



CITY OF COSTA MESA

ARTS COMMISSION

Agenda

Thursday, May 1, 2025

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.

TRANSLATION SERVICES AVAILABLE / SERVICIOS DE TRADUCCIÓN DISPONIBLE

Please contact the City Clerk at (714) 754-5225 to request language interpreting services for City meetings. Notification at least 48 hours prior to the meeting will enable the City to make arrangements.

Favor de comunicarse con la Secretaria Municipal al (714) 754-5225 para solicitar servicios de interpretación de idioma para las juntas de la Ciudad. Se pide notificación por lo mínimo 48 horas de anticipación, esto permite que la Ciudad haga los arreglos necesarios.

Members of the public can view the Commission meetings live on COSTA MESA TV (SPECTRUM CHANNEL 3 AND AT&T U-VERSE CHANNEL 99) or http://costamesa.granicus.com/player/camera/2?publish_id=10&redirect=true and online at [youtube.com/costamesatv](https://www.youtube.com/costamesatv).

Closed Captioning is available via the Zoom option in English and Spanish.

Zoom Webinar:

Please click the link below to join the webinar:

<https://us06web.zoom.us/j/81725255148?pwd=SIE4V2hFRVksZFAvejhRbkE5T3dhdz09>

Or sign into Zoom.com and “Join a Meeting”

Enter Webinar ID: 817 2525 5148 / Password: 811727

- If Zoom is not already installed on your computer, click “Download & Run Zoom” on the launch page and press “Run” when prompted by your browser. If Zoom has previously been installed on your computer, please allow a few moments for the application to launch automatically.
- Select “Join Audio via Computer.”
- The virtual conference room will open. If you receive a message reading, “Please wait for the host to start this meeting,” simply remain in the room until the meeting begins.
- 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.

Participate via telephone:

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

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

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

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

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

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

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

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

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

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

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

En conformidad con la Ley de Estadounidenses con Discapacidades (ADA), aparatos de asistencia están disponibles y podrán ser prestados notificando a la Secretaria Municipal. Si necesita asistencia especial para participar en esta junta, comuníquese con la oficina de la Secretaria Municipal al (714) 754-5225. Se pide dar notificación a la Ciudad por lo mínimo 48 horas de anticipación para garantizar accesibilidad razonable a la junta. [28 CFR 35.102.35.104 ADA Title II].

ARTS COMMISSION REGULAR MEETING**MAY 1, 2025 – 6:00 P.M.****ALISA OCHOA**
Chair**FISHER DERDERIAN**
Vice Chair**CHARLENE ASHENDORF**
Commissioner**BRENDAN FORD**
Commissioner**ERICA LUCIA**
Commissioner**ALLISON MANN**
Commissioner**DEBORA WONDERCHECK**
Commissioner**CALL TO ORDER****PLEDGE OF ALLEGIANCE****ROLL CALL****PUBLIC COMMENTS – MATTERS NOT LISTED ON THE AGENDA**

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

COMMISSIONER COMMENTS AND SUGGESTIONS

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

CONSENT CALENDAR:

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

1. [MINUTES](#)**[25-284](#)**

RECOMMENDATION:

Approval of the minutes of the April 3, 2025, Arts Commission meeting.

Attachments: [04/03/25 Arts Draft Minutes](#)

MONTHLY REPORTS

1. [**ARTS SPECIALIST REPORT**](#) [**25-285**](#)

Attachments: [ARTS SPECIALIST REPORT](#)

OLD BUSINESS:

1. [**ARTS GRANT PROGRAM REVIEW OF GUIDELINES**](#) [**25-286**](#)

RECOMMENDATION:

Staff recommends the Arts Commission review the edits and staff will present new information for the Arts Grant Program Guidelines (Attachment 1) from the April 3, 2025 Arts Commission meeting and discuss any further changes.

Attachments: [Agenda Report](#)

- [1. ARTS Grant Guidelines and Application](#)
- [2. City of Carlsbad Example](#)
- [3. Lane Arts Council Example](#)
- [4. Council Policy - Arts Funding](#)
- [5. Arts Grant Program Awardees Financial Status](#)

NEW BUSINESS:

1. [**REVIEW OF PUBLIC ART FUNDING OPTIONS**](#) [**25-287**](#)

RECOMMENDATION:

Staff recommends that the Arts Commission review and discuss potential public art funding options as specified in the Art in Public Places Report and the Arts and Culture Master Plan.

Attachments: [Agenda Report](#)

- [1. Art in Public Places Report](#)
- [2. Proposed Funding Mechanisms for Public Art Projects](#)
- [3. Percent for Public Art Table](#)

2. [**BUDGET REVIEW - END OF THE YEAR**](#) [**25-288**](#)

RECOMMENDATION:

Staff recommends the Arts Commission receive and file the Master Plan budget review ending in Fiscal Year 2024-25.

Attachments: [Agenda Report](#)

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

ADDITIONAL COMMISSION MEMBER & STAFF COMMENTS

ADJOURNMENT

Next Regularly Scheduled Meeting: Thursday, June 1, 2025.



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-284

Meeting Date: 5/1/2025

TITLE:

MINUTES

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Approval of the minutes of the April 3, 2025, Arts Commission meeting.

THE COSTA MESA ARTS COMMISSION

APRIL 3, 2025
6:00 P.M. – UNOFFICIAL MINUTES

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

PLEDGE OF ALLEGIANCE by Commissioner Ford.

ROLL CALL

☒ = Present ☐ = Absent

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

PRESENTATION:

- DIRECTOR OF ORANGE COAST COLLEGE FRANK M. DOYLE ARTS PAVILION**
Dakota Noot presented.
- THE CITY OF COSTA MESA'S POET LAUREATE IN CELEBRATION OF NATIONAL POETRY MONTH**
Poet Laureate, Danielle Hanson, presented.

PUBLIC COMMENTS – [correspondence received](#)

Mark Kaufman: Founder and publisher of a local arts magazine and studios, and a 24-year Costa Mesa resident, spent 34 years promoting the arts in Orange County as a fine artist, actor, editor, and publisher. Kaufman advocated for financial assistance to local arts would uplift all creative sectors and stressed that Costa Mesa must actively promote itself as a true “City of the Arts”.

COMMISSIONER COMMENTS

Commissioner Wondercheck: Highlighted *Imagination Celebration*, a county-wide arts event for children and families in Orange County. The celebration features various arts events every weekend throughout the county, making it an excellent opportunity for children to become exposed to the arts.

Commissioner Ashendorf: Spoke about muralist Alicia Rojas’s presentation at the Norma Herzog Community Center and her mural “Voices, Faces of Women” on Baker Street. Also shared information of the Costa Mesa Playhouse production of *Uncle Vanya* and encouraged support for local theater. Shared experience from visit to the Costa Mesa library where she saw a photo of the City’s Poet Laureate.

Chair Ochoa: Thanked City Council for their warm welcome of the Poet Laureate Program at Tuesday’s Council meeting and shared a councilmember’s suggestion for integrating poetry into the city’s landscape. Chair Ochoa also congratulated Danielle Hanson for her

presentation, expressed excitement about supporting her work, and acknowledged Dakota Noot for providing valuable updates on OCC's mentorship and exhibition programs.

CONSENT CALENDAR

1. MINUTES

02/06/2025 Arts Commission Draft Minutes

Commissioner Ashendorf requested amendment corrections to the adjournment to reflect Chair Ochoa.

No public comment.

MOTION/SECOND: Commissioner Ashendorf motioned to approve the amended minutes for March 6, 2025/Seconded by Chair Ochoa.

The motion carried by the following roll call vote:

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

Nays: None

Abstained: None

Absent: None

Motion Carried: 7-0

MONTHLY REPORTS:

1. ARTS SPECIALIST REPORT

Laurette Garner, Arts Specialist, presented.

OLD BUSINESS:

1. ARTS GRANT PROGRAM REVIEW OF GUIDELINES

Laurette Garner, Arts Specialist, presented.

Commissioner Wondercheck emphasized the importance of supporting a wide range of art forms, including theater, dance, visual arts, and instrumental music. She expressed concern that the current \$2,500 grant amount might not significantly impact larger organizations and suggested limiting eligibility based on an organization's budget size. Commissioner Wondercheck believed this approach would better serve smaller groups that operate within and serve the Costa Mesa community.

Vice Chair Derderian reflected on the current \$20,000 arts funding allocation and suggested raising the maximum grant award from \$2,500 to \$5,000 to create a more meaningful impact. He emphasized the need to support organizations operating within Costa Mesa and discussed the importance of possibly limiting grants to smaller organizations rather than large, well-funded institutions.

Commissioner Ashendorf noted that some smaller grant recipients from the previous year had successfully generated strong public participation, highlighting the value in supporting smaller organizations with growth potential.

Commissioner Wondercheck agreed and emphasized considering the number of individuals impacted when awarding grants.

Chair Ochoa raised a concern about organizations receiving consecutive grants.

Commissioner Wondercheck provided experience of reoccurring grant application processes.

Commissioner Mann suggested possibly implementing a pause after consecutive awards to prevent dependency, while also expressing a desire for increased funding to support larger projects in the future.

Public Comment:

Jim Fitzpatrick: Expressed frustration that only \$20,000 was available for arts funding, arguing that Costa Mesa has a spending prioritization problem. He criticized the grant limit as inadequate for supporting artists and suggested more creative approaches. Fitzpatrick urged the commission to advocate for a significantly larger arts budget.

Chair Ochoa made a motion to amend the eligibility to limit the number of the size of the organization.

Commissioner Wondercheck added to the motion that applications be limited to organizations with a budget of \$750,000 and less.

Commissioner Lucia voiced her concern to support a motion that may limit applications based on their organization's budget without evaluating budgets. Highlighted the focus should be on improving its effectiveness as it's still a new program. She also expressed interest in discussing the positive outcomes organizations had achieved with the grants and the impact they had made in Costa Mesa. Supported staff suggestions of commission establishing what type of organizations to support, volume of their events, and their program consistencies.

Vice Chair Derderian built on Jim Fitzpatrick's suggestion by proposing that the grant application guidelines encourage matching funds. He reflected on this year's grant applications, were focused on public engagement and education, and expressed a desire to also prioritize grants that directly support the creation of new art. He also suggested raising the maximum grant award from \$2,500 to \$5,000 to better support both community programs and individual artists, and invited further discussion from the commission on this idea.

Commissioner Ford requested there be a focus on grant accessibility and that there be a fair distribution of the grant money.

MOTION/SECOND: Vice Chair Derderian moved to raise the maximum amount limit of grants for this program to \$5,000/Seconded by Commissioner Ford.

The motion carried by the following roll call vote:

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

Nays: None

Abstained: None

Absent: None

Motion Carried: 7-0

Commissioner Wondercheck suggested that the grant program place greater emphasis on accessibility, particularly for Title One schools and students with limited access to the arts.

Chair Ochoa inquired for clarification regarding an individual artist grant.

Commissioner Ford supported Commissioner Wondercheck's focus, stressing the importance of exposing as many people as possible to a wide variety of art forms and emphasized that ensuring a fair distribution of grant funding across visual and performing arts should be a key consideration to broaden community engagement with the arts.

NEW BUSINESS:

1. APPROVAL OF ARTS GRANTS FOR FISCAL YEAR 2024-25

Laurette Garner, Arts Specialist, presented.

Vice Chair Derderian praised the Dance Arts Academy for their strong grant proposal and inquired whether the organization had already established communication or agreements with the schools, or if they planned to secure participation after receiving the grant funding.

Public Comment:

Jim Fitzpatrick: Encouraged the commission to "dream big," explaining that through public records request he confirmed the city had \$400,000 in cannabis tax funds accrued. He urged the commission to advocate for a larger arts budget, suggesting they fund more projects at higher amounts, rather than being limited by the current \$20,000 allocation. Fitzpatrick encouraged the commission to build consensus, involve the community, and bring forward a stronger funding proposal to the City Council to make a meaningful impact on the arts in Costa Mesa.

Shawn Wehan: Founder and promoter of Songs in the Canyon, and chairman of the Givsum Foundation, thanked the commission for previous funding support. He also offered the Givsum Foundation's fiscal sponsorship services to help more artists access funding, highlighted the high costs involved in hosting events like Songs in the Canyon, and emphasized that increased grant funding would help sustain and expand community arts programming.

Jesse Fortune: Founder and owner of Location 1980, shared that his gallery has supported local artists and the community for 15 years, including hosting high school art shows and providing workshops and classes for kids and adults. He emphasized the importance of recognizing and supporting individual artists, not just organizations, and thanked Vice Chair Derderian for acknowledging the local artists' contributions. Fortune expressed a desire for funding assistance.

Nancy Warzer-Brady: Community Engagement Director for Backhausdance, thanked the commission for their previous grant acceptance. She explained that their new proposal, Dance for Joy and Well-Being, aimed to align with the city's master plan by providing accessible, intergenerational dance programming for seniors, caregivers, and veterans at the Costa Mesa Senior Center. Brady emphasized that dance and the arts serve as a natural prescription for health and healing, supporting memory, cognition, and overall well-being.

Harley: Founder of Brain and Body Music Studio, shared that their mission is to provide accessible arts engagement opportunities that promote healing and community connection. While reviewing the grant guidelines, Harley noted a gap in programming for working-class individuals, particularly those aged 18–30 and adults over 30 without children. Harley emphasized the importance of creating intergenerational spaces where people can safely express themselves, build relationships, and find common ground through the arts.

Nadine: From The Art Spread thanked the commission for their grant, sharing that it allowed them to serve over 150 community members and guide over 70 participants in creating their own art, regardless of ability. She suggested the city consider waiving or reducing facility rental fees for grantees, as space costs can consume much of a small grant budget.

Mark Kaufman: Urged the commission to develop a long-term strategy to visibly promote Costa Mesa as the “City of the Arts,” suggesting more prominent signage and infrastructure to build recognition and lasting impact.

Frank Gutierrez: Former Chair of Cultural Arts, encouraged the commission to move beyond simply issuing small grants, comparing them to temporary fixes. He urged creating a sustainable arts economy where artists can consistently earn a living through community-supported events and structures.

Commissioner Ford suggested that offering reduced or free rates for city property use seemed like an easy opportunity and asked if any policies were already in place regarding that.

Staff provided information relating facility rental fees.

Commissioner Ashendorf clarified that different rates exist for nonprofit and for-profit organizations.

Commissioner Wondercheck proposed exploring the creation of a separate grant specifically for individual artists, rather than only nonprofit groups.

Commissioner Mann requested information on grant funding and budgets.

Vice Chair Derderian expressed appreciation for the applicants, particularly Backhausdance on supporting often overlooked groups like seniors.

MOTION/SECOND: Vice Chair Derderian motioned to approve the recommendations from the selection committee for Fiscal Year 2024-25/Seconded by Commissioner Ford.

The motion carried by the following roll call vote:

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

Nays: None

Abstained: None

Absent: None

Motion Carried: 7-0

2. ARTS AND CULTURE MASTER PLAN BUDGET FOR FISCAL YEAR 2025-26

Mr. Gruner presented.

Commissioner Lucia asked about the difference between the projected revenue from Measure Q intended for funding the Arts and Culture Master Plan and what the City Council has had to allocate to cover any shortfall, questioning if it related to the number of cannabis permits issued.

Commissioner Ashendorf praised Ms. Garner for significantly expanding arts programs and exhibition spaces, and agreed with Mark Kaufman's point that \$2,500 budgeted for promoting the "City of the Arts" brand was likely inadequate, urging the commission to revisit this during the next budget cycle.

Commissioner Wondercheck suggested exploring whether funds allocated for an installation could be used for a prominent "City of the Arts" plaque.

Vice Chair Derderian raised questions regarding the commission's formal powers and responsibilities, asking staff for clarification on how they could actively make budget recommendations for arts and culture funding.

Public Comment:

Jim Fitzpatrick: Thanked staff for clarifying the budget situation. He explained that Measure Q was originally intended to provide additional funding for arts initiatives, not to replace or subsidize general fund expenses, and urged the commission to actively advocate for correcting this approach. Fitzpatrick encouraged the commission to make a formal motion to study and recommend greater funding to the City Council.

Seema Mishra: CEO of Vivace Designs, introduced her LA-based art and design company, which focuses on storytelling and uplifting local communities through public art. She emphasized the importance of art as a means of building city identity and community engagement and noted that Costa Mesa's current public art funding was very low compared to other cities aiming to brand themselves as cultural destinations.

Mishra encouraged the commission to invest more heavily in public art to truly fulfill the vision of Costa Mesa as the "City of the Arts".

Michael Che Romero: An artist based in Los Angeles, spoke passionately about the transformative power of public art and placemaking. He emphasized that public art is more than decoration; it is a declaration that tells the stories of communities, fosters belonging, heals, and celebrates culture. Romero described how art in public spaces invites reflection, conversation, and connection among all people, creating equity and turning ordinary spaces into meaningful, shared environments that unite and inspire communities.

Vice Chair Derderian asked for clarification regarding the Arts allocated budget and inquired about ways to increase the arts budget such as, public fundraising or other efforts to help supplement funding, or if the commission was limited to what was allocated through the regular city budget process.

Chair Ochoa advised commission to engage with their city council member who appointed them.

ADDITIONAL COMMISSIONER MEMBER & STAFF COMMENTS

Vice Chair Derderian shared an idea inspired by the upcoming America 250 celebration, suggesting that Costa Mesa create a series of murals throughout the city to reflect on its history and community identity. He proposed murals along highlighting local historical elements alongside contemporary themes. Derderian encouraged exploring public-private partnerships to fund the project, involving local businesses and community members, and cited the new Chick-fil-A mural as an example of how art could enhance public spaces.

Chair Ochoa announced that Newport Mesa Unified would be hosting their Senior Showcase at the Norma Herzog Community Center.

Sr. Recreation Supervisor, Ashley Thomas, emphasized the importance of continuing to foster community ideas and noted that the upcoming phase of master planning would be crucial for prioritizing projects and securing funding. She encouraged the commission and community stakeholders to actively participate in the master plan update over the next year to help advocate for resources and bring larger, ambitious ideas to fruition.

ADJOURNMENT Chair Ochoa adjourned at 7:59 PM.



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-285

Meeting Date: 5/1/2025



Agenda Report

Arts Commission

Item #: 25-285

Meeting Date: 5/1/2025

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

UPDATES:

❖ **Arts Grant Program**

City contract agreements for all awardees are currently being executed. Checks will be sent out within the coming month. Staff is currently working on a calendar of arts grant events to share with the Arts Commission.

(Arts and Culture Master Plan: Goal 4. Action 1.1 and 1.2)

❖ **ARTventure**

The ARTventure application for adult artists will open up on June 2, 2025 with a deadline of July 28, 2025. The Youth Art application will close on May 5, 2025 but may be extended depending on the number of applications received by then. Currently there are four (4) applications.

(ACMP: Goal 1. Action 2.1)

❖ **Exhibition Spaces**

Reminder that the opening reception for artist Charlie Groh will be May 16th from 4pm to 6pm at the Senior Center on the second floor. Charlie Groh creates works in photography and custom framing.

(ACMP: Goal 4. Section 2.3)

❖ **Free Park Performances**

Staff is working with Arts Commissioner Debora Wondercheck to host Make Music Day in Costa Mesa for the first time as part of the Free Park Performances program.

What is Make Music Day?

Each year, over 1,000 cities around the world conduct citywide music celebrations on June 21. In 1982, France's Ministry of Culture dreamed up an idea for a new kind of musical holiday. They imagined a day where free, live music would be everywhere: street corners and parks, rooftops and gardens, store fronts and mountaintops. And, unlike a typical music festival, anyone would be invited to join and play music, or host performances on summer solstice, June 21. This year is Costa Mesa's first year participating as part of this worldwide celebration.

Make Music Day in Costa Mesa will take place on the Lions Park event lawn and stage from 11am to 2pm. Anyone can sign up to perform on the Costa Mesa's Make Music Day website that is now up and running. There are also flyers available for distribution.

(ACMP: Goal 1 Action 2.4)

❖ **Free at Segerstrom Center Campus**

The final show for the program will be mid-June. In August, staff will bring a final report for the program back to the Arts Commission and present on changes to the program for the next fiscal year, based on things learned from the second year of the program. After the budget is approved by City Council, staff will work on a new schedule for free tickets beginning in late fall.

(ACMP: Goal 1. Action 2.2)

❖ **Poet Laureate Program**

Staff is currently working on a schedule for Danielle Hanson's upcoming events and will create a calendar for the year. The goal is to create a sub-calendar on the Arts and Culture Calendar webpage that will host Arts and Culture events and programs managed by the City of Costa Mesa.

(ACMP: Goal 3. Action 1.4)



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-286

Meeting Date: 5/1/2025

TITLE:

ARTS GRANT PROGRAM REVIEW OF GUIDELINES

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Staff recommends the Arts Commission review the edits and staff will present new information for the Arts Grant Program Guidelines (Attachment 1) from the April 3, 2025 Arts Commission meeting and discuss any further changes.



City of Costa Mesa

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-286

Meeting Date: 5/1/2025

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

RECOMMENDATION:

Staff recommends the Arts Commission review the edits and staff will present new information for the Arts Grant Program Guidelines (Attachment 1) from the April 3, 2025 Arts Commission meeting and discuss any further changes.

BACKGROUND:

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

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

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

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

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

ANALYSIS

The Arts Grant Program Guidelines may be brought back to the Arts Commission at any time for review and edits.

Staff has provided two examples of other Community Arts Grant Guidelines and applications; one from the City of Carlsbad and one from Lane Arts Council/City of Eugene, for comparison (Attachments 2 and 3).

Staff also included a City Council Policy created in 1991, regarding to funding for local arts organizations and projects (Attachment 4).

As requested, staff has additionally provided documentation (Attachment 5) for each arts grant awardee's financial status. Each awardee's financial information was collected from available IRS Forms 990, Guidestar.org and from IRS.gov.

FISCAL REVIEW:

The funding for the Arts Grant program is available in the Arts and Culture operational budget and was increased from \$10,000 to \$20,000 for the Fiscal Year 2024-25. The budget per council's direction for the next fiscal year of 2025-26 is currently pending.

LEGAL REVIEW:

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

CONCLUSION:

Staff recommends the Arts Commission review the edits and staff will present new information for the Arts Grant Program Guidelines from the April 3, 2025 Arts Commission meeting and discuss any further changes.

ARTS GRANT GUIDELINES & APPLICATION

CITY OF COSTA MESA
Fiscal Year: 2025-2026

TABLE OF CONTENTS

OVERVIEW & MISSION	2
APPLICATION PROCESS & DEADLINES	3
AWARD AMOUNT	3
ELIGIBILITY	3
APPLICATION REVIEW & SCORING	4
FUNDING DECISIONS & GRANTEE REQUIREMENTS	5
HOW TO APPLY & GENERAL INFO	6
APPENDIX.....	7
Eligible & Ineligible Costs.....	7
Application Questions.....	8
Partnership Agreement.....	9
Scoring Rubric.....	11
Final Report Template.....	12
City of Costa Mesa Logo.....	13
Budget Template.....	14

CITY OF COSTA MESA ♦

ARTS GRANTS GUIDELINES AND APPLICATION

OVERVIEW

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

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

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

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

MISSION

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

Project criteria will address and support:

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

APPLICATION PROCESS AND DEADLINES

The 2024-2025 fiscal year Arts Grant guidelines support and provide funding to artists, arts organizations and schools within the city limits of Costa Mesa.

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

IMPORTANT DATES FOR ARTS GRANT CYCLE

Application Opens: January 5, 2026

Application Closes: March 9, 2026

Arts Commission funding review and approval: April 2, 2026

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

AWARD AMOUNT

Total funding available for the Fiscal Year 2025-2026 is \$20,000.

- There is a maximum award amount for up to \$5,000.
- All final reports and budget details are due within 30 days of the completion of the event, project or program or by the Project Completion deadline, whichever comes first.
- The full grant amount will be awarded as close to the start date, specified on the application, as possible. Please note, that in order to continue to receive funds year after year, a final report and budget will need to be submitted within 30 days of completion. If these are not submitted by the deadline, arts grant applications for the next fiscal year will not be considered.

ELIGIBILITY

- All applicants, including fiscal agents, must be determined to be not-for-profit, tax-exempt organizations by either the Internal Revenue Service or the California State Franchise Tax Board
- Arts Organizations, artists and schools are eligible to apply
 - Individual artists or organizations aspiring to a non-profit status may apply through a fiscal agent

- Fiscal agents will be responsible for receiving awarded funds and dispersing these funds with a service fee no more than 5% (recommendation) of the total amount awarded to the applicant
- Organizations that act as fiscal agents are still eligible to apply for Arts Grants for their own projects
- Any individual artist receiving funding through a fiscal agent must be 18 year of age on or before the application date
- Project occurs within Costa Mesa city limits
- Applicant may only apply once annually
- If a project or event includes a partnership with another organization, only one application may be submitted for that project or event involving all parties
- All partnerships must include a signed letter of agreement between two parties detailing each parties' participation in the event, project or program

APPLICATION REVIEW

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

laurette.garner@costamesaca.gov

PANEL REVIEW AND SCORING OF APPLICATIONS

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

REVIEW AND SCORING INFORMATION

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

SCORING RUBRIC

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

See example of Scoring Rubric in the Appendix

FUNDING DECISIONS

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

GRANTEE REQUIREMENTS

AGREEMENT

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

FINANCIAL MANAGEMENT

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

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

All grantees must provide documents within 30 days after the project, program or event has ended. This includes a final report and budget accounting of how the funds were utilized. See final report on page 12.

PUBLIC ACKNOWLEDGEMENT

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

PROMOTION BY CITY

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

HOW TO APPLY

APPLICATION

All applications must be submitted online. The application is available at:

www.costamesaca.gov/artsculture

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

ADDITIONAL INFORMATION

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

[Arts Commission | City of Costa Mesa \(costamesaca.gov\)](http://Arts Commission | City of Costa Mesa (costamesaca.gov))

QUESTIONS?

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

APPENDIX

ELIGIBLE AND INELIGIBLE COSTS

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

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

Funding may NOT be used for:

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

APPLICATION INFORMATION & QUESTIONS

Please fill out the application online.

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

PARTNERSHIP AGREEMENT

THIS PARTNERSHIP AGREEMENT is entered into on _____ (month) and _____ (day), 2023 between the following persons:

Name: _____ ("Party 1")

Address: _____

Email: _____

AND

Name: _____ ("Party 2")

Address: _____

Email: _____

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

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

3. Purpose of the project: _____

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

Party 1 shall be responsible for

AND

Party 2 shall be responsible for

Date: _____

Party 1 Signature: _____

Party 2 Signature: _____

SCORING RUBRIC

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

TOTAL SCORE (Max Score=30): _____

FINAL REPORT

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

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

Arts or Arts Organization Information

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

Project Information

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

Project Budget

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

Marketing and Community Outreach

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

CITY OF COSTA MESA LOGO EXAMPLES



Costa Mesa
City of the Arts



Costa Mesa
City of the Arts

BUDGET TEMPLATE

Next 5 pages.....

FISCAL YEAR 2025-26

COMMUNITY ARTS GRANTS GUIDELINES

WELCOME

The City of Carlsbad Cultural Arts Office serves to encourage, develop and facilitate an enriched environment of artistic, creative and cultural activity in the City of Carlsbad and the North San Diego County region. The Cultural Arts Office manages funding programs to provide financial support to organizations, schools and individuals for various projects through a competitive application and review process. These projects benefit the community through an array of activities for schools, artists and organizations. The Community Arts Grants program was identified for continued and increasing support by the Carlsbad City Council through the 2018 Arts & Culture Master Plan.

The City of Carlsbad's Community Arts Grants program supports quality arts and cultural programming that promotes the representation and participation of diverse groups of individuals, including and not limited to people of differing abilities, class, generations, ethnicities and races, gender identities, religious or spiritual beliefs, sexual orientations, or veteran status.

Our mission supports the following values:

- Provide inclusive opportunities for arts & culture experiences for Carlsbad students and residents reducing/eliminating barriers for participation.
- Provide arts education and lifelong learning opportunities for all ages.
- Support local and regional arts organizations as an important component of the economy and quality of life in Carlsbad and North San Diego County.
- Support arts education in schools and through affiliated organizations.
- Develop and support organizational strength and capacity of Carlsbad arts organizations.
- Encourage new and emerging artists, arts organizations and programs in Carlsbad, CA.
- Celebrate Carlsbad as an exciting, vibrant and creative destination for residents and visitors alike.
- Acknowledge indigenous land and cultural awareness in the Carlsbad community.

FISCAL YEAR 2025-26 OVERVIEW

The updated FY 2025-26 guidelines reflect national grantmaking trends and best practices and support funding for artists and arts organizations in Carlsbad and surrounding areas. Guidelines were approved by the City of Carlsbad's Arts Commission on Dec. 5, 2024.

Important dates for the FY 2025-26 grant cycle application are as follows:

- **Applications open: Monday, Feb. 10, 2025**
- **Applications due: Monday, Mar. 17, 2025**
- **Arts Commission Funding Plan review & approval: Thursday, May 1, 2025, subject to change**
- **Funding Cycle begins Tuesday, Sept. 2, 2025**
- **All projects must be completed by Wednesday, Sept. 2, 2026**
- **Applications can be accessed [online](#).**

Total funding available for the FY 2025-26 cycle is \$117,128. All final reports are due within 30 days of the completion of the event or **Oct. 2, 2026**, whichever comes first. The first 80% of all awarded funds will be disbursed after agreements are executed and by the Sept. 2, 2025, grant start date; the final 20% once the final report and budget are submitted and approved.

HEALTH AND SAFETY

Grantees are asked to remain vigilant and informed of health and safety requirements, including mandated protocols as outlined by state, county, local or other governmental bodies always. Failure to do so may result in cancellation of the agreement and grant funds.

UPDATES FOR THIS YEAR

- Professional artist or outside consultant: All proposed arts projects must involve a professional artist or outside consultant in lieu of or in addition to the applicant/teacher. Example, professional graphic artist, choreographer, etc. from outside of the project site. SEE EDUCATIONAL INSTITUTIONS AND AFFILIATED GROUPS – ARTS IN SCHOOLS
- NOTE: Educational Institutions Application Limit: There is a cap on the number of applications for Educational Institutions (Arts in Schools) of (3) three grants per school site. For detailed requirements, please refer to the Arts in Schools Requirements section.

ELIGIBILITY FOR ALL APPLICANTS; IMPORTANT: READ CAREFULLY

All applicants, including fiscal agents and school-affiliated groups, must comply with the following:

- Nonprofit Status: Applicants must be recognized as nonprofit, tax-exempt organizations by the Internal Revenue Service (IRS) or the California State Franchise Tax Board. A complete Statement of Information should be on file with the California Secretary of State. This statement should be filed within the first 90 days of incorporation and updated in accordance with state law.
- Tax Identification: Applicants must provide their Federal Employer Identification Number (FEIN) from the IRS. Information will be checked through GuideStar's Charity Check.
- PLEASE NOTE: all organizations, including schools, must submit the names and contact information for the authorized signatories. Applications that do not identify the correct signatories for an organization or school will not be accepted.
- Specific exemptions for Educational Institutions: Educational institutions are exempt from the need for tax-exempt status under Section 501(c)(3) but are still eligible to apply.
- Partnership Projects: For projects involving partnerships, only one application is allowed. If a school partners with an arts organization or artist, a signed agreement between the parties is required, with the school as the lead applicant.

APPLICATION PROCESS

When applying, organizations must ensure the following:

- Proof of nonprofit status: Provide evidence of nonprofit status or details of a fiscal agent.
- Statement of Information: Submit a current California Statement of Information reflecting Active Status, along with a list of Authorized Signatories, their signing authority, and the type of authority (individual or joint).

GUIDELINE APPENDICES

- Appendix 1 – Frequently Asked Questions (FAQ's)
- Appendix 2 – Ineligible Organizations and Activities

FISCAL YEAR 2025-26 FUNDING CATEGORIES

Funding is structured by the classification of each organization, then according to available categories. Applicants may only apply to one category per grant cycle:

- Arts Organizations or Fiscal Agents of Organizations - \$7,500 maximum award per grant
- Emerging Arts Organizations - \$5,000 maximum award per grant
- Educational Institutions and Affiliated Groups (Arts in Schools) - \$3,500 maximum award per grant. Three (3) grants maximum per school site per year.

ARTS ORGANIZATIONS

- Arts organizations must be registered 501(c)(3) nonprofit organizations for at least three years as of Jan. 1, 2025.
- Applicants may only submit one (1) application per funding cycle and cannot apply to multiple categories.
- Arts organizations grants - \$7,500 maximum award per grant.
- All arts projects require the participation of a professional artist or an outside subject matter expert.
- Arts projects will be defined as programs, activities, and events primarily designed to be arts focused. These projects may be presented in person, or virtually if any government issued health mandates are in effect.
- Arts project grants awards must be used for specific art project support and cannot be used for general operating support.

EMERGING ARTS ORGANIZATIONS

- Emerging arts organization must be based in Carlsbad, CA.
- These grants are for smaller nonprofit organizations that are relatively new to the nonprofit community.
- Emerging arts organizations - \$5,000 maximum award per grant.
- Must have a nonprofit 501(c)(3) status of three (3) years or less.
 - If 501(c)(3) status has not yet been attained, please provide proof of acting in alignment with the IRS definition of a nonprofit: possessing a nonprofit established mission, an advisory committee or a board of directors, and a history of activities directly related to the purpose of eligibility to attain nonprofit status.
 - Additionally, emerging arts organizations aspiring to a nonprofit status must apply through a fiscal agent.
 - Fiscal agents will be responsible for receiving awarded funds and dispersing them with a service fee of no more than 10% of the amount awarded to the applicant.
- Projects must take place in Carlsbad, CA and be accessible to the public, and benefit the community of Carlsbad.
- Projects must be representative of at least one of the following mediums/forms of artistic expression:
 - Dance
 - Original music composition/lyrics
 - Spoken word/poetry
 - Visual Arts that utilize sustainable or recycled materials

FISCAL AGENT REQUIREMENTS

- Individuals or organizations in the process of applying for nonprofit status may apply through a fiscal agent.
- Any partnership between an individual, educational institution or organization must include a letter of agreement from the partnering entities.
- Fiscal agents will be responsible for receiving awarded funds and dispersing them with a service fee of no more than 10% of the amount awarded to the applicant.
- Organizations that act as fiscal agents are still eligible to apply for a Community Arts Grants for their organization.

EDUCATIONAL INSTITUTIONS AND AFFILIATED GROUPS – ARTS IN SCHOOLS

- Arts in Schools requests are only available to nonprofit schools or school-affiliated groups in Carlsbad, CA.
- Arts in Schools are defined as programs, activities, and events that are primarily designed to be arts focused.
- Arts in Schools grants - \$3,500 maximum award per grant with a maximum of three (3) grants per school site per year.
- Individual schools and entities representing a school (such as foundations, booster organizations etc.) can submit a maximum of three (3) grant applications from the categories below. See FAQ's for further information on acceptable categories:
 - Performing arts
 - Visual arts
 - Nontraditional arts, such as culinary, digital, creative writing, etc.
 - STEAM projects with a focus on the arts
 - Arts initiatives focused on arts careers and development of arts skills. Can include arts management, non-performance skills such as design, costuming, stagecraft, career talks or coaching by subject matter experts
 - All three (3) submissions cannot be from a single art form within a category. (e.g. three dance projects in performing arts)
- In-school grant projects utilizing teaching artists as part of the grant may not use a full-time hourly or salaried employee(s) of the respective school district to lead activities, performances, or projects; however, they may utilize teaching artists employed by other school districts.
 - Out-of-school programs utilizing teaching artists as part of the grant may utilize teaching artists that are employed by any school district.
- All partnerships must include a signed letter of agreement from the partnering entities.

APPLICANT INFORMATION

FY 2025-26 Grant Cycle Schedule

Feb. 10, 2025	Applications Open
Feb. 18, 2025	Applicant Workshop virtual.
Feb. 18 - Feb. 28, 2025	Technical assistance meetings available by appointment
Mar. 17, 2025	Application Deadline: applications must be submitted electronically to City by 11:59 p.m.
Mar. 24 – Apr. 21, 2025	Submitted materials are reviewed and scored by a peer panel consisting of local and regional artists, arts professionals, and educators
May 1, 2025	Funding plan presented to Arts Commission for review and approval
May 12- June 30, 2025	Begin email notifications to Grantees of award and City create and route DocuSign agreements for electronic signatures.
Sept. 2, 2025	Project/activity period opens.
Sept. 2, 2026	Project/activity period closes.
Oct. 2, 2026	All FY 2025-26 Final Reports are due. Grantees complete a Final Report within 30 days of the program end date or by Oct. 2, 2026, whichever comes first.

APPLICANT WORKSHOPS AND ONE-ON-ONE APPOINTMENTS

Application information and links, including online tutorials, will be available on the Community Arts Grants application portal. The following resources will be available for applicants in the fiscal year 2025-26 cycle:

- The applicant workshop will include a general overview of the grant process, application and procedures. **New applicants are required to attend.**
- **Technical Assistance Meetings** – Applicants may schedule a 30-minute appointment with grant program staff to answer questions about the process, application or other topics. These appointments will be dependent on staff capacity and availability. Applicants are required to attend the Applicant Workshop prior to the appointment. To schedule a one-on-one appointment, please call Cultural Arts office at 442-339-2090 or email Arts@carlsbadca.gov
- Please note that staff will review applications for effective and impactful delivery of information and ensure completeness and clarity of the information supplied. Staff will not provide feedback on content, programming, or other project details.

PANEL REVIEW AND SCORING OF APPLICATIONS

Submitted applications are reviewed and scored by a virtual peer panel of local and regional artists, arts professionals, and educators. The panelists' scoring will inform a funding plan for review and final approval by the Carlsbad Arts Commission.

SCORING RUBRIC FOR ALL CATEGORIES (EXCEPT EMERGING ARTISTS)

Application scores will be based on the following criteria aligned with the Community Arts Grants mission. Panelists will be asked to undertake the following scoring recommendations and directives:

- Panelists will score applications on how closely the project(s) achieve the goals of the respective grant category.
- Panelists may be asked to convene to discuss the application's merits.
- Award amounts are determined via a formula that takes into consideration the total amount of available funds, the average scores of the applicants, and an assigned percentage based on those scores.

The scoring of applications will be based on the following criteria, with a maximum score of 50 points. The provided examples are for informational purposes only and are not meant to be exhaustive:

- **Quality of Program(s) (10 points)**
 - Reinforce accessible artistic and cultural opportunities and experiences for Carlsbad residents.
 - Provide arts education and lifelong learning opportunities for all ages.
- **Community Impact (30 points)**
 - Celebrate and promote Carlsbad as an exciting, vibrant, and creative destination for our community, students, as well as visitors and tourists throughout the world.
 - Support local and regional arts and cultural organizations as an important component of the economy and quality of life in Carlsbad and North San Diego County.
 - Accessibility of program for participants and audience members, including economic limitations under the Americans with Disabilities Act.
- Encouragement of programs that promote the representation and participation of diverse groups of individuals, including and not limited to people of differing abilities, class, generations, ethnicities and races, gender identities, religious or

spiritual beliefs, sexual orientations and veteran status.

- **Organizational Capacity (10 points)**
 - Provide evidence of organizational strength and capacity to support the scope of the project/activity.

OTHER REVIEW AND SCORING INFORMATION

- Cultural Arts Office staff will review applications after the deadline.
- Applications deemed eligible will be forwarded to scoring panelists and reviewed within the context of the project or program as outlined in the application.
- Incomplete applications, or applications with incorrect information, will be deemed ineligible.

AGREEMENT REQUIREMENTS FOR GRANTEES

Upon approval of your application:

- Legal Agreement with the City of Carlsbad: To proceed with your project, you must first enter into a legal agreement with the City of Carlsbad. City will route the agreement using DocuSign to obtain secure electronic signatures, and the commencement of your project is contingent upon the execution of this agreement.
- Non-Profit Corporation Signing Authorities: All agreements MUST be signed by two officers listed on the Statement of Information filed with the California Secretary of State for your organization (or as listed on the most recent board roster). These officers should be those who are authorized to enter into legally binding agreements on behalf of your organization, such as CEO, CFO, Treasurer, Secretary.

One corporate officer from each of the following groups must sign the agreement:

Group A
Chairman,
President, **or**
Vice-President

Group B
Secretary,
Assistant Secretary,
CFO **or** Assistant Treasurer

Otherwise, the corporation must attach a resolution certified by the secretary or assistant secretary under corporate seal empowering the officer(s) signing to bind the corporation.

You can verify your status with the California Secretary of State and see the officers listed on the Statement of Information at this website: [Search | California Secretary of State](#). Further documentation of signature authorization will be requested if the most recent Statement of Information has not been filed.

Specific Entity Requirements:

- *Fiscal Agents*: The agreement must be signed by two officers from the fiscal agent's organization, as per organization's Statement of Information.
- *Educational Institutions*: A Signature Delegation Form must be completed by the school principal and a district representative (e.g., Assistant Superintendent).
- *School-Affiliated Groups (i.e., school booster groups)*: Follow the same signature requirements as nonprofit organizations.

IMPORTANT NOTE: Applicants who have been granted funding in previous cycles must meet all requirements from those past agreements before they are eligible to receive a new agreement for the FY 2025-26 cycle.

FINANCIAL MANAGEMENT

Grant recipients are required to maintain three (3) years of accounts, records and evidence pertaining to costs incurred and revenues acquired under the respective grant program. Grantees should be able to provide upon request:

- Accurate, current and complete disclosure of revenue and expenses for the project.
- Records that adequately identify the sources and application of funds for grant sponsored activities.
- Accounting records supported by source documentation – invoices, receipts, bank statements, etc.
- All awardees must provide documents within thirty (30) days of receipt of request. This includes but is not limited to, agreements, revised project forms, final reports, and financial accounting.

PUBLIC ACKNOWLEDGEMENT

- Grant recipients must acknowledge the Cultural Arts Office for its support of the project in printed, electronic and/or broadcast promotions.
- The following acknowledgment along with a City of Carlsbad Cultural Arts logo must appear on all printed and electronic materials: “This program is funded in part by the City of Carlsbad’s Cultural Arts Office.” This logo and guidelines for acknowledgment are available on the Community Arts Grants [webpage](#) or upon request.
- Grantees who fail to provide public acknowledgment may be denied future project funding.

PROMOTION BY CITY

- Grantees are required to keep the Cultural Arts Office informed of all program dates and times.
- If the grantee wishes to participate in promotion through approved city channels, they may opt-in as part of the agreement. All participation in promotion through the city’s social media channels and other outlets, is subject to staff review, editing and approval prior to promotion.
- Grantees are encouraged and expected to:
 - Give notifications and invitations to the Cultural Arts Office staff that will be extended to the Carlsbad Arts Commission at least two (2) weeks in advance of program.
 - Extensively promote funded events and projects with appropriate verbiage as indicated in “Public Acknowledgement” stipulated above.

FINAL REPORTS, SITE VISITS AND PROGRAM ATTENDANCE

The Cultural Arts staff may monitor grant projects during the grant cycle, including potential site visits. The reports of these visits will be included in grant application files and may provide a basis for evaluation of future requests.

Grantees will have an option to replace digitally submitted final reports with in-person site visits and/or interviews. Pending any health and safety mandates and protocols as outlined by state, county, local or other governmental bodies, these site visits/ interviews may be conducted by Cultural Arts staff and/or Arts Commissioner(s), as available, and appropriate to each grant. Grantees may still opt to submit on-line final reports in consultation with staff. In all cases, grantees will still be required to submit final budget forms digitally for staff review and approval.

All final reports are due within thirty (30) days of the completion of the event or Oct. 2, 2026, whichever comes first, to receive the final award payment. Excessively late submission of a final report may result in action taken per contract.

ASSISTANCE

Cultural Arts Office staff are always available to assist applicants. Please contact Cultural Arts office at 442-339-2090 or email Arts@carlsbadca.gov.

POLICIES

- Once submitted, applications may be moved into a different category at the discretion of Cultural Arts staff. Notification will be made to the applicant.
- The City of Carlsbad reserves the right to limit funding amounts to any applicant, regardless of eligibility or panel score, based on fiscal year limitations.
- Cultural Arts Office staff actively review and evaluate all aspects of the funding program and process. Updates may occur throughout the funding calendar. Cultural Arts staff will provide information on program updates, to all grantees when they are implemented.
- Any significant changes or amendments by the grantee to approved projects must be submitted in writing to the Cultural Arts Office by the grantee before any grant funds are used, and before the execution of any altered activity. This includes, but is not limited to, changes in purpose, scope, services, target audiences, intended timeline, personnel, location, date, activities, or budget. This requirement will be included in the agreement.
- The Cultural Arts Office reserves the right to review, cancel or reallocate project funds significantly altered or shifted from stated goals in the original approved application and/or revised project form. Canceled funds must be returned to the Cultural Arts Office within thirty (30) days of written notification.
- No two (2) entities (organization or school/affiliated groups) may apply for funding for the same project.
- Applicants may only apply to one (1) category per funding cycle.

OTHER INFORMATION

Carlsbad Arts Commission Meetings:

Carlsbad Arts Commission meetings are public, and information is available on the city website. **A meeting is scheduled for May 1, 2025, to approve the FY 2025-26 Community Arts Grants Funding Plan.** For more information about the duties of the Carlsbad Arts Commission and its meetings, visit the Arts Commission [webpage](#).

HOW TO APPLY

Application

All applications must be submitted online. The application is comprised of approximately five (5) main sections, some of which include long-answer sections and attachments. The application is available at the Community Arts Grants [webpage](#).

- **Organization Information:** An updated Statement of Information and approved signatories must be submitted for applications to be accepted.
- **Project Information and Narrative**
- **Project Support Information**
- **Budget:** A budget form and sample can be found at the Community Arts Grants [webpage](#).
- **Signatory Information** as described in the section titled "Agreement Requirements for Grantees."

APPENDIX 1: COMMUNITY ARTS GRANTS FAQ'S

Are there any organizations that are ineligible to receive Community Arts Grant funding?

Yes. For-profit organizations are ineligible to receive funding through the Community Arts Grants program. This includes for-profit schools and businesses.

Can I apply to more than one category?

No. Unlike previous grant cycles, artists and organizations may only apply to one (1) category per fiscal year grant cycle.

What projects are eligible for the Emerging Arts Organization category?

Projects must be representative of at least one of the following mediums/forms of artistic expression:

- Dance
- Original music composition/lyrics
- Spoken word/poetry
- Visual Arts using sustainable or recycled materials
- Ethnic or indigenous art forms
- Digital art forms such as film, animation, etc.

What arts organizations qualify to apply in the Emerging Arts Organization category?

- Arts Organization must be based in Carlsbad.
- Must have a nonprofit 501(c)(3) status of three (3) years or less:
- If 501(c)(3) status has not yet been attained, please provide proof of acting in alignment with the IRS definition of a nonprofit; possessing a nonprofit established mission, an advisory committee or a board of directors, and a history of activities directly related to the purpose of eligibility to attain a nonprofit status.
- Additionally, emerging arts organizations aspiring to a nonprofit status must apply through a fiscal agent.

Is attendance required for the workshops and information sessions?

Workshop attendance or technical assistance meeting is **required for all new applicants** and those applying in the Emerging Arts Organization category. Workshop attendance or technical assistance meetings by returning awardees is highly recommended as an opportunity for staff to guide and assist applicants in the FY 2025-26 Community Arts Grants application process.

How are final awards decided?

All award amount decisions consider the total amount of funding available, scores from panelists, and the request from the applying entity. After panelists score, Cultural Arts staff will create a funding plan based on these factors, which is forwarded to the Arts Commission for final approval.

Can one school site apply for multiple educational institutions (or Arts in Schools) grants?

Yes. Individual schools and entities representing a school (such as foundations, booster organizations etc.) can submit a maximum of three (3) grant applications per educational institution amongst the list below; all three (3) submissions cannot be from a single medium.

Examples of acceptable mediums:

- Performing arts
- Visual arts
- Nontraditional arts, such as culinary, digital, creative writing, etc.
- STEAM projects with a focus on the arts
- Arts initiatives focused on arts careers and development of arts skills. Can include arts management, non-performance skills such as design, costuming, stagecraft, career talks or coaching by subject matter experts
- All three (3) submissions cannot be from a single art form within a category. (e.g. three dance projects in performing arts)

APPENDIX 2: INELIGIBLE ORGANIZATIONS AND ACTIVITIES

The City of Carlsbad will NOT award Community Arts Grants to:

- For-profit organizations, schools, and businesses.
- Organizations and/or affiliates that are directly or indirectly participating in, or intervening in, any political campaign on behalf of (or in opposition to) any candidate for public office.
- Governmental agencies or public authorities.
- Applicants that have a “delinquent” status with the Community Arts Grants funding programs.
- Retroactive funding for completed activities.
- Religious and/or sectarian programming or any programming and/or services solely for the promotion of or consumption by a specific religious order and/or sect.
- Cash reserves or endowments of any kind. Awards are to be expended within the designated funding period.
- Capital expenditures, including construction, renovation, or purchase of real property.
- Applications that do not support nonprofit, public art activities or projects that benefit a for-profit business or activity.
- Projects through a fiscal sponsor that benefit the sponsoring organization or are an extension of the sponsoring organization’s programs or services.
- Support groups and/or nonprofit organizations supporting city departments or facilities.
- General operating costs, including costs associated with the start-up of a new organization.
- Applications to reduce existing deficits.

Funding may NOT be used for:

- Fundraising expenses.
- Consultants who are members of an applicant’s staff or board.
- Political campaigns or lobbying activities.
- Payments to students.
- Endowments or endowment campaigns.
- Scholarships, fellowships or tuition assistance.
- Costs incurred before the start of the funded project or outside the funding period.
- Project or activities outside the City of Carlsbad limits.
- Entry fees for competitions or sponsorship fees.
- Pageants, fund-raising events, or hospitality costs.
- Private foundations or other re-granting organizations.
- Religious or doctrinal purposes, although faith-based organizations may apply for program support.
- Publication of manuscripts or compositions not created as part of a grant-supported project.
- Purchase of monetary awards, cash prizes, contributions, or donations.
- Professional development for staff and board members.
- Scholarly or academic research, tuition and activities which generate academic credit or formal study toward an academic or professional degree.
- Creation of textbooks.
- Ongoing, recurring administrative expenses.



LANE ARTS COUNCIL

Community Arts Program Grant Guidelines Due April 19th, 2024 at 5:00pm

LANE ARTS COUNCIL GRANT PROGRAMS

Program Grant – Eugene-based community arts organizations that are non-profit, tax-exempt, and provide year-round programming, may be eligible for Community Arts Program Grants instead of Project Grants.

Project Grant - A project is a specific art presentation, performance, exhibit, or creation of work that demonstrates clear benefit and is accessible to the constituency for which it is intended. A project possesses artistic quality, imaginative scope and vision, and is fully executed within a specified timeline.

Artist Grant – Individual artists of all disciplines seeking to advance or develop their own artistic careers may apply for an Artist Grant.

Consider the grant that is right for you:

- Established nonprofit organizational applicants can apply for a Community Arts Project Grant or a Community Arts Program Grant, but not both.
- Individual applicants can apply for a Community Arts Project Grant or an Artist Grant, but not both.
- Artist groups, for-profit businesses, and established nonprofits that do not have the arts as a core part of their mission can only apply for the Project Grant.

ABOUT THE COMMUNITY ARTS PROGRAM GRANT

Lane Arts Council's 2024-2025 Community Arts Program Grant, funded by the City of Eugene Cultural Services Division, provides operating support to Eugene's small and mid-sized community arts organizations. Through investments in Eugene's nonprofit arts organizations, the Community Arts Program Grant enriches the lives of residents and visitors by increasing opportunities for arts engagement, ensuring opportunities for artists, and cultivating a diversity of art forms.

The primary goal of the 2024-2025 Program Grant is to support arts organizations in their strategic development and organizational goal fulfillment.

This program provides operating support to 501(c)(3) organizations who have arts as the core of their mission. The most competitive applicants are arts organizations that provide public access to ongoing, sustained, artistic programming and outreach programs in Eugene.

This is a competitive grant awarded to arts organizations in Eugene. Organizations can apply for grant amounts equal to up to 10% percent of their overall operating budget, or a maximum of \$5,000. Awards will generally range between \$1,000 and \$5,000. Lane Arts Council determines awards based on the review criteria, number of applications, and available grant funds. There are limited resources and not all applicants will receive funding.

Spanish Interpretation services available. Email grants@lanearts.org to schedule an appointment. | Servicio de interpretación disponible. Envíe un correo electrónico a grants@lanearts.org para programar una cita.

GRANT CYCLE: JULY 1, 2024 – JUNE 30, 2025

All funds must be utilized and spent within the grant's defined cycle dates. frame. Awards will be paid out no later than July 31st, 2024.

PROGRAM ELIGIBILITY

Lane Arts Council has final determination on eligibility and may review eligibility at any time, requesting more information as necessary.

At the time of the application deadline, all applicant organizations must:

- Operate as a nonprofit as evidenced by:
 - Current IRS 501(c)(3) federal tax-exempt status
 - Active registration with the State of Oregon for corporate, nonprofit status
- Operate within a mission that describes arts and culture as the primary purpose of the organization; arts programming or services must be the primary focus.
- Headquartered in Eugene.
- Have been in existence for a minimum of two years as evidenced by an IRS determination letter, and/or demonstrate at least a two-year history of providing access to ongoing arts programs serving the Eugene community.
- Maintain continuous and active leadership (board, volunteers, or paid staff).

Ineligible Applicants

- Applicants that have not historically provided programming clearly accessible to the residents of Eugene.
- Applicants using a fiscal sponsorship.
- Applicants that have applied or intend to apply for Community Arts Project Grant funds in this same funding cycle.
- Resident companies of the Hult Center for the Performing Arts.
- Fiscal agents or organizations composed exclusively for re-granting.
- Applications that are incomplete or not finalized and submitted to Lane Arts Council by 5:00pm on April 19, 2024. Late applications will not be accepted.
- Applicants with overdue Community Arts Grant obligations, including Community Arts Program Grants and Community Arts Project Grants.

Note on already secured funds from the City of Eugene

Applicants scheduled to receive direct financial support or subsidy from the City of Eugene during July 1, 2024 - June 30, 2025 are still allowed to apply for Community Arts Program Grant funds. However, applicants who are not already provided funding support from the City will be prioritized.

SELECTION PROCESS

For each grant, Lane Arts Council assembles a team of four to seven community members to review and assess submitted applications and make funding recommendations. This committee is made up of artists, arts administrators, arts advocates, college/university staff, and nonprofit leaders. These committees look different each year to ensure a diverse range of voices and perspectives are able to inform selection over time. Each committee member will be provided the Review Criteria to ensure they are assessing applications similarly. A Conflict of Interest policy is also in place to ensure any personal or professional relationships committee members have with applicants are not able to influence the decision.

Lane Arts Council staff are present to manage materials, coordinate meetings, and disrupt any bias that may enter the process. Lane Arts Council staff do not participate or weigh in on funding recommendations.

After funding recommendations are made, final approval is given by the Lane Arts Council Board and City of Eugene Cultural Services.

APPLICATION MATERIALS

We use Google Forms for grant application submission. We encourage applicants to prepare all responses in a separate document to copy/paste into the Google Form for submission. Google Forms cannot be saved mid-completion. Working on responses outside of the Google Form will help with losing any progress in the case there is an error or refresh mid-process. All questions and direction for required materials can be found in this PDF document.

Narrative Questions and Review Criteria

When crafting your responses to the narrative items, please keep the grant goals and review criteria in mind. A panel will apply the following criteria in review of applications:

- Clarity of organizational programming, services, and reach within the community (target audiences, community impact, etc.)
- Impact of the organization and/or its programming in relation to the realities, needs, and interests of our community
- Organizational assessment strategies and ability to incorporate feedback
- Strategic organizational planning and goal-setting

Financial Statements: *All documentation listed below is required as part of this grant application.*

- Organization's current annual budget
- Organization's most recent year-to-date financial statements, including profit & loss statement and balance sheet
- Last completed fiscal year financial statements, including profit & loss statement and balance sheet

Supplementary Materials: *All applicable documentation listed below is required as part of this grant application.*

- List of current staff and their roles
- List of current board members, terms, and officers, including affiliations

STEPS FOR SUBMITTING AN APPLICATION

1. Log into your Google account. If you do not have one, create a Google account and login. [See this "How to Setup a Google Account" guide for assistance \(LINK\)](#). We are utilizing Google Forms for submissions, which requires applicants to use or create a Google account to submit their materials. Please contact us if you have any questions or concerns at grant@lanearts.org or (541) 485-2278 during normal business hours.
2. Prepare the application, questions, and supplementary materials, following the instructions carefully and completely. Please double-check for accuracy, arithmetic errors, and legibility.

NOTE: We encourage applicants to prepare all responses in a separate document to copy/paste into the Google Form for submission. Google Forms cannot be saved mid-completion. Working on responses outside of the Google Form will help with losing any progress in the case there is an error or refresh mid-process. All questions and direction for required materials can be found in this PDF document.

3. Enter all application responses in and attach supplemental materials to this Google Form (LINK) application by 5:00pm on April 19, 2024.

NOTE: Please be sure to provide time for file upload, as file size may impact the time it takes to complete the submission.

4. If you are unable to submit electronically, please contact Lane Arts Council for support by emailing grants@lanearts.org or calling (541)485-2278 during normal business hours.

ACKNOWLEDGEMENT

Program Grant recipients must acknowledge support by Lane Arts Council and the City of Eugene Cultural Services Division in relevant digital and printed materials. The Lane Arts Council and City of Eugene logos shall be used when space and format permit. Materials shall acknowledge Lane Arts Council and City of Eugene Cultural Services with the logos and/or the following acknowledgement: *"This program is supported in part by a grant from Lane Arts Council and the City of Eugene Cultural Services Division."*

FINAL REPORT REQUIREMENTS

Community Arts Program Grant recipients will be required to submit a final report by July 14th, 2025. This report will address actual financial information, audience demographics, organizational and programmatic highlights, successes, and challenges.

LANE ARTS COUNCIL MISSION AND STATEMENT OF NON-DISCRIMINATION

Lane Arts Council cultivates strong and creative arts communities throughout Lane County. Lane Arts Council is an equal opportunity employer and does not discriminate on the basis of race, religion, color, gender, sex, sexual preference, age, national origin, disability, veteran status, or any other classification by law.

CONTACT FOR ASSISTANCE

Assistance with technical requirements is available from Lane Arts Council staff prior to the application deadline. To ensure you are able receive assistance, please make contact as early as possible. Applicants may also seek feedback after funding decisions have been made. For questions, please contact Lane Arts Council at (541)485-2278 or grants@lanearts.org.



LANE ARTS COUNCIL

Community Arts Program Grant Application

APPLICANT INFORMATION

Name of Applicant Organization:

Address:

City:

State:

Zip Code:

Federal Tax ID:

Website:

Phone:

Contact Name:

Contact Title:

Contact Email:

Contact Phone:

Amount Requested:

Total Individuals Served by Organization Annually (estimate is fine):

APPLICATION NARRATIVE QUESTIONS

1. Please provide a summary of the services and programming your organization provides and the organization's key target audiences, including artists. *(Up to 2,000 characters, including spaces)*
2. What impact and benefit does the organization's programming and/or services have in our community? *(Up to 2,000 characters, including spaces)*
3. How does the organization assess and respond to the needs and interests of the communities you serve? *(Up to 1,000 characters, including spaces)*
4. What strategic goals does the organization have for the next one to two years? What plans does the organization have in place to reach these goals? *(Up to 2,000 characters, including spaces)*
5. OPTIONAL: If relevant, describe any major fluctuations in your organization's budget or financials, if not addressed above. *(Up to 1,000 characters, including spaces)*

FINAL CHECKLIST

Please review this final checklist to confirm that you have completed and will submit all required parts of this application.

- Applicant Information
- Application Narrative Questions
- Financial Statements:
 - Organization's current annual budget
 - Organization's most recent year-to-date financial statements, including profit & loss statement and balance sheet
 - Last completed fiscal year financial statements, including profit & loss statement and balance sheet
- Supplementary Materials
 - List of current staff and their roles
 - List of current board members, terms, and officers, including affiliations

STATEMENT OF NON-DISCRIMINATION

The applicant agrees to comply in every way with all applicable entity or individual receiving grant provisions of the Americans with Disabilities Act of 1990. 42 USC Sec. 12101, et seq. and the applicant agrees not to discriminate on the basis of race, creed, religion, color, sex, marital status, political opinion, familial status, national origin, age, gender, mental or physical disability, sexual orientation, military status, gender identity and source of income or disability status.

SIGNATURES

By submitting this application, the applicant certifies that all information contained in this document is true and accurate. The applicant agrees to comply with the Statement of Non-Discrimination, as listed above.



LANE ARTS COUNCIL

Community Arts Project Grant Guidelines

Due April 19th, 2024 at 5:00pm

LANE ARTS COUNCIL GRANT PROGRAMS

Project Grant - A project is a specific art presentation, performance, exhibit, or creation of work that demonstrates clear benefit and is accessible to the constituency for which it is intended. A project possesses artistic quality, imaginative scope and vision, and is fully executed within a specified timeline.

Program Grant – Eugene-based community arts organizations that are non-profit, tax-exempt, and provide year-round programming, may be eligible for Community Arts Program Grants instead of Project Grants.

Artist Grant – Individual artists of all disciplines seeking to advance or develop their own artistic careers may apply for an Artist Grant.

Consider the grant that is right for you:

- Established nonprofit organizational applicants can apply for a Community Arts Project Grant or a Community Arts Program Grant, but not both.
- Individual applicants can apply for a Community Arts Project Grant or an Artist Grant, but not both.
- Artist groups, for-profit businesses, and established nonprofits that do not have the arts as a core part of their mission can only apply for the Project Grant.

ABOUT THE COMMUNITY ARTS PROJECT GRANT

Lane Arts Council's 2024-2025 Community Arts Project Grant, funded by the City of Eugene Cultural Services Division, provides opportunities for Eugene artists, and strive to ensure diverse, accessible arts experiences for Eugene participants and audiences.

The Community Arts Project Grant prioritizes projects that emphasize accessibility to underserved audiences and provide programming that takes place in the City of Eugene. Proposals might include exhibits, performances, festivals, workshops, events, programs and other arts and culture projects.

Competitive project proposals demonstrate community impact and clear access to underserved and underrepresented communities whose opportunities to experience the arts are limited by race, ethnicity, economics, or disability. Below are some examples of project strategies that emphasize accessibility. Project strategies could include, but are not limited to:

- Utilizing public spaces as an opportunity to engage residents and visitors with the arts
- Lowering barriers to entry by providing free or subsidized participation costs
- Preserving and commemorating local and multicultural traditions and histories
- Encouraging partnerships among artists, businesses, organizations, and agencies
- Building existing and developing new arts and culture audiences in Eugene
- Providing outlets for underserved artists to share their work
- Providing comprehensive arts learning experiences for youth and adults

The maximum grant for a single project is \$2,500. However, proposals can be submitted for any amount up to

\$2,500. In most cases, a Community Arts Project Grant will represent a portion of the project budget. However, a match is not required.

Spanish Interpretation services available. Email grants@lanearts.org to schedule an appointment. | Servicio de interpretación disponible. Envíe un correo electrónico a grants@lanearts.org para programar una cita.

GRANT CYCLE: JULY 1, 2024 – JUNE 30, 2025

Projects funded by Community Arts Project Grants, including all activities that involve the public, must be completed within the grant cycle. All funds must also be spent in this time frame.

PROJECT ELIGIBILITY

- The Community Arts Grant is open to all creative and cultural arts media and disciplines.
- Applicants may only submit proposals for one project.
- Projects must take place between July 1, 2024 and June 30, 2025.
- Projects must take place in the City of Eugene and/or result in a product or program that will be primarily available to the public in Eugene.
- Applicants must be headquartered/physically residing within Lane County.
- Applicants submitting a proposal for a **Public Art*** project must review the Public Art Guidelines for eligibility requirements. These can be found on Lane Arts Council's website at:
<http://lanearts.org/community-arts-grants/>

**Public Art - Visual public art proposals are defined as any visual art intended for public space, including both public and private property where there is free and open access for viewers.*

Ineligible Projects or Applicants

- Projects that are not clearly accessible to the residents of Eugene.
- Projects that are not scheduled to take place during the project period.
- Applicants that have applied or intend to apply for Program Grant or Artist Grant funds in this same funding cycle.
- Resident companies of the Hult Center for the Performing Arts.
- Members of Lane Arts Council staff or board.
- Members of the City of Eugene staff (temporary staff are eligible to apply).
- Applications that are incomplete or not finalized and submitted to Lane Arts Council by 5:00pm on April 19, 2024. Late applications will not be accepted.
- Applicants with incomplete/outstanding Community Arts Grant obligations.

Note on already secured funds from the City of Eugene

Applicants scheduled to receive direct financial support or subsidy from the City of Eugene during July 1, 2024 - June 30, 2025 are still allowed to apply for Community Arts Project Grant funds. However, applicants who are not already provided funding support from the City will be prioritized.

SELECTION PROCESS

For each grant, Lane Arts Council assembles a team of four to seven community members to review and assess submitted applications and make funding recommendations. This committee is made up of artists,

arts administrators, arts advocates, college/university staff, and nonprofit leaders. These committees look different each year to ensure a diverse range of voices and perspectives are able to inform selection over time. Each committee member will be provided the Review Criteria to ensure they are assessing applications similarly. A Conflict of Interest policy is also in place to ensure any personal or professional relationships committee members have with applicants are not able to influence the decision.

Lane Arts Council staff are present to manage materials, coordinate meetings, and disrupt any bias that may enter the process. Lane Arts Council staff do not participate or weigh in on funding recommendations. After funding recommendations are made, final approval is given by the Lane Arts Council Board and City of Eugene Cultural Services.

APPLICATION MATERIALS

We use Google Forms for grant application submission. We encourage applicants to prepare all responses in a separate document to copy/paste into the Google Form for submission. Google Forms cannot be saved mid-completion. Working on responses outside of the Google Form will help with losing any progress in the case there is an error or refresh mid-process. All questions and direction for required materials can be found in this PDF document.

Narrative Questions and Review Criteria

When crafting your responses to the narrative questions, please keep the Community Arts Project Grant Goals and Grant Review Criteria in mind. A panel will apply the following criteria in the review of applications:

- Strength of concept including evidence of strong planning and proposal clarity
- Project impact on audience, participants, or community
- Informed and relevant strategies for accessibility, specifically to reach underserved audiences
- Applicant demonstrates capacity to meet proposed project objectives

Statement of Commitment – Required ONLY for Permanent Artwork Installation

Projects that include the permanent placement of artwork must include a statement of commitment from the owner(s) and/or caretaker(s) of the potential site or location.

OPTIONAL - Supplementary Materials

Supplementary materials are optional but encouraged, and are limited to three pieces. You may include materials that directly support the proposal and/or demonstrate your ability to complete your project.

Optional support materials might include up to three of any of the following:

- Letter(s) of support from partner(s) including:
 - Previous individual or group collaborators who can speak to the skillset of the applicant(s)
 - Partner(s) for the proposed project (venue contact, collaborators, etc.)
 - Community member(s) who will directly benefit from the project
- Sample(s) of Completed Work that relates to the proposal and represents the artform therein. If submitting multiple Samples, each must be of a different type, e.g. Audio/Video, Image, etc. Sample(s) must align with one of the following options below and adhere to the applicable guidelines:
 - Audio/Video Sample: One written digital file containing link(s) to audio and/or video, with a brief description and date for each link. Total running time of audio and/or video may not

exceed five minutes for all linked materials combined.

Up to five minutes total of audio and/or video counts as one sample.

- **Image Sample:** One digital file (PDF or PPT) including no more than 10 images. Images must be labeled with artist name, title, and date. File size must not exceed 10 MB per image.
Single file with no more than 10 images counts as one sample.
- **Promotional Material or Review Sample:** One digital file (PDF suggested) containing up to three pieces of promotional material or reviews. Total number of pages for all pieces combined may not exceed six pages.
Single file with no more than three pieces of promotional material or reviews counts as one sample.
- **Writing Sample:** One digital file (PDF suggested) containing ONE of the following:
 - A long-form writing selection/excerpt not exceeding two pages; OR
 - A playwrighting selection/excerpt not exceeding five pages; OR
 - A poetry selection not exceeding five pages, with max one poem per page.*Single file containing one of the writing examples listed above counts as one sample.*

STEPS FOR SUBMITTING AN APPLICATION

1. Log into your Google account. If you do not have one, create a Google account and login. [See this "How to Setup a Google Account" guide for assistance \(LINK\)](#). We are utilizing Google Forms for submissions, which requires applicants to use or create a Google account to submit their materials. Please contact us if you have any questions or concerns at grants@lanearts.org or (541)485-2278.
2. Prepare the application, questions, budget, and supplementary materials, following the instructions carefully and completely. Please double-check for accuracy, arithmetic errors, and legibility.

NOTE: We encourage applicants to prepare all responses in a separate document to copy/paste into the Google Form for submission. Google Forms cannot be saved mid-completion. Working on responses outside of the Google Form will help with losing any progress in the case there is an error or refresh mid-process. All questions and direction for required materials can be found in this PDF document.

3. Enter all application responses in and attach supplemental materials to this Google Form (LINK) application by 5:00pm on April 19, 2024.

NOTE: Please be sure to provide time for file upload, as file size may impact the time it takes to complete the submission.

4. If you are unable to submit electronically, please contact Lane Arts Council for support by emailing grants@lanearts.org or calling (541)485-2278 during normal business hours.

GRANT AWARDS

The maximum grant for a single project is \$2,500. However, proposals can be submitted for any amount up to \$2,500. In most cases, a Community Arts Project Grant will represent a portion of the project budget, however a match is not required.

Project Grants will depend on the funds available through the City of Eugene's budget. Once an agreement between Lane Arts Council and the grant recipient is completed, a payment will be made in full at the start of the grant cycle. Final Report submission is required in order to remain eligible for all future grant funding with Lane Arts Council.

ACKNOWLEDGEMENT

Project Grant recipients must acknowledge support by Lane Arts Council and the City of Eugene Cultural Services Division in all project printed materials such as programs, newsletters and press releases, as well as digital materials relevant to the project. The Lane Arts Council and City of Eugene logos shall be used when space and format permit. Materials shall acknowledge Lane Arts Council and City of Eugene Cultural Services with *"This project is supported in part by a grant from Lane Arts Council and City of Eugene Cultural Services."*

FINAL REPORT REQUIREMENTS

At the close of the Community Arts Project Grant cycle, grant recipients will be required to submit a completed Final Report, along with project documentation. This includes highlights, successes, and challenges of the project, project partners, audience, and number of people served, as well as actual revenue and expenses. Final Report completion is required for any consideration for future funding from Community Arts Grants and Artist Grants. Grant recipients will be required to submit a final report by July 14th, 2025.

New Final Report Option: Grantees may schedule a Final Report interview in lieu of a written report. This will involve the key leader/s of the project meeting with a Lane Arts Council team member to share verbally the success stories of your project. Individuals who choose this option will still be asked to submit photos of the project in action. A written Final Report will still be an option for those groups/individuals who prefer written word over conversational reporting.

LANE ARTS COUNCIL MISSION AND STATEMENT OF NON-DISCRIMINATION

Lane Arts Council cultivates strong and creative arts communities throughout Lane County. Lane Arts Council is an equal opportunity employer and does not discriminate on the basis of race, religion, color, gender, sex, sexual preference, age, national origin, disability, veteran status, or any other classification by law.

CONTACT FOR ASSISTANCE

Assistance with technical requirements is available from Lane Arts Council staff prior to the application deadline. To ensure you are able to receive assistance, please make contact as early as possible. Applicants may also seek feedback after funding decisions have been made. For questions, please contact Lane Arts Council at (541)485-2278 or grants@lanearts.org.



LANE ARTS COUNCIL

Community Arts Project Grant Application

APPLICANT INFORMATION

Name of Applicant Group, Organization, or Ensemble (if not an individual):

Lead Contact - Forename:

Lead Contact - Surname:

Lead Contact - Position Title:

Address:

City:

State:

Zip Code:

Phone:

Email:

Website or Social Media Link (Optional):

Title of Project:

Project Start Date:

Project End Date:

Amount Requested (up to \$2,500):

Brief Description of Project (150 characters or less, including spaces):

Check the arts area(s) that best describes this application:

- ☐ Architecture/Landscape
- ☐ Dance
- ☐ Film/Video
- ☐ Literature/Writing
- ☐ Music
- ☐ Theatre
- ☐ Visual Art
- ☐ Multidisciplinary (three or more disciplines)
- ☐ Other:

Will you receive resources from the City of Eugene for this project? ___ Yes ___ No

If yes, please explain.

Were you awarded a Community Arts Grant or Artist Grant in the past? ___ Yes ___ No

If yes, please list the most recent year you received an award.

If you plan to have a public presentation:

Are your proposed venue(s) projected or confirmed? ___ Projected ___ Confirmed

Are your proposed venue(s) ADA Accessible? ___ Yes ___ No ___ Not yet known

AUDIENCE & EVENTS

Identify and estimate the number of people expected to participate in and benefit from your project:

Artists:

Audience:

Others (*Describe and list numbers*):

TOTAL:

PROPOSAL DATES & LOCATIONS

Please use the questions below to provide an outline of key dates and locations, including a short description of each, for your proposal. This will provide the panel an understanding of the steps it will take to bring your proposal to fruition and showcase your understanding and preparedness.

Timeline: List the schedule of key project activity dates with a short description of each. This may include preparation time, installation and deinstallation, performances, assessment, etc.:

Locations: List the locations and addresses involved in the completion of the proposal (e.g., location of displays, workshops, performances, installations, etc.).

APPLICATION NARRATIVE

This year we are providing two options for how applicants can answer these questions, EITHER:

- Through written response: use the text boxes on the Google Form to provide your answers.
- Through audio or video recording: See more information in italics below.

Applicants are invited to submit responses to the Application Questions using audio or video recording, if they choose. These recordings should not be edited with supplemental images, videos, or sound. They should only be a spoken response to the questions provided. This is an effort to deprioritize the written word and create greater accessibility. Please take note of time restrictions for each question listed after wordcount expectations.

If choosing the video or audio response, please begin each response by referencing the question number you are replying to. For examples, "Question 1: Our project is a visual arts installation..."

There should be a separate video or audio file for each question. Please do not upload one single file with all responses – they must be separated.

QUESTIONS

1. Provide a summary of your project. Describe project elements, project goals, artist(s) involved, final presentation, and any other relevant information. This is your opportunity to tell the story of your project.
(Up to 2,000 characters, including spaces, OR up to 5 minutes of recorded response)
2. What is the impact you expect to see in the community as a result of your project?
(Up to 2,000 characters, including spaces, OR up to 5 minutes of recorded response)
3. Who is/are your target audience/s and how will you reach them? How will your project provide accessibility to arts experiences, especially to underserved audiences?
(Up to 2,000 characters, including spaces, OR up to 5 minutes of recorded response)
4. Describe your past experience in administering similar projects where you, your artist group, or your organization has been financially responsible for the outcome.
(Up to 1,000 characters, including spaces, OR up to 3 minutes of recorded response)

PROJECT BUDGET

[Google Sheets Link](#)

Project Revenue

List all cash or donated (in-kind) contribution sources you will put toward your total proposal cost. Indicate whether the contribution is confirmed or projected. (Examples: other grants, fundraisers, sponsorships, event ticket sales, work or merchandise sold, etc.) In your first line, include the amount of funding you are requesting from Lane Arts Council and mark it as Projected.

	Item	Projected or Confirmed?	Cash	In-Kind
1	LAC Community Arts Project Grant Request	Projected		
2				
3				
4				
5				
6				
7				
8				
9				
10				
	TOTAL <i>Total in-kind and cash revenue in each column:</i>			

Project Expenses

List all expenses directly related to the total cost of what you are proposing. (Examples: artist fees, supplies/materials, registration fees, marketing costs, ASL interpretation and Access services, other purchases, etc.).

	Item	Cash	In-Kind
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
	TOTAL <i>Total your in-kind and cash expenses in each column:</i>		

Please Note: Total Project Revenue must equal Total Project Expenses in both Cash and In-Kind categories.

FINAL CHECKLIST

Please review this final checklist to confirm that you have completed and will submit all required parts of this application.

- Applicant Information
- Application Narrative (written or audio/video)
- Project Budget
- Statement of Commitment (only for projects that include permanent placement of work)
 - Projects that include the permanent placement of artwork must include a statement of commitment from the owner(s) and/or caretaker(s) of the potential site or location.
- Supplementary Materials (OPTIONAL)

STATEMENT OF NON-DISCRIMINATION

The applicant agrees to comply in every way with all applicable entity or individual receiving grant provisions of the Americans with Disabilities Act of 1990. 42 USC Sec. 12101, et seq. and the applicant agrees not to discriminate on the basis of race, creed, religion, color, sex, marital status, political opinion, familial status, national origin, age, gender, mental or physical disability, sexual orientation, military status, gender identity and source of income or disability status.

SIGNATURES

By submitting this application, the applicant certifies that all information contained in this document is true and accurate. The applicant agrees to comply with the Statement of Non-Discrimination, as listed above.

COUNCIL POLICY

SUBJECT	POLICY NUMBER	EFFECTIVE DATE	PAGE
CULTURAL PROGRAM FUNDING	800-3	2-4-91	1 of 3

BACKGROUND

Over the years, the community has experienced a significant growth in cultural and artistic activities. While the City has been a financial participant in supporting the Costa Mesa Civic Playhouse and South Coast Repertory Theatre, no specific guidelines have been used in evaluating requests for funding by these organizations. With the increase in new cultural organizations in the community and a resulting demand for financial assistance from the City, it is appropriate that a policy be adopted which sets forth a basic framework for considering such requests.

PURPOSE

It is the purpose of this Policy to:

1. Clearly delineate the role of the City of Costa Mesa in supporting cultural and artistic organizations.
2. Set forth minimum standards for considering requests for financial and other support for such organizations.

POLICY

1. Generally, the City will assume the role of a "broker" in providing support to the Arts. This role is consistent with the City's support of private, nonprofit organizations to provide services to the community as opposed to providing the service directly itself.
2. The concept "support" to artistic and cultural organizations is broad-based and all-inclusive. This shall include direct financial assistance, advertising, sponsorship of special programs, City Staff assistance, allocation of revenues received from Cable Television franchise fees, and use of City facilities.
3. In general, the following criteria will be utilized in considering requests for City support of cultural and artistic organizations.
 - (a) All eligible cultural and artistic groups should be nonprofit and tax exempt under Section 501 (CM) (3) of the Internal Revenue Code.

CITY OF COSTA MESA, CALIFORNIA

COUNCIL POLICY

SUBJECT

CULTURAL PROGRAM FUNDING

POLICY
NUMBER

800-3

EFFECTIVE
DATE

2-4-91

PAGE

2 of 3

- (b) Eligibility of cultural institutions may be broad in the early years of funding with more specific categories to be developed (i.e., museums, theatre companies, zoos, scholarships, etc.).
- (c) Beyond the preceding basic considerations, the City shall also consider the following criteria:
- (1) Artistic excellence
 - (2) Size of audience
 - (3) Make-up of audience
 - (4) Relevance to City's concerns
 - (5) Public and critical reaction to the organization
 - (6) Quality of fiscal management
 - (7) Longevity in the City of Costa Mesa
 - (8) Percentage of request to organization's annual budget
 - (9) Community leadership and support
 - (10) Education and outreach programming
- (d) Education and outreach programs are defined as those programs which extend an arts organization's service, especially to underserved or disadvantaged segments of the community. Such programs include, but are not necessarily limited to, those which partially or fully subsidize ticket costs for students, seniors, and others with limited financial means; educational programs taken directly to the public in schools and neighborhoods; and programs meant to enhance the public's experience and understanding of artistic works.
- (e) City funding support for private organization operational expenses and for special events will be established so as to contribute to a balance of community cultural, recreational, and promotional programs designed to enhance the well-being of the community.
- (f) The functions or services to be provided must be of such a nature that the interests of the City are better served by an agreement with the private organization than by the performance of the service or function by the City.
- (g) The City will only provide support to a legally constituted nonprofit organization completely directing and in complete control of its own affairs through its officers and members.

CITY OF COSTA MESA, CALIFORNIA

COUNCIL POLICY

UBJECT	POLICY NUMBER	EFFECTIVE DATE	PAGE
CULTURAL PROGRAM FUNDING	800-3	2-4-91	3 of 3

- (h) The City will not provide funding support to a private organization for the conduct of any religious or political activity.
- (i) City funds will be used only to assist an organization in its annual operating program or in its sponsorship of special events. City funding will not be used for the purchase of awards, trophies, gifts, or uniforms, nor the buildup of reserves.
- (j) No expenditure may be made out of any appropriation until a written agreement, setting out the terms and conditions of the parties, has been consummated. This agreement will specify in detail the services or functions to be performed, the nature of the payment or reimbursement schedule, and the financial reporting requirements.

PROCEDURE

The City Council shall approve a process for considering requests made pursuant to this Policy. Organizations requesting support from the City shall do so in accordance with the approved process so as to ensure fair and equal treatment for all involved parties.

Financial Status Report

Arts Grantees 2024-25



Backhausdance

Guidestar.org, IRS.gov Data

Revenue and Expenses
Fiscal Year 2022

Revenue: Contributions, Grants and Gifts
Total Revenue: **\$430,632**

Expenses: Program Services and Administration
Total Expenses: **\$388,910**

Brain and Body Music Studio

IRS.gov, Form 990 EZ Data

Revenue and Expenses
Fiscal Year 2023

Revenue: Contributions, Gifts, Grants, Program Service
Total Revenue: **\$68,459**

Expenses: Program Services and Administration
Total Expenses: **\$70,297**

Braver Players Musical Theater Foundation

IRS.org, Form 990 Data

Revenue and Expenses
Fiscal Year 2022

Revenue: Contributions, Gifts, Grants, Program Service
Total Revenue: **\$381,011**

Expenses: Program Services and Administration
Total Expenses: **\$363,925**

Dance 4 Joy Ministries

Guidestar.org, IRS.org, Form 990 Data

Revenue and Expenses
Fiscal Year 2024

Revenue: Contributions, Gifts, Grants, Program
Service Total Revenue: **\$461,233**

Expenses: Program Services and Administration
Total Expenses: **\$397,007**

Dance Arts Academy Foundation

IRS.org, Form 990 N Data

New Nonprofit

Gross Receipts not greater than \$50,000
Fiscal Year 2024

Givsum Foundation

Guidestar.org, IRS.org, Form 990 Data

Revenue and Expenses
Fiscal Year 2023

Revenue: Contributions, Gifts, Grants, Program Service

Total Revenue: **\$939,765**

Expenses: Program Services and Administration

Total Expenses: **\$937,548**

Pacific Chorale

Guidestar.org, IRS.org, Form 990 Data

Revenue and Expenses
Fiscal Year 2023

Revenue: Contributions, Gifts, Grants, Program Service
Total Revenue: **\$2,732,702**

Expenses: Program Services and Administration
Total Expenses: **\$3,038,607**

Pacific Symphony

Guidestar.org, IRS.org, Form 990 Data

Revenue and Expenses
Fiscal Year 2023

Revenue: Contributions, Gifts, Grants, Program Service
Total Revenue: **\$23,725,547**

Expenses: Program Services and Administration
Total Expenses: **\$23,947,185**

The Art Spread

Guidestar.org, IRS.org, Form 990 Data

Revenue and Expenses
Fiscal Year 2024

Revenue: Contributions, Gifts, Grants, Program
Service Total Revenue: **\$38,251**

Expenses: Program Services and Administration
Total Expenses: **\$45,680**



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-287

Meeting Date: 5/1/2025

TITLE:

REVIEW OF PUBLIC ART FUNDING OPTIONS

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Staff recommends that the Arts Commission review and discuss potential public art funding options as specified in the Art in Public Places Report and the Arts and Culture Master Plan.



Agenda Report

Arts Commission

Item #: 25-287

Meeting Date: 5/1/2025

TITLE:	REVIEW OF PUBLIC ART FUNDING OPTIONS
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 review and discuss potential public art funding options as specified in the Art in Public Places Report and the Arts and Culture Master Plan.

BACKGROUND:

The Art in Public Places Report (Attachment 1) was created by consultant, Arts Orange County and was approved by the Arts Commission on April 6, 2023, to address aspects of the Arts and Culture Master Plan's Goal #2: Expand Public Art throughout the City. The following initiatives from the Arts and Culture Master Plan were recommended as follows:

Action 2.1: Continue the City-operated program of temporary utility box art, which affords opportunities to local artists, established and emerging, to create images that offer the community beautification. Review additional sites that are suitable for such installations, including wayfinding signage.

Action 2.2: Develop a plan for more ambitious temporary and permanent public art, including the identification of potential locations around the City, creation of policies with respect to selection and acquisition of artworks, and determination of the funding sources to be used.

Action 2.3: Temporary art programs are very popular with the public because they are constantly refreshed with new works, offering a variety of themes, styles, shapes, colors, and scale to the cityscape. Create a new program of temporary installations of large-scale sculptures. We recommend two-year loans, placed at sites inclusive of all the City's districts. This can be ramped up gradually by installing three works in Year 1 (one in each of three districts), adding three (3) in Year 2 (in the remaining districts), and then continuing to rotate the works on expiring loans annually.

Action 2.4: City may consider adopting a policy mandating fees for public art from new development projects.

Action 2.5: Create a new program of permanent public art and implement the process of selecting and installing a first work.

Action 2.6: Incorporate imaginative design in all the City's functional elements and fixtures. There are artists and existing companies that specialize in the custom fabrication of creatively designed elements such as streetlights, playground equipment, fitness stations, bus shelters, benches. After a period of research, the City should conduct a call for artists to submit designs, which would be selected by the City through a process involving the Arts Commission, Planning Commission, City staff and Council. Based on budget, the City can choose to transform the chosen elements over a short period of time or phase them in as replacement of older elements.

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

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

ANALYSIS:

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

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

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

Staff has provided a document with proposed funding mechanisms for public art projects (Attachment 2), sourced from the Art in Public Places Report and a document with examples from other nearby cities in California, for review and consideration (Attachment 3).

FISCAL REVIEW:

There are currently no costs associated with this process.

LEGAL REVIEW:

There is no legal review required for this report.

CONCLUSION:

Staff recommends that the Arts Commission review and discuss potential public art funding options as specified in the Art in Public Places Report and the Arts and Culture Master Plan.



Art in Public Places

Program and Policy Recommendations



Prepared by



Table of Contents

04 Executive Summary

05 Public Art Goals and Objectives

06 Public Art Recommendations

- 08 Criteria for the Siting of Public Art
- 11 Temporary vs. Permanent Public Art, Definitions and Distinctions
- 14 Public Art Commissioning Process
- 20 Public Art Collection Management
- 22 Contracting
- 28 Murals
- 36 Public Art Donations
- 42 Criteria for Acceptance of Public Art Donations
- 44 De-accession of Public Art
- 46 Public Art and Development Mandates in Orange County
- 48 Inclusion of Public Art in Public Works Development Projects
- 50 Inclusion of Public Art in Private Development Projects
- 60 Budgeting for Public Art Projects
- 62 Funding Mechanisms for Public Art Projects
- 66 Imaginative Design in Functional Elements

78 About the Consultant

Images throughout this report are selections from Public Art in Costa Mesa

Appendix

80 Orange County Cities with Public Art Requirements & Programs

81 Orange County Public Artworks by City

82 Inventory of Public Artworks in the City of Costa Mesa

91 Sample Public Art in private development definitions and eligibilities from other Municipalities

- 91 Sample Public Art Contracts
- 92 County of Los Angeles Artist Services Agreement
- 93 City of Los Angeles Personal Services Agreement

The Ram by Charles O. Perry



EXECUTIVE SUMMARY

INTRODUCTION

In 2017, the Costa Mesa City Council approved unanimously the development of the City's first Arts & Culture Master Plan. This initiative signaled the Council's belief that the time had come to appraise the value of the City's cultural resources, to identify what strengths and weaknesses those who live, work or visit here feel exist in the local cultural landscape, and to envision ways that the City can support and advance arts and culture in Costa Mesa. Arts Orange County, the County's nonprofit arts agency, was engaged as consultant for the project. On March 16, 2021, the City Council approved the Arts & Culture Master Plan.



The Vision of the Plan stated:

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

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

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

- Hiring an Arts Specialist
- Creating an Arts Commission

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

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

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

THIS REPORT

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

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

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



6

7

City of Costa Mesa Public Art Recommendations

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



Thalo Sun by Gabriella Kohr

Criteria for the Siting of Public Art

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

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

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

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

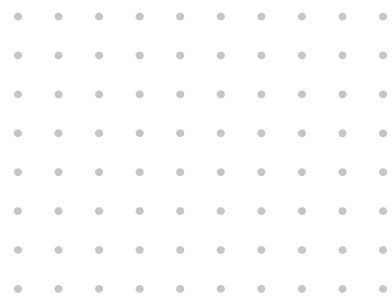
That being said, when considering the development of a Public Art collection, it is recommended that the City also look at smaller community gathering, or pedestrian centers spread throughout the municipality to ensure an equitable distribution of cultural assets across the City. Varying the size and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

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

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

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

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



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

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

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

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

TEMPORARY VS. PERMANENT PUBLIC ART, DEFINITIONS AND DISTINCTIONS

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

Permanent Public Art

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

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

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

Temporary Public Art

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

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

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

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

Definitions

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

Permanent Public Art:

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

Temporary Public Art:

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

Artist:

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



Public Art Commissioning Process

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

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

Scoping and Planning

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

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

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



Artist Selection

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

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

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

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

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

- Criterion 1:** Technical and Aesthetic Quality of Past Work (50% - Max 50 Points)
The applicant’s past works and creative practice as expressed through their images, artist statement/description of work and resume/CV demonstrate a high level of aesthetic quality and technical execution. The concepts reflect originality and evoke a response.
- Criterion 2:** Suitability For This Project (50% - Max 50 Points)
The applicant’s images, artist statement/description of work, resume/CV and answers to the application questions demonstrate the applicant’s suitability for the artwork priorities outlined in the RFQ.

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

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

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

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

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

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

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

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

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

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

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





Public Art Collection Management

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

Roles and Responsibilities

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

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



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

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

Maintenance

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

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





Contracting

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

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

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

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



Taco Mesa mural

Artist’s Rights

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

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

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

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

Performance Bonds and Payment Milestones

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



Untitled by Joshua Madrid

The Americans for the Arts puts it this way:

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

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

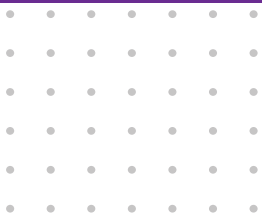
The best practice is for the use of project milestones to be incorporated into the agreement with a final payment left for the completion of services. A sample of this construction is as follows:

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

Scope of Work

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

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



Murals

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

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



Welcome Home by Shepard Fairey



Murals Commissioning Process

Murals on City Property

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

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

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



Murals on Private Property

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

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

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

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

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



DEFINITIONS

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

The following is recommended as a definition for this purpose:

Mural:

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

Mural Artist:

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

Requirements and Process:

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

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

Recommended Requirements

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



Recommended Process

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

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

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



Home Sweet Home by Brian Peterson



The following are recommendations for the process requirements:

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



Public Art Donations

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

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

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



Art Collection Goals

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

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

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

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



Donation Process

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

Object Ownership and Valuation

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

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

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

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

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

Copyright Ownership

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

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

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



Floyd's 99 Barbershop by Jonas Never



Materials, Maintenance, Conservation

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

Transportation and Installation

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

Other Information

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



Pablo Universal by David Flores

Criteria for Acceptance of Public Art Donations

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



Reclining Figure by Henry Moore

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

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

De-accession of Public Art

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

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

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

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

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

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



Public Art and Development Mandates in Orange County

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

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



Inclusion of Public Art in Public Works Development Projects

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

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

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

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

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

49

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

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

Local Artists

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

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

Inclusion of Public Art in Private Development Projects

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

DEFINITIONS

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

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

“

City of **San Diego**:

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

“

Los Angeles County:

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

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

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



Welcome to Costa Mesa by Brian Peterson and Damin Lujan

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

Artist:

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

Public Art:

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

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

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

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



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

Art Consultant:

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

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

Voluntary Participation Program

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

Ownership and Maintenance

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

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

Approval of Public Art Projects

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

Criteria, Artwork Identification and Artist Selection

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

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

Process

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

Preliminary Approval

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

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

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

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

Final Approval

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

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

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

Project Completion

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

Financial Securities and Project Completion Guarantees

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

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

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

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

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



The Storyteller by Jason Meadows

Budgeting for Public Art Projects

Utility Box Program

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



Temporary Public Art Programs

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

Permanent Public Art Projects

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

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

Funding Mechanisms for Public Art Projects

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

Transit Occupancy Tax

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

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

Public Works and/or Private Development Percent for Art Policies

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

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

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

Quimby Funds

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

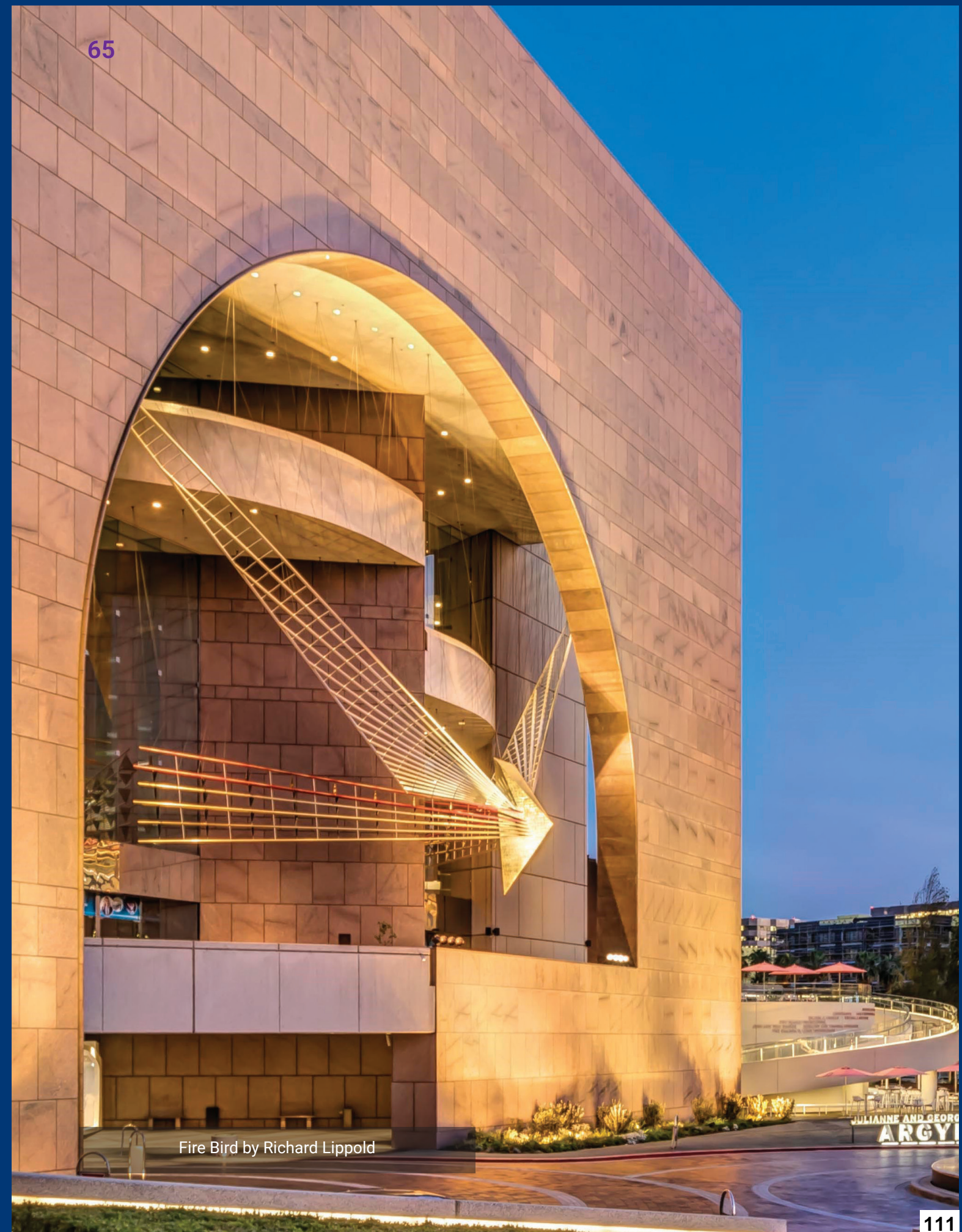


New State of California Funding

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

Private Funds

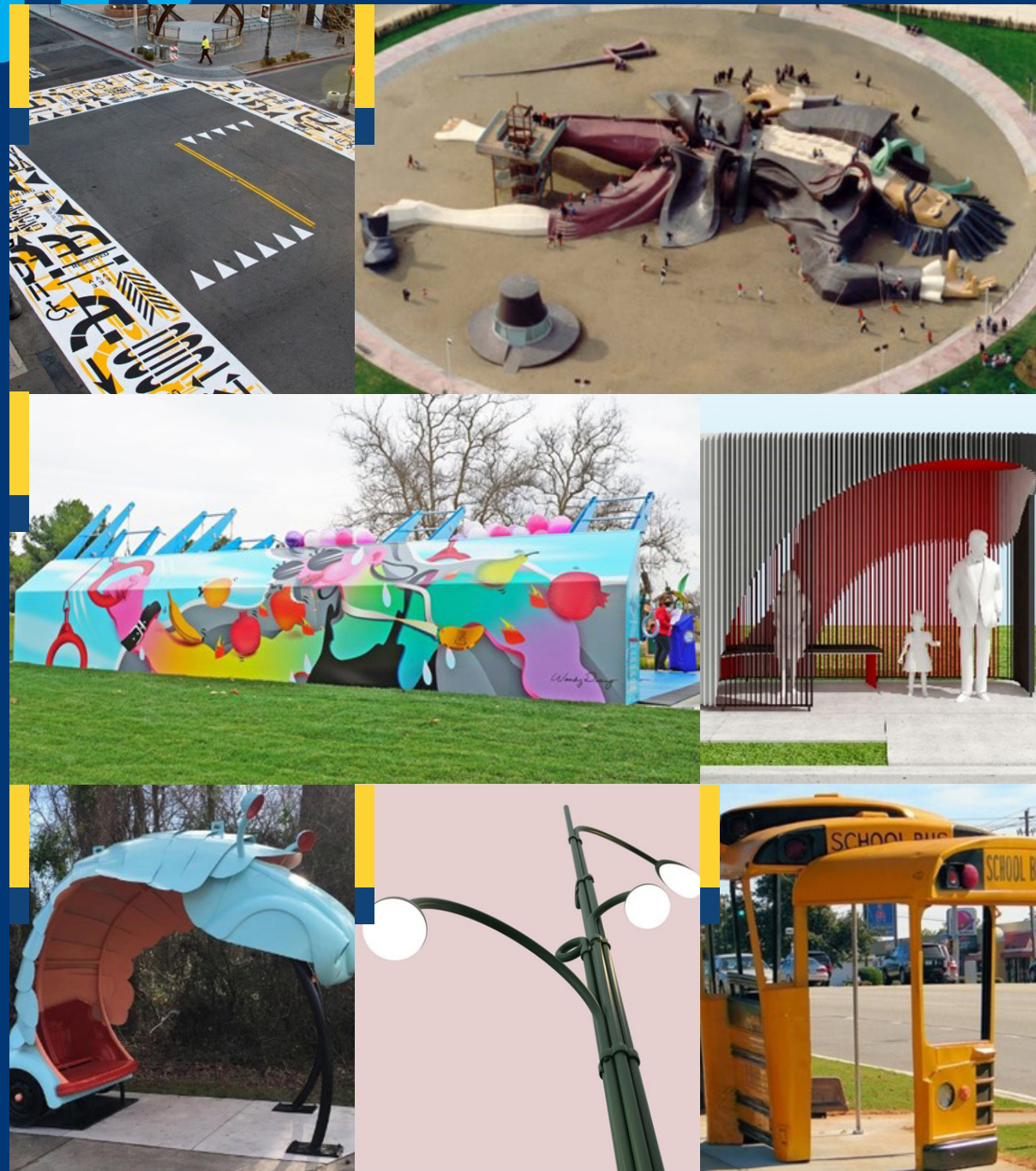
The success of most robust municipal art in public places programs is due to the investment of public funds, regarding the value of Public Art as similar to libraries, community centers and parks. Nevertheless, opportunities exist for raising private support to augment public dollars for such programs,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



Fire Bird by Richard Lippold

Under the Public Art Goal #2:

Imaginative Design in Functional Elements



As described in the Arts & Culture Master Plan:

Action 2.6: Incorporate imaginative design in all the City's functional elements and fixtures.

"There are artists and existing companies that specialize in the custom fabrication of creatively designed elements such as streetlights, playground equipment, fitness stations, bus shelters, benches. After a period of research, the City should conduct a call for artists to submit designs, which would be selected by the City through a process involving the Cultural Arts Committee, Planning Commission, City staff and Council. Based on budget, the City can choose to transform the chosen elements over a short period of time or phase them in as replacement of older elements."

Streetlights

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

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

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

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



Imaginative Design in Functional Elements

Mission Viejo

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



Los Angeles

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

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

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



Imaginative Design in Functional Elements

Benches

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



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



Bus Shelters

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



Street Calming, Pedestrian Crosswalks, Bike Lanes

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

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



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



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



Monrovia & 19th Streets, Costa Mesa



Wallace & Center Streets, Costa Mesa

74



Imaginative Design in
Functional Elements

Playgrounds and Fitness Stations

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

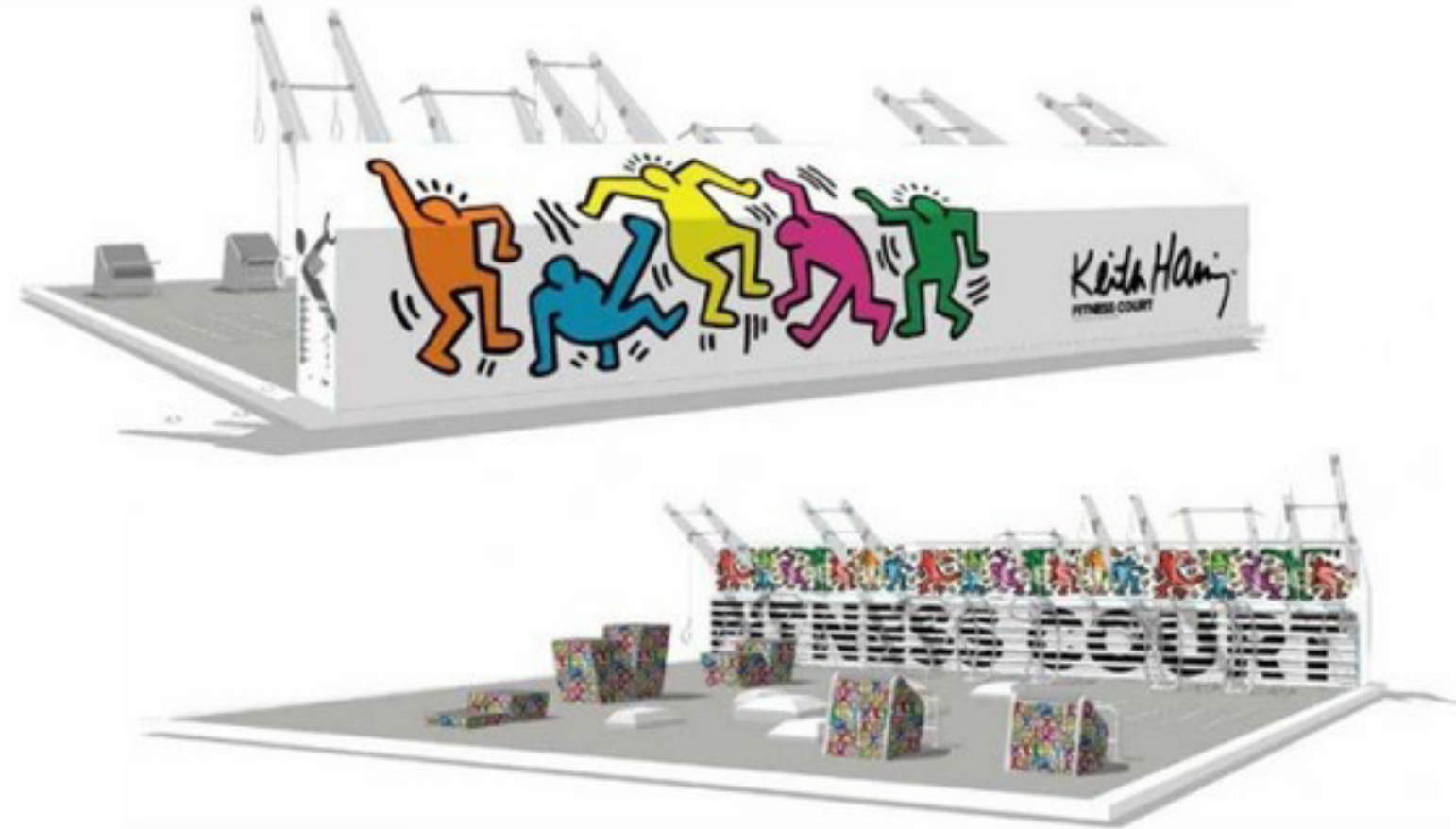
Interestingly, just a few years ago, the National Fitness Campaign partnered with the Keith Haring Foundation (administrator of the famous artist's estate) to offer communities a number of options to license stock outdoor fitness courts with Haring's easily recognizable art emblazoned on their walls.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

A playground depicting the literary character of Gulliver in Portugal



75

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



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



Utility Boxes

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

Costa Mesa

- Utility Art Box Program Handbook (draft 6/2022). The Handbook outlines the process:
- Use of vinyl wraps
 - Maintenance & Repair – City responsible
 - Submission for Artists – Artist Honorarium (\$300)
 - Submission for Sponsorships – can use name & logo on box plus artwork (\$1,500 to \$2,000 for private, for-profit businesses and \$600 to \$1,000 for public and non-profit organizations.)
 - Review & evaluation by staff and Costa Mesa Cultural Arts Committee (which was converted to Commission status in 2022)

Orange County cities with Utility Box Art Programs Include:

Buena Park

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

Dana Point

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

San Clemente

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

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

Santa Ana

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

Tustin

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



Utility Box 39 by Jason Maloney

Functionality and Cost

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



About the Consultant

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

ARTS ORANGE COUNTY CONSULTING TEAM

Richard Stein, President & CEO

Pat Gomez, Public Art Consultant

Karin Schnell, Municipal Art Consultant

Ashley Bowman, Public Art Researcher

Priscilla Reinholtz, Green Pea Design, Graphic Designer

17620 Fitch Suite 255

Irvine CA 92614

714.556.5160

ArtsOC.org



Appendix

Historic
COSTA MESA

Historic Costa Mesa by Allyson Jones Wong

Mandatory Public Art – 4 Cities

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

Brea

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

Buena Park

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

Dana Point

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

Laguna Beach

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

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

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

Non-Mandatory Programs – 4 Cities

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

Anaheim

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

Huntington Beach

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

Newport Beach

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

Santa Ana

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

Inventory of Public Artworks in the City of Costa Mesa

Permanent Artworks (58)

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

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

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

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

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

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

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

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

Fire Bird / gold, silver, and red stainless steel sculpture / 1986
Artist: Richard Lippold

Location: Segerstrom Center for the Arts, 600 Town Center Drive

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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



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

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

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



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

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



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

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

Welcome to Costa Mesa / spray paint mural / date unknown

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Utility Box 27 / sticker
wrapped utility box / date
unknown

Artist: Victor Briseno
Location: Hamilton Street
and Harbor Boulevard

Utility Box 29 / sticker
wrapped utility box / date
unknown
Artist: Orange County
Fairgrounds
Location: Wilson Street and
Harbor Boulevard

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

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

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

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

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

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

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

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

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

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

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

Utility Box 41 / sticker
wrapped utility box / date
unknown
Artist: Julie Bird Mattson
Location: National Avenue
and Victoria Street
Utility Box 42 / sticker
wrapped utility box / date
unknown
Artist: Rebekah Corum
Location: Newport Boulevard
and 22nd Street

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

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

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

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



Utility Box 49 / sticker
wrapped utility box / 2021
Artist: Jennifer Bloomfield
Location: Newport Boulevard
and Del Mar Avenue

Utility Box 50 / sticker
wrapped utility box / date
unknown
Artist: Richard Walsh
Location: Red Hill Avenue and
Baker Street East

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SAMPLE PUBLIC ART IN PRIVATE DEVELOPMENT

Definitions and Eligibilities from Other Municipalities



City of **San Diego**:

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

Artwork includes:

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

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

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

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

“

“Credits.

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

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

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

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

(iv) Earthworks, fireworks, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media, including sound, film, holographic, and video systems, hybrids of any media and new genres.

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

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

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

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

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

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

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

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

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

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

“

City of Los Angeles:

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

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

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

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

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

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

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

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

“

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



PROPOSED FUNDING MECHANISMS FOR PUBLIC ART PROJECTS

- **Transient Occupancy Tax (TOT)**

This is a tax applied to short-term rentals and hotel stays, typically charged to guest. The City of Costa Mesa's Retail Cannabis Tax and Regulation Measure operates in a similar function to the TOT and currently allocates one-half percent of total tax revenue for the implementation of the Arts and Culture Master Plan.

- **Public Works Percent for Arts Funding**

This is the integration of public art into construction and improvement to City facilities. As permanent public art is considered a capital improvement, it is generally eligible as an expense in tandem with grants or other outside funding for these projects. Municipalities have allocated between 1-2% of the cost of construction for public art as part of the standard budgeting process.

- **Private Development Percent for Arts Funding**

This is the integration of public art into construction and improvement in private development projects. Policies vary, with private developers, in some cities, permitted to acquire and install art on their property to fulfill the requirement (with City review and approval), or contribute to an in-lieu fund managed by the City to acquire and install public art on City-owned property.

- **Quimby Funds**

These funds are restricted to parks and support the integration of public art into park enhancement projects.

- **Arts in Parks Funding**

This is a General Fund appropriation from the State budget for the California Department of Parks and Recreation to create new California Cultural and Art Installations in the Parks program for state and local parks. There is grant funding available annually.

- **Private Funds**

Opportunities exist for raise private support to augment public funding for public art programs, ranging from "crowdfunding" small contributions (often used for commemorative monuments) to major gifts that enable municipalities to acquire an especially costly work of art by an internationally-renowned artist.

PERCENT FOR PUBLIC ART EXAMPLES

ATTACHMENT 3

CITY	PUBLIC DEVELOPMENT	PRIVATE DEVELOPMENT	PERCENT	FUNDING	OTHER
Anaheim	One art installation per park project. Every public park project that entails construction or major refurbishment of a new park or community building as part of CIP shall provide for an installation of an art piece.	This is encouraged but not as an ordinance.	N/A	Public Art Trust Fund- special revenue fund	Affordable housing projects can be exempt from this requirement.
Brea	Any development project from \$1,500,000 to \$3,999,999 have the option of contributing sculpture allocation funds to Brea's Art Fund in lieu of installing a sculpture at the project site. Development projects with a total project building valuation of \$4,000,000 or more must install a sculpture at the project site.	Any development project from \$1,500,000 and up is required to select, purchase and install permanent outdoor sculpture at the site OR contribute an amount equivalent to sculpture to the Brea's Art Fund.	About 1% of total project costs	Brea Art Fund	Small residential projects, places of worship and public facilities constructed by nonprofit organizations are exempt.
Burbank		1% of the total project cost for the first 15 million dollars, 0.75% of the total project cost for that portion between 15 million and 25 million dollars in addition to the previous 1% and 0.5% of the total project cost for that portion equal to or in excess of 25 million dollars plus the previous percentages. In lieu of committing the minimum allocation to an on-site art project, the project developer may pay all or a portion of the minimum allocation for deposit into the Art in Public Places Fund.	0.5% to 1%	Art in Public Place Fund	Projects exempt for this requirement: Child care centers, single family homes, subdivisions with four or fewer dwellings, commercial or industrial project with a valuation under \$500,000, multifamily residential with a building valuation of \$1,500,00 or less, any affordable unit development funded by the Housing Authority etc.
Dana Point	Any new development or renovation in excess of \$1,000,000- art can be on or off site OR can contribute to a public art fund in-lieu fund of equal amount.	Any new development or renovation in excess of \$1,000,000- art can be on or off site OR can contribute to a public art in-lieu fund of equal amount	.5% of the total construction costs	Public Art Fund	Small residential projects, projects subject to regulation under the Dana Point Harbor Revitalization Plan and District Regulations and anything under \$1,000,000 are exempt.

CITY	PUBLIC DEVELOPMENT	PRIVATE DEVELOPMENT	PERCENT	FUNDING	OTHER
Laguna Beach	City parks and publicly owned structures that exceed \$225,000 will be subject to art in public places requirement OR contribute an amount equivalent to the Art in Public Places Fund.	Any new commercial or industrial developments, remodeling of existing commercial properties, residential subdivision of more than four lots or units that exceed \$225,000 in expenditures will be subject to art in public places requirement OR contribute an amount equivalent to the Art in Public Places Fund.	1.25% of total project valuation for in lieu of fee	Art in Public Places Fund	Underground public works projects, street or sidewalk repairs, tree planting, anything damaged by natural disaster, low income housing construction or nonprofit structures are exempt.
Santa Ana	Highly encouraged by way of city processes	Highly encouraged by way of city processes	N/A		
Newport Beach	N/A	N/A	N/A	Reserve Fund for Culture and Arts- \$55,000 per year	
Carlsbad	Any construction, reconstruction or renovation in excess of \$500,000 for publicly owned, leased or operated facility (parks included) must include public art on site OR funds can be pooled for future projects.	N/A	1% of total project costs	General Capital construction fund or General Fund	
Solana Beach	0.5 % for CIP projects over \$500,000 and a Transient Occupancy Tax, 30% is designated to support public art from coastal area business/visitor assistance enhancement fund.	0.5% of total construction budget for public art including commercial, residential and industrial development projects with building permit valuation of \$500,000 or more.	0.5% for CIP and private development		
Santa Monica		2% of the average square foot cost of construction for private development for art on site OR in lieu fee in amount of 1% of average square foot cost of construction.	2%		



CITY OF COSTA MESA

Agenda Report

77 Fair Drive
Costa Mesa, CA 92626

File #: 25-288

Meeting Date: 5/1/2025

TITLE:

BUDGET REVIEW - END OF THE YEAR

DEPARTMENT: PARKS AND COMMUNITY SERVICES

RECOMMENDATION:

Staff recommends the Arts Commission receive and file the Master Plan budget review ending in Fiscal Year 2024-25.



City of Costa Mesa

77 Fair Drive
Costa Mesa, CA 92626

Agenda Report

Arts Commission

Item #: 25-288

Meeting Date: 5/1/2025

TITLE: BUDGET REVIEW- END OF THE YEAR

DEPARTMENT: PARKS AND COMMUNITY SERVICES

PRESENTED BY: BRIAN GRUNER, PARKS AND COMMUNITY SERVICES DIRECTOR

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

RECOMMENDATION:

Staff recommends the Arts Commission receive and file the Master Plan budget review ending in Fiscal Year 2024-25.

BACKGROUND:

On November 3, 2020, Costa Mesa voters approved the “City of Costa Mesa Retail Cannabis Tax and Regulation Measure” (Measure Q). Currently the Arts & Culture Master Plan budget (Attachment 1) is partially funded through Measure Q.

In prior Fiscal Year 2024-25, staff requested and received funding for the programs outlined in each corresponding year of the Arts & Culture Master Plan. However, staff and/or City Council have requested additional funds to be allocated to certain projects and programs based on a historical data for the programs. In 2024, Council allocated an additional \$10,000 to increase the budget amount for arts grants for a total of \$20,000 for the grant program.

ANALYSIS:

The Arts and Culture Master Plan will reach its final year of implementation in Fiscal Year 2025–26, as outlined in the attached Budget Forecast. In anticipation of this conclusion, staff have compiled a comprehensive historical review of funded initiatives over the past several fiscal years.

This record identifies which projects and programs received support in each year and summarizes expenditures. The review provides valuable insight into the City's investment in arts and culture, supporting a thoughtful evaluation of the Master Plan's effectiveness and informing future strategic planning efforts.

FISCAL REVIEW

No fiscal review is required.

LEGAL REVIEW

No legal review is required.

CONCLUSION:

Staff recommends the Arts Commission receive and file the Master Plan budget review ending in Fiscal Year 2024-25.

BUDGET FORECAST

X – Year in which action is initiated
PRIORITY/RECOMMENDATION

1.1 – CHILDREN & YOUTH

Existing	SMART Camp EXPAND & POSSIBLE ADDITION OF OTHER ORGANIZATIONS/YOUTH PROGRAMS	\$60,000	\$70,000	\$80,000	\$90,000	\$100,000
----------	---	----------	----------	----------	----------	-----------

1.2- FREE ARTS EXPERIENCES CITY-WIDE

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

2 – EXPAND PUBLIC ART

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

X – Year in which action is initiated
PRIORITY/RECOMMENDATION

		FY21-22	FY22-23	FY23-24	FY24-25	FY25-26
New	Re-design public amenities TO BE DETERMINED; AS NEEDED FOR REPLACEMENT					
New	Permanent Public Art DEVELOP PLAN; FUND THROUGH DEVELOPER FEES					
3.1 – ASSERT “CITY OF THE ARTS” BRAND						
New	Graphic design BRANDING PROCESS		\$15,000			
New	Artist Laureate HONORARIUM FOR INDIVIDUAL ARTIST SELECTED FOR ONE YEAR TERM – RESPONSIBILITIES WILL INCLUDE FREE PUBLIC PROGRAMS, APPEARANCES		\$2,500	\$2,500	\$2,500	\$2,500
3.2 – HIRE PROFESSIONAL ARTS STAFF						
	ARTS SPECIALIST (FTE) SALARY AND BENEFITS		\$120,000	\$120,000	\$120,000	\$120,000
3.3 – ESTABLISH ARTS COMMISSION						
New	Commissioner stipends \$100/MONTH STIPEND PER COMMISSIONER			\$8,400	\$8,400	\$8,400
4.1 – RE-IMAGINE ARTS GRANTS						
EXISTING	ARTS GRANTS SEE RECOMMENDATIONS SECTION FOR DETAILS	\$4,000	\$5,000	\$7,500	\$10,000	\$12,500
4.2 – NEED FOR CREATIVE SPACES						
	TBA, STAFF TIME AND POSSIBLE OUTSIDE CONSULTANTS					
4.3 – KEEP “CREATIVES” IN COSTA MESA						
NEW	AFFORDABLE ARTIST HOUSING TO BE DETERMINED					
4.4 – PROMOTE CREATIVE SECTOR						
	STAFF TIME					
TOTAL						
	\$103,400 CURRENT FY18-19 BUDGET	\$112,900	\$530,400	\$408,300	\$432,800	\$457,300
PER CAPITA						
	(BASED ON 113,825 POPULATION) \$0.91 CURRENT PER CAPITA ARTS EXPENDITURE	\$0.99	\$4.66	\$3.59	\$3.80	\$4.02
ANNUAL TAX REVENUE GENERATED BY COSTA MESA CREATIVE SECTOR \$1,700,000						