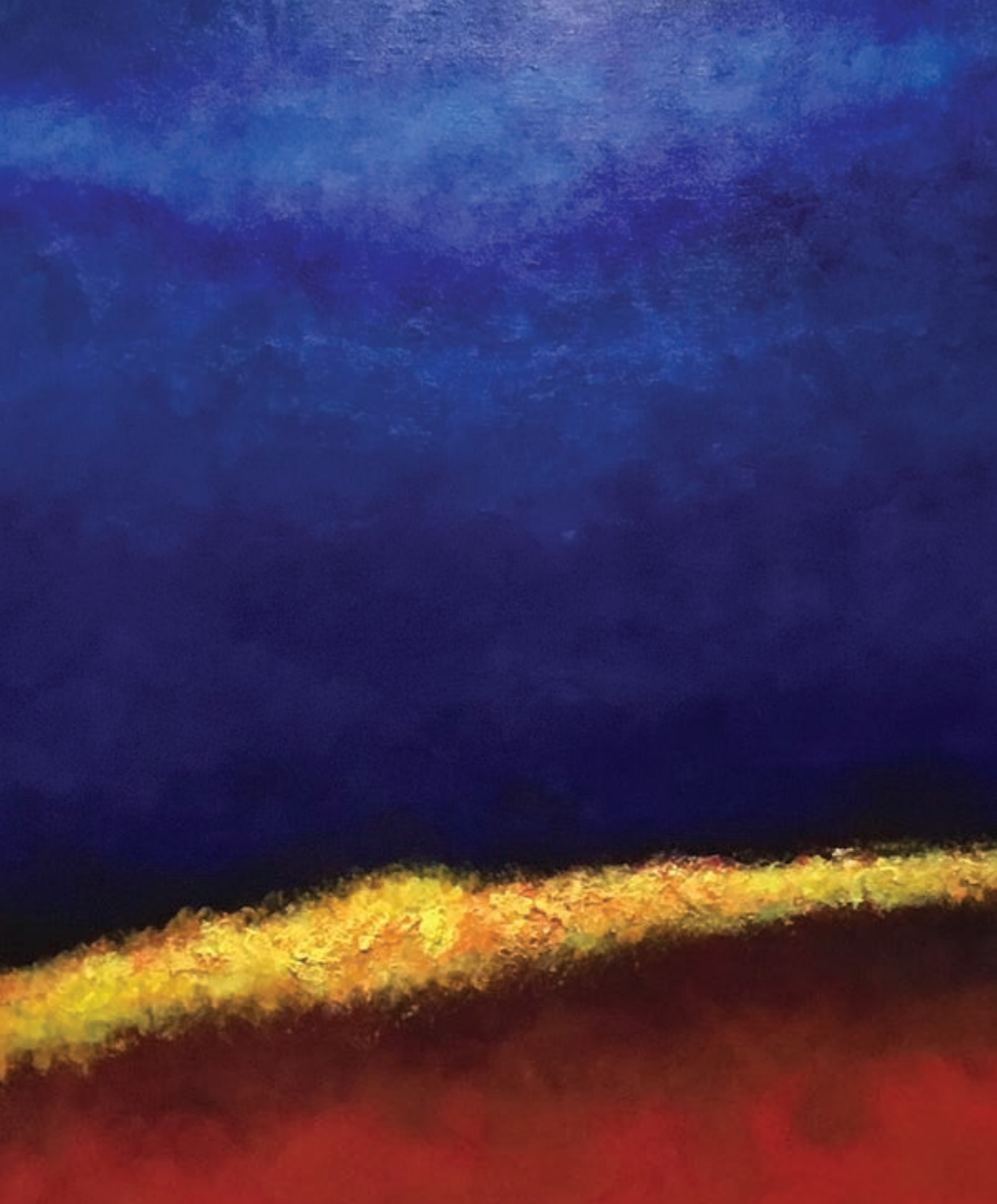
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"Connector" by Richard Serra at Segerstrom Center for the Arts



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 Council Members Present: Hall, Johnson, Hertzog, McFarland, Schafer
- Council Members Absent: None
- Officials Present: City Manager, City Attorney, Development Services Director, Director of Public Services, Deputy City Clerk
- MINUTES
August 6, 1984 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.
- ORDINANCES A motion was made by Vice Mayor Johnson, seconded by Councilwoman Hertzog, and carried 5-0, to read all ordinances by title only.
- CONSENT CALENDAR 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:
 AYES: COUNCIL MEMBERS: Hall, Johnson, Hertzog, McFarland, Schafer
 NOES: COUNCIL MEMBERS: None
 ABSENT: COUNCIL MEMBERS: None
- WRITTEN COMMUNICATIONS
SCR's 20th Anniversary 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:
 AYES: COUNCIL MEMBERS: Hall, Johnson, Hertzog, McFarland, Schafer
 NOES: COUNCIL MEMBERS: None
 ABSENT: COUNCIL MEMBERS: None
- MOTION
Resolution 84-105 Adopted
- Chamber of Commerce Arts Committee The Deputy City Clerk presented the request from the Chamber of Commerce Arts Committee to adopt the slogan "City of the Arts."
- The City Manager summarized his memorandum dated August 14, 1984, recommending the following:
- (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".

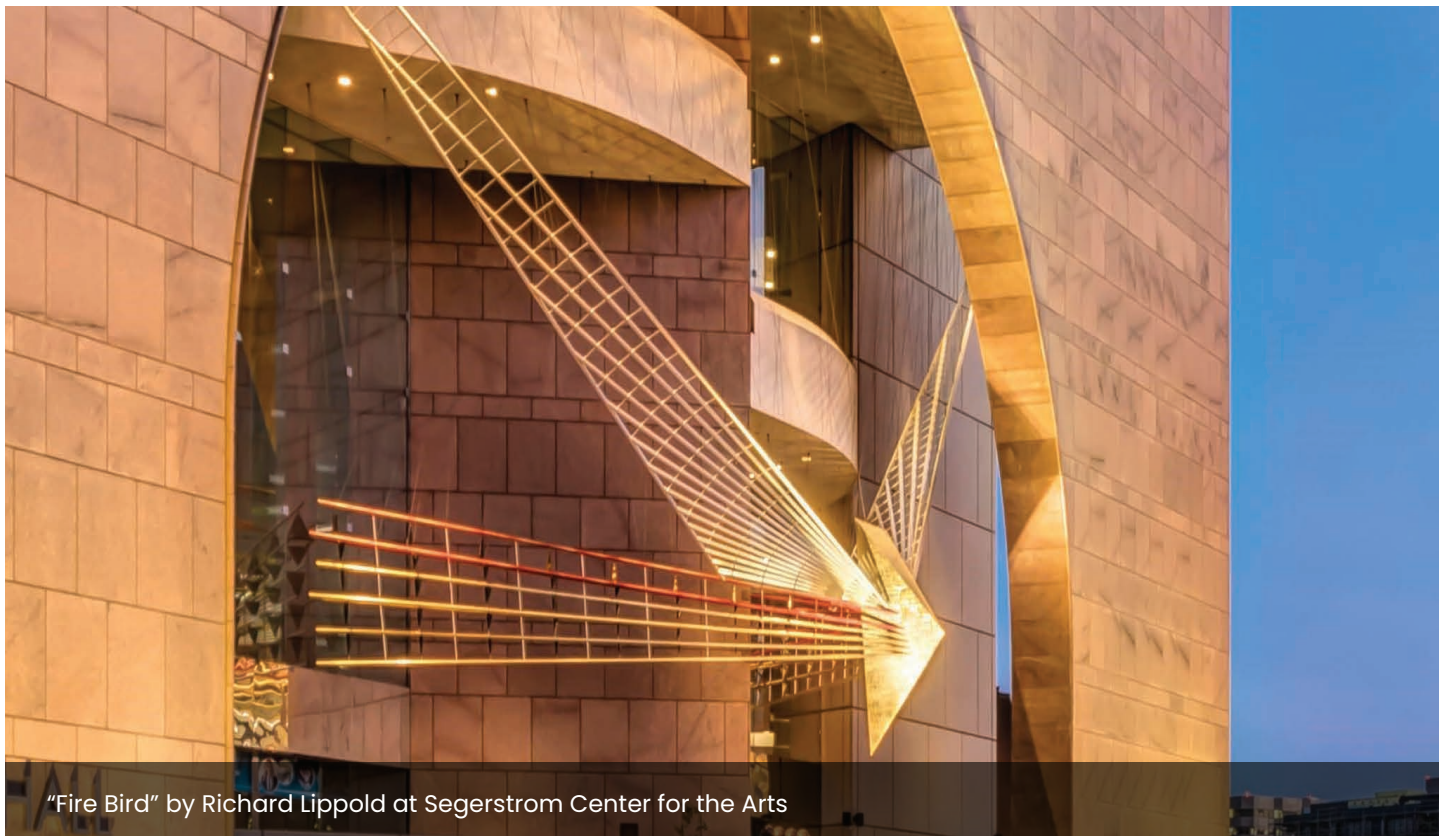
COSTA MESA PUBLIC ART INVENTORY

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 Carrouger	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 Studioz	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®

Wenger®
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

Wenger[®]
Your Performance Partner

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



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 26-129

Meeting Date: 2/5/2026

TITLE:

ARTS AND CULTURE MASTER PLAN BUDGET FOR FISCAL YEAR 2026-27

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Review and discuss the update on budget requests for Fiscal Year 2026-27 in alignment with the previous/current Arts and Culture Master Plan.



City of Costa Mesa

77 Fair Drive
Costa Mesa, CA 92626

Agenda Report

Arts Commission

Item #: 26-129

Meeting Date: 2/05/2026

TITLE: ARTS AND CULTURE MASTER PLAN BUDGET FOR
FISCAL YEAR 2026-27

DEPARTMENT: PARKS AND COMMUNITY SERVICES

PRESENTED BY: MONIQUE VILLASENOR, RECREATION MANAGER

CONTACT INFORMATION: LAURETTE GARNER, ARTS SPECIALIST, (714) 754-5322

RECOMMENDATION:

Staff recommends the Arts Commission:

1. Review and discuss the update on budget requests for Fiscal Year 2026-27 in alignment with the previous/current Arts and Culture Master Plan.

BACKGROUND:

On November 3, 2020, Costa Mesa voters approved the "City of Costa Mesa Retail Cannabis Tax and Regulation Measure" (Measure Q). Currently the Arts & Culture Master Plan budget (Attachment 1) is partially funded through Measure Q, and is defined by municipal code as follows:

9-29.5 Cannabis Tax:

Notwithstanding any other provision of this Code, every person engaged in, managing, conducting, or carrying on any cannabis business defined in Chapter VI of this title, or any other marijuana and/or cannabis business, shall pay an annual business tax as follows:

(c) Every person who is engaged in, managing, conducting, or carrying on a business as a cannabis store-front retailer, as set forth in section 9-486(a), and/or who otherwise sells, dispenses and/or furnishes cannabis anywhere within the city, shall pay an annual business tax of 7% based on the gross receipts of that business.

(d) Every person who is engaged in, managing, conducting, or carrying on a business as a cannabis nonstore front retailer, as set forth in section 9-486(a), and/or who otherwise delivers cannabis anywhere within the city, shall pay an annual business tax of 7% based on the gross receipts of that business, subject to the applicable provisions of section 9-40.

(g) One-half of one percent of the proceeds of the tax set forth in subsections (c) and (d) shall be directed toward the implementation of the cultural and arts master plan and one-half of one percent shall be directed towards the implementation of a first time homebuyer program for current residents of the city, former residents who were raised in the city and/or who graduated from the Newport Mesa Unified School District.

In Fiscal Year (FY) 2024-25, staff requested and received funding for the programs outlined in year four (4) of the Arts & Culture Master Plan. In addition, City Council allocated an additional \$10,000 to increase the allocation amount for arts grants for a total of \$20,000 for the grant program.

In Fiscal Year (FY) 2025-26, staff requested and received funding for the programs outlined in year four (4) of the Arts & Culture Master Plan.

In Fiscal Year (FY) 2026-27, an arts consultant will be hired to complete an update to the Arts and Culture Master Plan that was approved by City Council in March of 2021.

ANALYSIS:

In the interim period before a new update to the Arts and Culture Master Plan is complete, staff is requesting funding for the FY 2026-2027 budget to fund the current programs outlined below for a total amount of **\$228,900**:

- Action Arts/ARTventure: **\$45,000**
- Art Crawl: **\$4,000**
- Poet Laureate: **\$3,500**
- Arts Grants: **\$25,000**
- Free at Segerstrom Center Campus: **\$30,000**
- Free Park Performances: **\$48,000**
- Galleries/Exhibition Spaces: **\$900**
- Sculpture Garden/Arts and Culture Master Plan Consultant: **\$60,000**
- Utility Box Art: **\$12,500**

Arts Commissioner stipends and staffing costs will continue to be funded outside of programmatic funding requests.

FISCAL REVIEW

No fiscal review is required.

LEGAL REVIEW

No legal review is required.

CONCLUSION:

Staff recommends the Arts Commission:

1. Review and discuss the update on budget requests for Fiscal Year 2026-27 in alignment with the previous/current Arts and Culture Master Plan.

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
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Existing	Galleries CURRENT EXPENDITURE YEARLY	\$400	\$400	\$400	\$400	\$400
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Existing	Action Arts CURRENT EXPENDITURE YEARLY	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
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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
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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
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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
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New	Showmobile \$150,000 ONE-TIME CAPITAL EXPENSE, USEFUL LIFE AT LEAST 10 YEARS		\$150,000			
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2 - EXPAND PUBLIC ART

Existing	Utility Box Art 12-14 per year	\$12,500	\$12,500	\$12,500	\$12,500	\$12,500
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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
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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					
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New	Permanent Public Art DEVELOP PLAN; FUND THROUGH DEVELOPER FEES					
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3.1 - ASSERT "CITY OF THE ARTS" BRAND

New	Graphic design BRANDING PROCESS		\$15,000			
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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
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3.2 - HIRE PROFESSIONAL ARTS STAFF

	ARTS SPECIALIST (FTE) SALARY AND BENEFITS		\$120,000	\$120,000	\$120,000	\$120,000
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3.3 - ESTABLISH ARTS COMMISSION

New	Commissioner stipends \$100/MONTH STIPEND PER COMMISSIONER			\$8,400	\$8,400	\$8,400
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4.1 - RE-IMAGINE ARTS GRANTS

EXISTING	ARTS GRANTS SEE RECOMMENDATIONS SECTION FOR DETAILS	\$4,000	\$5,000	\$7,500	\$10,000	\$12,500
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4.2 - NEED FOR CREATIVE SPACES

	TBA, STAFF TIME AND POSSIBLE OUTSIDE CONSULTANTS					
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4.3 - KEEP "CREATIVES" IN COSTA MESA

NEW	AFFORDABLE ARTIST HOUSING TO BE DETERMINED					
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4.4 - PROMOTE CREATIVE SECTOR

	STAFF TIME					
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TOTAL

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

	(BASED ON 113,825 POPULATION) \$0.91 CURRENT PER CAPITA ARTS EXPENDITURE	\$0.99	\$4.66	\$3.59	\$3.80	\$4.02
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ANNUAL TAX REVENUE GENERATED BY COSTA MESA CREATIVE SECTOR
\$1,700,000