



CITY of ESCONDIDO

PUBLIC ART COMMISSION MEETING

January 08, 2024 at 4:30 PM

Council Chambers: 201 North Broadway, Escondido, CA 92025

WELCOME TO YOUR COMMISSION MEETING

We welcome your interest and involvement in the legislative process of Escondido. This agenda includes information about topics coming before the Commission.

CHAIR

Ana Marie Velasco

VICE CHAIR

Juan Vargas

COMMISSIONERS

Lynne Dillender

Nathalie Martinez

Heidi Paul

Terri Ryan

Patricia Spann

CITY CLERK

Zack Beck

HOW TO WATCH

The City of Escondido provides the following way to watch a Commission meeting:

In Person



201 N. Broadway, Escondido, CA 92025



CITY of ESCONDIDO

PUBLIC ART COMMISSION

MONDAY, JANUARY 08, 2024

HOW TO PARTICIPATE

The City of Escondido provides two ways to communicate with the Commission during a meeting:

In Person



Fill out Speaker Slip and Submit to City Clerk

In Writing



<https://escondido-ca.municodem meetings.com>

ASSISTANCE PROVIDED

If you need special assistance to participate in this meeting, please contact our ADA Coordinator at 760-839-4869. Notification 48 hours prior to the meeting will enable the city to make reasonable arrangements to ensure accessibility. Listening devices are available for the hearing impaired – please see the City Clerk.





CITY of ESCONDIDO

PUBLIC ART COMMISSION

MONDAY, JANUARY 08, 2024

AGENDA

ROLL CALL

ORAL COMMUNICATION

Under state law, all items under Oral Communications can have no action, and will either be referred to staff for administrative action or scheduled on a subsequent agenda.

APPROVAL OF MINUTES

- [1.](#) REVIEW AND APPROVE THE MINUTES OF THE NOVEMBER 13, 2023 MEETING

NEW BUSINESS

- [2.](#) **STAFF INTRODUCTIONS**

Introduction of Robert Rhoades, Assistant Director of Community Services and Sandra Aguilar, Administrative Coordinator

Presenter: Jennifer Schoeneck, Director of Economic Development

- [3.](#) **PROCESS REVIEW**

Request the Public Art Commission review existing processes, responsibilities of commissioners and staff, and provide feedback on the art project proposals process.

Staff Recommendation: Receive and File (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development

- [4.](#) **ESCONDIDO EXPRESSIONS UTILITY BOX PILOT PROGRAM**

Request the Public Art Commission approve an extension of the 'Escondido Expressions' Utility Box Pilot Program with changes recommended by the Subcommittee.

Staff Recommendation: Approval (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

- [5.](#) **ECONOMIC DEVELOPMENT PRESENTATION – COMPREHENSIVE ECONOMIC DEVELOPMENT STRATEGY (CEDs) AND ARTS AND ECONOMIC PROSPERITY 6 (AEP6) STUDY CONCLUSION**

Request the Public Art Commission receive and file the 2023 CEDs Report and AEP6 Study findings.



CITY of ESCONDIDO

PUBLIC ART COMMISSION

MONDAY, JANUARY 08, 2024

Staff Recommendation: receive and File (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development and Pedro Cardenas Management Analyst II Economic Development

6. PUBLIC ART MASTER PLAN PROJECT STATUS

Request the Art Commission receive and file the status update of the Public Art Master Plan and form a Public Art Master Plan Subcommittee to complete the plan.

Staff Recommendation: Receive and File (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development

7. GRAPE DAY PARK VINEHENGE PLAYGROUND UPDATE

Request the Art Commission receive and file the status of the Vinehenge Playground at Grape Day Park

Staff Recommendation: Receive and File (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development

8. MURAL PROPOSAL – UNTITLED ARTWORK BY CHARLIE MEJIA & MARK “ZANE” KINGCADE

Request the Public Art Commission approve the Mural Proposal – Untitled Artwork by Charlie Mejia and Mark “Zane” Kingcade.

Staff Recommendation: Approval (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

LIASION REPORT

SUBCOMMITTEE AND COMMISSIONER UPDATES

FUTURE AGENDA ITEMS

ORAL COMMUNICATION

ADJOURNMENT



CITY of ESCONDIDO

PUBLIC ART COMMISSION

November 13, 2023 at 4:30 PM

MINUTES

ROLL CALL

PRESENT

Commissioner Nathalie Martinez
Commissioner Patricia Spann
Commissioner Heidi Paul
Commissioner Terri Ryan

ABSENT

Chair Ana Marie Velasco
Vice Chair Juan Vargas

Staff Present: Jennifer Schoeneck, Director of Economic Development; Danielle Lopez, Director of Housing; Zack Beck, City Clerk; Sarah Jimenez, Deputy City Clerk

ORAL COMMUNICATION: None

APPROVAL OF MINUTES

1. Review and approve the minutes of the September 11, 2023

Motion: Ryan, Second: Martinez; Approved 4-0 (Velasco, Vargas - Absent)

NEW BUSINESS

2. Staff Update

Danielle Lopez introduced Jennifer Schoeneck as the new staff liaison for the Public Art Commission.

3. Mural Proposal – Palomar College

Motion to allocate \$45,000 for the mural: Paul; Second: Ryan; Approved: 4-0 (Velasco, Vargas – Absent)

4. Mural Proposal – Charlie Mejia

Motion to table: Martinez; Second: Ryan; Approved: 4-0 (Velasco; Vargas – Absent)

5. Mural Proposal – Zane

Item moved to the next Public Art Commission Meeting.

6. Utility Box at Juniper



CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

MONDAY, NOVEMBER 13, 2023

ITEMS FROM COMMISSIONERS / INSPIRATIONAL ART

Commissioner Ryan – Increase stipend for Utility Box Program

Commissioner Paul – Approve next five locations for the Utility Box Program.

FUTURE AGENDA ITEMS

ORAL COMMUNICATION

None

ADJOURNMENT

Acting Chair Spann adjourned the meeting at 5:05 p.m.

CHAIR

CITY CLERK



STAFF REPORT

January 08, 2024
Agenda Item No. 3

SUBJECT

PROCESS REVIEW

DEPARTMENT

Economic Development and Community Services

RECOMMENDATION

Request the Public Art Commission review existing processes, responsibilities of commissioners and staff, and provide feedback on the art project proposals process.

Staff Recommendation: Receive and File (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development

FISCAL ANALYSIS

None

PREVIOUS ACTION

N/A

BACKGROUND

The City of Escondido Public Art Commission members are appointed by the Mayor and serve as advisory members for public art in the City of Escondido. The Public Art Commission serves as the panel of experts that guides the city in matters related to public art under what is called the “Public Art Partnership Program”. Moving forward, existing processes will be reinforced and new processes will be created to ensure that the intent of the Public Art Partnership Program, and the duties of the Commissioners are fulfilled. The processes outlined below align with the municipal code and other governing and advisory bodies of the City.

Public Art in the City of Escondido Overview

The program was created in 1987 and is defined in the City of Escondido Municipal Code Article 37 Public Art, section 33-730 (b):



CITY *of* ESCONDIDO

STAFF REPORT

“The public art partnership program will provide art education and experiences which will enhance the economic vitality, commemorate local values, history and progress, as well as develop community pride and identity and improve the general welfare and quality of life in the city. The program will promote partnership between business, local government and private citizens and thereby encourage awareness and enjoyment of art experiences. An increase in the quantity and quality of distinguished works of art will improve and expand the use and value of public buildings and facilities and enhance the urban development of the community.”

The duties of the Public Art Commission, also known as the “panel” in the municipal code are as follows in municipal code Article 37:

“§ 33-733 Administrative panel duties.

The duties of the public art partnership panel shall include, but not be limited to, the following:

- (a) To review, select and approve art work proposed within the public art partnership program;
- (b) To devise methods of selecting and commissioning artists with respect to the design, execution and placement of art in public places and to advise the city council on the selection and commissioning of artists for such purposes;
- (c) To advise the city in matters pertaining to the quality, quantity, scope and style of art in public places;
- (d) To advise the city regarding the amount of the "percent for art" fund to be expended on specific art projects;
- (e) To review and maintain an inventory of art in public places and advise the city in matters pertaining to the maintenance, placement, alteration, sale, transfer, ownership and acceptance or refusal of donations and other matters pertaining to art in public places;
- (f) To recommend the retention of consultants to assist the city in making decisions concerning the public art partnership program;
- (g) To advise and assist private property owners regarding the selection and installation of works of art to be located on private property in the public view;
- (h) To act as a liaison between artists and private property owners desiring to install works of art on private property in public view;
- (i) To establish and maintain an inventory of meritorious works of art in the public view and give recognition to the artist and the donor;



CITY of ESCONDIDO

STAFF REPORT

- (j) To endeavor to preserve works of art in the public view deemed to be meritorious by the public art partnership panel through agreements with the property owners and the artist;
- (k) To seek grants, donations, gifts and other funding methods for works of art in public places;
- (l) To educate, edify and generally inform the public about art.”

Public Art Commission Meetings Public Notice and Agenda Process

In order to ensure public noticing and time for review of documents, all Public Art Commission Meetings will continue to be publicly noticed with supplemental agenda packet reading material to provide the Commissioners and members of the public, time to review material prior to the public meeting.

Article 37, Section 33-736 requires the following notice for an art project proposal: “At any time the panel reviews an art project proposal, the advance notice shall be published at least once in a newspaper of general circulation. At any time, the panel or the city council reviews an appeal of a decision on an art project proposal, advance notice of such review shall be given to the applicant and shall be published at least once in a newspaper of general circulation.”

If a Commissioner would like to add an item to the agenda for a future meeting, it can be requested during the current meeting for a future date.

Public Art Commission Subcommittees and Meetings Process

The Public Art Commission may vote to form subcommittees and appoint a minimum of two and a maximum of three Art Commissioners. These subcommittee meetings are subject to the same legal guidelines as the Commission and therefore must be noticed and open to the public. The subcommittees are advisory only reviewing items and making recommendations to the Commission for a vote.

City Staff responsibilities and processes

It is the responsibility of City staff to ensure that processes are followed for meetings and art project proposal procedures are developed and followed. City staff is working on a new application form and an art project proposal process for a call to artists based on existing successful art programs in other jurisdictions.

It is the duty of City staff to ensure that the administrative duties of the panel are fulfilled.

City Staff manages and maintains records of legal and financial information related to each art piece. City staff is in the process of reviewing and updating legal contracts.



CITY of ESCONDIDO

STAFF REPORT

In the event that municipal code needs to be updated, City staff will lead the process on updating code for City Council approval.

Art project proposals process

Currently there is no active art project proposal process. City staff is working to create a process and an application to solicit artists and/or specific art pieces. In this process, City staff will also evaluate and propose specific locations for public art in either public right of way or on private property. In Article 37 of the municipal code, section 33-731 states: "Art in public places' means any visual work of art, accessible to public view, on public or private property within the Escondido neighborhood environs including residential, business or industrial buildings, apartment and condominium complexes, parks, multiple-use structures and similar facilities. The work of art may include, but need not be limited to, sculptures, murals, monuments, frescoes, fountains, paintings, stained glass or ceramics. Media may include, but need not be limited to, steel, bronze, wood, plastic, stone and concrete."

With the current staff shortages at City Hall, City Staff is exploring the idea of partnering with a fiscally robust nonprofit with strong administrative experience to create a project proposal process that will include a call for artists and an initial review of applications for minimum qualifications, that can then be brought forward to the Public Art Commission or a Public Art Commission subcommittee for review and final recommendation to the Commission for approval and funding.

Marketing and promotions process

City staff will work with the City communications team and other organization to celebrate and promote the completion of artwork throughout the city including through press releases and digital media.



STAFF REPORT

January 08, 2024
Agenda Item No.: 4

SUBJECT

ESCONDIDO EXPRESSIONS UTILITY BOX PILOT PROGRAM

DEPARTMENT

Community Services Department

RECOMMENDATION

Request the Public Art Commission approve an extension of the 'Escondido Expressions' Utility Box Pilot Program with changes recommended by the Subcommittee.

Staff Recommendation: Approval (Community Services: Jennifer Schoeneck)

Presenter: Robert Rhoades, Assistant Director of Community Services

FISCAL ANALYSIS

As a part of the Escondido Expressions Utility Box Pilot Program, there is an artist stipend of \$300 per box. Additionally, Public Works required that the utility boxes be painted with appropriate white primer paint prior to any artwork being applied to the utility boxes. A total of three, gallon-size primer paint cans were purchased for the project totaling \$88.46. Accounting for the five artist stipends and primer, the total cost of the pilot program is \$1,588.46. It should be noted that artist Christine Wood remains unpaid at this time due to lack of completed paperwork.

PREVIOUS ACTION

At the March 13, 2023 Public Art Commission meeting, Commissioners Ryan, Martinez, and Paul presented a proposal for utility box painting to become known as 'Escondido Expressions.' On May 8, 2023 the Public Art Commission approved the Escondido Expressions Pilot Program and formation of a Subcommittee 6-0 (Commissioner Vargas Absent).

BACKGROUND

The Escondido Expressions Pilot Program is designed to enhance and bring art to Escondido's neighborhoods and commercial areas by transforming traffic signal/utility boxes into works of art. The goal is to highlight local artists, deter graffiti, and expand the City's public art by creating scenes that reflect the vibrancy and diversity of local neighborhoods. The artwork must be original and created by the artist painting the box. The artwork must conform to the various policies and guidelines established by the City of Escondido and the Public Art Commission. The artist agrees to maintain the artwork for five



CITY of ESCONDIDO

STAFF REPORT

years and assumes all responsibility for repair and/or removal of graffiti. The artists inability to do so, shall allow the City the option to paint over the work and not be considered for future projects.

Phase 1 of the pilot program has concluded with the following results:

- Five boxes have been completed
 - One of the artists took an extended period of time to complete and has yet to be paid their stipend due to incomplete paperwork
 - One artist was replaced at their request due to time constraint issues
- No graffiti has been reported on any of the boxes
- Public Works has indicated that the traffic signals have remained functional and have not seen any degradation in the use of the equipment. Public Works staff suggest that this program continue to be studied/reviewed for traffic signal effectiveness into the summer months before any full implementation take place.

The apparent success of this pilot program and at the suggestion of the Public Works Department, the Escondido Expressions Subcommittee has recommended the continuation of this pilot program for a second phase with the following recommendations.

Recommended Artists and Locations

- Alexandra Molumby (13th Ave/Centre City Pkwy)
- Julie Anthony (2nd Ave/Centre City Pkwy)
- Laura Green (Bear Valley Pkwy/Sunset Dr)
- Mark “Zane” Kingcade (Midway Dr/El Norte Pkwy)
- Shirish Villasenor (Escondido Blvd/Signature Pavilion, CCAE)

Artist Stipend

Based on the time and effort of the artist along with the costs associated with the painting materials, the Escondido Expressions Subcommittee recommends an increase to the artist stipend from \$300 to \$500. This would increase the costs of phase two by \$1,000.

Right to Revoke Agreement

Due to the extended period of time that it took one of the artists to complete their work, the Subcommittee is recommending additional language be added to the artist agreement which allows for the revocation of the artist agreement and replacement of their work should they exceed two months from the execution of the original agreement. This would also include unfinished work. The artist would then forfeit any portion or all of their stipend.



CITY of ESCONDIDO

STAFF REPORT

Furthermore, it is also recommended that the right to revoke the agreement may also be triggered should an artist change the approved image more than 20% from the original design. Anything more and the artist must return to the Public Art Commission for a new approval.

Additional Recommendations

- Artists must use City issued primer.
- Artists may not advertise any business entity or venture.
- Artists shall not add copyright or trademarked symbols to the artwork
- Artists shall add a protective coating to guard against graffiti.

Phase 3: Full Implementation

Following the completion of Phase 2, staff recommends that any further implementation of the Escondido Expressions Utility Box Program be paused until the Public Works Department provides a complete report of the impacts to the painted traffic signal boxes equipment through the summer months, in which the excessive heat could cause some concerns. Should such a report be favorable and the continuation of the program is warranted, staff recommend that the Escondido Expressions Subcommittee be convened to establish program details for full implementation including but not limited to program guidelines, scope of the program, and a process for call for artists.

ATTACHMENTS

- a. Attachment 1: Escondido Expressions Utility Boxes Phase 1 - photos
- b. Attachment 2: Proposal 1 – Alexandra Molumby Application (13th Ave/Centre City Pkwy)
- c. Attachment 3: Proposal 2 – Julie Anthony Application (2nd Ave/Centre City Pkwy)
- d. Attachment 4: Proposal 3 – Laura Green Application (Bear Valley Pkwy/Sunset Dr)
- e. Attachment 5: Proposal 4 – Mark “Zane” Kingcade Application (Midway Dr/El Norte Pkwy)
- f. Attachment 6: Proposal 5 – Shirish Villasenor Application (Escondido Blvd/Signature Pavilion, CCAE)

Escondido Expressions Utility Box Pilot Program
Brenda Townsend – Valley Parkway & Centre City Parkway

Item 4.



Escondido Expressions Utility Box Pilot Program
Cedar Covington – Valley Parkway & North Broadway

Item 4.



Escondido Expressions Utility Box Pilot Program
Christine Wood – Grand Avenue & Escondido Boulevard

Item 4.



Escondido Expressions Utility Box Pilot Program
Mark "Zane" Kingcade – Grand Avenue & Juniper Street

Item 4.



Escondido Expressions Utility Box Pilot Program
Suzanne Nicolaisen – Valley Parkway & Maple Street



Escondido Expressions

Traffic Signal Box Beautification Program

Name Alexandra Molumby

Address 2411 Alexander Dr

City Escondido Zip 92029

Phone 805 345 8902 Email AlexandraMolumby@gmail.com

I am 18 years of age or older yes no

Art Education and/or Experience (use additional pages if necessary)

Harvest Joy photography
printed paintings on towels/notepads

Why do you wish to be involved with the "Escondido Expression" project?

want to bring a fresh produce perspective using
Escondido's local orchards. San Diego county has
the most small farms in the U.S.

I agree to abide by the guidelines and procedures established by the City
of Escondido and Public Arts Commission for the "Escondido Expressions" project.

afal
Signature

4/3/23
Date

For interested participants under 18 years of age, please recognize that students are encouraged to participate in the "Escondido Expressions" project. Parental consent and supervision are requirements for participation, and appropriate signatures must be completed below:

My son/daughter _____
has/have my permission to participate in the "Escondido Expressions" project. I understand and acknowledge the following: 1) It is my responsibility to ensure that my child is supervised by an individual 18 years or older while he/she is preparing to paint or engaged in painting a traffic signal box.

Parent/Guardian Name (please print)

Parent/Guardian Signature

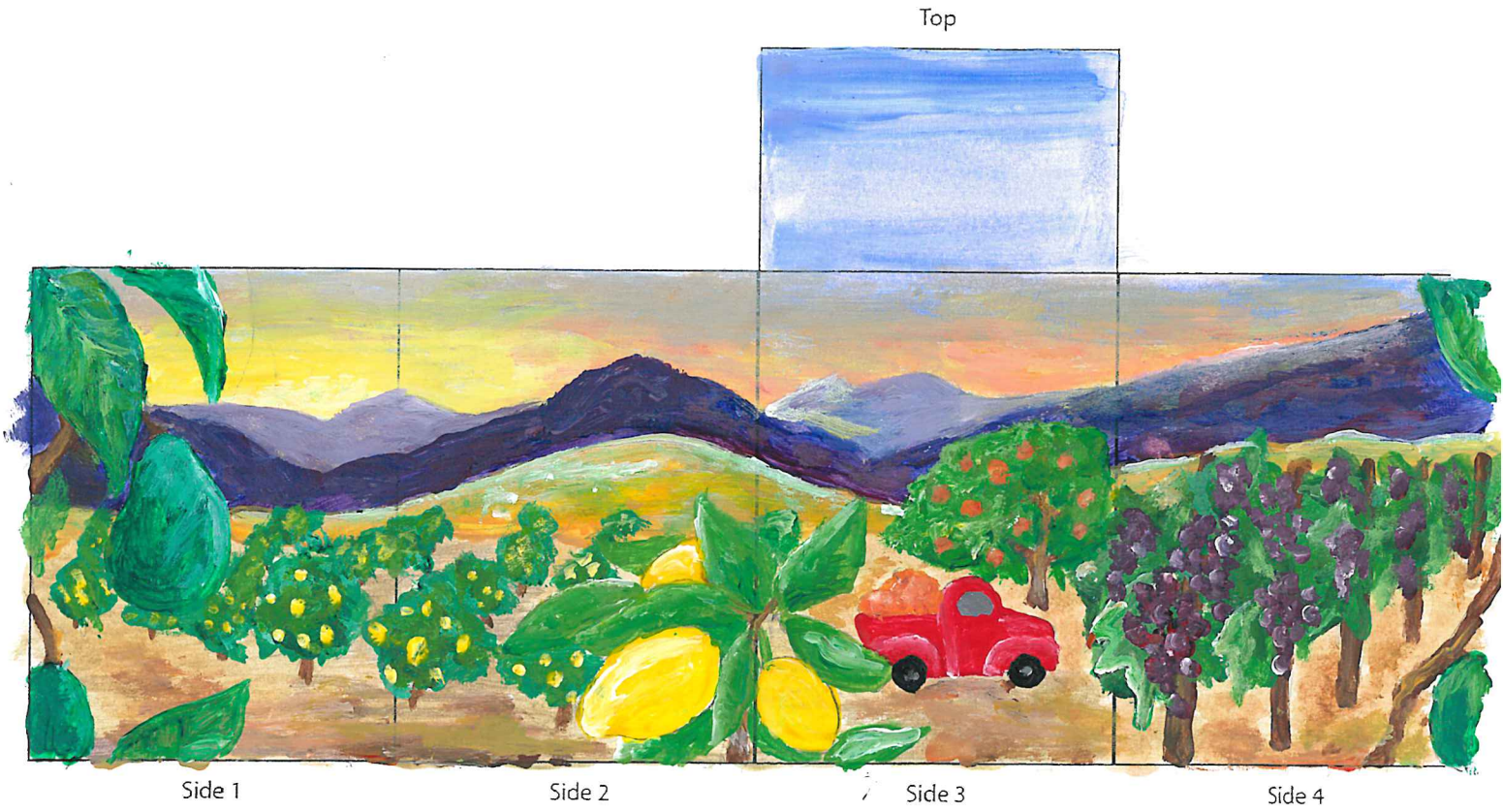
Date

For staff use only:

Funding Source: <input type="checkbox"/> CDBG <input type="checkbox"/> Public Art City of Escondido Traffic Signal Box Location: Date Approved:

This is a diagram of a typical utility box showing all four sides and the top. Use it to submit a color rendering of your proposed design. Please use the specific actual colors that will be used.

Item 4.



Alexandra Molumby

Escondido Expressions

Traffic Signal Box Beautification Program

Name Julia Anthony

Address 1820 Birch Avenue

City Escondido Zip 92027

Phone 214-425-9305 Email julia@juliaanthonyfineart.com

I am 18 years of age or older yes no

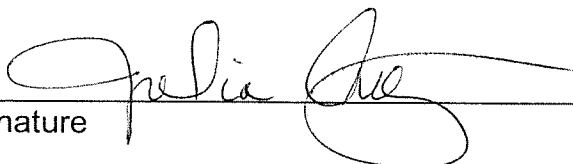
Art Education and/or Experience (use additional pages if necessary)

Pennsylvania Academy of the Fine Arts
20+ years of owning my mural business.
Art Instructor

Why do you wish to be involved with the "Escondido Expression" project?

To bring beauty and inspiration to the
community and those who visit our city.

I agree to abide by the guidelines and procedures established by the City of Escondido and Public Arts Commission for the "Escondido Expressions" project.

Signature 

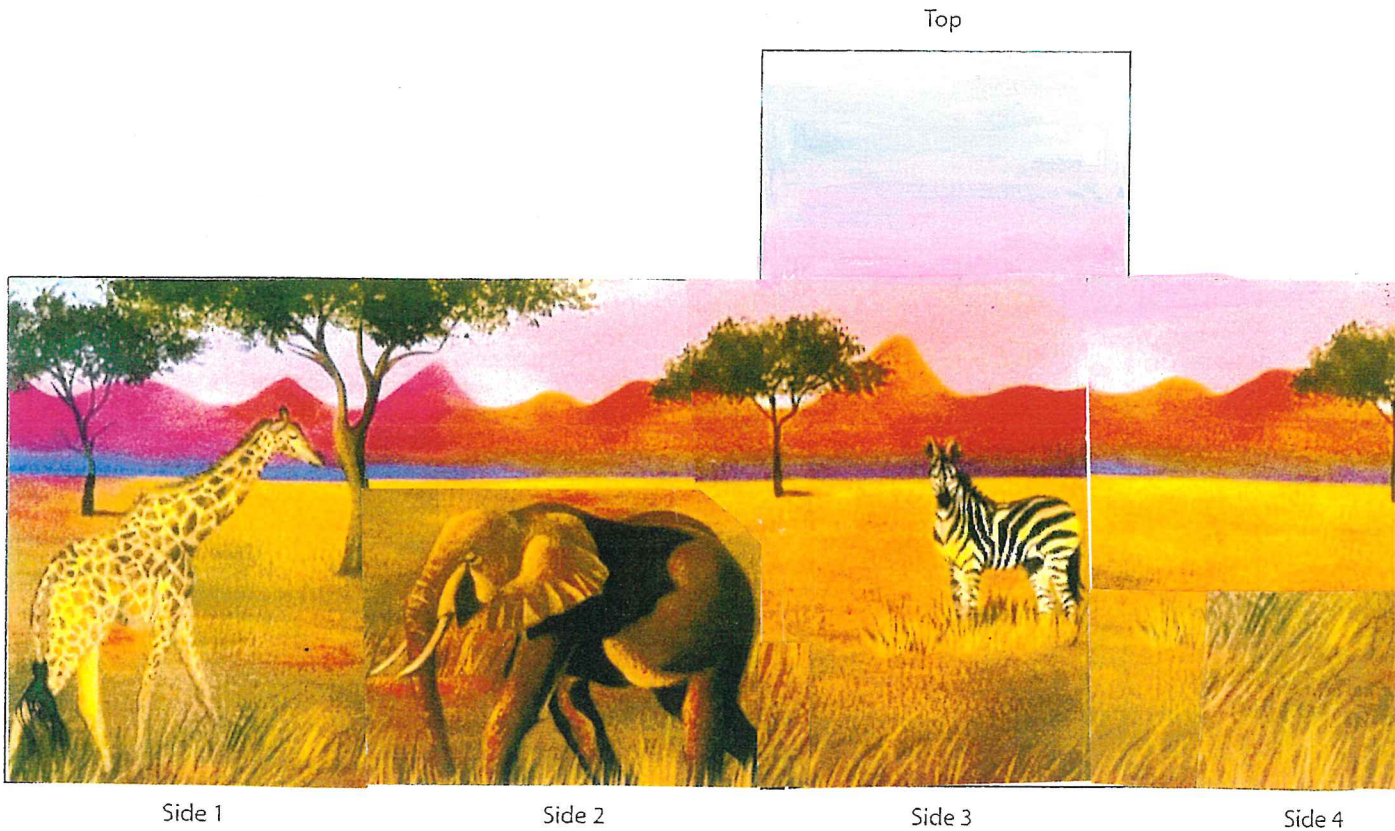
Date 9-19-2023

For interested participants under 18 years of age, please recognize that students are encouraged to participate in the "Escondido Expressions" project. Parental consent and supervision are requirements for participation, and appropriate signatures must be completed below:

My son/daughter n/a
has/have my permission to participate in the "Escondido Expressions" project. I understand and acknowledge the following: 1) It is my responsibility to ensure that my child is supervised by an individual 18 years or older while he/she is preparing to paint or engaged in painting a traffic signal box.

Utility Box Diagram

This is a diagram of a typical utility box showing all four sides and the top. Use it to submit a color rendering of your proposed design. Please use the specific actual colors that will be used.



All of the artwork, as submitted in the photocopy of my painting, will be reproduced on the utility box; full trees will be painted.

Julia Anthony
9-20-2023

Escondido Expressions
Traffic Signal Box Beautification Program

Name Laura Green
Address 615 Fern Ave
City Imperial Bch Zip 91932
Phone 858 531-0770 Email lauraelizabethgreen@gmail.com
I am 18 years of age or older yes no

Art Education and/or Experience (use additional pages if necessary)

BA Fine Art UCSC
Post. BA Studio Art UC Berkeley

Why do you wish to be involved with the "Escondido Expression" project?

To complete a public art project in San Diego

I agree to abide by the guidelines and procedures established by the City of Escondido and Public Arts Commission for the "Escondido Expressions" project.

Laura
Signature

10/13/23
Date

For interested participants under 18 years of age, please recognize that students are encouraged to participate in the "Escondido Expressions" project. Parental consent and supervision are requirements for participation, and appropriate signatures must be completed below.

My son/daughter _____
has/have my permission to participate in the "Escondido Expressions" project. I understand and acknowledge the following: 1) It is my responsibility to ensure that my child is supervised by an individual 18 years or older while he/she is preparing to paint or engaged in painting a traffic signal box.

Laura Green

Artist Statement

As an only child of divorced parents, I grew up in the 80s and 90s with the TV as a babysitter and companion. I was often left alone to sort through conflicting feelings. As both parents started new families, I felt invisible and unwanted. Consequently, now I am a mother to four young children, and it's very important for me to remain physically and emotionally connected to my children. As a homeschooling parent, my primary goal is to create a protected space for them. My paintings are recordings of my careful observations.

My subject matter reflects the time I have spent teaching, learning, and exploring natural spaces in the San Diego area. Parenting in today's world has an edge of danger and anxiety. There are immediate risks such as bullying, cyber stalking and mass shootings as well as looming climate collapse and impending mass extinction. We are living in a time of tenuous existence with nature, and there are no guarantees for the future. In the chaos of threats, children draw our attention to things we would normally miss. Children enjoy simple experiences in life, such as climbing trees or looking at bugs, and my work explores my desire to protect, preserve and remember those times.

I use my own photographs as a reference tool, but I include both gestural and realistic rendering so as to create a sense of motion and a feeling of immediacy. I work in an "alla prima" style which is conducive to acrylics so as not to overwork or dull color. I like to use strong ground colors which complement or intentionally contrast with the palette of my painting. Ideally, the ground colors peek through in small areas. Many of my paintings are created in one session and are executed with energetic and visible brushstrokes.

Artist Biography

Laura Green

Laura Green is a stay at home mother and an artist. Her focus is on painting fleeting moments of life in an impressionistic and colorful way.

Green received a BA in Fine Arts from UCSC in 1998, but took a 25 year break from art-making to travel and teach. Her first adventure was with four friends cycling across the country from Seattle to Boston. She continued to cycle in Europe, Bolivia and New Zealand. She taught outdoor education and English during her trips, and eventually returned to California to achieve a MA in TESOL. She currently uses her teaching and traveling experience to homeschool her four children.

In all Green's travels and jobs, she was looking for that sense of home that had been lost when her parents divorced. Both started new families and she did not feel a strong sense of belonging in either home or family. As an only child, she felt very lonely. As a parent now, her focus has been on taking care of her own family and making that has become central to her art and identity.

During the pandemic, Green launched her art practice as classes were offered online. She completed a certificate in Art and The Creative Process at UCSD Extension in 2022, and a post-bacc in Studio Arts from UC Berkeley Extension in 2023. Green's wildlife paintings have been featured in the Tijuana River Estuary visitor center in Imperial Beach since March 2023. Her portraits of people and pets are held in a number of private collections. She has been featured in a variety of group shows, notably receiving second place in acrylics at the Del Mar Fair and Best of Show from the North Coastal gallery. Her exhibit "Protect, Preserve and Remember" was displayed at the North Park branch library during the fall of 2023. Please visit her exhibits page to learn more about where Green's art is currently on display.

Laura Green

lauraelizabethgreen@gmail.com

www.lauragreenstudio.com

@lauragreenstudio

OBJECTIVE:

To obtain a MFA and further my career in Fine Art.

EDUCATION:

UC Berkeley Extension, Berkeley, CA. 2022- 2023

Post Bacc. In Studio Arts

UC San Diego Extension, San Diego, CA. 2020 - 2022

Certificate in Art and Creative Process

Sacramento State University, Sacramento, CA. 2004 - 2006

Masters of Arts, Teaching as a Second Language, *Cum Laude*

University of California Santa Cruz, Santa Cruz, CA. 1996 - 1998

Bachelor's Degree in Fine Art

Irwin Scholarship in Fine Art & Fellowship in Visual Arts

SOLO EXHIBITIONS:

North Park Branch Library, San Diego CA. Sept- Oct. 2023

Tijuana River Visitor Center, Imperial Beach, CA. March 2023- current.

GROUP EXHIBITIONS:

North Coastal Art Gallery. *Monthly Show*. Sept. 2023. **Best of Show award.**

Escondido Arts Association. *Monthly Show*. Aug and Sept. 2023. **2nd Place award.**

Encino Terrace Gallery. *Reflections and Projections*. Oct.-Jan. 2023

Las Laguna Art Gallery. *Storytellers*. Oct. 2023 and *Open Theme*. Aug. 2023

Anaheim Art Association. *Annual Juried Show*. Anaheim, Oct. 2023

La Jolla Artist Association. *Summer Show*, Sept- Oct. and *Fall Show*. Oct- Nov. 2023

Ramona Art Center. *Summer of Love*. July, 2023

River Arts. *Wings and Water Biennial*. Sept- Oct. 2023.

Spiva Arts. *Who I Am*. Sept- Oct. 2023

Escondido Arts Partnership.. *Cali Stilo*. July- Sept 2023

Brooks Theatre. *The Animal World*. July- Sept 2023.

Carlsbad Oceanside Art League. *71st Annual Member Show*. August- Sept 2023

AVA. *Fall Annual Juried Exhibition*. July- Aug 2023. **Purchase Award.**

Del Mar Fair. *Get Out There*. June, 2023. **Second Place Awards.**

Ashton Gallery. *Beach Party*. June 2023.

San Diego Watercolor Society. *Annual Juried Show*. Sept, 2023.

Imperial Beach Library. *Summer Show*. June- Sept. 2023. **Third Place Award.**

COMMISSIONS:

2022-2023 Numerous Private Commissions of Children and Pet Portraits.

PROFESSIONAL ORGANIZATIONS:

Arroyo Arts Association, exhibiting member 2023-current
 La Jolla Art Association, exhibiting member 2023-current
 Escondido Art Association, exhibiting member 2023-current
 Carlsbad Oceanside Art League, exhibiting member 2023-current
 San Diego Museum of Art Guild, exhibiting member 2023-current
 San Dieguito Art Guild, exhibiting member 2023-current
 San Diego Watercolor Society, exhibiting member 2023-current

PUBLICATIONS:

http://www.imperialbeachnewsca.com/news/article_f7537586-edea-11ed-b0e3-838e9b5a0272.html



Side 1



Side 2



Side 3



Top



Side 4

Escondido Expressions

Traffic Signal Box Beautification Program

Name JANE KINGCADE

Address 254 E. GRAND AVE

City ESCONDIDO Zip 92025

Phone 760-807-5748 Email JANE@STREETLIFE BRAND.COM

I am 18 years of age or older yes no

Art Education and/or Experience (use additional pages if necessary)

Why do you wish to be involved with the "Escondido Expression" project?

IT FEELS GREAT TO ADD VALUE TO OUR COMMUNITY

I agree to abide by the guidelines and procedures established by the City of Escondido and Public Arts Commission for the "Escondido Expressions" project.

[Signature]
Signature

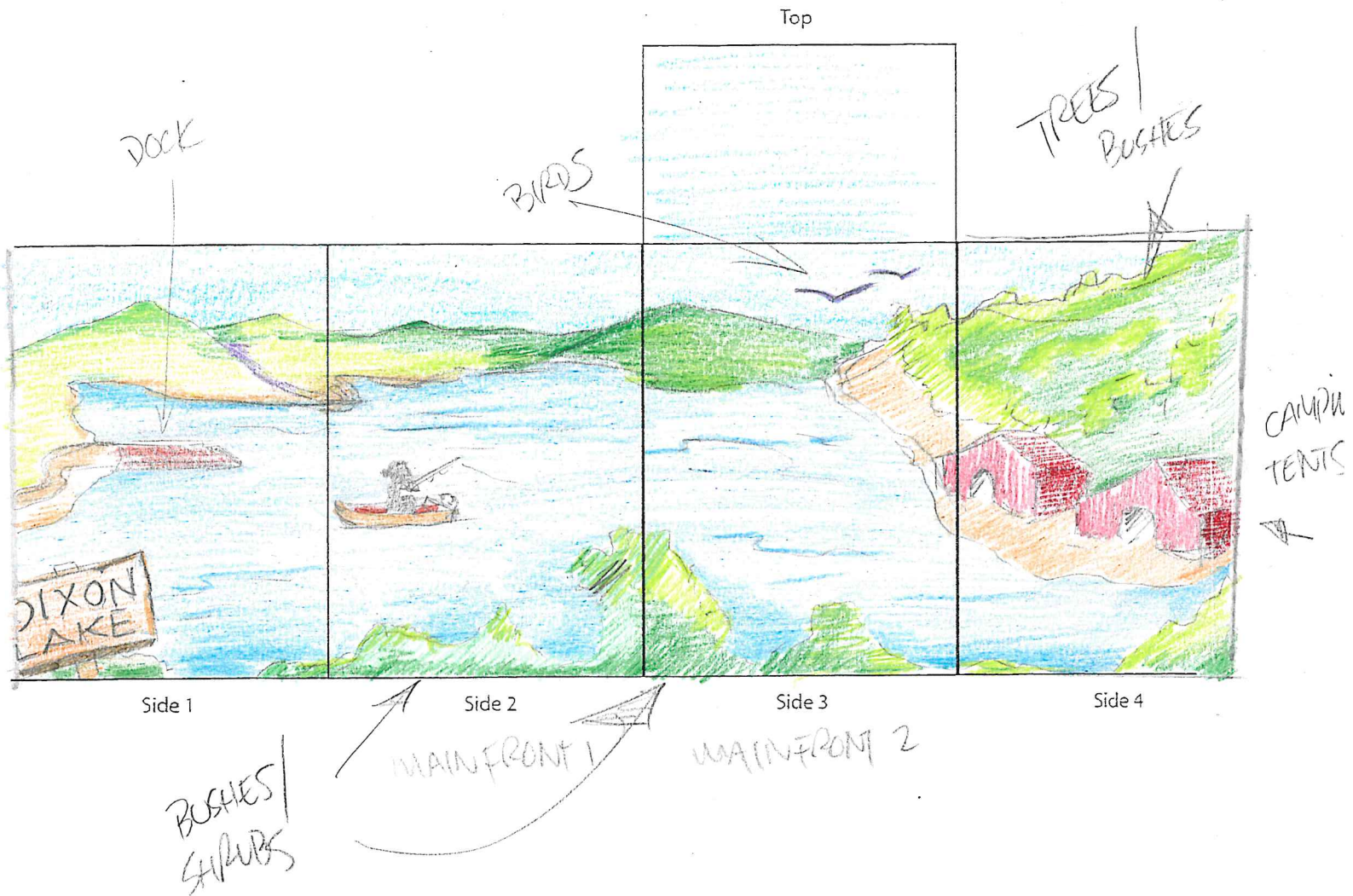
- 12-28-23
Date

For interested participants under 18 years of age, please recognize that students are encouraged to participate in the "Escondido Expressions" project. Parental consent and supervision are requirements for participation, and appropriate signatures must be completed below:

My son/daughter _____ has/have my permission to participate in the "Escondido Expressions" project. I understand and acknowledge the following: 1) It is my responsibility to ensure that my child is supervised by an individual 18 years or older while he/she is preparing to paint or engaged in painting a signal box.

Utility Box Diagram

This is a diagram of a typical utility box showing all four sides and the top. Use it to submit a color rendering of your proposed design. Please use the specific actual colors that will be used.



Escondido Expressions

Traffic Signal Box Beautification Program

Name Shirish Villaseñor

Address 1839 Felton St

City San Diego Zip 92102

Phone 619 988 5197 Email shirish.villaseñor@gmail.com


I am 18 years of age or older yes no

Art Education and/or Experience (use additional pages if necessary)

See Attached

Why do you wish to be involved with the "Escondido Expression" project?
It is a passion and honor to be able to promote positivity in a community through the use of art and colors.

I agree to abide by the guidelines and procedures established by the City of Escondido and Public Arts Commission for the "Escondido Expressions" project.


Signature

- 5.4.23
Date

For interested participants under 18 years of age, please recognize that students are encouraged to participate in the "Escondido Expressions" project. Parental consent and supervision are requirements for participation, and appropriate signatures must be completed below:

My son/daughter _____ has/have my permission to participate in the "Escondido Expressions" project. I understand and acknowledge the following: 1) It is my responsibility to ensure that my child is supervised by an individual 18 years or older while he/she is preparing to paint or engaged in painting a traffic signal box.

Shirish Villaseñor

Shirish Villaseñor art.com

Shirish.villasenor@gmail.com

619-988-5197

Murals**“La Bella’s Pizza Wings”**

January 2023

Create Chula Vista Create Arts grant

Immersive experience for the neighborhood to wear wings or have their pizza be topped of with Parmesan cheese

Sweet Things & Starbucks Comic Con window mural

2018, 2019, 2022 Sweet Things and Starbucks @ Hilton San Diego Bayfront

Temporary Comic Con-themed window murals for two businesses during San Diego Comic Con

“Secret Stairs of Valencia Park”

March 2022

One of four of the artists working with Urban Collaborative in a project funded by Blue Shield of California. The project is meant to represent diversity, and love of the neighborhood with different poppies of different colors on a concrete staircase that extends across the hidden pathway of Valencia Park.

“Monarch Butterflies Life Cycle”

February 2022 Mujeres Brew House

Life cycle of the monarch on planter boxes.

Collaboration between Arte Atolondrada

“La Baja Mama” mural

September 2021 Baja Mama’s Munchies Pacific Beach

Representing the heart of the store.

Collaboration between Arte Atolondrada

“Changing the Neighborhood for the Better Community” mural project

Urban Collaborative and Ito Girard & Associates

March 13, 2021

Collaboration with local organizations to host a small community event where Isabel Garcia and I assisted youth painters to create an eye-catching sign to be displayed for their community. We worked with neighborhood kids and their parents, as well as

negotiating budgets for the supplies, the amount of participants, wrote waivers, and hosted the event where we would coach and guide the children while exposing them to muralism.

“Welcome to Valencia Park” sign

Commissioned by local community members
Logan Ave & Euclid
2020

Created a sign for the community with the intention of grabbing the attention of drivers coming into the neighborhood who had a habit of driving by way too fast. It was a persistent problem that vehicles caused a hazard for the children and pets.

The mural was a sunset view of the Downtown San Diego skyline as a welcome for drivers passing by in Spanish and English.

“Four Corners of Life” mural

Southeast Art Team, Ito Girard & Associates

During the pandemic’s difficult times, several businesses ended up closed and boarded up when the protests ensued last year. One area in particular that took a hit was the the infamous intersection of the “Four Corners of Death,” located at Euclid and Imperial.

They were later covered with primed white wooden panels where local artists painted storefronts to give a shift to rename the area the “Four Corners of Life.” Through intentions and hopes to help beautify and bring strength to the neighborhood that could receive necessary resources if it just got enough attention.

September 2020

@ Imperial & Euclid, San Diego CA

Commissioned to work with Artist Mario Torero

Polytab Training- portable mural installation April 2023

- Seals of Power December 2022
- El Mundo Gallery March 2021

Volunteered for Artist Mario Torero

- **“No Global Apartheid” Mural Restoration**

Restoration of a Civil Rights mural located at the intersection of Imperial ave and 32nd street.

July 2020

Community Engagement

Live Painting

City of Chula Vista South Bay Earth Day

April 2023

Sew Loka Community Over Competition

March 2023

Residency at Golden Hill K-8 Spanish Immersion

July 2021 to present

DAC representative

- Volunteer Teaching artist with specific project guidelines teaching the process of muralism with students themed around diversity in their school
- World Kindness Week- Art showcase for students describing what kindness to the EARTH meant to them.
- "Know your Strength, Conozca su Fuerza" mural

Tips and goals mapped out for the children, including important historical figures that represent standing up for what is right.

San Diego Downtown Partnership Committee Member

2021 to present

Guest Speaker ECO House San Diego Green Building Conference and Expo

Alongside project developer Robert Ito, and Muralist Victor Ochoa

Conveying the importance of creating art that represents historical events can improve the local heritage of our community.

Group Art Shows/ Events

"Un Retrato de La Memoria"

March 2023

Arte Latino

Latin Film Festival

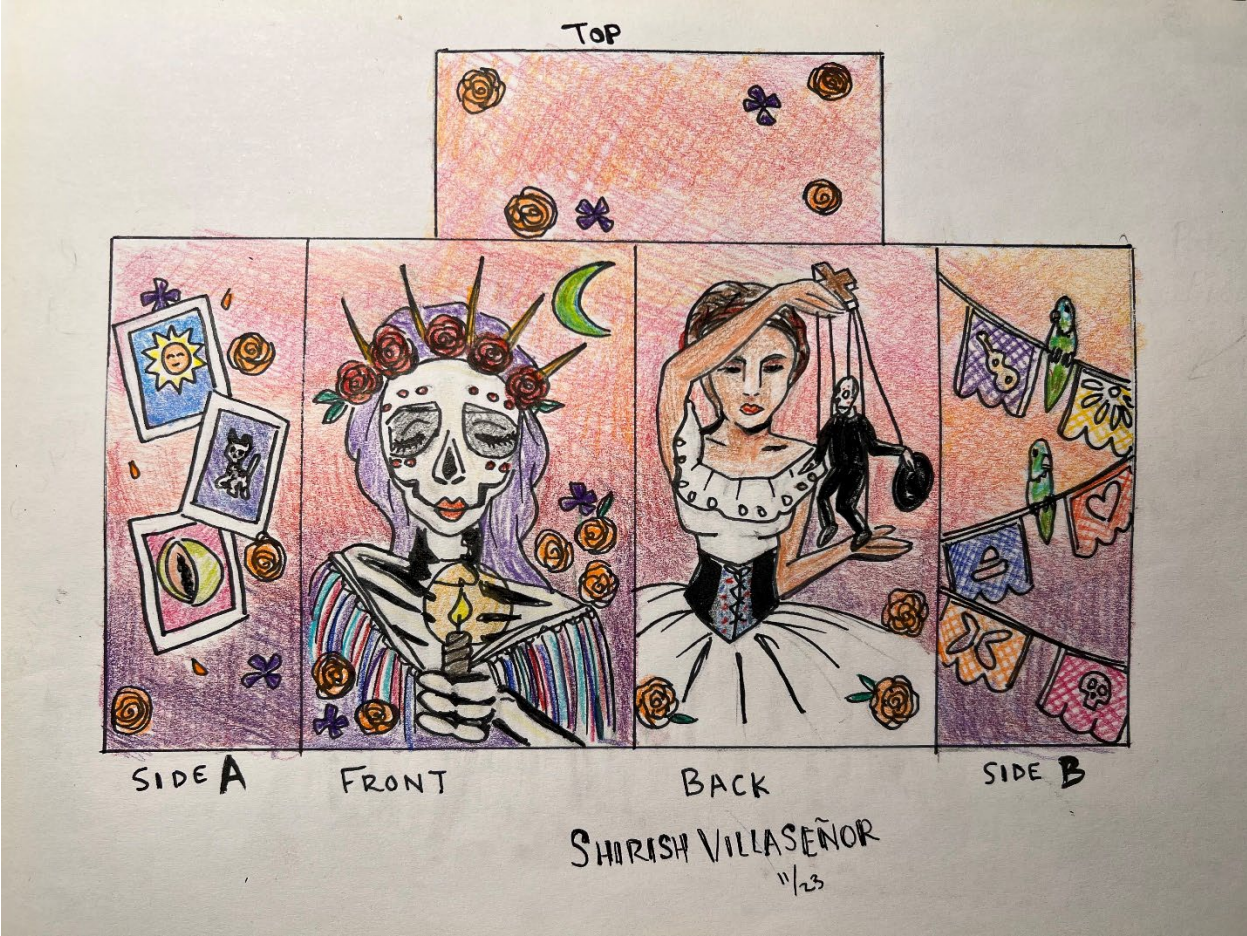
4x4ft plywood

"A Tale of Vertigo"

Walk The Block Dia De La Virgen art display

December 2021 - January 2022

Barrio Logan





STAFF REPORT

January 08, 2024
Agenda item No.: 5

SUBJECT

ECONOMIC DEVELOPMENT PRESENTATION – COMPREHENSIVE ECONOMIC DEVELOPMENT STRATEGY (CEDS) AND ARTS AND ECONOMIC PROSPERITY 6 (AEP6) STUDY CONCLUSION

DEPARTMENT

Economic Development

RECOMMENDATION

Request the Public Art Commission receive and file the 2023 CEDS Report and AEP6 Study findings.

Staff Recommendation: receive and File (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development and Pedro Cardenas Management Analyst II Economic Development

FISCAL ANALYSIS

N/A

PREVIOUS ACTION

The Escondido City Council unanimously approved the 2023 Comprehensive Economic Development Strategy (CEDS) on June 7th 2023, adopting the Economic Development's 5-year strategic plan and goals.

BACKGROUND

Every five years, the City's Economic Development team updates the Comprehensive Economic Development Strategy (CEDS). The CEDS is a document that uses data and community feedback to create policy and activity priorities for a five-year timeframe. The document must be adopted by City Council and then filed with the federal government bureau, the Economic Development Administration ("EDA"). The 2023 CEDS is an update to the City's second CEDS which was completed in 2018.

The CEDS focuses on four fundamentals and three thematic areas to improve the local economy. The four fundamentals are:

1. Balance population growth rates
2. Create more economic opportunities
3. Actively maximize value of land



CITY of ESCONDIDO

STAFF REPORT

4. Lead intentional placemaking and marketing

The three thematic areas are:

1. Streamlined industry targeting for Agriculture and AgTech, CleanTech and Tourism
2. Promote technology entrepreneurship and early-stage fabrication companies
3. Create a downtown destination district

In addition to economic data related to the CEDS, the City of Escondido participated in the Americans for the Arts study to understand the economic impact of the arts in Escondido.

The outcome of this study documents the economic and social benefits of the nation's nonprofit arts and culture industry. The study was conducted in 373 diverse communities and regions across the country, representing all 50 states and Puerto Rico.

ATTACHMENTS

- a. 2023 Comprehensive Economic Development Strategy (CEDS)
- b. AEP6 Final Study – Full Report
- c. AEP6 Summary Findings



CITY OF ESCONDIDO

Comprehensive Economic Development Strategy (CEDS) 2023-2028

Table of Contents

<i>Letter From the Economic Development Subcommittee</i>	4
<i>Introduction</i>	7
<i>Data Analysis</i>	11
Labor Force	15
<i>SWOT Analysis</i>	37
Background	38
Strengths	39
Weaknesses	42
Opportunities	45
Threats	51
<i>Action Plan and Outcome Evaluation Framework</i>	55
Fundamental Objectives: 2023-2028	56
Thematic Area 1: Streamlined Industry Targeting	57
Thematic Area 2: Promote Entrepreneurship and Commercialization	61
Thematic Area 3: Create a Downtown Discovery District	64
<i>Appendix</i>	67



Dear Community Leaders,

Escondido is a city of opportunity. With housing and commercial property that is more affordable compared to other cities in the San Diego region, owning a home and starting a business is within reach for many people.

However, Escondido's economy is showing some concerning signs: educational attainment rates for adults over 25 is lower than the San Diego County region, the state and the nation; household income levels are lower; and the poverty rate is the second highest in the County. The City's population is also declining, with the largest declines in children under the age of five, and young professionals ages 20-29.

Thankfully, there is an opportunity to course correct these economic challenges with a strategic economic approach. With the help of Beacon Economics, the City Council has adopted an action plan around four fundamentals: balance population growth, create more economic opportunities (through attracting high-wage jobs and workforce training opportunities), actively maximize the value of land for housing and high-wage jobs, and intentional placemaking and marketing.

We believe that this focused Comprehensive Economic Development Strategy will shape the City of Escondido and pave the way for a prosperous future. Your engagement and support are crucial to our success. Together, let's build a city that balances growth, creates economic opportunities, showcases our strengths, and establishes Escondido as a home for families and businesses to thrive.

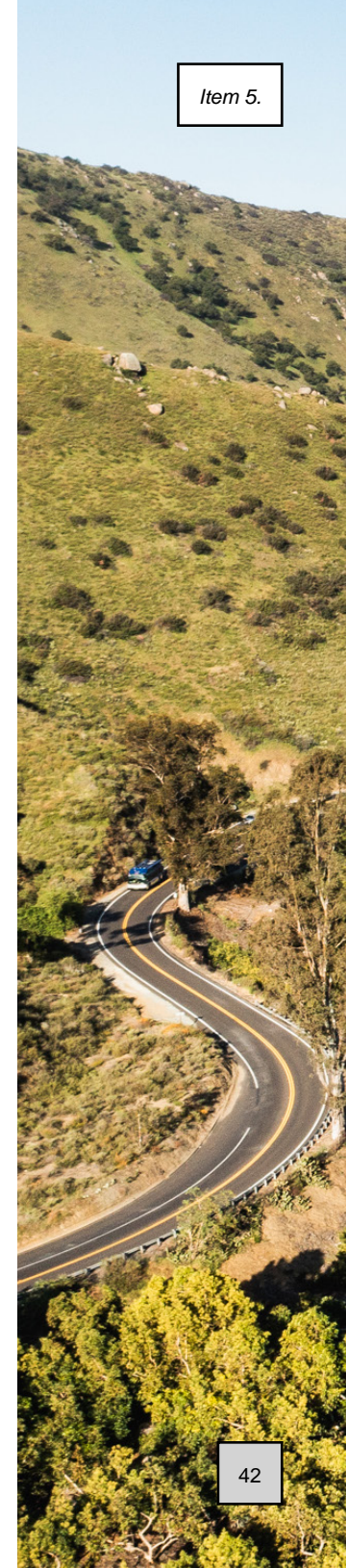
Sincerely,
The Escondido City Council Economic Development Subcommittee



MAYOR
DANE WHITE



DEPUTY MAYOR
COUNCILMEMBER DISTRICT 2
JOE GARCIA



The 2023 Comprehensive Economic Development Strategy was unanimously adopted by the Escondido City Council during its June 7th 2023 Council session.

Escondido City Council

Mayor Dane White

Deputy Mayor Joe Garcia, District Two

Councilmember Consuelo Martinez, District One

Councilmember Christian Garcia, District Three

Councilmember Michael Morasco, District Four

City of Escondido Staff

Sean McGlynn, City Manager

Jennifer Schoeneck, Deputy Director of Economic Development

Pedro Cardenas, Management Analyst

Vince McCaw, Real Property Manager

Kristin Ugrob, Business License Coordinator



INTRODUCTION

THE CEDS PROCESS

The Comprehensive Economic Development Strategy (CEDS) is a strategic plan intended to guide and inform local policymaking over a five-year period. In addition to bringing together place-based analysis, community feedback and strategic guidance, it also qualifies communities for partnership with federal agencies such as the Economic Development Administration (EDA), to apply for and receive infrastructure grants and other forms of funding. It is updated every five years, with annual reports on the local jurisdiction's progress in achieving the action plan outlined in the document. The City of Escondido's previous CEDS was completed in 2018.

The CEDS is typically structured as follows: The first section identifies local economic conditions, using the most current available quantitative data. It is crucial to understand why the local economy resembles what it does, and what development potential the community should pursue. The second section uses the previous analysis, community input and other sources to identify local strengths, weaknesses, opportunities, and threats (SWOT). The third and most consequential section is an action plan which presents a list of actionable policies and goals over the planning period that would advance broad-based prosperity on a sustainable and resilient basis. Finally, the CEDS offers an evaluation framework for the purposes of defining and monitoring plan success. In general, the CEDS is meant to be an accessible, data- and community-informed document that harmonizes local planning and development.

DATA SOURCES AND DATES

Much of the data used in this document was sourced from surveys conducted by federal data collection agencies, namely the Census Bureau and the Bureau of Labor Statistics (BLS). Most data on the characteristics of individuals – their age, earnings, poverty status, educational attainment, and industry and occupation – come from the American Community Survey (ACS). The ACS is conducted annually, with the most recent data available relating to 2021.

While both one- and five-year estimates are available for Escondido, we used five-year estimates whenever possible to minimize yearly sampling effects. While one-year estimates are likely accurate for large populations, they have fairly small survey samples for relatively small areas such as Escondido. Five-year estimates have larger samples and thus, smaller margins of error.

Citywide population and population growth were derived from California Department of Finance data, available annually through 2022.

Escondido budgetary data was sourced from the City of Escondido. FY 2021-2022 and FY 2022-2023 data are planned or estimated expenses and revenues.

Industrial land use statistics were sourced from UrbanFootprint, a comprehensive data tool, which calculates building footprints in lots zoned for different uses.

Observed Rent Index, a monthly-calculated figure, was sourced from Zillow. Permitting data regarding housing units and permit valuations were sourced from the Construction Industry Research Board (CIRB) and the Census's Building Permits Survey (BPS). Both sources collect data monthly.

Geographically-coded employment data, such as commuting maps and net jobs, were sourced from the Census’s Longitudinal Employer-Household Dynamics Origin-Destination Employment Statistics (LEHD LODES). The LODES is updated annually, but on a several year delay, with data for 2020 released in 2023.

ABOUT BENCHMARKS

Two sets of benchmarks were developed for this CEDS. The first is a collection of local peers of Escondido in San Diego and Riverside Counties. Mostly, these are used to compare Escondido’s relative position within local or regional trends. They include most of the cities in the North County region, primarily Oceanside, Vista, and San Marcos. More affluent coastal communities such as Carlsbad, Encinitas, Solana Beach, and Del Mar were usually excluded, except when they were part of a broader North County designation.

Other neighboring peers used were East County cities such as El Cajon, Santee, and La Mesa. Chula Vista and Poway were also included in some analyses. Finally, the Riverside County cities of Murrieta and Temecula were also used as local peers.

A second set of benchmarks was developed to determine Escondido’s peers throughout the country. These were determined using a k-means clustering algorithm which in turn was informed by a battery of urban characteristics: city demographics, educational attainment, economic structure, and patterns of growth. The initial analysis yielded approximately 60 cities similar to Escondido, and from these a subset of outer suburbs of major cities was selected. The cities (and their urban centers) were Antioch, California (San Francisco Bay Area); Lancaster, California (Los Angeles); Ontario, California (Inland Empire); Lakewood, Washington (Seattle-Tacoma); Greeley, Colorado (Denver); the village of Hempstead, New York (New York); and New Bedford, Massachusetts (Boston, MA, and Providence, RI). In addition, Oceanside, also a regional peer,

was found to be similar to Escondido through several of the k-means clusters.

These national peers can be used as a benchmark for Escondido’s future development. As they have been identified as similar to Escondido presently, comparing the changes over the next decade between Escondido and its peers offers insight into the success of Escondido’s development policies, and helps identify which strategies the City should adopt.



Item 5.

Comprehensive Economic Development Strategy (CEDS) 2023-2028



301

THE GRAND



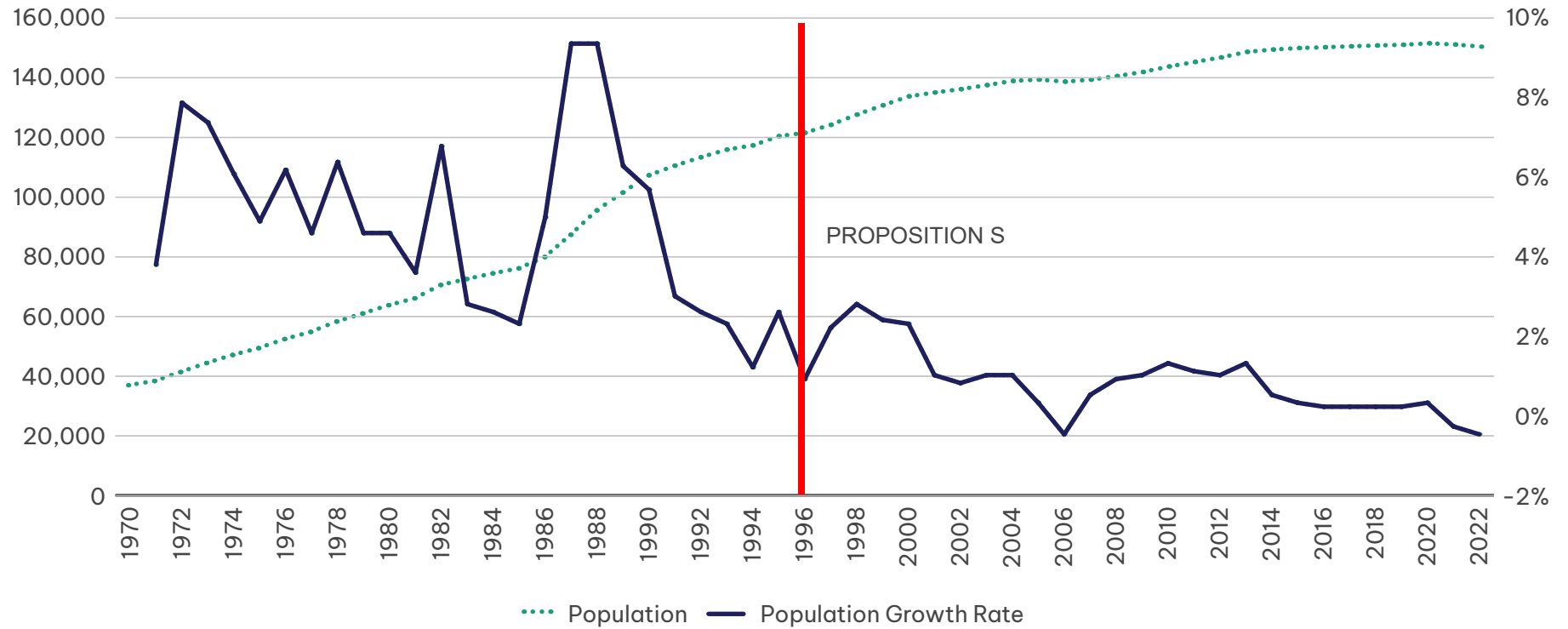
NEW VINTAGE CHURCH
MEETS HERE
SUNDAYS 9AM 11AM

MANZANITA ROASTING CO

Juniper St

DATA ANALYSIS
DEMOGRAPHICS: ESCONDIDO IS GETTING OLDER AND SOMEWHAT SMALLER

Population Growth, 1970-2022 City of Escondido



Source: California Department of Finance; Analysis by Beacon Economics

Escondido’s population growth has plateaued recently. Local city size grew from 36,792 to 121,693 between 1970 and 1996, and to 150,480 between 1997 and 2016. Strikingly, the City has gotten smaller in the period since the most recent CEDS, dropping from 150,798 in 2017 to 150,679 at the end of 2022.

Trends over the entire 52-year period suggest that modest growth is normal for the City. The annual growth rate over 52 years is a steady 2.8%, which exactly matches the countywide rate during that period. It is the last five years that are at odds with the norm.

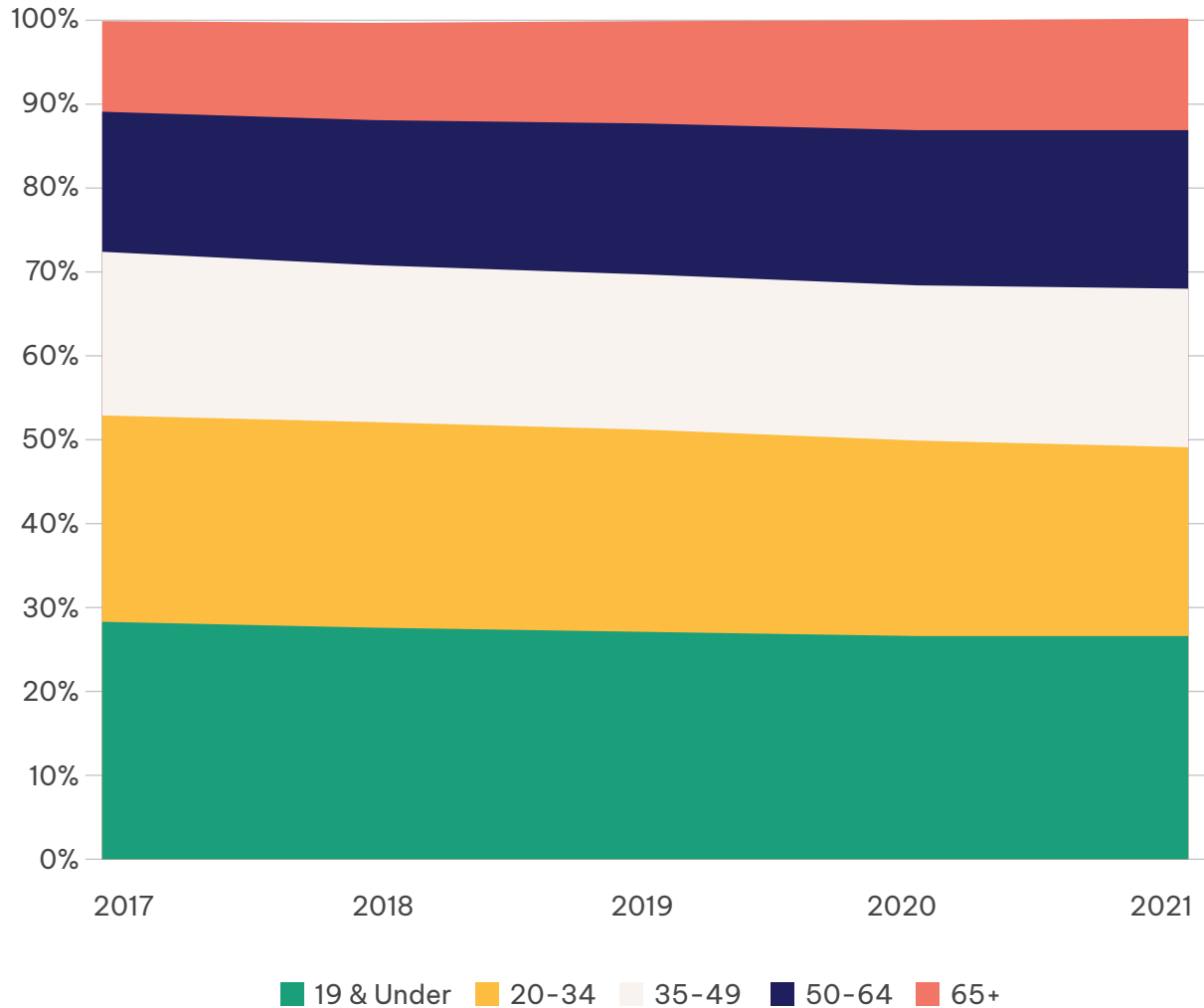
Over that time, San Diego County has grown by a small but positive 0.34% per year, while Escondido has shrunk.

Interviews with community leaders have suggested that slower growth may be related to the passage of Proposition S in 1998 which required the City to obtain voter approval for increased permitted residential densities under the General Plan. While that measure clearly coincided with lower population growth in the subsequent period, it is also clear from the figure above that population growth had already been slowing for other reasons.

The population of Escondido has aged since the last CEDS. In 2016, roughly one in four residents were 50 or above, but by 2021 almost one in three were. The city has more working-age workers than it did in 2017 (60.3% vs 59.3), but its share of young workers – 20- to 40-year-olds – dropped from 30.9% to 29.6%. The proportion of seniors grew by 3.3 points to 13.3, while the percentage of minors shrank by 2.3. to 26.6.

The combination of negative population growth and an aging workforce poses a threat to the fiscal sustainability of the City as well as its ability to attract employers and businesses.

Population by Age Group
City of Escondido

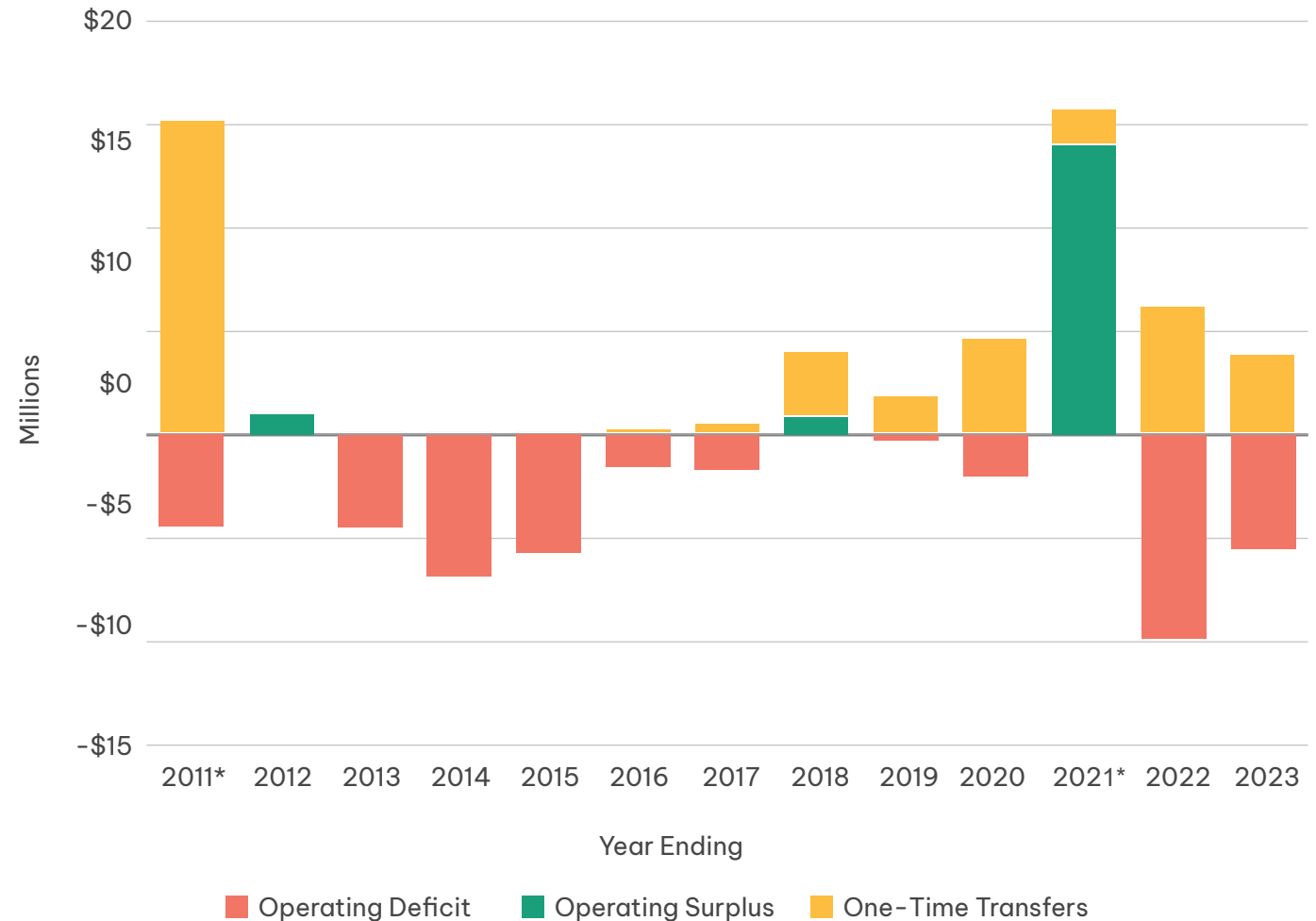


Source: Census ACS; Analysis by Beacon Economics

FISCAL HEALTH : ESCONDIDO FACES A WORSENING FISCAL SITUATION

Escondido has struggled to maintain a balanced budget, frequently dipping into deficits. While in many years one-time sources of revenue helped relieve part or all of the deficit, the City has clung to a policy of only using one-time revenues for one-time projects, rather than as a funding mechanism for planned annual operations. The two years with the greatest budget surpluses, 2011 and 2021, stand out significantly. 2011's large one-time transfer was an interest payment from the redevelopment agency account, as Escondido was the successor to that redevelopment agency. In 2021, the City saw spikes in returns on city investments, as well as certain taxes and permit revenues. Nonetheless, it is evident that these kinds of surplus years are the exception to Escondido's fiscal trends, not the rule. Furthermore, not shown in the graph are transfers from the Gas Tax Fund, which amount to about two million dollars in recent years.

**General Fund Budget
City of Escondido**



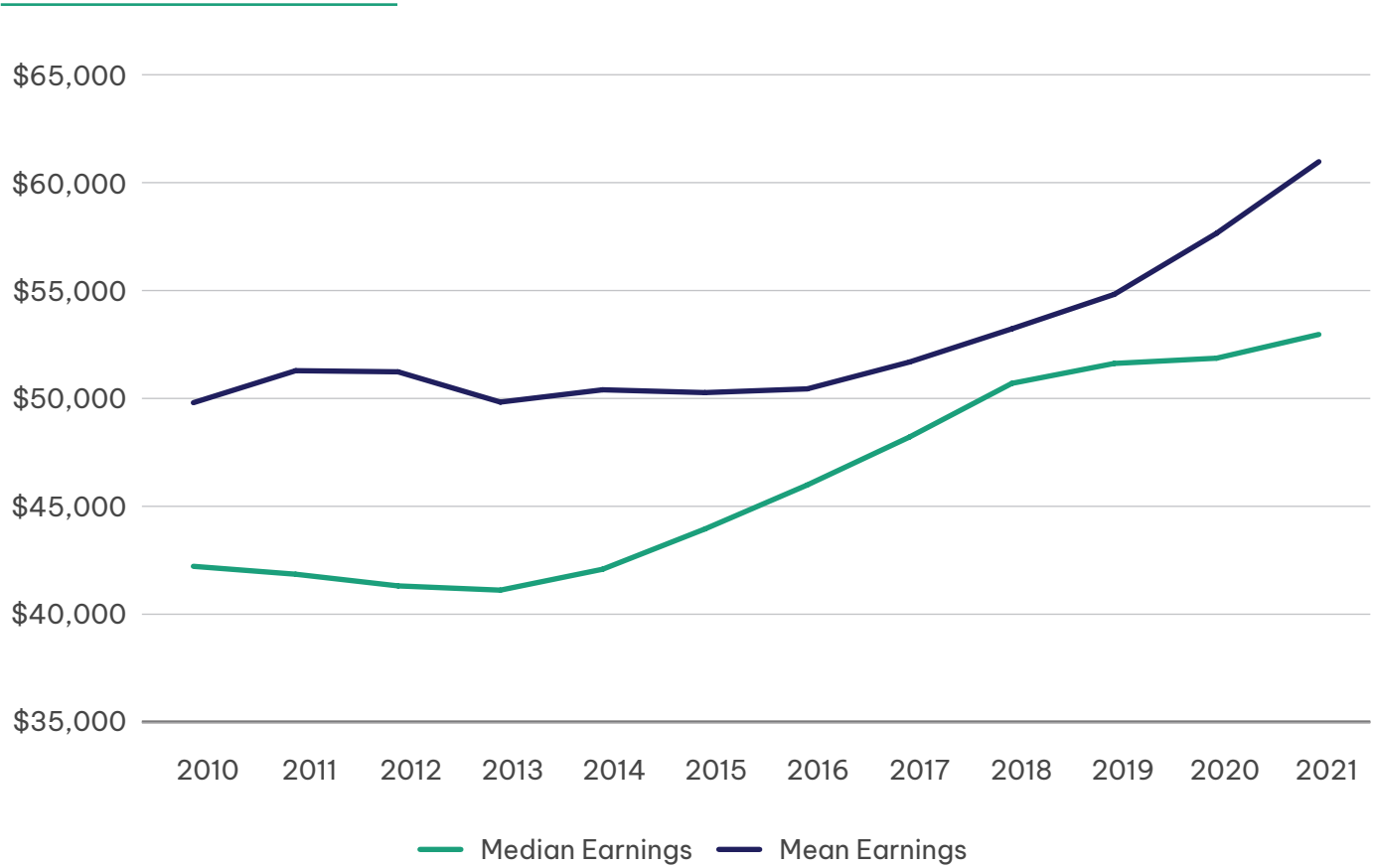
Source: City of Escondido; Analysis by Beacon Economics



LABOR FORCE

ESCONDIDO IS SEEING GAINS IN ITS RELATIVELY LOW EARNINGS AND EDUCATIONAL ATTAINMENT

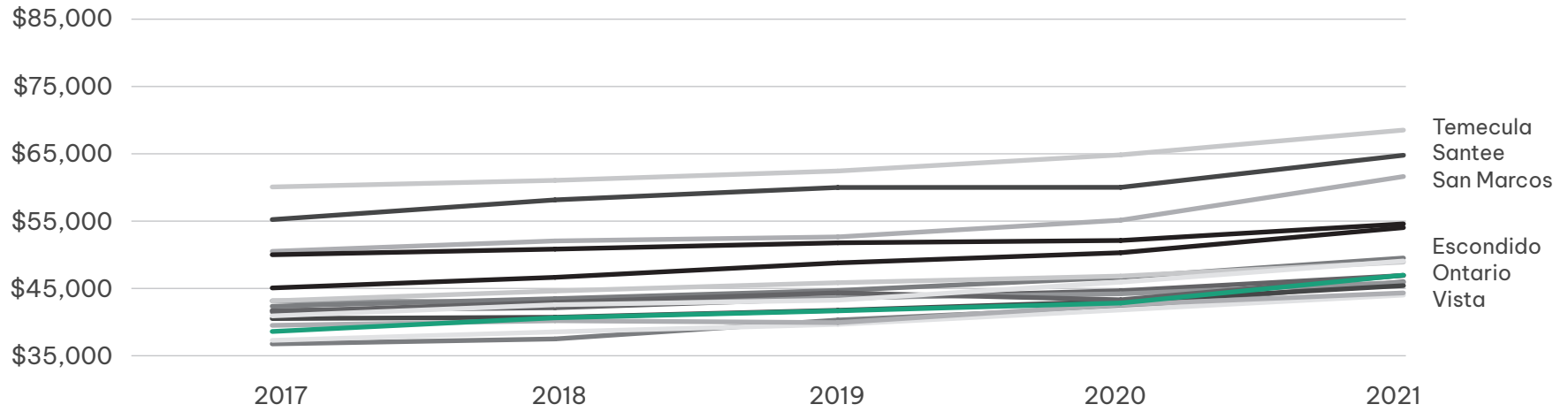
Average Full-Time Earnings City of Escondido



The labor force is defined as the sum of all people over the age of 16 in a given area who are either currently employed or unemployed and seeking work. It does not include those who are not working by choice, disability, or other restrictions. Nor does it include the military, those in prison, or otherwise institutionalized. The earnings charts, however, are not for the entire labor force. Rather, they exclude part-time and seasonal workers, showing earnings for full-time, year-round workers only.

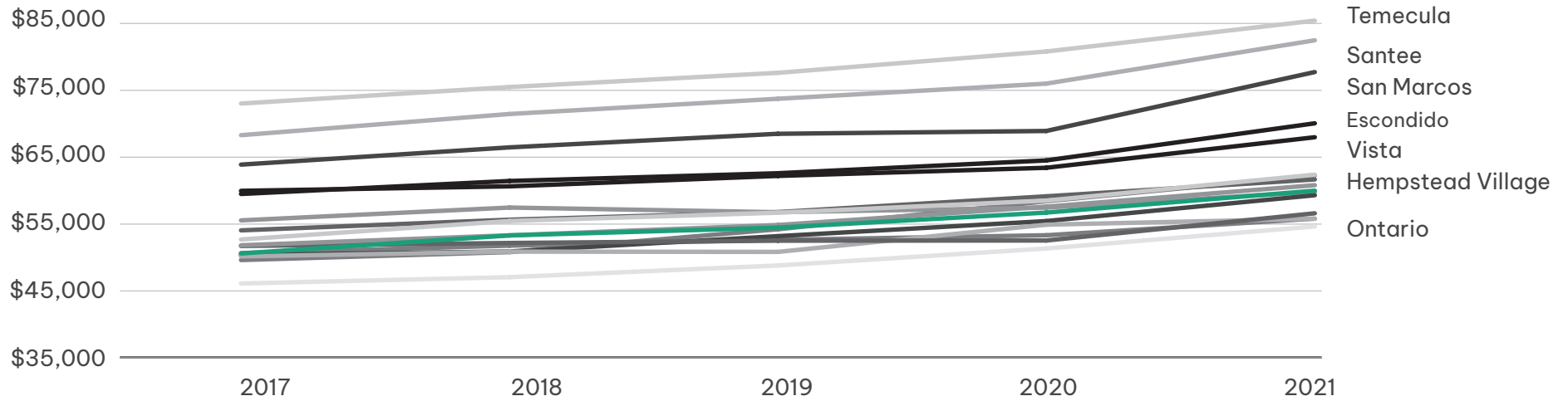
Source: Census ACS; Analysis by Beacon Economics

Full-Time Median Earnings City of Escondido



Source: Census ACS; Analysis by Beacon Economics

Full-Time Mean Earnings City of Escondido

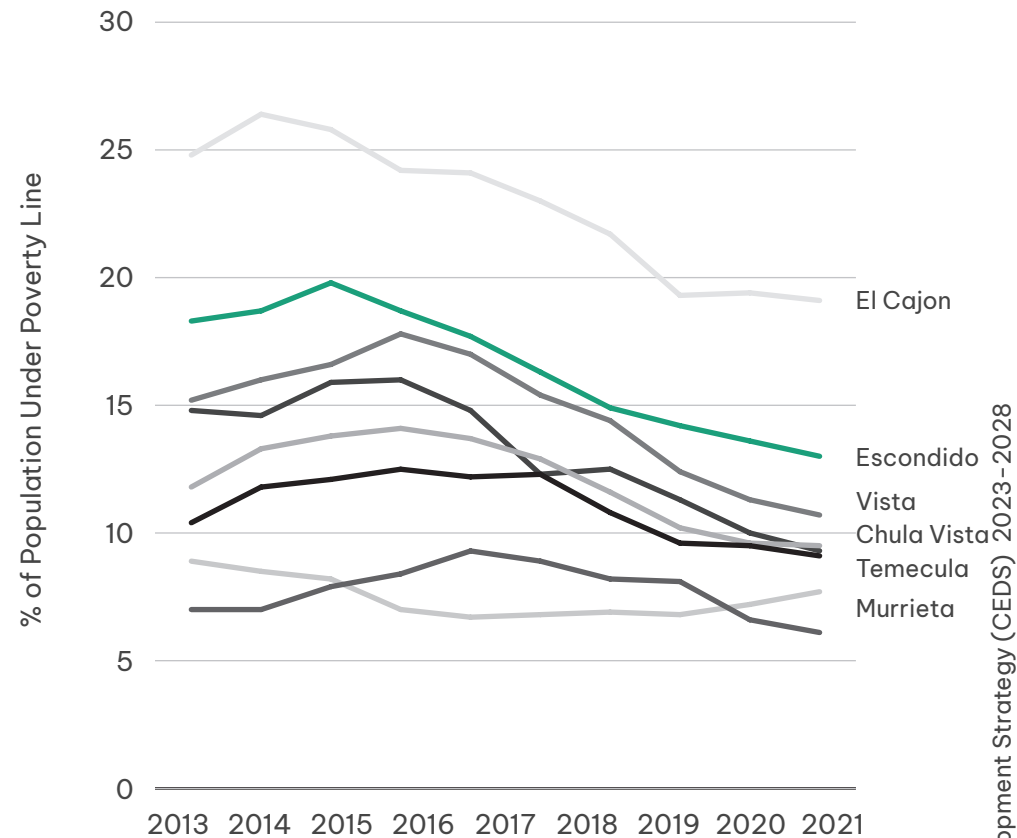


Source: Census ACS; Analysis by Beacon Economics

Like its peers, Escondido has seen residents' earnings grow since 2017. In general, mean earnings are higher across the board compared to median earnings, implying a skew towards higher incomes in the distribution. Escondido is closer to the bottom of the distribution among its peers when measured by median earnings, while it is relatively in the middle of the income distribution when measured by means. Median earnings in Escondido rose steadily from around \$38,500 in 2017 to more than \$46,000 in 2021, while mean earnings rose from around \$51,500 to \$61,000 in the same period.

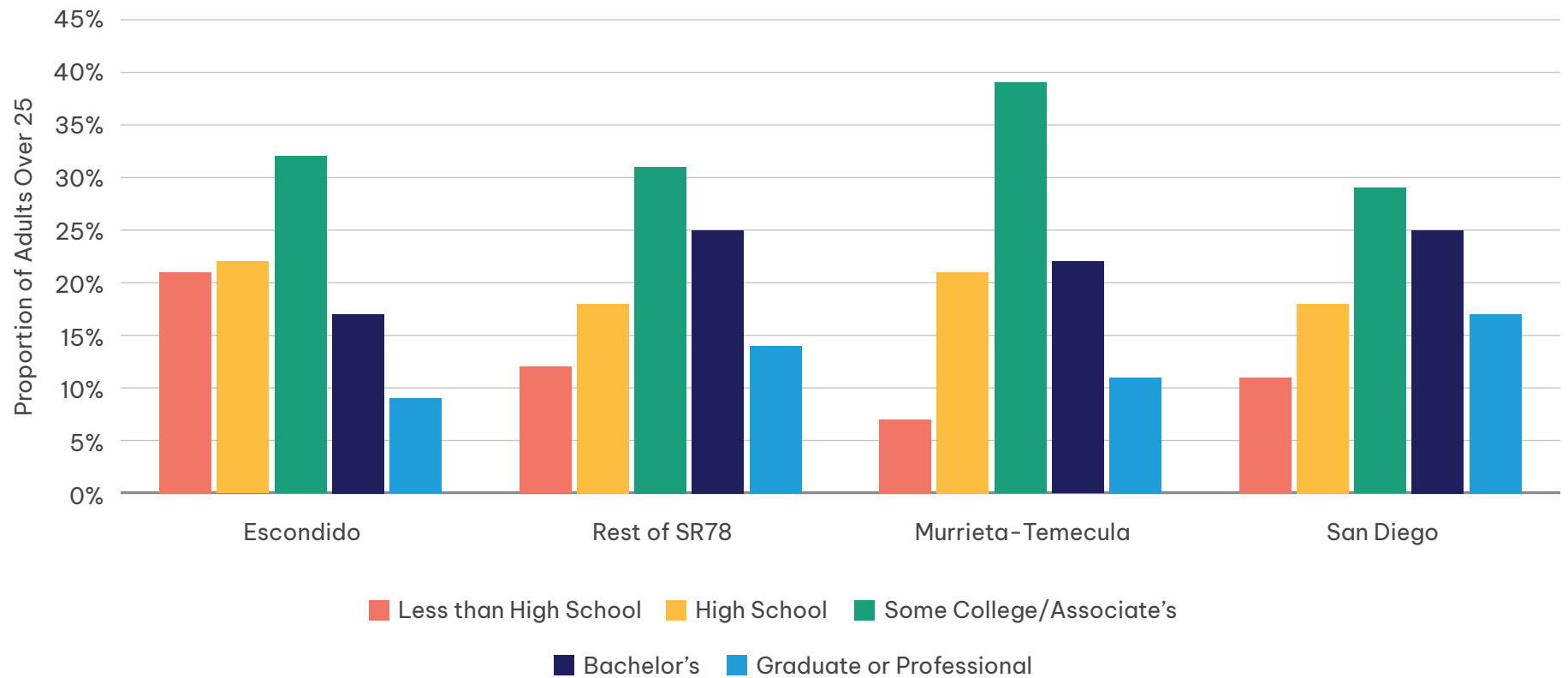
Escondido and most of its neighbors have seen notable declines over the past decade in residents living below the poverty line, with Escondido seeing some of the best improvement in the group. The measure of poverty is a cost-of-living-adjusted figure that sets a certain income threshold for each household size. Households with earnings below that threshold are classified as experiencing poverty. The reduction in poverty in the region is caused partly by rising earnings at the lower end of the spectrum and partly by out-migration of those same people to more affordable areas. However, despite these improvements, Escondido, like many of its peers, still has higher rates of poverty than the national average (11.6%) in 2021. Of the group, only Temecula and Murrieta have seen levels of poverty consistently lower than the national average. Many of these California cities like Escondido suffer from high cost of living, which, even when accounted for in the calculation of poverty rate, still have a high degree of unaffordability. Programs targeted at reducing local poverty are still necessary to close the gap between Escondido, the country and the greater San Diego area.

Poverty Rate City of Escondido vs Neighboring Peers



Source: Census ACS; Analysis by Beacon Economics

Educational Attainment, 2021 City of Escondido vs Neighboring Peers**

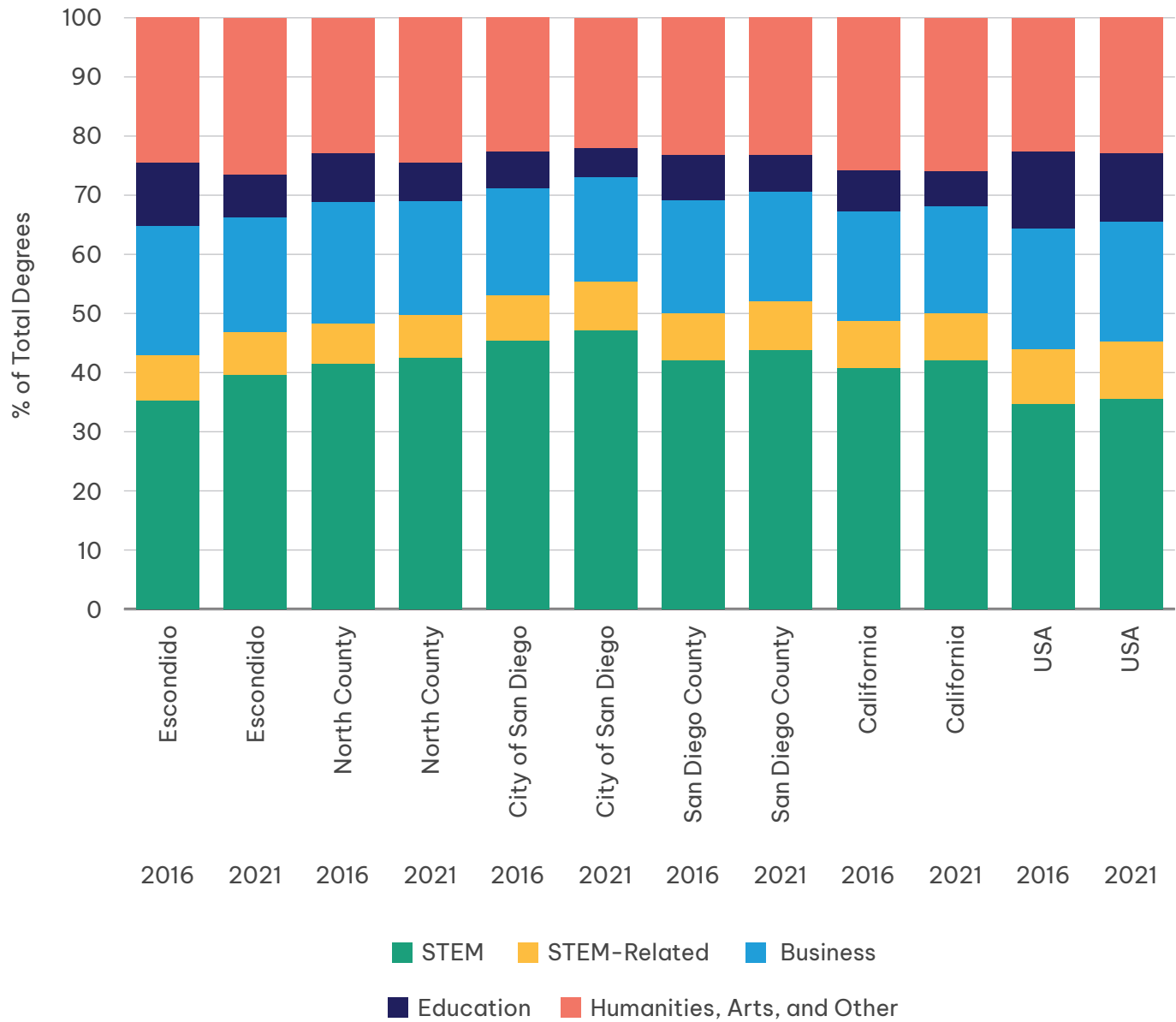


Source: Census ACS; Analysis by Beacon Economics

** Geographies other than Escondido are defined by Census County Divisions. The rest of SR78 is defined as the Oceanside-Escondido CCD without the City of Escondido.

While Escondido has significantly higher proportions of the population with high school and less than high school attainment, and lower bachelor's and higher degree attainment, the general trend over the past five year has been toward higher education at all levels. This is repeated throughout neighboring regions. Escondido saw a significant drop in the proportion of the population with less than high school attainment, decreasing by nearly five percentage points between 2016 and 2021.

College Degrees By Field

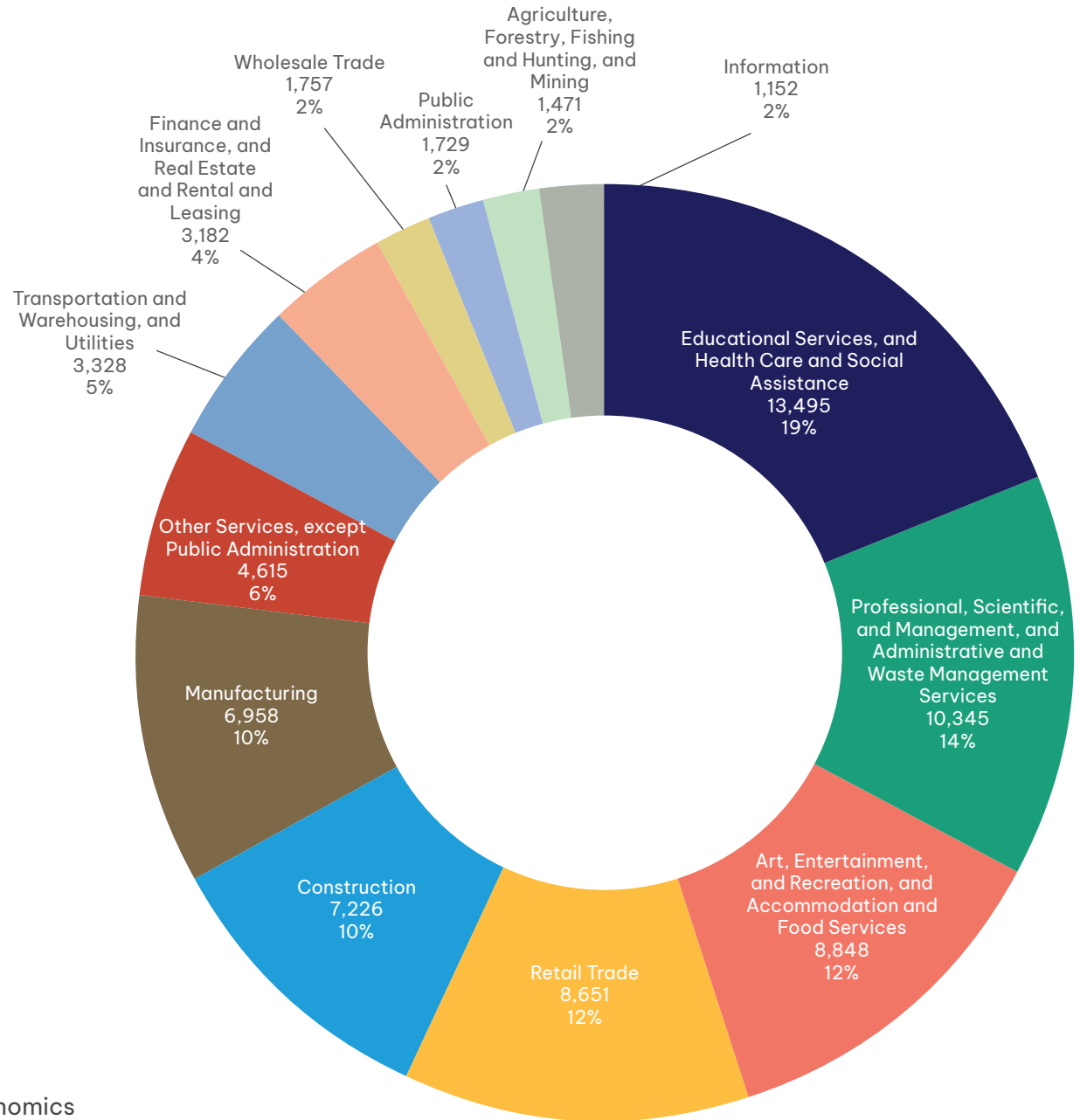


In addition to lower levels of educational attainment relative to the region, Escondido also has fewer science, technology, engineering, and math (STEM) graduates among its college-educated population, compared to North County and the San Diego region. However, Escondido also had a significant increase in STEM- and STEM-related degrees between 2016 and 2021, with STEM degrees growing from 35% of all college graduates in Escondido to nearly 40%.

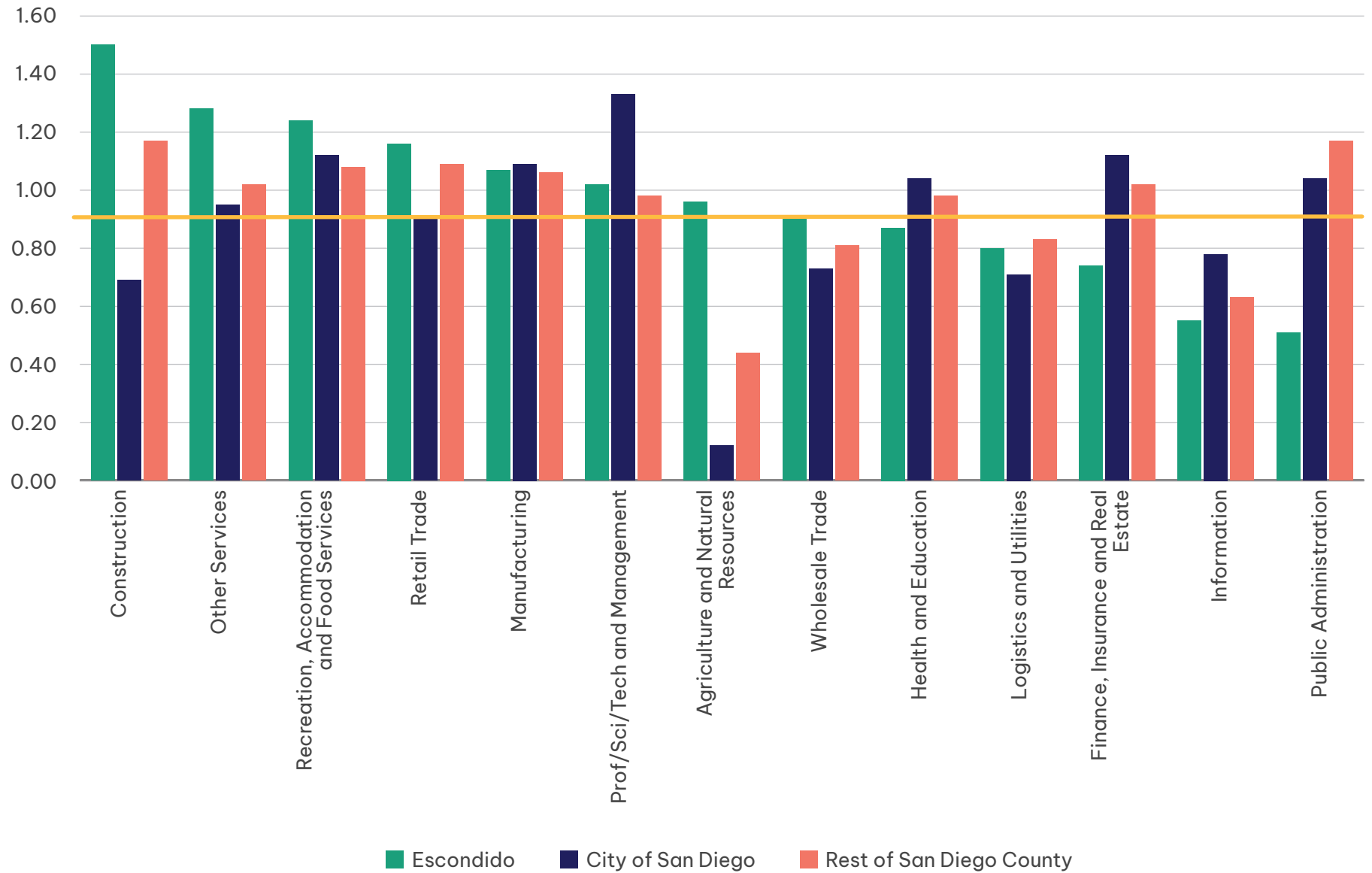
Source: Census ACS; Analysis by Beacon Economics

INDUSTRY: ESCONDIDO'S ECONOMY IS DIVERSE, BUT IS NOT PARTICULARLY SPECIALIZED IN ANY ONE AREA

**Employment by Major Industry
City of Escondido**



Industry Employment Location Quotients, 2021 City of Escondido vs Neighboring Peers

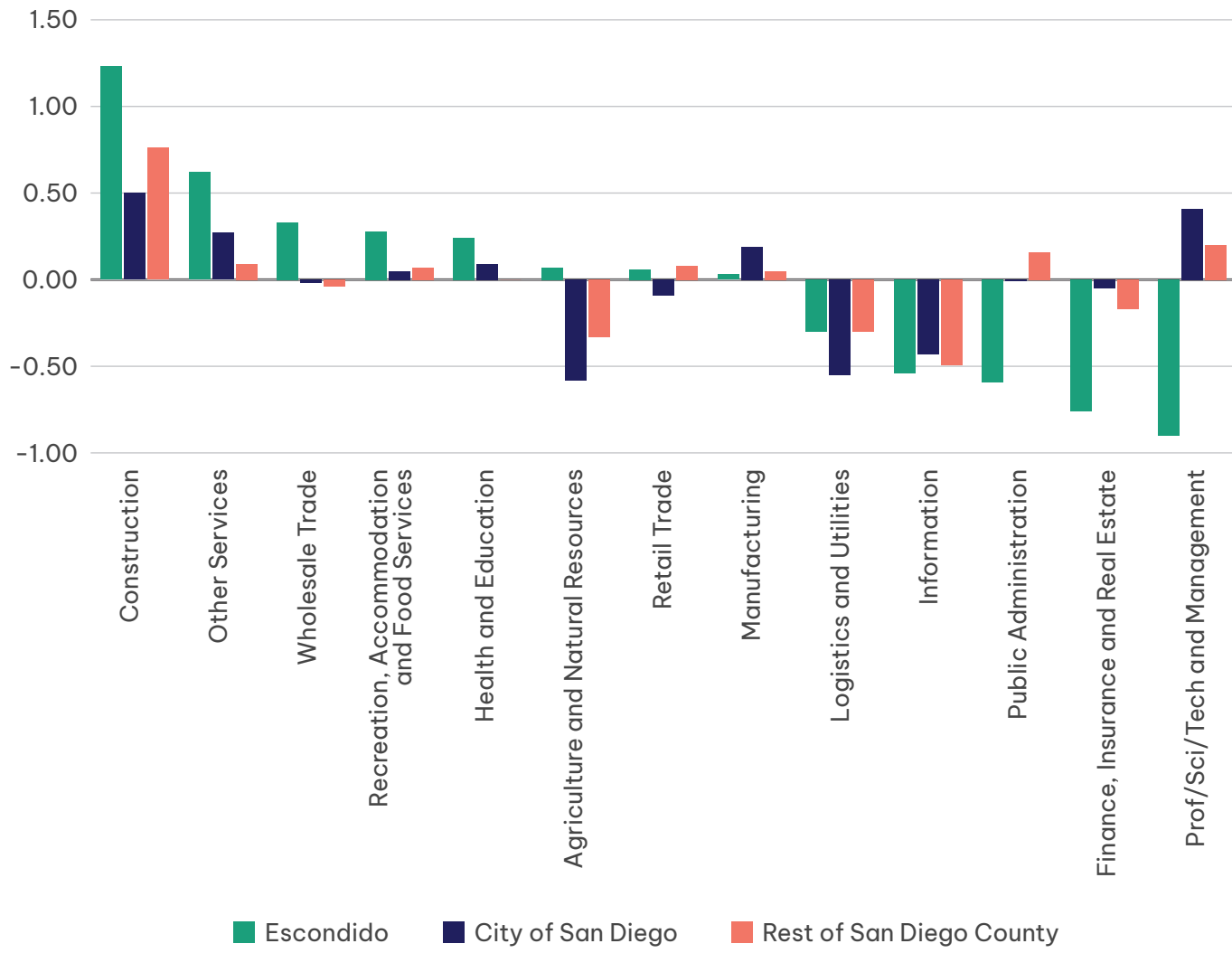


Source: Census ACS; Analysis by Beacon Economics

NAICS Industry Definition and Examples

Industry Name	Businesses Include	Escondido Examples
Agriculture and Natural Resources	Farming, Ranching, Forestry, Mining, Oil & Gas	Grangetto's Farm Wright's Golden Tangerines, Aztec Perlite
Construction	Building Construction, Civil Engineering, General and Specialized Contractors	Erickson-Hall Construction, Carroll Plumbing
Finance, Insurance, and Real Estate	Banks, Insurance Agencies, Brokerages, Leasing Agencies	Escondido Federal Credit Union, State Farm, REMAX
Health and Education	Schools, Hospitals, Nursing Homes, Rehab Clinics, Childcare Facilities	Palomar Medical Center, John Paul the Great University
Information	Data Processing, Publishing, Broadcasting, Telecommunications	Escondido Times Advocate, Icon Industries
Logistics and Utilities	Warehousing, Truck Transportation, Electricity Generation and Distribution	Escondido Hauling Service, Baker Electric, Baker Solar
Manufacturing	Commercial Bakeries, Breweries, Manufacturers	Bimbo Bakeries, Pyramid Granite & Metals, Stone Brewing
Other services	Auto Repair, Civic and Religious Organizations, Car Washes, Dry Cleaners, Hairdressers	Firestone Auto Care, Del's Barber Shop, California Center for the Arts
Professional, Scientific, and Technical, and Management	Accountants, Lawyers, Scientists, Waste Management, Engineering	Gallant Energy Consulting, Lounsberry Ferguson Altona & Peak
Public Administration	Government Offices, Justice System, Tribal Governments	City of Escondido, County of San Diego
Recreation, Accommodation, and Food Service	Performing Arts, Museums, Casinos, Hotels, Restaurants, Bars	San Diego Children's Museum, SpringHill Suites, Frida's Tacos
Retail Trade	Retail Shops, Car Dealers, Gasoline Stations	Urban Barn, Toyota of Escondido
Wholesale Trade	Wholesalers	Furniture Discounter, Henry Avocado

Change in Industry Concentration Between 2016- 2021 City of Escondido vs Neighboring Peers



The Escondido economy is noteworthy for its diversity, as shown in the above figure which breaks down local employment by major industry category. No industrial segment makes up more than the 19% commanded by Education and Medical Services. The City’s largest employer is the Palomar Medical Center, which employs roughly 2,600 full-time staff. Overall, professional services, including Professional and Scientific, Finance and related jobs, Public Administration, and Information make up 48% of all employment. An additional 25% of jobs are in traditional working-class sectors – Manufacturing, Construction, and Transportation and related industries. The rest of the economy is split between Retail Trade (12%), Wholesale Trade (2%), Arts and Accommodation (12%) and Agriculture (2%). Escondido’s agricultural employment may be relatively small compared to the rest of the economy, but it is nonetheless larger than the state as a whole (1.97%). A location quotient (LQ) is a measure of local specialization in an industry, based on a ratio of actual employment to expected employment based

Source: Census ACS; Analysis by Beacon Economics

on the location’s population. LQs above 1 signify some specialization in an industry locally, and higher numbers indicate greater specialization. Conversely, LQs lower than 1 indicate an area that has to import industry services from elsewhere. The LQs for Escondido are based on residents’ reported employment industry, rather than on local establishments. They demonstrate that the industries that employ Escondido residents are primarily local services, which have been limited in terms of advancing Escondido’s economic potential.

Between the start of the decade and the onset of the COVID-19 pandemic in March 2020, Escondido saw a steady decline in the unemployment rate, as well as consistent growth in employment. Like many cities, Escondido saw a record spike in unemployment and drop in both employment and labor force participation during 2020. However, the recovery from the pandemic-induced recession was swift, especially given the recession’s magnitude, and both Escondido’s employment and unemployment rates returned to levels similar to pre-pandemic figures. Nevertheless, it’s notable that actual employment has stagnated in the post-pandemic era.

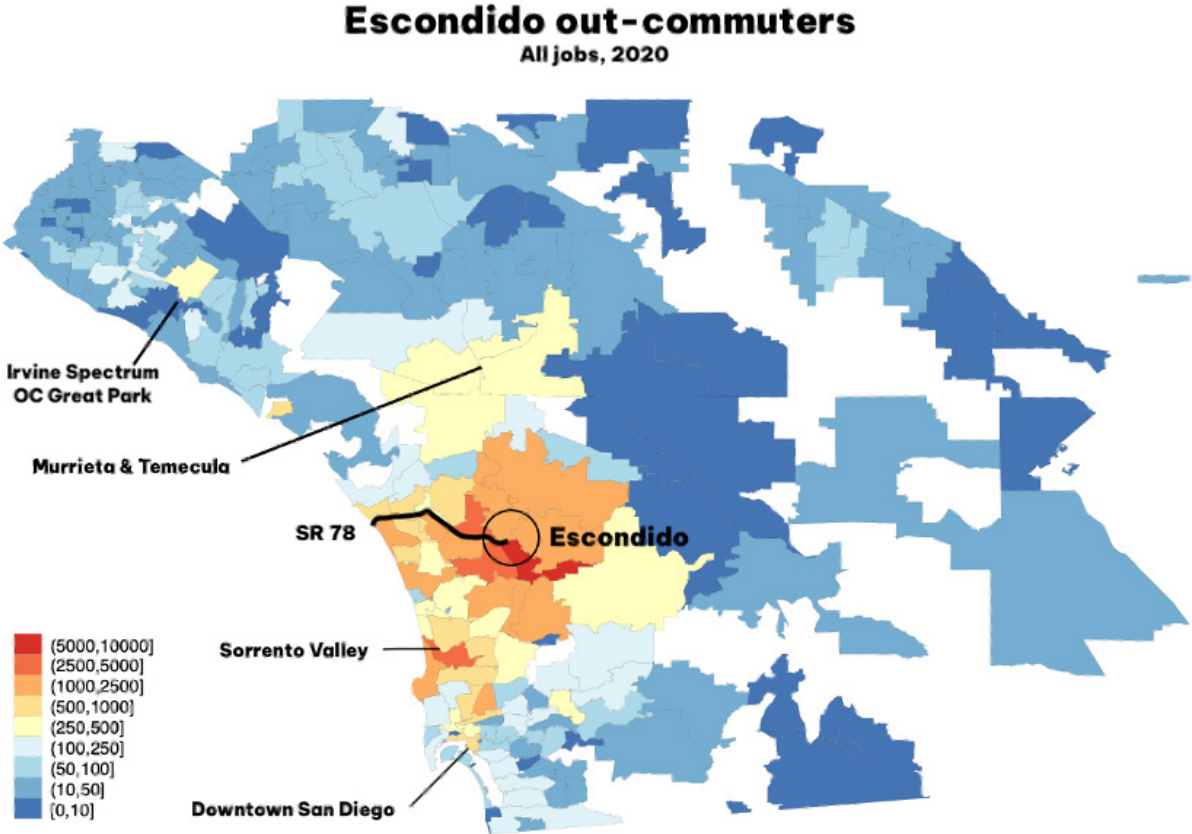
Unemployment Rate and Employment City of Escondido



Source: Bureau of Labor Statistics; Analysis by Beacon Economics

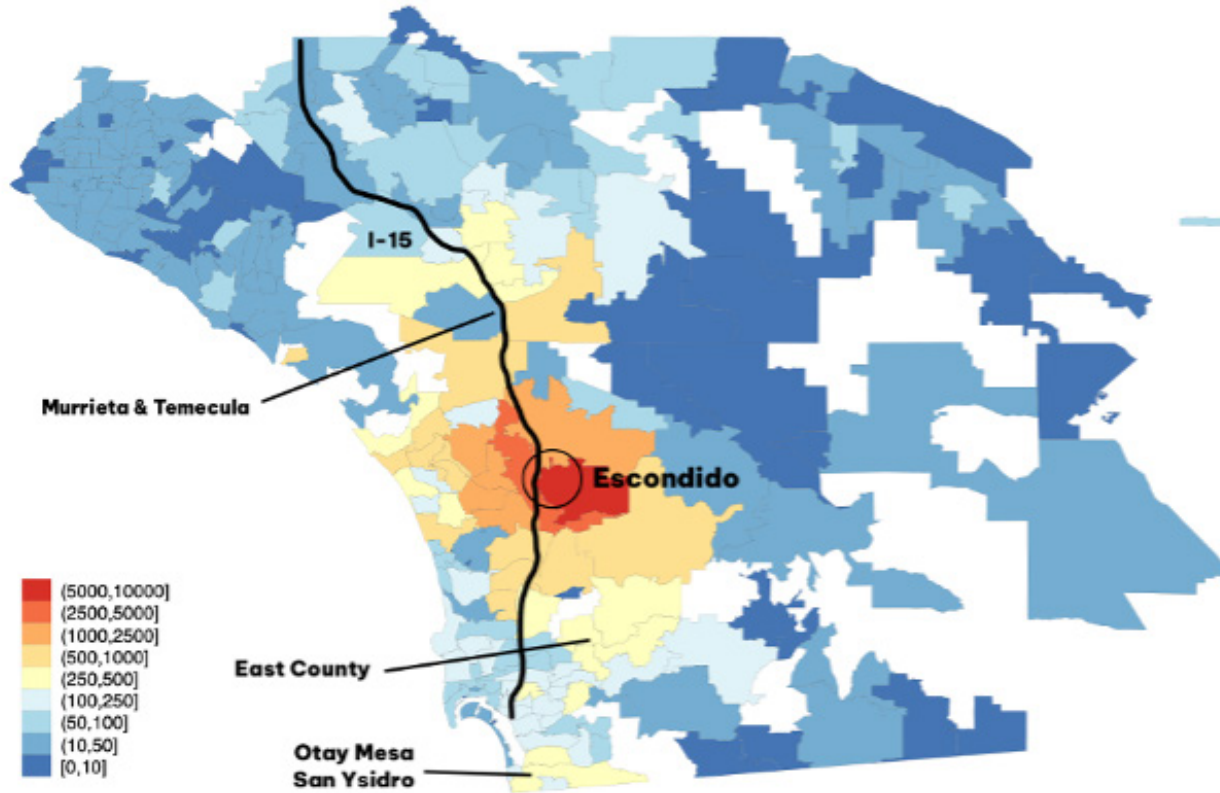
LAND USE: ESCONDIDO HAS A SCARCITY OF JOB LANDS, LEADING TO A HIGH LEVEL OF OUT-COMMUTING

With around 45% of Escondido residents working in either Escondido or nearby cities, commutes are generally concentrated along the State Route 78 corridor. Additionally, around a quarter of all commuters work within San Diego city limits, in areas identified as being high employment concentration centers by SANDAG, such as Kearny Mesa, Sorrento Valley, and Downtown San Diego. While some Escondido residents work in Riverside County, they are outnumbered by those who commute in from there. Additionally, nearly 6% of Escondido workers work in Orange County.



Escondido in-commuters

All jobs, 2020



Most workers who commute into Escondido live either in or near the City, with a significant number coming from areas along two primary routes – SR-78 to the coast and I-15 going north-south inland. This means a significant number of Escondido workers originate in Riverside County. A modest number also come from East County suburbs like El Cajon and Santee, and some from as far as San Ysidro and National City near the US-Mexico border.

Escondido appears to have the most intensive industrial economy among its peers in terms of jobs per 100,000 square feet of industrial space, at nearly one thousand jobs. Most of Escondido's North County neighbors (in yellow) have similarly high industrial job concentrations, but Escondido has the lowest proportion of non-residential space zoned for industrial use. However, this is only a measure of interior square footage, rather than of zoned land. With Escondido's relatively high concentration of industrial outdoor storage, as opposed to indoor warehouses (for which Ontario is a major hub), this figure may be skewed. Many of Escondido's industrially zoned areas are occupied by car lots and auto repair, as well as construction offices, all of which employ more outdoor storage and parking than typical light industries.

Total Industrial Jobs*, Land Use, and Labor Intensity City of Escondido vs Neighboring Peers

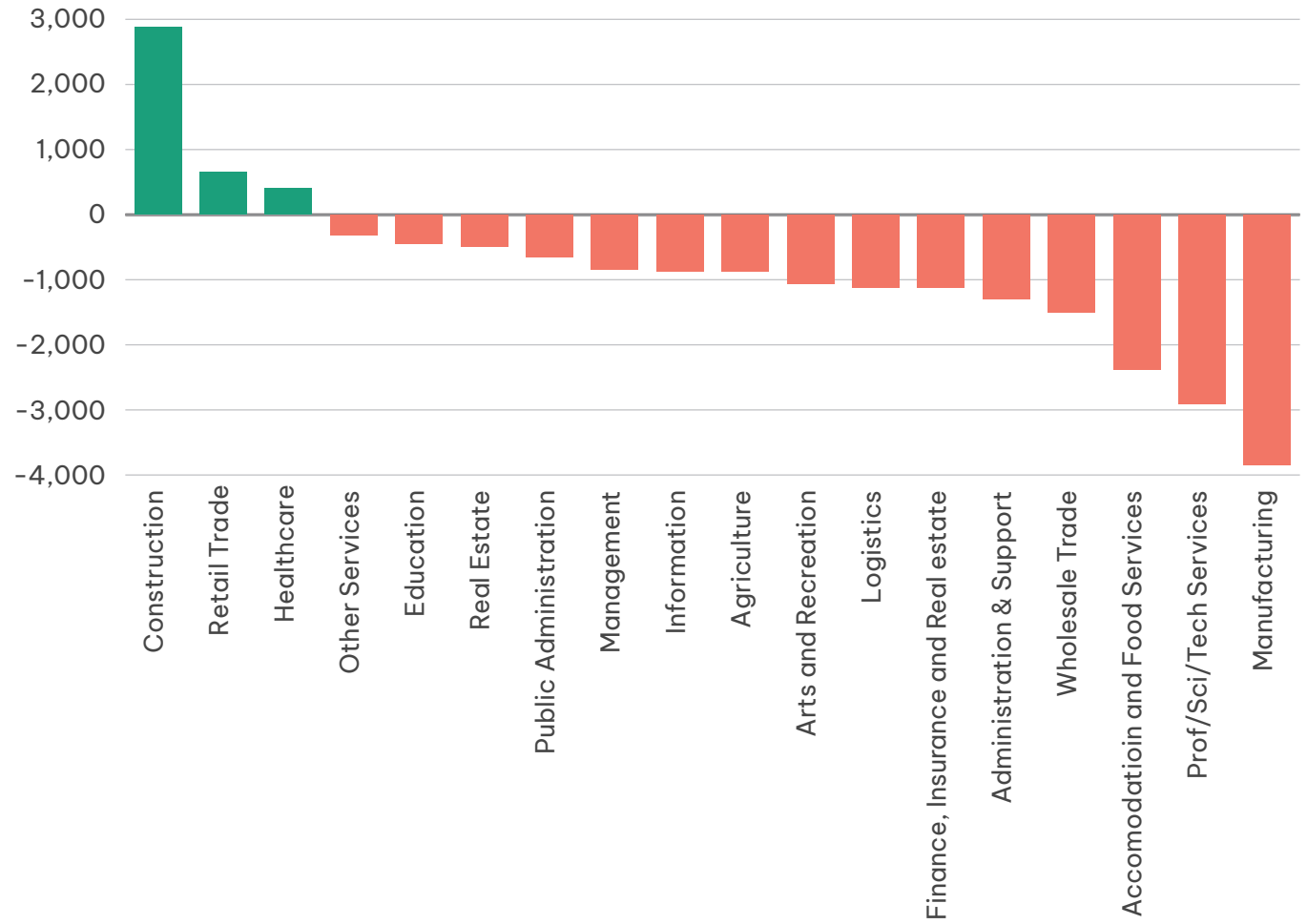


Source: UrbanFootprint; Analysis by Beacon Economics

* The size of the bubble represents total numbers of workers in each industry.

Most industries in Escondido do not provide enough local jobs for Escondido residents, the major exceptions being Construction, Retail Trade, and Health Care, the latter stemming from the Palomar Medical Center anchoring regional employment in the industry. Other industries, especially higher-income fields like Professional/Scientific/Technical Services and Manufacturing, require Escondido workers to commute elsewhere.

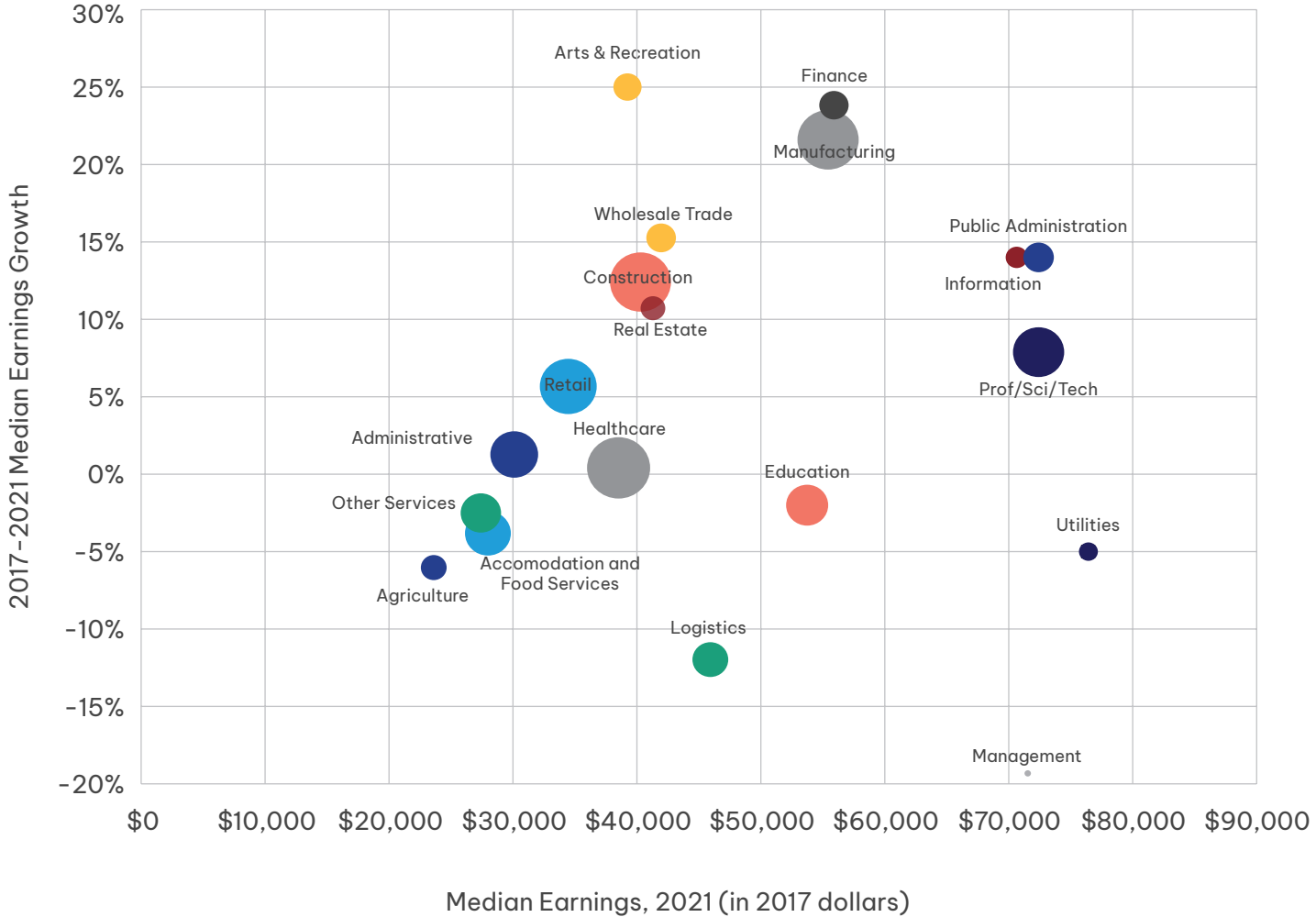
Net Jobs, 2020
City of Escondido



Source: Census Longitudinal Employer-Household Dynamics Origin-Destination Employment Statistics (LODES); Analysis by Beacon Economics

The fastest-growing median real earnings in Escondido occurred in both traditionally white- and blue-collar industries. Arts, Entertainment and Recreation recorded the highest five-year growth at about 25%, with Finance and Insurance, and Manufacturing close behind. Major employers like Construction and Professional, Scientific, and Technical Services also saw median earnings grow at a healthy pace. However, many industries saw marginal growth or even declines in median real earnings, with the already low-paying industries such as Agriculture, Accommodation and Food Service, and Other Services all experiencing declines. Education and Logistics are other major employers which saw declines in real earnings. Health Care and Social Assistance, the largest industry by employment in Escondido, saw no growth in real median earnings.

Employment* and Full-Time Earnings by Industry, 2021
City of Escondido



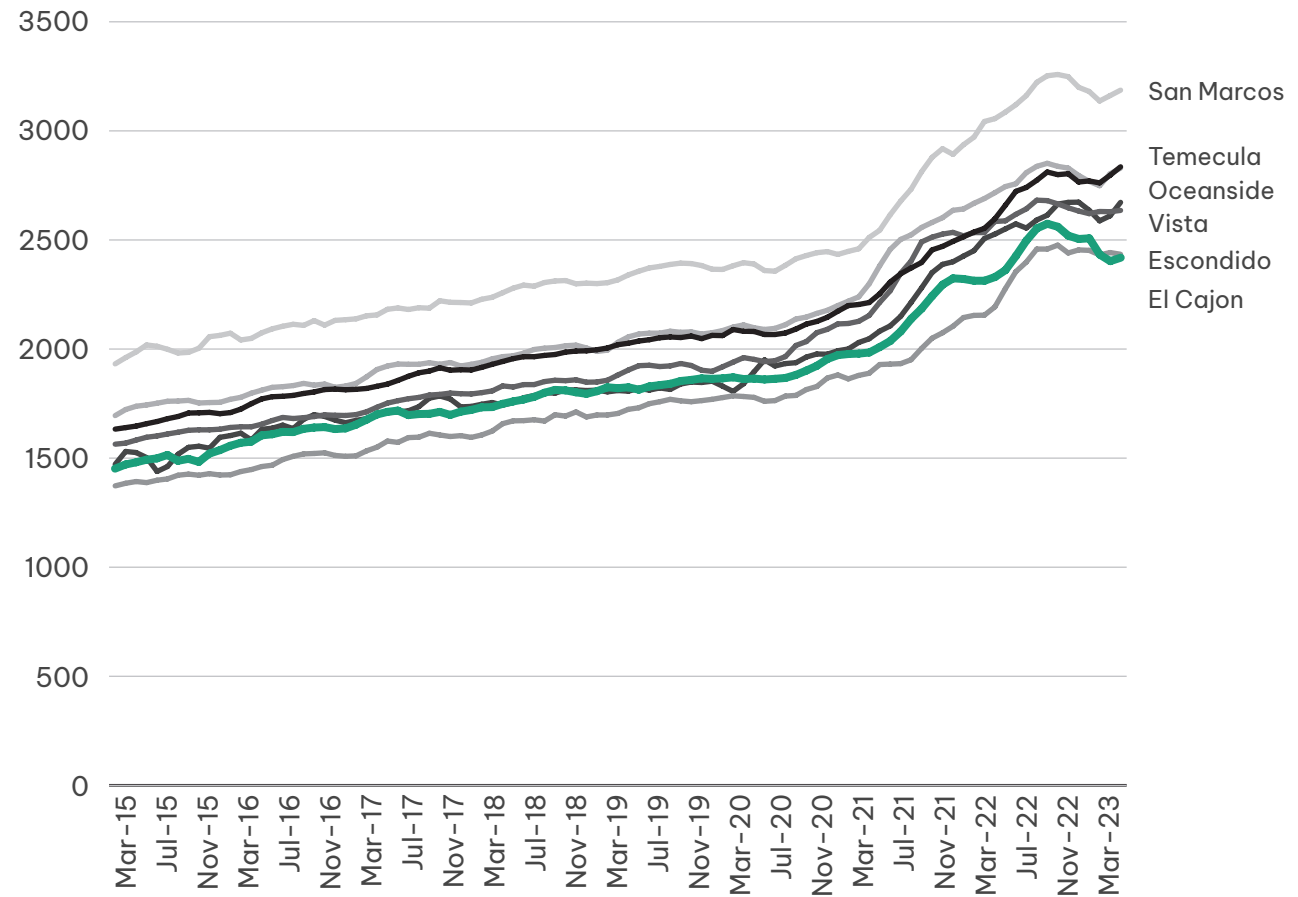
Source: Census ACS; Analysis by Beacon Economics

* The size of the bubble represents total number of workers in each industry.

HOUSING IN ESCONDIDO REMAINS CHEAPER THAN IN ITS PEERS BUT PERMITTING HAS BEEN SLOWER THAN ELSEWHERE.

The Zillow Observed Rent Index (ZORI) seeks to measure average monthly rent in each housing market¹. When compared to neighbors in North County and Riverside County, Escondido’s observed rent index followed a similar pattern between 2015 and 2023. Most cities experienced slow but persistent growth between 2015 and the start of 2021, including through the first months of the pandemic.

Zillow Observed Rent Index
City of Escondido vs Neighboring Peers

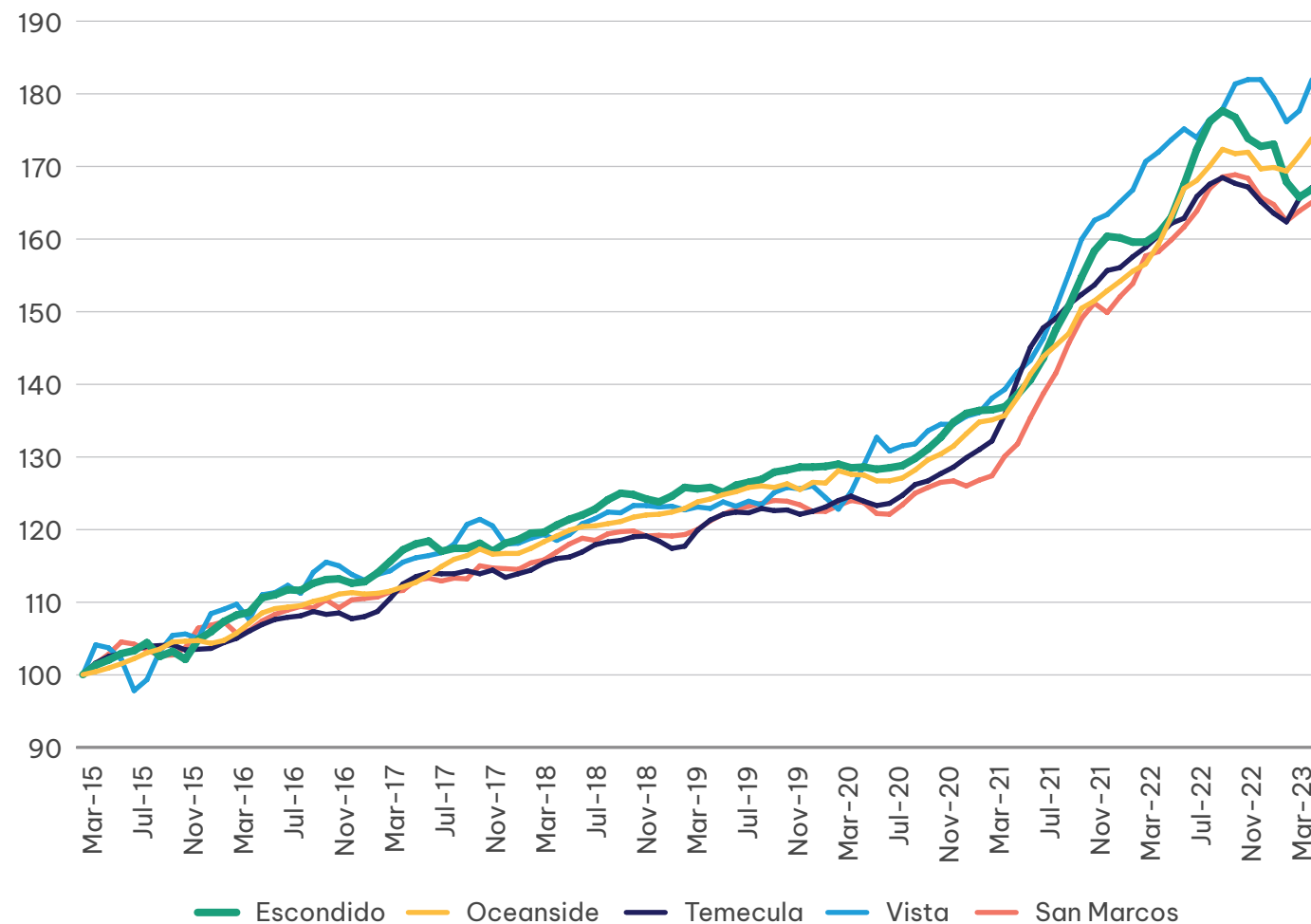


Source: Zillow; Analysis by Beacon Economics

¹ The ZORI uses Zillow’s database to determine a median measure of rent for all units, not just the units available on the market in that month. This helps avoid errors in measurement caused by compositional changes in the rental market that month rather than genuine changes in asking rent.

Starting in 2021, observed rents began to rise precipitously, and continued to rise through the summer of 2022. In the fall of 2022, some cities, including Escondido, saw drops in observed rent – not by dramatic rates, but down to levels comparable to the previous year. Other cities did not see a drop in median rent, but rather a temporary stagnation. Most cities, including Escondido, have once again experienced increases in observed rent since the start of 2023.

Relative Zillow Observed Rent Index City of Escondido vs Neighboring Peers

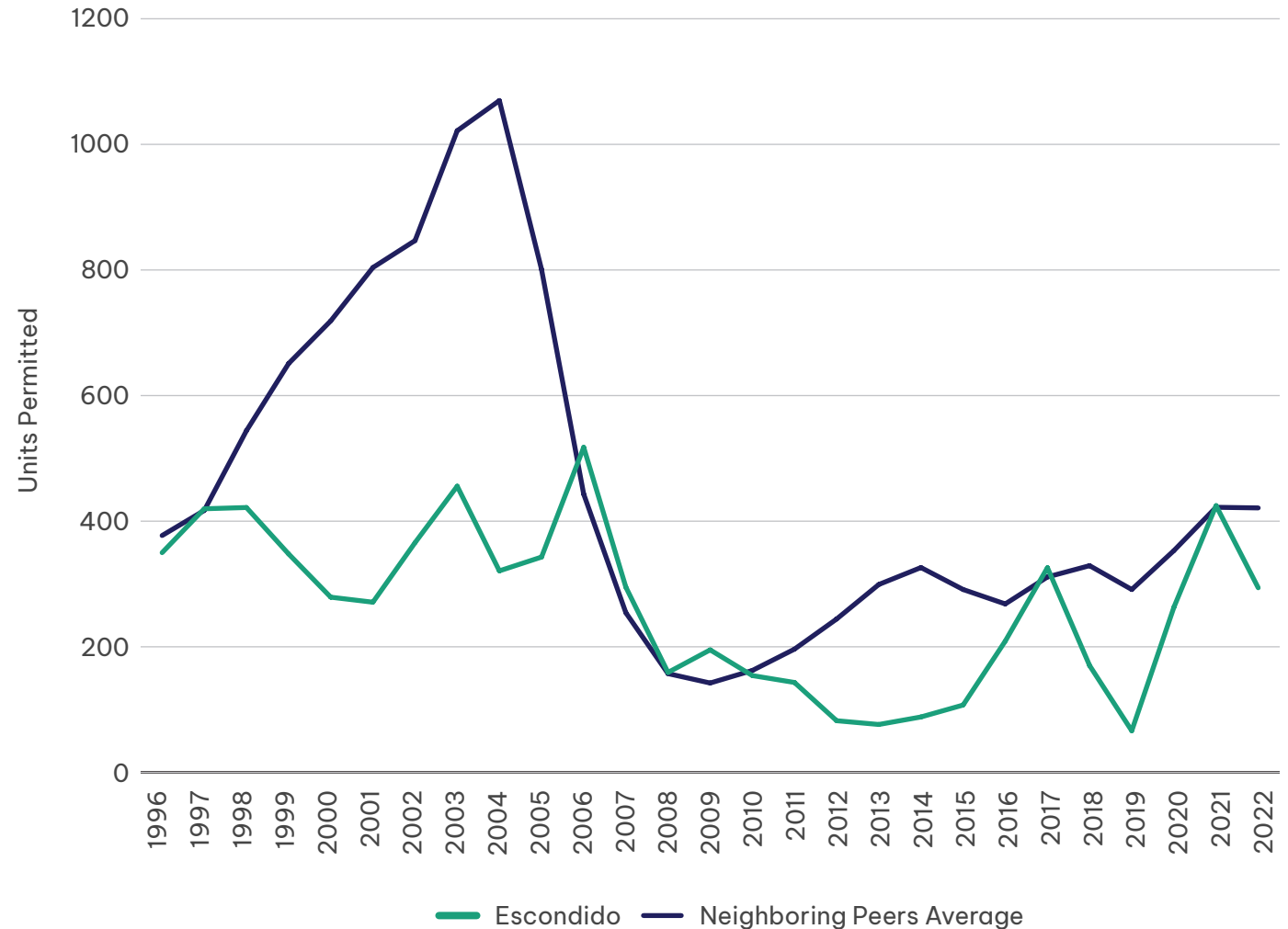


Source: Zillow; Analysis by Beacon Economics

As expected, relative growth in ZORI tells a similar story. Escondido generally saw higher relative growth than most of its San Diego and Riverside County neighbors, save for Vista. Escondido also had the most dramatic drop in relative ZORI in the second half of 2022 among these peers.

Escondido and a composite average of local peer cities share a similar history of residential permitting, with a large volume of primarily single-family units permitted before the onset of the Great Recession. While both geographies saw permitting drop precipitously and remain low for the next decade, most of Escondido’s (relatively few) units between 2007 and 2017 were multi-family, while most in peer cities were single-family. In the past several years, however, permitting in both areas has increased, albeit not to pre-Recession levels. Escondido has diverged from its peers as it is now permitting fewer multi-unit buildings relative to before 2008, and relative to its peers, which have begun increasing the issuing of multi-unit permits.

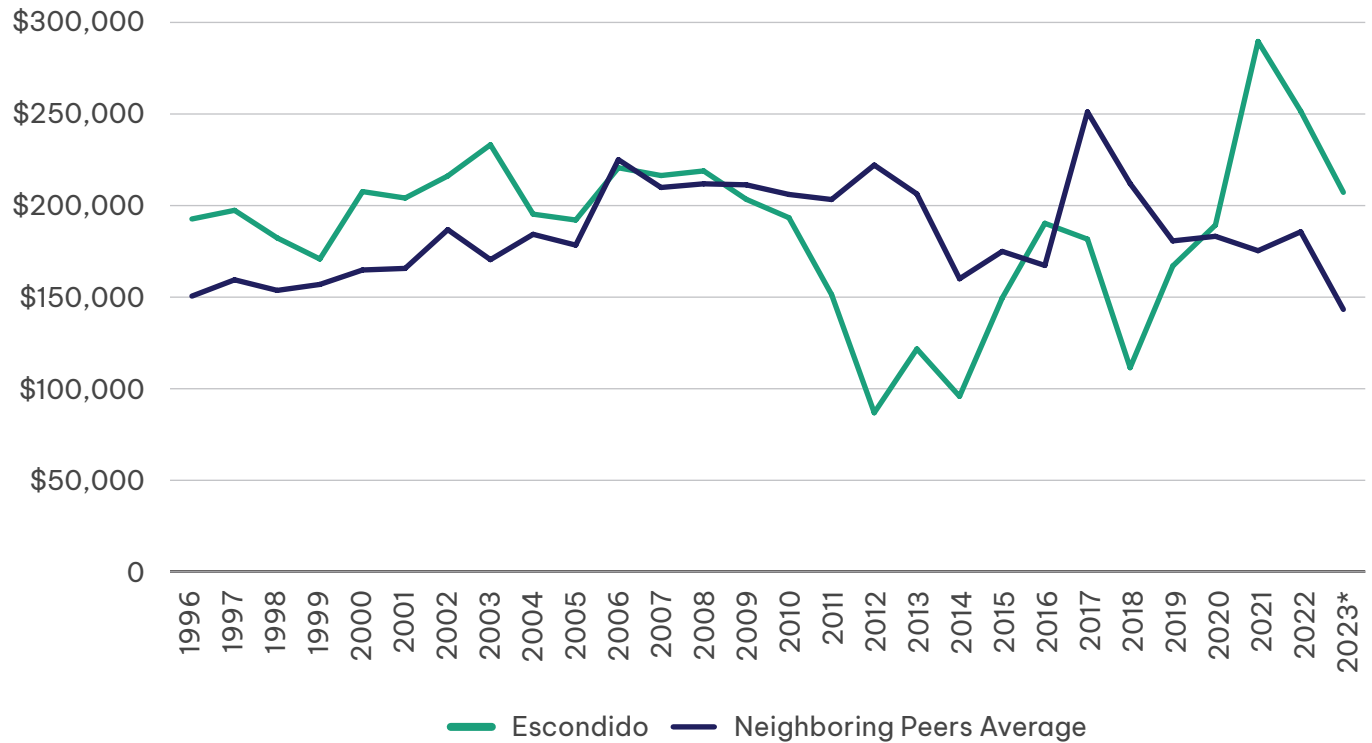
Residential Units Permitted Per Year City of Escondido vs Neighboring Peers



Source: Construction Industry Research Board (CIRB); Analysis by Beacon Economics

The average valuation of permits in Escondido – measured as a factor of construction costs and used to determine fees – has fluctuated relative to its peers, with average valuations being consistently higher in Escondido than a composite of its peers before the Great Recession. In the first half of the 2010s, average valuations rose in the peer composite while falling dramatically in Escondido – a result of the shift toward multi-family construction in Escondido during that period. After 2015, valuations rose in Escondido as permitting of single-family homes increased. However, many of the peers saw an increase in multi-family permits during this period. Valuations of Escondido permits continued to rise, both absolutely and relative to the peer composite.

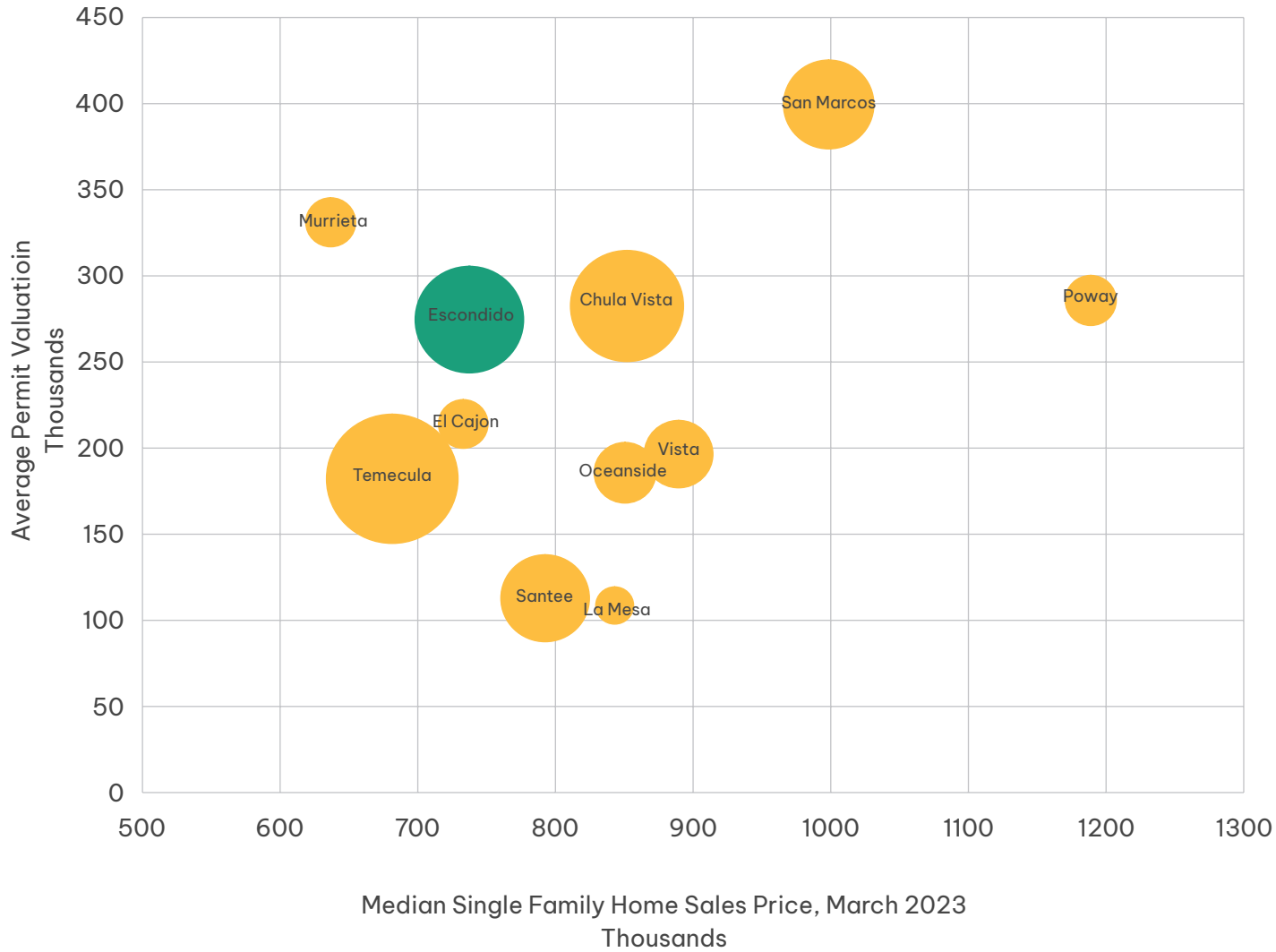
Per-Unit Permit Valuation
City of Escondido vs Neighboring Peers



Source: Construction Industry Research Board (CIRB), Census Building Permits Survey (BPS); Analysis by Beacon Economics

* Through March 2023

Single Family Units Permitted* Since 2020 City of Escondido vs Neighboring Peers

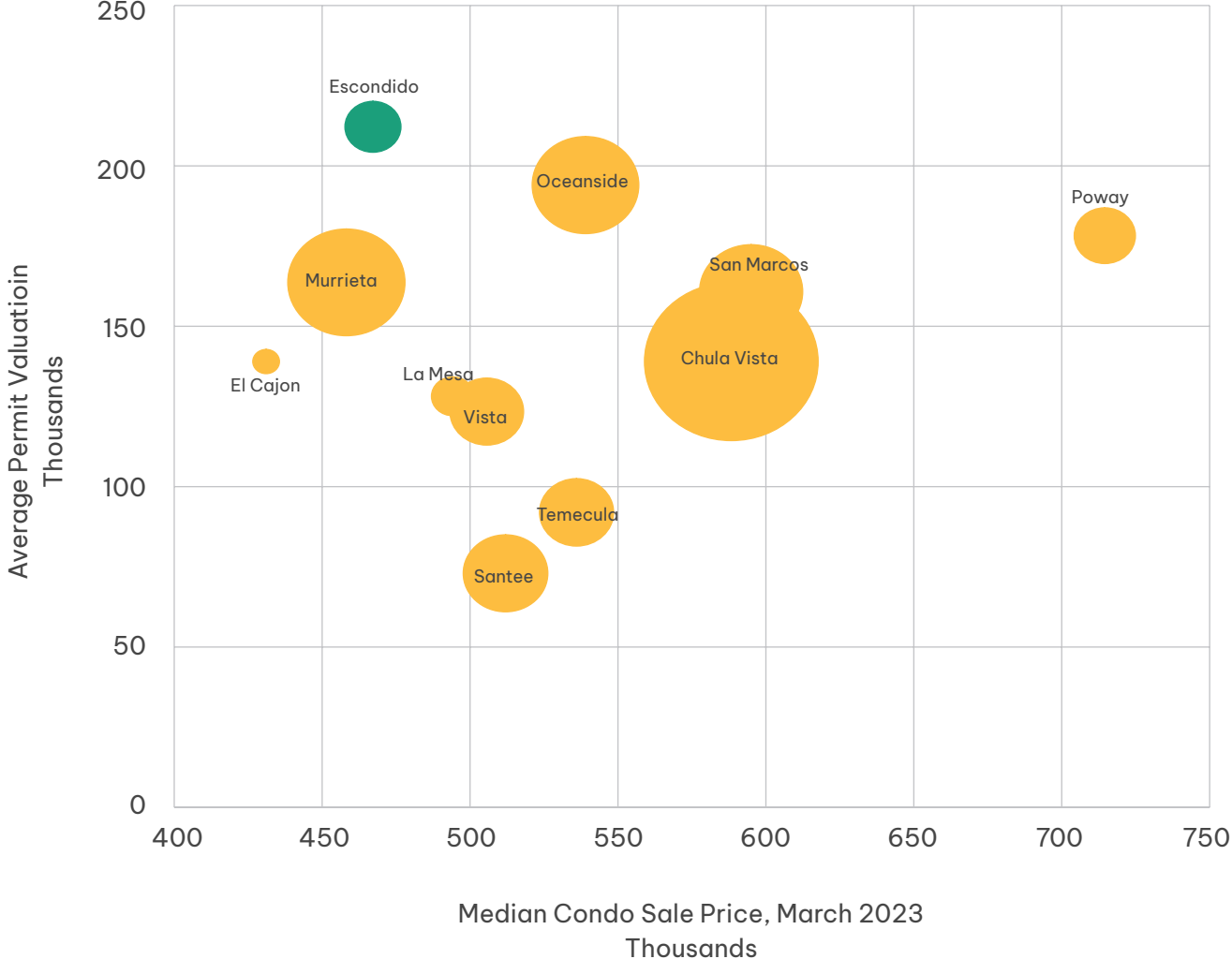


Source: Construction Industry Research Board (CIRB), Census BPS, Redfin; Analysis by Beacon Economics

* The size of the bubble represents the total number of units permitted since January 2020.

Since the start of the COVID-19 pandemic, permitting for new housing in Escondido has been relatively sluggish, compared to peer cities in the region. This is especially noticeable for multi-family developments, where Escondido has permitted fewer units than even Poway, a city with a population a third the size of Escondido's. Furthermore, despite being one of the less expensive cities in terms of both single-family homes and condominiums, the permit valuations of Escondido properties are among the highest in the set (the valuation per unit of Escondido's multi-family developments is the highest in the set). The implication is that these new developments, both single-family and multi-family, are less likely to improve housing affordability in the City than new developments elsewhere. Effectively, as both the region and California as a whole face a housing shortage, Escondido is failing to relieve that shortage by permitting too few units and appears unlikely to experience significant improvements in affordability in the foreseeable future.

Multi-Family Units Permitted* Since 2020
City of Escondido vs Neighboring Peers



Source: Construction Industry Research Board (CIRB), Census BPS, Redfin; Analysis by Beacon Economics

* The size of the bubble represents the total number of units permitted since January 2020.



SWOT ANALYSIS

BACKGROUND

ESCONDIDO SWOT SUMMARY

A SWOT analysis is a necessary element of the Comprehensive Economic Development Strategy. Short for Strengths, Weaknesses, Opportunities, and Threats, it is a planning tool that allows communities to understand key planning priorities.

In this strategy, the SWOT acts as a filter between the data-gathering phase and the identification of priority areas. The research team has consolidated input from all phases of research into a list of 16 key planning themes, four from each category. Strengths and weaknesses are treated as elements that are currently either supporting or inhibiting economic development. On the other hand, opportunities and threats promise to be relevant during the current planning period. The Escondido SWOT is summarized on the next page.

In compiling this analysis, the research team was sensitive to topic frequency as well as topic impact. Research topics that emerged from multiple sources were prioritized, as were those deemed most likely to affect five-year planning. The figure below shows the most frequent terms mentioned in community interviews and surveys.

	Supportive	Detrimental
Now	<p>Strengths</p> <ul style="list-style-type: none"> Affordability Within Region Central Location Natural Amenities Resilient Labor Force 	<p>Weaknesses</p> <ul style="list-style-type: none"> Dependence on Local Services Lower Educational Attainment Net Jobs Deficit Outdated General Plan Slow Housing Permitting
2-5 Years	<p>Opportunities</p> <ul style="list-style-type: none"> California Center for the Arts Downtown Infrastructure CleanTech Assets Regional Manufacturing Cluster STEM Degree Growth 	<p>Threats</p> <ul style="list-style-type: none"> Demographic Dependency Economic Instability Fiscal Instability Shortage of Industrial Land

STRENGTHS

Affordability Within Region

Compared to its San Diego County peers, Escondido is a relatively inexpensive place to buy a home and do business. Across a range of quantitative metrics (mean wage, median wage, housing values, commercial real estate values, industrial values), the City is either the most or the second-most affordable jurisdiction in the County. In community interviews and surveys, the region's affordability was cited as a major reason for settling down in the area, including by a thirty-something worker who relocated to 'The City of Choice' last year, after a long search:

"You know, we took last year and the year before to look for homes, and pretty much the whole San Diego area was very expensive, pretty much unaffordable. So, Escondido was kind of one of the few places in San Diego County that wasn't way off in like Ramona, or, you know, in Alpine. So that's why we ended up here."

That said, the City's affordability is not likely to last forever, or even for the duration of the planning period. Incomes are rising and average permit values are higher in Escondido than in the average regional peer. As more affluent homebuyers are drawn to Escondido by lower rents, they will tend to increase the price of housing. In the longer run, the City will need to rely on more than just price to bring in new residents and new businesses.

Central Location

Escondido's geographic location is one feature that will never change and is an enduring source of economic strength. Its position in North-Central San Diego County gives its businesses simultaneous access to two major economic zones: The San Diego-Tijuana Megaregion (of which it is a part), and Southern Orange County. The area is serviced by major arteries, including Interstate 15, State Route 76 and State Route 78. The city is within 100 miles of three major international airports: San Diego International (32 Miles South), John Wayne (68 Miles North), and Ontario (83 Miles Northeast). The City also has access to a massive agricultural complex that totals 219,874 acres and produced \$1,752,999,086 in crops in 2021².

Centrality has been essential for prominent local businesses such as Henry Avocado. The Henry family has been operating an avocado farm in San Diego County since 1925, and today has its headquarters and two distribution centers in Escondido. Its nationwide distribution network is centered on the Bravocado and Green Goddess brands and draws on a complex supply chain of produce from California, Mexico, Peru, and Chile. North San Diego County is an ideal location for the manufacture and distribution of a wide variety of products.

² San Diego County Agricultural Weights and Measures. "2021 Crop Report." <https://www.sandiegocounty.gov/content/sdc/awm/2021cr.html> (May 1, 2023).

Natural Amenities

Interview and survey respondents were quick to praise Escondido’s abundant natural features, including Lake Hodges, Daley Ranch, the Elfin Forest Recreational Reserve, and Palomar Mountain State Park. In addition, residents seem to appreciate the way in which the natural environment is integrated into everyday life, from nightly stargazing to the year-round Farmers Market at Heritage Garden Park. One resident told the research team that Escondido’s natural amenities compare favorably with famous assets like Griffith Park in Los Angeles.

“Here in Escondido, there’s always space even if a parking lot’s full, you know, use plenty of space on the trail, you don’t really have to worry about bumping into people that often. And you really do kind of get that feeling that Okay, I’m out in nature versus kind of being at Griffith Park, and like, Okay, I’m at a zoo, a lot of people here.”

Having superior natural amenities makes the City attractive for those who, like the person quoted above, are more discerning about where they like to hike and enjoy the natural environment. It also makes the area more attractive as a destination for nature travelers who might be interested in local flora and fauna and to the exotic animals at the Safari Park and Sea World.

Resilient Labor Force

The quantitative analysis highlights the astonishing bounce-back from the Covid-19 pandemic by Escondido’s labor force. Employment in the City has returned to its pre-pandemic level and the unemployment rate is only slightly higher than it was in March of 2020. Throughout the post-pandemic period, median and average earnings have continued to tick up.

The resilience of the Escondido economy is a credit to its industrial base. The City’s largest employer is Palomar Medical Center; the Health Care sector grew by 1.2% between February 2020 and December 2022, compared to 0.8% for the rest of the labor force³.

³ Peterson-KFF Health System Tracker. 2022. “How Has Health Sector Employment Recovered since the Pandemic?” Peterson-KFF Health System Tracker. <https://www.healthsystemtracker.org/chart-collection/what-impact-has-the-coronavirus-pandemic-had-on-healthcare-employment/>

WEAKNESSES

Dependence on Local Services

The very features that helped Escondido's labor force rebound from the pandemic are not likely to drive economic development during the next planning period. The largest industry by employment is Education and Health Care—sectors that are very resilient during periods of economic stress (like the Covid-19 pandemic), but not an engine of economic growth. In general, jobs in 'meds and eds' tend to trail economic growth elsewhere in the economy, and to be mostly associated with population growth. In Escondido, a city with a plateauing economy and population, these sectors will generally not be able to generate more economic opportunities.

Construction is the most specialized industry in Escondido, but this is also less than optimal. As we have seen, construction can drive economic growth in a city like Escondido, but that is mostly due to the city/region's housing deficit. As the housing crisis (hopefully) subsides in the coming years, construction will not see the same rapid growth. Under normal circumstances, economic growth in other sectors creates demand for construction more than construction generates demand for other sectors. Retail is Escondido's second most specialized industry, but, like construction, it is a locally serving industry.

It would be much better for the City to specialize in so-called 'traded industries', meaning industries that tend to export out of San Diego County. Traded industries include Information, Professional Services, Manufacturing and Accommodation. The advantage of traded industries is that they tend to generate higher 'employment multipliers' elsewhere. Whereas one locally serving industry (e.g., a restaurant) might directly employ a few people and support a small number of local suppliers, a traded industry (e.g., a Professional Services facility) will generate much more business-to-business activity, and much more demand for consumer services.



Put succinctly, traded service industries tend to generate employment in locally serving industries, but a locally serving industry will not tend to generate employment in traded industries. More restaurants open up when a new factory is opened, but more factories do not follow more restaurants.

Lower Educational Attainment

Escondido's educational attainment compares unfavorably to its peers. Fewer of the City's residents have university or post-graduate degrees and the City has a higher share of residents with less than a high school degree. Lower educational attainment is closely connected to the City's lower mean and median income level. In a modern economy, jobs for university graduates pay on average 135% more than jobs for high school graduates and are associated with 2.7 percentage points lower unemployment. Such jobs are also less likely to be vulnerable to outsourcing⁴. Put simply, Escondido's income per capita would be higher if its workers were more educated, and the City might also have a more favorable industry concentration.

Net Jobs Deficit

As indicated in the workforce analysis, the City of Escondido runs a net jobs deficit. This lack of local employment is a weakness of Escondido's economy and impacts the local economy in at least four ways. First, it means that more Escondido residents are drawn outside of the City for a portion of their workweek. While away, they will be spending less within the community, leading to lower sales tax receipts. Second, it means more uncompensated commuting time for Escondido's workers. Third, it means that the City of Escondido realizes fewer business license fees than it would in a jobs-neutral scenario. Last year, business license fees contributed 2% to the general fund. Finally, and most importantly, inter-city commutes contribute negatively to the standard of living for most people. Residents who work outside of Escondido may be tempted to move to lower their commute time. On the other hand, the jobs deficit is something of an opportunity. If the City can generate jobs closer to currently commuting residents, then it will be much more likely to retain these residents over the long term.

Outdated General Plan

A city's general plan is the single most important land use planning document, laying out which land, densities, and designs are permitted, and which require special permission. In the wake of Proposition S, which requires voter approval of densification that exceeds a general plan, Escondido's general plan is particularly important. It is also relatively old. Five of its seven local peers have either already updated their plans or are in the process of doing so.

⁴ Tempesti, Tommaso. 2016. "Offshoring and the Skill-Premium: Evidence from Individual Workers' Data." *The World Economy* 39(10): 1628–52.

CITY	GENERAL PLAN UPDATE YEAR
CARLSBAD	2015
ESCONDIDO	2010
MURRIETA	2020
OCEANSIDE	IN PROGRESS
SAN DIEGO	2008
SAN MARCOS	IN PROGRESS
TEMECULA	2005
VISTA	2012

Slow Housing Permitting

In a region with strong housing demand, the pace of housing permitting in Escondido is slow, relative to its peers. In terms of economic or demographic fundamentals, the City does not face any significant barriers to permitting new housing. Even Measure S, which is sometimes linked to the City’s land use status quo, cannot obviously be linked to slow permitting. Interviews with planning officials and other city leaders indicate that there is widespread commitment towards increasing the number of housing units on the market. Indeed, since 2017 there has been a marked improvement in permits issued. However, neighboring cities still do better in this regard, especially in the multi-family category.

Slow permitting has two major effects on the Escondido economy. First, it makes the City more expensive and therefore less attractive to younger working families who might otherwise bring incomes and the ‘workforce of tomorrow’ into the City. The City will be less attractive to families if it continues to lock them out of home ownership. Second, it represents an unnecessary drag on the construction industry. Construction added more jobs than any other sector between 2016 and 2021, but it would have added even more if Escondido permitted more housing. Slow permitting is also somewhat related to the ability of Escondido to provide adequate housing to its residents. Community respondents, especially from the business sector, reported concerns about public homelessness. A small part of this problem can be connected to barriers (in Escondido and across California) to the construction of new housing units.

OPPORTUNITIES

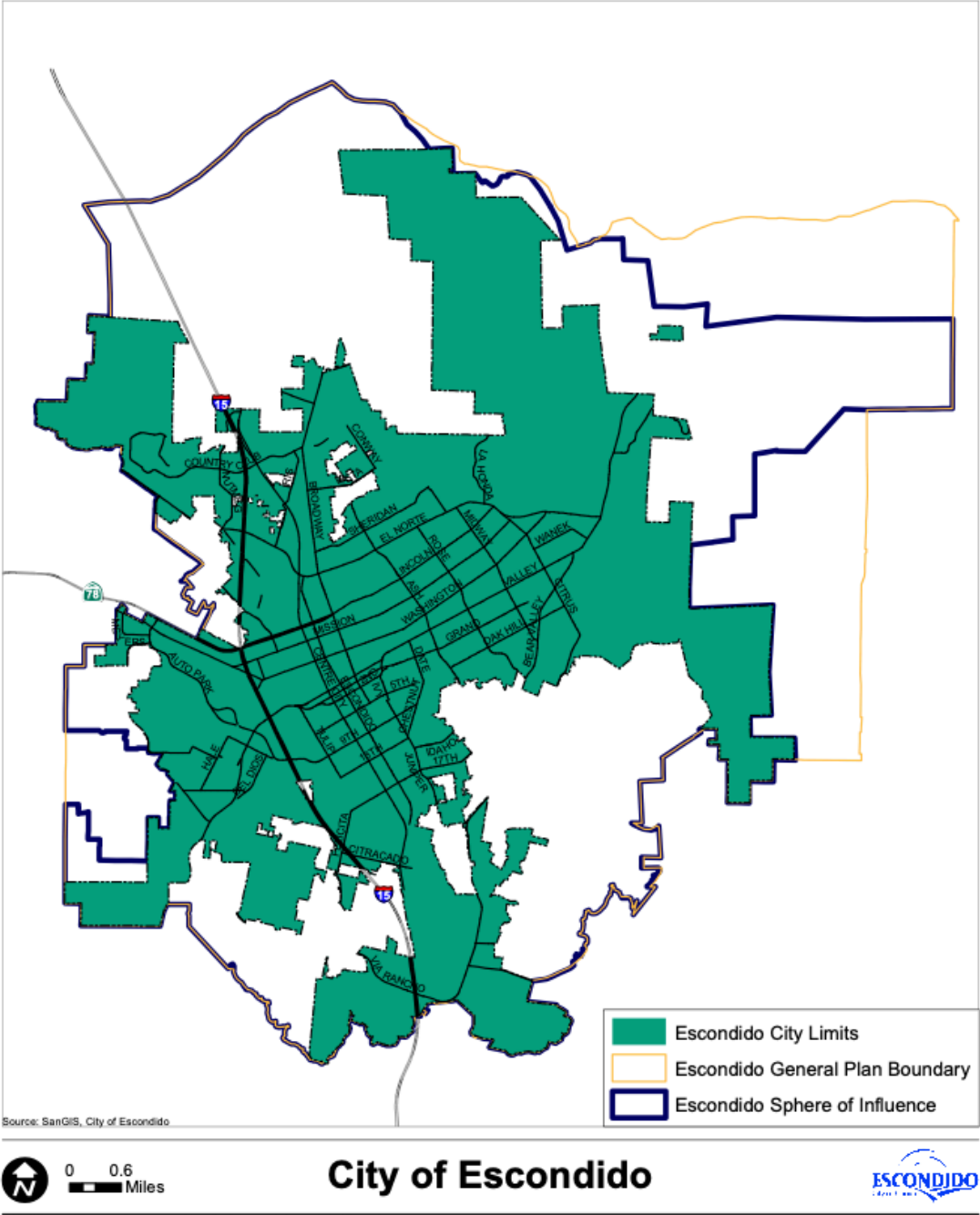
California Center for the Arts

Escondido is home to the cultural hub of North San Diego County in the form of the California Center for the Arts, Escondido (CCAIE). Located on Escondido Boulevard, it hosts a 1500 capacity concert hall, a 400-seat theater, museum space, studio space, and indoor/outdoor event venues. While cultural institutions in other cities tend to have a narrow but committed support base, the CCAIE has the backing of a wide swathe of the community. At community meetings, a number of participants name the center as the City's 'Best Kept Secret' and 81% of respondents to the online survey reported having visited the center. One reason for this might be the affordability of tickets—the median ticket for a Saturday performance at CCAIE in 2023 was just \$25. Roughly 27% of the Center's Budget comes from the City of Escondido and the City continues to maintain its support even as it faces financial stress elsewhere.⁵

⁵ Tash, Joe. 2022. "How Deep Will Cuts Be to California Center for the Arts?" San Diego Union-Tribune. <https://www.sandiegouniontribune.com/communities/north-county/story/2022-06-19/how-deep-will-cuts-be-to-california-center-for-the-arts> (May 1, 2023).

Downtown Infrastructure

Escondido’s Downtown Specific Plan (DSP) is the fulcrum of an extensive redevelopment effort in the heart of the City. Initially adopted in 2013 and most recently amended in 2021, the plan provides the regulatory framework for a downtown district that will house and host more people. It directly responds to the City’s housing shortage by designating high density areas, permitted to hold up to 100 dwelling units per acre, and emphasizing mixed land uses that can generate housing, employment, and sales tax revenue on the same site. Mixed-use zoning is conducive to more walking and cycling, which the plan also supports with human-scale design elements.



The DSP’s goal is already being realized via the Grand Avenue Vision Project, an eight-block redevelopment that is paving the main thoroughfare, widening sidewalks, hanging streetlights, and making permanent the outdoor dining areas that were popular during the pandemic. At the east end of Grand Avenue, the 13.8-acre Palomar Heights planned community is being built. The project will add 510 new homes and 6,000 square feet of retail space to the heart of downtown.

This progress notwithstanding, the DSP’s Density Transfer Program may yet have the biggest impact on downtown redevelopment. That provision enables developers to transfer unused residential density permissions on one downtown project to another. This should persuade developers to build sooner than they would without the program. Under normal circumstances, a developer may be reluctant to make an early investment when the market might not support fully allowable densities. The program allows the developer to compensate for lower densities on early projects with larger projects later. It also gives them an incentive to make multiple investments in the area.

CleanTech Assets

In California, the clean economy is more than just a lofty goal, it’s state law. AB 350 committed the state to reducing its greenhouse gas emissions to 80% below 1990 levels by 2050. This requires that commercial and industrial activities be less dependent on oil and gas, and that normal patterns of living (choice of automobile, commuting behavior) cause less intensive burning of fossil fuels. The move toward a cleaner economy stands to also open new economic opportunities in some jurisdictions. Clean or sustainable jobs are said to pay around 2% more than equivalent jobs in other sectors, and this difference is increasing. However, for a variety of reasons (labor force composition, local policy, geography), not all jurisdictions will do equally well at attracting green employment⁶.

Escondido’s transition to a sustainable economy will be aided by its formidable CleanTech infrastructure. This starts with comprehensive climate planning like the City’s 2021 Climate Action Plan which lays out a framework to support local-level emissions reductions. It calls for nine strategies and eight specific measures in support of these. The plan received the highest score in the Climate Action Campaign’s 2022 ranking of San Diego County climate plans⁷.

⁶ Bergant, Katharina, Rui C. Mano, and Ippei Shibata. “How the Green Transition Will Impact US Jobs.” IMF. <https://www.imf.org/en/News/Articles/2022/12/12/cf-how-the-green-transition-will-impact-us-jobs> (May 2, 2023).

⁷ “REPORT CARD | San Diego | Climate Action Campaign.” CAC. <https://www.climateactioncampaign.org/report-card> (May 2, 2023).

**Strategies for Reducing Greenhouse Gas Emissions,
From the 2021 Climate Action Plan**

Industry Name	Businesses Include	Escondido Examples
Increase the use of Zero-Emission or Alternative Fuel Vehicles	Reduce Fossil Fuel Use	Reduce Vehicle Miles Traveled
Increase Building Energy Efficiency	Increase Renewable and Zero-Carbon Energy	Increase Water Efficiency
Diversify Local Water Supply	Reduce and Recycle Solid Waste	Carbon Sequestration and Land Conservation

In terms of execution of these plans, Escondido is already home to leading clean technology infrastructure projects. San Diego Gas and Electric’s 30,000 kW energy storage facility was one of the largest in the world when it opened in 2017⁸. In early 2023, an additional 30-megawatt plant – the Seguro Energy Storage project – was proposed in Eden Valley near the western edge of the town. There is also the City’s new water filtration project, the Membrane Filtration Reverse Osmosis facility (MFRO), which treats wastewater so that it can be returned to the agricultural system, lowering the strain on wastewater infrastructure and improving the area’s ability to cope with droughts. Projects like these directly employ operations and construction workers. Perhaps more importantly, they signal to the world that Escondido is at the leading edge of environmental adaptation and management.

⁸ SDG&E. 2017. “SDG&E Unveils World’s Largest Lithium Ion Battery Energy Storage Facility.” <https://www.prnewswire.com/news-releases/sdge-unveils-worlds-largest-lithium-ion-battery-energy-storage-facility-300413077.html> (May 2, 2023).

Regional Manufacturing Cluster

Escondido’s location in North County provides tremendous opportunities for economic development. The region specializes in manufacturing with a presence of around 40,000 jobs in the industry, more than half of all manufacturing jobs in the San Diego region, despite accounting for less than a third of the county’s population.

Crucially, San Diego County is most specialized in high-value manufacturing goods, that is manufacturing operations that require more skilled workers and pay higher wages to frontline workers. As the table below shows, the area has higher location quotients in electronics, chemical and pharmaceutical manufacturing, and has become more specialized in these areas over time.

YEAR	ELECTRONICS MANUFACTURING EMPLOYMENT CONCENTRATION	CHEMICAL MANUFACTURING EMPLOYMENT CONCENTRATION	PHARMACEUTICAL AND MEDICINE MANUFACTURING
2018	2.73	1.11	2.55
2019	2.74	1.11	2.47
2020	2.92	1.21	2.50
2021	2.91	1.31	2.68
2022	2.83	1.32	2.67

Although most manufacturing is concentrated further west in San Marcos, Vista, and Carlsbad, Escondido is still well situated within the North County manufacturing sphere, and the City’s location along SR-78 and I-15 provides excellent market and distribution access . As the sector continues to grow, increasing demand for space and labor leads firms to look for new locations, and Escondido can capitalize on its assets to attract such firms. With North County manufacturing appearing to be fairly resilient – even adding jobs during the COVID-19 pandemic – and specialized in high-value, export-driven manufacturing, the recruitment of a major manufacturer to the City would be a significant economic anchor. Manufacturing also provides employment opportunities that both meet Escondido’s current skill base and raise the City’s median income, relative to other industries which do not require college degrees for most jobs.

STEM Degree Growth

While Escondido has lagged behind its neighbors in higher educational attainment, as well as STEM degrees among college graduates, those gaps have been closing as a result of increased access to higher education and cost of living pressures in other parts of North County. Additionally, there has been growth in the number of degrees granted in STEM at North County universities and colleges in recent years. Escondido's relatively small STEM-industry labor pool had discouraged such businesses from establishing themselves in the City. The growth of this labor pool offers some incentive for technological and scientific firms, the bedrock of San Diego's economic resilience and high incomes, to consider moving to the City.

Additionally, aside from the City's ability to recruit firms, the growth in STEM degree graduates would still improve the City's overall economic resilience, as STEM jobs, especially those that require college degrees, typically command higher salaries and are less susceptible to economic downturns or offshoring than non-STEM and non-degreed jobs.



THREATS

Demographic Dependency

The average age of Escondido’s resident population has risen as homeowners, many of whom moved in before the Great Recession, have chosen to remain and retire in the City. Absent sufficient housing growth, this has effectively locked out young professionals and young families who are less able to afford the homes that do make it to the market. These may in turn lead to additional effects on the demographics of the City as it has been shown that increasing house prices can affect fertility intentions and fertility outcomes among renting households⁹.

An aging population threatens some of the City’s long-term goals. For example, businesses that cater to older families and retirees dissuade families with young children and other new families from moving to the City, thus raising the average age. When families seek to put down roots, they often focus on local affordability, schools, and family-friendly amenities. As a city’s population ages, those amenities are less likely to be established, making it less attractive to those families.

Furthermore, an aging population corresponds to a shrinking labor force, which discourages new employers from establishing themselves in the City. Business plans are often predicated on the expectation of continued growth, but a lack of workers can hamper or even arrest that growth. Businesses are more likely to locate to a dynamic, growing community than a city with a stagnant or shrinking labor pool.

While the population continues to age, Escondido stands to lose out on attracting potential businesses, revenue, and young families.

⁹ Atalay, Kadir, Ang Li, and Stephen Whelan. 2021. “Housing Wealth, Fertility Intentions and Fertility.” *Journal of Housing Economics* 54: 101787.



Economic Instability

Escondido struggles with a high incidence of economic instability, including poverty rates that are higher than the national average and almost all local peers. Poverty is not just a weakness facing the City now; it promises to inhibit development for years to come. Children who grow up in poverty are less likely to acquire educational credentials, and less likely to join the workforce. Similarly, living in a high poverty neighborhood has been linked to lower economic opportunities throughout life, according to experimental studies of those who have been moved out of such areas¹⁰.

Homelessness, especially visible homelessness, is another pervasive problem. A vocal minority of community members, at meetings and in the online survey, asserted that visible homelessness was a major impediment to the City's progress. Some said they were less likely visit certain areas of the City because of homelessness.

Economic instability is a problem because it directly affects the disadvantaged and the homeless. And the perception of this problem may make it harder for the City to attract visitors, new residents, and investment opportunities.

Fiscal Instability

Escondido is on an unsteady fiscal footing, even though its per-capita government spending is among the lowest in North County. For Fiscal Year 2022/23 the City was forced fill an \$8.5 million shortfall by cutting operational services, shaving subsidies to the CCAE, and dipping into \$3.7 million in federal recovery funds. For the most part, these are not sustainable fiscal strategies. The City is already seeing critical staffing shortages in key areas like Planning and Engineering and will not be able to find cost savings without undermining its service obligations. All federal funds under the American Rescue Plan Act must be apportioned by 2024 and spent by 2026, meaning that this mechanism will only be available in the next few budget cycles. Finally, the CCAE will simply not be able to continue operations in the face of more dramatic funding cuts.

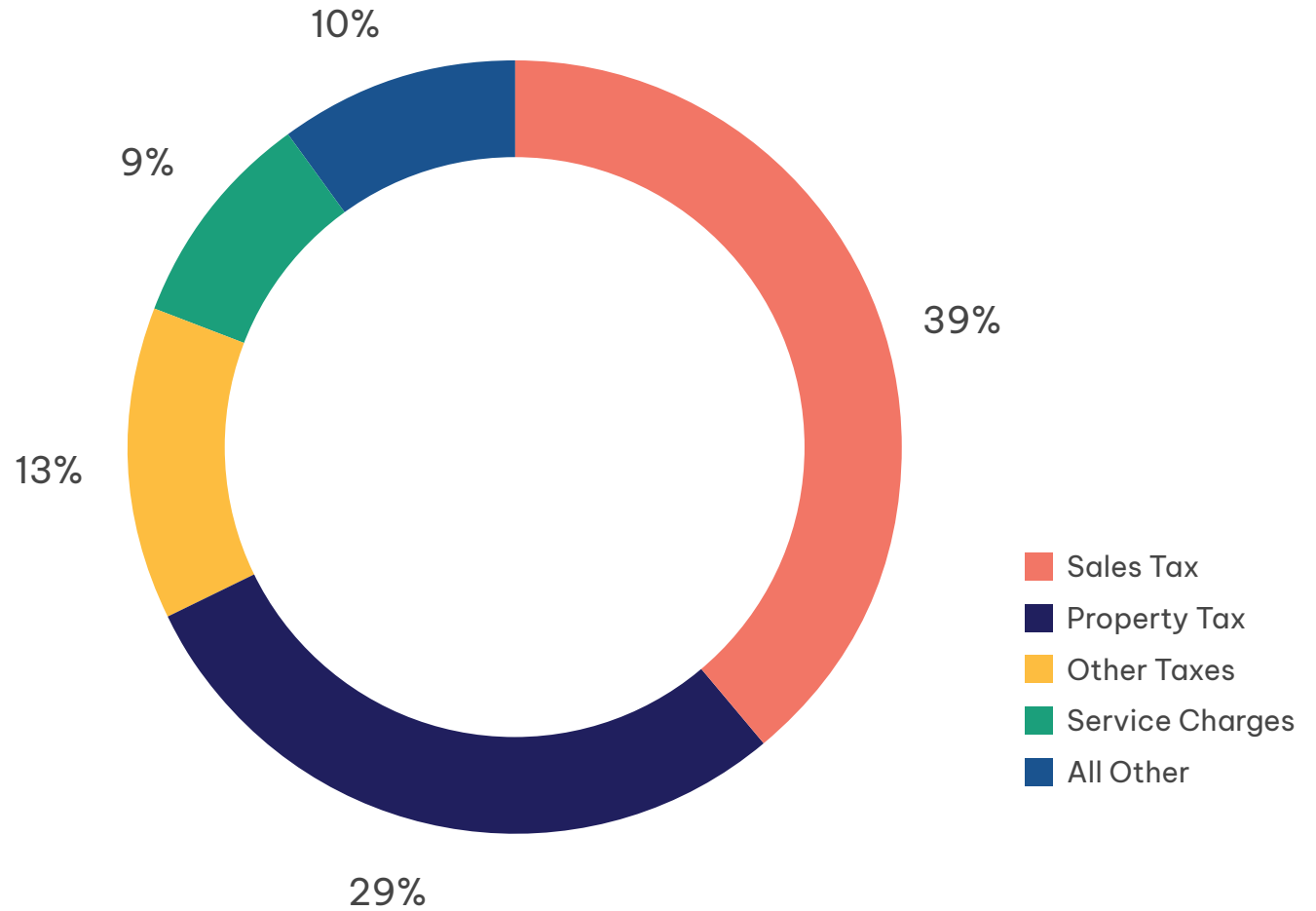
As dire as the current situation is, the macroeconomic environment will likely not be more favorable over the next three to five years. Higher interest rates will make it harder to secure bonds or new sources of federal funding. More fuel-efficient vehicles will continue to place pressure on the gas tax¹¹.

¹⁰ Chetty, Raj, Lawrence Katz, and Nathaniel Hendren. 2016. "The Effects of Exposure to Better Neighborhoods on Children: New Evidence from the Moving to Opportunity Experiment." Opportunity Insights. <https://opportunityinsights.org/paper/newmto/> (May 3, 2023).

¹¹ Pew Research. 2022. "As Electric Vehicle Growth Squeezes Gas Tax Revenues, Data Helps States Prepare." <https://pew.org/3SGtMZv> (May 3, 2023).

The pursuit of additional revenue will prove to be a crucial component of the City’s long-term sustainability. The rejection of Measure E, a sales tax increase, by voters in 2022 only exacerbates the need for this revenue to come from existing sources, especially sales and property taxes. Revenues from these traditional areas will, in turn, grow if the City is able to expand its population, raise the value generated by its businesses, and grow the incomes of its residents.

General Fund Revenue by Source City of Escondido



Source: City of Escondido; Analysis by Beacon Economics

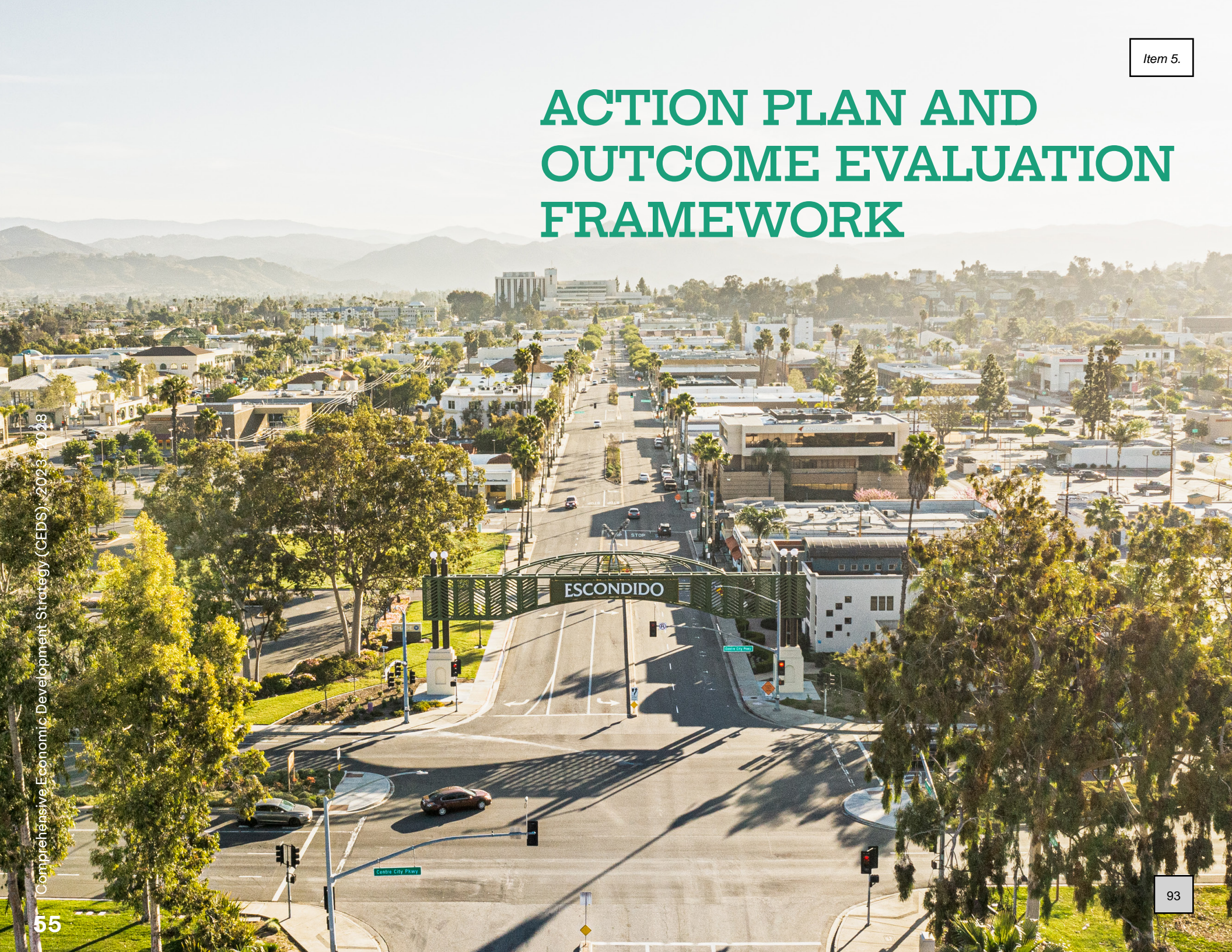
Shortage of Industrial Land

While Escondido has extensive industrial zoning, much of its light industrial space appears to be underused. Within the City’s industrial zone, there are relatively high concentrations of less-than-optimal industries and building types for resilient employment growth. Escondido has many automotive repair shops, open outdoor storage, and car lots, all of which generate less employment and economic opportunity than more intensive forms of industrial activity, such as manufacturing. These industries are also limited in their potential by geographic constraints – neither auto repair nor construction are particularly “exportable” – and therefore limited in their growth potential for employment by local demand. The conversion of current industrial spaces into those fitting a light manufacturing or distribution plant incur costs many commercial landlords are unwilling to take, and thus hamper the ability of the City to attract these more employment-intensive industries. As there still exists firm-side demand for auto repair and outdoor storage spaces, there is further disincentive for landlords to upgrade their buildings or search for new types of tenants.

“People will move here, you know, because they want a walkable experience. Like increasingly so they don’t need to be located in the LA/San Franciscos you know, Santa Monica, San Diego’s they can be in a tertiary city. I think the goal should be to serve new residents by getting rid of unproductive land uses “

This shortage of industrial land, combined with a reluctance to convert existing sites and the City’s limited ability to annex or zone more industrial land, may constrain the City’s potential to attract manufacturing or other industries and to expand employment in this sector.

ACTION PLAN AND OUTCOME EVALUATION FRAMEWORK



FUNDAMENTAL OBJECTIVES: 2023-2028

Based on the analysis of local data and community intelligence, as reflected in the SWOT analysis, it is recommended that Escondido pursue a highly disciplined economic development strategy that is focused on improving **four** community fundamentals.

FUNDAMENTAL 1- BALANCE POPULATION GROWTH RATES

Escondido’s plateauing population growth is troubling. It signals that there is not enough economic opportunity to attract new residents and/or that the housing market cannot absorb new residents. The fiscal consequences of this growth are also cause for concern. To become financially solvent, the City will need to grow sales and property tax revenues, and the easiest path to that is increasing the local resident base. The city should also not accept growth on any terms. It cannot allow the extent of growth to challenge community mainstays like agricultural employment, recreational opportunities, and short commutes. Escondido should aim for a modest population growth rate that is faster than it’s been since 2010 (.39% per year) but slower than it was in the forty years previously (7.1%). A growth rate of between 3% and 4% represents a middle ground that will add dynamism without undermining Escondido’s character or alienating its longtime residents.

FUNDAMENTAL 2- MORE ECONOMIC OPPORTUNITIES

Escondido’s economy will work best when it can create economic opportunities for its residents. This means ensuring that everyone who wants a job can get one, and in their field. The need for economic opportunities is most acute for those in poverty or lacking stable housing. Relatedly, there should not be excessive commuting, an activity that takes a toll on the environment, quality of life and productivity. More education and workforce training programs that align with industry needs can attract firms in key industries.

FUNDAMENTAL 3- ACTIVELY MAXIMIZE VALUE OF LAND

California’s land values are some of the highest in the country, which means it is more expensive to find a home, start a business, or have fun. In this environment, it is crucial that land is put to its best use. Inefficient land use, such as static storage for goods or cars should be discouraged. Land that is zoned for housing (Fundamental 1) should do just that, and land that is zoned for creating jobs (Fundamental 2) should do that. Just as a cash-strapped household needs to make every penny count, so too must land-scarce Escondido get more people and jobs out of every acre.

FUNDAMENTAL 4 - INTENTIONAL PLACEMAKING AND MARKETING

Feedback from Escondido’s business community and residents has uncovered a gap between how Escondido is experienced by its residents and how it is perceived from the outside. This insider/outsider mismatch is an occasion for The City to tell its own story better. Escondido officials and allies should increase their efforts to ensure that key strengths, including superior natural amenities and comfortable quality of life, are recognizable. Moreover, as the City continues to address its weaknesses, and embrace new opportunities, it needs to be sure that it is updating the rest of the world on these developments. For the sake of sustainable economic development, Escondido cannot afford to be North County’s ‘best kept secret’ for much longer.

Escondido should seek to support at least one, if not all four of these fundamentals through each of its actions. The SWOT analysis in turn suggests strategic priorities and initiatives across three thematic areas:

THEMATIC AREA 1: STREAMLINED INDUSTRY TARGETING

In Brief

Escondido will leverage its **CleanTech Infrastructure**, and **Central Location**, to grow economic clusters in high potential industries. This will allow for the city to pivot away from its **dependence on local services**, and address **its net jobs deficit** and, over time, **its economic instability**. Its clusters will generate jobs for all workers in the labor force, including those with **lower educational attainment**.

Strategic Narrative

The 2017 CEDS proposed targeting 16 economic clusters, six of which were high priority. This goal may have been too ambitious for the period, and not just because of the pandemic. A city with Escondido’s resources needs to be laser-focused on what industry clusters it has a strategic advantage in. The results of the 2023 CEDS study suggest three sectors of focus.

The first cluster is Agriculture and AgTech. These related areas evolve from the city’s historical strengths in farming and ranching, aim to preserve and grow existing agriculture operations, food packaging, and food production companies. Escondido is uniquely positioned to be a leader in the region for this cluster, offering existing land, supply chain resources, and infrastructure such as the Membrane Filtration and Reverse Osmosis (MFRO) water facility, a rail spur, and the San Diego County Farm Bureau. The city’s growing professional services and technology industry coupled with historical strengths in agriculture and food offer the opportunity to grow as an Agriculture and AgTech hub for southern California, conveniently located between Los Angeles and Imperial Counties.

The second cluster is CleanTech. The city is already home to one of the region’s largest electrical consulting and solar companies and has attracted many companies in the CleanTech industry cluster. In addition, the strong automotive industry has been upgrading facility infrastructure and the city has also been selected for two major energy storage projects. These companies and facilities have proven to be anchors for additional activities including upstream (research and development, professional services) and downstream (installation, maintenance). They also act as magnets for trained energy technicians, who might also be employable at other power generation and transmission facilities.

The third cluster is Tourism which includes arts and culture, food and beverage, sports tourism, and the historical downtown. San Diego County has massive tourism anchors in the form of The San Diego Zoo, Sea World, and Balboa Park. Escondido cannot compete with these attractions, but it can offer niche tourism experiences that take advantage of the area’s excellent agriculture, wineries, and breweries, and Escondido’s arts and culture assets such as the California Center for the Arts, Escondido (CCA), Queen Calafia’s Magical Circle, and a myriad of local arts organizations, shops, and public murals and sculptures. Some visitors to San Diego County may want to combine large attractions with stays at Escondido hotels or unique bed and breakfasts. Others may seek the area out as an alternative to food and wine destinations in Central and Northern California. The area is much more accessible to food and beverage tourists from Orange County and the Inland Empire, than is Santa Barbara or Napa Valley. Escondido is also a draw for regional sports tourism and can capitalize on the influx of visitors to showcase other tourism opportunities available in the area. A strong tourism industry relies on other locally strong industries. It can provide additional demand for the area’s historical and formidable agricultural industries—tourists who are exposed to food and beverages on a trip are much more likely to become regular customers. Tourism can also act as ‘lead generation’ for new residents and new firms, especially in an era of increased remote work and flexible schedules.

By organizing economic development priorities around three industry clusters, city staff will be able to devote more resources to each one, developing social networks and expertise in these areas. The city will also be able to more readily attract federal funding opportunities in these areas, especially in innovative technology clusters.

Industry targeting is the best way to make use of Escondido’s economic development resources. By organizing its activities on three industry clusters, city staff will be able to devote more resources to each. They will develop social networks and expertise within the CleanTech and tourism industries. They will also be able to exploit federal funding opportunities in these areas, especially in CleanTech and infrastructure.

Industry Targeting Initiatives

Initiative	Fundamental	Goal	Time Horizon
Expedited permitting for selected clusters	Economic Opportunities Land Use	Lower development time for targeted industry projects.	2-3 Years
Recruit 1-2 national clean energy employers	Economic Opportunities	More visibility for Escondido's CleanTech cluster.	2-3 Years
Pursue conditional use permits or moratoria to discourage inefficient land use	Land Use	Transition away from land-intensive local services (e.g., gas stations, outdoor storage).	2-3 Years
Preserve existing agricultural job lands	Economic Opportunities	Ensure that Escondido maintains employment-supporting agricultural land	1 Year
Site preparation for boutique hotel (<160 rooms)	Economic Opportunities Land Use	Attract a Food and Beverage tourism anchor	5 Years
Spinoff "Visit Escondido" into an independent entity	Economic Opportunities	Increased community engagement in the tourism industry	1-2 Years
Develop sports tourism anchor	Economic Opportunities	Attract a Facility or Event that would bolster existing sports tourism revenues	2-3 Years
Research revenue sources in tourism, including a Transient Occupancy Tax (TOT)	Economic Opportunities	Consider municipal financing opportunities in tourism	2-3 Years
Develop a unique brand identity for agricultural initiatives	Placemaking	Position Escondido as a leader in innovative agriculture	2-3 Years

Initiative	Fundamental	Goal	Time Horizon
Leverage AEP6 survey results to identify economic development opportunities for arts and cultural organizations	Economic Opportunities	Align arts and cultural infrastructure with economic development	2-3 Years
Apply for energy and water efficiency funds, set aside by the Inflation Reduction Act	Land Use	Federal resources to improve existing strengths in green infrastructure.	1 Year
Pursue funding to expand MFRO system	Economic Opportunities	Promote resource management in agriculture, expand demand for AgTech.	2-3 Years
Convene regular meetings with Escondido Grower for Ag Preservation and the SDC Farm Bureau	Economic Opportunities	Maintain engagement with EGAP and Farm Bureau for the purposes of economic and infrastructure development.	1 Years
Attract alternative fuel operators to city	Economic Opportunities	Achieve synergy between strategy and existing infrastructure	2-3 Years
Continue to explore AgTech incubator	Economic Opportunities	Increase connectivity between traditional and new economic sectors	2-3 Years
Collaborate with Resource Conservation District to implement best practices	Economic Opportunities Land Use	Maximize productivity and sustainability of agricultural and open spaces	2-3 Years
Develop renewable energy technician programs at Palomar College	Economic Opportunities	Build skill base among non-degreed workers	5 Years
Explore STEM partnership with CSU San Marcos for bachelor's degree attainment	Economic Opportunities	Build degreed worker skill base to match industry demand	5 Years

THEMATIC AREA 2: PROMOTE ENTREPREURSHIP AND COMMERCIALIZATION

In Brief

Escondido will leverage its **natural amenities**, **regional manufacturing cluster** and **STEM degree growth** to grow economic clusters in high potential industries. This will allow for the city to address **its net jobs deficit** and adjust to its **shortage of industrial land**.

Strategic Narrative

Strategic economic targeting is usually understood in terms of industry targeting, but it's also possible to think in terms of life stage. Stories abound of large firms (Hewlett Packard, Microsoft etc.) that started in a garage or small warehouse. Even when these firms were small, they still created economic opportunities for others and supported the local tax base.

Escondido's shortage of industrial land, not to mention regulatory challenges like Measure S, and the lack of greenfield opportunities, mean that there are very few opportunities for it to host large fabrication facilities, especially those such as Qualcomm's Sorrento Valley plant. However, this should not exclude the City from participating in the regional manufacturing cluster because before any manufacturer becomes as big as Qualcomm, it must proceed through the firm life cycle.

Escondido should promote entrepreneurship and early-stage scaling in the very STEM fields that are producing more local graduates, including AgTech and CleanTech. The relevant environments for these activities are home offices and laboratories, small office buildings, and small warehouses that might have formerly accommodated local services like auto repair and storage. In other words, Escondido should seek to foster the kinds of manufacturing activities that can fit in the spaces it has available. These include, early-stage development, testing, prototyping, low-scale manufacturing. As such activities can fit into smaller pockets of underused space such as warehouses and garages, the objectives of economic opportunities and land efficiency will be realized. Expanded coworking office and industrial spaces can be the cradles for nascent entrepreneurs by providing a low-risk, affordable option for space for their businesses.

A focus on entrepreneurs implies a lifestyle-led strategy. Because they tend to also have lower capital costs, they are more likely to choose a location based on personal lifestyle preferences than, say, local tax rates or transport costs. Escondido can take advantage of this by marketing itself to the kind of entrepreneurs with a preference for the City's natural amenities and small-town ambience.

Hard Infrastructure also matters. To communicate with clients and investors, early-stage entrepreneurs need access to seamless internet connections. To compete for such jobs, Escondido will have to ensure that there is no tradeoff between lightning-fast broadband and being able to see the stars at night. The same goes for remote workers. According to a 2020 labor market analysis, San Diego County’s labor force is more susceptible than average to virtual/remote work arrangements. Escondido can potentially benefit from this by attracting workers who would prefer to live closer to the great outdoors while maintaining jobs based in San Diego. However, at a minimum, the City will need to promise viable speeds to remote workers¹². Upgraded broadband will also enable the City to compete for workers who might want to maintain hybrid schedules, while they work at facilities like Apple’s prospective campus in Rancho Bernardo.

Entrepreneurship and Commercialization Initiatives

Initiative	Fundamental	Goal	Time Horizon
Place marketing campaign aimed at early-stage entrepreneurs	Placemaking	Position Escondido as a haven for entrepreneurs who appreciate outdoor and recreational opportunities	2-3 Years
Study feasibility of converting 455 Quince to AgTech	Economic Opportunities Land Use	Incubate AgTech companies on an underused site	2-3 Years
Lower license fees for local STEM Entrepreneurs	Economic Opportunities	Lower brain drain of STEM Graduates	1 Year
Partner with key regional nonprofits to encourage entrepreneurship and innovation	Economic Opportunities	Create more community capacity for entrepreneurship support	2-3 Year
Lower license fees for home businesses	Economic Opportunities	Lower commutes	1 Year

¹² Greg Chmura. “Which Jobs Can Be Done Remotely?: A JobsEQ Analysis of Remote Occupations | Chmura.” <https://www.chmura.com/blog/2020/june/which-jobs-can-be-done-remotely-a-jobseq-analysis-of-remote-occupations>

Initiative	Fundamental	Goal	Time Horizon
Space incubation	Economic Opportunities	Incubation space for early-stage entrepreneurs across industry groups	1-2 Years
Mentoring services for early-stage entrepreneurs	Economic Opportunities	Support inter-generational knowledge transfer from older to younger operators	1-2 Years
Matchmaking services for local entrepreneurs, manufacturers, creditors, and other support organizations	Economic Opportunities	Connect entrepreneurs to regional manufacturers through events and directories.	1-2 Years
Partner with key regional nonprofits to encourage entrepreneurship and innovation	Balanced Population Growth	Targeted advertisement and outreach.	1-2 Years
Promote commercial to industrial conversion along I-15 through Specific Plan	Economic Opportunities Land Use	Convert underused office space into early-stage fabrication space	1-2 Years
Conduct Opportunity Zone marketing	Economic Opportunities Placemaking	Convert underused office space into early-stage fabrication space	1-2 Years
Develop home entrepreneur program at Palomar College	Economic Opportunities	Build skill base among non-degreed workers.	5 Years
Petition digital platforms (e.g. Redfin and Zillow) to show information about local charter and private schools	Balanced Population Growth Placemaking	Ensure that prospective residents have full information about Escondido	2-3 Years
Work with partner organizations to develop credit program for underbanked communities	Economic Opportunities	Improve credit access among those with traditional barriers	5 Years

THEMATIC AREA 3: CREATE A DOWNTOWN DESTINATION DISTRICT

In Brief

Escondido will maintain current momentum, initiated by the **Downtown Specific Plan**, and seek to create a Downtown Discovery District that will attract residents and visitors to the area. The district will channel younger singles and families into the area and will greatly increase housing permitting and retail opportunities. These will in turn help to stem the City's **Fiscal Instability** and **Demographic Dependency** and ensure that **The California Center for the Arts, Escondido** will be an initial draw and catalyst, and as the area develops it will benefit from the larger scale of activity in the downtown area.

Strategic Narrative

Downtown revitalization is undeniable. 16% of community survey respondents singled out the Grand Avenue project as a highlight of ongoing planning. However, some supporters of current redevelopment also complained that Grand Avenue is something of an island amid the larger downtown planning district. To fully succeed, the area will need more extensive development, and much of this will require private sector investment.

If the downtown area can successfully develop then it will contribute more to the three fundamental goals than any other initiative. More multi-family and high-density developments will add to the City's population. Mixed residential and retail spaces are not only a source of jobs, but also a highly efficient use of land.

To meet these goals, the City may need to invest even more of its scarce resources in the area. Permitting will continue to be important, as will engineering interventions that extend the look and feel of Grand Avenue to the wider district. Escondido may also need to reexamine how much space is devoted to cars, rather than residents, shoppers, and visitors.

Destination District Initiatives

Initiative	Fundamental	Goal	Time Horizon
Target housing element at downtown area	Balanced Population Growth	Make district the focal point of state-mandated housing additions	1 Year
Implement property benefit improvement district (PBID)	Economic Opportunities	Apportion some percentage of downtown tax and revenue proceeds to downtown infrastructure and activities	5 Years
Hire a full-time Senior Planner or external resource for downtown	Land Use	Planner would be dedicated to applications in the district	2-3 Years
Conduct a real property analysis of city properties	Land Use	Support activities downtown with additional proceeds	5 Years
Permitting holiday for downtown businesses	Economic Opportunities	Encourage first mover retail into new mixed-use spaces	1 Year
Apply for federal funds to upgrade water infrastructure	Economic Opportunities	Remove infrastructure barriers to new retail	1 Year
Apply for grant funding for sidewalks and crosswalks	Land Use	Use extramural funding to improve walkability	1-2 Years
Develop comprehensive active transportation strategy	Land Use	Link active transportation to city and regional networks	1-2 Years
Add wayfinding signage and right-of-way improvements	Placemaking	Connect highway travelers to local parking and attractions	1-2 Years
Expand density transfer plan	Balanced Population Growth	Allow for developers to bank density bonuses from outside of the planning district, for use inside	1-2 Years

Outcome Evaluation Framework

Measure	Data Source	Data Update
<p>Growth in Traded Industry employment and firms, namely in target industries like Manufacturing, AgTech, and CleanTech, across several NAICS sectors (22, 31-33, 54-56).</p> <p>Growth in local employment of these industries – closing employment-employee gaps/geographic mismatch.</p>	<p>ACS Local Employment Dynamics City of Escondido ED</p>	<p>Annual. Certain measures (LEHD) are delayed by several years.</p>
<p>Growth in median incomes, both within industries and city-wide.</p>	<p>ACS</p>	<p>Annual.</p>
<p>Increased rates of residential (especially multi-family) permitting, especially compared to regional peers</p>	<p>CIRB Census Building Permits Survey</p>	<p>Monthly</p>
<p>Measures of housing affordability, namely slowdown in median sales prices and ZORI; compare to income growth and peers’ housing costs. Additionally, reduction in housing-/rent-burdened households.</p>	<p>Zillow Redfin ACS</p>	<p>Monthly (Zillow, Redfin) Annual (ACS)</p>
<p>Pursuit of fiscal sustainability and municipal revenue growth. Growth in sales tax revenue.</p>	<p>City of Escondido CA Board of Equalization</p>	<p>Annual Monthly</p>
<p>Improvements in the City’s institutional capacity: speed of request processing, grant application and awards, number of and speed of business license application and completion, and completion of infrastructure projects in the pursuit of economic development.</p>	<p>City of Escondido ED</p>	<p>Annual summary of department workflow</p>

Appendix: Recently Completed Infrastructure Projects

i. Water

Completed

- | | |
|---|------|
| 1. Spruce Street Drainage Improvement Project | 2021 |
| 2. San Pasqual Underground Project | 2023 |
| 3. Recycled Water Easterly Agriculture Distribution | 2021 |

ii. Public Safety and Transportation

- | | |
|---|------|
| 1. Escondido Creek Bikeway Missing Link | 2019 |
| 2. East Valley Parkway and Valley Center Road Improvement Project | 2018 |
| 3. El Norte Parkway Bridge and Median Improvements | 2020 |

iii. Housing

Units Certified for Occupancy

2018

279

- | | |
|---|-----|
| Single Family | 144 |
| Accessory Dwelling Units (ADU) | 1 |
| Multi-Family | 134 |
| <i>Westminster Seminary Student Housing</i> | 64 |
| <i>City Plaza Apartments</i> | 56 |
| <i>Citron Townhomes</i> | 14 |

2019

434

- | | |
|---|-----|
| Single Family | 80 |
| Accessory Dwelling Units (ADU) | 11 |
| Multi-Family | 343 |
| <i>Alcove Apartments</i> | 85 |
| <i>Rowan</i> | 82 |
| <i>Meadowbrook Retirement Community</i> | 66 |
| <i>Citron Townhomes</i> | 49 |
| <i>Veteran's Villas</i> | 48 |

2020	126
Single Family	44
<i>Country Club Village</i>	36
Accessory Dwelling Units (ADU)	26
Multi-Family	56
<i>Rowan</i>	44
2021	209
Single Family	182
Accessory Dwelling Units (ADU)	27
Multi-Family	0
2022	263
Single Family	205
Accessory Dwelling Units (ADU)	38
Multi-Family	20



BEACON
ECONOMICS

About Beacon Economics

Founded in 2007, Beacon Economics, an LLC and certified Small Business Enterprise with the state of California, is an independent research and consulting firm dedicated to delivering accurate, insightful, and objectively based economic analysis. Employing unique proprietary models, vast databases, and sophisticated data processing, the company's specialized practice areas include sustainable growth and development, real estate market analysis, economic forecasting, industry analysis, economic policy analysis, and economic impact studies. Beacon Economics equips its clients with the data and analysis required to understand the significance of on-the-ground realities and to make informed business and policy decisions.

Project Team

Patrick Adler, PhD

Manager, Sustainable Growth
and Development

Emil Alexander Sabán

Research Associate, Sustainable
Growth and Development

Kailei Lin

Research Associate, Spatial
Statistics

ESCONDIDO



ARTS & ECONOMIC PROSPERITY 6

The Economic & Social Impact Study
of Nonprofit Arts & Culture Organizations
& Their Audiences in

City of Escondido

Supporting **jobs**.
Generating **revenue**.
Building **community vibrancy**.



“The AEP6 report underscores what businesses across the nation have witnessed—that investments in arts and culture not only enhance the quality of life, but also stimulate economic development. By supporting the arts, companies attract and retain talent and create an environment where creativity, businesses, and communities thrive.”

— PAUL WASHINGTON
Executive Director
Environmental, Social, and Governance Center
The Conference Board

TABLE OF CONTENTS

Arts and Culture Builds 1
by Randy Cohen, Vice President of Research
Americans for the Arts

**Top AEP6 Takeaways
in the City of Escondido** 4

**The Economic & Social Impact of the
Nonprofit Arts and Culture Industry
in the City of Escondido** 6

**The Pandemic’s Devastating Impact on Arts
and Culture: A Recovery That Continues** 9

Nonprofit Arts and Culture Organizations 14

Arts and Culture Audiences 18

Conclusion 25

**The AEP6 Calculator
for the City of Escondido** 26

Building AEP6 with a Foundation in Equity 29
by Dr. Genna Styles-Lyas
Director of AEP6 Community Engagement and Equity
Americans for the Arts

About This Study 38

Glossary 43

Frequently Asked Questions 45

Acknowledgments and Appreciation 52

“The AEP6 report findings confirm again the economic value of arts and culture. Arts and culture continue to put millions of people to work in big cities and small towns across the United States, including many members of DPE’s affiliate unions. The AEP6 report also finds that arts and cultural productions are economic drivers for local economies by spurring consumer spending at restaurants, hotels, and other local businesses. Simply put, investment in arts and culture continues to deliver a positive economic return for American communities.”

— JENNIFER DORNING,
President, Department for Professional Employees, AFL-CIO

ARTS AND CULTURE BUILDS

BY RANDY COHEN, VICE PRESIDENT OF RESEARCH,
AMERICANS FOR THE ARTS

Every day, more than 100,000 nonprofit arts and culture organizations in the U.S. are making their communities better places to live and work by beautifying cities, fueling creativity, celebrating diversity, and bringing joy to residents. Like all nonprofits, these organizations have a public purpose: to make their cultural product broadly accessible so everyone can share in these benefits. And, like all nonprofits, they count on financial support from government and the private sector to deliver on that promise. We are in a time, however, when many leaders feel challenged to fund the arts. Shrinking budgets, mandates to prioritize jobs and economic growth, and pressing community development issues make for difficult decision making. To those leaders, **Arts & Economic Prosperity 6** brings a welcome message: when you invest in the arts and culture, you are investing in an industry that strengthens your economy and builds more livable communities.

Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nation's nonprofit arts and culture industry. By every measure, the results are impressive. Nationally, the sector generated \$151.7 billion of economic activity in 2022—\$73.3 billion in spending by arts and culture organizations and an additional \$78.4 billion in event-related expenditures by their audiences. What was the impact of this economic activity? It supported 2.6 million jobs, provided \$101 billion in personal income to residents, and generated \$29.1 billion in tax revenue to local, state, and federal governments.

Investment in the nonprofit arts and culture industry builds the communities where people want to live and work. It is where entrepreneurs and creative economy businesses are launched and where nighttime economies flourish. When we prioritize diverse cultural expressions and traditions, it nurtures social connections, promotes community pride and identity, and boosts tourism by providing the authentic experiences that draw visitors to the community. If visitors have a positive experience, it may become a place to work—and ultimately one in which to live. **Creating livable communities is economic development.**

“Mayors understand the connection between the arts industry and city revenues. Arts activity creates thousands of direct and indirect jobs and generates billions in government and business revenues. The arts also make our cities destinations for tourists, help attract and retain businesses, and play an important role in the economic revitalization of cities and the vibrancy of our neighborhoods.”

— RENO MAYOR HILLARY SCHIEVE,
President, The United States Conference of Mayors

The AEP6 study expands beyond the economic and financial data of its five previous versions to include social impact measurements of arts and culture’s effect on the well-being of communities and residents. For example, nationally, 89% of attendees to arts and culture events agreed that “the event they are attending inspires a sense of pride in the neighborhood or community,” and 86% responded that they “would feel a great sense of loss if this activity or venue were no longer available.” Taken together, economic and social impact provide a more holistic portrait of how arts and culture strengthen communities.

30 YEARS OF ECONOMIC IMPACT STUDIES

AEP6 represents a total reset, establishing a new benchmark in the AEP study series.

- **We changed our approach.** We expanded the study inclusion criteria from “arts” to “arts and culture,” implemented a new data collection methodology, asked our partners to utilize new community engagement tools, added social impact questions to the survey instruments, and moved our economic impact modeling to the IMPLAN platform.
- **The world around us changed.** The COVID-19 pandemic occurred, a recession followed, audiences decreased, attendance habits changed, the arts and hospitality industries suffered profound job losses, and billions of dollars were distributed to the arts and culture sector from federal pandemic relief funding such as the CARES Act.

What has not changed is the community-based focus of our work. When Americans for the Arts published its first economic impact study in 1994, we partnered with local arts agencies representing 33 communities. AEP6 has grown tenfold since then. It provides detailed findings on 373 regions from across all 50 states and Puerto Rico—ranging in population from 4,000 to 4 million—and representing rural, suburban, and large urban communities. Local and statewide research partners collected surveys from 16,399 nonprofit arts and culture organizations and 224,677 of their attendees and customized economic input-output models were built for every region to ensure reliable data and actionable results.

SPENDING BY ARTS AND CULTURE AUDIENCES

What continues to set AEP6 apart from other national studies is its analysis of the event-related spending by arts and culture audiences. When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. AEP6 shows that the typical attendee spends \$38.46 per person per event, in addition to the cost of event admission. A ZIP code analysis of each of the 224,677 survey respondents shows that a third of attendees (30.1%) traveled from outside the county in which the event took place. Their event-related spending was more than twice that of their local counterparts (\$60.57 vs. \$29.77).

What brought those visitors to town? For 77% of respondents, the primary purpose of their visit was to attend that cultural event. When we asked their local counterparts what they would have done if the event where they were surveyed had not been available, 51% said they would have “traveled to a different community to attend a similar arts or cultural activity”—and 64% of nonlocal visitors would have traveled to another community as well. Vibrant arts communities attract visitors who spend money and help local businesses thrive. They also keep resident spending money local—a value-add that few industries can compete with.

ADDING VALUE THROUGH EQUITY AND INCLUSION

Past AEP studies have focused primarily on the nonprofit arts and culture industry's financial, economic, and tourism contributions. This resulted in more effort being placed on collecting data from large-budget organizations with existing relationships to the funding community (often with a focus on Eurocentric culture), and less on smaller organizations and those that primarily serve communities of color. With the goal of making AEP6 more inclusive and reducing systemic bias, Americans for the Arts transformed its approach. We hired a director of AEP6 community engagement and equity, added an equity consultant to the research team, established an AEP6 Equity Task Force composed of leaders from all segments of the industry, and completed a full review and restructuring of the methodology. We ensured publishing accessibility guidelines were met and provided inclusive language offerings (for example, we made the audience survey available in 25 languages). We also created a series of community engagement tools to help our research partners identify, approach, and establish new and strengthen existing relationships with organizations representing BIPOC- (Black, Indigenous, People of Color) and ALAANA- (African, Latine, Asian, Arab, Native American) identifying communities.¹

AEP6 included an expectation—for the first time—that our research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC and ALAANA organizations. We found that spending by attendees at BIPOC and ALAANA organizations was nearly identical to the overall national average (\$38.29 and \$38.46 per person, respectively). Similar findings were noted in the social impact questions. For example, 81.2% of attendees at BIPOC and ALAANA organizations agreed, “This venue or facility is an important pillar for me within my community.” The figure for all attendees was 81.4%.

With the research showing proportional economic and community impacts, these findings should initiate new, or escalate existing, funding conversations about BIPOC and ALAANA organizations receiving fair and proportional financial support—a necessary first step in correcting the grant award processes that have frequently proven to be historically and systemically unbalanced. A 2019 [report](#) by Americans for the Arts, for example, found that among local arts agency grantmaking organizations, the largest 16% of grant recipients (by budget) received 73% of the dollars awarded. Ensuring equitable funding for arts and culture organizations is a vital step in creating an inclusive, balanced, and vibrant cultural landscape.

BUILDING MORE LIVABLE COMMUNITIES

The arts were among the economic sectors most devastated by the COVID-19 pandemic and remain among the slowest to recover. Yet, they still helped us heal socially and recover economically. The arts infused our lives with joy when it was hard to find, staved off isolation and loneliness when it was most persistent, and increased life satisfaction when it lagged the most. The arts were also kindling for the economy, getting people out of their homes and spending money in the community. **AEP6 makes clear that when we fund the arts, we are investing in an industry that stimulates the economy, supports local jobs, and contributes to building healthy and vibrant communities.**

¹ Americans for the Arts believes that language and identity go hand-in-hand and are essential to how we name and organize any community. We use the terms BIPOC (Black, Indigenous, People of Color) and ALAANA (African, Latine, Asian, Arab, Native American) to represent People of Color and Communities of Color. While these terms do not fully encompass or represent the complicated and multi-layered nature of indigeneity or ethnic and racial identities, they are the most commonly used terms in our work. We invite and encourage anyone who engages with the AEP6 study to examine and explore the terms used in your community and that are important to and valued by the individuals you interact with, support, and engage.

TOP AEP6 TAKEAWAYS

in the City of Escondido

1. Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nonprofit arts and culture industry. In the City of Escondido, the sector generated \$1.6 million in economic activity during 2022—\$428,540 in spending by arts and culture organizations and an additional \$1.1 million in event-related expenditures by their audiences. That economic activity supported 27 jobs, provided \$1.2 million in personal income to residents, and generated \$451,285 in tax revenue to local, state, and federal governments.
2. Nonprofit arts and culture organizations are businesses. They employ people locally, purchase supplies and services from nearby businesses, and engage in the marketing and promotion of their cities and regions. Their very act of doing business—creating, presenting, exhibiting, engaging—has a positive economic impact and improves community well-being. In the City of Escondido, nonprofit arts and culture organizations spent an estimated \$428,540 which supported 12 jobs and generated \$242,141 in local, state, and federal government revenue.
3. Arts and culture drives commerce to local businesses. When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. Overall, in the City of Escondido, attendees spend \$36.25 per person per event, beyond the cost of admission. These dollars represent vital income for local merchants and a value-add with which few industries can compete.
4. Arts and culture strengthens the visitor economy. In the City of Escondido, 7.0% of attendees are nonlocal visitors who traveled from outside San Diego County; they spend an average of \$96.29. Additionally, 71.0% of nonlocal attendees reported that the primary purpose of their visit was specifically to attend the performance, event, exhibit, venue, or facility where they were surveyed.
5. A vibrant arts and culture community keeps local residents—and their discretionary dollars—in the community. When attendees were asked what they would have done if the event where they were surveyed had not been available, 59.4% of attendees who live in San Diego County said they would have “traveled to a different community to attend a similar arts or cultural activity.”
6. Arts and culture organizations contribute to community pride in the City of Escondido.
 - 84.1% of arts and culture attendees agree that the activity or venue where they were surveyed “is inspiring a sense of pride in this neighborhood or community.”
 - 80.3% agree that “I would feel a great sense of loss if this activity or venue were no longer available.”
 - 75.8% agree that the venue or facility where they were surveyed is “an important pillar for me within my community.”

*“Race Forward values the vital role of the arts and culture in achieving a just, multiracial democracy, in which people of color thrive with power and purpose. Throughout American history, from the Harlem Renaissance to the Chicano Mural Movement to publications like *Gidra*, artists and culture bearers of color have used their craft to shape powerful narratives that assert the full humanity of communities of color; challenge racist ideologies in neighborhoods, on campuses and in workplaces; and push us to realize an equitable future. In addition to the aesthetic and economic boosts that artists and culture bearers of color undoubtedly bring to local and national economies, we must also honor, cherish, and invest in the bold sociopolitical voice for racial and economic justice for all that they offer to us through their artistic and cultural expression.”*

— GLENN HARRIS,
President of Race Forward

THE ECONOMIC & SOCIAL IMPACT OF THE NONPROFIT ARTS AND CULTURE INDUSTRY in the City of Escondido

From coast to coast—and in **the City of Escondido**—America’s nonprofit arts and culture organizations are providing inspiration and joy to residents, beautifying public spaces, and strengthening community pride and identity. Arts and culture organizations are also businesses. They employ people locally, purchase goods and services from nearby businesses, and produce the authentic cultural experiences that are magnets for visitors, tourists, and new residents. Event-related spending by their audiences generates valuable revenue for local merchants—dining in a nearby restaurant, paying to park or for a rideshare, shopping at local retail stores, and enjoying dessert after a show—a value-add few industries can compete with. These actions, in turn, support jobs, generate household income, and generate tax revenues to the government that more than offset the public’s arts and culture sector investment. The economic activity by arts and culture organizations and their audiences is both measurable and a story that must be told.

Arts and Economic Prosperity 6 (AEP6) provides compelling evidence that the nonprofit arts and culture sector is a significant industry in Escondido—one that generated \$1.6 million in total economic activity during 2022. This spending—\$428,540 by nonprofit arts and culture organizations and an additional \$1.1 million in event-related spending by their audiences—supports 27 jobs, generates \$1.2 million in household income for local residents, and delivers \$451,285 in tax revenues to local, state, and federal governments. This study sends a strong signal that, even in the aftermath of the COVID-19 pandemic and the resulting recession, the nonprofit arts and culture is a formidable industry. AEP6 demonstrates that when we support the arts, we are investing in Escondido’s economic and community well-being.

AEP6 is the largest and most inclusive study of its kind. It documents the economic and social contributions of arts and culture in 373 diverse communities and regions representing all 50 states and Puerto Rico. The study areas range in population from 4,000 to 4 million and represent rural, suburban, and urban communities (130 cities and 126 counties, 78 multi-city or multi-county regions, 18 individual arts districts, and 21 entire states/territories). To measure industry spending, local and statewide research partners representing the 373 study regions collected expenditure and attendance data from 16,399 arts and culture organizations and the event-related spending information from 224,667 of their attendees. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region to provide specific and reliable economic impact data for each.

This unique report has been prepared for the City of Escondido in collaboration with our community research partner, the City of Escondido Department of Economic Development.

ECONOMIC IMPACT OF ARTS AND CULTURE

During fiscal year 2022, spending by both the City of Escondido's nonprofit arts and culture organizations and their audiences totaled \$1.6 million. The table below demonstrates the total economic impact of this economic activity.

**Table 1:
Total Economic Impacts of the Entire Nonprofit Arts and Culture Industry
in the City of Escondido During Fiscal Year 2022**

	Organizations	Audiences	Industry Totals
Direct Expenditures	\$428,540	\$1,124,734	\$1,553,274
Jobs Supported	12	15	27
Household Income Paid	\$647,195	\$583,737	\$1,230,932
Local Government Revenue	\$33,859	\$39,829	\$73,688
State Government Revenue	\$54,864	\$56,242	\$111,106
Federal Tax Revenue	\$153,418	\$113,073	\$266,491
Total Tax Revenue	\$242,141	\$209,144	\$451,285

DEFINING ECONOMIC IMPACT

To complete this national study, researchers—together with local and statewide research partners—collected expenditure and attendance data from a total of 16,399 arts and culture organizations and 224,677 of their attendees to measure total industry spending. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region, including the City of Escondido. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. This, in turn, enables localizable economic impact results to be derived. Why this level of rigor? Quite simply, \$50 spent in two different cities, even if in the same state, may have two very different sets of economic impact outcomes. It takes more than one million calculations to derive the economic impact data for each community. IMPLAN's method of economic analysis ensures reliable and actionable localized results.

1. **Jobs** is a figure of total people employed (full-time, part-time, and seasonal employment).
2. **Resident Household Income** includes salaries, wages, and entrepreneurial income paid to residents. It is the money individuals earn personally and then use to pay for food, mortgages, and other living expenses.
3. **Revenue to Local, State, and Federal Governments** includes revenue from taxes (e.g., income, sales, property) as well as funds from licenses, fees, and other similar sources.

HOW CAN A DOLLAR BE RESPENT?

AEP6 measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy, and then to measure the economic impact generated by each round of spending (i.e., the direct, indirect, and induced economic impacts). Think of this as tracking a supply chain. Consider this example:

A theater company purchases a five-gallon bucket of paint from its local hardware store for \$100—a very simple transaction at the outset but one that initiates a complex sequence of income and spending by both individuals and other businesses.

Following the initial purchase, the hardware store may use a portion of the \$100 to pay the salesclerk who sold the bucket of paint. The salesclerk then respends some of the money for groceries; the grocery store uses some of the money to pay its cashier; the cashier then spends some of the money for rent; and so on.

The hardware store also uses some of the \$100 to purchase goods and services from other businesses, such as the local utility company, and then to buy a new bucket of paint from the paint factory to restock its shelf. Those businesses, in turn, respent the money they earned from the hardware store to pay employees and buy goods and services, and so on.

Some of these expenditures are local and some are outside the region. The local ones continue the local economic impact cycle. Eventually, the last of the \$100 is spent outside of the community at which point it no longer has a local economic impact. It is considered to have “leaked” out of the community.

The total economic impact describes this full economic effect, starting with the theater’s initial paint purchase and ending when the last of the \$100 leaks out of the community. It is composed of the direct economic impact (the effect of the initial paint purchase by the theater), as well as the indirect and induced economic impacts, which are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

Interestingly, a dollar ripples very differently through each community, which is why an input-output model was constructed specifically for San Diego County. The IMPLAN platform accounts for the unique economic and industrial characteristics of local economies.

THE PANDEMIC'S DEVASTATING IMPACT ON ARTS AND CULTURE ... A RECOVERY THAT CONTINUES

AEP6 was conducted in 2022-23 as the nation continued its emergence from the COVID-19 pandemic. By every measure, the arts and culture industry was among the most devastated economic sectors.

- The U.S. Bureau of Economic Analysis provided one particularly sobering [report](#) of the pandemic's impact on the arts in 2022: "In year one of the COVID-19 pandemic, few areas of the U.S. economy were harder hit than the performing arts: Performing arts presenters and companies joined oil drilling/exploration and air transportation as the steepest-declining areas of the U.S. economy in 2020. After adjusting for inflation, the value added by performing arts presenters (including festivals) fell by nearly 73% between 2019 and 2020."
- Many communities implemented restrictions on public gatherings and travel, which limited attendance and even the ability of performers to work together on the stage. 99% of producing and presenting organizations canceled events during the pandemic with many shuttering for entire seasons—a loss of an estimated 557 million ticketed admissions ([Americans for the Arts, 2022](#)).
- Johns Hopkins University reported in 2021 that the percentage of job losses at nonprofit arts organizations was nearly 5 times worse than the average of all nonprofits (-34.7% vs. -7.4%).
- In 2020, 63% of artists experienced unemployment and 95% lost creative income. 37% were unable to access or afford food at some point during the pandemic and 58% did not visit a medical professional due to an inability to pay. ([Americans for the Arts, 2022](#))
- The pandemic's impact was not felt equally. Organizations serving and representing BIPOC communities were more likely to report that they lacked the financial resources needed to return to in-person programming than non-BIPOC organizations (55% vs. 38%). BIPOC artists had higher rates of unemployment than white artists in 2020 (69% vs. 60%) and lost a larger percentage of their creative income (61% vs 56%). ([Americans for the Arts, 2022](#))
- Arts and culture organizations showed resilience by moving to virtual and online experiences, outdoor performances, drive-in events, and other innovative ways to maintain audience and subscriber engagement.
- Audiences are returning slowly in many communities with informal estimates of a ⅓ to ¾ return rate as of 2023.
- 40% of responding AEP6 organizations reported that, during the height of the pandemic, they expanded services beyond arts and culture in order to address urgent community needs such as collecting and donating supplies, donating facility space as a testing/vaccination site, or helping other organizations and individuals apply for pandemic relief and unemployment benefits.

The pandemic occurred in the time between the AEP5 and AEP6 fiscal years of analysis (2015 and 2022, respectively). While analyses of the pandemic's impact on the arts will continue for years to come, the challenges it brought had an undeniable effect on the industry. Thus, study-to-study comparisons of AEP findings are not recommended.

SOCIAL IMPACT OF THE ARTS AND CULTURE

Past AEP studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. AEP6 expands beyond that to also include measures of social impact.

Surveys completed by both arts organizations and individual attendees demonstrate a deep appreciation for how the arts and culture impacts the development and well-being of communities and their residents. Nationally, high levels of appreciation are demonstrated across all socioeconomic groupings. In the City of Escondido:

- 84.1% of attendees said that the activity or venue they were attending was a source of neighborhood pride for the community. 83.3% of the participating organizations agreed based on feedback received from community members.
- 80.3% of attendees said they would feel a sense of loss if that activity or venue was no longer available. 100.0% of the participating organizations agreed.
- 83.0% of attendees said it important that future generations also be able to have that cultural experience. 83.3% of the participating organizations agreed.

Table 2
Percentage of Nonprofit Arts and Culture ATTENDEES that Agree with Statements about the Social Impact of the Arts in the City of Escondido

	Agree
“This venue or facility is an important pillar for me within my community.”	75.8%
“I would feel a great sense of loss if this activity or venue were no longer available.”	80.3%
“This activity or venue is inspiring a sense of pride in this neighborhood or community.”	84.1%
“My attendance is my way of ensuring that this activity or venue is preserved for future generations.”	83.0%

“Arts and cultural organizations play an essential role in their local communities, and they hold an equally important place within the broader nonprofit community. Americans for the Arts has done it again, with compelling new data about the power of arts and culture to create jobs, generate tax revenue, and build vibrant communities. This report is a call to action for policymakers and a powerful tool for nonprofit advocates across the sector.”

— DR. AKILAH WATKINS
 President and CEO, Independent Sector

Table 3
Percentage of Nonprofit Arts and Culture ORGANIZATIONS that Agree with Statements about the Social Impact of the Arts in the City of Escondido
 (answered by organizational leadership, based on feedback received from community members)

	Agree
“Members of the community consider my organization to be an important pillar within the community.”	100.0%
“Members of the community would feel a great sense of loss if my organization were no longer available.”	100.0%
“Members of the community feel that my organization inspires a sense of pride in this neighborhood or community.”	83.3%
“Members of the community rely on my organization to ensure that the arts and culture we celebrate is preserved for future generations.”	83.3%

The social impact findings from the AEP6 study are specific to the nonprofit arts and culture attendees and organizations that participated in the study. It could be argued that these respondents may already have a positive disposition about their cultural experience by virtue of their attendance at an event.

“Americans Speak Out About the Arts in 2023”—a national public opinion study of 3,062 American adults conducted by Ipsos Public Affairs for Americans for the Arts—expands the survey universe to the general public to include both those that do, and do not, participate personally. This separate study also finds a rich appreciation for both the social and economic benefits that arts and culture provide for their community.

Table 4
Findings from “Americans Speak Out About the Arts in 2023”
A National Public Opinion Poll of 3,062 American Adults About the Arts and Culture

Arts and culture “improves the image and identity of their community”	70%
Arts and culture “inspires a sense of pride in their community”	63%
Arts and culture “is important to their community’s quality of life and livability”	86%
Arts and culture is “important to their community’s businesses, economy, and local jobs”	79%
Arts and culture “provides shared experiences with people of different races, ethnicities, and beliefs”	72%
Arts and culture “helps them better understand other cultures in their community”	63%

CENTERING NONPROFIT ARTS AND CULTURE ORGANIZATIONS THAT PRIMARILY SERVE A COMMUNITY OF COLOR: The National Perspective

The prioritization of financial and economic analyses in past AEP studies typically resulted in high rates of inclusion by large-budget organizations (often focused on Eurocentric culture) and an underrepresentation of arts and culture organizations that primarily serve communities of color. Two changes were made to the AEP6 methodology with the goal of mitigating this imbalance.

1. The first was building a larger and more inclusive universe of organizations eligible to be surveyed in AEP6. Local and statewide research partners used new protocols to make contact with organizations that they may have had no previous relationship with and identify new organizations they were unaware of. They also sought to identify arts and culture programs under the umbrella of a non-arts organization or facility (e.g., social service agency, faith-based institution, or library). Expanding the terminology to “arts and culture” was also a deliberate equity strategy, because “arts” organizations and “culture” organizations can be used synonymously in some communities of color.
2. AEP6 included an expectation—for the first time—that our local and statewide research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC or ALAANA organizations. A requested sample size was determined for each community based on the U.S. Census Bureau’s percentage of the population that identifies as “White only, not Hispanic or Latino.” For example, if the census estimates that 20% of a community’s population identifies as something other than “White only, not Hispanic or Latino,” the research partner representing that community was asked to collect at least 20% of their total sample of audience surveys from attendees to BIPOC and ALAANA organizations. The requested minimum sample was “at least 25%” for nearly two-thirds of the 373 participating communities. While just 141 of the 373 study regions were able to meet the data collection goal (38%), it yielded a robust national sample of 37,805 respondents.

Nationally, an analysis of the audience surveys collected from attendees at BIPOC and ALAANA organizations (N=37,805) and the overall national findings (N=224,677) showed nearly identical results in average event-related spending, nonlocal visitation, and opinions on the social impact of arts and culture.

- Nationally, per person spending by attendees at BIPOC events (\$38.29) was only fractionally different from the national average spending at all events (\$38.46).
- Similar national findings were noted in the social impact questions. For example, 88.7% of attendees at BIPOC and ALAANA organizations agreed, “This activity or venue is inspiring a sense of pride in this neighborhood or community.” The figure for all attendees was 88.5%.

Table 5
National Analysis of Audience Surveys Collected from Attendees to Events that were Presented, Produced, and/or Hosted by an Organization that Primarily Serves a Community of Color

	Attendees at BIPOC/ALAANA Organizations (N=37,805)	National Sample of Audience Surveys (N=224,677)
Average Per Person Event-Related Audience Expenditure	\$38.29	\$38.46
“This venue or facility is an important pillar for me within my community.”	81.2%	81.4%
“I would feel a great sense of loss if this activity or venue were no longer available”	84.9%	86.0%
“This activity or venue is inspiring a sense of pride in this neighborhood or community”	88.7%	88.5%
“My attendance is my way of ensuring that this activity or venue is preserved for future generations”	86.6%	86.6%

“As a social and cultural entrepreneur, I have witnessed the importance of informing our BIPOC and foreign-born communities about our impact and contributions to the economy. Having access to this comprehensive and thorough study will allow grassroots and established organizations to quantify and see the financial benefits of growing and diversifying audiences, as well as acknowledging their contributions towards building and sustaining our cultural movements. AEP6 will be a valuable tool in sharing that message.”

— ANGIE DURELL,
 Founder and CEO, INTEMPO and AEP6 Equity Task Force member

“It is crucial for Black state legislators to champion the arts because fostering economic growth in our communities is intricately tied to robust support and funding for artistic endeavors. The decline in arts support has disproportionately affected regions that need it most. By advocating for the arts, Black state legislators can help cultivate a more imaginative and innovative workforce, ultimately bolstering our economy and advocating for the cultural richness of Black communities.”

— REP. KAREN D. CAMPER,
 TN House Minority Leader & Founder of Black Legislative Leaders Network

NONPROFIT ARTS AND CULTURE ORGANIZATIONS

Most people appreciate nonprofit arts and culture organizations as wonderful amenities that improve community livability. They are also businesses. They employ people locally, purchase supplies and services from nearby businesses, and engage in the marketing and promotion of their cities and regions. Their very act of doing business—creating, presenting, exhibiting, engaging—has a positive economic impact on the community.

To measure the impact of spending by nonprofit arts and culture organizations in the City of Escondido, the City of Escondido Department of Economic Development first identified the universe of eligible organizations that is located in the community. Those organizations were then asked to complete a survey about their fiscal year 2022 expenses and attendance. A total of 8 organizations participated in the survey. The findings in this report are based on the data provided only by those 8 organizations; no estimates or extrapolations have been made to account for non-participating organizations.

During 2022, the 8 participating nonprofit arts and culture organizations in Escondido reported aggregate expenditures of \$428,540. These direct expenditures generated total economic impacts (i.e., direct, indirect, and induced) of 12 jobs, \$647,195 in resident household income, and \$242,141 in total tax revenue. This is the impact of just organizations—festivals, performing and visual arts organizations, history and heritage centers, public art programs, museums, community programs, living collections, and more. It does not take into consideration the spending by their audiences. The following table demonstrates the total economic impact findings of the direct spending by these organizations.

**Table 6:
Total Economic Impacts of Spending by Nonprofit Arts and Culture Organizations
in the City of Escondido During Fiscal Year 2022**

	City of Escondido	Median of Population Cohort (Population = 100,000 to 249,999)
Direct Expenditures	\$428,540	\$12,819,757
Jobs Supported	12	324
Household Income Paid	\$647,195	\$10,325,046
Local Government Revenue	\$33,859	\$316,252
State Government Revenue	\$54,864	\$417,472
Federal Tax Revenue	\$153,418	\$2,024,974

JOBS SUPPORTED ACROSS THE COMMUNITY

Nonprofit arts and culture organizations provide rewarding employment for more than just arts administrators, artists, and curators. They also employ box office staff, ushers, tour guides, custodians, graphic designers, accountants, printers, maintenance staff, builders, plumbers, and an array of occupations spanning many industries. Arts and culture jobs are highly local and are not typically the type to be offshored. Dollars spent on human resources typically stay within a community longer, thereby having a greater local economic impact. **In Escondido, 11 of the 12 total jobs supported by the spending of nonprofit arts and culture organizations are a direct result of the organizations' initial expenditures** (i.e., direct impacts that exclude indirect and induced impacts).

ECONOMIC IMPACT BEYOND DOLLARS: VOLUNTEERISM

While arts volunteers do not have an economic impact as defined in this study (because there are no direct expenditures), they do have an enormous impact on their community because their time and expertise help arts and culture organizations function as a viable industry. **During 2022, a total of 274 volunteers donated a total of 8,867 to Escondido's 8 participating organizations.** This represents a donation of time with an estimated aggregate dollar value of \$330,916 ([Independent Sector](#) places the value of the average volunteer hour in CA at \$37.32). Volunteers can include individuals such as unpaid professional staff (executive and program staff, board/commission members), artistic volunteers (artists, choreographers, designers), clerical volunteers, and service volunteers (ticket takers, docents, ushers, gift shop volunteers).

The 8 participating organizations in Escondido reported an average of 34.3 volunteers who contributed an average of 32.4 hours each, for a total of 1,108 hours per organization during 2022.

VALUE OF IN-KIND CONTRIBUTIONS

The participating arts and culture organizations provided data about their in-kind support. In-kind contributions are non-cash donations such as donated assets, office space, airfare, and advertising space. These contributions can be received from a variety of sources including corporations, individuals, local and state arts agencies, and the government. Like volunteerism, in-kind contributions are not factored into the economic impact measures as defined in this study, but they provide an enormous assist to the organizations and their ability to make their cultural product accessible to the community.

In Escondido, the 8 participating organizations reported that they received in-kind contributions with an aggregate estimated value of \$91,000 during fiscal year 2022 (an average of \$11,375 per organization).

Arts and culture organizations provide rewarding employment for more than just arts administrators, artists, and curators. They also employ box office staff, ushers, tour guides, custodians, graphic designers, accountants, printers, maintenance staff, builders, plumbers, and an array of occupations spanning many industries.

“Music and the arts are the foundation of vibrant communities and help us connect, understand, and inspire one another. All while driving economic growth, creating rewarding jobs and careers, and powering our culture forward. Americans for the Arts’ latest Arts and Economic Prosperity report does a vital service documenting the facts on the ground of the U.S. creative and nonprofit economy and offers valuable lessons and opportunities for communities seeking to boost their own arts footprint and activities.”

— MITCH GLAZIER
Chairman and CEO, Recording Industry Association of America

COMMUNITY ASSISTANCE DURING THE PANDEMIC

The participating organizations were asked if they expanded their services beyond arts and culture in order to address urgent community needs during the height of the COVID-19 pandemic. Examples could include collecting and donating food, masks, and cleaning materials to community members; donating facility space as a testing and/or vaccination site; and helping organizations and individuals apply for pandemic relief funds and unemployment benefits. **In the City of Escondido, 66.7% of the responding organizations responded “Yes.”**

DESIGNATED CULTURAL DISTRICT

The participating organizations were asked if they are physically located or headquartered in—or if the majority of their arts and culture programming takes place within—a designated Cultural District (or Arts District, or Arts & Entertainment District). Cultural districts are defined as well-recognized, labeled areas of a city in which a high concentration of cultural facilities and programs serve as the main anchor of attraction. **In the City of Escondido, 0.0% of the responding organizations responded “Yes.”**

EMPOWERMENT ZONE OR RENEWAL COMMUNITY

The participating organizations were asked if they are physically located or headquartered in—or if the majority of their arts and culture programming takes place within—an Empowerment Zone or Renewal Community (or other designated revitalization zone as determined by the local municipality). Empowerment Zones (EZs) and Renewal Communities (RCs) are economically distressed communities where qualifying businesses are eligible to receive tax incentives and grants. **In the City of Escondido, 25.0% of the responding organizations responded “Yes.”**

NONPROFIT ORGANIZATIONS GENERATE TAX REVENUE

The nonprofit arts and culture industry generates significant revenues to local, state, and federal governments. Nonprofit organizations themselves are exempt from many federal and state taxes, so how can they generate tax revenue? Like all employers, they pay payroll taxes (e.g., Social Security, Medicare) and their employees pay income taxes on their personal earnings. In addition, other local businesses are likely to pay taxes on goods they sell and services they provide to nonprofits. **In the City of Escondido, spending by nonprofit arts and culture organizations generated a total of \$242,141 in tax revenues.** In addition, event-related spending by arts audiences (e.g., food and drink, retail, lodging) is taxed in most communities, providing another stream of government revenue. **In the City of Escondido, spending by nonprofit arts and culture audiences generated a total of \$209,144 in tax revenues.** Given the substantial financial activity that occurs within the nonprofit arts and culture sector, a considerable amount of tax revenue is often generated.

“NONPROFIT” ARTS AND CULTURE ORGANIZATIONS

The AEP6 study used an inclusive approach when defining the list of eligible nonprofit arts and culture organizations to be surveyed as part of the study—a definition that accounts for different localities and cultures. For example, in some communities, the city museum may be a nonprofit organization while in others it is a government-owned and operated entity. Both are included in AEP6. Also included are organizations such as public and private local arts agencies, historical societies and historic/heritage sites, living collections (zoos, aquariums, and botanical gardens), cultural and racial/ethnic awareness organizations and programs, university presenters, and arts programs under the umbrella of a non-arts organization or facility (such as a library, social service organization, or church). In addition to the organization types listed above, the study partners were encouraged to include other types of organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of arts and culture. In short, if it displays the characteristics of a nonprofit arts and culture organization and has an identifiable budget, attendance, and leadership, it was included in AEP6. *This study does, however, exclude individual artists and the for-profit arts and entertainment sector (e.g., Broadway, popular music concert tours, or the motion picture industry)—all vital and valued components of the nation’s arts landscape but beyond the scope of this study.*

“The economic and cultural impact of live performance on our nation and in communities across the country has been taken for granted for far too long. Independent venues and the entire live entertainment ecosystem are working at the federal, state, and local levels to elevate the critical role we play in community innovation, inclusion, and development. AEP6 will provide unparalleled data and compelling perspectives that will help our sector better tell our story and ensure that arts and culture organizations have a seat at the table to determine the future of their communities.”

— STEPHEN PARKER,
Executive Director, National Independent Venue Association

ARTS AND CULTURE AUDIENCES

Every day, millions of people attend and participate in arts and culture activities. Unlike most industries, arts and culture leverages significant amounts of “event-related spending” by their audiences. For example, part of the cultural experience often includes dining out at a restaurant, paying for parking, shopping in nearby stores, and returning home to pay for child or pet care. Sometimes it includes travel and paying for overnight lodging. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

To measure the impact of spending by arts and culture audiences in Escondido, data were collected from 441 attendees between May 2022 and June 2023. Researchers used an audience-intercept methodology, a standard technique in which attendees to in-person performances, events, and activities are asked to complete a short survey about their spending related to that event, opinions about the social impact of the arts, ZIP code of their primary address, and basic socioeconomic information. Surveys took place only while attendees were attending the event.

In the City of Escondido, the 8 participating nonprofit arts and culture organizations reported that the aggregate attendance to their in-person events totaled 31,051 during 2022. **Event-related spending by these arts audiences totaled \$1.1 million in Escondido during fiscal year 2022**, excluding both the cost of admission as well as the cost of food and drink that was purchased on-site during the event. Why exclude the cost of admission and on-site food and drink purchases? Those costs are paid directly to the arts and culture organizations themselves and are captured as expenses on the separate survey completed by those organizations. This methodology avoids “double counting” those dollars in the analysis.

The table below demonstrates the total economic impacts of these audience expenditures.

**Table 7:
Total Economic Impacts of Spending by Nonprofit Arts and Culture Audiences
in the City of Escondido During Fiscal Year 2022**

	City of Escondido	Median of Population Cohort (Population = 100,000 to 249,999)
Direct Expenditures	\$1,124,734	\$16,823,712
Jobs Supported	15	255
Household Income Paid	\$583,737	\$8,098,624
Local Government Revenue	\$39,829	\$440,069
State Government Revenue	\$56,242	\$551,118
Federal Tax Revenue	\$113,073	\$1,356,613

AVERAGE SPENDING BY ARTS AND CULTURE ATTENDEES

The typical attendee to a nonprofit arts or culture event in Escondido spent **\$36.25 per person per event as a direct result of their attendance** (not including the cost of admission, or food and beverage purchased on-site during the event).

The 441 audience survey respondents in Escondido were asked to provide the ZIP code of their primary residence, enabling research to determine which attendees were local residents (i.e., live within San Diego County), and which were nonlocals (i.e., live outside that area). In the City of Escondido, 93.0% of the 31,051 nonprofit arts and culture attendees were residents, and 7.0% were nonresidents.

Nonlocal attendees spent an average of 204% more than local attendees (\$96.29 vs. \$31.70, respectively) as a result of their attendance to nonprofit arts and culture events in the City of Escondido. As would be expected from a traveler, nonlocal attendees typically spend more in categories like lodging, meals, and transportation. When a community attracts cultural tourists, local merchants reap the rewards.

**Table 8:
Event-Related Spending by Nonprofit Arts and Culture Audiences Totaled \$1.1 million in the City of Escondido During Fiscal Year 2022**

	Local Attendees	Nonlocal Attendees	All Attendees
Total Attendance	28,877	2,174	31,051
Percent of Attendees	93.0%	7.0%	100%
Average Dollars Per Attendee	\$31.70	\$96.29	\$36.25
Total Event-Related Spending	\$915,401	\$209,333	\$1,124,734

“Whenever we share data with policymakers about how the live arts generate economic activity, eyes are opened. As we wrestle with historic underfunding of the arts in the United States, this study shows how tremendously powerful the live arts are in generating economic activity by activating other community businesses. This study is a must-read for policymakers and economic development staff from coast to coast.”

— AL VINCENT, JR.,
Executive Director, Actors’ Equity Association

**Table 9:
Nonprofit Arts and Culture Attendees Spent an Average of \$36.25 Per Person, Per Event
as a Result of Attending an Event in the City of Escondido During Fiscal Year 2022**

	Local Attendees	Nonlocal Attendees	All Attendees
Food and Drink (off-site only)	\$11.31	\$15.69	\$11.62
Retail Shopping	\$7.88	\$18.10	\$8.60
Overnight Lodging	\$0.56	\$23.06	\$2.15
Local Transportation	\$2.81	\$10.42	\$3.34
Clothing and Accessories	\$3.26	\$9.76	\$3.72
Supplies and Groceries	\$3.23	\$6.04	\$3.43
Childcare	\$0.73	\$1.61	\$0.79
Other/Miscellaneous	\$1.92	\$11.61	\$2.60
Overall Per Person Average	\$31.70	\$96.29	\$36.25

THE ARTS DRIVE TOURISM

Each of the nonlocal survey respondents (i.e., those that live outside San Diego County) were asked about the primary reason for their trip: **71.0% of nonlocal attendees reported that the primary purpose of their visit to Escondido was “specifically to attend the performance, event, exhibit, venue, or facility”** where they were surveyed.

The audience-intercept survey also asked nonlocal attendees if they would have traveled somewhere else (i.e., somewhere other than the City of Escondido) if the event where they were surveyed had not been available: **67.7% of nonlocal attendees responded “I would have traveled to a different community to attend a similar arts or cultural activity.”**

Additionally, 53.3% of the nonlocal attendees in the City of Escondido indicated that it was the first time they had ever attended the specific activity or visited the specific venue where they were surveyed.

Of the 7.0% of Escondido’s arts and culture attendees who are nonlocal, 22.6% reported an overnight lodging expense as a result of attending the event where they were surveyed. Not surprisingly, these attendees with a lodging expense spent considerably more money during their visit—an average of \$184.70 per person (as compared to \$96.29 per person for the average nonlocal attendee in Escondido). For this analysis, only one night of lodging expense is counted in the audience expenditure analysis, regardless of how many nights these cultural tourists actually spent in the community. This conservative approach ensures that the results from the AEP6 study are not inflated by non-arts-related lodging expenses.

Can you still get a hotel room for only \$23.06? This figure is an average of all survey responses collected from nonlocal attendees to nonprofit arts and culture events in Escondido—22.6% of those nonlocals reported an overnight lodging expense (the rest of the nonlocal responses reported \$0 for lodging).

Overall, nonlocal attendees to nonprofit arts and culture organizations reported that they spent an average of 0.9 nights in the City of Escondido specifically as a result of their attendance at the activity or venue where they were surveyed. (It is important to note that this figure is not limited to paid lodging—in can include nonlocal attendees who stayed at the home of family members or friends, and may include attendees who have a secondary residence that is located in Escondido.

A VIBRANT ARTS SCENE KEEPS RESIDENTS' DOLLARS LOCAL

Finally, the audience-intercept survey asked **local** attendees if they would have traveled somewhere else (i.e., if they would have left the City of Escondido) if the event where they were surveyed had not been available: **59.4% of local attendees responded “I would have traveled to a different community to attend a similar arts or cultural activity.”**

Additionally, 40.7% of the local attendees in the City of Escondido indicated that it was the first time they had ever attended the specific activity or visited the specific venue where they were surveyed.

When taken all together, these cultural tourism findings demonstrate the economic impact of the nonprofit arts and culture industry in its truest sense. If a community fails to provide a variety of opportunities to experience the arts and culture, it risks not attracting cultural tourists and their valuable dollars as well as losing the discretionary spending of its own residents who will travel elsewhere in search of the diverse artistic expressions and authentic cultural experiences they seek.

“AEP6 reminds us that vibrant arts and cultural assets exist in every corner of the country. The data paints a vivid picture of how the arts enhance our community prosperity and our residents’ quality of life. By supporting and investing in the arts, counties play an important role in strengthening our communities today and for generations to come. We appreciate our partnership with Americans for the Arts, especially as we continue to demonstrate the value of our artistic and cultural endeavors.”

— HON. MARY JO MCGUIRE,
President, National Association of Counties Commissioner, Ramsey County, MN

The AEP6 study included an expectation—for the first time—that the research partners would collect a portion of their audience surveys from attendees to events that were presented, produced, or hosted by arts and culture organizations that primarily serve BIPOC- (Black, Indigenous, People of Color) and ALAANA- (African, Latine, Asian, Arab, Native American) identifying communities. The City of Escondido Department of Economic Development collected 111 surveys from attendees to BIPOC and ALAANA arts and culture organizations (representing 25.2% of the overall sample of 441 audience surveys, and 111.0% of the researchers' goal to collect a minimum of 100 surveys from attendees to BIPOC and ALAANA organizations in the City of Escondido). A minimum sample of 200 surveys was necessary for a separate analysis.

“The African Diaspora Consortium works to positively impact outcomes of Black populations across the African Diaspora. Arts and culture can be used as a vehicle to enhance understanding and connectedness as historical and cultural uplift. The economic impact and social impact of BIPOC and ALAANA representing organizations and their audiences will support our strategy. From our perspective, at organizations across the nation of the African Diaspora, each artwork and series is a journey through thought; a way to connect the dots of the past to the present so that we can collectively decide where to take our future. And the future looks bright!”

— KATRINA ANDRY

ADC Global Visual Artistic Director, African Diaspora Consortium (ADC)

A STATEMENT OF APPRECIATION AND GRATITUDE:

Americans for the Arts extends our deep gratitude to the BIPOC and ALAANA organizations and their audiences for participating in the AEP6 study. We understand that this may be the first time this kind of work has been undertaken in your community, and we are grateful for your trust. We are committed to this work, and to continuing to build and strengthen authentic relationships beyond this research study.

AN IMPORTANT RESEARCH NOTE:

Arts & Economic Prosperity 6 includes comparisons between the sample of audience surveys that was collected from attendees to BIPOC and ALAANA organizations and the overall sample of audience surveys. Nationally, the sample sizes were robust (37,805 and 224,677, respectively).

Arts & Economic Prosperity 6 intentionally excludes comparisons of BIPOC versus not-BIPOC datasets. The goal is to measure the impact of arts and culture inclusive of all communities, cultures, and identities, and to create better tools to advocate for communities that have historically been overlooked, underfunded, and marginalized.

We encourage all who engage with the AEP6 study to refrain from comparisons that have in the past been used to bring harm to communities and undermine the good and hard work being done to advocate for all.

TRAVEL PARTY AND DEMOGRAPHIC CHARACTERISTICS

Table 12:
Travel Party and Demographic Characteristics of Arts Audiences in the City of Escondido

	Local Attendees	Nonlocal Attendees
Travel Party Size		
Average number of adults (18 years of age or older)	2.1	2.3
Average number of children (younger than 18)	0.4	0.4
Average travel party size	2.5	2.7
Age Range		
18 to 25 years of age (i.e., Generation Z)	7.0%	17.9%
26 to 41 years of age (i.e., Millennials, Generation Y)	32.4%	28.6%
42 to 57 years of age (i.e., Generation X)	21.1%	28.6%
58 to 76 years of age (i.e., Baby Boomers)	32.6%	25.0%
77 years of age or older (i.e., Greatest Generation, Silent Generation)	6.8%	0.0%
Educational Attainment		
Less than high school	0.8%	3.4%
High school degree	18.8%	0.0%
Technical or associates degree	15.1%	27.6%
Bachelor's degree	39.1%	41.4%
Master's degree	22.7%	24.1%
Doctoral degree	3.6%	3.4%
Annual Household Income		
Less than \$30,000	6.0%	10.7%
\$30,000 to \$59,999	13.0%	7.1%
\$60,000 to \$99,999	31.2%	32.1%
\$100,000 to \$149,999	23.8%	39.3%
\$150,000 to \$199,999	13.6%	7.1%
\$200,000 or more	12.5%	3.6%
Identify with a Disability		
Yes	10.1%	10.3%

**Table 12 (continued):
Travel Party and Demographic Characteristics of Arts Audiences in the City of Escondido**

	All Attendees
Race/Ethnicity*	
American Indian or Alaska Native or Indigenous or First Nations	1.8%
Arab or Middle Eastern or Northern African	1.3%
Asian or Asian American	5.8%
Black or African American	3.0%
Hispanic or Latino/Latina/Latinx or Spanish origin	30.1%
Native Hawaiian or Pacific Islander	1.0%
White or Caucasian or European American	66.4%
I prefer to self-identify	4.3%
Any BIPOC or ALAANA	39.6%
White Only	60.4%

* The audience-intercept survey instrument allowed respondents to choose multiple racial/ethnic categories. Therefore, the sum of the results for the individual categories may exceed 100%.

“City planners know the tremendous power of art and creativity in the built environment. For the planning profession, artists and culture bearers are key allies in our work: they help us shape resilient, livable, and equitable places. This is why the Arts & Planning Division of the American Planning Association advances a network across the fields of planning and the arts. And this is why we value the AEP6 and its data-driven, place-based approach. We know it will have a strong impact for our members and our shared work.”

— ANNIS SENGUPTA,
Chair, The Arts & Planning Division of the American Planning Association

“As the world’s largest and most reliable resource for destination organizations, arts and culture organizations make up the beautiful tapestry of what makes destinations come alive. Advocacy, especially at the local level, and data from the AEP6 research partners empower destinations to not just showcase their beauty but to measure the impact of creativity, fostering a vibrant, sustainable future for all to explore and cherish.”

— SOPHIA HYDER HOCK,
Chief Diversity Officer, Destinations International

CONCLUSION

Arts and culture is more than food for the soul. It also puts food on the table for millions of people across the United States—including in the City of Escondido.

In 2022, nonprofit arts and culture organizations and their audiences generated \$1.6 million in economic activity in Escondido—\$428,540 in spending by the organizations, which leveraged an additional \$1.1 million in event-related spending by their audiences. This economic activity supported 27 jobs and generated \$451,285 in tax revenue.

AEP6 changes the conversation about nonprofit arts and culture organizations from that of a charity—worthy of funding in prosperous economic times but hard to justify in challenging times—to that of an industry with an economic and social impact. Arts and culture organizations are businesses. They employ people locally, purchase supplies and services from nearby businesses, and produce the authentic cultural experiences that are magnets for visitors, tourists, and new residents. Their very act of creating, presenting, exhibiting, and engaging has a positive economic impact on the community.

When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. Attendees at the City of Escondido’s nonprofit arts and culture events spend \$36.25 per person per event, beyond the cost of admission—vital income for local merchants and a value-add that few industries can compete with. Arts and culture organizations also strengthen the visitor economy: 7.0% of Escondido’s arts attendees travel from outside San Diego County; these cultural tourists spend an average of \$96.29 per person. When asked, 71.0% of those nonlocal attendees reported that the primary purpose of their visit was “specifically to attend the performance, event, exhibit, venue, or facility” where they were surveyed.

Arts and culture is a fundamental component of livable communities—beautifying cities and towns, bringing joy to residents, and celebrating diverse cultural expressions and traditions. It powers the creative communities where people want to live and work, where entrepreneurs and innovation thrive, and where businesses and nighttime economies flourish. Shared cultural experiences strengthen sense of belonging and community pride.

Arts & Economic Prosperity 6 delivers a clear and welcome message: when communities invest in arts and culture, they are not investing in community development at the expense of economic development. Rather, they are investing in an industry that stimulates the economy, supports local jobs, and contributes to building healthy, vibrant, and more livable communities. **When we support the arts, we are investing in both Escondido’s economic and community well-being.**

AEP6 CALCULATOR

To make it easier to compare the economic impacts of different organizations located in the City of Escondido (or to calculate updated impact estimates in the five years ahead), the project researchers calculated the economic impact per \$100,000 of direct spending by nonprofit arts and culture organizations and their audiences.

ECONOMIC IMPACT PER \$100,000 OF DIRECT SPENDING BY NONPROFIT ARTS AND CULTURE ORGANIZATIONS

For every \$100,000 in direct spending by a nonprofit arts and culture organization in the City of Escondido, there was the following estimated economic impact during fiscal year 2022.

Table 13
Ratios of Economic Impact Per \$100,000 of Direct Spending by Nonprofit Arts and Culture Organizations in the City of Escondido During Fiscal Year 2022

	City of Escondido
Employment (Jobs)	2.80
Resident Household Income	\$151,023
Local Government Revenue	\$7,901
State Government Revenue	\$12,803
Federal Tax Revenue	\$35,800

An Example of How to Use the Organizational Spending Calculator Table (above):

An administrator from a nonprofit arts and cultural organization that has total expenditures of \$250,000 wants to determine the organization's total economic impact on employment in the City of Escondido. The administrator would:

1. Determine the amount spent by the nonprofit arts and cultural organization (in this example, \$250,000)
2. Divide the total expenditure by 100,000 (in this example, \$250,000 divided by 100,000 equals 2.5)
3. Multiply that figure by the employment ratio per \$100,000 for the City of Escondido

ECONOMIC IMPACT PER \$100,000 OF DIRECT SPENDING BY NONPROFIT ARTS AND CULTURE AUDIENCES

The economic impact of event-related spending by arts audiences can also be derived for an individual organization or groups of organizations in the City of Escondido.

The first step is to determine the total estimated event-related spending by local attendees. To derive this figure, first multiply the total attendance by the percentage of attendees that are residents. Then, multiply the result by the average per person event-related expenditure by local attendees. The result is the total estimated event-related spending by local attendees.

The second step is to do the same for nonlocal attendees. To derive this figure, first multiply the total attendance by the percentage of attendees that are nonresidents. Then, multiply the result by the average per person event-related expenditure by nonlocal attendees. The result is the total estimated event-related spending by nonlocals.

Then, sum the results from the first two steps together to calculate the total estimated event-related audience spending in Escondido. Finally, the ratios of economic impact per \$100,000 in direct spending can then be used to determine the total economic impact of the total estimated audience spending.

Table 14:
Audience Spending Ratios for the AEP6 Calculator in the City of Escondido

	Local Attendees	Nonlocal Attendees
Percentage of Total Attendees	93.0%	7.0%
Average Per Person Event-Related Expenditure	\$31.70	\$96.29

Table 15:
Ratios of Economic Impact Per \$100,000 of Direct Spending by Nonprofit Arts and Culture Audiences in the City of Escondido During Fiscal Year 2022

	City of Escondido
Employment (Jobs)	1.33
Resident Household Income	\$51,900
Local Government Revenue	\$3,541
State Government Revenue	\$5,000
Federal Tax Revenue	\$10,053

An Example of How to Use the Audience Spending Calculator Tables (on the preceding page):

An administrator wants to determine the total economic impact of the 25,000 total attendees to his/her organization's nonprofit arts and cultural events on employment in the City of Escondido. The administrator would:

1. Multiply the total attendance by the percentage of attendees that are residents
2. Multiply the result of step 1 by the average per person event-related expenditure for residents
3. Multiply the total attendance by the percentage of attendees that are nonresidents
4. Multiply the result of step 3 by the average per person event-related expenditure for nonresidents
5. Sum the results of steps 2 and 4 to calculate the total estimated event-related audience spending
6. Divide the resulting total estimated audience spending by 100,000
7. Multiply that figure by the employment ratio per \$100,000 for the City of Escondido

MAKING COMPARISONS WITH SIMILAR STUDY REGIONS

For the purpose of this analysis and unique report, **the geographic region being studied is defined as the City of Escondido in California**. According to the most recent data available from the U.S. Census Bureau, the population of the City of Escondido was estimated to be 152,213. For comparison purposes, an appendix of detailed data tables containing the study results for all 373 participating study regions can be found on at www.AEP6.AmericansForTheArts.org. The data tables are stratified by population, making it easy to compare the findings for the City of Escondido to the findings for similarly populated study regions (as well as any other participating study regions that are considered valid comparison cohorts).

Additional AEP6 tools and resources can be found at www.AEP6.AmericansForTheArts.org.

“As statewide policy makers, NOBEL Women fully appreciates the connection between the arts, community development, and social improvement. The AEP6 report shows us that this collective effort across the country fosters diverse and inclusive collaborations that can influence sustainable policy change and more arts funding. Generating \$151.7 billion of economic activity in 2022, is proof positive of the impact that the arts has on America’s economy.”

— REPRESENTATIVE JUANDALYNN GIVAN (AL)
National President, National Organization of Black Elected Legislative Women

BUILDING AEP6 WITH A FOUNDATION IN EQUITY

BY DR. GENNA STYLES-LYAS,
DIRECTOR OF AEP6 COMMUNITY ENGAGEMENT AND EQUITY

Historically, Arts & Economic Prosperity studies have underrepresented and underrecognized arts and culture organizations serving or representing BIPOC- and ALAANA-identifying communities. For AEP6, we set out to intentionally transform our approach to focus on reducing systemic research bias; establishing new local, state, and national partnership models; and creating new narratives that would better represent the BIPOC and ALAANA arts and culture communities.

But how do you rebuild a 30-year-old institutional economic impact study into one that is based on a foundation of equity and community engagement? Through constant communication, planning, learning, adjusting, and then readjusting.

As the Director of AEP6 Community Engagement and Equity, I had the opportunity to connect with 297 people representing 373 communities to learn from their individual challenges and witness the pride and passion local and statewide partners held for their communities. Through these one-on-one conversations, we gained a wealth of knowledge providing Americans for the Arts the opportunity to be more collaborative, responsible, and responsive to each of the diverse participating communities. Through this process of engagement, it was critical to document our journey and what we learned. Our goal: To share our learnings with the local and statewide partners that will inform our future work and rebuild a foundation for AEP6 that is centered in equity. Below, I have outlined eight takeaways for consideration.

1. ONE SIZE DOESN'T FIT ALL

The first major shift to the AEP6 study was the requirement for all local and statewide research partners to collect 25% of their audience surveys at events hosted or produced by BIPOC and ALAANA organizations. However, upon implementation, it soon became clear that a one-size-fits-all approach does not account for the unique characteristics of each community. Some communities simply didn't have demographic diversity. Rather than having those communities ignore the requirement because they could not meet it, we readjusted the requirements to a scaled approach based on population data from the U.S. Census. For example, if a community's demographic data revealed that 5% of the population identified as a part of the global majority (BIPOC and ALAANA), the audience survey collection goal at BIPOC and ALAANA centered organizations would adjust to 5%. The remaining 95% of surveys could be collected from other organizations. Many local and statewide partners were inspired by the requirement to make new connections and build deeper relationships within their communities. Others were encouraged by this approach and have gone above and beyond the requirement—collecting more surveys than the required minimum from BIPOC and ALAANA organizations.

“There is a national movement, a national dialogue here that is so important for a time such as now.”

— JEREMY JOHNSON
President and CEO
Assembly for the Arts, Cleveland, OH

If, after many points of engagement, the research partners could not identify any BIPOC or ALAANA arts and culture organizations in their community, then their audience data collection requirements were met by collecting surveys from non-BIPOC and ALAANA organizations. Our aim was to be true to the community and not overburden or over-survey a single organization. With this thoughtfully scaled approach, 141 of the 373 participating communities (37.8%) achieved or surpassed their goal.

CHALLENGES WITH THE U. S. CENSUS

We acknowledge that this revised approach may not be perfect due to the historic systemic oppressive practices embedded in the U.S. Census methodology such as:

- The Three-Fifths Compromise, where enslaved descendants of Africa were counted as a portion of a person¹.
- Misuse of the data to the detriment of certain communities, such as the wartime incarceration of Japanese- Americans in the 1940s².
- Undercounting of people from disinvested communities that have an impact on social/political resources³—compounding this count is the distrust of the census in immigrant and other marginalized communities⁴.
- Racial or ethnic categories that do not allow people to identify or feel fully represented as themselves^{5,6}.

These practices create a challenge when attempting to accurately illustrate population demographics. However, in future AEP studies, we will continue to refine our processes in partnership with our community partners to be more inclusive of diverse communities across the country.

¹ https://www.pbs.org/race/000_About/002_04-background-03-01.htm

² <https://www.washingtonpost.com/news/retropolis/wp/2018/04/03/secret-use-of-census-info-helped-send-japanese-americans-to-internment-camps-in-wwii/>

³ <https://itep.org/the-role-of-census-data-in-policy-and-racial-equity/>

⁴ <https://www.census.gov/newsroom/press-releases/2019/2020-census-cbams.html#:~:text=The%20analysis%20revealed%20five%20barriers,census%20might%20not%20benefit%20you>

⁵ <https://fivethirtyeight.com/features/who-the-census-misses/>

⁶ <https://www.cnn.com/2021/08/15/us/census-2020-multiracial-nation/index.html>

2. NECESSARY COLLABORATORS

To advise Americans for the Arts on our approach, methodology, and creation of AEP6 resources, we developed an AEP6 Equity Task Force with members that represented the breadth of the arts and culture industries. These included researchers, funders, local research partners, and BIPOC organization leaders who would actually be asked to complete the surveys. The Task Force helped us present relatable, functional, and actionable ideas. They also helped us define what a BIPOC and ALAANA organization was and were the first to review changes to the AEP6 methodology.

With early and frequent involvement of the Task Force, we were able to work more effectively and impactfully with local and statewide research partners and thus, enable them to better connect with their BIPOC and ALAANA communities.

Additionally, local and statewide research partners were responsible for boots-on-the-ground efforts inside the 373 participating study regions. This was the most difficult work because they were navigating challenges such as time constraints, perfectionism, and diving into operationalizing equity—in addition to technical challenges with definitions, digital options, and systemic bias.

3. IMPORTANCE OF RELATIONSHIPS

As part of this minimum audience sample requirement, the AEP6 project team and Equity Task Force reviewed the Definition of Eligible Organizations from the previous AEP study. Although the definition was expansive, the majority of local and statewide partners have historically only connected with 501(c)(3) organizations that participated previously or larger, more familiar arts and culture organizations.

The minimum audience survey sample requirement aimed to represent BIPOC and ALAANA arts and culture organizations and their audiences in this study. In order to accomplish this, we had to ensure local and statewide research partners understood that this requirement was more than just a box to check or a quota to meet. Research partners needed to build trust and maintain their commitment to representation. We asked research partners to go deep into their communities and expand beyond what the European standard of the arts and culture community may look like (e.g., ballet, operas, symphonies, large companies).

The AEP6 project team reviewed the criteria with AEP6 research partners via a webinar and many one-on-one conversations. We learned that some long-standing BIPOC and ALAANA organizations had not been recognized as a part of the arts and culture ecosystem. Research partners were excited to learn and identify arts and culture events happening in community hubs they had not previously considered, such as churches, libraries, and cultural centers. It was thrilling and rewarding for research partners to dig into a deeper well of arts and culture organizations. What did we learn?

- Some BIPOC and ALAANA organizations that presented arts and culture programming were social service/social justice organizations.
- There were a number of BIPOC and ALAANA organizations that worked together in a co-leadership model to create an event.

- Some of the organizations were based outside of the community, but not too far.
- Local and statewide research partners were able to network within a community they had never engaged with previously.
- Collaboration created touring opportunities for the BIPOC and ALAANA organization.

Through the representation of BIPOC and ALAANA organizations, pathways were uncovered for BIPOC and ALAANA communities to further engage within the arts and culture sector.

“[The AEP6 study’s focus on inclusion] sparked curiosity and excitement to learn more about organizations they weren’t connecting with. [With this focus,] we created a new mini-grant opportunity to help local organizations in the city. AEP6 helped us understand the need and how to take action.”

— KATE GIPSON
Local Research Partner, Louisville, KY

4. TIME OVER TRANSACTIONAL: PERFECTION IS NOT REAL

One of the challenges to building relationships is that it can take a long time, especially if there is a foundation of historical distrust or marginalization of either side.

Balancing competing commitments of day-to-day responsibilities with completing AEP6 data collection, research partners found it difficult to find the time to make and nurture new relationships. At times, research partners expressed that it would be easier to reach out to old organizations that were well-known rather than exploring broader communities.

It became clear that the minimum sample requirement was more than a quick and easy transactional interaction. Local and statewide research partners found that BIPOC and ALAANA arts and culture organizations needed to do more than send an email and make an ask. To accomplish a more representative survey, research partners needed to maintain an openness and commit time to build new and sustaining relationships.

“There is a lot of work to do, but also, I think one of the ways we’ve been successful in reimagining AEP6 is that we’re building in time to pause. We’re building in time to walk into a wall and get stuck and back up and figure out another way—a door, a window, a ladder—whatever it is, and I think that’s been beneficial to us.”

— SALLY DIX, EXECUTIVE DIRECTOR,
Bravo Greater Des Moines, Des Moines, IA

In some cases, research partners had to accept that some relationships did not result in a partnership or any level of engagement for the AEP6 study. However, if they tend to these relationships and responsibly build trust equity, there is an opportunity for future partnerships for the next AEP study and beyond.

What we heard from local and statewide partners:

- There were a number of times when research partners were disappointed or shocked that BIPOC and ALAANA organizations they found or knew didn't engage in the study at all.
- Research partners shared that BIPOC and ALAANA organizations committed but couldn't follow through. Through direct discussion with some of these BIPOC and ALAANA organizations, we learned that, like other organizations, low volunteer engagement and lack of resources made it difficult to carry out the survey.
- Some organizations had a distrust or trepidation of the local or statewide research partner because they had never engaged with the research partner before.
- Lastly, some Indigenous, Native American, and American Indian communities have events and programs that are not open to the public.

We asked research partners not to push or overstep the engagement, just simply work with these organizations to support them, build trust, and create collaborative opportunities. Now that local and statewide research partners have this experience through AEP6, we have greater confidence that we can build upon the foundation of trust and collaboration established.

5. OPERATIONALIZING EQUITY-CENTERED PRACTICES AND PROCESSES

The other major component of this study was mitigating the amount of harm to all participating parties. The AEP6 research team was committed to creating structures of support and providing resources to do this work intentionally and responsibly with each participating community. Through each research partner conversation, we learned another story, challenge, or perspective on the work of AEP6. These conversations were at the root of how we developed the resources to support and operationalize the practices and processes of community engagement with BIPOC and ALAANA organizations.

Some research partners did not know where to start and how to engage. Early conversations explored the reality that each community engagement touch point is unique. Recognizing this, the AEP6 team built a one-sheet resource, "Engaging with Community," outlining activation points to support and guide responsible communication through a service-driven mindset. The resource provided clear expectations aimed at building or rebuilding trust and thoughtful relationships.

"My town has a history of racism and self-segregation. The young black artists here are not offered access to venues like other artists or arts organizations. When they have tried to get venue access, these artists or smaller artist collectives are harassed or met with a level of hostility. However, I have found that most artists collective's events are kept really secret with more than one organizer. I have been able to build a relationship to understand how to join those spaces respectfully."

— ANONYMOUS RESEARCH PARTNER

We also heard concern from several research partners on their ability to locate BIPOC and ALAANA organizations. To address this concern, we developed the resource, “Making Connections with BIPOC and ALAANA Organizations,” to advise research partners on how to intentionally find, approach, connect, and navigate early conversations, and thoughtfully engage with BIPOC and ALAANA organizations beyond AEP6.

As one can imagine, our conversations with local and statewide research partners did not end after the second resource. Instead, they became more complicated and nuanced. To aid future conversations, we developed the website, Maintaining and Strengthening Committed Community Connections, a digital engagement tool for research partners to develop a deeper understanding on how to implement and practice equitable community engagement efforts to foster and influence advocacy.

Finally, we translated audience surveys into 24 languages, in addition to English, to ensure representation and better acceptance of the survey. While most respondents utilized the English version of the survey, we received direct feedback that these translated surveys helped multilingual speakers feel seen and acknowledged—a significant early step in strengthening existing and building the new relationships.

“We have the survey in English, but we also had it in Punjabi and Hindi. I can tell you that it was like this wall came down. And they felt very seen and surprised that anyone wanted to offer a survey in a cultural language that was familiar to them. And while most people did end up taking it in English, it was really an amazing touch point. It opened up a door for conversation between me and the person taking the survey when they saw that extra mile had been walked to make this more accessible to them and to their community.”

— JENN GORDON
Former Executive Director
ArtsPartners of Central Illinois, Peoria IL

6. TECHNICAL CHALLENGES

During this process, we had to contend with a number of societal challenges facing communities across the country. We encouraged expansion in a post-pandemic environment when volunteers were hard to come by. Unfortunately, this led to some research partners overcommitting themselves and further realizing that their local support had diminished. Many partners found themselves overextended, and the arts and culture organizations they were looking to survey were understaffed, underfunded, and unable to support the AEP6 effort.

To add to this difficulty, research partners reported that audience members had communicated an aversion to completing the survey because they didn’t trust where the information was going or suffered burnout from numerous surveying efforts during the pandemic.

“Challenges so far have included not having enough volunteers to collect surveys at our own events. Also, with the organizations and event organizers that we’ve been working with, sometimes they have a difficult time finding enough volunteers to fulfill the basic duties of their event. There have been lapses in communication when dropping off surveys and getting it to the volunteers that are supposed to collect them all...all of these have been challenges. We just do what we can to make sure that we attend as many events as possible and gather as many volunteers as possible and collect as many surveys as possible. It has not been perfect, but we have been trying to collect as much data as we can.”

— CATHY HARDISON
Executive Director
Wilson Arts, Wilson, NC

And finally, for the first time the AEP6 audience survey had a digital option, in addition to the paper survey. The research team delivered two different QR codes (one for BIPOC or ALAANA organizations and a second for non- BIPOC or non-ALAANA organizations) to each of the local and statewide research partners that would allow audiences to take the survey on their phones. With the QR codes, we were unable to verify if the correct version of the code was employed, which created more space for user error. Paper surveys, on the other hand, were easier to verify because research partners were required to use batch cover sheets to confirm the event as BIPOC or ALAANA. For the paper surveys, we were able to cross-check the event coding with the name of the organization which held the event. The only recourse for QR code surveys were additional administrative steps to screen incoming surveys for suspected anomalies. With any suspected anomalies, we would have to follow up individually which required additional time and effort.

7. THE REALITY OF UNCONSCIOUS BIAS

The systemic societal issues facing communities are pervasive. Despite encouragement to challenge the status quo, we found current policies and practices, in which the status quo was grounded, hard to move away from.

“We’re working within mainstream culture here in the U.S., and so sometimes, we do forget that communication style needs to change, especially when we’re working with human beings. Not every human being is the same, not every community is the same as well. We like to tout that the U.S. is a melting pot of cultures. It may be a melting pot, but it doesn’t mean that we’re all blended together and just a blank array. We have our unique abilities. We have our unique cultures and traditions that need to be addressed, especially when we are approaching people to ask for information from them. While [the study] may benefit these communities, it doesn’t mean that they want to participate if we’re not presenting the benefits for them, but also being humble in how we approach.”

— MARIO MESQUITA
Manager of Advocacy and Engagement
Regional Arts & Culture Council, Portland, OR

As with any random sampling effort, we acknowledge the possibility of interviewer bias during the audience engagement portion. Even though instructions were given to ensure random sampling, it is impossible to completely rule out interviewer bias in the selection of event attendees surveyed. Additionally, in some participating communities, there was a built-in perception of a deficit outcome story. Some research partners expressed nervousness about attending free community events or other events in non-traditional spaces because the economic outcome story of the region would be brought down by low spending at the event. We encouraged research partners to push through that perception and attend, as those events are all part of the arts and culture ecosystem.

We found that the level of spending by audiences at BIPOC and ALAANA events (\$38.29) is very similar to the national overall arts and cultural events spending average (\$38.46). With the addition of social impact questions to AEP6, we found even more valuable data beyond the economic impact. 86.6% of attendees to BIPOC and ALAANA events believe that their attendance to these arts and culture events is a way of ensuring them for future generations.

Reflecting on the above-mentioned findings, the perception of BIPOC and ALAANA organizations creating a reduction in the region's economic impact is simply untrue. However, these perceptions are often rooted in bias fed by societal challenges. The perceptions are hard to tackle because they are sometimes unconscious assumptions and based on past experiences. We will continue to work with local and statewide research partners while learning from and supporting BIPOC and ALAANA organizations to build better engagement and combat social issues that block progress.

8. REFINING DEFINITIONS

When we began the process of making AEP6 more inclusive, one of the most asked questions was centered on how we defined BIPOC and ALAANA organizations. The AEP6 Equity Task Force was critical in this process. We wanted to allow organizations the ability to self-identify as BIPOC or ALAANA; however, the timeline of the project meant that the audience survey had to come before the organizational survey where each organization would self-identify. This meant local and statewide research partners had to research whether arts and culture organizations and events were BIPOC- or ALAANA-identifying prior to completing audience surveys. In order to guide research partners to find BIPOC and ALAANA organizations, we came up with the following definition:

BIPOC and ALAANA organizations include organizations that have a mission statement (or guiding principles) that is centered on advancing, creating, and/or preserving artistic and cultural traditions rooted in communities of color.

During our process, a research partner emailed a list of organizations they found, whose mission didn't explicitly identify as rooted in a community of color, including The Griot Collective of West Tennessee. We learned the term "griot" is defined as a member of a class of traveling poets, musicians, and storytellers who maintain a tradition of oral history in parts of West Africa. The ability to identify the term allowed us to better understand if the organization fit within the criteria. Additionally, we looked at the programs the collective organized. It was highly likely the organization would identify as

BIPOC or ALAANA. We recommended the partner reach out to the Griot Collective to talk about the study, confirm how they identify, and see if they would be interested in participating.

We found that there were many BIPOC and ALAANA organizations that cannot or do not put their affiliation within their mission statement due to some of their communities' societal circumstances. Constant communication between local and statewide research partners, independent research, personal practitioner experience, and information from local arts organizations also aided in identification efforts. Based on this definition and discussions with local arts organizations, we were able to identify additional organizations that may not have been considered BIPOC- or ALAANA-identifying at the outset of this process.

While the BIPOC or ALAANA organization definition originally required that more than 50% of the organization's audiences/attendees identify as BIPOC or ALAANA, we found that this requirement did not represent a majority of BIPOC and ALAANA organizations across the country. Further, we found that inconsistent or nonexistent practices to track audience demographics—and the implicit bias involved with attempting to broadly categorize audiences—affirmed the need to remove this requirement.

CONCLUSION

Americans for the Arts will continue to refine the AEP study, discovering opportunities to improve the process while also celebrating successes in each iteration. We discovered that our past focus on methodology and capturing economic heavyweights like large-budget Eurocentric institutions, contributed to the underrepresentation of organizations serving or representing BIPOC- and ALAANA-identifying communities and their ability to advocate for their economic impact. Will our transformed methodology in AEP6 rectify our history of underrepresenting BIPOC and ALAANA communities? No, but we are continuing to remodel and expand future iterations of the AEP study to ensure we do not overlook other vital areas.

Showing only the economic impact is a singular tool we can use for advocacy. It does not show the necessary nuances required to truly engage with the community. Dollars and jobs can't quantify the sense of community and fellowship you experience when you attend a local fair, the pride audiences feel when exploring your neighborhood and finding a mural that captures the essence of your community, or the affirmation of identity that comes when you attend an event as a means to ensure that very cultural experience will be available for future generations. These feelings are based on community and transcend across all generations and life experiences. AEP6 is just beginning to scratch the surface—revealing important social and community impact questions to evolve a bigger narrative for advocacy. We are grateful for all of the hard lessons we had to learn during AEP6, and we look forward to sharing and growing in this work with the industry. From the bottom of our hearts, we want to thank our partners for the conversations, the feedback, the calls, and the questions, and for challenging us every step of the way to make sure your perspective was heard, and your community was represented. **We see you. We will keep listening. We will keep doing the work.**

ABOUT THIS STUDY

Americans for the Arts conducted AEP6 to document the economic and social benefits of the nation's nonprofit arts and culture industry. The study was conducted in 373 diverse communities and regions across the country, representing all 50 states and Puerto Rico. A local or statewide research partner implemented the data collection for each community—a total of 297 research partners represented the 373 participating communities (41 research partners represented multiple communities such as both a city and a county). The participating communities range in population from 4,000 to 4 million and represent rural, suburban, and urban areas (130 cities, 126 counties, 78 multi-city or multi-county regions, 18 arts districts, and 21 states/territories).

Researchers, in collaboration with their local and statewide partners, collected surveys from 16,399 organizations and 224,677 attendees to provide a measure of total industry spending. Using the IMPLAN economic modeling platform, input-output analysis models were customized for all 373 study regions. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. Reports were prepared for each of the 373 study regions, and national estimates were made for the nation as a whole.

For this study, economic impact is defined as the following measures:

- Jobs is a total figure of people employed (full-time, part-time, and seasonal employment jobs).
- Resident household income includes salaries, wages, and entrepreneurial income paid to residents. It is the money individuals earn personally and then use to pay for food, mortgages, and other living expenses.
- Tax revenue to local, state, and federal governments includes revenue from taxes (e.g., income, property, or sales), as well as funds from licenses, filing fees, and other similar sources.

TO PARTICIPATE IN AEP6, THE 297 LOCAL AND STATEWIDE RESEARCH PARTNERS AGREED TO FOUR PARTICIPATION CRITERIA.

1. Identify and code the comprehensive universe of eligible arts and culture organizations located in their study region.
2. Assist with the collection of detailed financial and attendance information from those organizations and review the information for accuracy.
3. Collect audience-intercept surveys from attendees at a broad, representative sample of cultural events that take place in their study region.
4. Pay a modest cost-sharing fee. (No community was refused participation for an inability to pay.)

To secure the City of Escondido’s status as one of the 373 participating communities, the City of Escondido Department of Economic Development responded to the Call for Participants and agreed to complete the required criteria.

HOW LOCAL AND STATEWIDE RESEARCH PARTNERS IDENTIFIED ELIGIBLE ARTS AND CULTURE ORGANIZATIONS FOR STUDY INCLUSION.

Each of the 297 research partners identified the universe of nonprofit arts and culture organizations located in their region using the National Taxonomy of Exempt Entity (NTEE) coding system as a guideline. The NTEE system—developed by the National Center for Charitable Statistics at the Urban Institute—is a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. This system divides the entire universe of nonprofit organizations into 10 major categories, including “Arts, Culture, and Humanities.” The IRS Business Master File lists approximately 116,000 nonprofit arts and culture organizations registered with the IRS in 2022.

The following NTEE “Arts, Culture, and Humanities” subcategories were included in this study:

- A01 – Alliances and Advocacy
- A02 – Management and Technical Assistance
- A03 – Professional Societies and Associations
- A05 – Research Institutes and Public Policy Analysis
- A11 – Single Organization Support
- A12 – Fund Raising and Fund Distribution
- A19 – Support (not elsewhere classified)
- A20 – Arts and Culture (general)
- A23 – Cultural and Ethnic Awareness
- A24 – Folk Arts
- A25 – Arts Education
- A26 – Arts and Humanities Councils & Agencies
- A27 – Community Celebrations
- A30 – Media and Communications (general)
- A31 – Film and Video
- A32 – Television
- A33 – Printing and Publishing
- A34 – Radio
- A40 – Visual Arts (general)
- A50 – Museums (general)
- A51 – Art Museums
- A52 – Children’s Museums
- A53 – Folk Arts Museums
- A54 – History Museums
- A56 – Natural History and Natural Science Museums
- A57 – Science and Technology Museums
- A60 – Performing Arts (general)
- A61 – Performing Arts Centers
- A62 – Dance
- A63 – Ballet
- A65 – Theatre

- A68 – Music
- A69 – Symphony Orchestras
- A6A – Opera
- A6B – Singing and Choral Groups
- A6C – Bands and Ensembles
- A6E – Performing Arts Schools
- A70 – Humanities (general)
- A80 – Historical Organizations (general)
- A82 – Historical Societies and Historic Preservation
- A84 – Commemorative Events
- A90 – Arts Services (general)
- A99 – Arts, Culture, and Humanities (miscellaneous)
- B70 – Libraries
- C41 – Botanical Gardens and Arboreta
- C42 – Garden Clubs
- D50 – Zoos and Aquariums
- N52 – Fairs and Festivals
- Q21 – International Cultural Exchange

AEP6 takes an inclusive approach that accounts for different localities and cultures. For example, in some communities, the museum may be a nonprofit organization while in others it is a government-owned and operated entity. Both are included in AEP6. Also included are entities such as public and private local arts agencies, living collections (zoos, aquariums, and botanical gardens), university presenters, and arts programs under the umbrella of a non-arts organization or facility (such as a library, social service organization, or church). In addition to the organization types listed above, the study research partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of arts and culture. In short, if it displays the characteristics of a nonprofit arts and culture organization and has an identifiable budget, attendance, and leadership, it was included in AEP6. *This study does, however, exclude individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry)—all vital and valued components of the nation’s arts landscape but beyond the scope of this study.*

SURVEYS OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS

Detailed information was collected from 16,399 eligible organizations about their fiscal year 2022 expenditures (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as their event attendance, in-kind contributions, and volunteerism. Surveys were collected from February through July 2023. Some organizations only provided total expenditures and attendance (they are included in the study). Responding organizations had budgets ranging from a low of \$0 to a high of \$375 million. Response rates for the 373 communities averaged 43.9% and ranged from 5% to 100%. It is important to note that each study region’s results are based solely on the survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the City of Escondido, 8 of the 46 total eligible nonprofit arts and culture organizations identified by the City of Escondido Department of Economic Development provided the financial and attendance information required for the study analysis—an overall participation rate of 17.4%.

SURVEYS OF NONPROFIT ARTS AND CULTURE AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 373 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Attendees and participants were asked to complete a short survey while attending an event. Nationally, a total of 224,677 attendees completed the survey for an average of 602 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging, as well as socioeconomic information, ZIP code of primary residence, and four social impact questions. Data was collected from May 2022 through June 2023 at a broad range of both paid and free events. The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.41 people, this data represents the spending patterns of 541,472 attendees.

In the City of Escondido, a total of 441 valid audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, exhibits, and special events during the period from May 2022 through June 2023.

STUDYING ECONOMIC IMPACT USING INPUT-OUTPUT ANALYSIS

The nation's economy is shaped by complex interactions among businesses, workers, and communities. To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for multiple Nobel Prizes in economics. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics.

Americans for the Arts uses the IMPLAN platform to create the customized models for each of the 373 study regions. Input-output models calculate the interdependencies between various sectors or industries within a region. The model quantifies how changes in one sector's output and demand for inputs affect other sectors in the economy. IMPLAN's models are based on detailed tables that represent the flow of goods and services between different industries.

IMPLAN relies on region-specific and industry-specific data to customize input-output models for different areas and sectors, allowing for more accurate analysis.

In short, this analysis traces how many times a dollar is respent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for AEP studies because it can be customized specifically to each participating community, region, or state.

To complete this analysis for the City of Escondido, the researchers used the IMPLAN platform to build a customized input-output model based on the unique economic and industrial characteristics of San Diego County.

CALCULATION OF THE NATIONAL ECONOMIC IMPACT ESTIMATES

The national estimates were derived using the following steps:

1. The 130 cities and towns that participated in the study were stratified into six population cohorts, and average economic impact results were calculated for each cohort. Ten communities were excluded from the calculation of the averages due to their comparably high levels of economic activity relative to the other participating communities in their cohort. This was done to avoid inflating the national estimates.
2. The nation's largest 13,189 incorporated places were assigned to one of the six groups based on their population, as supplied by the U.S. Census Bureau, and assigned the economic impact average for its population group.
3. The average economic impact values of the cities and towns were added together to determine estimated national economic impact findings.

A comprehensive description of the methodology used to complete this national study is available at www.AEP6.AmericansForTheArts.org.

GLOSSARY

BIPOC and ALAANA

These acronyms are used to reference individuals or communities of color: BIPOC (Black, Indigenous, People of Color) and ALAANA (African, Latine, Asian, Arab, Native American). While these terms do not fully encompass or represent the complicated and multi-layered nature of indigeneity or ethnic and racial identities, they are the most commonly used terms in our work.

Cultural Tourism

Travel directed toward experiencing and engaging with the arts, culture, heritage, traditions, and special character of a place. It may involve visiting an arts and culture organization, attending festivals, and experiencing the cuisine.

Direct Economic Impact

A measure of the economic effect of the initial expenditure within a community. For example, when a symphony pays its players, each musician's salary and the associated payroll taxes paid by the nonprofit represent direct economic impact.

Direct Expenditures

The first round of expenditures in the economic cycle (the money buyers pay to sellers in exchange for goods or services). A ballet company's purchase of dance shoes is an example of direct expenditures.

Econometrics

The process of using statistical methods and economic theory to develop a system of mathematical equations that measures the flow of dollars between local industries. The input-output model customized for each AEP6 community is an example of an econometric model.

Household Income (or Personal Income)

The salaries, wages, and entrepreneurial income residents earn and use to pay for food, mortgages, and other living expenses. It is important to note that resident household income is not just salary. When a business receives money, for example, the owner usually receives a percentage of the profit, resulting in income for the owner. Household income also includes benefits and employer-paid payroll taxes (social security, unemployment, etc.).

IMPLAN

AEP6 study uses IMPLAN for its economic analysis. IMPLAN is short for "Impact analysis for PLANning." It is a widely used economic modeling and impact analysis tool. Using the IMPLAN economic modeling platform, input-output analysis models were customized for all 373 study regions. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. IMPLAN is a well-regarded system that is used by more than 1,000 U.S. companies and governments.

Indirect and Induced Impact

AEP6 measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy and thus, to measure the economic impact generated by each round of spending. For example, when a theater company purchases paint from the local hardware store, there is a measurable economic effect of that initial expenditure within a community. However, the economic benefits typically do not end there because the hardware store uses some of its income to pay the clerk that sold the paint (induced impact), as well as to pay other businesses such as the electric bill (indirect impact). The indirect and induced economic impacts are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

Input-Output Analysis

A system of mathematical equations that combines statistical methods and economic theory in an area of economic study called econometrics. Economists use this model (occasionally called an inter-industry model) to measure how many times a dollar is respent in, or ripples through, a community before it leaks out (see Leakage). The model is based on a matrix that tracks the dollar flow between hundreds of finely detailed industries in each community. It allows researchers to determine the economic impact of local spending by nonprofit arts and culture organizations on jobs, household income, and government revenue.

Jobs (Employment)

Employment data in IMPLAN is an annual average headcount of full time, part time, and seasonal employment. Note that a person can hold more than one job, so the job count is not necessarily the same as the count of employed persons. While IMPLAN employment adjusts for seasonality, it does not indicate the number of hours worked per day. It is not, therefore, equal to full time equivalents. This is the same definition used by the U.S. Bureau of Economic Analysis Regional Economic Accounts and the U.S. Bureau of Labor Statistics Census of Employment and Wages.

Leakage

Leakage refers to the money that is spent outside of a community. This is measured because nonlocal spending has no economic impact within the community, whereas dollars spent within the community continue to have an economic local impact. A ballet company purchasing shoes from a nonlocal manufacturer is an example of leakage. If the shoe company were local, the expenditure would remain within the community and create another round of spending (and local economic impact) by the shoe company.

Social Impact

In AEP6, social impact refers to the effect that the nonprofit arts and culture industry has on the well-being of individuals and their community, such as social connections, community pride and identity, physical and emotional health, and community livability.

Tax Revenue to Local, State, and Federal Governments

The IMPLAN economic modeling platform used in AEP6 provides a measure of government tax income based on the transactions of the tracked economic activities. It includes taxes paid by both businesses and individuals such as sales tax, income tax, corporate tax, and property tax.

FREQUENTLY ASKED QUESTIONS

This section answers some common questions about the AEP6 study, and the methodology used to complete it.

What is the significance of the AEP6 study?

Americans for the Arts provides the trusted knowledge and information tools that leaders need to advocate for increased funding for arts and culture, inclusive equitable policies and programs, and a thriving local arts agency field. Building on its 30-year legacy as the largest and most inclusive study of its kind, Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nation's nonprofit arts and culture industry. The study provides detailed findings on 373 regions from across all 50 states and Puerto Rico—ranging in population from 4,000 to 4 million—and represents rural, suburban, and large urban communities. AEP6 uses a rigorous methodology to document the economic contributions of the arts and culture industry, demonstrating locally as well as nationally that arts and culture is a critical economic driver of vibrant communities. Americans for the Arts partnered with 297 local, regional, and statewide organizations that represent the 373 study regions in AEP6. This study absolutely could not have been completed without them. This collective effort across the country fosters diverse and inclusive collaborations that can influence sustainable policy change and more arts funding. AEP6 is released with important national partners—organizations of public and private sector leaders that steer billions of dollars into arts and culture funding and create arts-friendly policies. These include:

- Actors' Equity Association
- African Diaspora Consortium
- Arts & Planning Division (American Planning Association)
- Black Legislative Leaders Network
- Department for Professional Employees, AFL- CIO (American Federation of Labor and Congress of Industrial Organizations)
- Destinations International
- International City/County Management Association
- Independent Sector
- National Association of Counties
- National Conference of State Legislatures
- National Alliance of Community Economic Development Associations
- National Independent Venue Association
- National Organization of Black Elected Legislative Women
- Race Forward
- Recording Industry Association of America
- The Conference Board
- U.S. Conference of Mayors

What are the key findings from AEP6?

AEP6 uses a highly regarded, conservative approach to analyze the economic impact of the nonprofit arts and culture industry, which generates a significant amount of economic activity by its organizations and event-related spending by its audiences.

The message is clear: a vibrant nonprofit arts and culture community not only keeps residents and their discretionary spending close to home, but it also attracts visitors who spend money and help local businesses thrive.

Local Impact

What continues to set AEP6 apart from other national studies is exactly why it is so useful. It is local. Every study region uses the same rigorous methodology, and each receives its own customized report. Surveys from 16,399 nonprofit arts and culture organizations and 224,677 of their attendees were collected by local and statewide research partners, and a customized input-output economic model was built for each region.

Arts and Culture Audience Impact

AEP6 is the only national study that incorporates the event-related spending by arts and culture audiences. When attendees go to an arts and culture event, they may also pay for parking, eat dinner at a restaurant, enjoy dessert after the show, and return home to pay child or pet care. The typical attendee spends \$38.46 per person, not including the cost of admission.

Visitor Impact

Vibrant arts and culture communities attract visitors who spend money and help local businesses thrive. The study found that one-third of attendees (30.1%) were from outside the county in which the arts event took place. They spent an average of \$60.57, twice that of their local counterparts (\$29.77)—all vital income for local merchants. For 77% of respondents, the primary purpose of their visit was to attend that cultural event. When we asked arts and culture event attendees what they would have done if the event where they were surveyed had not been available, 51% of local attendees said they would have “traveled to a different community to attend a similar arts or cultural activity,” and 64% of nonlocal visitors would have selected another community as well.

Social Impact

For the first time, AEP6 asked audiences social impact questions. Beyond its economic and financial impacts, arts and culture provides social contributions that benefit the wider community, such as neighborhood pride and cultural identity. Surveys completed by attendees demonstrate a deep appreciation for how arts and culture impacts the development and well-being of communities and their residents.

- 89% of respondents agreed the activity or venue they were attending was “a source of neighborhood pride for the community.”
- 86% said they would “feel a sense of loss if that activity or venue was no longer available.”
- 86% felt it important that future generations also be able to have that cultural experience. This high level of appreciation is found across all socioeconomic groupings.

Equity and Inclusion

AEP6 included an expectation—for the first time—that our research partners would collect a portion of audience surveys from attendees to events that were presented, produced, or hosted by BIPOC and ALAANA organizations. The study found:

- Spending by attendees at BIPOC and ALAANA organizations was nearly identical to the overall national average (\$38.29 and \$38.46 per person, respectively).
- Social impact survey results were also nearly identical. For example, 81.2% of attendees at BIPOC and ALAANA organizations agreed, “This venue or facility is an important pillar for me within my community.” The figure for all attendees was 81.4%.
- These findings should initiate critical funding conversations about BIPOC and ALAANA organizations receiving fair and proportional financial support.
- A 2019 report by Americans for the Arts, for example, found that among local arts agency grantmaking organizations, the largest 16% of grant recipients (by budget) received 73% of the dollars awarded.
- The 2022 survey found that the pandemic’s impact was not felt equally. Organizations serving and representing BIPOC communities were more likely to report lacking the financial resources needed to return to in-person programming than non-BIPOC organizations (55% vs. 38%).
- Ensuring equitable funding for arts and culture organizations is a vital step in creating an inclusive, balanced, and vibrant cultural landscape.

What are the problems or challenges that AEP6 helps to address?

Like all nonprofits, arts and culture organizations have a public purpose: to make their cultural product broadly accessible so everyone can share in its benefits. And, like all nonprofits, they depend on financial support from the government and the private sector to deliver on that promise. We are in a time, however, when many leaders feel challenged to fund the arts. Shrinking budgets, mandates to prioritize jobs and economic growth, and pressing community development issues make for difficult decision making. AEP6 brings a welcome message: when we invest in the arts, we are investing in an industry that strengthens the economy and builds more livable communities.

Past AEP studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. A result of this has been an underrepresentation and underrecognition of arts and culture organizations that primarily serve communities of color and their audiences. For the first time, AEP6 expands beyond the economic and financial data to learn about the arts’ social impact on the overall well-being of communities and the importance of affirming spaces in BIPOC- and ALAANA-identifying communities. With the goal of making AEP6 more inclusive and reducing systemic bias, Americans for the Arts transformed its approach and expanded the inclusion and participation of organizations serving or representing communities of color by:

- Hiring an AEP6 community engagement and equity research director
- Adding an equity consultant to the research team
- Establishing an AEP6 Equity Task Force composed of leaders from all segments of the industry
- Completing a full review and restructure of the methodology

- Ensuring publishing accessibility guidelines were met and providing inclusive language offerings (e.g., the audience survey was available in 25 languages)
- Creating a series of community engagement tools to help our research partners identify, approach, and establish new and strengthen existing relationships with organizations representing BIPOC- and ALAANA-identifying communities

Why did AEP6 do a focused analysis of the BIPOC and ALAANA organizations and their audiences?

There are many identities and communities that are marginalized, persecuted, and discriminated against across the nation. For the purposes of AEP6, we identified BIPOC and ALAANA organizations as a starting place, as the social construct of race has been historically pervasive and at the bedrock of prejudice since well before the 1700s. We also acknowledge that there are intersectionalities within BIPOC and ALAANA people that span many other marginalized groups. AEP6 provides a baseline for future studies to explore and potentially expand.

What impact did the COVID-19 pandemic have on AEP6?

AEP6 was postponed for 16 months due to the pandemic. Data collection for AEP6 was originally scheduled to be completed by December 2021 and based on budget and attendance information for the 2020 fiscal year. The study now focuses on fiscal year 2022. The pandemic had a devastating impact on the arts sector. According to national survey work by Americans for the Arts, 99% of producing and presenting arts and culture organizations canceled events during the pandemic—representing the loss of an estimated 557 million ticketed admissions. A secondary impact of the pandemic is the continued stress faced by the arts and culture industry. This includes continued reduced staffing levels needed to complete the organizational survey as well as fewer volunteers and staff to conduct the audience surveys.

What trends do you see between the last AEP5 study (2017) and this current AEP6 study (2023)?

The pandemic occurred in the time between the AEP5 and AEP6 fiscal years of analysis (2015 and 2022, respectively). While analyses of the pandemic's impact on the arts will continue for years to come, the challenges it brought had an undeniable effect on the industry. Thus, study-to-study comparisons of AEP findings are not recommended.

Because of the robust samples of audience surveys that were collected for each study (212,671 for AEP5 and 224,677 for AEP6), it is appropriate to make comparisons with some of the audience data. Nationally, the average per person event-related expenditure increased from \$31.47 in AEP5 to \$38.44 in AEP6 (+22%), a change that keeps pace with inflation. Conversely, the percentage of nonlocal attendees decreased from 34% in AEP5 to 30% in AEP6 (-11.5%).

What is new in 2022 versus previous years?

The prioritization of financial and economic analyses in past AEP studies typically resulted in high rates of inclusion by large-budget organizations (often focused on Eurocentric culture) and an underrepresentation of arts and culture organizations that primarily serve communities of color. Two changes were made to the AEP6 methodology with the goal of mitigating this imbalance.

1. The first was building a larger and more inclusive universe of organizations eligible to be surveyed in AEP6. Local and statewide research partners used new protocols to make contact with organizations that they may have had no previous relationship with and identify new ones they were unaware of. Research partners also sought to identify arts and culture programs under the umbrella of a non-arts organization or facility (e.g., social service agency, faith-based institution, or library). Expanding the terminology to “arts and culture” was also a deliberate equity strategy. This is because “arts” organizations and “culture” organizations are used synonymously in some communities of color.
2. AEP6 included an expectation—for the first time—that our local and statewide research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC and ALAANA organizations. A requested sample size was determined for each community based on the U.S. Census Bureau’s percentage of the population that identifies as “White only, not Hispanic or Latino.” For example, if the census estimates that 20% of a community’s population identifies as something other than “White only, not Hispanic or Latino,” the research partner representing that community was asked to collect at least 20% of their total sample of audience surveys from attendees to BIPOC and ALAANA organizations. The requested minimum sample was “at least 25%” for nearly two-thirds of the 373 participating communities. While just 141 of the 373 study regions were able to meet the data collection goal (38%), it yielded a robust national sample of 37,805 respondents.

Who conducted this research?

Americans for the Arts led the research in collaboration with its local and statewide research partners. There are a total of 297 research partners representing the 373 participating communities (41 research partners represented multiple communities such as both a city and a county).

The participating communities range in population from 4,000 to 4 million and represent rural, suburban, and urban areas (130 cities, 126 counties, 78 multi-city or multi-county regions, 18 arts districts, and 21 states/ territories).

Who is the sample group for the research?

In 2021, Americans for the Arts published a call for communities interested in participating in the AEP6 study. Study partners agreed to complete the study’s four participation criteria. Some partners requested that multiple study regions be included in their study (e.g., a county as well as a specific city within the county). As a result, 297 study partners represent a total of 373 participating study regions.

How were the eligible arts organizations in each community selected?

Each of the 297 study partners identified the universe of nonprofit arts and culture organizations located in their region(s). Eligibility was determined using the Urban Institute’s National Taxonomy of Exempt Entities (NTEE) coding system as a guideline. Communities were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, literary, and media arts. These include government-owned or operated cultural facilities and institutions, municipal arts agencies or councils, living collections (such as zoos and botanical gardens), university museums and presenters, and arts programs

that are embedded under the umbrella of a non-arts organization or facility. For-profit businesses and individual artists were excluded from this study. In short, if it displays the characteristics of a nonprofit arts and culture organization, it was included.

To assist the 297 study partners, Americans for the Arts provided a sample list of the eligible organizations that are located in each of the 373 participating communities using secondary source data. For communities in the six New England states (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont), a list of eligible organizations was provided by our research partner the New England Foundation for the Arts via its CreativeGround database, a dynamic regional directory that celebrates and reflects the vital work of New England’s artists, creatives, culture bearers, and creative organizations and businesses. For communities in all other states, a list of eligible organizations was licensed from Candid’s GuideStar database of 1.8 million IRS-recognized tax-exempt organizations. Each study partner reviewed, cleaned, and supplemented the list for their community using their own data sources, then returned a final list of eligible organizations to Americans for the Arts.

What is the study methodology? What type of economic analysis was done to determine the study results?

AEP6 uses a highly regarded, conservative approach to analyze the economic impact of the arts and culture industry, which generates a significant amount of event- related spending and tax revenue.

Researchers—together with local and statewide AEP6 study partners—collected expenditure and attendance data from 16,399 arts and culture organizations and 224,677 of their attendees to measure total industry spending. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. This, in turn, enables localizable economic impact results to be derived.

Why this level of rigor? Quite simply, \$50 spent in two different cities, even if in the same state, may have two very different sets of economic impact outcomes. It takes more than one million calculations to derive the economic impact data for each community. IMPLAN’s methodology utilizes a highly regarded method of economic analysis that ensures reliable and actionable localized results.

Will elected officials, economists, and other community decision-makers trust the validity and rigor of the AEP6 study?

Yes, the AEP6 study makes a strong argument to legislators, but you may need to provide them with some extra help. It will be up to the user of this report to educate the public about economic impact studies in general and the results of this study.

- The user may need to explain the study methodology used and the IMPLAN system that provides a customized input- output model for each of the 373 study regions. You can be confident that the input-output analysis used in this study is a highly regarded model in the field of economics.
- It is also valuable to mention the conservative approach used by AEP6. For example, organizational expenditures are based only on the data collected. No estimates are made for nonresponding organizations. The audience surveys are

conducted at a broad range of cultural events to ensure a representative sample, and not just at the highest priced venues, which would inflate the audience spending averages.

- The AEP6 national partners are organizations of public and private sector leaders that steer billions of dollars into arts funding and create arts-friendly policies. They are partners because (1) they too believe the arts are a fundamental component of a healthy community, and (2) they view the methodology and study findings worthy of their members' attention. Partners are listed on the back cover of every AEP6 report.
- The AEP6 methodology was developed and vetted by economists. As in any professional field, however, there are differing opinions about procedures, jargon, and the best way to determine results. Ask ten artists to define art, and you can expect ten different answers. Ask ten economists the best way to measure the economic impact of arts and culture, and you can expect a similar range of responses. Some economists, for example, prefer to exclude spending by residents in the economic analysis and only track the impact of spending by visitors (often considered the purest form of economic development). Others, however, include resident spending because it plays a significant role in understanding the industry's overall economic contributions to local businesses and the community. In AEP6, both local and nonlocal impacts are counted in the analysis.

The data tables in the report appendix provide details about both local and nonlocal economic impacts. This provides full transparency of the work and offers the opportunity for others to find additional insights from the study.

Who funds this research?

AEP6 was funded by the 297 local and statewide study partners and the Americans for the Arts Ruth Lilly Endowment Fund.

ACKNOWLEDGEMENTS AND APPRECIATION

Americans for the Arts expresses its gratitude to the many people across the country who made Arts & Economic Prosperity 6 possible and assisted with its development, coordination, and production. A study of this scale cannot be completed without the collaboration of many partnering organizations and individuals.

The City of Escondido Department of Economic Development

This study would not have been possible without the City of Escondido Department of Economic Development, our research partner in the City of Escondido, which was responsible for the local implementation and data collection requirements. Thank you!!

Research Partners

Special thanks to each of our 297 local, regional, and statewide research partners who contributed time, heart, and financial support toward the completion of this national study. We thank each one of them. AEP6 would not have been possible without them. Thanks also to the New England Foundation for the Arts and SMU DataArts for their collaboration and contributions to the data collection effort.

AEP6 Equity Task Force

The AEP6 Equity Task Force provided invaluable advisory support and guidance throughout the study. Their insights and expertise are reflected in everything from the methodology to the survey design to community engagement tools used by local research partners to language usage and narrative messaging of the report, thereby helping to ensure the inclusion of BIPOC and ALAANA arts and culture organizations and communities in the study. The Task Force has enabled Americans for the Arts to begin to address its history of underrepresenting BIPOC and ALAANA arts and culture organizations as part of the AEP studies. We are most grateful.

- Sandra Aponte, Program Officer, John D. and Catherine T. MacArthur Foundation
- Mark Cardwell, Founder and Principal Consultant, Cardwell Communications LLC
- Sally Dix, Executive Director, Bravo Greater Des Moines
- Angie Durrell, Founder and CEO, INTEMPO
- Suzan Jenkins, Chief Executive Officer, Arts & Humanities Council of Montgomery County
- Elisheba Johnson, Curator, Wa Na Wari
- Jeremy Johnson, President and CEO, Assembly for the Arts
- Monica Montgomery, Social Justice Curator, Museum Consultant, Community Engager
- David Pankratz, Arts Policy and Research Advisor

Miles Partnership

- Melissa Cherry, Chief Diversity & Inclusion Officer and Senior Vice President
- Najauna White, Vice President, Diversity, Equity & Inclusion
- Juan F. Vargas, Diversity, Equity & Inclusion Account Director

Americans for the Arts Staff

A study of this magnitude is a total organizational effort. Appreciation is extended to the entire staff and board of Americans for the Arts. The Research Department was responsible for the production of this study—Benjamin Davidson, Dr. Genna Styles-Lyas, and Randy Cohen.

The Participating Arts and Culture Attendees

Additionally, this study could not have been completed without the cooperation of the 441 people who graciously took the time to complete the AEP6 audience-intercept survey while attending a performance, event, or exhibit—or otherwise visiting a cultural event or facility—in the City of Escondido during the period from May 2022 through June 2023.

The Participating Nonprofit Arts and Culture Organizations

This study could not have been completed without the cooperation and participation of the 8 nonprofit arts and culture organizations in the City of Escondido, listed below, that provided the financial and attendance information necessary for the analysis.

9 Week Warrior Corporation; Arthatch; Escondido Art Association; Induction Dance; Los Angeles Jazz Institute; Musical Oratory Foundation; Patio Playhouse; USA Multicultural.

ABOUT AMERICANS FOR THE ARTS

Americans for the Arts is a national arts service organization based in Washington, D.C., with an office in New York City. Founded in 1960, it serves, advances, and provides leadership to the network of organizations and individuals who cultivate, promote, sustain, and support the arts and arts education in America.

NATIONAL PARTNERS IN THE AEP6 STUDY

The following national organizations partner with Americans for the Arts to help public and private-sector leaders understand the economic and social benefits that the arts bring to their communities, states, and the nation.

- Actors' Equity Association
- African Diaspora Consortium
- Arts & Planning Division (American Planning Association)
- Black Legislative Leaders Network
- Department for Professional Employees, AFL-CIO (American Federation of Labor and Congress of Industrial Organizations)
- Destinations International
- International City/County Management Association
- Independent Sector
- National Association of Counties
- National Conference of State Legislatures
- National Alliance of Community Economic Development Associations
- National Independent Venue Association
- National Organization of Black Elected Legislative Women
- Race Forward
- Recording Industry Association of America
- The Conference Board
- U.S. Conference of Mayors

The Economic and Social Impact of Nonprofit Arts and Culture Organizations and Their Audiences in City of Escondido, CA

Direct Economic Activity	Organizations	Audiences	Total Expenditures
Total Industry Expenditures (FY2022)	\$428,540	\$1,124,734	\$1,553,274

Economic Impact of Spending by Arts and Culture Organizations and Their Audiences

Total Economic Impacts (includes direct, indirect, and induced impacts)	Organizations	Audiences	Total Impacts
Employment (Jobs)	12	15	27
Personal Income Paid to Residents	\$647,195	\$583,737	\$1,230,932
Local Tax Revenue (city and county)	\$33,859	\$39,829	\$73,688
State Tax Revenue	\$54,864	\$56,242	\$111,106
Federal Tax Revenue	\$153,418	\$113,073	\$266,491

Event-Related Spending by Arts and Culture Audiences Totaled \$1.1 million

Attendance to Arts and Culture Events	Local ¹ Attendees	Nonlocal ¹ Attendees	All Attendees
Total Attendance to In-Person Events	28,877	2,174	31,051
Percentage of Total Attendance	93.0%	7.0%	100.0%
Average Per Person, Per Event Expenditure	\$31.70	\$96.29	\$36.25
Total Event-Related Expenditures	\$915,401	\$209,333	\$1,124,734

Nonprofit Arts and Culture Audiences Spend an Average of \$36.25 Per Person, Per Event

Category of Event-Related Expenditure	Local ¹ Attendees	Nonlocal ¹ Attendees	All Attendees
Food and Drink	\$11.31	\$15.69	\$11.62
Retail Shopping	\$7.88	\$18.10	\$8.60
Overnight Lodging (one night only)	\$0.56	\$23.06	\$2.15
Local Transportation	\$2.81	\$10.42	\$3.34
Clothing and Accessories	\$3.26	\$9.76	\$3.72
Groceries and Supplies	\$3.23	\$6.04	\$3.43
Childcare	\$0.73	\$1.61	\$0.79
Other/Miscellaneous	\$1.92	\$11.61	\$2.60
Overall Average Per Person, Per Event	\$31.70	\$96.29	\$36.25

Source: Arts & Economic Prosperity 6: The Economic and Social Impact Study of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Escondido. For more information about this study or about other cultural initiatives in the City of Escondido, contact the City of Escondido Department of Economic Development.

Copyright 2023 by Americans for the Arts. To learn more, visit www.AEP6.AmericansForTheArts.org.

Past studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. AEP6 expands beyond those topics to include measures of social impact. Surveys completed by individual attendees in the the City of Escondido demonstrate an appreciation for how the arts and culture impacts the development and well-being of the community and its residents.

Audiences Demonstrate Appreciation for the Impact of Arts and Culture

Level of Agreement with Social Impact Statements	Audiences
“This venue or facility is an important pillar for me within my community.”	75.8%
“I would feel a great sense of loss if this activity or venue were no longer available.”	80.3%
“This activity or venue is inspiring a sense of pride in this neighborhood or community.”	84.1%
“My attendance is my way of ensuring that this activity or venue is preserved for future generations”	83.0%

About This Study

Americans for the Arts conducted AEP6 to document the economic and social benefits of the nation’s nonprofit arts and culture industry. The study was conducted in 373 diverse communities and regions across the country, representing all 50 states and Puerto Rico. **The City of Escondido Department of Economic Development joined the study on behalf of the City of Escondido.** For additional information including the national report, summaries for the 373 communities, an online calculator, and a description of the project methodology, visit www.AEP6.AmericansForTheArts.org.

Surveys of Nonprofit Arts and Culture Organizations

Nationally, detailed information was collected from 16,399 nonprofit arts and culture organizations about their FY2022 expenditures (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as their event attendance, in-kind contributions, and volunteerism. Surveys were collected from February through July 2023. Some organizations only provided total expenditures and attendance (they are included in the study). Responding organizations had budgets ranging from a low of \$0 to a high of \$375 million. Response rates for the 373 communities averaged 43.9% and ranged from 5% to 100%. **In the City of Escondido, 8 of the 46 total eligible nonprofit arts and culture organizations identified by the City of Escondido Department of Economic Development provided the financial and attendance information required for the study analysis—an overall participation rate of 17.4%.** It is important to note that each study region’s results are based solely on the survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings.

Surveys of Nonprofit Arts and Culture Audiences

Audience-intercept surveying, a common and accepted research method, was conducted to measure event-related spending by audiences. Attendees were asked to complete a short survey while attending an event. Nationally, a total of 224,677 attendees completed the survey. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging, as well as socioeconomic information, ZIP code of primary residence, and four social impact questions. Data was collected from May 2022 through June 2023 at a broad range of both paid and free events. **In the City of Escondido, a total of 441 valid audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, exhibits, and special events during the period from May 2022 through June 2023.**

Studying Economic Impact Using Input-Output Analysis

Americans for the Arts uses the IMPLAN platform to create the customized models for each of the 373 study regions. Input-output models calculate the interdependencies between various sectors or industries within a region. This analysis traces how many times a dollar is respent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for AEP studies because it can be customized specifically to each participating community, region, or state. **To complete this analysis for the City of Escondido, the researchers used the IMPLAN platform to build a customized input-output model based on the unique economic and industrial characteristics of San Diego County.**

Research Notes:

¹ For the purpose of this study, local attendees live within San Diego County; nonlocals live elsewhere.





STAFF REPORT

January 08, 2024
Agenda Item No.: 6

SUBJECT

PUBLIC ART MASTER PLAN PROJECT STATUS

DEPARTMENT

Economic Development and Community Services

RECOMMENDATION

Request the Art Commission receive and file the status update of the Public Art Master Plan and form a Public Art Master Plan Subcommittee to complete the plan.

Staff Recommendation: Receive and File (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development

FISCAL ANALYSIS

N/A

PREVIOUS ACTION

N/A

BACKGROUND

In July of 2022 the City entered into a contract with a consulting group to conduct research, engage the public, and create a Public Art Master Plan.

The consulting group held public outreach meetings and gathered community feedback to create a draft Public Art Master Plan.

In order to complete the process of finalizing the Public Art Master Plan, City Staff recommends the Public Art Commission form a Public Art Master Plan Subcommittee of three members to conduct meetings to convene local stakeholders, review the current draft, and complete the document to take to City Council for approval.

ATTACHMENTS

- a. Executed Consulting Agreement with RRM Design Group to complete a Public Art Master Plan



CITY OF ESCONDIDO
CONSULTING AGREEMENT

This Consulting Agreement ("Agreement") is made and entered into as of this 11 day of August, 2022 ("Effective Date"),

Between: CITY OF ESCONDIDO
a California municipal corporation
201 N. Broadway
Escondido, CA 92025
Attn: Danielle Lopez
760-839-6269
("CITY")

And: RRM Design Group
A California S-Corporation
32332 Camino Capistrano
Ste.205
San Juan Capistrano, CA, 92675
Attn: Amanda Seibel
949-361-7950
("CONSULTANT").

(The CITY and CONSULTANT each may be referred to herein as a "Party" and collectively as the "Parties.")

WHEREAS, the CITY has determined that it is in the CITY's best interest to retain the professional services of a consultant to provide a Public Art Masterplan for the City of Escondido;

WHEREAS, CONSULTANT is considered competent to perform the necessary professional services for the CITY; and

WHEREAS, the CITY and CONSULTANT desire to enter into this Agreement for the performance of the Services described herein.

NOW, THEREFORE, in consideration of the mutual covenants, promises, terms, and conditions set forth herein, and the mutual benefits derived therefrom, the Parties hereby agree as follows:

1. Description of Services. CONSULTANT shall furnish all of the Services described in the Scope of Work, which is attached to this Agreement as Attachment "A" and incorporated herein by this reference ("Services").

- (3) *Workers' Compensation.* Worker's Compensation as required by the State of California, with Statutory Limits, and Employer's Liability Insurance with limits of no less than \$1,000,000 per accident for bodily injury or disease.
 - (4) *Professional Liability (Errors and Omissions).* Professional Liability (Errors and Omissions) appropriate to CONSULTANT's profession, with limits no less than \$2,000,000 per occurrence or claim and \$2,000,000 aggregate.
 - (5) If CONSULTANT maintains broader coverage and/or higher limits than the minimums otherwise required by this Agreement, the CITY requires and shall be entitled to the broader coverage and/or the higher limits maintained by CONSULTANT.
- b. Each insurance policy required by this Agreement must be acceptable to the City Attorney and shall meet the following requirements:
- (1) *Acceptability of Insurers.* Insurance coverage must be provided by an insurer authorized to conduct business in the state of California with a current A.M. Best's rating of no less than A-: FSC VII, or as approved by the CITY.
 - (2) *Additional Insured Status.* Both the Commercial General Liability and the Automobile Liability policies must name the CITY (including its officials, officers, agents, employees, and volunteers) specifically as an additional insured under the policy on a separate endorsement page. The Commercial General Liability additional insured endorsement shall be at least as broad as ISO Form CG 20 10 11 85, or if not available, through the addition of *both* CG 20 10, CG 20 26, CG 20 33, or CG 20 38, *and* CG 20 37 if a later edition is used. The Automobile Liability endorsement shall be at least as broad as ISO Form CA 20 01.
 - (3) *Primary Coverage.* CONSULTANT's insurance coverage shall be primary coverage at least as broad as ISO CG 20 01 04 13 with respect to the CITY, its officials, officers, agents, employees, and volunteers. Any insurance or self-insurance maintained by the CITY, its officials, officers, agents, employees, or volunteers shall be in excess of CONSULTANT's insurance and shall not contribute with it.
 - (4) *Notice of Cancellation.* Each insurance policy shall provide that coverage shall not be canceled, except with prior written notice to the CITY.
 - (5) *Subcontractors.* If applicable, CONSULTANT shall require and verify that all subcontractors maintain insurance meeting all the requirements stated within this Agreement, and CONSULTANT shall ensure that the CITY (including its officials, officers, agents, employees, and volunteers) is an additional insured on any insurance required from a subcontractor.
 - (6) *Waiver of Subrogation.* CONSULTANT hereby grants to the CITY a waiver of any right to subrogation that any insurer of CONSULTANT may acquire against the CITY by virtue of the payment of any loss under such insurance. CONSULTANT agrees to obtain any endorsement that may be necessary to affect this waiver of subrogation, but this subsection shall apply regardless of whether or not the CITY has received a waiver of subrogation endorsement from the insurer. Any Workers' Compensation policy required by this Agreement shall be endorsed with a waiver of subrogation in favor of the CITY for all work performed by the CONSULTANT, its agents, representatives, employees, and subcontractors.
 - (7) *Self-Insurance.* CONSULTANT may, with the CITY's prior written consent, fulfill some or all of the insurance requirements contained in this Agreement under a plan of self-insurance. CONSULTANT shall only be permitted to utilize such self-insurance if, in the opinion of the CITY, CONSULTANT's (i) net worth and (ii) reserves for payment of claims of liability against CONSULTANT are sufficient to adequately compensate for the lack of

prior written consent, CONSULTANT shall be the sole payee under this Agreement. Any and all payments made pursuant to the terms of this Agreement are otherwise not assignable.

10. Attorney's Fees and Costs. In any action to enforce the terms and conditions of this Agreement, the prevailing Party shall be entitled to reasonable attorney's fees and costs.
11. Independent Contractor. CONSULTANT is an independent contractor, and no agency or employment relationship is created by the execution of this Agreement.
12. Amendment. This Agreement shall not be amended except in a writing signed by the CITY and CONSULTANT.
13. Merger Clause. This Agreement, together with its attachments or other documents described or incorporated herein, if any, constitutes the entire agreement and understanding of the CITY and CONSULTANT concerning the subject of this Agreement and supersedes and replaces all prior negotiations, understandings, or proposed agreements, written or oral, except as otherwise provided herein. In the event of any conflict between the provisions of this Agreement and any of its attachments or related documents, if any, the provisions of this Agreement shall prevail.
14. Anti-Waiver Clause. None of the provisions of this Agreement shall be waived by the CITY because of previous failure to insist upon strict performance, nor shall any provision be waived because any other provision has been waived by the CITY, in whole or in part.
15. Severability. This Agreement shall be performed and shall be enforceable to the full extent allowed by applicable law, and the illegality, invalidity, waiver, or unenforceability of any provision of this Agreement shall not affect the legality, validity, applicability, or enforceability of the remaining provisions of this Agreement.
16. Governing Law. This Agreement and all rights and obligations arising out of it shall be construed in accordance with the laws of the State of California. Venue for any action arising from this Agreement shall be conducted only in the state or federal courts of San Diego County, California.
17. Counterparts. This Agreement may be executed on separate counterparts, each of which shall be an original and all of which taken together shall constitute one and the same instrument. Delivery of an executed signature page of this Agreement by electronic means, including an attachment to an email, shall be effective as delivery of an executed original. The Agreement on file with the City is the copy of the Agreement that shall take precedence if any differences exist between or among copies or counterparts of the Agreement.
18. Provisions Cumulative. The foregoing provisions are cumulative to, in addition to, and not in limitation of any other rights or remedies available to the CITY.
19. Notice. Any statements, communications, or notices to be provided pursuant to this Agreement shall be sent to the attention of the persons indicated herein, and the CITY and CONSULTANT shall promptly provide the other Party with notice of any changes to such contact information.
20. Business License. CONSULTANT shall obtain a City of Escondido Business License prior to execution of this Agreement and shall maintain such Business License throughout the term of this Agreement.
21. Compliance with Laws, Permits, and Licenses. CONSULTANT shall keep itself informed of and comply with all applicable federal, state, and local laws, statutes, codes, ordinances, regulations, rules, and other legal requirements in effect during the term of this Agreement. CONSULTANT shall

IN WITNESS WHEREOF, this Agreement is executed by the Parties or their duly authorized representatives as of the Effective Date:

CITY OF ESCONDIDO

Date: 8/11/22

Joanna Axelrod
Joanna Axelrod, Deputy City Manager

RRM design group

Date: 7/19/22

Jami Williams
Signature
Name & Title (please print) Jami Williams, Principal / Vendor V.P.

APPROVED AS TO FORM:
OFFICE OF THE CITY ATTORNEY
MICHAEL R. MCGUINNESS, CITY ATTORNEY

BY: [Signature]

THE CITY OF ESCONDIDO DOES NOT DISCRIMINATE AGAINST QUALIFIED PERSONS WITH DISABILITIES.

IN WITNESS WHEREOF, this Agreement is executed by the Parties or their duly authorized representatives as of the Effective Date:

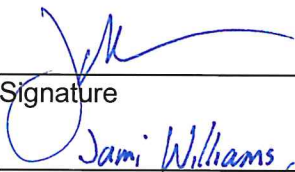
CITY OF ESCONDIDO

Date: _____

Joanna Axelrod, Deputy City Manager

RRM design group

Date: 7/19/22



Signature

Jami Williams, Principal / Vendor V.P.
Name & Title (please print)

APPROVED AS TO FORM:
OFFICE OF THE CITY ATTORNEY
MICHAEL R. MCGUINNESS, CITY ATTORNEY

BY: _____

THE CITY OF ESCONDIDO DOES NOT DISCRIMINATE AGAINST QUALIFIED PERSONS WITH DISABILITIES.

SCOPE OF WORK

Building on the RFP, we have developed a detailed scope of services to develop a public art master plan for the City of Escondido that will help to create a unified vision and a strategic blueprint for the future of public art for your City.

This scope of work is tailored specifically to the City of Escondido, and we look forward to working closely with you and your Public Art Commission to refine or modify as needed.

TASK 1: PROJECT INITIATION & IMPLEMENTATION PLANS

Virtual Kickoff Meeting

To initiate the public art master planning process and prepare the foundation for a successful project, RRM will conduct an initial meeting with City staff and potentially, members of the Public Art Commission to identify and review the master plan context, mission, goals, community outreach strategy, proposed scope of services, schedule, and expected deliverables. The City shall provide the kickoff meeting room location.

DELIVERABLES:

- Prepare for and conduct one (1) kickoff meeting

Project Implementation Plan and Timeline

Following the kickoff meeting, RRM will prepare a detailed project implementation plan, in the form of a written document that includes specific tasks, who performs those tasks (e.g. City, Vendor, etc.), and an associated timeline for project completion. The project implementation plan and timeline will be reviewed and approved by City staff and will be the guiding blueprint for the project moving forward. If any modifications in the work program result in additional services outside of this scope an additional fee may apply.

DELIVERABLES:

- Project implementation plan PDF document with associated project timeline.

Community Outreach and Public Participation Plan and Timeline

As part of the above, RRM will outline details of the community outreach and public participation plan and timeline for a broad-based engagement strategy. Public outreach will aim to assess current and projected public art needs in Escondido, and will include an online survey, public meetings, coordination with City staff, Public Art Commission, City Council, Planning Commission, stakeholder interviews, and materials for the Public Art Commission to host pop-up events. The Community outreach and public participation plan will be reviewed and approved by City staff and will be the guiding strategy for the project moving forward.

DELIVERABLES:

- Project community outreach and public participation plan and timeline (part of the implementation plan PDF document with associated project timeline).

TASK 2: RESEARCH

Research Existing Documents and Base Mapping

RRM will conduct a thorough review and familiarize ourselves with the City of Escondido Public Art Program, existing public art throughout the City, as well as existing legislation and additional plans, policies and procedures pertaining to public art. The City shall compile available existing documents and inventory of public art throughout Escondido.

Additionally, RRM will prepare a project base map in AutoCAD/GIS format. This base map will compile existing City-provided data into one exhibit to show existing public art locations, performance venues, and potential future art locations, as an overlay to an aerial photo. This base map will be used throughout the project for various mapping and design exhibits in the public art master planning process.

DELIVERABLES:

- Base map in AutoCAD/GIS format

brainstorming session to discuss the overall vision and goals for the Escondido Public Art Master Plan. We will discuss art as it exists today in Escondido, locations and future opportunity sites for future public art, and a menu of ideas, themes, stories, and types of art the community would like to see in their community. RRM will prepare materials to help facilitate interactive discussions and record feedback.

DELIVERABLES:

- *Workshop materials (e.g., presentation, maps, agendas, and summary)*
- *Prepare for, organize, and facilitate community workshop*
- *We ask that City staff be responsible for the notification, refreshments, and logistics.*

Pop-up Workshop Materials

In an effort to broaden the outreach and get more marketing exposure for the public art master plan, RRM will provide eye-catching and engaging materials for the Public Art Commission to host a pop-up style workshop at a local, well-attended community event. Potential events could be the Historic Grand Avenue Farmers Market, Public Library, or perhaps a busy weekend at the Westfield Shopping Mall or Orflia Winery, etc. The Public Art Commission can set up a booth where they can invite participants to discuss and share their ideas for public art in Escondido. We anticipate the material content to be developed for the community brainstorming session and re-used for these events.

DELIVERABLES:

- *Provide materials for the Public Art Commission to facilitate and attend a City event with a tent, table, and community engagement boards and activities.*

Needs Analysis & Surveys

RRM has a survey monkey account that we use to create personalized surveys that will be completely tailored to the Escondido Public Art Master Plan. Surveys can be set up on tablets used at community forums, posted on the City's website, sent out via e-mail or uploaded to social media sites. Once data is gathered, we are able to share results through easy-to-read reports and even create a link where the public can see survey results in real-time as we collect responses.

DELIVERABLES:

- *One (1) online survey with up to eight (8) questions and reporting of survey results.*

Public Arts Commission Meeting to Present Draft Concepts (Public Meeting #2)

RRM will provide a presentation at a publicly held Public Arts Commission (virtual) meeting to present findings and data from public workshops, pop-ups, surveys, stakeholder interviews, etc. Our team will present initial recommendations, and the goal of this meeting will be to reach consensus on key concepts, types, and potential art opportunity areas throughout the City.

DELIVERABLES:

- *Facilitate and attend Public Arts Commission meeting (virtual) and provide summary of feedback.*

Project Management and Coordination

Throughout this phase of the project, RRM will need to coordinate with City staff, various departments, subconsultants, and interest groups. This task is intended to allow for necessary coordination between the project team members and City staff, including teleconferences, meetings, correspondence, record-keeping, electronic file management, and additional necessary coordination.

DELIVERABLES:

- *Ongoing project coordination and management, as described above. This assumes an average of six (6) hours per month for up to four (4) months.*

TASK 4: PUBLIC ART MASTER PLAN

Initial Draft Public Art Master Plan

RRM will build upon the information provided to date and will produce a graphically rich, easy-to-use Plan to carry out the community's vision. This initial draft of the Public Art Master Plan is intended for internal review. RRM recommends the following outline for the chapters and content for the Master Plan which has been based on the bulleted list from the RFP, as well as, our experience in Public Art Master Planning and understanding of your project. We look forward to furthering the refinements in collaboration with the Public Art Commission and City staff.

ATTACHMENT "A"

Scope of Work

A. General

RRM Design Group, a California S-Corporation, ("Consultant") will provide the City of Escondido, a California municipal corporation ("City") with consulting services related to the City's Public Art Master Plan. This includes facilitating an effective and meaningful public outreach process; building on the existing public art program; and developing a strategic, implementation-focused and comprehensive strategy for art in public areas.

B. Location

Consultant to provide services in relation to the City's public art projects, including certain services located at sites all around the City of Escondido.

C. Services

TASK 1: PROJECT INITIATION & IMPLEMENTATION PLANS. Prepare for and conduct one kickoff meeting.

1. Deliverable 1: Consultant will conduct a virtual kickoff meeting to initiate the public art master planning process and prepare the project team for a successful project. Consultant will conduct an initial meeting with City staff and potentially members of the Public Art Commission to identify and review the master plan context, mission, goals, community outreach strategy, proposed scope of services, schedule and expected deliverables. The City shall provide the kickoff meeting room location.
2. Deliverable 2: Consultant will deliver a project implementation plan with associated project timeline. Following the kickoff meeting, Consultant will prepare a detailed project implementation plan, in the form of a written document that includes specific tasks, who performs those tasks, and an associated timeline for project completion. The project implementation plan and timeline will be reviewed and approved by City and will be the guiding blueprint for the project moving forward.
3. Deliverable 3: Consultant will deliver a community outreach and public participation plan and timeline and provide PDF document with associated project timeline. As part of above, Consultant will outline details of the community outreach and public participation plan and timeline for a broad-based engagement strategy. Public outreach will aim to assess current and projected public art needs in Escondido, and may include an online survey, bilingual public meetings, coordination with City staff, Public Art Commission, City Council, Planning Commission, stakeholder interviews, and materials for the Public Art Commission/city staff to host pop-up events. The community outreach and public participation plan will be reviewed and approved by City staff and will be the guiding strategy for the project moving forward.

TASK 2: RESEARCH. Base map in AutoCAD/GIS format.

Research Existing Documents and Base Mapping. Consultant will conduct a thorough review and familiarize itself with the City of Escondido Public Art Program, existing public art throughout the City, as well as existing legislation and additional plans, policies and procedures pertaining to public art. The City shall compile available existing documents and inventory of public art throughout Escondido. Additionally, Consultant will prepare a project base map in AutoCAD/GIS format. This base map will compile existing City-provided data into one exhibit to show existing public art locations, performance venues, and potential future art locations, as an overlay to an aerial photo. This base map will be used throughout the project for various mapping and design exhibits in the public art master planning process.

ATTACHMENT "A"

Scope of Work

Deliverable: Consultant to facilitate and attend Public Art Commission meeting and provide summary of feedback.

8. Project Management and Coordination. Consultant will coordinate with City, various departments, sub-consultants and interest groups and can include teleconferences, meetings, correspondence, record-keeping, electronic file management and any additional necessary coordination.

TASK 4: PUBLIC ART MASTER PLAN

1. Initial Draft Public Art Master Plan: Consultant will produce a graphically rich, east-to-use plan to carry out the community's vision. Initial draft is intended for internal review. Consultant will follow the outline for the chapters and content of the Master Plan, based on the bulleted list from the RFP as well as Consultant's expertise and understanding of the project, with further refinements based on collaboration with city staff and Public Art Commission.

Deliverables: Up to three color copies and one digital copy of the preliminary draft Public Art Master Plan and refined draft Public Art Master Plan based on input received through the review process. City to provide one consolidated marked-up version of all comments for each.

2. Public Review Draft Public Art Master Plan: Consultant will provide a public review draft of the Public Art Master Plan. All City comments will be integrated and City will have the opportunity to review prior to releasing to the public.

Deliverable: One digital public review draft of Public Art Master Plan.

3. City Council Meeting (Public Meeting #3). Consultant will prepare for and attend one public meeting with the City Council to help City present the Public Art Master Plan.

4. Final Edits to Public Art Master Plan: After City Council review, Consultant will make final edits and modifications to the approved Public Art Master Plan document, incorporating recommendations and actions as identified by City. Consultant assumes one set of revisions incorporating both the Public Art Commission and City Council action.

Deliverable: Consultant will incorporate revisions to Final Public Art Master Plan reflecting final approval by City Council. One digital copy of final Public Art Master Plan.

5. Project Management and Coordination: Consultant will coordinate with City, various departments, sub-consultants and interest groups. This includes teleconferences, meetings, correspondence, record-keeping, electronic file management and additional necessary coordination.

Deliverable: Consultant to provide ongoing project coordination and management, as described above. Consultant assumes an average of six hours per month for four months.

D. Scheduling

Consultant to schedule specific dates of work in advance by contacting Assistant Director of Community Services at 760-839-6269 or dmlopez@escondido.org. Further instructions will be provided upon scheduling.

E. Contract Price and Payment Terms

The contract price shall not exceed **\$75,834**. The contract price includes all labor, materials, equipment, and transportation required to perform the work. Services will be billed as services are performed. Payment will be made after services have been performed and within 30 days of receipt of an invoice for those services.

ATTACHMENT "B"
Personnel List

Item 6.

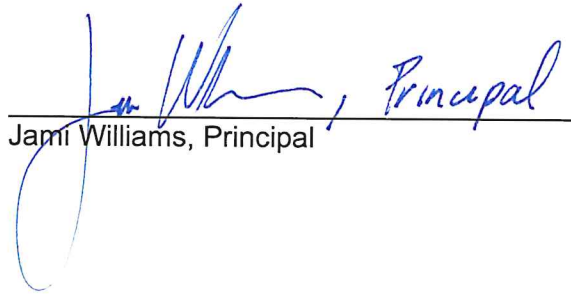
Pursuant to Section 4 of the Agreement, CONSULTANT shall only assign performance of Services to persons listed below.

1. Jami Williams, Principal, jawilliams@rrmdesign.com, RRM Design Group; and
2. Elizabeth Ocampo Vivero, Principal Planner/Project Manager, eocampo@rrmdesign.com, RRM Design Group.

CONSULTANT shall not add or remove persons from this Personnel List without the City's prior written consent. If CONSULTANT has not designated a person to perform a component of the Services, CONSULTANT shall not assign such component of the Services to a person without obtaining the City's prior written consent. CONSULTANT shall not subcontract any component of the Services without obtaining the City's prior written consent.

Acknowledged by:

Date: 7/19/22



Jami Williams, Principal



STAFF REPORT

January 08, 2024
Agenda Item No.: 7

SUBJECT

GRAPE DAY PARK VINEHENGE PLAYGROUND UPDATE

DEPARTMENT

Economic Development and Community Services

RECOMMENDATION

Request the Art Commission receive and file the status of the Vinehenge Playground at Grape Day Park

Staff Recommendation: Receive and File (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development

FISCAL ANALYSIS

N/A

PREVIOUS ACTION

N/A

BACKGROUND

The Grape Day Park Vinehenge sculpture playground was created by artists Valerie Salatino and Nancy Moran in 2004. It abstractly depicts a grape vine archway with grape leaf chairs and a slide that goes through a bunch of grapes as well as artist created realistic boulders.

The plaque at the site reads: "Vinehenge, Valerie Salatino, Nancy Moran, Nature Works Inc., September 11, 2004, Funded by the City of Escondido's Public Art Program".

In June 2023 a certified playground safety audit was conducted for the Grape Day Park Vinehenge playground and it was determined that the structures exhibit safety issues that need to be addressed.

The City sectioned off the area of Grape Day Park with fencing around the playground to prevent it from being used. City staff are working with the original artist to understand potential cost of repairs, as well as evaluating the cost of removal of the playground and construction of a replacement playground.



CITY *of* ESCONDIDO

STAFF REPORT

Once final cost options are available for the following options, City staff will present these options to City Council for selection of a final option.

- Option 1: Original artist repairs of the structure to bring it to current playground code standards, including the addition of a perimeter fence
- Option 2: Phased original artist repairs that include an immediate removal of the vines and upgrades to other structures with a future installation of a new vine climbing structure
- Option 3: Remove the structure and replace with a playground structure

ATTACHMENTS

- a. SafePark Playground Safety Audit

SafePark®

Playground Safety Audit

Prepared for: Escondido Grape Day Park Audit 6-12-23



“Play Safe with SafePark”

Performed 6-12-23 By: Charles Froeming CPSI #49198-0923

**In accordance with California Senate Bill #3316-1001 and California Department
of Health Services Regulation R-39-97**

23151 Alcalde Drive, Suite B4, Laguna Hills, CA 92653

Phone 949-588-9692 * Fax 949-588-9776

Email: jameyclarkinc@gmail.com Web: www.SafePark.com
a division of Jamey Clark, Inc

Celebrating 40 years of continuous Quality Service
“One call does it all - No job too small”

SafePark® Playground Services

Phone 949-588-9692 * Fax 949-588-9776

Email: jameyclarkinc@gmail.com **Web:** www.SafePark.com

Affiliates CACM, NPRA, NPSI, OPRA, CPRS, CPSI

Contractor's License #B-866453 * Certified Playground Inspector #55226-725

June 12, 2023

Mr. Wayne Thames

Park Maintenance Supervisor

City of Escondido

201 N Broadway

Escondido, Ca. 92025

RE: Escondido Grape Day Park Audit

Dear Wayne,

On June 12, 2023 we performed an audit on equipment located at 321 N Broadway Escondido, Ca. The structures evaluated included: one freestanding tube slide structure (made by Playworld Systems) with an 11' 3" high architectural art deco structure attached, one large upper body climber designed as an artistic play structure, three climbing/seating rock leaf structures, three rounded molded rock grape structures, and approximately 14 to 15 rock/boulders inside the containment area circling the perimeter. The manufacturer, design, and layout of the artistic play features in the containment area were provided by Nature Works Inc. (<https://www.facebook.com/natureworksinc/>) The safety surface is EWF engineered wood fiber. Average depth EWF in use zones is 4" to 6". Containment area is an irregular circle, approximately 84'X 78'. The fall height of the Vine climber is 105". The slide structure entry deck is 76 ½", however, the attached concrete grape structure has a maximum height of 135", the concrete leaf structures range in maximum height of 32", 36", and 39".

There is an additional playground location approximately 25 feet from the playground area being audited. This area was not part of this audit per request of the owner operator representative.

All services are performed according to the National Playground Safety Institute Guidelines and by the State Contractor's Board Guidelines. All services will be performed in a workmanlike manner according to standard practices. The above client is covered as additionally insured on Jamey Clark, Inc. liability and auto insurance policy. All areas affected will be left in a clean and orderly fashion.

Page 2

June 12, 2023

Escondido Grape Day Park Audit

Customer agrees to release, indemnify and hold Jamey Clark, Inc. harmless from and against all claims, damages, losses, and expenses, including court costs and reasonable fees and expenses of attorneys, expert witness and other professionals, arising out of or resulting from claims relating to the products and services outlined above, but excluding such claims or liabilities arising from and limited to the sole activity of negligence or willful misconduct of Jamey Clark, Inc. and/or its employees.

Thank you for contacting JCI, SafePark Services, we appreciate the opportunity to provide you with this playground audit report. If you have any questions, please don't hesitate to give us a call. If you would like more information on the wide range of services provided by JCI please visit our website at www.SafePark.com. We look forward to working with you in the very near future.

Charles Froeming

Charles Froeming

CPSI# 49198- 0923

Safety Playground Inspector

Safety Priority Rating System and Notifications

Priority 1 Safety Concern	Non-compliant safety concern: may result in permanent disability, loss of life. * Condition should be corrected immediately.
Priority 2 Safety Concern	Non-compliant safety concern: may result in temporary disability. *Condition should be corrected as soon as possible.
Priority 3 Safety Concern	Non-compliant safety concern: likely to cause a minor (non-disabling) injury. *Condition should be corrected when time permits.
Priority 4 Safety Concern	Non-compliant safety concern: potential to cause an injury is very minimal. * Condition should be corrected at Owner/Operator's discretion.

NOTE: California has made it law that all public access playgrounds must meet standards set forth by the ASTM-1487 and the CPSC Handbook standards. It is highly recommended that a periodic maintenance program be put in place. It is also recommended repairs and maintenance performed on or in a playground area is performed by a Qualified Playground Service Technician and inspected by a Certified Playground Safety Inspector.

NOTE: Loose-fill surfacing requires frequent maintenance to ensure surfacing levels never drop below the minimum depth. Areas under swings and at slide exits are more susceptible to displacement; special attention must be paid to maintenance in these areas. Additionally, wear mats can be installed in these areas to reduce displacement, CPSC 2.4.2.2 (2). Good drainage is essential to maintaining loose fill surfacing. Standing water with surface materials reduces effectiveness and leads to material compaction and decomposition. CPSC 2.4.2.2 (5). In the case of wood fibers as it decomposes it may lose its impact attenuation qualities. In the case of sand, based on its quality, it will compact at different rates and it will lose its impact attenuation qualities. When sand is used the necessary maintenance will include, but not be limited to; tilling to keep sand loose, remove contaminants such as leaves, twigs, grass, rocks and other debris. When wood fiber is used the necessary maintenance will include but not be limited to removing contaminants such as leaves, twigs, grass, rocks and other debris and ensuring the integrity of 9-inches of wood fibers. Beware of decomposition at the lower levels. When the integrity of your loose fill surfacing becomes questionable it is recommended the material be maintained, replaced and/or field tested for impact attenuation.

NOTE: We are available to consult with staff on-site to review the Audit Report. Based on our findings we will recommend a SafePark periodic safety inspection schedule that will not only help to keep children safer, but will also be an invaluable tool for defending potential litigation. Do not release this report to any person except an agency official, legal counsel, insurance representative, or an investigating police officer.

NOTE: Injuries to children may occur from many types of playground equipment and environmental conditions. The SafePark Audit Report on the following pages will help to assess if your playground is in compliance with the current playground standards set forth by the State of California. It will also identify conditions that may be unsafe due to normal wear and tear, equipment failure, or vandalism, and offer suggestions to address maintenance and repair concerns that may exist on or near your playground. **NOTE:** While the SafePark Audit does not cover every potential safety concern, it is a comprehensive overview of your playgrounds current condition and potential safety concerns. The SafePark Playground Safety Audit Form is based on the Public Playground Safety Handbook written by the U.S. Consumer Product Safety Commission (CPSC) Revised November 2010; American Society for Testing and Materials (ASTM) F1487-21. The Department of Justice 2010 ADA Standards for Accessible Design (2010 Standards) for Title II (28 CFR Part 35) and Title III (28 CFR Part 36), Sections 240 and 1008 Play Areas. The Playground Audit will be performed by a Certified Playground Safety Inspector in good standings with the National Playground Safety Institute, The National Recreation and Park Association and the California Park and Recreation Society.

General Environment

1. Category of Playground: (check all that apply)

Community Park		City Park	X	Daycare Center	
Neighborhood Park/Play area		Private School		Other	

2. Equipment Inventory: (indicate the number of equipment pieces that exist)

A. Composite Structures 2 to 5 User age 5 to 12			B. Freestanding Equipment -		C. Site Amenities	
0	Stairways	0	Swings	0	Benches	3 Distant
0	Rigid Climber	0	Rotating swings	0	Pic Table	4 Distant
0	Flexible Climber	0	Cable Glider	0	Drink Fountains	1 42'
0	Decks	0	Slides	1	Lights	0
0	Play panel	0	Seated spinners	0	Wheelchair parking	0
0	Slides	0	Leaf seat climber	3	Signs	2 No climbing
0	Talk Tubes	0	Upper body Vine Climber	1	Litter barrels	2
0	Horizontal Rings	0	Rocking Eqpt	0	Fencing	0
0	Bridges	0	Play panels w/seat	0	Restrooms	2
0	Step Ladder	0	Playhouse	0	Shade	0
0	Cargo net	0	Balance Beam	0	Basketball court	0
0	Shade Canopy Lg.	0	Standing Backhoes	0	Volley ball	0
0	Transfer station	0	Shade Canopy	0	Trees	40' to 50' Plus
0	Ground seats	0	Hop Scotch	0	Lunch area	0

3. Playground Perimeter Concerns Measured in Feet & Comments

The owner/operator shall evaluate each border concern for possible mitigation

Play Perimeter concerns	Distance from Border	Priority Rating	Comments
1st Public Street Broadway	75'	2	No Fence or barriers
2nd Street	N/A	0	
3rd Street	N/A	0	
Pool	0		
Streets with Heavy traffic	75'	2	
Water (ponds/streams/ditch		0	
Soccer/football field	N/A	0	
Baseball/softball field	N/A	0	
Basketball Court	N/A	0	
Parking Lot	60 ft.	2	No Fence or barrier
Picnic Table	50 to 100 Ft Plus	0	Distant
Trees	40 to 50 ft plus	0	Distant
Benches	Distant	0	
Teather ball	N/A	0	
Volleyball	N/A	0	
BBQ	0	0	
2nd play area	25 feet	2	13" containment drop off
Restrooms	40' Plus	0	

Page 3 - General Environment

It is important to understand that children are easily attracted to areas and situations that are not always safe. Public streets and parking lots located near a playground can be dangerous.

Baseball, soccer, football fields and golf courses can be hazardous if in close proximity to a playground, as miss directed balls can strike a child and possibly cause injury.

Railroad tracks, water ponds, streams, ditches, construction yards and cliffs are attractive to children and can be hazardous.

Trees located in or around a playground must have their limbs and branches trimmed to be at least 84-inches above the highest designated play surface. The reason for this is that children will attempt to reach out and grab and try to swing on limbs and/or branches. This could cause a dangerous fall.

**Non
Comp. Comp. N/AV Notes**

1.	General Environment		X		ASTM 2049 Street and Parking
2.	Materials & Manufacture		X		Design issues and failure
3.	Use Zones		X		
4.	Maint., Surfacing, Labeling signage		X		Missing warning labels
5.	Accessibility	X			
6.	Access & Egress	X			
7.	Platforms, Landings, Walkways			X	
8.	Flexible components			X	
9.	Step Ladder			X	
10.	Cargo nets			X	
11.	Upper body equipment			X	
12.	Slides		X		Accessible climbable structure
13.	Swings			X	
14.	Ladder climber			X	
15.	Seesaws			X	
16.	Spring Rocking equipment			X	
17.	Cable Glider			X	
18.	Balance beams			X	
19.	Sliding Poles			X	
20.	Shade	X			In general area no containment shade
21.	Roller Slides			X	

22.	Flexible Rubber Climbers			X	
23.	Spinners			X	
24.	Stepping Form			X	
25.	Standing spinners			X	
26.	Fencing, Gates, Barriers, Signs		X		ASTM 2049 Level II Street Hazard

PLAYGROUND SAFETY AUDIT

The following is an itemized list of the issues observed. Photos were taken on site during the audit process and include descriptions or the items that currently do not meet the ASTM F1487-21 and CPSC guidelines. Note: Whenever ASTM code is cited it refers to ASTM F1487-21 unless otherwise noted.

ADA Accessible Design Pertaining to The Playground Equipment Area's only:

Is the playground and equipment area accessible **Yes**

Within the containment area is the playground equipment ADA accessible? **Yes**

Is the Playground subject to the DOJ 2010 Standard for Accessible Design? **Yes**

1. There are missing warning labels on all play structures and no freestanding warning sign. Only one label noted is a Playworld systems identification on the original Playworld slide. Either warning labels or a freestanding sign are required. **1 Rating.** Recommended labels: ASTM 14.2.1. Information message communicating age appropriateness, ASTM 14.2.2 Information message communicating supervision recommended, ASTM 14.2.3 warning message communicating the removal of helmets, drawstrings or accessories around the neck. ASTM 14.2.4 warning message communicating hot play surfaces and/or surfacing when applicable, ASTM 14.2.5 warning message communicating the hazard of play equipment located over hard surfaces, when applicable.(Sample label photo) Recommend placing labels and/or a freestanding warning sign.
No Picture.
2. There are deep drop offs at the sidewalks entering the 2nd play area. Drop off is approximately 25 feet from the audited play area. ASTM 3.1.50, CPSC 3.6. ASTM F 2049 **2 Rating.** Recommend adding safety material to the 2nd play area or building ramps to eliminate the drop offs.



3. The use zones around all structures are non-compliant. The slide, vine climber, and concrete leaf structures are designed for climbing and play. Reference Nature Works Inc. Maintenance Manual Sept. 11 2004. ASTM 9.2.1, 9.2.3 CPSC 5.3.9. **1 Rating.** The large boulders placed close together also represent a fall hazard in the containment area. Recommend the structures/equipment be moved or removed to achieve proper use zones. (Vine climber & Slide 51", Vine climb and bolder 44", vine climb and round grape rock 48". Leaf climber to ADA ramp 32", Leaf to curb 29", Leaf to rocks and boulder up to 52". Stationary structures require a 72 inch use zone.



4. Two structural failures of the vine climber have been reported on Jan 26, 2023 and Aug. 22 2022. The current condition of the vine climber reveals complete separation of the climber arm extensions in two locations. Pics below. Movement of the remaining damaged arms and the structure indicates serious structural compromise. There are numerous cracks, some large and deep, that may have allowed water to enter down to the metal infrastructure leading to rust and support structure failure. ASTM 4.1, CPSC 2.5.1. **1 Rating.** Recommendation: High priority. Immediately take the play area out of service with approved construction fencing to restrict play activity in the area. Long term engineered structural integrity and safety of the existing structure is a serious concern.

ASTM F1487-21 4.1 General Requirements—Playground equipment shall be manufactured and constructed only of materials that have a demonstrated durability in the playground or similar outdoor setting. Any new materials shall be documented or tested accordingly for durability by the playground equipment manufacturer.



5. The depth of the EWF engineered wood fiber throughout the play area is non-compliant for depth. The minimum depth for wood fiber is 9 inches of safety material maintained at all times. The average depth of the safety surface is 4 to 6 inches. In addition, there is substantial EWF decomposition starting at just 2 to 3 inches below the surface. ASTM 13.2.1, CPSC 2.5.1 table 2.
1 Rating. Recommend replacing the old decomposing material with 12 inches of new engineered wood fiber.



6. There is a deep kick out at the slide exit The exit height exceeds the 15 inch maximum height and there is insufficient depth of safety material. ASTM 8.5.5.3, CPSC 5.3.6.4. **2 Rating.** Recommend adding safety material to the area to maintain the minimum 9 inch proper depth and lower the exit height of the slide.



7. There is a street with busy traffic, parking, and a bike path in the playground non-compliant hazard zone. The bike path is approximately 60 feet from the play area use zones and the parking and street begin at 75 feet from the playground use zones. Hazards from 30 to 100 feet are considered Level II. ASTM F2049. **2 Rating.** A series of compliant barriers and fencing could be used to lower the risk factors and rating slightly, but in this case the close proximity of the busy street per the standard should be mitigated by placing an ASTM F 2049 compliant fence with a self closing gate around the entire play area.

ASTM F 2049 6.1.3 Fences—All vulnerable play areas shall have fences with gates as described in 7.6. This method of protection may include chain link and other materials of a minimum height of 4 ft (1.22 m) above grade.

8.3 Vulnerable Play Zone....Level I (top priority) is where the hazard is less than 30 ft from play equipment or its use zone. Level II is where the hazard is 30 ft up to 100 ft from play equipment or its use zone, and Level III is where the hazard is over 100 ft up to 200 ft from play equipment or its use zone. Any hazard more than 200 ft away is not necessarily within a vulnerable play zone requiring a fence unless the owner/operator or its representative deems it as being required.



Note: The large dead tree structure approximately 15 feet from the play area could be considered an attractive nuisance and climbing hazard under ASTM F2049. **No Rating.**



8. The existing Playworld slide retrofitted with a concrete rock artistic representation of grapes does not fit into any published description of the ASTM, CPSC playground safety standards. The surfaces are for the most part rounded with no flat 2X2 inch designated play surface. However, the added structure is readily accessible with a top height of 135 inches, over 11 feet high. The safety surfacing below this area is currently non compliant for depth, but even at the proper depth a fall from this height could be catastrophic. Impact testing of the safety surface at the proper depth is needed to determine if the surfacing is compliant for the potential fall height. There have been reports of kids climbing to the top. The two signs on sight requesting “Do not climb on the grape structure” are helpful for proper warning, however, they are only a warning and do not eliminate a potential hazard. Professional opinion: **1 Rating.** The current configuration with non-compliant depth of surfacing represents a serious hazard. There is no known repair or modification that I can recommend to eliminate the climbing hazard.



Another important concern of the slide grape design is there is no way to view the condition and integrity of the slide tube connections.

End of Playground Audit

General Maintenance Concerns:

1. There are several squirrel burrows in the ground near the play area with one in the containment area.
2. One of the ground level rock grapes has damage and missing mosaic pieces.
3. There is a small felt tip graffiti on one of the leaf structures.

In summary the play area and equipment have several important concerns. The play area should be taken out of service until the listed exceptions can be resolved.

The following are general site pictures:





2nd play area not audited

Thank you for contacting JCI, SafePark Services, we appreciate the opportunity to provide you with this playground inspection report. If you have any questions, please don't hesitate to give us a call. If you would like more information on the wide range of services provided by Jamey Clark, Inc. (JCI) please visit our website www.SafePark.com We look forward to working with you in the very near future.

Sincerely,

Charles Froeming

Charles Froeming
Jamey Clark, Inc. (JCI)
SafePark Services
CPSI #49198-0923



STAFF REPORT

January 08, 2024
Agenda Item No.: 8

SUBJECT

MURAL PROPOSAL – UNTITLED ARTWORK BY CHARLIE MEJIA & MARK “ZANE” KINGCADE

DEPARTMENT

Community Services Department

RECOMMENDATION

Request the Public Art Commission approve the Mural Proposal – Untitled Artwork by Charlie Mejia and Mark “Zane” Kingcade.

Staff Recommendation: Approval (Community Services: Jennifer Schoeneck)

Presenter: Robert Rhoades, Assistant Director of Community Services

FISCAL ANALYSIS

The artists are requesting the Public Art Commission approve \$20,000 for the artwork from the Public Art Fund, City Murals account. If approved, the remaining fund balance would be \$270,346.

PREVIOUS ACTION

On November 8, 2023 this application and mural design was reviewed and approved by the City’s Appearance Committee. This application has also been informally reviewed by the Public Art Commission, Mural Subcommittee.

On November 13, 2023 the Public Art Commission tabled discussion on this mural until the next meeting in order for all the commissioners to be present to weigh in on approval.

BACKGROUND

The proposed mural is located at 332 E. 2nd Avenue, Escondido, 92025 at the business *Best Little Hair House*. The mural will be placed on the west facing wall that is highly visible to traffic along eastbound 2nd Avenue. Furthermore, this would be replacing the current mural that is over 10 years old. The new mural will keep a similar theme with more vibrant colors and upgraded materials. The mural will measure 42.5 feet by 12.5 feet on a stucco/cinderblock surface.

ATTACHMENTS



CITY *of* ESCONDIDO

STAFF REPORT

- a. Mural Application – Untitled Artwork by Charlie Mejia & Mark “Zane” Kingcade



City of Escondido Public Art Commission
Mural Application

Applicant

Applicant Name: *Charlie Mejia*
Applicant phone: *(760) 960-0826* Email: *mejiacharlie@gmail.com*
Applicant Mailing Address Line 1: *1375 N. Broadway DS*
City: *Escondido* State: *CA* Zip: *92026*

Lead Artist

Artist Name: *Charlie Mejia*
Artist phone: Email:
Artist's Mailing Address (if different):
City: State: Zip:
Artist website:

Proposed Mural Location

Name of Property Owner: *Marie Scudder*
Owner phone: Email:
Property Owner mailing address:
Property street address (if different) *332 E. 2nd Ave*
City: *Escondido* State: *CA* Zip: *92025*

Amount of funding requested:
\$ 20,000

Dimensions of proposed mural wall:
42.5 Ft x 12.5 Ft



Has the owner given permission for a mural to be painted on the proposed wall? (Yes/No)

The wall is:

Brick____ cinderblock X stucco X wood____ other_____

Please describe the project, and the specific location of the mural and why a mural will enhance the area.

This mural sits at the crossroads of Downtown Esccondido at Juniper and 2nd Ave behind The Grand/Ritz Theater.

Please describe the method for mounting or displaying the mural.

The mural will be painted directly onto the surface of the wall with high quality exterior paints.

Describe the ground in front of the wall (condition, debris etc.) and surrounding features.

The mural is on the side of the building facing Juniper and easily viewable on 2nd Ave.

Describe the theme/image you envision for this mural, if known at this time.

The mural will replace a more than 10 year old mural of the same theme, by the same artists.

Describe the methods and techniques to maintain the artwork. Include a maintenance plan with estimated costs.

The maintenance for this mural starts in the planning and implementation phases by selecting appropriate mediums and quality mural coatings.

Before:



After:

