



CITY OF COSTA MESA

ARTS COMMISSION

Agenda

Thursday, March 7, 2024

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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- 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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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.

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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.

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ARTS COMMISSION REGULAR MEETING

MARCH 7, 2024 – 6:00 P.M.

DEBORA WONDERCHECK
Chair

CHARLENE ASHENDORF
Commissioner

HEIDI ZUCKERMAN
Vice Chair

FISHER DERDERIAN
Commissioner

ERICA LUCIA
Commissioner

ALLISON MANN
Commissioner

ALISA OCHOA
Commissioner

CALL TO ORDER

PLEDGE OF ALLEGIANCE

ROLL CALL

PUBLIC COMMENTS – MATTERS NOT LISTED ON THE AGENDA
Comments are limited to three (3) minutes, or as otherwise directed.

COMMISSIONER COMMENTS AND SUGGESTIONS
Comments are limited to three (3) minutes, or as otherwise directed.

OLD BUSINESS:

- 1. **[MINUTES](#)** **[24-079](#)**

RECOMMENDATION:

Approval of the minutes of the February 1, 2024 Arts Commission meeting.

Attachments: [02/01/24 Arts Draft Minutes](#)

2. [APPROVAL OF UTILITY BOX ART PROGRAM](#) [24-080](#)

RECOMMENDATION:

Staff recommends that the Arts Commission approve two (2) new redesigns (Attachment 1) sponsorship utility box art, for Segerstrom Center for the Arts (SCFTA).

Attachments: [Agenda Report](#)

[1. Utility Box Art Sponsorship Redesigns](#)

NEW BUSINESS:

1. [PUBLIC ART DONATION POLICY](#) [24-081](#)

RECOMMENDATION:

It is staff recommendation that the Arts Commission review the proposed Public Art Donation Policy (Attachment 1).

Attachments: [Agenda Report](#)

[1. Public Art Donation Policy](#)

[2. Excerpt from Art in Public Places Program and Policy Recommendations \(Pages 36-41\)](#)

[3. Example: City of Austin](#)

[4. Example: City of San Francisco](#)

[5. Example: City of Los Angeles](#)

2. [ARTVENTURE GUIDELINES](#) [24-082](#)

RECOMMENDATION:

It is staff recommendation that the Arts Commission review the ARTventure Submission Guidelines (Attachment 1).

Attachments: [Agenda Report](#)

[1. ARTventure Submission Guidelines](#)

[2. Example: OC Fair Fine Art Competition](#)

[3. Example: Newport Beach Juried Art Exhibition](#)

MONTHLY REPORTS

1. [ARTS AND CULTURE STAFF REPORT](#) [24-083](#)

Attachments: [ARTS AND CULTURE STAFF REPORT](#)

ADDITIONAL COMMISSION MEMBER & STAFF COMMENTS

ADJOURNMENT

Next Regularly Scheduled Meeting: Thursday, April 4, 2024



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 24-079

Meeting Date: 3/7/2024

TITLE:

MINUTES

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Approval of the minutes of the February 1, 2024 Arts Commission meeting.

THE COSTA MESA ARTS COMMISSION

FEBRUARY 1, 2024
6:00 P.M. – UNOFFICIAL MINUTES

CALL TO ORDER by Chair Ashendorf at 6:00 P.M.

PLEDGE OF ALLEGIANCE by Commissioner Ochoa.

ROLL CALL

= Present = Absent

Commissioners

- Charlene Ashendorf, Chair
- Fisher Derderian
- Erica Lucia
- Alisa Ochoa
- Allison Mann
- Debora Wondercheck, Vice Chair
- Heidi Zuckerman

City Staff

- Monique Villasenor, Recreation Manager
- Ashley Thomas, Sr. Recreation Supervisor
- Laurette Garner, Arts Specialist
- Laura Fautua, Executive Assistant

PUBLIC COMMENTS - None

COMMISSIONER COMMENTS AND SUGGESTIONS

Commissioner Mann: Attended the butterfly art installation unveiling and highlighted the display and event. Enjoyed seeing the butterfly art installation work in a function to help populate a species.

Commissioner Lucia: No comments.

Vice Chair Wondercheck: Spoke about *Music of the March Attribute to Reverend King Jr. and the Motown Sound* musical and Black History Month parade for the City of Anaheim is coming up this weekend, and it will be at the promenade in downtown Anaheim.

Commissioner Zuckerman: Spoke about an opinion piece that occurred in the New York Times on Sunday written by David Brooks. Highlighted through art and culture, we have an opportunity to facilitate both emotional knowledge and empathy.

Commissioner Ochoa: Thanked Commissioner Zuckerman for sharing. Echoed what Commissioner Mann about the butterfly garden unveiling.

Commissioner Derderian: Thanked staff and the media team regarding the recent production of art videos.

Chair Ashendorf: Highlighted the Costa Mesa Senior Center featured artist, Ellie Brouse. Her artwork display is available to see through April. Requested staff to highlight which grant application processes are currently open for the community.

OLD BUSINESS

1. MINUTES

12/07/2023 Arts Commission Draft Minutes

MOTION/SECOND: Chair Ashendorf made a motion to approve the December 7, 2023 minutes /Seconded by Commissioner Mann.

The motion carried by the following roll call vote:

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

Nays: None

Abstained: Commissioner Zuckerman

Absent: None

Motion Carried: 6-0-1

2. PERMANENT PUBLIC ART ON PUBLIC PROPERTY

Ms. Laurette Garner, Arts Specialist, presented.

Commissioners highlighted the adjustments in positive light.

Commissioner Zuckerman asked how conflict of interests will be addressed.

Public Comments: None.

MOTION/SECOND: Commissioner Ochoa made a recommendation to approve the process for Permanent Public Art on Public Property / Seconded by Vice Chair Wondercheck.

The motion carried by the following roll call vote:

Ayes: Commissioner Derderian, Commissioner Lucia, Commissioner Mann, Commissioner Ochoa, Commissioner Zuckerman, Vice Chair Wondercheck, Chair Ashendorf

Nays: None

Absent: None

Motion Carried: 7-0

NEW BUSINESS:

1. ELECTION OF CHAIR AND VICE CHAIR

Ms. Fautua, Executive Assistant for Parks and Community Services Department presented.

Public Comments: None.

MOTION/SECOND: Commissioner Ashendorf nominated Commissioner Wondercheck for the Chair to the Arts Commission / Seconded by Commissioner Zuckerman.

The motion carried by the following roll call vote:

Ayes: Commissioner Ashendorf, Commissioner Derderian, Commissioner Lucia, Commissioner Mann, Commissioner Ochoa, Commissioner Wondercheck,

Commissioner Zuckerman

Nays: None

Absent: None

Motion Carried: 7-0

MOTION/SECOND: Commissioner Wondercheck nominated Commissioner Zuckerman for the Vice Chair to the Arts Commission / Seconded by Commissioner Ashendorf.

The motion carried by the following roll call vote:

Ayes: Commissioner Ashendorf, Commissioner Derderian, Commissioner Lucia, Commissioner Mann, Commissioner Ochoa, Commissioner Wondercheck, Commissioner Zuckerman

Nays: None

Absent: None

Motion Carried: 7-0

2. APPROVAL OF UTILITY BOX ART PROGRAM APPLICATIONS

Ms. Laurette Garner, Arts Specialist, presented.

Commissioner Zuckerman requested clarification of what item is being held for Blake Garner's artwork.

Commissioner Derderian felt the two (2) sponsorship boxes look more like print designs rather than artistic merit. Would like staff to request Segerstrom to provide more artistic designs for the two (2) boxes.

Commissioner Ashendorf inquired if staff are doing anything different for the increase interest for the program as well as the quality of the artwork.

Commissioner Lucia inquired if staff have considered a QR code to learn more about the artist.

Public Comments: None.

MOTION/SECOND: Commissioner Derderian moved to approve utility box art designs one (1) through nine (9) and have the two (2) sponsorship boxes return to the Arts Commission for review / Seconded by Commissioner Mann.

The motion carried by the following roll call vote:

Ayes: Commissioner Ashendorf, Commissioner Derderian, Commissioner Lucia, Commissioner Mann, Commissioner Ochoa, Commissioner Wondercheck, Commissioner Zuckerman

Nays: None

Absent: None

Motion Carried: 7-0

3. POET LAUREATE PROGRAM

Commission praised the different approach for art in the City by adding this program.

Public Comments: None.

MOTION/SECOND: Commissioner Ashendorf moved to approve the Poet Laureate Program and application process as outlined / Seconded by Commissioner Lucia.

The motion carried by the following roll call vote:

Ayes: Commissioner Ashendorf, Commissioner Derderian, Commissioner Lucia, Commissioner Mann, Commissioner Ochoa, Commissioner Wondercheck, Commissioner Zuckerman

Nays: None

Absent: None

Motion Carried: 7-0

MONTHLY REPORTS

1. ARTS & CULTURE STAFF REPORT

Ms. Laurette Garner, Arts Specialist, presented.

Chair Ashendorf inquired where Juan Islas' artwork that he donated to the City will be located.

ADDITIONAL COMMISSIONER MEMBER & STAFF COMMENTS

Chair Ashendorf thanked the Commission for their support during her time as Chair.

ADJOURNMENT Chair Ashendorf adjourned at 6:41 P.M.

NEXT REGULAR ARTS COMMISSION MEETING: Thursday, March 7, 2024 at 6:00 P.M.



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 24-080

Meeting Date: 3/7/2024

TITLE:

APPROVAL OF UTILITY BOX ART PROGRAM

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Staff recommends that the Arts Commission approve two (2) new redesigns (Attachment 1) sponsorship utility box art, for Segerstrom Center for the Arts (SCFTA).



Agenda Report

Arts Commission

Item #: 24-080

Meeting Date: 03/07/2024

TITLE: APPROVAL OF UTILITY BOX ART PROGRAM

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 approve two (2) new redesigns (Attachment 1) sponsorship utility box art, for Segerstrom Center for the Arts (SCFTA).

#	Artwork By:	Box #	Location
1	Chris Alvarez*	8	Bristol St. & Town Center
2	Chris Alvarez*	23	Bristol St. & Sunflower Ave.

**Sponsorship Boxes: Segerstrom Center of the Arts*

BACKGROUND:

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 50 utility art boxes that display artwork created by local artists; and 10 boxes designed by graphic designers from local businesses and nonprofit organizations.

On February 1, 2024, the Arts Commission reviewed 11 utility box art designs, approving nine (9) and requesting a redesign for the (2) two sponsorship applications. The Arts Commission specifically requested that the proposed Segerstrom Center for the Arts designs be reworked to resemble artwork rather than advertisements.

ANALYSIS:

The Arts and Culture Division receives an annual budget for the Arts & Culture Master Plan implementation, which includes the Utility Art Box Program. The 2023-2024 budget allows for the installation of 11 new box designs.

Staff provided feedback to the Segerstrom Center for the Arts and is now presenting two (2) redesigned versions for approval.

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 review and approve two (2) sponsorship redesigns from SCFTA.

UTILITY BOX ART PROGRAM SPONSORSHIP REDESIGNS FOR FISCAL YEAR 23-24

Arts Organization: Segerstrom Center for the Arts

Description:

Segerstrom Center for the Arts is one of the nation’s most respected multi-disciplinary cultural institutions. It is Orange County’s largest non-profit arts organization. The Center remains committed to supporting artistic excellence and offering unsurpassed experiences to engage the community in new and exciting ways through the unique power of live performance and a diverse array of inspiring arts-based education and community engagement programs.

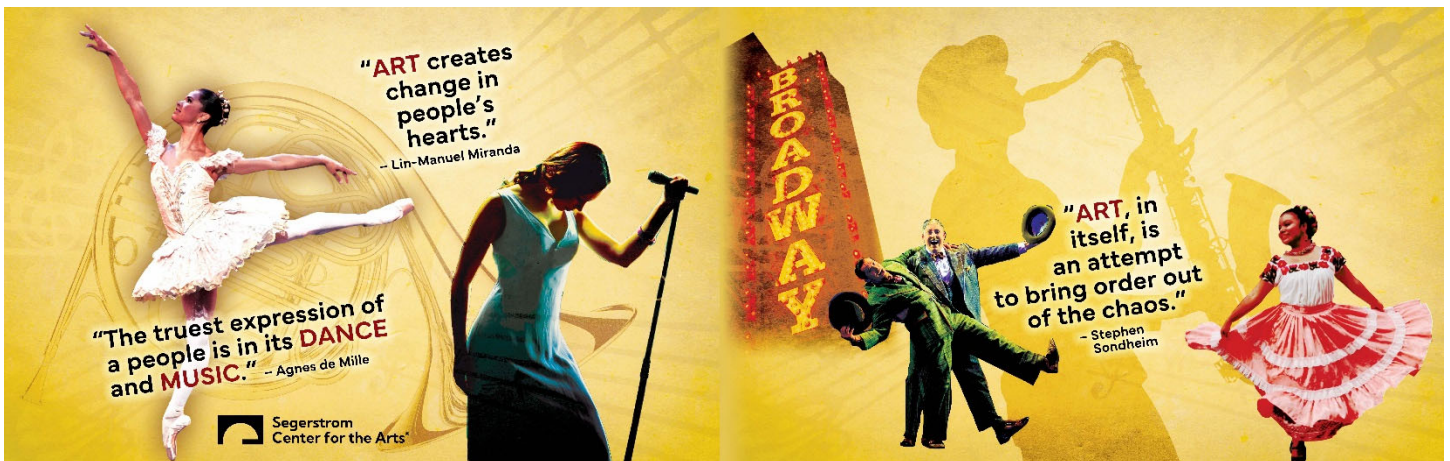
Website: <https://www.scfta.org/>

Additional Information: Boxes #8 & #23

Artwork: Segerstrom Center Campus Artwork

Graphic Designer: Chris Alvarez

Original Medium: Digital





CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 24-081

Meeting Date: 3/7/2024

TITLE:

PUBLIC ART DONATION POLICY

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

It is staff recommendation that the Arts Commission review the proposed Public Art Donation Policy (Attachment 1).



Agenda Report

Arts Commission

Item #: 24-081

Meeting Date: 3/07/2024

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

RECOMMENDATION:

It is staff recommendation that the Arts Commission review the proposed Public Art Donation Policy (Attachment 1).

BACKGROUND:

The Art in Public Places Report created by consultant, Arts Orange County 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 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 following steps for Action 2.2 have been presented at previous Arts Commission meetings:

- 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

The Public Art Donation Policy is the next step in this process.

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 below detailed in the Art in Public Places Report, (Attachment 2) will be crucial to 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

The newly drafted Public Art Donation Policy will address number four (4) from the Arts & Culture Master Plan initiatives and will also be part of a larger Public Art Policy document created by staff in the coming months.

Staff reviewed Public Art Donation Policy examples from various cities. Examples were provided

from the City of Austin (Attachment 3), the City of San Francisco (Attachment 4) and a Public Art Donation Policy Application from the City of Los Angeles (Attachment 5).

The newly drafted Public Art Donation Policy for the City of Costa Mesa utilizes portions from all three provided examples. The City of Austin (Attachment 3) example has a detailed framework with definitions, a statement of purpose and addresses the financial portion of public art donations. The example from the City of San Francisco (Attachment 4) shows, in great detail, a donation policy embedded as a city ordinance and also has a paragraph at the beginning of the document issuing a moratorium on gifts due to limited resources for maintenance, storage and conservation. The example from the City of Los Angeles (Attachment 5) has a detailed application process that addresses the nuances of art law and what it means to have a civic art collection. All of these different examples assisted in creating this first draft of a Public Art Donation Policy for the City of Costa Mesa.

FISCAL REVIEW:

There are currently no costs associated with this process.

LEGAL REVIEW:

There is no legal review required for this report.

CONCLUSION:

Review and discuss the proposed Public Art Donation Policy for eventual citywide implementation.



PUBLIC ART DONATION POLICY

1. POLICY STATEMENT OF PURPOSE & OBJECTIVES

The City of Costa Mesa is committed to developing 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.

As part of this policy, the City of Costa Mesa will continue to promote community involvement and provide opportunities for the community to participate in the public display of art on City property, parks and rights of way, as the City determines appropriate, on a case-by-case basis. In order to accomplish these objectives, and provide guidelines and procedures for governing the acquisition, display, maintenance, potential deaccessioning and lending of Public Art for public display, the City has developed this policy. The objectives of this policy are to:

- Set out technical, aesthetic and thematic criteria for donation proposals, while maintaining high artistic standards in works of art displayed in the City of Costa Mesa;
- Establish clarity on the responsibilities of the donor and the overall conditions of approval.
- Provide uniform procedures for the review and acceptance of donations and loans of works of art for the City of Costa Mesa;
- Establish consistent review criteria that strike an appropriate balance between high aesthetic standards and city business use;
- Encourage or facilitate recognition of the artistic community.

This policy applies to property owned or managed by the City or its agencies. This policy does not apply to donations situated on private property.

2. DEFINITIONS

Aesthetics: Artistic merit of the work of art, including consideration of its artistic, social, and/or historical significance.

Applicant: The person or group of people that make a formal application to donate a work of public art to the City of Costa Mesa.

Appraisal: A professional, certified evaluation of an artwork—its authenticity, condition and provenance—to determine its monetary value.

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.

Artwork (or Work of Art): Original art in various mediums, including but not limited to any portable or permanently fixed sculpture, mural, painting, drawing, earthwork, mixed media work, or time-based work (moving images or sound-based art), created by a professional artist, artists, or collaborative team. The

artwork or identifying plaque cannot contain advertising or promotional content relating to living persons or to organizations, institutions, or businesses currently operating. (A plaque accompanying the artwork, which provides the name of donor, artist, or artwork, shall not be considered advertising.)

City Property: City owned or managed real property or related assets.

Collection Management Policy: A policy to establish procedures governing selection, commission, acquisition, design, fabrication, installation, accession, maintenance, repair, long-term care and deaccession of the owned and loaned artworks of a City entity.

Donation: An artwork or a series of artworks gifted to the City for long-term public display with intent to transfer title of ownership to the City.

Gifts of State: Items officially given from one country to another as a sign of goodwill.

Prominent Location: An exterior location that is accessible to the public, enjoys high visibility, and is used or visited by a large number of visitors and/or City residents.

Provenance: The history of an artwork and its creation and ownership, which is used to help establish its authenticity. Documents used for provenance include sales receipts, auction and exhibition catalogs, gallery labels, letters from the artist, and statements from people who knew the artist or the circumstances of creation of the artwork.

Public Art: An enduring work of art installed in the public realm. It may be site specific and/or integrated into public space in the form of sculptural work, building fabric, landscape forms, audio or visual works, and may commemorate an event, person, or place of historical importance.

3. DONATION CRITERIA

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

- A. The artwork supports the goals of the art collection and would contribute positively to the City's Public Art, meeting the standards and criteria for the siting of **Permanent Public Art on Public Property**, commissioned by the City. The artwork is of high quality and aesthetic excellence.
- B. The City shall determine the location for a donation. The City may, from time to time, deem certain public spaces unsuitable for any new public art elements. Reasons for unsuitability may include, but are not limited to, ecological sensitivity, existing or ongoing site Master Plans, Official Plans, site saturation, and appropriateness. The City may consult the donor on potential locations for the donation but will ultimately make the final determination on the chosen location for the donation. The City reserves the right to relocate or remove a donation for operational or other requirements.

Donation applicants may choose to propose a specific site or sites, which will be evaluated against the following criteria:

- a. Relationship of the donation to the history, geography or any other specific cultural aspect of the site and its surroundings;
- b. Consistency with the design of the site including any heritage aspects;
- c. Relevance and compatibility with existing structures on the site;
- d. Usage of space surrounding the donation;
- e. The donation will not negatively encroach on the other landscape, natural or architectural elements in or surrounding the site; and
- f. Suitability of the design and scale of the proposed donation to the site.

- C. All costs of the project including, but not limited to cost of design, fabrication, plaques, transportation, installation, site preparation work, foundation, lighting, electrical, and permits must be financed by the requesting party and or donor. All-inclusive costs should be stated clearly in the application form. Any party hired or employed by the requesting party must provide proof of insurance that may include and is not limited to: general liability, professional liability insurance, performance insurance bonds, workman’s compensation coverage and others as required by the City.
- D. The City may consider maintenance of approved donated artwork, if they meet City standards for construction and materials. However, complex or large artworks that require significant and costly maintenance may require insurance, a bond or an endowment fund, and a maintenance schedule by the donor to ensure the project’s condition is satisfactory to the City, as well as the donor. The posted insurance or bond should cover costs of installation and/or removal. If an adequate level of maintenance is not continued, the City reserves the right to remove or modify the project or a portion of the project. If the City commits to maintaining a particular artwork and is unable to maintain the project at a level satisfactory to the donor, the donor shall have the opportunity to supplement maintenance as approved by the City in a written agreement. The future maintenance and conservation need of the artwork is understood and the City has identified the resources to attend to these requirements.
- E. The legal considerations of ownership, copyright, liabilities, maintenance, provenance and deaccessioning are understood and acceptable to the City. The Donor agrees to enter into a legal agreement with the City to establish ownership of the artwork.
- F. 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.

4. DONATION REVIEW AND APPROVAL PROCESS

STEP 1: The Donor submits a completed Artwork Donation Application with required attachments to the Parks and Community Services (PCS) Department. It is recommended that the Donor discuss the proposal with PCS staff prior to completing the form, as this may be helpful and time-saving and will ensure that the application is complete.

STEP 2: The Donor or the Donor’s representative will present the application to the Arts Commission, at a regular meeting time in City Council Chambers. The Arts Commission will review the application based upon the **Donation Criteria**. The purpose of this review is to determine the feasibility of the artwork. The Arts Commission may approve the Artwork Donation Application, may approve the Artwork Donation Application with comments, or may decline to approve the Artwork Donation Application.

STEP 3: If the Artwork Donation Application is approved, the Parks and Community Services staff will forward Arts Commission’s recommendation to the City Manager’s Office for information. The City Manager will forward a memo to City Council regarding recommendations for accepted donations to be sited in a Prominent Location.

STEP 4: The Donor will enter into an Agreement with the City of Costa Mesa for the Donation of Artwork that contains the terms of acceptance, once the artwork donation approval process has been successfully completed and the artwork is accepted. The agreement spelling out all requirements for the artwork shall be executed prior to the City’s formal acceptance of the artwork.

STEP 5: As part of the Agreement, the Donor will complete the installation of the donated artwork within two (2) years from the date of Arts Commission approval. If the installation is not complete within this time frame, approval of the donation or loan is automatically rescinded. The Donor may

request an extension from the Arts Commission before the two (2) year window for installation of the artwork is closed. Once the deadline passes, the Donor may submit another application if interested. Donors are limited to two (2) applications per artwork.

5. RETENTION POLICY

Donated item(s) will be retained in the City's Public Art Collection so long as they:

- a. Continue to be relevant and useful to the purposes and activities of the City.
- b. An appropriate site for public display is available.
- c. A public safety problem is not created by the project.
- d. No adverse environmental effects are created.
- e. Project remains authentic and original.
- f. Project withstands exposure to the natural elements.
- g. Project can be properly and cost-effectively stored, maintained, preserved, and/or used.

6. DEACCESSIONING POLICY

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

- a. The artwork's present condition poses a safety hazard to the public.
- b. The artwork has been damaged or has deteriorated to the point that it can no longer be represented to be the original artwork.
- c. 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.
- d. The architectural support (building, wall, plaza) is to be destroyed and the artwork cannot be removed intact for relocation.
- e. 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.
- f. The artwork requires excessive and inappropriate conservation and/or maintenance or has faults of design or workmanship which can be termed inherent vice.
- g. An artwork is not, or is rarely, on display because of lack of a suitable site.
- h. The condition or security of the artwork cannot be reasonably guaranteed in its present location.
- i. The artwork was not installed or fabricated as proposed, is incomplete, or does not meet the requirements of the commission.
- j. The artwork does not meet the goals of the collection. Removal has been requested by the artist in writing and it has been determined by the Arts Commission and City Council to be a reasonable request.
- k. The artwork has reached the end of its original anticipated lifespan.
- l. The artwork is proved to be inauthentic or in violation of existing copyright laws.
- m. 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.

APPLICATION TO DONATE ARTWORK TO THE CITY OF COSTA MESA

(To be created as an online version)

1. DONOR INFORMATION

Donor's Name (first, last): _____

Street Address: _____

City: _____ State: _____ Zip: _____ Country: _____

Phone: _____

Email: _____

2. ARTIST INFORMATION

Artist's Name (first, last): _____

Alias (if applicable): _____

Citizenship/Nationality: _____

Street Address: _____

City: _____ State: _____ Zip: _____ Country: _____

Phone: _____

Email: _____

Website: _____

Birthplace: _____

Place of Death (if applicable): _____

Birth Date: _____ Death Date (if applicable): _____

Artist Primary Occupation: _____

Artist Representation/Gallery Name (if applicable): _____

Street Address: _____

City: _____ State: _____ Zip: _____ Country: _____

Phone: _____

Email: _____

Website: _____

Was the creation of the artwork a joint project between artists or sub-contracted to a fabricator?

Y or N

If Yes:

Collaborator/Fabricator/Designer/Architect Name(s): _____

Business Affiliation: _____

Street Address: _____

City: _____ State: _____ Zip: _____ Country: _____

Phone: _____

Email: _____

Website: _____

3. ARTWORK INFORMATION

Title of Artwork: _____

Date of Artwork: _____

Place Made: _____

Current Artwork Location: _____

Proposed Site (optional): _____

Artwork Classification (check one, if applicable)

Part of an Edition: Edition#/Total # in Edition _____/_____

Part of a Collection: Total # in Collection _____

Part of a Series: Total # in Series _____

Part of a Set/Group: Total # in Set/Group _____

One of a Pair (2)

Item Classification (check all applicable)

- | | |
|---|---|
| <input type="checkbox"/> Artifact | <input type="checkbox"/> Musical Instrument |
| <input type="checkbox"/> Container | <input type="checkbox"/> Neon Sign |
| <input type="checkbox"/> Costume | <input type="checkbox"/> Painting |
| <input type="checkbox"/> Decorative Art | <input type="checkbox"/> Photograph |
| <input type="checkbox"/> Drawing | <input type="checkbox"/> Print |
| <input type="checkbox"/> Fiber Art | <input type="checkbox"/> Sculpture |
| <input type="checkbox"/> Mixed Media | <input type="checkbox"/> Textile |
| <input type="checkbox"/> Mosaic | <input type="checkbox"/> Unknown |
| <input type="checkbox"/> Mural | <input type="checkbox"/> Other |

Item Details & Dimensions (check all applicable)

- Base
- Mat
- Plexi-Glass Covering
- Plaque
- Glass Covering
- Frame

_____ height x _____ width x _____ depth (inches)

Dimensions of Artwork Alone

_____ height x _____ width x _____ depth (inches)

Dimensions of Frame, Mat, or Base

Subject/Theme of Artwork: _____

Style and/or Influences of Artwork: _____

Medium/Materials of Composition: _____

Finishes Applied to Surface (if applicable): _____

Construction Technique: _____

Plaque Inscription: _____

Identifying Marks: _____

4. ARTWORK HISTORY

Provenance/previous ownership

Additional sheets may be attached as needed.

Period of Current Ownership _____ Current Owner of Artwork _____

Period of Ownership _____ Owner's Name _____

Period of Ownership _____ Owner's Name _____

Period of Ownership _____ Owner's Name _____

Period of Ownership _____ Owner's Name _____

Period of Ownership _____ Owner's Name _____

Exhibition History

Please attach catalogue copies/excerpts, if applicable. Additional sheets may be attached as needed.

Exhibit Date _____ Exhibit Name _____ Exhibit Site _____

Exhibit Date _____ Exhibit Name _____ Exhibit Site _____

Exhibit Date _____ Exhibit Name _____ Exhibit Site _____

Exhibit Date _____ Exhibit Name _____ Exhibit Site _____

Exhibit Date _____ Exhibit Name _____ Exhibit Site _____

Citations of Print References

Please attach copies of any publications and include a photocopy of title page/bibliographical information. Additional sheets may be attached as needed.

Publication Date _____ Publication Name _____ Article Title _____

Publication Date _____ Publication Name _____ Article Title _____

Publication Date _____ Publication Name _____ Article Title _____

Publication Date _____ Publication Name _____ Article Title _____

Publication Date _____ Publication Name _____ Article Title _____

5. VALUE INFORMATION

Please attach copies of Current Written Appraisal and Bill of Sale, if applicable. Gifts with a value of more than \$50,000 also require the City Council acceptance.

Appraised Value of Artwork _____ Date of Appraisal _____

Appraiser's Name _____ Affiliation _____

Appraiser's Address _____

City: _____ State: _____ Zip: _____ Country: _____

Phone: _____

Email: _____

6. CONDITION, CONSERVATION AND MAINTENANCE

Please indicate the condition of the artwork by attaching a current condition report (include history of conservation and conservator's report, if applicable).

Is the artwork intended to reflect the impact of environmental wear, tear and aging?

Yes No

What is the intended life span of the artwork?

Temporary

Permanent

Intended Lifespan of Artwork _____

What is the artist's intention with regards to the artwork over time? Please explain.

What are the specifications, regarding long-term care of the artwork? When and to what extent should the work be cleaned/conserved? Please indicate specifications regarding the regular maintenance, schedule of care (cleaning agents and procedure), and or/recommendations for the placement of artwork.

Was a conservator consulted in the fabrication of the work or in the development of a maintenance program?

Yes No

If yes,

Conservator Name _____ Business Affiliation _____

Street Address _____

City: _____ State: _____ Zip: _____ Country: _____

Phone: _____

Email: _____

Website: _____

7. OWNERSHIP OF COPYRIGHT

Current Copyright Owner's Name: _____

Street Address _____

City: _____ State: _____ Zip: _____ Country: _____

Phone: _____

Email: _____

Will copyright be transferred to the City of Costa Mesa, should the donation be accepted?

Yes No

8. SIGNATURE

Signature of Donor _____

Date _____

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



**CITY OF AUSTIN ARTWORK DONATION
AND LOAN POLICY AND APPLICATION**

Adopted by City Council on March 21, 2013

First Revision Approved by City Council on December 11, 2014

Second Revision Approved by City Council on November 15, 2018

ARTWORK DONATION AND LOAN POLICY

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I. STATEMENT OF PURPOSE

The City of Austin is committed to building a collection of high-quality public art for the enjoyment and enrichment of citizens and visitors. That commitment includes providing a means by which individual citizens or organizations may propose artwork donations and loans to be included in the City's artwork collection. This policy outlines the process through which artwork proposals are reviewed and accepted or rejected by the City of Austin. The objectives of this policy are to

- Provide uniform procedures for the review and acceptance of donations and loans of works of art for the City of Austin;
- Establish consistent review criteria that strike an appropriate balance between high aesthetic standards and city business use;
- Maintain high artistic standards in works of art displayed by the City of Austin; and
- Encourage or facilitate recognition of the artistic community.

II. DEFINITION OF TERMS

Aesthetics: Artistic merit of the work of art, including consideration of its artistic, social, and/or historical significance.

Appraisal: A professional, certified evaluation of an artwork—its authenticity, condition and provenance—to determine its monetary value.

Art in Public Places (AIPP) Panel: Seven-member panel of visual arts professionals appointed by Arts Commission to review AIPP projects and make recommendations to the Arts Commission regarding appropriations for art and placement of art.

Arts Commission: A board of arts professionals appointed by members of City Council in order to foster and assist the development of the arts in the city, the Arts Commission serves as an advisory body to the City Council in all arts-related matters, including long-range planning, allocations, and coordination with the comprehensive plan.

Artwork (or Work of Art): Original art in various mediums, including but not limited to any portable or permanently fixed sculpture, mural, painting, drawing, earthwork, mixed media work, or time-based work (moving images or sound-based art), created by a professional artist, artists, or collaborative team. The artwork or identifying plaque cannot contain advertising or promotional content relating to living persons or to organizations, institutions, or businesses currently operating. (A plaque accompanying the artwork, which provides the name of donor, artist, or artwork, shall not be considered advertising.)

Collection Management Policy: A policy to establish procedures governing selection, commission, acquisition, design, fabrication, installation, accession, maintenance, repair, long-term care and deaccession of the owned and loaned artworks of a City entity.

Cultural Arts Division (CAD): A division of the Economic Development Department of the City of Austin, CAD provides leadership and management for the City's cultural arts programs and for the development of arts and cultural industries as an economic development strategy on behalf of the City. CAD guides the Citywide Artwork Donation and Loan Review process.

Department Review Committee (DRC): A committee of relevant City department staff and/or external stakeholders identified by the Department Director or his/her designee who manages the City property upon which the artwork is proposed to be sited. This committee evaluates proposals of donations and loans based upon stated criteria, including Site, Installation, Maintenance, Financial, Liability, Timeliness, and Special Conditions.

Donation: An artwork or a series of artworks gifted to the City for long-term public display with intent to transfer title of ownership to the City.

Gifts of State: Items officially given from one country to another as a sign of goodwill.

Impervious Cover: A surface that blocks water from going into the soil (e.g., highways, streets, parking lots, sidewalks, large paved areas).

Loan: An artwork of which ownership is retained by the donor during period of display on City property. The maximum loan period of accepted artwork is 5 years. The loan agreement for accepted artwork may be extended at the end loan period by mutual agreement between the City and the Lender.

Parks and Recreation Department (PARD): City of Austin department that oversees City parkland and recreation facilities.

Public Art Fund: A fund designated by the Art in Public Places Ordinance for the purposes of new project construction, repairs, and conservation of artworks, and managed by the Cultural Arts Division.

Professional Artist: A person who has established a reputation of artistic achievement, as judged by peers and through a record of exhibitions, public commissions, sale of works, and/or educational attainment.

Prominent Location: An exterior location that is accessible to the public, enjoys high visibility, and is used or visited by a large number of visitors and/or city residents.

Provenance: The history of an artwork and its creation and ownership, which is used to help establish its authenticity. Documents used for provenance include sales receipts, auction and exhibition catalogs, gallery labels, letters from the artist, and statements from people who knew the artist or the circumstances of creation of the artwork.

Roy C. and Ann Butler Hike and Bike Trail: The 10-mile trail encircling Lady Bird Lake intended for non-motorized traffic. For the purposes of this policy, Butler Hike and Bike Trail shall also include bridges along the trail, including Crenshaw Pedestrian Bridge, Pfluger Pedestrian Bridge, First Street (Drake) Bridge, Congress Avenue (Ann Richards) Bridge, I-35 Bridge, and Longhorn Dam.

Town Lake Park: The parkland area bordered by Lady Bird Lake to the north, the First Street (Drake) Bridge to the east, Barton Springs Road to the south, and Lamar Boulevard to the west, as defined by *Approaches to Public Art for Town Lake Park*, a conceptual master plan for the development of the area.

User Department: The department within the City of Austin deemed responsible for long-term care and maintenance of artworks that are sited within its physical boundaries or determined by operations/business use.

Working Group: A body established by a board or commission and consisting of less than a quorum of the board, to which the board delegates a defined matter or matters for consideration and recommendation to the board. A **Working Group** is automatically dissolved after it reports its recommendations. The board may appoint a non-member or non-members to serve on a **Working Group**.

III. GUIDELINES FOR ARTWORK DONATIONS

When artwork donations are proposed for placement with any City of Austin agency or department, such proposals shall be reviewed by entities that may include but are not limited to City employees, community stakeholders (individuals or groups), and a Working Group. The process outlined below assumes that the Donor has an application for artwork donation which includes drawings or photos and/or a maquette or model, or has a finished work of art to donate. Applications are accepted year round, and a minimum of two months is required between submission and the Arts Commission review.

Review Process (Step-By-Step) for Permanent Artwork Donation:

STEP 1: The Donor submits a completed Artwork Donation Application with required attachments to the Cultural Arts Division (CAD). CAD staff shall assemble the appropriate City Department Review Committee (DRC). It is recommended that the Donor discuss the proposal with CAD staff prior to completing the form, as this may be helpful and time-saving and will ensure that the application is complete.

STEP 1a: As part of the Artwork Donation Application, the Donor shall provide evidence of that a minimum of 10% funding for the total cost for creating, purchasing, and installing the artwork is secured.

STEP 2: The Donor or the Donor's representative will present the application to the AIPP Panel at a regular meeting of the AIPP Panel. The Panel will review the application based upon the **Review Criteria**. The purpose of this review is to determine the feasibility of the artwork. A User Department representative will attend the meeting. The Panel may approve the Artwork Donation Application, may approve the Artwork Donation Application with comments, or may decline to approve the Artwork Donation Application. The AIPP Panel's recommendation will go forward to the DRC.

Proposals for artworks that require extraordinary maintenance expense or interfere with department operation without the prior approval of the Director of the User Department responsible for the art after installation cannot be approved.

Proposals of artworks that are deemed unsafe cannot be approved.

STEP 3: The Donor or the Donor's representative will present the Artwork Donation Application to the DRC, which will also evaluate the application based upon the **Review Criteria**. The purpose of this review is also to determine the feasibility of the artwork.

The User Department has the discretion to present the Artwork Donation Application to any of its respective boards and commissions prior to Arts Commission action. Departments have the ability to conduct additional internal or external reviews or public presentations regarding the Artwork Donation Application. The City may postpone review and/or recommendations if a proposed site is currently involved in master planning.

STEP 3a: The recommendations from the AIPP Panel and the DRC will be forwarded by CAD staff to the User Department Director for User Department approval. If the proposed site for the artwork is in a Prominent Location (see II. Definition of Terms), the Artwork Donation Application, along with the recommendations from the AIPP Panel and the DRC, will be forwarded by CAD staff to the City Manager's Office for information.

STEP 3b: The Artwork Donation Application will be forwarded by CAD staff to the Arts Commission, along with the recommendations from the AIPP Panel and the DRC.

STEP 4: The Donor or the Donor's representative will present the Artwork Donation Application to the Arts Commission. A User Department representative will attend the meeting or provide comments in writing in advance of the meeting. The Arts Commission may vote to approve the Artwork Donation Application, approve the Artwork Donation Application with comments, may form a Working Group to review the Artwork Donation Application or may decline to approve the Artwork Donation Application.

STEP 4a: If the Arts Commission forms a Working Group, a Chair will be appointed for further review of the Artwork Donation Application. The Arts Commission Working Group shall consult with the DRC and the AIPP Panel and the appropriate boards, commissions, and other associations that may be needed for inclusion.

The Working Group shall not exceed the maximum number of commissioners allowed (including the commissioner serving as AIPP Panel liaison) and consist of no more than three members of the AIPP Panel, as outlined by the Board and Commission Ordinance. The Working Group can include other professional experts, community representatives, or City staff, as recommended by the DRC and appointed by the Arts Commission.

STEP 4b: The Working Group will review the recommendations from the AIPP Panel and the DRC and the Artwork Donation Application based upon the Review Criteria. The Working Group may recommend that the proposal be accepted, accepted with modifications, or declined.

STEP 4c: If the Working Group review results in a recommendation to accept the donation with modifications, the Donor will have the option to resubmit a modified proposal to the Working Group. Recommendations for modification must be clearly defined to ensure the changes meet Working Group expectations.

STEP 4d: The final recommendation of the Working Group is presented to the Arts Commission.

STEP 5: The Donor or the Donor's representative will be present when the final recommendation of the Working Group is presented at a regular monthly meeting of the Arts Commission. The Arts Commission may vote to approve the Artwork Donation Application, approve the Artwork Donation Application with comments, or may decline to approve the Artwork Donation Application.

STEP 5a: If the Artwork Donation Application is approved, the CAD staff will forward Arts Commission's recommendation to the User Department Director and the City Manager's Office for information. The City Manager will forward a memo to City Council regarding recommendations for accepted donations to be sited in a Prominent Location (see II. Definition of Terms).

STEP 6: The Donor will enter into an Agreement with the City of Austin for the Donation of Artwork that contains the terms of acceptance, once the artwork donation approval process has been successfully completed and the artwork is accepted. The agreement spelling out all requirements for the artwork shall be executed prior to the City's formal acceptance of the artwork.

STEP 6a: As part of the Agreement, the Donor will complete the installation of the donated artwork within 24 months from the date of Arts Commission approval. If the installation is not complete within this time frame, approval of the donation or loan is automatically rescinded. The Donor may request an extension from the Arts Commission before the 24 month window for installation of the artwork is closed. Once the deadline passes, the Donor may submit another application if interested. Donors are limited to two applications per artwork.

Step 6b: As part of the Agreement, the Donor will either provide maintenance and repairs at no cost to the City or contribute 2% of the total value of the artwork or \$5000 (whichever is less) to the City's Public Art Fund. If an appraisal is determined necessary by the City, obtaining an appraisal prior to execution of the agreement is the responsibility of the Donor. If the Donor is responsible for providing necessary and agreed-upon maintenance and repairs, and fails to do so, the City has the right to remove the artwork.

In general and except as provided herein, donations shall be accepted without restrictions or conditions. In cases where there are restrictions or conditions attached to the proposed donation, the Donor's conditions shall be considered by the User Department and City Law Department to ensure they are consistent with City policies. The agreement shall require

liability insurance and/or permits during installation and may require the Donor to provide engineer-sealed and as-built drawings.

All accepted artwork donations will be subject to the City of Austin Artwork Acquisitions and Deaccessioning Policy. All artworks shall be accessioned by the Cultural Arts Division and covered under the City's fine arts insurance policy for the stated value. It is the responsibility of the User Department to enter into a Routine Maintenance Agreement with the Donor or to perform ongoing routine maintenance of accepted artwork donations, to share any and all maintenance records with the Cultural Arts Division to ensure comprehensive record keeping, and to alert AIPP to any damage that would require repair or restoration.

Artwork acceptance governed by other City procedures is set forth under **Exceptions to this Policy**.

IV. GUIDELINES FOR ARTWORK LOANS

When artwork loans are proposed for placement with any City of Austin agency or department, such proposals shall be reviewed by entities that may include but are not limited to City employees, community stakeholders (individuals or groups), and a Working Group. The process outlined below assumes that the Lender has an application for artwork loan which includes drawings or photos and/or a maquette or model, or has a finished work of art to donate. Applications are accepted year round, and a minimum of two months is required between submission and the Arts Commission review.

Review Process (Step-By-Step) for Temporary Artwork Loan:

STEP 1: The Lender submits a completed Artwork Loan Application with required attachments to the Cultural Arts Division (CAD). CAD staff shall assemble the appropriate City Department Review Committee (DRC). It is recommended that the Lender discuss the proposal with CAD staff prior to completing the form, as this may be helpful and time-saving and will ensure that the application is complete.

STEP 1a: As part of the Artwork Loan Application, the Lender shall provide evidence of that either the artwork is complete or that a minimum of 10% funding for the total cost for creating, purchasing, and installing the artwork is secured.

STEP 2: The Lender or the Lender's representative will present the Artwork Loan Application to the Department Review Committee (DRC) (see II Definition of Terms), which will evaluate the application based upon the Review Criteria. The purpose of this review is also to determine the feasibility of the artwork.

The User Department has the discretion to present the Artwork Loan Application to any of its respective boards and commissions prior to Arts Commission action. Departments have the ability to conduct additional internal or external reviews or public presentations regarding the Artwork Loan Application. The City may postpone review and/or recommendations if a proposed site is currently involved in master planning.

STEP 2a: The recommendations from the DRC will be forwarded by CAD staff to the User Department Director for User Department approval. If the proposed site for the artwork is in a Prominent Location (see II. Definition of Terms), the Artwork Loan Application, along with the recommendations from the DRC, will be forwarded by CAD staff to the City Manager's Office for information.

STEP 2b: The Artwork Loan Application will be forwarded by CAD staff to the Arts Commission, along with the recommendations from the DRC.

STEP 3: The Lender or the Lender's representative will present the Artwork Loan Application to the Arts Commission. A User Department representative will attend the meeting or provide comments in writing in advance of the meeting. The Arts Commission may vote to approve the Artwork Loan Application, approve the Artwork Loan Application with comments, may form a Working Group to review the Artwork Loan Application or may decline to approve the Artwork Loan Application.

STEP 3a: If the Arts Commission forms a Working Group, a Chair will be appointed for further review of the Artwork Loan Application. The Arts Commission Working Group shall consult with the DRC and the AIPP Panel and the appropriate boards, commissions, and other associations that may be needed for inclusion.

The Working Group shall not exceed the maximum number of commissioners allowed (including the commissioner serving as AIPP Panel liaison) and consist of no more than three members of the AIPP Panel, as outlined by the Board and Commission Ordinance. The Working Group can include other professional experts, community representatives, or City staff, as recommended by the DRC and appointed by the Arts Commission.

STEP 3b: The Working Group will review the Artwork Loan Application based upon the Review Criteria and the recommendations from the DRC. The Working Group may recommend that the Artwork Loan Application be accepted, accepted with modifications, or declined.

STEP 3c: If the Working Group review results in a recommendation to accept the Loan with modifications, the Lender will have the option to resubmit a modified proposal to the Working Group. Recommendations for modification must be clearly defined to ensure the changes meet Working Group expectations.

STEP 3d: The final recommendation of the Working Group is presented to the Arts Commission.

STEP 4: The Lender or the Lender's representative will attend when the final recommendation of the Working Group is presented at a regular monthly meeting of the Arts Commission. The Arts Commission may vote to approve the Artwork Loan Application, approve the Artwork Loan Application with comments, or may decline to approve the Artwork Loan Application.

STEP 4a: If the Artwork Loan Application is approved, the CAD staff will forward Arts Commission's recommendation to the User Department Director and the City Manager's Office for information. The City Manager will forward a memo to City Council regarding recommendations for accepted Loans to be sited in a Prominent Location (see II. Definition of Terms).

STEP 5: The Lender will enter into an Agreement with the City of Austin for the Loan of Artwork that contains the terms of acceptance, once the artwork Loan approval process has been successfully completed and the artwork is accepted. The agreement spelling out all requirements for the artwork shall be executed prior to the City's formal acceptance of the artwork.

STEP 5a: As part of the Agreement, the Lender will complete the installation of the loaned artwork within the 9 months from the date of Arts Commission approval. If the installation is not completed within this time frame, approval of the loan is automatically rescinded. The Lender may request an extension from the Arts Commission before the 9 month window for installation of the artwork is closed. Once the deadline passes, the Lender may submit another application if interested. Lenders are limited to two applications per artwork.

Step 5b: As part of the Agreement, the Lender will provide maintenance and repairs of the loaned artwork at no cost to the City. If the Lender fails to provide necessary maintenance and/or repairs, the City has the right to remove the artwork.

In general and except as provided herein, Loans shall be accepted without restrictions or conditions. In cases where there are restrictions or conditions attached to the proposed Loan, the Lender's conditions shall be considered by the User Department and City Law Department to ensure they are consistent with City policies. The agreement shall require liability insurance and/or permits during installation and may require the Lender to provide engineer-sealed and as-built drawings.

All accepted artwork loans will be subject to the City of Austin Artwork Acquisitions and Deaccessioning Policy. All artworks shall be accessioned by the Cultural Arts Division and covered under the City's fine arts insurance policy for the stated value. It is the responsibility of the User Department to enter into a Routine Maintenance Agreement with the Lender or to perform ongoing routine maintenance of accepted artwork Loans, to share any and all maintenance records with the Cultural Arts Division to ensure comprehensive record keeping, and to alert AIPP to any damage that would require repair or restoration.

Artwork acceptance governed by other City procedures is set forth under Exceptions to this Policy.

V. Artwork Donations and Loans Review Criteria

1. AESTHETICS

- a. Artistic merit of the work of art, including its artistic, social, and/or historical significance, as evidenced by the Artwork Donation Application or Artwork Loan Application (which includes a written description and drawings and/or maquette of the proposed artwork)
- b. Professional artist's qualifications, as evidenced by the Artwork Donation Application or Loan Application (which includes images of past work, resume, references, and published reviews)
- c. Compatibility of the work of art within the context of the proposed site and/or the mission of the User Department
- d. Warranty of originality (in the case of a pre-existing artwork; only original works or limited editions shall be considered)
- e. Provenance (in the case of a pre-existing artwork)

2. SITE

- a. Appropriateness to the proposed site with respect to its immediate and general physical environment (neighborhood) and audience
- b. Ecological impact (e.g., percentage of impervious cover or risk to tree root zones)
- c. Accessibility to the public, including persons with disabilities
- d. Text components (e.g., signage or plaques)

3. INSTALLATION

- a. Site requirements for installation (e.g., electricity, lighting, water, or other services)
- b. Method of installation
- c. Storage requirements, if any
- d. Safety standards

4. MAINTENANCE

- a. Structural integrity
- b. Durability of material
- c. Susceptibility of the artwork to accidental damage, theft, and/or vandalism and security needs

- d. Ability or capacity of User Department to provide necessary routine maintenance

5. FINANCIAL

- a. All costs associated with fabrication and installation, including site preparation, long-term preservation (i.e., conservation and repair), illumination, plaque, and unveiling/dedication event, if any. The City and the Donor must enter into an agreement that outlines responsibility for maintenance and repairs. The Donor may either provide maintenance and repairs at no cost to the City or contribute 2% of the total value of the artwork or \$5000 (whichever is less) to the City's Public Art Fund. Obtaining an appraisal prior to execution of the agreement is the responsibility of the Donor, unless otherwise agreed upon by City and Donor. If the Donor is responsible for providing necessary and agreed-upon maintenance and repairs, and fails to do so, the City has the right to remove the artwork.
- b. Source of funding and timely availability of funds and resources to meet financial requirements
- c. Estimated amount of funding for annual, routine maintenance costs to the City **User Department**
- d. Statement of value of artwork for insurance purposes

6. LIABILITY

- a. Susceptibility of the artwork both to normal wear and to vandalism
- b. Potential risk to the public
- c. Public access, in general, as well as compliance with ADA requirements
- d. Special insurance requirements, if any

7. TIMELINESS

- a. Allowance of sufficient time for normal review process by the DRC, the Arts Commission and its **Working Group**, and other boards or community groups involved
- b. Timely and appropriate response to the Arts Commission and staff requests for additional materials or information

8. SPECIAL CONDITIONS

- a. Any conditions of the gift imposed by the Donor
- b. Other conditions not listed here

VI. EXCEPTIONS TO THIS POLICY

1. Only Gifts of State may be accepted by the City Council and/or City Manager without the benefit of this review, according to the City of Austin Purchasing Policy. The Cultural Arts Division and respective department property owner shall be notified of acceptance of such donation or loan (in order to document the work, accession it to the City's collection, and insure the work) and may be consulted to recommend appropriate siting, an annual maintenance program, etc.
2. Artworks acquired or borrowed as part of any City entity with an adopted Collection Management Policy (see II. Definition of Terms), AND managed by a visual arts professional on staff, OR managed through an outside contract with a professional visual arts contractor, do not require review under this policy. Artworks donated to such a facility for its collection shall follow the review process defined under the entity's adopted Collection Management Policy.
3. Artworks acquired or borrowed as part of the Public Works Department Neighborhood Partnering Program do not require review under this policy.
4. Temporary installations or short-term loans of artwork proposed through the City's Parks and Recreation Department for existing public event spaces in Austin's park system do not require review under the Artwork Donation and Loan Policy.
5. Objects or artifacts that fit the following descriptions may not be considered for donations or loans under this policy, except where recognized professional artists are employed in their creation and as determined acceptable by the AIPP Panel and the Arts Commission:
 - o Landscape elements designed as part of landscape architectural design
 - o Artwork that contains living material such as plant life, trees or water features.
 - o Objects that are not unique but are mass-produced of standard design
 - o Artifacts or objects remaining from a particular historical period
 - o Standard park amenities, such as benches, picnic tables, and lighting, as defined by the Parks and Recreation Department
 - o Dedication or commemorative plaques or markers
 - o Directional or functional elements, such as graphics, signage, and maps
 - o Artwork created by students enrolled in a City of Austin educational program
6. Donations or loans of artworks containing advertising or for promotional purposes relating to living persons or to organizations, institutions, persons, or businesses currently operating will not be accepted. A plaque

accompanying the artwork, which provides the name of donor, artist, or artwork, shall not be considered advertising.

7. Placement of artwork must adhere to City codes and ordinances. Proposals for donations or loans will not be accepted for City Hall (plaza, mezzanine, or interior) or other restricted areas, including sites in the process of master planning or sites where artworks would cause a negative environmental impact (e.g., flood plains, critical water quality zone, tree critical root zones).
8. Short term loans for locations along the Butler Hike and Bike Trail will be considered on a case-by-case basis and are reviewed quarterly.

VII. REVISIONS TO THE ARTWORK DONATION AND LOAN POLICY

The Arts Commission may review and make revisions to this policy annually, and may seek input from the Art in Public Places Panel, as needed.

ARTWORK DONATION APPLICATION (PERMANENT ARTWORK)

Use this form to submit proposals for permanent artwork donations. Thank you for your interest in donating artwork to the City of Austin.

Please direct any questions, and complete and submit this application to

Cultural Arts Division, City of Austin
201 E. 2nd Street
Austin, TX 78701
(512) 974-7700
culturalarts@austintexas.gov



Please attach additional sheets. The City reserves the right to request additional information in order to process a donation proposal.

DONOR			
Name(s)			
Organization (if applicable):			
<i>(Please check one: ___ Individual(s) ___ Corporation ___ Not-for-Profit ___ Other (specify: _____))</i>			
Address			
City	State	Zip Code	Country
Phone	Fax	Email	
<i>(Please check one):</i> <input type="checkbox"/> Donation of artwork to be commissioned <input type="checkbox"/> Donation of existing artwork			
Conflict of Interest: Disclose whether the donor has any active contracts with the City or is involved in any stage of negotiations for a City contract.			
ARTIST			
Name		Alias (If applicable)	
Nationality		Birth Date	Death Date (If applicable)
Address			
City	State	Zip Code	Country
Phone	Fax	Email	
Website			

Artist Representation/Gallery Name (If applicable)			
Artist Representation/Gallery Address			
City	State	Zip Code	Country
Phone	Fax	Email	
Website			
For donations of commissioned artwork, please explain the method used in the selection of the artist.			
ARTWORK			
Title			
Artwork type (e.g., painting, sculpture)		Medium	
Description			
Creation Date		Dimensions and Weight	
Anticipated Life Expectancy of the Artwork			
Finishes applied to surface			
Construction technique(s)			
If this artwork is part of a series or group, what is the total number in the series or group?			
If this artwork is part of an edition, what is the edition number of this piece, and the total edition size?			
Describe frame, if any.		Describe base or pedestal, if any.	

Describe any accompanying accessories.			
Current location of artwork			
Proposed City-owned site for placement (if applicable)			
For memorials, describe the person or event to be commemorated, and explain why this person or event deserves special recognition.			
ARTWORK HISTORY			
Provenance/Past Owners: List all past owners and period of ownership for each.			
Exhibition History: List the exhibition history including exhibition titles, venues and dates for each.			
Publications and References: List all publications about and references to the artwork.			
COPYRIGHT OWNERSHIP			
Name of current copyright owner			Title
Address			
City	State	Zip Code	Country
Phone	Fax	Email	
If the donor is the current copyright owner, does the donor intend to transfer the copyright to the City of Austin should the donation be accepted by the City?			
ARTWORK VALUATION (if known)			

Fair Market Value \$
How was this fair market value determined and by whom?
CONDITION
Describe the current condition of the artwork noting any existing breaks, tears, scratches, abrasions, paint losses, or other insecurities or defects in the artwork.
If the artwork has been conserved, describe the conservation treatment.
Provide recommendations for routine maintenance of artwork. Indicate whether these recommendations were provided by a conservator.
(Optional) Provide recommendations for security, installation, transportation and/or storage.
For donations of commissioned artwork, please outline the installation plan.
OTHER REQUIRED MATERIALS
Please submit the following materials along with this completed form. <ul style="list-style-type: none"> • Artist's résumé and bio • Digital, color images of past artwork by artist • For commissioned artwork, color renderings or maquettes of proposed artwork • Maps or images of proposed site for artwork • Itemized list of any costs to be borne by the City for transportation, installation, exhibition, operation, maintenance, conservation, and/or security • For commissioned artwork, an itemized budget for design, fabrication, and installation • For commissioned artwork, a timeline for design, fabrication, and installation

- **Exhibition catalogs, publications and/or references, if available**
- **Formal, written appraisal for any artwork with a fair market value of \$10,000 or more**
- **Condition report, if available**
- **Conservator’s report, if applicable**
- **Proof of authenticity, if available**
- **Any other information relevant to the artwork**

DONOR’S AUTHORIZATION TO INITIATE A DONATION REVIEW AND ACCEPTANCE OF THE DONATION POLICY

Authorized signature	Title
Print name	Date
CITY OF AUSTIN STAFF ONLY	
Received by	Date

ARTWORK LOAN APPLICATION

Use this form to submit proposals for artwork loans. Loans are limited to five years, then may be renewed. Thank you for your interest in loaning artwork to the City of Austin.

Please direct any questions, and complete and submit this application to

Cultural Arts Division, City of Austin
201 E. 2nd Street
Austin, TX 78701
(512) 974-7700
culturalarts@austintexas.gov



Please attach additional sheets. The City reserves the right to request additional information in order to process a loan proposal.

LENDER			
Name(s)			
Organization (if applicable):			
<i>(Please check one: <input type="checkbox"/> Individual(s) <input type="checkbox"/> Corporation <input type="checkbox"/> Not-for-Profit <input type="checkbox"/> Other (specify: _____))</i>			
Address			
City	State	Zip Code	Country
Phone	Fax	Email	
<i>(Please check one):</i> <input type="checkbox"/> Loan of artwork to be commissioned <input type="checkbox"/> Loan of existing artwork			
Conflict of Interest: Disclose whether the Lender has any active contracts with the City or is involved in any stage of negotiations for a City contract.			
ARTIST			
Name	Alias (If applicable)		
Nationality	Birth Date	Death Date (If applicable)	
Address			
City	State	Zip Code	Country
Phone	Fax	Email	
Website			
Artist Representation/Gallery Name (If applicable)			

Artist Representation/Gallery Address			
City	State	Zip Code	Country
Phone	Fax	Email	
Website			
For loans of commissioned artwork, please explain the method used in the selection of the artist.			
ARTWORK			
Title			
Artwork type (e.g., painting, sculpture)		Medium	
Description			
Creation Date		Dimensions and Weight	
Anticipated Life Expectancy of the Artwork			
Finishes applied to surface			
Construction technique(s)			
If this artwork is part of a series or group, what is the total number in the series or group?			
If this artwork is part of an edition, what is the edition number of this piece, and the total edition size?			
Describe frame, if any.		Describe base or pedestal, if any.	

Describe any accompanying accessories.			
Current location of artwork			
Proposed City-owned site for placement (if applicable)			
For memorials, describe the person or event to be commemorated, and explain why this person or event deserves special recognition.			
ARTWORK HISTORY			
Provenance/Past Owners: List all past owners and period of ownership for each.			
Exhibition History: List the exhibition history including exhibition titles, venues and dates for each.			
Publications and References: List all publications about and references to the artwork.			
COPYRIGHT OWNERSHIP			
Name of current copyright owner			Title
Address			
City	State	Zip Code	Country
Phone	Fax	Email	
If the Lender is the current copyright owner, does the Lender intend to transfer the copyright to the City of Austin should the loan be accepted by the City?			
ARTWORK VALUATION (if known)			

Fair Market Value \$
How was this fair market value determined and by whom?
CONDITION
Describe the current condition of the artwork noting any existing breaks, tears, scratches, abrasions, paint losses, or other insecurities or defects in the artwork.
If the artwork has been conserved, describe the conservation treatment.
Provide recommendations for routine maintenance of artwork. Indicate whether these recommendations were provided by a conservator.
(Optional) Provide recommendations for security, installation, transportation and/or storage.
For loans of commissioned artwork, please outline the installation plan.
OTHER REQUIRED MATERIALS
Please submit the following materials along with this completed form. <ul style="list-style-type: none"> • Artist's résumé and bio • Digital, color images of past artwork by artist • For commissioned artwork, color renderings or maquettes of proposed artwork • Maps or images of proposed site for artwork • Itemized list of any costs to be borne by the City for transportation, installation, exhibition, operation, maintenance, conservation, and/or security • For commissioned artwork, an itemized budget for design, fabrication, and installation • For commissioned artwork, a timeline for design, fabrication, and installation

- **Exhibition catalogs, publications and/or references, if available**
- **Formal, written appraisal for any artwork with a fair market value of \$10,000 or more**
- **Condition report, if available**
- **Conservator’s report, if applicable**
- **Proof of authenticity, if available**
- **Any other information relevant to the artwork**

LENDER’S AUTHORIZATION TO INITIATE A LOAN REVIEW AND ACCEPTANCE OF THE LOAN POLICY

Authorized signature	Title
Print name	Date
CITY OF AUSTIN STAFF ONLY	
Received by	Date

Please note, a moratorium on gifts to the Civic Art Collection is currently in place by resolution of the San Francisco Arts Commission (RESOLUTION NO. 0913-04-193). The reason for the moratorium is that SFAC is frequently offered gifts of art for which we do not have the resources for storage or ongoing maintenance and conservation. Very few exceptions have been made by the Commission for donations of significant cultural value. In addition, as these guidelines outline, gifts to the collection must be accompanied by a maintenance endowment to ensure that the artwork can be cared for into the future. The Board of Supervisors must approve gifts that exceed \$10,000 that require additional expense to the City beyond ordinary care and maintenance.

INTRODUCTION

In accordance with the City Charter Section 5.103, the San Francisco Arts Commission is charged to “encourage artistic awareness, participation and expression...promote the employment of artists and those skilled in the crafts...and enlist the aid of all City and County governmental units in the task of ensuring the fullest expression of artistic potential by and among the residents of San Francisco.”

The following Gift Policy is excerpted from the **Policies and Guidelines for the Civic Art Collection of the City and County of San Francisco Under the Jurisdiction of the San Francisco Arts Commission** (Approved by Resolution #0605-23-092), [which can be read in full here](#).

ACQUISITION OF ARTWORKS THROUGH GIFTS (SECTION 5)

**Including guidelines for gifts of commemorative plaques.*

Every year many gifts of art are offered to the City and County of San Francisco. The San Francisco Charter empowers the Arts Commission with the role of approving gifts that are considered to be works of art. The Arts Commission's commitment to maintaining the highest possible standards when it comes to accepting artworks into the Civic Art Collection extend to gifts of art. Please read the following carefully if you wish to donate a work of art. All criteria must be met in order for your gift to be considered.

5. 1. Enabling Legislature: Charter Section 5.100 provides that “the governing boards of the arts and culture departments may accept and shall comply with the terms and conditions of loans, gifts, devises, bequests or agreements donating works of art or other assets to their department without action of the Board of Supervisors so long as acceptance of the same entails no expense for the City and County beyond ordinary care and maintenance.”

5. 2. Eligibility:

- Gifts works of art that meet the criteria expressed in the Mission and Goals of the Civic Art Collection and any additional criteria outlined under this section.
- Gifts of commemorative plaques that meet the criteria expressed in this section.

5. 3. Procedure for Making of Gift of Art or Commemorative Plaque to the City: The following guidelines govern the procedure by which proposed gifts of works of art or commemorative plaques are considered for acceptance by the Arts Commission.

5. 3. 1 Donor Provides Written Proposal: The prospective donor of a gift of a work of art or commemorative plaque must submit a written proposal or letter of intent to the Director of Cultural Affairs. The proposal shall include information on the artist, written description of the artwork (size, materials, etc.) and photograph or drawing of the artwork, and proposed site, if any. The proposal shall be evaluated by the criteria for acceptance provided in section 5.6 below.

5. 3. 2. Consultation with Staff: The Director of Cultural Affairs shall refer the item to the appropriate Commission staff member to consult with the donor about the proposed gift prior to the proposal being submitted to the Arts Commission for action. After review of the project, staff shall prepare a written report to the Visual Arts Committee of the Arts Commission and provide the committee with a recommendation to either accept or decline the gift.

5. 3. 3. City Department Approval: For works of art proposed for installation on sites under the jurisdiction of other City departments, a letter of approval from

the head of the department must accompany the proposal. Donors must comply with any guidelines the department has in regard to the acceptance of gifts of art. For proposed gifts of art to the Airport, the proposal shall be submitted to the Arts Commission for referral to the Airport Art Steering Committee for review and recommendation prior to submittal of the proposal to the Airport and Arts Commissions.

5. 3. 4. Visual Arts Committee Approval: The gift proposal shall be submitted to the appropriate Commission committee for review and action. All proposed gifts of works of art shall be reviewed by the Visual Arts Committee. The Committee may recommend to accept or decline the proposed gift. Committee recommendations are forwarded to the full Arts Commission for final action by Resolution.

5. 3. 5. Civic Design Committee Approval: Commemorative plaques shall be reviewed by the Civic Design Committee. The Committee may recommend to accept or decline the proposed gift. Committee recommendations are forwarded to the full Arts Commission for final action by Resolution

5. 3. 6. Arts Commission: Upon recommendation of the appropriate committee, the acceptance by the City of the gift of artwork or commemorative plaque is submitted to the full Arts Commission for approval by Resolution. Per City Charter Section 5.100, the Arts Commission may “accept and shall comply with the terms and conditions of loans, gifts, devises, bequests or agreements donating works of art or other assets to their department without action of the Board of Supervisors so long as acceptance of the same entails no expense for the City and County beyond ordinary care and maintenance.”

5. 4. Additional Requirements for Proposals for Gifts of Large Scale

Artworks: Proposals for large scale artworks or public monuments require careful consideration and may require several meetings and significant public comment before a final decision can be made. Whenever possible the actual

work of art should be presented to the committee. Proposals for large or monumental works should include:

- A maquette or rendering of the three-dimensional work or a complete drawing of the two-dimensional work and photographs that demonstrate the relationship of the artwork to the architecture and/or site.
- A site plan that shows the proposed location of the artwork, a photograph of the proposed installation site and surrounding environment.
- Material samples for the artwork and any relevant construction materials.
- Construction Documents: Utility connections, site modifications, structural reinforcements or other engineering requirements or site modifications should be described in the gift proposal and reflected in the construction plans and specifications. The donor/sponsor is responsible for providing and submitting engineering and architectural plans, as required according to the Unified Building Code or as requested by the Commission. Such plans must be prepared, signed and stamped by the appropriate design professional licensed in the state of California.
- Review of Fabrication and Installation: Works of art that are accepted from maquettes or drawings will be subject to Commission review throughout fabrication and installation. Specific plans for site design, installation, maintenance and protection will be submitted for approvals. The completed artwork may not deviate in any way from the proposal approved by the Commission unless the Commission approves the change by Resolution. Deviation from the approved design may be cause for rejection of the gift.
- For monuments and memorials, donor must also engage community members directly connected to the stories relevant to the monument or memorial.
Community
- input should be provided on the monument and memorial itself, its placement and its contextualization (signage, programming, and other educational components).
- Donor will provide engagement process to SFAC staff for input and feedback. A summary of results from community outreach and input will be presented as part of a
- written proposal submitted by the donor prior to Visual Arts Committee approval as described in 5.3.4.

5. 5. Costs Associated with the Gift: All costs associated with the gift must be borne by the donor. Costs may include, but are not limited to, the costs associated with design, engineering, building permits, fabrication, installation, general insurance and maintenance. The donor/sponsor will also be responsible for the design and cost of a pedestal, identification plaque, base, structural support and landscaping of site and must provide a maintenance endowment for the artwork. The Commission may also require an administrative fee to cover costs associated with staff coordination and oversight of the project.

5. 5. 1. Maintenance Endowment: An endowment fund adequate to ensure the continued care of gifts of art shall be required for all outdoor artworks and may be required for indoor artworks to maintain the gift in a condition satisfactory to the donor and the Commission. The amount of the maintenance endowment shall be negotiated with the donor on a project to project basis. Scale, material, location, value of the work and potential for vandalism will be considered in determining the maintenance endowment.

5. 6. Criteria for Acceptance: Gift acceptance and placement should be in accordance with adopted policy and current or historic use or master plans and should be consistent with general Arts Commission collection goals. The location and design of the gift should be appropriate for the user and context of the proposed site.

- **Project Costs:** Acceptance is contingent on receipt of payment from the owner for all costs associated with the gift, including transportation, installation, and maintenance endowment and staff time.
- **Quality:** The consideration of highest priority is the inherent quality of the artwork itself.
- **Compatibility with Site Context:** Proposed works of art must be compatible in scale, material, form, and content with their surroundings.
- **Community Impact:** The social context of the work shall be considered, including the impact on adjacent communities and communities that have been historically marginalized due to white supremacy, colonization, patriarchy, genocide, and slavery.
- **Media:** All forms of visual art executed in permanent materials may be considered. Works may be either portable or permanently attached.
- **Permanence:** Due consideration shall be given to the structural and surface soundness, and to inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.
- **Adherence to Collection Policy of Special Collections:** Proposed gifts to facilities that already have significant collections of artwork, such as San Francisco International Airport and Moscone Convention Center, shall be rigorously evaluated in terms of their context within the existing collection. Gifts shall also be evaluated for their adherence to any special criteria for inclusion in these collections.
- **Public Liability:** Each work shall be examined for unsafe conditions or factors that may bear upon public liability.
- **Duplication:** It shall be the policy of this Commission to accept unique, one of a kind works of art with the noted exception of prints, photographs or a desirable high quality limited edition work of art by a renowned artist.

5. 6. 1. Commemorative Gifts: Monument and Memorial gifts will also be judged to the following additional criteria:

- The person or event being memorialized is determined to be significant enough to merit such an honor. The person so honored shall have been deceased for a minimum of five years. Events shall have taken place at least five years prior to consideration of a proposed memorial gift. Entity proposing the monument or
- memorial must include justification of merit as a part of their proposal.
- The monument or memorial represents people and stories that have been historically marginalized and underrepresented, due to white supremacy, colonization, patriarchy, genocide, and slavery.
- The artist creating the monument or memorial has a meaningful connection to the person, community, or the event being memorialized.
- Represents broad community values.
- The monument or memorial possesses aesthetic and storytelling qualities that will be meaningful to future generations.
- The location under consideration is an appropriate setting for the monument or memorial; in general, there should be some specific geographic justification for the
- monument or memorial being located in a specific site and to the City and County of San Francisco.

5. 6. 2. Placement/Site: The following criteria shall be used in evaluating the proposed site:

- Enhancement of the proposed site
- Public Safety
- Impact on mental health and wellbeing of adjacent community members and those most affected by the artwork's historical and cultural context.
- Relationship to existing planned architectural, natural and landscape features
- Future development plans for the area (if known)
- Relationship to existing artwork within the proposed site vicinity
- Environmental impact
- Public accessibility to the work.

5. 6. 3. Additional Criteria for Acceptance of Gifts of Artwork to be Sited at San Francisco International Airport: The following policies are in addition to the Arts Commissions general policies regarding proposed gifts of art to the City. All the requirements of the Arts Commissions general policies are incorporated herein by reference. In considering proposed gifts for permanent installation at the Airport, the following special criteria shall also apply:

- The proposed artwork fall within the defined focus of the Airport’s collection, which is contemporary fine art by recognized artists. Emphasis is on the representation of Bay Area artists.
- Priorities for acquisition, as defined in the Assessment and Recommendations Report (1995) prepared by Katherine Holland and Karen Tsujimoto, shall apply when considering the acceptance of gifts for the collection at the Airport.
- Special care shall be given to determining whether or not there is an appropriate site to install the artwork and maintenance and conservation needs of the artwork within the Airport environment.

5. 6. 4. Additional Criteria for Acceptance of Gifts of Artwork for City Hall

5. 6. 4. 1. General: The San Francisco Arts Commission approved under Resolution #0406-09-096 the following special guidelines for gifts of artwork to City Hall:

- In accordance with City Charter Section 5.103, all gifts of artwork are subject to the review and approval of the Arts Commission and shall be consistent with the Arts Commission’s Gift Policy Guidelines.
- The Arts Commission does not accept gifts of artwork with specified conditions.
- The only gifts of artwork that will be considered for placement in City Hall are commemorative busts.
- The subject of the commemorative bust must have been either an elected official and served in office as the Mayor or a member of the Board of Supervisors or an individual whose contributions to the history of the City are well documented and established.
- The Arts Commission reserves the right to relocate or remove any bust or commemorative artwork at any time. The final decision regarding the placement of a commemorative bust will rest with the Arts Commission.
- All new installations, relocations and removal of busts are subject to the approval of the Arts Commission.
- Any gifts of a commemorative bust to the Arts Commission must be accompanied by a maintenance endowment the amount of which shall be determined by the Arts Commission as a condition of its acceptance.
- The Arts Commission shall consult with the Mayor’s Office before finalizing any decision regarding the installation, relocation and/or removal of any commemorative busts.
- When possible, if an existing bust is to be relocated, the Arts Commission shall make its best effort to consult with or advise individuals and/or communities that may be associated with the subject of the bust to be relocated.
- An informational presentation of the proposed design and location for the commemorative bust will be made to the City Hall Preservation Advisory Commission.

5. 6. 4. 2. Design

- All commemorative busts must be of an appropriate scale and quality as determined by the Arts Commission. The scale of all commemorative busts shall be at least life sized to include the head and shoulders of the person. The approximate size of pedestal and bust shall be 75 inches. The proposed site for the commemorative bust should be determined prior to its final design and fabrication.
- All proposed gifts of commemorative busts must be executed by artists with relevant skills and expertise.
- All commemorative busts shall consist of a stone pedestal (granite, limestone or marble) and a bronze bust.
- The pedestal must be clad with stone on all sides. A plywood or felt backing is not acceptable.
- Signage should be incorporated into pedestal base and may not be applied to the adjacent wall surface.
- The artists must be credited on either the pedestal or the bronze bust.
- Installations must be designed to be stable and secure without being bolted to the floor of City Hall.
- The total weight of the proposed commemorative bust and pedestal must be reviewed and approved by the City Hall Building Engineer prior to fabrication.

5. 6. 4. 3. Considerations for Site Selection

- The Mayor’s Rotunda shall be reserved for busts of individuals who have served as Mayor of the City and county of San Francisco.
- The Board of Supervisor’s Ceremonial Rotunda shall be reserved for busts of individuals who served as a member of the Board of Supervisors of the City and County of San Francisco.

5. 6. 4. 4. Future sites for commemorative busts shall be evaluated by the following criteria:

- Public Access
- Visibility of artwork
- Quality of natural and existing light
- Prominence of site within architectural hierarchy of building
- Architectural symmetry and balance
- Use of the site for programs and special events
- Impact on mental health and community wellbeing
- Ability to ensure the safety and protection of the artwork
- Historical and social context
- Office served by individual being commemorated

5. 6. 4. 5. Fees

- A Maintenance Endowment shall be required for each new commemorative bust to provide funds for routine cleaning and conservation of the work. The Arts

Commission shall consult with a professional conservator to determine annual maintenance costs.

- The Arts Commission shall be paid a fee of \$1,000 for reasonable administrative expenses incurred in facilitating the review, acceptance and placement of the commemorative bust.

5. 6. 4. 6. Other Required Reviews and Approvals

- City Hall Facilities Management Office
- City Hall Preservation Advisory Commission

5. 7. Removal, Relocation or Deaccessioning of Gifts of Art. In accepting a gift of a work of art or commemorative plaque, the Commission shall not be bound by any agreement with the donor that restricts the Commission's ability to act in the best interests of the City and County of San Francisco. Nothing in the acceptance of a gift of artwork shall prevent the Arts Commission from approving subsequent removal, relocation or deaccessioning of such gifts if it serves the City's best interest to do so. The Arts Commission shall deaccession and dispose of works of art in its collection in accordance with both the Commission's Deaccessioning policies and as in accordance with the requirements of the Administrative Code, Section 10.100.30.

CITY ART COLLECTION

City of Los Angeles
Department of
Cultural Affairs

APPLICATION TO SUBMIT ARTWORK

ABOUT THE COLLECTION

The City of Los Angeles' City Art Collection is one of the City's most valuable assets and aims for the highest standards of quality. Containing more than 2,000 artworks acquired through gifts, purchases, and long-term loans, the collection has grown to include paintings, prints, sculpture; furniture; limited edition prints, and photographs that reflect the diversity of culture within Los Angeles. The City is able to make a portion of the collection available to city officials, employees, and non-profit organizations as well as outside arts and cultural institutions with proper exhibition facilities and fine arts insurance. The City Art Collection must be treated with care to ensure its longevity so that the City may continue to offer this asset to future generations.

MISSION

The mission of the City Art Collection is (1) to promote understanding, awareness and enrichment of the visual arts for City officials, employees, residents and visitors through public access to works of art (2) to improve the effectiveness of government by creating a high-quality work environment for employees and (3) to document and preserve the artistic heritage of the City of Los Angeles.

AUTHORITY

Article XV, Sec. 165 of the City Charter states that "No work of art shall become the property of the City of Los Angeles by purchase, gift or otherwise, unless such work of art or the design of same, together with a statement of the proposed location of such work of art, shall first have been submitted to and approved by the Board of Cultural Affairs Commissioners..."

Further, Sec. 22.113, Div. 22, Ch. 7, Art, Section History authorizes the Cultural Affairs Department to "procure paintings, documents and records as, in the opinion of the City Council, may be of historic or artistic value, and to properly supervise and preserve the same in a manner to prevent deterioration."

ACCEPTANCE POLICY & PROCEDURES

Once the application is completed, the application and artwork are subject to the conceptual and final approval of the Cultural Affairs Commission and the Public Art Committee. If the artwork's valuation is \$50,000 or more, an additional approval from the City Council is required. Should you have any questions regarding the application process, please contact the Department of Cultural Affairs, Public Art Division at (213) 202.5544, fax (213) 202.5515.



DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles

MATERIALS CHECKLIST

A model, color photograph, or slide of the artwork.

If proposed artwork is 3-dimensional, please submit photos in the round (views of front, back, left and right sides). If photo or slides are submitted, please identify photographer.

If the proposed gift relates to a specific site, a site plan demonstrating the relationship of the work to the site and color photographs of the site must also be included.

A report carefully detailing the proposed artwork's current condition

The artist's most current resume, curriculum vitae and any other biographical information

Written, certified documentation of the appraised value of artwork at time of proposed donation

1. DONOR INFORMATION (please type or print clearly)

Donor's Name			
Street Address			
City	State	Zip	Country
Phone	Fax		
Email			
Credit Line			

2. ARTIST INFORMATION (please attach artist's resume)

Artist's Name			
Alias (if applicable)	Citizenship/Nationality		
Street Address			
City	State	Zip	Country
Phone	Fax		
Email	Website		
Birthplace	Place of Death (if applicable)		
Birth Date	Death Date (if applicable)		
Artist's Primary Occupation:	Artist	Other	
		(if other, please describe)	
Artist Representation/Gallery Name (if applicable)			
Street Address			
City	State	Zip	Country
Phone	Fax		
Email	Website		

Was the creation of the artwork a joint project between artists or sub-contracted to a fabricator?

Yes No

If YES, Collaborator/Fabricator/Designer/Architect Name

Business Affiliation

Street Address

City

State

Zip

Country

Phone

Fax

Email

Website

3. ARTWORK INFORMATION

Title of Artwork

Date of Artwork

Place Made

Current Artwork Location

Proposed Site (optional)

Artwork Classification (check one, if applicable)

Part of an Edition: Edition #/ Total # in Edition ____ / ____

Part of a Collection: Total # in Collection ____

Part of a Series: Total # in Series ____

Part of a Set/Group: Total # in Set/Group ____

One of a Pair (2)

Item Classification (check all applicable)

Artifact Mixed Media Photograph

Container Mosaic Print

Costume Mural Sculpture

Decorative Art Musical Instrument Textile

Drawing Neon Sign Unknown

Fiber Art Painting

Other _____

Subject/Theme of Artwork

Style and/or Influences of Artwork

Medium/Materials of Composition

Finishes Applied to Surface (if applicable)

Construction Technique

Plaque Inscription

Identifying Marks

Item Details & Dimensions (check all applicable)

Base Plaque Frame

Mat Glass Covering

Plexi-Glass Covering

_____ height x _____ width x _____ depth (inches)
Dimensions of Artwork Alone

_____ height x _____ width x _____ depth (inches)
Dimensions of Frame, Mat, or Base

4. ARTWORK HISTORY

Provenance/Previous Ownership

Additional sheets may be attached as needed.

Period of Current Ownership	Current Owner of Artwork
Period of Ownership	Owner's Name
Period of Ownership	Owner's Name
Period of Ownership	Owner's Name
Period of Ownership	Owner's Name

Exhibition History

Please attach catalogue copies/excerpts, if applicable. Additional sheets may be attached as needed.

Exhibit Date	Exhibit Name	Exhibit Site
Exhibit Date	Exhibit Name	Exhibit Site
Exhibit Date	Exhibit Name	Exhibit Site
Exhibit Date	Exhibit Name	Exhibit Site
Exhibit Date	Exhibit Name	Exhibit Site

Citations or Print References

Please attach copies of any publications and include a photocopy of title page/bibliographical information. Additional sheets may be attached as needed.

Publication Date	Publication Name	Article Title (if applicable)
Publication Date	Publication Name	Article Title
Publication Date	Publication Name	Article Title
Publication Date	Publication Name	Article Title
Publication Date	Publication Name	Article Title

5. VALUE INFORMATION

Please attach copies of Current Written Appraisal and Bill of Sale, if applicable. Gifts with a value of more than \$50,000 also require City Council acceptance, in accordance with Section 5.111.2 of the Los Angeles Administrative Code.

Appraised Value of Artwork	Date of Appraisal		
Appraiser's Name	Affiliation		
Appraiser's Address			
City	State	Zip	Country
Phone	Fax		

6. CONDITION, CONSERVATION AND MAINTENANCE

Please indicate the condition of artwork by attaching a current condition report (include history of conservation and conservator's report, if applicable).

Is the artwork intended to reflect the impact of environmental wear, tear and aging? Yes No

What is the intended life span of the artwork? Temporary Intended Lifespan of Artwork _____
Permanent

What is the artist's intention with regards to the artwork over time? Please explain.

What are the specifications, regarding long-term care of the artwork? When and to what extent should the work be cleaned/conserved? Please indicate specifications regarding the regular maintenance, schedule of care (cleaning agents and procedure), and/or recommendations for the placement of artwork.

Was a conservator consulted in the fabrication
of the work or in the development of a maintenance program?

Yes No

If YES, Conservator Name

Business Affiliation

Street Address

City

State

Zip

Country

Phone

Fax

Email

Website

7. OWNERSHIP OF COPYRIGHT

Current Copyright Owner's Name

Street Address

City

State

Zip

Country

Phone

Fax

Will copyright be transferred to the City of Los Angeles,
should the donation be accepted?

Yes No

8. SIGNATURE

Thank you for your interest in the City Art Collection.

Signature of Donor

Date

***For DCA Staff Use Only**

COMPLETED APPLICATION RECEIVED BY
DEPARTMENT OF CULTURAL AFFAIRS, PUBLIC ART DIVISION:

Signature

Date



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 24-082

Meeting Date: 3/7/2024

TITLE:

ARTVENTURE GUIDELINES

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

It is staff recommendation that the Arts Commission review the ARTventure Submission Guidelines (Attachment 1).



Agenda Report

Arts Commission

Item #: 24-082

Meeting Date: 3/07/2024

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

RECOMMENDATION:

It is staff recommendation that the Arts Commission review the ARTventure Submission Guidelines (Attachment 1).

BACKGROUND:

ARTventure began in 2015 and was conceptualized by the Cultural Arts Committee, a passionate volunteer group, now reconfigured as the Costa Mesa Arts Commission. ARTventure was originally a three-day art event created to highlight the Costa Mesa's "City of the Arts" motto, designated by the City Council in 1984. The inaugural event showcased a Juried Art Show of local artists and featured performances, demonstrations, and interactive activities from all art disciplines.

Over the past nine (9) years, the event has changed locations and been hosted at various venues including; Cisco Home and Design Within Reach Showrooms located within the South Coast Collection (SOCO), the lobby of the Renée and Henry Segerstrom Concert Hall, and the Samueli Theater. For the year 2023, the event was hosted at two (2) locations: Norma Hertzog Community Center for the Juried Art Exhibition and the Orange County Museum of Art for the Awards Ceremony. The Community Arts Day on the Lions Park Event Lawn showcased live performances and hosted interactive art activities for the whole family, and the Juried Art Exhibition was on display for over a week. All events were free and open to the public.

The 2023 ARTventure Juried Art Exhibition featured over 200 artworks from 136 artists in Southern California and awarded eight (8) cash awards in the following categories: Abstract Art, Fiber Art, Mixed Media, Photography, Representational Art, Three-Dimensional Art, Youth Art and a People's Choice Award, chosen by the community.

ANALYSIS:

ARTventure 2022 and 2023 hosted a community based juried art exhibition designed to showcase local artists of all skill levels, from Southern California. Surveys were sent out after each year to artists and participants to assess the event and make adjustments, as needed, for the next year's event. Most feedback centered around the categories chosen for the cash prizes, and the submission guidelines regarding the region of California that applying artists reside in.

To address feedback from the local community regarding this City-run event, and to strive for annual improvements, the goal is to bring forward the ARTventure Submission Guidelines to review and discuss for the upcoming 2024 Juried Art Exhibition, Community Arts Day and Awards Ceremony.

The ARTventure Submission Guidelines will be part of a larger ARTventure Juried Art Exhibition Guide, once they have been reviewed.

FISCAL REVIEW:

There are currently no costs associated with this process.

LEGAL REVIEW:

There is no legal review required for this report.

CONCLUSION:

It is staff recommendation that the Arts Commission review the ARTventure Submission Guidelines.



ARTVENTURE SUBMISSION GUIDELINES

RULES & GUIDELINES

Applicants are responsible for reading and abiding by the following guidelines:

1. Artwork entries exceeding the maximum size will not be accepted.
2. Artwork cannot differ from the uploaded image.
3. Entries that are a copy or similar to an existing artwork will be disqualified.
4. Entries created using Artificial Intelligence (AI), either partially or completely, may not be entered in the Juried Art Exhibition.
5. Items previously shown at ARTventure will be disqualified.
6. ARTventure is a juried competition. Not all entries will be accepted.
7. All entries must be original, made by the artist and completed within the last five (5) years.
8. All entries require photo upload(s).
9. Display and location of the entry are at the discretion of City staff. No entry will be accepted where an artist describes the conditions under which they will show their artwork or how it must be displayed.
10. Artists are responsible for entering their artwork(s) in the correct category.
11. Artwork must be finished; no incomplete or work in progress, or “wet” canvases will be accepted.
12. Two-dimensional works composed of multiple separate pieces (diptychs, triptychs, etc.) are not allowed as one (1) entry unless framed together in one (1) frame within the stated size restrictions.
13. Final acceptance of the entry will be left to the discretion of City staff.
14. ARTventure is a City run event funded by public dollars, and will not accept artwork dealing with drug use, obscenity, defamatory statements, violence or gang activity, satanic or cult themes or other offensive or objectionable content. This is at the discretion of City staff.
15. Although reasonable efforts will be undertaken to safeguard artists’ property against loss, damage or theft, the City of Costa Mesa will not be responsible for any loss, damage or theft of artists’ property brought on the premises during the dates of the ARTventure Juried Art Exhibition.
16. Entries not picked up on entry pickup day become the property of the City of Costa Mesa and will be disposed of promptly.

ELIGIBILITY FOR ADULT CATEGORIES

- Artists must reside in Southern California.
- Artists may submit up to two (2) pieces of original artworks that were not exhibited in a previous ARTventure exhibition.
- All entries must be original, made by the artist and completed within the last five (5) years.

ELIGIBILITY FOR YOUNG ADULT CATEGORY

- Open to youth ages 10-17 (by September 1, 2024) who live in Southern California.
- Youth artists may submit up to two (2) pieces of original artwork.
- All entries must be original, made by the artist and completed within the last two (2) years.

SELECTION PROCESS

- City staff will judge all submitted artwork entries, from the uploaded images, to determine if the submitted artworks adhere to the **Rules & Guidelines** presented in the **ARTventure Juried Art Exhibition Guide** (will include the ARTventure Submission Guidelines).
- Qualified jurors will be selected by the City staff. The jury panel will consist of a minimum of three (3) jurors. The panel selects artwork for the exhibition, based on the quality and individual mastery of the medium, and will select the award recipients and honorable mentions.
- The number of accepted entries are also based on the amount of exhibition space available.
- The judges' decisions are final and cannot be protested.

IMPORTANT: The jury panel will make final selections based on the images of artwork submitted in the application process. Make sure the image depicts a true representation of the artwork.

AWARD CATEGORIES FROM 2023

People's Choice Award

Distinguished Award for Representational Art

Distinguished Award for Three-Dimensional Art

Distinguished Award for Abstract Art

Distinguished Award for Photography

Distinguished Award for Mixed Media

Distinguished Award for Fiber Art

Youth Art Award

****Honorable Mention for each category (receives a gift at the Awards Ceremony)*



2024 Entry Timeline

- Entry Deadline** **Friday, May 24, by 6 p.m.**
- Entry Acceptance Email..... Friday, June 14, by 6 p.m. *(check spam folders)*
- Entry Delivery** **Friday & Saturday, June 28-29, noon - 6 p.m.**
- Award Judging Results..... Viewable in person. Posted online by the second week of fair.
- Fair Dates..... July 19 - Aug. 18 *(closed Mondays and Tuesdays)*
- Entry Pickup** **Tuesday, Aug. 20, 9:30 a.m. - 6 p.m.**
Entries may be picked up by someone other than the exhibitor.

Quick Guide

BY ENTERING YOU ARE AGREEING TO THE TERMS AND RULES PRESENTED IN THIS GUIDEBOOK.

All entries must be original, made by the artist and completed within the last two (2) years.

- Entry Fees Per Entry** **\$15 Adult • \$6 Young Adult (13-17) • Fees are non-refundable.**
- Entry Limit**..... **Ten (10) per Adult • Two (2) per Young Adult (13-17)**
- How to Enter** **Page 3**
- Presentation & Display**..... **Pages 8-9**
- Size Requirements** **Page 8**

Contact..... **Visual Arts Department • Valeria Tinoco, Program Coordinator**
visualarts@ocfair.com • Office (714) 708-1718 • (714) 708-1624 (during fair)
 OC Fair & Event Center • 88 Fair Drive, Costa Mesa, CA 92626



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RULES & GUIDELINES

1. [Local](#) and [State Rules](#) govern this competition.
2. Exhibitors are responsible for reading and abiding by the guidelines stated herein.
3. If assistance is needed to determine the Division and/or Class, please contact the Visual Arts Department at visualarts@ocfair.com.
4. **Causes for disqualification.** Disqualified entries will not be displayed and must be picked up when notified.
 - Non-compliance to the competition and OC Fair guidelines will result in disqualification.
 - Entries over the maximum size allowed will not be accepted.
 - Entry cannot differ from the uploaded image.
 - Entries must follow the rules of the Division and Class.
 - Entries that are a copy or similar to an existing artwork will be disqualified.
 - Entries created using Artificial Intelligence (AI), either partially or completely, may not be entered in any Division.
 - Identical work may not be shown in more than one (1) Division or department of the OC Fair
 - Items previously shown in the OC Fair will be disqualified.
5. **Entry fees are non-refundable.**
 - There will be no refunds for any reason.
 - By entering the competition, exhibitor is accepting the no-refund policy.
6. Fine Arts is a juried competition. Not all entries will be accepted.
7. All entries must be original, made by the artist and completed within the last two (2) years.
8. All entries require a photo upload.
9. Display and location of the entry are at the discretion of the Program Coordinator. No entry will be accepted where an exhibitor describes the conditions under which they will exhibit or how the entry must be displayed.
10. Exhibitors are responsible for entering their items in the correct Division and Class.
11. Work must be finished; no incomplete or work in progress, or "wet" canvases will be accepted.
12. Two dimensional works composed of multiple separate pieces (diptychs, triptychs, etc.) are not allowed as one (1) entry unless framed together in one (1) frame within the stated size restrictions.
13. Final acceptance of the entry will be left to the discretion of the Program Coordinator.
14. Due to the family-oriented theme of OC Fair, work dealing with drug use, obscenity, defamatory statements, violence or gang activity, satanic or cult themes or other offensive or objectionable content will not be accepted. This is at the discretion of OC Fair staff.
15. **Hold Harmless**

Although reasonable efforts will be undertaken to safeguard exhibitors' property against loss, damage or theft, neither the State of California nor the OC Fair & Event Center will be responsible for any loss, damage or theft of exhibitors' property brought on the premises during the period of the OC Fair.
16. Entries not picked up on entry pickup day become the property of the OC Fair and will be disposed of promptly.



ELIGIBILITY

Adult Divisions

Open to California residents ages 18 or older.

Young Adult Divisions

Open to ages 13-17 (by July 19, 2024) who live in Southern California.

ENTRY LIMIT

Adult Divisions.....Ten (10) entries per exhibitor in all classes combined

Young Adult Divisions.....Two (2) entries per exhibitor

The total number of accepted entries is limited to space available.

ENTRY FEES

Adult Divisions.....\$15 per entry

Young Adult Divisions.....\$6 per entry

- Entry fees are payable online with a credit card (Visa, MasterCard or American Express).
- Entry fees are non-refundable.

OC FAIR EXHIBITOR TICKET

Exhibitors will receive one (1) OC Fair admission ticket at time of entry delivery.

If none of an exhibitor's entries were accepted for exhibition, one (1) free admission ticket will be available for pickup at the Guest Relations Booth located outside the Main (Blue) Gate entrance when the Fair is [open](#).

- Please bring a photo ID to claim your ticket.
- One (1) ticket per exhibitor, not one per entry.
- Ticket is good any day of the OC Fair and does not require a reservation.
- Tickets are provided to participants to view the results of their efforts.
- Tickets must not be re-sold.

PHOTOGRAPHING YOUR WORK FOR ENTRY

Digital photo submission of your entry is required.

- Digital images must be an accurate representation of the entry; misrepresented entries will be disqualified and not exhibited.
- One (1) image for 2D work (drawings, paintings, mixed media, digital art).
- Up to three (3) images per sculpture or ceramic pieces may be submitted to show different views or angles.
- Please do not include a watermark or signature on the digital upload file; judging is to be blind.

Image Format

- .jpeg, .jpg, or .png file formats
- iPhone users must change default HEIC camera setting to JPEG, or convert the image.
- RGB color space (CMYK files will be converted to RGB by the system.)
- Be sure that the image is rotated to be in an upright position and orientation.
- Maximum file size: 8 MB (megabytes)

Tutorial [Photographing Your Work](#)



HOW TO ENTER

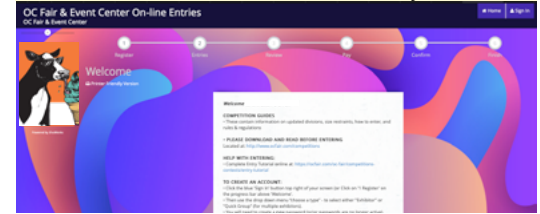
Online Entry Deadline: Friday, May 24, by 6 p.m.

Click on the link to go to the entry homepage ocfair.fairwire.com

Step 1. Register

- Last year's accounts are no longer valid. All exhibitors must create a new account.
- Entries must be made under the name of the individual whose exhibit it is.
- Do not use business or fictitious names.
- There are no team entries.
- Enter the information carefully and proofread the name, title and description of the entry for punctuation, capitalization and spelling to ensure accuracy on exhibit display labels.
- Descriptions are limited to 120 characters and should include a short statement about the work or the methods and techniques used.
- Email will be used to send important information. Check your spam folders and [whitelist](#) emails coming from @ocfair.com.

The numbered steps along top of page are clickable and show the current section you are on



fairwire.com welcome page

Step 2. Entries

- Input your entry(s) in the proper Department, Division, Class along with other required information.

Step 3. Cart Review

- Review your entries. You can add, edit, delete, or save your entries.
- When satisfied, click "CHECK OUT" button.

Step 4. Payment

- Enter your credit card information (Master Card, Visa, or American Express).
- An email notification and confirmation will be sent immediately after the online payment is received.
- Check your spam folder if the email confirmation does not arrive shortly after submitting payment.

Step 5. Confirmation

- Sign by typing "YES" in the agreement to terms box.
- DO NOT click the "SUBMIT" button multiple times as you will be charged.
- On the resulting Confirmation page, you can print a receipt and will see a blue "UPLOAD FILES" button.

Step 6. Image Upload

- Click on the "UPLOAD FILES" button to start uploading your images into the system.
- One (1) image for 2D work (drawings, paintings, mixed media, digital art).
- Up to three (3) images per sculpture or ceramic pieces may be submitted to show different views or angles.

You can log back into your account to see your entries and replace images and description. For any other changes, contact us; do not re-enter to make corrections as you will be charged.



HELP WITH ENTERING

For additional help, review these detailed step-by-step guides:

- [Entry Tutorial](#)
- [Photographing Your Work](#)

Phone: During office hours at (714) 708-1718 E-mail: visualarts@ocfair.com

PRICING AND SALE OF ENTRIES

Pricing

Entries may be marked NFS (Not For Sale) or For Sale by indicating the selling price \$____. Consider painting, printing, materials and framing costs, and your time when pricing.

Prospective Buyers

No sale or acceptance of fees for artwork will be made by the OC Fair. Prospective buyers may fill out an *Interested in Purchasing Exhibited Art form* that will be forwarded to the artist at the close of the OC Fair. The OC Fair does not take commission on artwork sold as a result of exhibition in the Visual Arts Competition.

JUDGES

Fine Arts is a juried competition.

Qualified judges will be selected by the Program Coordinator to judge all exhibits. The judges are recognized authorities in the Fine Arts fields.

Reassignment of entry Division or Class

Judges and/or the Program Coordinator have the option of reassigning an entry to a more appropriate Division or Class or may combine Divisions or Classes to create an adequate judging pool. Nonetheless, it is the responsibility of exhibitors to enter work in the appropriate Class.

FIRST-ROUND JUDGING

Fine Art entries will be judged first from your uploaded images to determine if the submitted entry meets the requirements for participation in this competition and the subjective standards for exhibition set by the judges.

- The number of accepted entries are also based on the amount of exhibition space available.
- The judges' decisions are final and cannot be protested.

The exhibitor will be notified by email with the results of the first-round judging.

An email will be sent for each entry. Please check your Spam/Junk folder. Results may also be viewed online at ocfair.com/results.

Acceptance for exhibition

Only accepted artwork is to be delivered on the entry delivery day. First-round judging acceptance does not guarantee acceptance for exhibition. The delivered entry may still be judged out for not complying with the competition rules and guidelines concerning size, weight, framing, and proper hanging hardware.

- Not all entries will be accepted. Due to the high number of entries and limited display space, OC Fair cannot accept all the work submitted. Please understand that this competition is highly competitive.



ENTRY DELIVERY OF FIRST-ROUND JUDGING RESULTS

Delivery Date: Friday & Saturday, June 28-29, noon - 6 p.m.

- Make sure work is properly prepared for exhibition. See pages 9-10.
- One (1) participation ribbon will be given to each exhibitor on entry delivery day.
- Late deliveries will not be accepted.

Entry Delivery

- Enter Gate 8 and follow the marked route.
- Drop off east side of the OC Promenade (building 5 on the map).
- Email alerts will be sent prior to delivery date with detailed information. Check your spam folder for emails.



Claim Checks

- Will be provided when exhibits are delivered.
- Are required to pick up your entry on entry pickup day.
- Entries may be claimed by someone other than the exhibitor.

ENTRY PICKUP

Pickup Date: Tuesday, Aug. 20, 9:30 a.m. - 6 p.m.

- An email alert will be sent prior to pickup date with detailed information. Check your spam folder for emails.
- Claim check or photo ID is required for pickup.
- If you are unable to pick up your items, please arrange for someone to pick them up for you.
- Unclaimed items and ribbons become the property of the OC Fair and will be discarded.

Entry Pickup

- The Visual Arts Gallery, Los Alamitos Building (building 6 on the map).
- Enter through Gate 1 (Main Gate) and follow directional signs.



SECOND-ROUND CONFIRMATION JUDGING

After delivery of accepted first-round judging entries, all entries will then be checked for compliance with the entry guidelines including size/weight limits, framing, proper hanging hardware and quality of the entry.

Judges may, at their discretion, jury out works that do not meet their subjective artistic standards. If your delivered entry is judged out or disqualified, you will receive notification by phone or email to pick up your entry at the Visual Arts Gallery. Claim check or photo ID is required for pickup. Artwork not picked up before the start of the OC Fair will be stored and cannot be released to you until the OC Fair ends (see Entry Pickup).

THIRD-ROUND AWARD JUDGING

The judges will select award winners from accepted entries that were confirmed after delivery.

Adult Divisions

Entries are placed using the American Judging System, where exhibits are ranked one against another.

- First, Second, Third place and Honorable Mention may be awarded in each Class if judges so determine.
- More than one Honorable Mention per Class may be awarded.
- First Place winners will compete for Division Winner.
- Division winners will compete for Best of Show.

Young Adult Divisions

Entries are placed using the Danish Judging System, where each entry is judged on how well it meets a standard rather than how it compares to other entries.

- Entries are judged First, Second or Third place awards.
- There may be more than one First, Second or Third place award per Class.
- All First place awards will then compete, using the American Judging System, for Best of Class.
- Division winners will compete for Best of Show.

Judging Criteria

Entries are judged on originality, creativity, composition, technique, and presentation.

Judges' Award

Additional awards may be made at the discretion of each judge for outstanding entries that exhibit special qualities that the judges feel deserve to be recognized.

Theme Award

Awarded to an entry that best represents the annual OC Fair theme.

Disqualified Entries

If an entry is disqualified after judging is complete, the judge will not change the status of awards given for other entries. Judges reserve the right to remove or disqualify any entry in violation of the rules, in poor taste, or not in accordance with the competition standards.



AWARDS

Includes ribbons and/or prize money (premiums)

Adult

NEW	2D art Best of Show.....	\$400
NEW	Sculpture/Ceramic Best of Show.....	\$400
	Division Winner.....	\$200
	First Place.....	\$100
	Second Place.....	\$75
	Third Place.....	\$50
	Judges' Award.....	\$25
	Theme Award.....	\$25
	Honorable Mention.....	Rosette

Young Adult

Best of Show.....	\$75
Division Winner.....	\$35
Best of Class.....	\$25
Judges' Award.....	\$25
Theme Award.....	\$25
First, Second, Third.....	Ribbon

- Exhibitors will receive awarded ribbons on entry pickup day.
- Award checks will be made payable to the exhibitor whose name is indicated on the entry form and mailed within thirty (30) business days after the close of the 2024 OC Fair.
- Total premiums of \$600 or more to any individual will be paid only after a completed **Payee Data Record** form has been received.

Third-Round Judging Results

- All accepted entries will be displayed in the Visual Arts Gallery with any awards received.
- Results will be posted online around the second week of the OC Fair at ocfair.com/results.
- **Please do not call or email for competition results.**

AWARDS CEREMONY

Sunday, Aug. 18, at noon

- Hosted on the OC Promenade Main Stage.
- Best of Show Award recipients will be invited to attend and be recognized at the ceremony and will receive two (2) tickets to attend.
- Invitations will be sent to the email provided at entry registration.
- All exhibitors and the general public are welcome to attend the ceremony.
- Additional guests should purchase Fair admission tickets in advance.



PRESENTATION & DISPLAY OF ACCEPTED ARTWORK

Proper presentation is critical for the safe display and gallery standards for exhibiting your work and is part of the judging criteria when awarding ribbons. Aesthetics is also a large factor in frame and mat selection, which should complement and not distract from the work. Any accepted work when delivered that is deemed unsafe to display and/or is poorly presented will be disqualified.

1. Size Requirements

Size is measured by the outside dimensions of the frame or piece.

a) 2D Wall Hanging Work

- Work on canvas, board or paper.
- Stretched canvas should be back-stapled.
- Work must be relatively flat with no protruding elements.
- Any ratio within the minimum and maximum size is allowed.



Portrait or Landscape Orientation

Minimum size..... 12 inches by 14 inches
Maximum size 30 inches by 40 inches
Weight limit 20 pounds

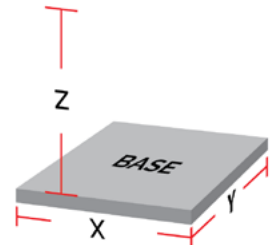
Square Orientation

Minimum size.....12 inches by 12 inches
Maximum size30 inches by 30 inches
Weight limit20 pounds

b) Sculpture

- Work must be well put together (no loose/fragile/sharp pieces that can easily break or are unsafe).
- Work will be placed on a plinth or pedestal.

Maximum base size (X, Y) 24 inches by 30 inches
Maximum height (Z) 60 inches
Weight limit 100 pounds



c) Ceramics

- A maximum of three (3) pieces can be entered as a set and count as one (1) entry. Multiple pieces must not exceed the maximum dimensions below.
- Work will be placed on a pedestal with Plexi vitrine top. Note: There are a limited number of pedestals on hand.

Minimum size..... 3 inches; short side
Maximum base size (X, Y) 14 inches by 24 inches
Maximum height (Z) 24 inches
Weight limit 30 pounds

2. Framing 2D Wall-Mounted Artwork

Work may be professionally framed or framed by the artist. Please follow these guidelines:

a) Work on paper must be framed.

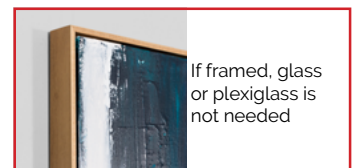
- Drawing, collage, printmaking & digital artworks on any paper-based media must be framed.
- Plexiglas is preferred over glass.
- Black frames with white mats are highly recommended.

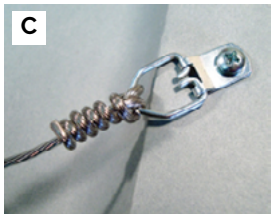
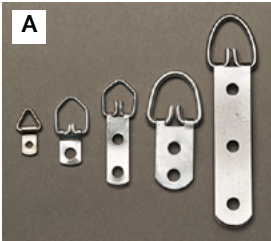


Black frame with white mat

b) Work on canvas, frame is optional.

- Paintings, collage/mixed media works on canvas need to be stretched on stretcher bars or backed with wood, board or other solid substrate that can be properly wired for hanging.





3. Hardware for hanging

Please adhere to the following guidelines so your work will be prepared to safely hang in a busy public venue like the OC Fair.

a) D-Ring hangers

D-Ring hangers are preferred and are available in several standard sizes and weight ratings.

Make sure the frame moulding is thick enough to be able to screw in the D-rings. Drill a small pilot hole for the screw so as not to split the wood frame when fastening the D-Ring.

b) Hanging Wire

A multi-strand braided galvanized steel wire is required (weight-rated for at least two [2] times the weight of the artwork and frame), and the ends of the wire should be secured so they do not poke into the back of the image.

- No sawtooth hangers. The work can easily fall off the wall; therefore, sawtooth hangers are strictly prohibited.
- String, thread, fishing line or material other than wire will not be accepted.

c) Hanging wire is looped through the D-Ring hangers

- Wrap the wire several times around itself and securely knot using a Lark's head knot.

d) Check that the apex of the wire is at least 2 inches below the top of the frame.

- Make sure the wire does not extend outside the frame.

4. Frames containing glass

- Framing with plastic or plexiglass is preferred.
- Artists framing their entry with glass assume responsibility for damage to their own artwork and the artwork of others should the glass break.
- OC Fair staff uses extreme care in handling artwork but assumes no responsibility for damage.

5. Framing tips and informational links

- okeefe-arts-tutorials-framing-1.php
- the-artists-magazine/framing-tips-hardware-facts
- install-picture-frame-wire.html
- howtoframepaintings/ss/hang-painting.htm
- how-to-frame-a-canvas-painting/

6. Labeling

Artwork must be securely labeled on the back of each entry with a printout of the acceptance notification media entry tag.

(Label will be sent in acceptance emails. Check your spam folder).





Adult Divisions

Eligibility Open to California residents ages 18 or older. Original work created within the last two (2) years.

Entry Limit Ten (10) per exhibitor in all classes combined

Entry Fee \$15 per entry

- Rules & Guidelines on page 1 apply.
- Entries require a photo upload. See "Photographing Your Work for Entry" on page 2 for more information.
- Work should be safe to move.
- If accepted, see Presentation & Display of Accepted Artwork on pages 8-9.

DIVISION 501

2D Fine Art

- Maximum size 30 inches by 40 inches. Details on page 8.
- See framing & hanging guidelines on pages 8-9.

Class 01: Painting

Oil, acrylic, encaustic

Class 02: Watercolor

Watercolor, tempera, and gouache

Class 03: Drawing

Pencil, charcoal, pen and ink, pastel

Class 04: Printmaking

Media that uses a plate to transfer an image: relief, woodcut, linocut, intaglio, engraving, drypoint, mezzotint, etching, collagraph

Class 05: Mixed Media

Combination of media and use of cut materials: paper, fabric, found objects adhered to the piece.

Class 06: Digital

Images created entirely on a computer.

DIVISION 502



Sculpture

3D art made by one of four basic processes: carving, modeling, casting, or constructing.

- Maximum size 24 inches by 30 inches by 60 (height) inches. Details on page 8.
- Work is to be freestanding.
- Two (2) additional views of your entry may be uploaded.
- Upcycled and functional work: see Div. 406 in the Handcrafts Guide in Hobbies & Handcrafts department.

Class 01: Traditional/Representative

Realistic portraits, human figures, animals etc.

Class 02: Contemporary/Abstract

Non-representational

DIVISION 503

Ceramics

- Maximum size 14 inches by 24 inches by 24 (height) inches. Details on page 8
- Work must be clay based.
- Work must be fired.
- Two (2) additional views of your entry may be uploaded.
- A maximum of three (3) pieces can be entered as a set and count as one (1) entry.
- Polymer clay: see Div. 400 in the Handcrafts Guide in the Hobbies & Handcrafts department.
- Mixed media works where clay is not the dominant material: see Div. 410 in the Handcrafts Guide in the Hobbies & Handcrafts department.

Class 01: Hand-Built Ceramics

Class 02: Wheel-Thrown Ceramics

Made primarily with the use of a potter's wheel.



Young Adult Divisions

Eligibility Open to youth ages 13-17 (by July 19, 2024) who live in Southern California.
Original work created within the last two (2) years.

Entry Limit Two (2) per exhibitor

Entry Fee \$6 per entry

Parents/Guardians: Youth Fine Arts Competition is a juried exhibition. Not all entries will be accepted. Due to the high number of entries and limited space, we cannot accept all of the work submitted. Please understand that this competition is highly competitive. Only entries receiving Blue and Red Awards (see Judging and Awards) will be accepted for exhibition. Entries receiving White Awards will not be exhibited.

- Rules & Guidelines on page 1 apply.
- Entries require a photo upload. See "Photographing Your Work for Entry" on page 2 for more information
- If accepted, see Presentation & Display of Accepted Artwork on pages 8-9.
- For Youth 3D art, clay and ceramics, see the Handcrafts Guide in [Hobbies & Handcrafts](#).

DIVISION 313

2D Art: Ages 13-15

- Maximum size 30 inches by 40 inches. Details page 8.
- See framing & hanging guidelines on Pages 8-9.

Class 01: Drawing

Pencil, charcoal, ink, pastel, and markers

Class 02: Painting

Oil, acrylic, watercolor, tempera, and gouache

Class 03: Mixed Media/Collage

Combination of media and materials, paper, fabric, found objects glued to a surface

Class 04: Digital Art

Artwork created with the use of a computer.

DIVISION 314

2D Art: Ages 16-17

- Maximum size 30 inches by 40 inches. Details page 8.
- See framing & hanging guidelines on Pages 8-9.

Class 01: Drawing

Pencil, charcoal, ink, pastel, and markers

Class 02: Painting

Oil, acrylic, watercolor, tempera, and gouache

Class 03: Mixed Media/Collage

Combination of media and materials, paper, fabric, found objects glued to a surface

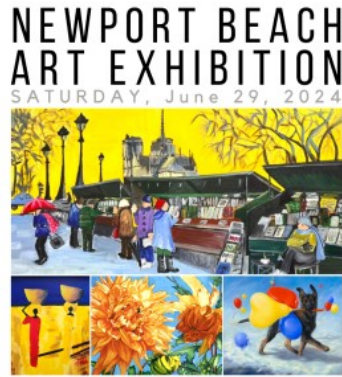
Class 04: Digital Art

Artwork created with the use of a computer.



Portfolio development
awards provided from LCAD

57th Annual Newport Beach Art Exhibition



Contact Email: arts@newportbeachca.gov

Contact Phone: 949-717-3802

Entry Deadline: 5/10/24

Days remaining to deadline: 80

Entry Fee (2024 Newport Beach Art Exhibition): \$35.00

Media Fee(Additional artwork entered): \$15.00

Work Sample Requirements

Images | Minimum: 1, Maximum: 2

Total Samples | Minimum: 1, Maximum: 2

Call Type: Exhibitions

Eligibility: Regional

State: California

The 2024 Newport Beach Art Exhibition presents an opportunity for artists to show and sell their artwork to the public in a one-day exhibit, with a portion of the proceeds benefiting community art programs throughout the year.

Awards

- Paintings: Oil, Acrylic, Watercolor: 1st \$300, 2nd \$200, 3rd \$100
- Drawings: Ink, Pencil, Charcoal: 1st \$300, 2nd \$200, 3rd \$100
- Photography: 1st \$300, 2nd \$200, 3rd \$100
- 3D Art (includes Sculpture and 3D Mixed Media): 1st \$300, 2nd \$200, 3rd \$100
- Juror's Choice: \$200
- People's Choice: \$100

Juror

TBD

Schedule

Entry Deadline: **Friday, May 10, 2024**

Artist's Delivery of Artwork to Civic Center Community Room: **Friday, June 28, 2024** from 3:00-6:00 p.m. and **Saturday, June 29, 2024** from 8:30-10:00 a.m.

Food and Wine Pavilion: **Saturday, June 29, 2024**, 12:00-6:00 p.m.

Art Exhibit and Sale: **Saturday, June 29, 2024**, 1:00-6:00 p.m.

Awards Reception: **Saturday, June 29, 2024**, 4:30 p.m.

Artist's Artwork Retrieval: **Saturday, June 29, 2024**, 6:00 p.m. Artists are responsible for retrieving their artwork promptly at show closing. No early removal; no exceptions.

Application Requirements

Entry Guidelines

- Exhibition is limited to two (2) works of art per artist. Registration is required and will be limited as space permits.
- The deadline for entries will be **Friday, May 10, 2024** or at Art Exhibition capacity as determined by the City Arts Commission.
- Works of art can be: paintings (oil, watercolor, acrylic), drawings (ink, pencil, pastel, charcoal), mixed media, sculpture, or photography.
- Entry fees: \$35 for one entry and \$50 for two entries. No refunds once artwork has been accepted. *
- Original artwork only, please do not submit works copied from published photos, artist reproductions or Giclée. Photography must be signed and numbered.
- A photo of each artwork must be submitted with entry. No substitutions allowed after entry is accepted.
- Two-dimensional artwork size limit: 36" wide x 48" high. (A frame is required but dimensions do not include the frame).
- Artist must provide a table-top easel to display two-dimensional artwork up to 24" x 24". **
- Artist must provide a sturdy standup easel for artwork with any dimensions larger than 24" x 24". **
- Three-dimensional size limit: Only works 150 lbs. or less will be accepted. Artist must provide a pedestal for three-dimensional artwork.
- Exhibiting artists must be accomplished artists 18 years of age or older.
- Artworks must be delivered and retrieved in person – or by a designated representative – on the assigned date and time. NBAE can neither accept nor return any shipped artwork. **ALL ARTWORK MUST REMAIN AT THE EXHIBITION UNTIL 6 P.M.**
- Work must be for sale. A 20% donation to the Newport Beach Arts Foundation is required on all sales.
- **Regarding diptych or triptych artwork:** Overall dimensions of the combined artwork **must not** exceed the size limit of 36" x 48", **must be sold in its entirety as one piece**, and will be eligible for the competition as a singular art piece

* Subject to cancellation/postponement. In the event the Art Exhibition is canceled, Entry Fee will be refunded in full.

** **Easels deemed unstable by the event curator cannot be used. Unless an acceptable replacement is provided, the artwork may not be exhibited, and the entry fee will be forfeited.**

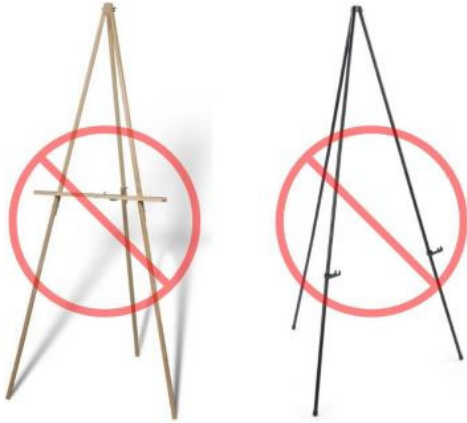
NOTE: W-9 required for awarding of cash prizes.

*EASELS GUIDE

Acceptable Standing Easels:



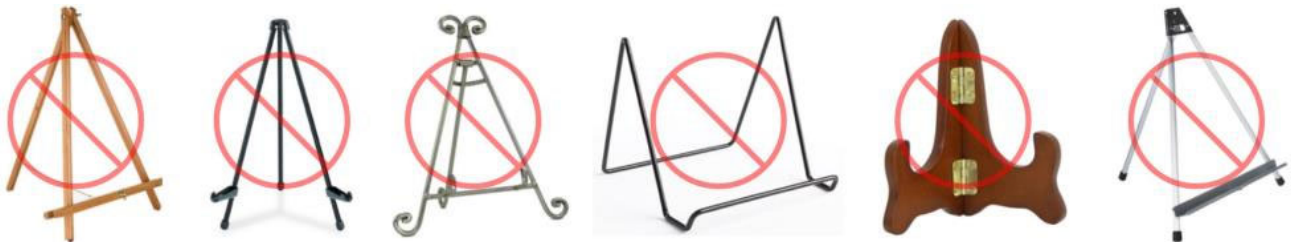
Not Acceptable Standing Easels:



Acceptable Tabletop Easels



Not Acceptable Tabletop Easels:



Questions: Call (949) 717-3802 or send an email to arts@newportbeachca.gov

Eligibility Criteria

NOTE: W-9 required for awarding of cash prizes.

Categories can be changed at the Juror's discretion.



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 24-083

Meeting Date: 3/7/2024



Agenda Report

Arts Commission

Item #: 24-083

Meeting Date: 03/07/2024

TITLE: ARTS AND CULTURE STAFF REPORT
DEPARTMENT: PARKS AND COMMUNITY SERVICES
PRESENTED BY: LAURETTE GARNER, ARTS SPECIALIST
CONTACT INFORMATION: LAURETTE GARNER, ARTS SPECIALIST, (714) 754-5322

UPDATES:

❖ Arts Grants

Once the March 11th deadline has passed, staff will work on selecting a review panel for applications same as last year. The deadline may be extended, depending on how many applications have been received by the original date. The goal is to have two Arts Commissioners and two outside panelists to review applications. Moving forward, there will be a calendar and rotating list for Arts Commissioner participation, for those of you who would like to be on the panel each year and based on availability.

❖ Poet Laureate Program

The application and new handbook are ready to launch next week. The application will be open from March 11 and go through April 30, 2024. Staff will select a panel of 3 to 4 people to meet and go through applications, much like the Arts Grant Program process. The selected applicant will be presented to the Arts Commission at the June or July 2024 meeting, depending on how many applications received.

❖ Utility Box Art Program

All approved designs from the February Arts Commission meeting are now in progress for placement on traffic signal boxes. There are two vendors working on the 11 new boxes with 9 box removals for those older designs. Staff is also working on new QR codes for all the completed boxes with links to artist websites or Instagram accounts. If an artist doesn't have either of those accounts, we will link the QR code back to the Utility Box Art Google Map. More on that soon.

❖ Budget for 2024-25

Budget season is here for the 2024-25 fiscal year. Staff is working on budget requests outlined in the A&C Master Plan. More details to come on the next City Council budget meeting.