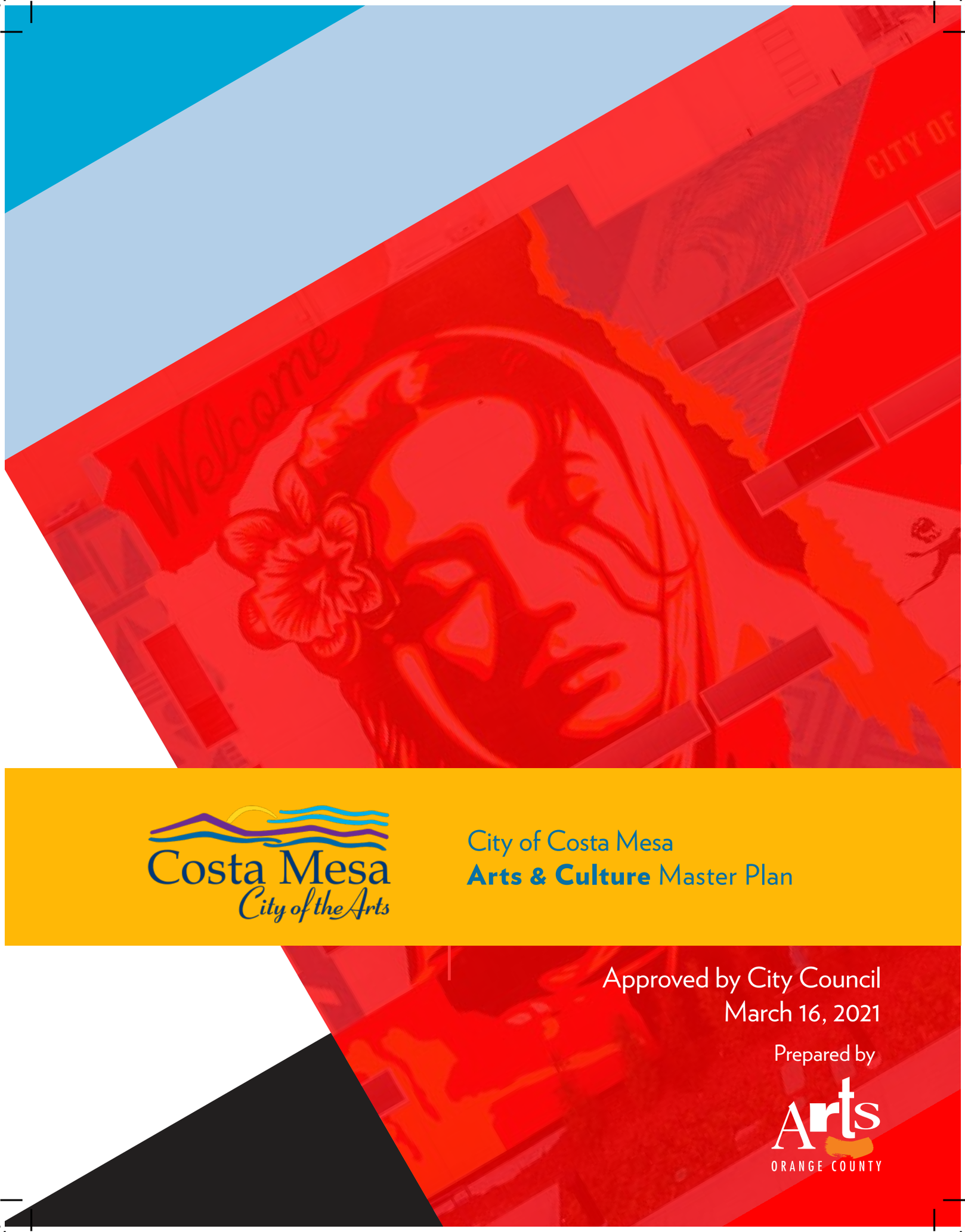


Costa Mesa
City of the Arts

City of Costa Mesa
Arts & Culture Master Plan

Approved by City Council
March 16, 2021

Prepared by

Arts
ORANGE COUNTY

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

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

SHEPARD FAIREY

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

TABLE OF CONTENTS

Introduction 4
City of Costa Mesa Leadership 5
Executive Summary, Vision, Mission 6-7
Research Methodology 8
-Sources of Community Input 9-10
-Key Stakeholder Interviews 11-13
-Community Forum Attendees 14
-Online Survey Overview 15-20
Timeline – Highlights of Costa Mesa's "City of the Arts" Evolution 21-22
Why the Arts are Important to a Healthy Community 23-26
The Creative Economy in Costa Mesa 27-28
How Much do Cities Spend on Arts & Culture? 29
How do Cities Fund the Arts? 30
Orange County Cities Arts Governance 31
Costa Mesa Cultural Arts Committee 32
Overview of City-Sponsored Arts & Cultural Activities 33
Policy Framework: Goals, Objectives, Action Steps 34-51
Recommendations: Suggested Action Plan Timetable 52-55
Recommendations: Budget Forecast 56-57
About the Consultant 58
Appendices 61

INTRODUCTION

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

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

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

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

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

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

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

Arts Orange County

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

CITY OF COSTA MESA LEADERSHIP

(MARCH 16, 2021)

City Council

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

Cultural Arts Committee

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

City Staff

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

EXECUTIVE SUMMARY

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

VISION

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

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

Mural by Allyson Jones Wong at 1500 Adams Avenue.

MISSION

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

- **Increase opportunities for all to experience arts and culture throughout our community, with a commitment to equity, diversity and inclusion**
  - Expand arts and cultural offerings for children and youth
  - Increase free arts experiences year-round throughout the City

- **Expand public art throughout the City, both indoor and outdoor, through donation, loan and purchase**

- **Professionalize and elevate the status of arts and culture in City government**
  - Boldly assert Costa Mesa's "City of the Arts" brand
  - Hire professional arts and culture staff
  - Establish a City Arts Commission and retain the City's Cultural Arts Committee in a new role

- **Support Costa Mesa's thriving creative economy**
  - Promote greater creative sector collaboration
  - Help keep Costa Mesa's "creatives" in the City
  - Address the need for creative spaces
  - Re-imagine the City's arts grants program for greater impact

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

RESEARCH METHODOLOGY

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

- Conducting meetings with the Cultural Arts Committee's Arts and Culture Master Plan Subcommittee to review project goals and scope of work, to keep them informed of our progress, and to identify information still needed for the plan.

- Conducting 78 individual key stakeholder interviews to identify community arts and cultural needs. These individuals were identified in collaboration with the Arts and Culture Master Plan Subcommittee and included a representative sampling of various important constituencies within or serving the City of Costa Mesa.

- Conducting seven community conversations to identify arts and cultural needs, held in various locations around the City, including a bilingual community conversation held at a Latino neighborhood community center.

- Conducting an online survey that was open to the public, and promoted widely, to collect input from Costa Mesa residents and visitors to the City. The survey was available in English and Spanish, and more than 1,000 responses were received.

SOURCES OF COMMUNITY INPUT

PROFESSIONAL ARTS & ENTERTAINMENT

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

COMMUNITY ARTS & ARTS EDUCATION

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

DESTINATION RETAIL

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

MAJOR BUSINESS

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

EDUCATION

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

CREATIVE INDUSTRIES

VANS
RVCA
Urban Workshop
Transparent Productions

Neighborhood
Community
Forum
Online Survey

COSTA MESA RESIDENTS

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

SMALL BUSINESS

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

LATINO COMMUNITY

OC Community Foundation
OneOC
United Way of OC
Individual Arts Patrons

SOCIAL SERVICES & PHILANTHROPY

KOCE-TV / PBS SoCal
Local Arts Magazine

MEDIA

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

CITY GOVERNMENT

KEY STAKEHOLDER INTERVIEWS

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

Minoo Ashabi	Principal Planner, City of Costa Mesa
Charlene Ashendorf	Cultural Arts Committee Member, City of Costa Mesa
David Blaire	Board Member, Costa Mesa Playhouse
Krissie Bogner	Parks & Recreation Commissioner, City of Costa Mesa
Gordon Bowley	Costa Mesa United
Maria Hall Brown	Executive Producer, Arts & Cultural Programming, PBS SoCal (KOCE-TV)
Mike Brown	Board Member, Costa Mesa Playhouse
Peter Buffa	Director, Barclay's Bank, CM resident, former Mayor and Council Member, City of Costa Mesa
Mary Cappellini	Board Member, Save Our Youth
Gregory Cox	Vice President, Development, Pacific Symphony– resident orchestra Renée & Henry Segerstrom Concert Hall, Segerstrom Center for the Arts
Barry Curtis	Director of Economic & Development Services, City of Costa Mesa

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

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

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

COMMUNITY FORUM ATTENDEES

Ivan Alexander
Charlene Ashendorf
Enrique E Becerra
Marcie Brejtfus
Allison Burch
Cinzia Burini
Mary Cappellini
Araceli Ceja
Manuel Chavez
Cynthia Corley
Jose E Corona
Dr. Cravagan, MD
Cynthia D'Agosta
Jason Delvera
Irene Engard
Kathleen Eric
Daniel Escobar
Sara Fahy
Scott Fitzpatrick
Matt Fletcher
Andrew Gallagher
Andy Garcia
Edwin Garcia
Michael Garcia
Gwen Ginocchio
Art Goddard
Tina Wilcox Gold
David Gold
Frank Gutierrez
Mitch Healy
Melanie Hihma
Luke Hihma
Jim Huffman
Sharon Hurd
Eddy Iniestra
Sunny Kim
Judith Lamb
Giovanny Manzos
Andrea Marr
Monica McDade
Salina Mendoza
Charlene Metoyer
Luke Money
Trina Moorlach
Maria Mota
Cynthia Olna
Mariola Paini
Emily Palmas
Anne Parker
Magali Pineda
Diane Pritchett
Bertha Rodriguez
Dianne Russell
George Sakioka
Karin Schnell
Kay Dalton
Simpkins
Barbara Steck
Karen Stretch
Naynara
Tangeland
Nguyet @ Quynh
Thomas
Rebecca Trahan
Kathie Warren
Olga Zypita

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

ONLINE SURVEY OVERVIEW

SURVEY UNIVERSE

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

SURVEY PERIOD

February 1 – May 31, 2018

PROMOTION

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

RESPONSES

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

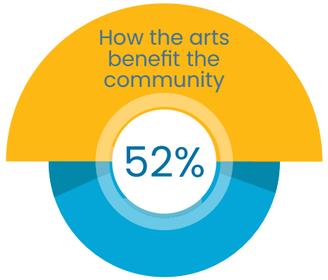
The following organizations graciously provided complimentary admission tickets for random drawings used as incentives to encourage public participation in the survey:

Costa Mesa Playhouse
Laguna Playhouse
MUZEO
Pacific Chorale
Pacific Symphony
Philharmonic Society of Orange County
Soka Performing Arts Center
South Coast Repertory

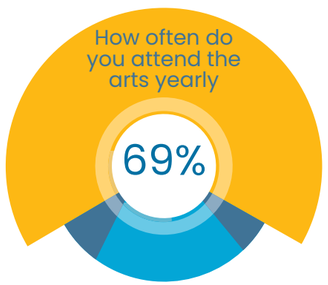
ONLINE SURVEY OVERVIEW

(Scale: 1=low to 5=high)

Responding “Very”

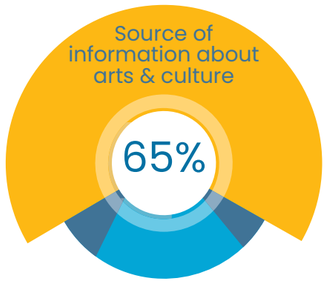


Top answer:
Safe & healthy activities for youth



6 times or more

Discounts/Lower Prices



Top answer:
Word of mouth

OVERVIEW OF SURVEY RESULTS

ATTITUDES

	ENGLISH SURVEY	SPANISH SURVEY
People who live in, work in, and visit Costa Mesa have a very positive view of the community. **Rating on a 5-point scale:**	**3.78**	**3.83**
Arts and culture are important to Costa Mesans. **Rating “Very Important” or “Somewhat Important”:**	**85%**	**97%**
Respondents generally feel satisfied that the City’s motto “City of the Arts” accurately describes what distinguishes Costa Mesa. **“Very satisfied” or “Somewhat satisfied”:**	**57%**	**73%**

ARTS ATTENDANCE

	ENGLISH SURVEY	SPANISH SURVEY
Respondents are frequent attendees of arts experiences offered within Costa Mesa:		
Attend 11+ times per year	45%	25%
Attend 6+ times per year	24%	20%
Frequent or occasional attendees at:		
Segerstrom Center for the Arts *(includes Pacific Symphony, Pacific Chorale, Philharmonic Society of Orange County South Coast Repertory)*	77%	64%
OC Fair & Event Center	74%	87%
Pacific Amphitheatre	63%	71%
City of Costa Mesa:		
Summer Concerts in the Parks	50%	69%
ARTventure	26%	36%
Movies	75%	83%
Frequently traveled to cities for arts:		
Los Angeles	20%	18%
Laguna Beach	20%	5%
Long Beach	6%	14%

Mural at VANS headquarters.

VALUES

	ENGLISH SURVEY	SPANISH SURVEY
Costa Mesans responded that the most important benefits to the community from arts and culture are, in this order:		
Providing safe & healthy Activities for youth	52%	76%
Engage youth in creative practices	50%	72%
Make Costa Mesa a more desirable place To live and work	49%	75%
Help promote good citizenship and Civic engagement	46%	70%
Foster vibrant neighborhoods	46%	64%
Stimulate new ideas and innovation	45%	69%
Honor and celebrate ethnic diversity	35%	71%
Sources of Information Relied on for Arts & Culture		
Word of mouth	65%	29%
Social media	60%	69%
Online searches	56%	52%
E-mail	59%	29%
Direct mail flyers	52%	25%

Creative Space Needs

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

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

ABOUT THE RESPONDENTS

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

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

Pre-1542 – The indigenous Tongva people lived in what is now Fairview Park for at least 3,000 years

1542-1821 – Spanish Colonial Era

1817 – Estancia Adobe built, the oldest structure in Costa Mesa and second oldest in Orange County

1821 – Mexican Era

1850 – California Statehood

1890 - OC Fair & Event Center founded, moved to present site in Costa Mesa in 1949

1920 – Vanguard University founded (as Southern California Bible School), moved to Costa Mesa in 1950 (changed name to Southern California College), changed name to Vanguard University in 1999

1947 - Orange Coast College established

1953 - City of Costa Mesa incorporated

1962 – Newport Harbor Art Museum, later renamed Orange County Museum of Art, founded. Plans move to Costa Mesa in 2021 to Segerstrom Center for the Arts campus.

1964 – Costa Mesa Art League founded (now Orange County Fine Arts, Inc.)

1964 - South Coast Repertory, professional resident theatre company, founded in Newport Beach (moved to Costa Mesa in 1978)

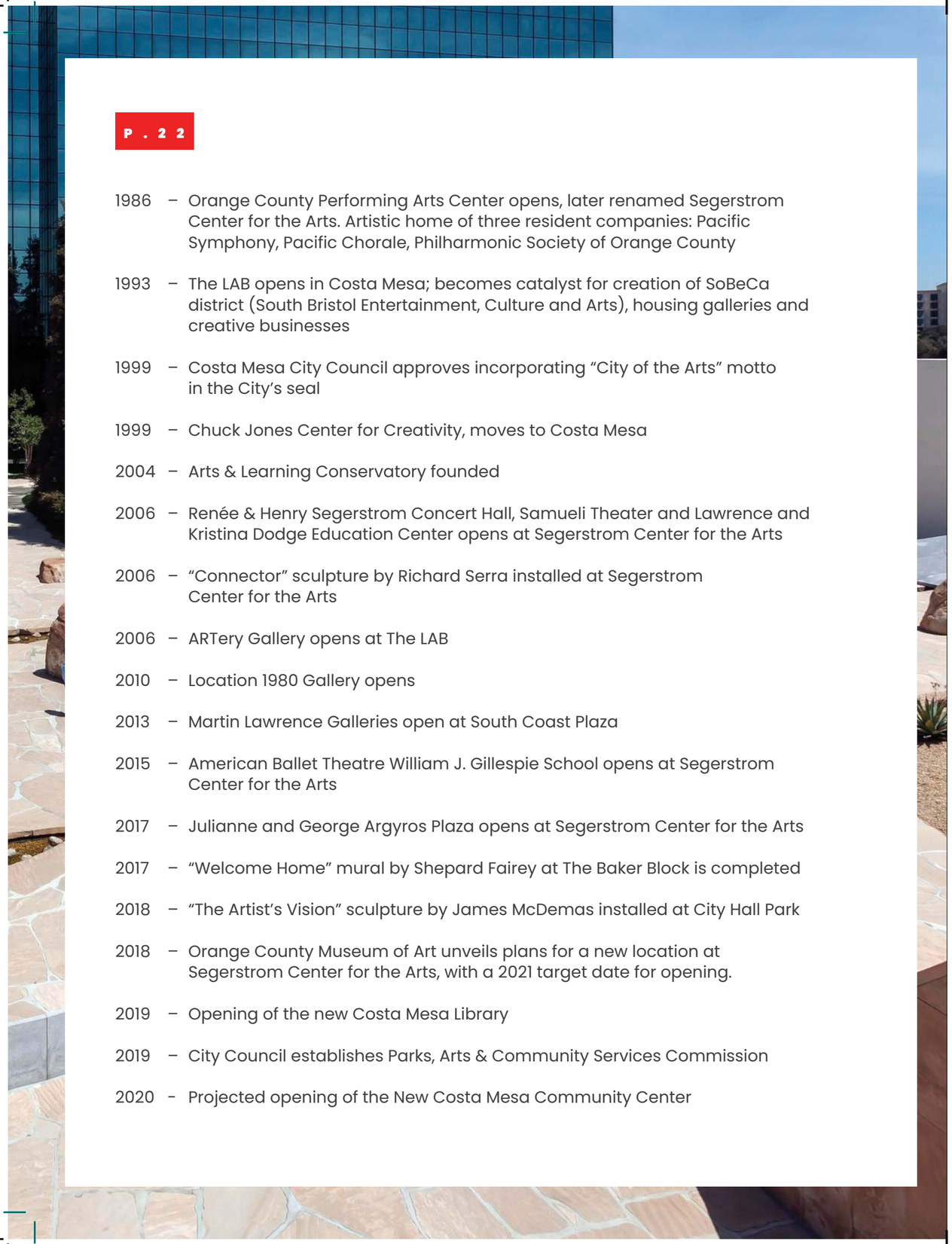
1965 - Costa Mesa Civic Playhouse community theatre founded (later renamed Costa Mesa Playhouse)

1966 – Vans founded, the first of several creative "surf and skate" industries to start or locate in Costa Mesa: Hurley (1979); Volcom (1999); RVCA (2001); Rip Curl (2005); Almond (2008).

1982 – "California Scenario" sculpture garden by Isamu Noguchi installed

1983 – Pacific Amphitheatre opens at OC Fair & Event Center

1984 – Costa Mesa City Council approves adopting "City of the Arts" as Costa Mesa's motto and establishing an "Arts Committee," which eventually is renamed "Cultural Arts Committee."



1986 – Orange County Performing Arts Center opens, later renamed Segerstrom Center for the Arts. Artistic home of three resident companies: Pacific Symphony, Pacific Chorale, Philharmonic Society of Orange County

1993 – The LAB opens in Costa Mesa; becomes catalyst for creation of SoBeCa district (South Bristol Entertainment, Culture and Arts), housing galleries and creative businesses

1999 – Costa Mesa City Council approves incorporating "City of the Arts" motto in the City's seal

1999 – Chuck Jones Center for Creativity, moves to Costa Mesa

2004 – Arts & Learning Conservatory founded

2006 – Renée & Henry Segerstrom Concert Hall, Samueli Theater and Lawrence and Kristina Dodge Education Center opens at Segerstrom Center for the Arts

2006 – "Connector" sculpture by Richard Serra installed at Segerstrom Center for the Arts

2006 – ARTery Gallery opens at The LAB

2010 – Location 1980 Gallery opens

2013 – Martin Lawrence Galleries open at South Coast Plaza

2015 – American Ballet Theatre William J. Gillespie School opens at Segerstrom Center for the Arts

2017 – Julianne and George Argyros Plaza opens at Segerstrom Center for the Arts

2017 – "Welcome Home" mural by Shepard Fairey at The Baker Block is completed

2018 – "The Artist's Vision" sculpture by James McDemas installed at City Hall Park

2018 – Orange County Museum of Art unveils plans for a new location at Segerstrom Center for the Arts, with a 2021 target date for opening.

2019 – Opening of the new Costa Mesa Library

2019 – City Council establishes Parks, Arts & Community Services Commission

2020 - Projected opening of the New Costa Mesa Community Center

WHY THE ARTS ARE IMPORTANT TO A HEALTHY COMMUNITY

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

- IMPROVE WELL-BEING
- IMPROVE HEALTHCARE
- IMPROVE THE WELL-BEING OF MILITARY & VETERANS
- UNIFY COMMUNITIES
- HAVE SOCIAL IMPACT
- MAKE NEIGHBORHOODS SAFER
- IMPROVE ACADEMIC PERFORMANCE
- DRIVE THE CREATIVE INDUSTRIES
- STRENGTHEN THE ECONOMY
- SPARK CREATIVITY & INNOVATION
- DRIVE TOURISM & REVENUE TO LOCAL BUSINESS

1. Arts improve individual well-being.
63 percent of the population believe the arts "lift me up beyond everyday experiences," 64 percent feel the arts give them "pure pleasure to experience and participate in," and 73 percent say the arts are a "positive experience in a troubled world."

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

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

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

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

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

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

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

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

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

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

ADDITIONAL HEALTHY COMMUNITY BENEFIT FROM THE ARTS:

MAKE NEIGHBORHOODS SAFER

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

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

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

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

THE CREATIVE ECONOMY IN COSTA MESA

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

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

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

COSTA MESA'S CREATIVE ECONOMY: THE NUMBERS

$63.7M
Annual Wages
In Costa Mesa's
Creative Sector

$1.7M+
Direct Tax Revenue
To City of
Costa Mesa
From Creative Sector

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

$521M
TOTAL ECONOMIC
IMPACT OF CM
Nonprofit Arts

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

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

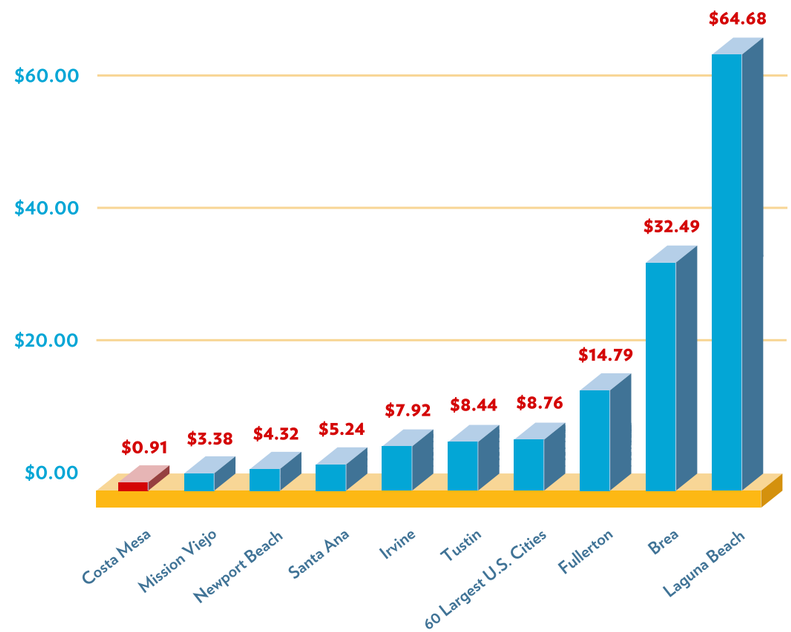
Compared to
4% of US firms
2% of US jobs
nationwide

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

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

HOW MUCH DO CITIES SPEND ON ARTS & CULTURE?

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



Source: City budgets and staff

HOW DO CITIES FUND THE ARTS?

GENERAL FUND:

Brea
Costa Mesa
Irvine
Mission Viejo
Newport Beach
Santa Ana
Tustin

OUTSIDE SOURCES OF ARTS FUNDING AVAILABLE TO CITIES

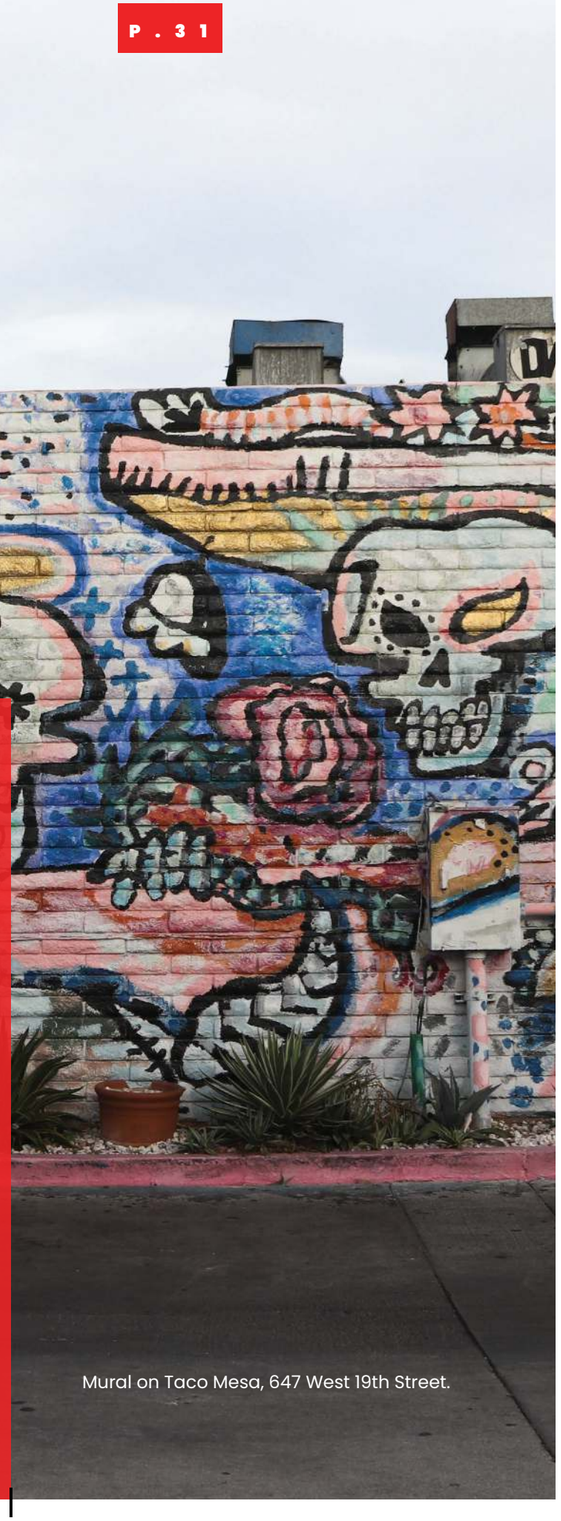
National Endowment for the Arts (a federal agency)
California Arts Council (a state agency)
Community Foundation
Private Foundations
Business Sponsorships
Local Citizens

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

MULTIPLE SOURCES:

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

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



Mural on Taco Mesa, 647 West 19th Street.

HOW DO ORANGE COUNTY CITIES GOVERN THEIR ARTS PROGRAMS?

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

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

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

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

CITY OF COSTA MESA CULTURAL ARTS COMMITTEE MISSION STATEMENT

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

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

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

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

CITY OF COSTA MESA SPONSORED ARTS & CULTURAL ACTIVITIES

PRESENTED BY CULTURAL ARTS COMMITTEE

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

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

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

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

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

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

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

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

PRESENTED BY DEPARTMENT OF PARKS & COMMUNITY SERVICES

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

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

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

POLICY FRAMEWORK

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

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

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

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

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

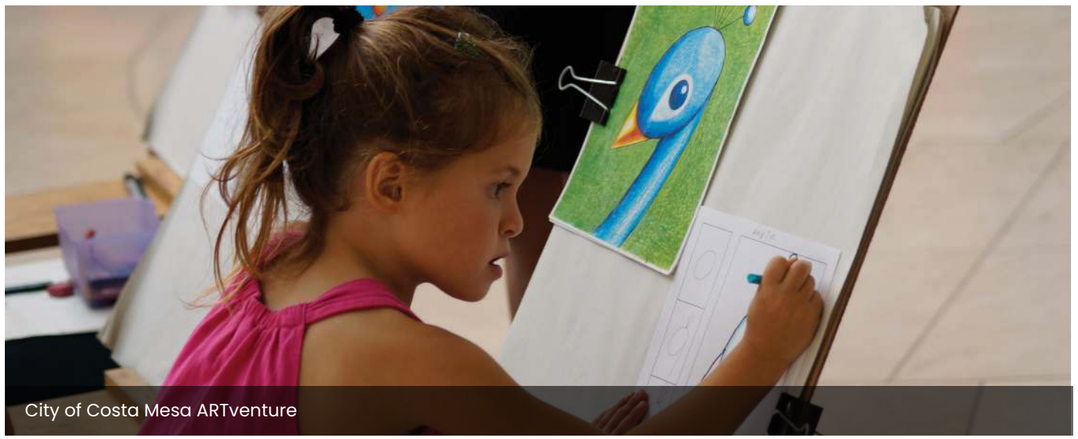
OBJECTIVE 1.1: EXPAND ARTS AND CULTURAL OFFERINGS FOR CHILDREN AND YOUTH.

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

"THE ARTS CHANGE LIVES."
"IT ALL COMES DOWN TO THE KIDS—ARTS EDUCATION IS CRITICAL."
–Key stakeholder comments

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

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



City of Costa Mesa ARTventure

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

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

"WE DON'T CHARGE TO USE PARKS."
–Key stakeholder comment

We recommend the following:

- **Action 1.2.1:** Invent a new art "crawl" experience similar to the "art walks" offered in other area cities. Laguna Beach and Santa Ana routinely draw thousands to their monthly "art walks," but Costa Mesa's visual arts landscape is not concentrated in a small walkable area. The City might, instead, consider establishing a pilot program with other organizations and creative businesses willing to participate, for example: OCC's Frank M. Doyle Arts Pavilion, Art on the Fifth at City Hall, Heroes Hall Veterans Museum at OC Fair & Event Center, ARTery Gallery at The LAB, Location 1980, Urban Workshop, Triangle Square (possible pop-up exhibit location), RVCA's headquarters, and even two arts sites barely outside the City boundaries--OCMAExpand (the temporary location of Orange County Museum of Art in South Coast Plaza Village before it moves to its permanent Costa Mesa site), and Coastline Art Gallery (Coastline College). Participants could drive independently to the locations and the City could offer a free van shuttle among the locations during the event. Restaurants adjacent to some of these sites might be encouraged to offer discounts or even engage in culinary arts demonstrations and tastings.

- **Action 1.2.2:** Make Costa Mesa's world-class arts offerings more accessible to those with the least ability to pay by creating a "Costa Mesa Resident" free admission program at Segerstrom Center, South Coast Repertory, Pacific Symphony, Pacific Chorale and Philharmonic Society of Orange County through a grant to each of $10,000. Each organization would be required to document at the end of the season usage statistics from the program. Details and procedures would be worked out in advance by the City in discussion with the organizations. This would be a means of addressing survey responses stating great interest in these offerings but finding cost to be a barrier. When it opens, Orange County Museum of Art can be added to the program.

- **Action 1.2.3:** Acquire a professional "showmobile." These are popular pieces of equipment at cities around the nation, and one leading manufacturer offers fully-equipped showmobiles at under $150,000 (See Appendix). They must be towed from location to location by a truck cab (not included). They are also quite durable with some cities still using them for decades. City of Santa Ana owns a showmobile that it transports to locations around the city for performances—and also makes it available for rental to local groups.

- **Action 1.2.4:** Develop a regular ongoing schedule of free admission performances at locations throughout the City, utilizing all available venues including parks, neighborhood lots, schoolyards, business parking lots, etc.

- **Action 1.2.5:** Manage an open call for local and regional performing artists to reserve slots in the schedule to appear in all available venues.

- **Action 1.2.6:** Offer a sliding scale of fees to the artists, depending upon the type (i.e. professional, amateur, student) and technical requirements (i.e. sound, lighting) at all available venues.

City of Costa Mesa Concerts in the Park

GOAL #2: EXPAND PUBLIC ART THROUGHOUT THE CITY

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

"BEAUTIFICATION OF THE CITY SHOULD BE A HIGH PRIORITY AND PUBLIC ART CAN PLAY A MAJOR PART IN THAT."
-Key stakeholder comment

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

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

> "The ultimate goal of public art is to create meaning, value, and relevance; public art can and should do more than provide an attractive backdrop.... Many cities, neighborhoods, and communities are at a crossroads in their long-term development strategies for public art. Programs are tasked with bringing new and exciting experiences to a community, while at the same time preserving investments in permanent public art collections and other cultural heritage landmarks. The growing need to balance the old and new, the aging and the contemporary, the permanent and the temporary have added another layer of complexity to the field. Some of the most successful examples of this approach...utilize a temporary public art and design platform to breathe new life into existing structures and prompt new dialogue. The approach offers ample opportunities to reach out to the community, providing a platform to reach outwards and ask the larger public that will effectively own the work what it wants in public space."
> (WESTAF Symposium on the Future of Public Art, 2017)

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

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

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

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

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

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

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

We recommend the following:

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

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

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

- **Action 2.4:** City may consider adopting a policy mandating fees for public art from new development projects. See Appendix for an example from the City of Laguna Beach Municipal Code on Art in Public Places.

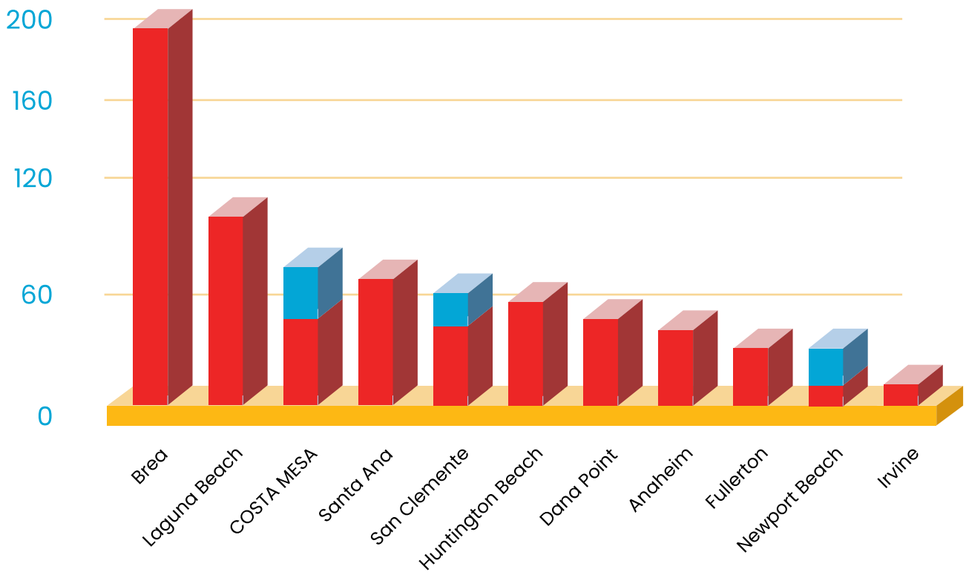
- **Action 2.5:** Create a new program of permanent public art and implement the process of selecting and installing a first work.

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

PUBLIC ART IN COSTA MESA

(SEE APPENDIX FOR AN INVENTORY.)

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



Reflects cities with 10 or more works of public art

Source: Arts Orange County Public Art Inventory

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

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

"ARTS SHOULD HAVE A SEAT AT THE TABLE IN ALL CITY MATTERS."
-Key stakeholder comment

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

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

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

SMARTCamp

OBJECTIVE 3.2: HIRE PROFESSIONAL ARTS AND CULTURE STAFF.

"A CITY ARTS PLAN WILL BE TOTALLY WORTHLESS IF THEY DON'T HIRE AN ARTS COORDINATOR."
-Key stakeholder comment

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

We recommend:

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

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

Mural by Joshua Madrid at 900 Arlington Drive.

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

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

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

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

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

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

We recommend:

- **Action 3.3.1:** Establish an Arts Commission comprised of seven members appointed by Council who have some combination of deep knowledge of and/or professional experience in the cultural arts.

- **Action 3.3.2:** Retain a Committee with a new mission of building public awareness and providing volunteer coordination for City arts events.

"SIMPLY PUT, IT DEMONSTRATES A HIGHER COMMITMENT TO THE ARTS."
-Key stakeholder comment

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

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

"VIEW THE CITY AS A CANVAS, AS A STAGE"
"CREATE MORE ACCESS AND EXPOSURE FOR THE PEOPLE WHO LIVE HERE."
-Key stakeholder comments

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

We recommend:

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

OBJECTIVE 4.2: ADDRESS THE NEED FOR CREATIVE SPACES.

"I DON'T SEE THE ARTS AS A LUXURY BUT AS A SOLUTION— OPENING RESIDENTS' MINDS, CELEBRATING DIVERSITY, CREATING SAFER NEIGHBORHOODS."
-Key stakeholder comment

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

VISUAL ARTS:

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

PERFORMING ARTS:

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

- **Action 4.2.5**: Community theatre: two nonprofit community theatre organizations that are well-established and supported by existing audiences (the 54-year old Costa Mesa Playhouse and the 9-year old Attic Theatre, led by a Costa Mesan but located just over the city line in Santa Ana) face challenges with their current venues and seek to move into new spaces that will afford them the dedicated use required for regularly producing theatre organizations and provide them greater assurance of permanence. The City can be a catalyst in bringing the parties together to discuss their needs and determine if any collaboration is possible, such as shared spaces. Next steps might then involve helping identify properties within the City that might be suitable to fulfill these needs and what the role of the City should be in helping them to secure them.

- **Action 4.2.6:** Performing arts venues: there was strong interest expressed in two main possibilities - a 300-400 seat theatre for all kinds of community performances and a 3000-4000 seat indoor theatre designed primarily to accommodate touring popular music concerts that would be presented by local promoters. Before the City considers what role it should play in advancing the creation of new performance venues, we think it is essential to determine more accurately what kind of market exists of promoters that would wish to program active schedules in the desired venues as well as what kind of audience demand exists to fill seats in these venues. The City should begin by meeting with those stakeholders that advocate for these venues. Based on the results of the discussion, the City could consider engaging a firm that specializes in performing arts market research to validate the community's expressed need.

City of Costa Mesa Senior Center - Hawaiian Dance Class.

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

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

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

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

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

"COSTA MESA SHOULD BE A CREATIVE SILICON VALLEY."
-Key stakeholder comment

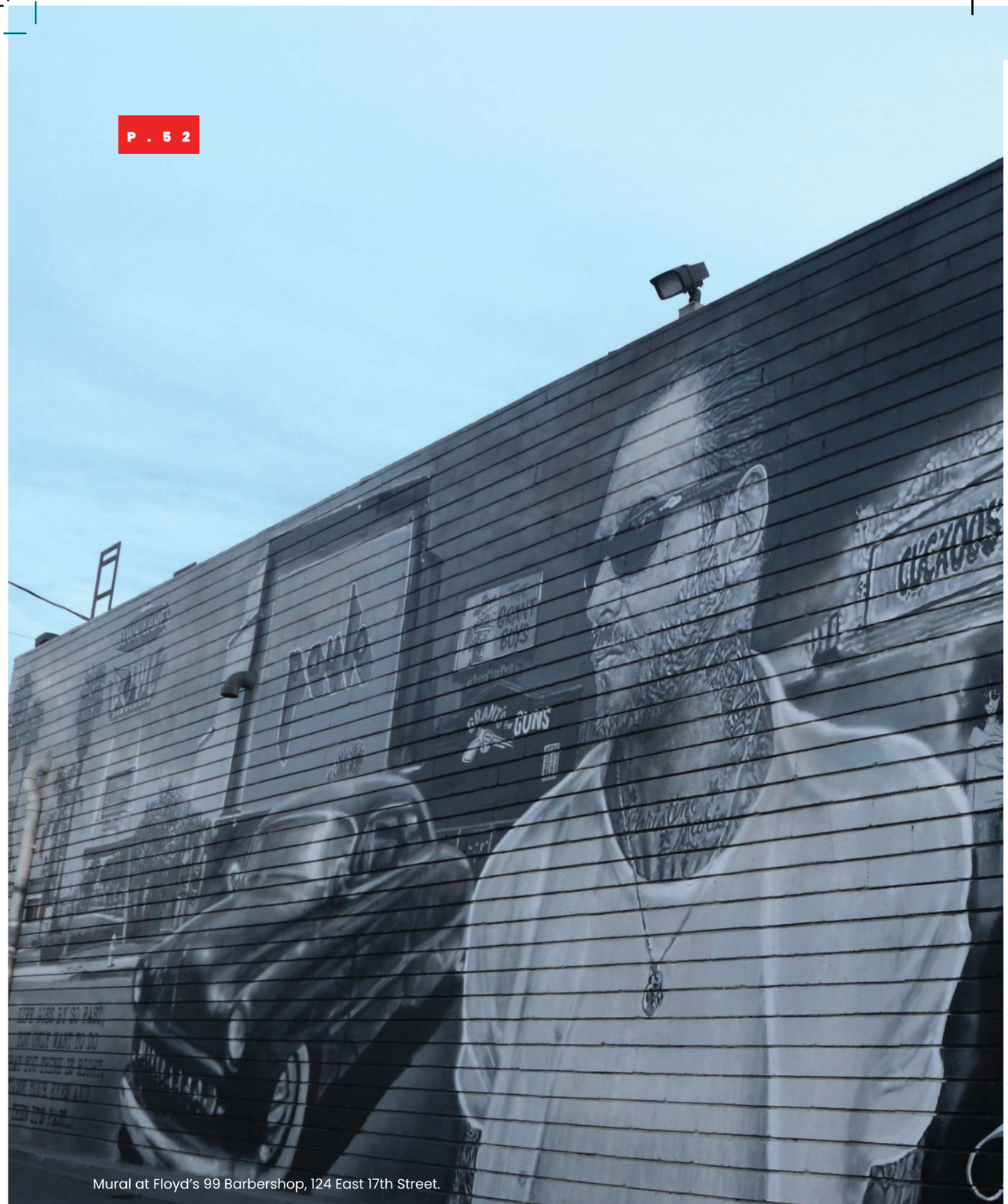
OBJECTIVE 4.4: PROMOTE GREATER CREATIVE SECTOR COLLABORATION.

"DO WE WANT TO TALK ABOUT ARTS & CULTURE AS THEY ARE DEFINED NOW OR HOW THEY WILL BE DEFINED BY A FUTURE GENERATION?"
-Key stakeholder comment

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

- **Action 4.4.1:** Convene representatives of Costa Mesa's arts & culture organizations to encourage the formation of a local arts alliance. Its purpose would be to foster regular communication and increased collaboration within the arts and arts education community, and with the City, and to thereby strengthen their collective bond with Costa Mesa residents. While the City would not have a formal role in operating or guiding such an endeavor, a local arts alliance would be a valuable resource for the City. It could positively influence the evolution of City programs, and the City's general role with respect to the arts, in part by enabling robust public input concerning the arts in Costa Mesa. Similar alliances operate successfully in other Orange County communities, such as Laguna Beach and Santa Ana.

- **Action 4.4.2:** Convene representatives of local creative industries to encourage them to help keep Costa Mesa's creative "vibe" going. People frequently speak of the uniquely eclectic and creative character of Costa Mesa that distinguishes it from other cities in the region; the "surf and skate" culture partly accounts for this. Costa Mesa is where many large and small creative industries have been founded or now call home. As with the previous recommendation, the City's role would be as a convener of representatives who themselves would drive the agenda. The City's "Action Arts" event was conceived, in part, to reach out to this sector; however, it is a single day annual event rather than an ongoing conversation.



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

SUGGESTED ACTION PLAN TIMETABLE

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

X - Year in which action is initiated

PRIORITY/RECOMMENDATION		FY21-22	FY22-23	FY23-24	FY24-25	FY25-26
1.1 EXPAND ARTS & CULTURAL OFFERINGS FOR CHILDREN AND YOUTH						
1.1.1 -	Increase the City's financial contribution to Summer Camp for the Arts		X	X	X	X
	Evaluate impact of City's contribution & determine following year's contribution		X	X	X	X
1.1.2 -	Engage community organizations in exploring new opportunities	X				
1.1.3 -	Create/support more performance opportunities for youth	X				
1.1.4 -	Explore with SCFTA campus institutions off-site youth arts programs	X				
1.1.5 -	Engage OCC, Vanguard, Coastline & UCI in exploring new opportunities	X				
1.1.6 -	Engage Newport-Mesa Unified School District in exploring new opportunities	X				
	Evaluate effectiveness of outcomes from these outreach efforts	X				
1.2 INCREASE FREE ARTS EXPERIENCES YEAR-ROUND THROUGHOUT THE CITY FOR ALL						
1.2.1 -	Create a one-time pilot art "crawl" experience with other organizations		X			
	Evaluate the art crawl experience and if successful, create ongoing schedule			X	X	X
1.2.2 -	"Costa Mesa Residents FREE" - SCFTA, resident groups, SCR		X			
1.2.3 -	Acquire a "showmobile" for use as stage for outdoor performances		X			
1.2.4 -	Develop schedule of performances throughout the city on the showmobile			X	X	X
1.2.5 -	Open a call for performing artists, ensembles for the showmobile schedule			X	X	X
1.2.6 -	On a limited basis, make showmobile available for rent to groups			X	X	X

GOAL #2: EXPAND PUBLIC ART THROUGHOUT THE CITY

X - Year in which action is initiated

PRIORITY/RECOMMENDATION		FY21-22	FY22-23	FY23-24	FY24-25	FY25-26
2 ESTABLISH A WORLD CLASS PUBLIC ART PROGRAM						
2.1 -	Continue the City-operated program of temporary utility box art	X	X	X	X	X
	Review additional sites that are suitable for such installations.	X				
2.2 -	Develop a plan for an ambitious temporary and permanent public art program		X			
2.3 -	Create a new program of temporary installations of large-scale sculptures.		X			
	Install one phase of large-scale temporary art (3 works)		X	X	X	X
2.4 -	Consider a policy of developer fees to support public art		X			
2.5 -	Create a new program of permanent public art		X			
	Install permanent public art			X	X	X
2.6 -	Research imaginative public works elements	X				
	Call for designs & selection process of public works elements			X		
	Fabricate and install new public works elements			X		

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

3.1 BOLDLY ASSERT COSTA MESA'S "CITY OF THE ARTS" BRAND						
3.1.1 -	Create inspiring new logo		X			
3.1.2 -	Incorporate new logo in all City communiciations		X			
3.1.3 -	Agendize "artistic moment" at all Council meetings	X				
3.1.4 -	Appoint an Artist Laureate		X	X	X	X
3.2 HIRE PROFESSIONAL ARTS AND CULTURE STAFF						
3.2.1 -	Create a full-time Arts Specialist position		X			
3.2.2 -	Develop a position description		X			
3.2.3 -	Open a search		X			
3.2.4 -	Invite outside arts leaders to be part of interview process		X			
3.2.5 -	Hire new Arts Specialist		X			
3.3 ESTABLISH A CITY ARTS COMMISSION & RETAIN ARTS COMMITTEE IN NEW ROLE						
3.3.1 -	Establish an Arts Commission comprised of 7 members appointed by Council			X		
3.3.2 -	Retain Cultural Arts Committee with a new mission			X		

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

X - Year in which action is initiated

PRIORITY/RECOMMENDATION		FY21-22	FY22-23	FY23-24	FY24-25	FY25-26
4.1 RE-IMAGINE THE CITY'S ARTS GRANTS PROGRAM FOR GREATER IMPACT						
4.1.1 -	Re-think the mission of the grant program	X				
4.1.2 -	Increase the range of grant amounts		X			
4.2 ADDRESS THE NEED FOR CREATIVE SPACES						
	Visual Arts					
4.2.1 -	Explore underutilized City & private spaces for temporary exhibitions or gallery	X				
4.2.2 -	Explore easier paths for artists & property owners to establish creative spaces	X				
4.2.3 -	Explore possible incentives for property owners to provide visual arts space	X				
	Performing Arts					
4.2.4 -	Test new Library/Lions Park spaces as performance venues by offering free trial use	X				
4.2.5 -	Convene CM Playhouse & Attic Theatre to learn more about their needs	X				
	Based on conversation, determine role of the City in advancing a plan		X			
4.2.6 -	Study further needs for 300-400 and 3000-4000 seat venues		X			
	Based on research, determine role of the City in advancing a plan			X		
4.3 HELP KEEP COSTA MESA'S "CREATIVES" IN THE CITY						
4.3.1 -	Explore opportunities for affordable housing and work space for artists		X			
4.4 PROMOTE GREATER CREATIVE SECTOR COLLABORATION						
4.4.1 -	Host initial meeting of CM arts organization representatives		X			
	Send a City representative to attend future meetings	X	X	X	X	X
4.4.2 -	Host initial meeting of CM industry representatives		X			
	Send a City representative to attend future meetings		X	X	X	X

BUDGET FORECAST

X - Year in which action is initiated

PRIORITY/RECOMMENDATION		FY21-22	FY22-23	FY23-24	FY24-25	FY25-26
1.1 - CHILDREN & YOUTH						
Existing	SMART Camp EXPAND & POSSIBLE ADDITION OF OTHER ORGANIZATIONS/YOUTH PROGRAMS	$60,000	$70,000	$80,000	$90,000	$100,000
1.2- FREE ARTS EXPERIENCES CITY-WIDE						
Existing	ArtVenture CURRENT EXPENDITURE YEARLY	$20,000	$20,000	$20,000	$20,000	$20,000
Existing	Galleries CURRENT EXPENDITURE YEARLY	$400	$400	$400	$400	$400
Existing	Action Arts CURRENT EXPENDITURE YEARLY	$10,000	$10,000	$10,000	$10,000	$10,000
New	Free Park Perfs. by local artists ONCE PER DISTRICT FY19-20 (6), INCREASE ONE ANNUALLY NOT INCLUDING SUMMER, WHEN CONCERTS ALREADY SCHEDULED BUDGET $2,000 PER CONCERT FOR ARTISTS, STAFFING, PROMO	$6,000	$12,000	$24,000	$36,000	$48,000
New	Art "Crawl" $250 AVAILABLE TO VENUES (4) FOR STAFFING, REFRESHMENTS RENTAL & STAFF OF 4 SHUTTLE VANS (ESTIMATED AT $500 EACH)		$3,000	$3,000	$3,000	$3,000
New	Costa Mesa Free at Segerstrom Center Campus PILOT PROGRAM TO OFFER FREE TICKETS TO CM RESIDENTS AT SELECTED PERFORMANCES; ADD OCMA WHEN IT OPENS		$50,000	$60,000	$60,000	$60,000
New	Showmobile $150,000 ONE-TIME CAPITAL EXPENSE, USEFUL LIFE AT LEAST 10 YEARS		$150,000			
2 - EXPAND PUBLIC ART						
Existing	Utility Box Art 12-14 per year	$12,500	$12,500	$12,500	$12,500	$12,500
New	Large-scale (6) INSTALLATION OF LARGE-SCALE TEMPORARY ART THROUGHOUT THE CITY; ONE IN EACH OF THREE DISTRICTS PER YEAR, TWO-YEAR LOAN INSTALLATION AND SELECTION CONSULTANTS		$60,000	$60,000	$60,000	$60,000

X - Year in which action is initiated

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

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

ABOUT THE CONSULTANT

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

Richard Stein, President & CEO
Karen Ahola, Advancement Officer
Elizabeth Miller, Program Manager
Nicholas Thurkettle, Program Coordinator
Ashley Bowman, Public Art Researcher

Costa Mesa Arts & Culture Master Plan Consulting Team:

Richard Stein, Lead Consultant
Matt Lehrman, Audience Avenue LLC
Paul Freeman, Shibumi Strategies
Victor Payan, Payan Consulting
Priscilla Reinholtz, Green Pea Design - Graphic Design

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

APPENDICES

Costa Mesa City Council Minutes, 8/20/84: City Motto & Arts Committee 62
Costa Mesa City Council Minutes, 8/16/99: Motto on City Seal 64
Costa Mesa Public Art Inventory 65
Sample Art in Public Places Code From City of Laguna Beach 69
Santa Ana Arts Collective Housing 74
Costa Mesa Cultural Assets 76
Sample Arts Specialist Position Description from City of Santa Ana 78
Showmobile Brochure 80

City of Costa Mesa “Art on the Fifth” - work by Thomas Tom

New Costa Mesa Library and Lions Park (rendering).

REGULAR MEETING OF THE CITY COUNCIL
CITY OF COSTA MESA

AUGUST 20, 1984

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

ROLL CALL

Council Members Present: Hall, Johnson, Hertzog, McFarland, Schafer

Council Members Absent: None

Officials Present: City Manager, City Attorney, Development Services Director, Director of Public Services, Deputy City Clerk

MINUTES
August 6, 1984

On motion by Councilwoman Schafer, seconded by Vice Mayor Johnson, and carried 5-0, the minutes of the regular meeting of August 6, 1984, were approved as distributed and posted.

ORDINANCES

A motion was made by Vice Mayor Johnson, seconded by Councilwoman Hertzog, and carried 5-0, to read all ordinances by title only.

CONSENT CALENDAR

On motion by Vice Mayor Johnson, seconded by Councilwoman Hertzog, all Consent Calendar items were approved in one motion by the following roll call vote:

AYES: COUNCIL MEMBERS: Hall, Johnson, Hertzog, McFarland, Schafer
NOES: COUNCIL MEMBERS: None
ABSENT: COUNCIL MEMBERS: None

WRITTEN COMMUNICATIONS

SCR's 20th Anniversary

MOTION
Resolution 84-105
Adopted

On motion by Vice Mayor Johnson, seconded by Councilwoman Hertzog, Resolution 84-105, being A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF COSTA MESA, CALIFORNIA, RECOGNIZING AND COMMENDING THE STAFF OF SOUTH COAST REPERTORY ON THEIR 20TH ANNIVERSARY, was adopted by the following roll call vote:

AYES: COUNCIL MEMBERS: Hall, Johnson, Hertzog, McFarland, Schafer
NOES: COUNCIL MEMBERS: None
ABSENT: COUNCIL MEMBERS: None

Chamber of Commerce Arts Committee

The Deputy City Clerk presented the request from the Chamber of Commerce Arts Committee to adopt the slogan "City of the Arts."

The City Manager summarized his memorandum dated August 14, 1984, recommending the following:

(1) Adopt only the motto "City of the Arts" and not alter the City Seal.

(2) Authorize payment of the deficit for displaying of "Arts Month" banners (estimated to be approximately $5,000.00).

(3) Appoint a nine-member arts committee whose primary purpose will be to make recommendations to the City Council on the establishment of a goal statement as it concerns all aspects of cultural arts in Costa Mesa; the coordination of the activities of the arts community in Costa Mesa; and establishment of a criteria by which arts organizations in Costa Mesa may apply for special funds set aside annually and recommend to the City Council those local arts organizations which should be considered for funding.

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

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

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

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

MOTION
Slogan
Adopted

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

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

MOTION
Committee
Authorized

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

MOTION
Funding
Authorized

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

Community-created mural by Friends of Brentwood Park

REGULAR MEETING OF THE CITY COUNCIL
CITY OF COSTA MESA

AUGUST 16, 1999

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

ROLL CALL

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

Council Members Absent: None

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

NEW BUSINESS
City Seal Modifications

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

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

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

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

MOTION/Adopted Resolution 99-54

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

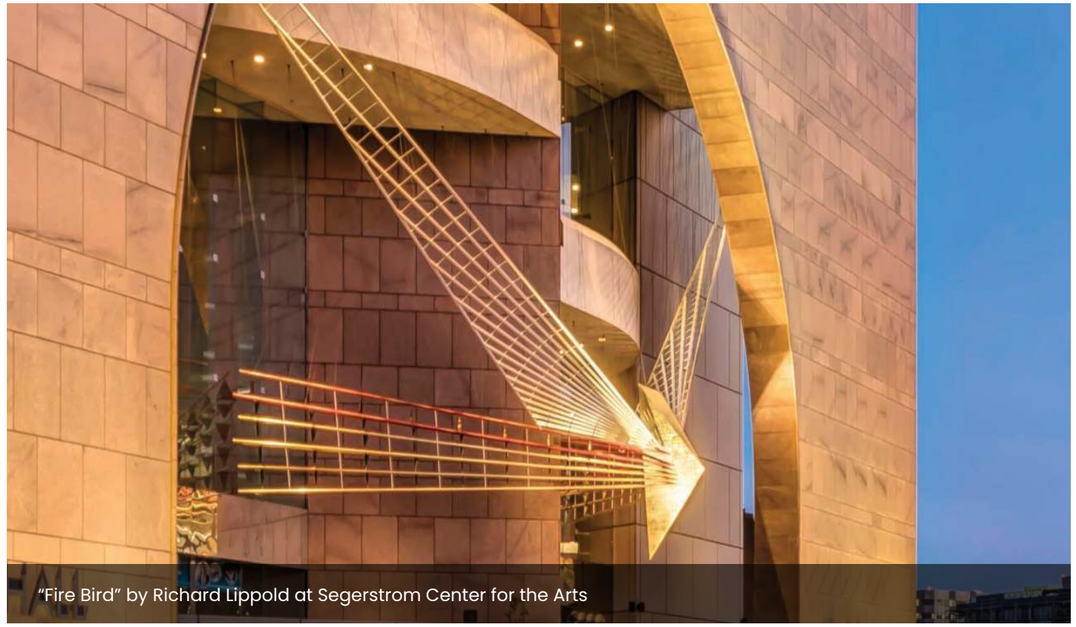
COSTA MESA PUBLIC ART INVENTORY

SOURCE: ARTS ORANGE COUNTY PUBLIC ART INVENTORY

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

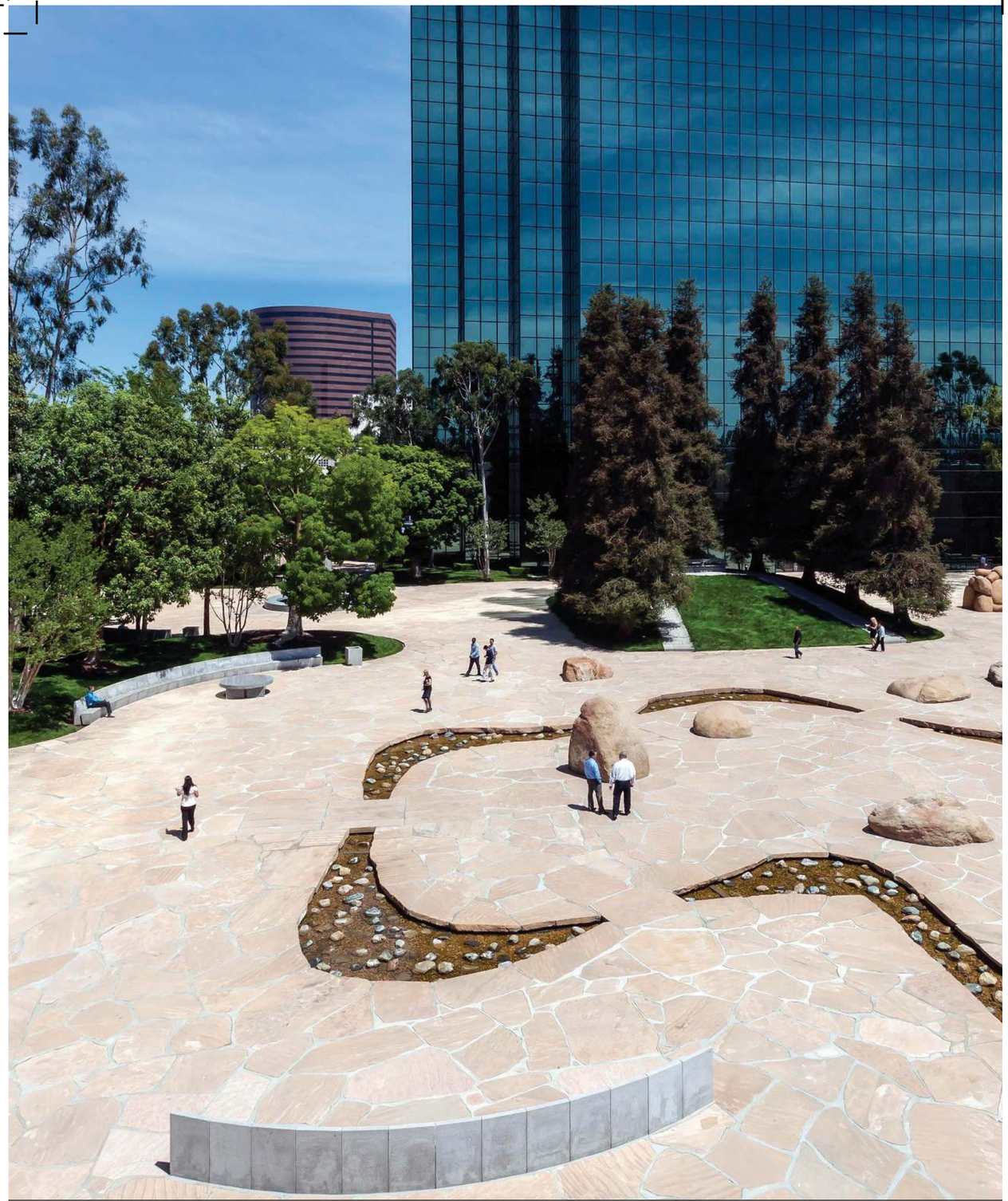
ARTIST	DATE	TITLE	MEDIUM
Permanent Works of Art			
Carl Milles	1918	Jonah and the Whale	bronze sculpture in pool
Carl Milles	1932	Sun Glitter	bronze sculpture
George Rickey	1973	Four Lines Oblique Gyratory-Square IV	kinetic steel sculpture
Tony Smith	1975	Fermi	marble modular sculpture
Betty Davenport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

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



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

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



"California Scenario" by Isamu Noguchi at Pacific Arts Plaza

SAMPLE ART IN PUBLIC PLACES CODE FROM CITY OF LAGUNA BEACH

Chapter 1.09 ART IN PUBLIC PLACES

1.09.010 Intent and purpose.

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

1.09.020 Definitions.

As used in this chapter:

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

(1) Freestanding, wall supported or suspended, kinetic, electronic, or other type sculpture, in any material or combination of materials;

(2) Murals or portable paintings in any material or combination of materials, with or without collage or the addition of nontraditional materials or means;

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

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

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

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

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

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

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

1.09.040 Projects subject to art in public places requirement.

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

(1) New commercial or industrial developments;

(2) Remodeling, repair or reconstruction of existing commercial or industrial property which exceeds two hundred twenty-five thousand dollars in expenditures;

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

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

(1) Underground public works projects;

(2) Street or sidewalk repairs;

(3) Tree planting;

(4) Remodeling, repair or reconstruction of structures which have been damaged by fire, flood, wind, earthquake or other calamity;

(5) Low income housing construction, remodel, repair, or reconstruction projects;

(6) Construction, remodel, repair, or reconstructing of structures to be occupied by a nonprofit, social service agency or institution. (Ord. 1210 § 3, 1991; Ord. 1119 § 1, 1986).

1.09.050 Processing.

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

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

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

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

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

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

(f) Formal approval or conditional approval of a final application shall be granted by the arts commission before the department of community development accepts drawings for structural plan check of the development project. A permit compliance form will serve as evidence of formal approval and shall be submitted as part of the plan check process. In the discretion of the arts commission, and upon a showing of good cause by the project applicant, drawings for structural plan check may be accepted and processed prior to formal approval or conditional approval of a final application.

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

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

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

1.09.060 Guidelines for art works.

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

(1) The art works shall be clearly visible and easily accessible to the public.

(2) The art in public places application shall include a site plan showing the location of the art work, complete with landscaping, lighting and other appropriate accessories to complement and protect the art work.

(3) The composition of the art work shall be of permanent-type of materials in order to be durable against vandalism, theft and weather, and in order to require a low level of maintenance.

(4) The art work shall be related in terms of scale, material, form and content to immediate and adjacent buildings and landscaping so that it complements the site and surrounding environment.

(5) The art work shall be designed and constructed by persons experienced in the production of such art work and recognized by critics and by his or her peers as one who produces works of art.

(6) The art work shall be a permanent, fixed asset to the property.

(7) The art work shall be maintained by the property owner in a neat and orderly manner acceptable to the city.

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

(1) Art objects which are mass produced from a standard design.

(2) Reproductions of original art works.

(3) Decorative, ornamental or functional elements which are designed by the building architect as opposed to an artist commissioned for the purpose of creating the art work.

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

(5) Services or utilities necessary to operate or maintain the art work. (Ord. 1210 § 5, 1991; Ord. 1119 § 1, 1986).

1.09.070 Art in public places fund.

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

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

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

(1) The cost of art work and its installation.

(2) Water works, landscaping, lighting and other objects which are an integral part of the art work.

(3) Frames, mats, pedestals, and other objects necessary for the proper presentation of the art work.

(4) Walls, pools, landscaping or other architectural or landscape architectural elements necessary for the proper aesthetic and structural placement of the art work.

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

(d) Administration.

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

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

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

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

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

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

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

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

AFFORDABLE
ARTIST HOUSING
COMING TO SANTA ANA FALL 2019

Santa Ana Arts Collective

1666 N. Main Street, Santa Ana

Professionally managed by:
WSH Management
DRE# 10292479

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

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

Please visit

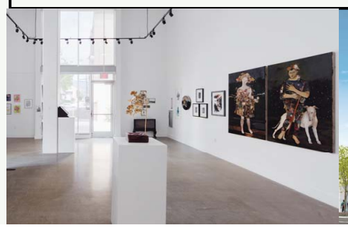
www.santaanaartsapts.com/

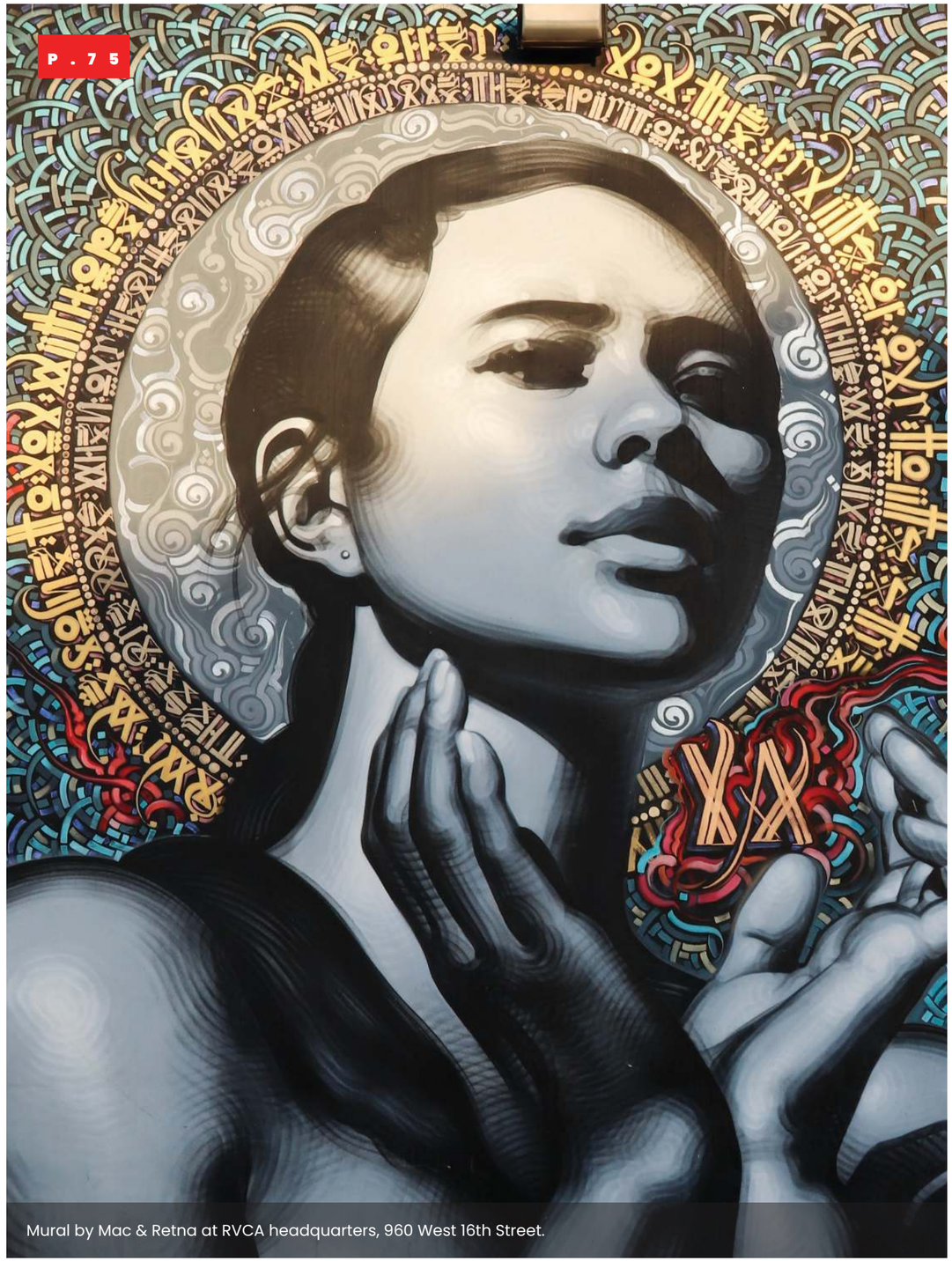
or call today to be

added to the

interest list

714.294.0000





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

COSTA MESA CULTURAL ASSETS

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

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

SAMPLE ARTS SPECIALIST POSITION DESCRIPTION FROM CITY OF SANTA ANA

SANTA ANA, CITY OF (CA)

Invites applications for the position of:
Arts & Culture Specialist

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

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

DESCRIPTION:

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

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

ESSENTIAL FUNCTIONS INCLUDE BUT ARE NOT LIMITED TO:

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

MINIMUM QUALIFICATIONS:

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

DESIRABLE KNOWLEDGE, SKILLS AND ABILITIES

KNOWLEDGE OF:

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

ABILITY TO:

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

SPECIAL REQUIREMENTS:

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

SPECIAL WORKING CONDITIONS:

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

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

SHOWMOBILE®

Wenger®
Your Performance Partner

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

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

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

TOW THE SHOW

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

COME ON IN

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

GRAB THE CONTROL

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

RAISE THE ROOF

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

SET THE STAGE

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

THE BIG FINISH

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

SLEEP TIGHT

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

SHOWMOBILE FEATURES

SOUNDS GOOD, LOOKS GOOD

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

GET OUT OF THE RAIN

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

STORE MORE

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

A POWER HOUSE

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

SHOWMOBILE OPTIONS

PLUG IN AND POWER UP

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

EQUAL ACCESS FOR EVERYONE

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

A LEVEL-HEADED IDEA

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

SHOWMOBILE BY WENGER IS EASIER TO PURCHASE.

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

GENERATE REVENUE

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

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

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

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

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

Wenger®
Your Performance Partner

SHOWMOBILE®

THE WENGER SHOWMOBILE®

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

STANDARD EQUIPMENT

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

GENERAL SPECIFICATIONS

Travel Dimensions

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

Performance Dimensions

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

OPTIONAL UPGRADES

These upgrades can only be installed at time of purchase.

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

ACCESSORIES

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

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

Wenger® GEARBOSS® JR CLANCY®

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GEARBOSS Phone 800.493.6437 | email gearboss@wengercorp.com | Web gearboss.com | 555 Park Drive, PO Box 448 | Owatonna | MN 55060-0448

JR CLANCY Phone 800-836-1885 Worldwide 315.451.3440 | Fax 877.836.1885 Worldwide 315.451.1766 | Web jrclancy.com
7041 Interstate Island Road | Syracuse | NY 13209-9713

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

Costa Mesa
City of the Arts

City of Costa Mesa
Arts & Culture Master Plan

Prepared by

Arts
ORANGE COUNTY