



# CITY of ESCONDIDO

## SPECIAL PUBLIC ART COMMISSION MEETING

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May 20, 2024 at 4:30 PM  
Council Chambers: 201 North Broadway, Escondido, CA 92025

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### 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.

#### VICE CHAIR

Juan Vargas

#### COMMISSIONERS

Carol Rogers

Nathalie Martinez

Heidi Paul

Terri Ryan

Patricia Spann

Jacqueline Kelleher

#### 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, MAY 20, 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.municodemeetings.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, MAY 20, 2024

### AGENDA

#### FLAG SALUTE

#### ROLL CALL

#### ELECT CHAIR

1. Elect Chair

#### ELECT VICE CHAIR

2. Elect Vice Chair

#### 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

- [3.](#) REVIEW AND APPROVE THE MINUTES OF THE MARCH 11, 2024 MEETING

#### NEW BUSINESS

- [4.](#) **PUBLIC ART STRATEGIC PLAN & 2024-2025 ANNUAL WORKPLAN**

Request the Public Art Commission approve the proposed Public Art Strategic Plan and the Public Art Commission Annual Work Plan for the City of Escondido. Upon approval, this plan will be presented to the City Council for adoption. The plan aims to enhance the cultural landscape of our city, promote economic development, and establish a framework for the evaluation and monitoring of public art projects.

Staff Recommendation: Approve (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development & Robert Rhoades, Assistant Director of Community Services

- [5.](#) **ART EDUCATION**

Request the Public Art Commission receive and file information regarding Art Education.

Staff Recommendation: Receive & File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services



# CITY of ESCONDIDO

## PUBLIC ART COMMISSION

MONDAY, MAY 20, 2024

### 6. ARTWORK INVENTORY & MAINTENANCE

Request that the Public Art Commission provide direction regarding public art inventory and maintenance.

Staff Recommendation: Provide Direction (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

### 7. RISK, SAFETY, & COMPLIANCE STAFF WORKING GROUP (formally: Appearance Committee)

Request that the Public Art Commission receive and file.

Staff Recommendation: Receive and File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

### 8. RIBBON CUTTING EVENTS

Request the Public Art Commission receive and file information about Ribbon Cutting Events.

Staff Recommendation: Receive & File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

### 9. ESCONDIDO EXPRESSIONS UTILITY BOX PROGRAM PHASE 2 UPDATE

Request the Public Art Commission receive and file information about the Escondido Expressions Utility Box Program Phase 2.

Staff Recommendation: Receive & File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

### 10. BANNER PROGRAM

Request the Public Art Commission receive and file information about the Banner Program.

Staff Recommendation: Receive & File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

## QUEEN CALIFIA REPORT



# CITY *of* ESCONDIDO

## PUBLIC ART COMMISSION

MONDAY, MAY 20, 2024

11. Queen Califia Presentation

### **LIAISON REPORT**

[12.](#) Project Tracking Sheet

### **SUBCOMMITTEE AND COMMISSIONER UPDATES**

### **FUTURE AGENDA ITEMS**

### **ORAL COMMUNICATION**

### **ADJOURNMENT**



# CITY of ESCONDIDO

## LIBRARY BOARD OF TRUSTEES

Item 3.

March 11, 2024 at 4:30 PM

### MINUTES

#### ROLL CALL

##### PRESENT

Chair Anna Marie Velasco

Vice Chair Juan Vargas

Commissioner Terri Ryan

Commissioner Patricia Spann

Commissioner Nathalie Martinez

Commissioner Heidi Paul

Commissioner Carol Rogers

#### 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.

None

#### PRESENTATION: SAN DIEGO FC ESCONDIDO LOGO ARTIST

Presentation by Jennifer Schoeneck, Director of Economic Development

#### APPROVAL OF MINUTES

##### 1. REVIEW AND APPROVE THE MINUTES OF THE JANUARY 8, 2024 MEETING

Motion made by Commissioner Rogers to approve the minutes with a revision to include 'Art Inventory and Maintenance' status updates on future agenda items for this project

Seconded by Vice Chair Vargas

Approved 7-0

#### NEW BUSINESS

##### 2. ESCONDIDO EXPRESSIONS UTILITY BOX PILOT PROGRAM

Request the Public Art Commission approve the change in artist and location as recommended by the Subcommittee.

Staff Recommendation: Approval (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services



# CITY of ESCONDIDO

## LIBRARY BOARD OF TRUSTEES

MONDAY, MARCH 11, 2024

Robert Rhoades, Assistant Director of Community Services provided an update

Motion made by Commissioner Martinez

Seconded by Commissioner Spann

Approved 7-0

### **3. PUBLIC ART MASTER PLAN AND ART SOLICITATION PROCESS**

Request the Public Art Commission receive and file the update of the Public Art Master Plan and Art Solicitation Process.

Staff Recommendation: Receive and File (Community Services: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development

Jennifer Schoeneck, Director of Economic Development provided an update

### **4. ESCONDIDO COMMUNITY FOUNDATION ART GRANT**

Request the Public Art Commission receive and file information about the Escondido Community Foundation Art Grant.

Staff Recommendation: Receive and File (Community Services: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development

Jennifer Schoeneck, Director of Economic Development provided an update

Direction given to staff to notify the PAC of future projects/applications

### **5. QUEEN CALIFIA SUBCOMMITTEE**

Request that the Public Art Commission dissolve the Queen Califia Subcommittee.

Staff Recommendation: Approve (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

Robert Rhoades, Assistant Director of Community Services provided an update



# CITY of ESCONDIDO

## LIBRARY BOARD OF TRUSTEES

MONDAY, MARCH 11, 2024

Motion made by Vice Chair Vargas, to dissolve the Subcommittee with direction to staff to provide status updates at each meeting

Seconded by Commissioner Spann.

Approved 7-0

### **6. APPEARANCE COMMITTEE**

Request that the Public Art Commission receive and file.

Staff Recommendation: Receive and File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

Motion made by Vice Chair Vargas to move Item to May meeting

Seconded by Commissioner Paul

Approved 7-0

### **7. ART EDUCATION**

Request that the Public Art Commission provide direction regarding art education.

Staff Recommendation: Provide Direction (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

The Commission discussed opportunities for art education

### **8. MURAL PROJECT – HUMMINGBIRDS BY BRENDA TOWNSEND**

Request the Public Art Commission approve the cost increase for the Mural project – Hummingbirds by Brenda Townsend.

Staff Recommendation: Approval (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

Direction to staff to place ribbon cutting procedure for murals on next agenda

Motion made by Commissioner Rogers





# CITY of ESCONDIDO

## LIBRARY BOARD OF TRUSTEES

MONDAY, MARCH 11, 2024

Seconded by Commissioner Ryan

Approved 7-0

### **9. MURAL PROPOSAL – KNOW YOUR HISTORY BY MARK “ZANE” KINGCADE**

Request the Public Art Commission approve the Mural Proposal – Know Your History by Mark “Zane” Kingcade.

Staff Recommendation: Approval (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

### **10. MURAL PROPOSALS AT WASHINGTON PARK BY EUHSD STUDENTS**

Request the Public Art Commission approve the Mural Proposals at Washington Park by EUHSD students.

Staff Recommendation: Approval (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

Soudabeh Memarzadeh spoke in favor of the project

Aled Anaya spoke in favor of the project

Domanick Valdivia spoke in favor of the project

Motion made by Vice Chair Vargas

Seconded by Commissioner Martinez

Approved 7-0

### **11. MURAL POLICY UPDATE**

Request that the Public Art Commission approve a moratorium on accepting new mural applications until an art solicitation process and policy has been formalized.

Staff Recommendation: Approval (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services



# CITY of ESCONDIDO

## LIBRARY BOARD OF TRUSTEES

MONDAY, MARCH 11, 2024

Motion made by Commissioner Ryan

Seconded by Commissioner Paul

Approved 7-0

### **12. MEETING SCHEDULE – MONTHLY**

Request that the Public Art Commission receive and file.

Staff Recommendation: Receive and File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

Robert Rhoades Assistant Director of Community Services presented on item

### **LIAISON REPORT**

Robert Rhoades Assistant Director of Community Services provided an update

### **SUBCOMMITTEE AND COMMISSIONER UPDATES**

Chair Velasco provided an update on the Palomar Mural project

### **FUTURE AGENDA ITEMS**

Chair Velasco - Consider changing the flags on Grand

Commissioner Rogers - Budget update, including maintenance

### **ORAL COMMUNICATION**

None

### **ADJOURNMENT**

Meeting Adjourned at 7:08 p.m.

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PRESIDENT

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ASSISTANT CITY CLERK



# STAFF REPORT

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May 20, 2024  
Agenda Item No.: 4

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## SUBJECT

### **PUBLIC ART STRATEGIC PLAN & 2024-2025 ANNUAL WORKPLAN**

## DEPARTMENT

Community Services Department

## RECOMMENDATION

Request the Public Art Commission approve the proposed Public Art Strategic Plan and the Public Art Commission Annual Work Plan for the City of Escondido. Upon approval, this plan will be presented to the City Council for adoption. The plan aims to enhance the cultural landscape of our city, promote economic development, and establish a framework for the evaluation and monitoring of public art projects.

Staff Recommendation: Approve (Economic Development: Jennifer Schoeneck)

Presenter: Jennifer Schoeneck, Director of Economic Development & Robert Rhoades, Assistant Director of Community Services

## FISCAL ANALYSIS

There is no additional financial impact to the City's General Fund. Funding for Public Art will continue to be development fees. However, future consideration will need to be made to find a funding source for the maintenance of public art.

## PREVIOUS ACTION

On January 8, 2024, the Public Art Commission voted (7-0) to establish the Public Art Master Plan Subcommittee consisting of Commissioners Rogers and Spann. The goal of the subcommittee would be to conduct meetings with local stakeholders, review various drafts of the plan, and complete the document to bring before the Public Art Commission and City Council for approval.

It was deemed that a strategic plan was more appropriate based on the state of the current program, the appropriateness of a prescriptive public art master plan may be explored at a future date.

## BACKGROUND

The public art program at the City of Escondido was first created in 1988. Since then, the program has expanded significantly, enriching our community with meaningful art installations. The proposed Public



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## STAFF REPORT

Art Strategic Plan has been developed with input from community members, local artists, and cultural organizations. This plan aligns with the City Council's priorities and the Comprehensive Economic Development Strategy (CEDS).

The Public Art Strategic Plan aims to position the City of Escondido as a leader in public art for cultural and economic development. By celebrating our city's unique identity through public art, we can foster community pride, stimulate economic growth, and enhance the quality of life for all residents. Upon approval by the Public Art Commission, the Strategic Plan and the Annual Work Plan will be presented to the City Council for final adoption.

Extensive community engagement was conducted to develop this plan. Feedback from public workshops, surveys, and stakeholder meetings has been instrumental in shaping the goals and strategies outlined in the plan. Public outreach activities are described in Appendix III of the Public Art Strategic Plan. Continued community involvement will be critical to the success of the public art program and will be a step in the process for soliciting artists and education programs.

The Public Art Strategic Plan outlines key goals and strategies for integrating public art into the city's development and community engagement efforts. The primary objectives include:

### Defining Roles and Responsibilities

The strategic plan clearly defines the roles of the City Council, the Public Art Commission, City staff, the public (including residents, nonprofits, artists, and visitors), and the artists. This ensures a collaborative and organized approach to public art initiatives.

### Vision

"We are a City where art, inspired by community, welcomes visitors and residents, creating a fun and lively environment that celebrates all things Escondido, heralding our past and manifesting our future."

### Values

- Art that Unifies: Brings together communities, creating a sense of belonging and shared identity.
- Art that Celebrates: Honors achievements, traditions, and milestones, highlighting Escondido's cultural heritage.
- Art that Educates: Enlightens and informs, promoting learning and exploration.
- Art that Remembers: Preserves stories and legacies, serving as a testament to Escondido's resilience and spirit.
- Art that Inspires: Sparks imagination and innovation, motivating positive change.

### Goals

1. Keep the Momentum
  - a. Celebrate art year-round with rotating exhibitions and festivals.



# CITY of ESCONDIDO

## STAFF REPORT

- b. Integrate art into city celebrations and activities.
  - c. Provide clear guidelines for artist participation and remove barriers.
  - d. Streamline the feedback process for private developers' art proposals.
- 2. Communicate Clearly
  - a. Publicly notice elements of the Annual Public Art Workplan and solicit public input.
  - b. Make up-to-date public art information available online and in other relevant forms.
- 3. Celebrate Public Art
  - a. Organize public events to celebrate the completion of public art projects.
- 4. Prioritize Community-Centric Art
  - a. Ensure public art reflects the people, history, and future of Escondido.
  - b. Encourage artists to incorporate local stories and traditions into their work.
- 5. Catalyze Economic Development
  - a. Use public art to attract visitors, stimulate local businesses, and enhance economic vitality.
- 6. Ensure Evaluation, Monitoring, and Maintenance
  - a. Develop a comprehensive evaluation and monitoring framework.
  - b. Ensure long-term maintenance and conservation of public art.
- 7. Promote Education and Community Engagement
  - a. Increase public awareness and appreciation of public art through educational programs and outreach efforts.

### ATTACHMENTS

- a. Draft Public Art Strategic Plan
- b. Draft Community Organization Support Letter
- c. Draft FY24/25 Workplan with Budget

# City of Escondido

## Public Art Strategic Plan

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# Vision Statement

**We are a City where art, inspired by community, welcomes visitors and residents, creating a fun and lively environment that celebrates all things Escondido, heralding our past and manifesting our future.**

## Purpose

The purpose of this document is to define the City's role in public art, including the role of the City Public Art Commission and staff administration role. This document seeks to clarify the intention of public art in the City of Escondido as a means to provide a unified purpose for local art organizations and artists, to express and unite the City, nonprofits, and businesses to inspire residents and visitors to be inspired through art.

This document outlines the vision, goals and roles of various stakeholders in the community, providing guidance to the City for the curation of public art in the City of Escondido. It is designed to guide the City's decision making in the management of the City's public art portfolio.

## Acknowledgements

Gratitude to the City of Escondido City Council for leading the vision for public art as a catalyst for a brighter future for the City of Escondido, its residents, visitors and businesses. This document is the result of hours of public input and hard work by the City of Escondido Public Art Commission subcommittee members Commissioner Carol Rogers and Commissioner Patricia Spann. Thank you to RRM Design Group consulting for compiling public input to create this document. Thank you to City staff for guiding the process of creation of the City's first Public Art Strategic Plan.

# Executive Summary

This plan outlines the inspirational and practical roles of the City in creating a community that celebrates and cherishes art as a catalyst for a vibrant community. Within this document are the goals, strategies, and specific objectives of the Escondido Public Art Strategy and Annual Work Plan.

Escondido's public art program has long been a source of pride and identity for the community. It is a reflection of the city's rich cultural heritage, its vibrant present, and its aspirations for the future. This strategic plan builds upon that foundation, aiming to further enhance the role of public art in the life of the city and its residents.

By defining the City's role in public art, this document sets the stage for a more cohesive and impactful approach to public art management and development. It provides a framework for collaboration between the City, artists, art organizations, businesses, and the community at large, ensuring that public art projects are not only aesthetically pleasing but also meaningful and relevant to the people they serve.

As the City of Escondido continues to grow and evolve, so too will its public art program. This document serves as a roadmap for that evolution, guiding decision-making, resource allocation, and community engagement efforts related to public art. It is a testament to the City's commitment to creativity, innovation, and cultural enrichment, and it lays the groundwork for a future where art is not just a decoration but a vital part of the city's identity and soul.

## Introduction

This document outlines the Escondido Public Art Plan, which encompasses strategy, an annual workplan, and alignment with the City's general and specific plans. It represents the culmination of extensive community engagement, stakeholder input, and expert analysis, all aimed at charting a course for the future of public art in Escondido.

Escondido is a city with a rich artistic heritage and a vibrant cultural scene. From its historic downtown to its modern urban spaces, art is everywhere, reflecting the diversity and creativity of its residents. The Escondido Public Art Plan seeks to build upon this legacy, fostering a greater sense of community pride and identity through art.

At its core, the Escondido Public Art Plan is about more than just creating beautiful spaces—it's about creating meaningful connections between people and their environment. It's about

celebrating the past, embracing the present, and envisioning the future through the transformative power of art.

Through this plan, the City of Escondido aims to position itself as a leader in public art, setting new standards for creativity, innovation, and community engagement. It is a bold vision for the future, one that recognizes the importance of art in shaping our world and our lives.

As you can see, the expansion of these sections further emphasizes the importance of public art in shaping the identity and future of Escondido, highlighting the city's commitment to creativity, community engagement, and cultural enrichment.

## What is Public Art?

Public art is a dynamic form of artistic expression that enriches and enlivens public spaces, creating a sense of place and identity for a community. It encompasses a wide range of artistic disciplines, including but not limited to sculpture, murals, installations, performance art, and digital media. Public art has the power to transform ordinary spaces into vibrant cultural destinations, engaging the public in meaningful dialogue and fostering a sense of pride and ownership in their surroundings.

In the context of the City of Escondido, public art is defined as any artistic work located on public property or visible from public spaces, such as streets, parks, and plazas. This includes permanent installations as well as temporary exhibitions and events. Public art plays a crucial role in enhancing the visual landscape of the city, serving as a reflection of its cultural diversity, history, and values.

All public art projects in Escondido, whether on public or private land, are subject to review and approval by the Public Art Commission as outlined in the City's Municipal Code. This ensures that all artworks contribute to a cohesive placemaking narrative that resonates with the local community to create a curated public art collection for the City. The goals outlined in the city's public art strategy serve as the guiding principles for the commission and city staff in the creation of an annual work plan and the ongoing review of public art projects.

By promoting the creation and appreciation of public art, the City of Escondido aims to enrich the lives of its residents, enhance its cultural offerings, and strengthen its identity as a vibrant and creative community. Public art is not just about aesthetics; it's about creating meaningful connections between people and their environment, fostering a sense of belonging and pride in the places we call home.

## Creative Placemaking

Creative placemaking is a transformative approach to public art that celebrates the unique characteristics and identity of a neighborhood. It goes beyond traditional notions of beautification to encompass a wide range of artistic interventions that engage, inspire, and empower communities. Creative placemaking involves the strategic use of art, creative signage, and wayfinding to define and enhance the physical and cultural attributes of a place.

In the context of the City of Escondido, creative placemaking is about more than just installing artworks; it's about creating meaningful connections between people and their environment. It involves engaging with residents, business owners, and other stakeholders to understand and celebrate the unique identity of each neighborhood. This process typically includes public input from residents and business owners in close proximity to the public art location, ensuring that the artworks reflect the values and aspirations of the community.

The goal of creative placemaking is to establish a unified, creative, and inspirational palette for neighborhoods, as defined by the city's general plans and specific plans. This approach recognizes that art has the power to transform spaces, foster a sense of pride and ownership, and strengthen social bonds within a community. By integrating art into the fabric of neighborhoods, creative placemaking can enhance the quality of life for residents and contribute to the overall vibrancy and identity of the city.

The City Public Art Commission plays a central role in creative placemaking efforts, working closely with local artists, community members, and other stakeholders to bring art into neighborhoods. The commission seeks to leverage partnerships with local companies and organizations to enhance the impact of creative placemaking initiatives, ensuring that public art projects are reflective of the diverse communities they serve.

## Creative Placekeeping

Creative placekeeping is a proactive and intentional effort by the City of Escondido to preserve and celebrate the unique character, history, and culture of its neighborhoods through public art. It goes beyond traditional notions of preservation to actively engage with communities, ensuring that their stories, traditions, and identities are reflected and celebrated in the built environment.

One example of creative placekeeping in Escondido is Grape Day Park, which serves as a reminder of the city's agricultural roots. Through a combination of public art, landscape design, and interpretive signage, the park tells the story of Escondido's history as a center of grape cultivation, honoring the contributions of early settlers and farmers to the city's development.

Another example is the use of art deco and post-modernist inspired architecture in City Hall and the California Center for the Arts, Escondido. These buildings not only serve as functional spaces but also as artistic expressions that reflect the city's evolving culture and identity.

Creative placekeeping recognizes that each neighborhood and area of the city has its own unique history and culture that should be celebrated and preserved. It involves working closely with residents, community organizations, and local artists to identify and highlight the distinctive features of each neighborhood, ensuring that public art projects are meaningful, relevant, and reflective of the community's values and aspirations.

Public input is a key component of creative placekeeping, with the Public Art Commission actively seeking input from residents and stakeholders in the annual work plan. This ensures that public art projects are responsive to the needs and desires of the community, fostering a sense of ownership and pride among residents.

By embracing creative placekeeping, the City of Escondido aims to create a more vibrant and culturally rich cityscape that honors its past while embracing its future. It is a commitment to preserving the stories and traditions that make Escondido a unique and special place to live, work, and visit.

## Vision, Values and Goals

### Vision

**We are a City where art, inspired by community, welcomes visitors and residents, creating a fun and lively environment that celebrates all things Escondido, heralding our past and manifesting our future.**

### Values

1. **Art that unifies:** Art that brings together communities, fostering a sense of belonging and shared identity. It transcends barriers of culture, language, and background, creating a common ground for dialogue and understanding.
2. **Art that celebrates:** Art that commemorates and honors the achievements, traditions, and milestones of the past and present. It serves as a platform for joyous expression and reflection, highlighting the vibrancy and richness of Escondido's cultural heritage.

3. **Art that educates:** Art that enlightens and informs, providing valuable insights into the history, culture, and values of Escondido. It stimulates curiosity, promotes learning, and encourages exploration of new ideas and perspectives.
4. **Art that remembers:** Art that preserves and memorializes the stories, experiences, and legacies of individuals and communities. It ensures that important moments and contributions are not forgotten, serving as a testament to the resilience and spirit of Escondido's people.
5. **Art that inspires:** Art that sparks imagination, creativity, and innovation, inspiring individuals to envision a brighter future for Escondido. It instills a sense of possibility and optimism, motivating action and positive change within the community.

## Goals

### Goal 1: Keep the Momentum

- Celebrate art all year: Ensure that art is celebrated and showcased throughout the year, not just during specific events or seasons. This can include rotating exhibitions, art festivals, and public art installations that change periodically to keep the city's artistic landscape fresh and engaging.
- Integrate art into celebrations and annual activities: Incorporate art into existing city events and celebrations, such as festivals, parades, and cultural gatherings. This can include performances, art installations, and interactive experiences that enhance the overall event experience.
- Make the process clear for artists to participate: Provide clear guidelines and procedures for artists to submit proposals and participate in public art projects. This can include information on how to apply for funding, obtain permits, and navigate the approval process.
- Remove barriers when possible to allow artists to create: Identify and address any barriers that may prevent artists from participating in public art projects. This can include providing financial support, access to resources and materials, and addressing logistical challenges.
- Quickly convene meetings to provide feedback to private developers for proposed art in lieu of fees for new projects: Establish a streamlined process for reviewing and providing feedback on proposed art projects by private developers. This can help ensure that new developments incorporate public art in a meaningful and impactful way.

## Goal 2: Communicate Clearly

- Publicly notice elements of the Annual Public Art Work Plan and solicit public input: Ensure that the public is informed about the city's public art plans and projects through various channels, such as public notices, social media, and community meetings. Solicit feedback and input from residents to ensure that public art projects align with community values and priorities.
- Make up-to-date public art information available to the public online and in other relevant forms, such as brochures, digital kiosks: Provide easy access to information about public art projects, including descriptions, locations, and artist information. This can help residents and visitors learn more about the city's artistic offerings and encourage engagement with public art.

## Goal 3: Celebrate Public Art

- Every time a piece of public art is completed, the City and the community should aim to create a public event to recognize the artist and the contribution of the art to the community: Organize public events and ceremonies to celebrate the completion of public art projects. This can include artist talks, guided tours, and community gatherings to showcase and appreciate the new artwork.

## Goal 4: Prioritize Community-Centric Art

- Public art in the City of Escondido should prioritize the people, history and future of the City of Escondido: Ensure that public art projects reflect the values, history, and aspirations of the community. This can include themes that are relevant and meaningful to local residents, as well as artwork that honors the city's cultural heritage and diverse population.
- When possible, the narrative of the art should reflect these priorities: Encourage artists to collaborate with the community and incorporate local stories, symbols, and traditions into their artwork. This can help create a sense of ownership and pride among residents and strengthen the connection between public art and the community.

## Goal 5: Catalyze Economic Development

- Utilize public art as a catalyst for economic development: Leverage public art to attract visitors, stimulate local businesses, and enhance the overall economic vitality of Escondido. This can include incorporating public art into placemaking efforts, supporting art-related businesses, and promoting Escondido as a cultural destination.

## Goal 6: Ensure Evaluation, Monitoring, and Maintenance

- Establish a comprehensive evaluation and monitoring framework: Develop a framework for evaluating the impact of public art projects on the community, including their economic, social, and cultural benefits. This can include conducting regular surveys, focus groups, and data analysis to assess the effectiveness of public art initiatives.
- Ensure the long-term maintenance and conservation of public art: Develop a sustainable maintenance plan for public art installations, including funding mechanisms, maintenance schedules, and conservation strategies. This can help ensure that public art remains vibrant and accessible for future generations, contributing to the overall quality of life in Escondido.

## Goal 7: Promote Education and Community Engagement

- Promote public art education and community engagement: Increase public awareness and appreciation of public art through educational programs, workshops, and outreach efforts. This goal aims to empower residents to engage with public art, fostering a deeper understanding and connection to the cultural and artistic heritage of Escondido.

# Roles and Responsibilities

## The Community

Members of the community, also known as members of the public, which includes residents, businesses and visitors shall have the opportunity to provide public input in the form of public



comment at any art commission meeting, and through a survey process as determined by the specific program. For example, the two or three top art commission choices for an art piece in a public place shall be available for public comment and feedback about the potential art pieces.

## Artists

Artists and art groups are the heart of creating a cohesive community arts program. The public art commission shall solicit artists through a call to artists once a year which will provide an opportunity for artists to provide proposals to the administrators for consideration to the Public Art Commission for funding. Artists conducting art on private property visible from the public right of way should present the art directly or through a representative in order to receive feedback from the Public Art Commission. Artists creating art not in the public view, but available for public viewing in some way, are encouraged to notify City Staff and present an overview of the piece to the Public Art Commission for community awareness.

## Real Estate Developers

Residential and Commercial real estate developers are required to pay a developer impact fee for art, or provide art as part of their project. Each project created in lieu of fee must be submitted in the development packet and presented to the public art commission for approval before receiving final approval from planning as outlined in the municipal code and relevant legally binding documents related to development. Real Estate Developers are expected to follow regular procedure with City staff for development submissions.

## City Council

Council shall appoint public art commissioners to administer the public art program, and receive an annual status report of projects and funds. City Council shall provide policy direction and shall be responsible for adopting public art strategic plans and programs as proposed by the Public Art Commission to implement with City Staff.

## Public Art Commission

The Public Art Commission shall be composed of residents or business owners within the City of Escondido boundaries and appointed by City Council for a term of 2 years. Public Art Commission shall be responsible for defining an annual workplan for the commissioning of new art, educational programs, maintenance and decommissioning of art. Each year, the public art commission must define each of these workplan items. If maintenance funds for public art are not available or inadequate, the Public Art Commission is tasked with deaccessioning a minimum of one public art piece that has been in the City's collection for at least 5 years as

described in the municipal code or relevant governing documents. If the Art Commission will not select an art piece for decommissioning, the Council may determine the deaccessioning of art pieces. Public Art Commissioners will take assignments to oversee art in a specific district of the City to report to the Commission status of existing art pieces and recommendations for future art pieces.

## City Staff

City Staff shall serve as the administrator for the solicitation of art, education programs, maintenance, and decommissioning of art according to the annual work plan defined by the Public Art Commission and adopted by City Council. City staff will be responsible for initial vetting of artists and education programs and contracts to ensure qualifications including financial feasibility and robustness of contracted organizations and artists. City staff will also review potential projects through the risk, safety, and compliance staff working group to ensure adherence to local regulations. City staff may designate a qualified organization to conduct administrative duties.

## Defining Processes for Various Art Types

1. Art on public property, publicly funded:
  - Definition: Art installations or projects located on public property (e.g., parks, streets, government buildings) that are funded through public funds, such as government grants, allocations, or taxpayer dollars.
  - Examples: A mural on the side of a city-owned building, a sculpture in a public park funded by a government grant, or a community art project funded through a city's public art program.
2. Art on public property, privately funded:
  - Definition: Art installations or projects located on public property that are funded by private sources, such as donations, sponsorships, or grants from private organizations or individuals.
  - Examples: A sculpture in a public plaza funded by a local business, a mural sponsored by a community organization, or a community garden funded by a private foundation.
3. Art on private property, publicly funded:
  - Definition: Art installations or projects located on private property (e.g., commercial buildings, residential developments) that are funded through public funds, such as government grants, allocations, or taxpayer dollars.
  - Examples: A mural on the side of a privately owned building funded by a government grant for public art, a sculpture in a privately owned courtyard funded

by a city's public art program, or a public art installation in a shopping center funded by a municipal arts fund.

4. Art on private property, privately funded:

- Definition: Art installations or projects located on private property that are funded by private sources, such as the property owner, private donations, or grants from private organizations or individuals.
- Examples: A mural on the exterior wall of a private residence commissioned and funded by the homeowner, a sculpture in a corporate office funded by the company, or a community art project in a neighborhood funded by donations from residents.

These definitions help differentiate the various states in which public and private funding intersect with public and private property to support art installations and projects.

## Public Art Opportunity Areas

Several areas have been identified as priorities for consideration for public art within the next ten years. These preferred locations have been identified through community engagement. These locations offer a strategy to identify and prioritize projects. The preferred locations approach may cluster or provide coherency to groupings of art pieces.

The purpose of identifying preferred locations is to provide focus as well as flexibility. The following list is specific in the types of locations, while being open-ended enough to allow for a variety of projects to emerge over time. This provides flexibility for creative invention and collaborations amongst organizations, allows for work in various media, and enables the creative community to be responsive to opportunities as they arise.

### Parks

Parks are commonly activated by local artists. Parks have many characteristics that make them well suited to host artwork: they are usually publicly owned land, they are frequented by both locals and visitors, and are often used for community events and recreational activities that increase the number and variety of people who can come in contact with artwork at the park. The City of Escondido is familiar with this idea, and expanding the practice received support from 76% of online questionnaire respondents. Focus group and community workshop participants also support continued implementation of art in parks, both temporary and permanent pieces, to draw people to these public spaces. The focus groups pointed to the successes seen by Queen Calafia and the need for a more methodical approach to placing art and advertising artwork at parks.

### **Trails, Corridors, and Alleys**

The idea of activating the Escondido Creek Trail and the Rail Trail was widely discussed in focus groups and community workshops as an ideal opportunity to place both temporary and permanent art of all types. There appears to be public land along the Creek Trail providing the City of Escondido with a unique opportunity to curate location-specific public art pieces. Additionally, there are opportunities to partner with businesses and building owners to place murals on the building walls facing the creek. The City has plans to install art along the Escondido Creek Trail and to work with adjacent property owners to identify mural opportunities.

Generally, trails, corridors and alleys are linear and often pedestrian-oriented urban forms provide a unique and engaging opportunity for all types of art and educational elements to be displayed. Placing art where people walk and actively commute was a popular discussion point in the focus groups and was largely supported in the community questionnaire with trails receiving 37% support and unexpected areas, which could include all three of these categories, receiving 51% support.

### **Gateways and City Monument Signs**

Gateways, or major entryways into the community, were identified by focus group and community workshop participants as a must-have if Escondido's art identity aims to mature. Gateways welcome commuters and travelers into the community and offer the first impression of the community's identity. For this reason, gateways were discussed as a priority among the art community. In some instances, gateway art is already implemented; however, participants mentioned the need for refurbishment and installing gateways at access points to the City or downtown at locations that do not yet have a gateway.

### **Municipal Facilities**

Public buildings as a location for public art are supported by approximately 60% of questionnaire respondents. Depending on the public building and property layout, a variety of art typologies may be suitable for display. Possible community buildings that could host public art include community centers, recreational buildings, local government buildings, and transit centers, among others. Beyond public buildings, art can be applied to a variety of public facilities, including utility boxes, crosswalks, bus stops, and other municipally maintained structures. The City of Escondido, in partnership with youth artists through schools, have permitted student murals on the buildings in Washington Park; it is preferred that these art pieces be painted on removable art panels. Additionally, in the summer of 2023, a pilot program for utility box murals was kicked off.

### **Shopping Centers/Malls**

Large retail lots are ripe for transformation into vibrant community spaces, particularly as they compete with online retailers. The addition of public art can ground the shopping experiences with community identity. Shopping centers and malls are often large lot developments with ample space to place artwork, including on store facades. Approximately 52% of questionnaire respondents supported the idea of greater integration of art into their shopping and mall

experiences. One key factor in implementing this idea is the partnership with owners to host public art on their property.

### **Schools and Neighborhoods**

Placing public art in schools and throughout neighborhoods directly engages the Escondido community and residents. Schools received approximately 52% support from the questionnaire respondents and neighborhoods received approximately 40% support. Both opportunity areas provide greater exposure to public art for residents and foster community interest in the arts, especially the youth.

Public art is often a prominent visual feature; consequently, it is important that each piece of public art, and its proposed location, be thought through carefully and that it is context sensitive. Public art may be either publicly funded, i.e., funded by the City, or privately funded. Both publicly funded and privately funded art that is installed or placed in public spaces throughout the City, shall be subject to these policies and procedures.

## **Public Art Annual Workplan**

Each year the Public Art Commission will establish a subcommittee to create an annual workplan to fund new art, art education, maintenance and decommissioning. The plan will be proposed and then adopted by the Public Art Commission and then brought to the City Council for adoption.

Below is the Annual Work Plan timeline:

- January: Public Art Commission appoints 2 members to the Annual Workplan subcommittee
- May: Annual Workplan subcommittee via staff brings forth a proposed plan for Public Art Commission adoption
- July: Public Art Annual Workplan goes to Council for review and a vote
- August: Solicitation process begins
- October: Public input for final selections
- November: Public Art Commission approval of final art and award of funds
- December: Contracts signed
- January: Work begins, and estimated timeline for completion is 1 year or less

### **Annual Public Art Workplan Checklist**

- New art solicitation
  - Location of art piece(s)
  - Desired theme/ celebration topic

- Available funding amount for each piece
- Art related education program
  - Desired outcome of the program (people served, type of education)
  - Funding for the program
- Art scheduled for maintenance
  - Identify art pieces that require maintenance
  - Funding for maintenance
- Art selected for decommissioning
  - Review art piece contracts and maintenance status
  - Select art piece(s) for decommissioning
  - Documentation for art decommissioning
  - Decommissioned outcome: return to artist, sales, donation, salvage, removal etc.

## Conclusion

The City of Escondido stands at the threshold of a vibrant and dynamic future, one where public art serves as a beacon of creativity, community, and cultural pride. This Public Art Strategic Plan is not just a document, but a guiding light of the community's collective vision—an invitation to every resident, artist, and visitor to engage in a dialogue that transcends words and transforms spaces.

Public art in Escondido will be a celebration of our rich heritage, a reflection of our diverse community, and a catalyst for innovation and growth. It will unify the community, breaking down barriers and fostering connections among people of all backgrounds. It will educate and inspire, telling the stories of our past while envisioning the possibilities of our future. Every mural, sculpture, and installation will echo with the voices of our community, honoring the resilience, creativity, and spirit of Escondido's people.

As we embark on this journey, we are guided by our values—unity, celebration, education, remembrance, and inspiration. These principles will shape our approach and ensure that public art remains a vital and cherished part of our city's identity. Our goals are ambitious but achievable, driven by a commitment to excellence and a dedication to making Escondido a place where art thrives and enriches all lives.

Together, we will create an environment where art is woven into the very fabric of our community, where every street corner, park, and public space becomes a canvas for expression and a testament to our shared humanity. The Public Art Strategic Plan is a roadmap to a more vibrant, inclusive, and prosperous Escondido—one where the arts not only reflect who we are but also inspire who we can become.

Let us move forward with passion and purpose, embracing the transformative power of public art to create a city that is truly alive with beauty, creativity, and possibility.

# Appendix

## Appendix I: Public Art Commission Annual Work Plan Checklist

### Annual Public Art Work Plan Checklist

- New art solicitation
  - Location of art piece(s)
  - Desired theme/ celebration topic
  - Available funding amount for each piece
- Art related education program
  - Desired outcome of the program (people served, type of education)
  - Funding for the program
- Art scheduled for maintenance
  - Identify art pieces that require maintenance
  - Funding for maintenance
- Art selected for decommissioning
  - Review art piece contracts and maintenance status
  - Select art piece(s) for decommissioning
  - Documentation for art decommissioning
  - Decommissioned outcome: return to artist, sales, donation, salvage, removal etc.

## Appendix II: A Brief History - Art in the City Past and Present

Escondido's relationship to the arts and its endeavor for cultural development began almost at the City's incorporation. In 1888 the City incorporated and the first city band was formed by 12 local musicians. Within a year (1889) a bandstand was built on the southeast corner of Grand Avenue and Maple Street. According to historical records, music and theatrical productions were quite common at this time, including performances in schools, churches, and clubs.

In the 1920s and 30s, the Community Arts Association was organized to give attention to arts and drama. A leading community member, Benjamin Sherman, presented several plays at the Kinema Theatre, garnering audiences of up to 500 to 700 people. In more recent history, the Patio Playhouse Community + Youth Theater has been providing local, live theatre since its inception in 1967.

In 1946, the Philharmonic Arts Association was formed and launched its first concert series, held in the Escondido High School auditorium. Through the Association's efforts, Escondido was host to world-renowned artists such as Risë Stevens, Jose Greco, Artur Rubenstein and the Los Angeles Philharmonic.

In the 1970s, the Escondido Regional Arts Council was created to bring visual arts to North County. The first gallery was in the Vineyard Shopping Center, now the Vineyard Square, on

East Valley Parkway. Today, the Municipal Gallery and the Escondido Arts Partnership both provide venues for local artists to exhibit their work.

Also in the 1970s, the cultural history of the community came into focus with the establishment of Heritage Walk in Grape Day Park. The City's first library was identified and moved to the Heritage Walk, opening in 1976 as the first local history museum. Since that time, other historic buildings have been added to Heritage Walk to help keep the history of Escondido alive.

In 1985 Escondido voters approved the building of a \$73 million arts center that would bring music, dance, theater, education, and the visual arts together on one dynamic campus as part of an overall redevelopment project. Evidence for the desire to have an arts center, can be found as early as 1962 in a planning document known as the "Alexander Report". This report documented an effort to create an arts center to house all the artistic undertakings in the City of Escondido. It outlines what voters approved funding for in 1985: a civic center that would include a city hall, community services center and an arts center.

The first phase of the cultural center was the construction of City Hall, which was completed in March 1988. During the next years, the National Endowment for the Arts and the City of Escondido sponsored a design competition to which 108 high-caliber architects from around the world submitted entries. Their designs were placed on display in Grape Day Park for community viewing and unofficial voting. From this competition, the firm of Moore Ruble Yudell of Santa Monica was selected to design the Center.

Also in 1988, the City established a Public Art Program. Since that time just shy of 30 public art projects (not including murals) have been installed by the City of Escondido and private developers under the guidance of the Public Art Commission.

Ground-breaking ceremonies for the arts center were held on June 22, 1991 in Grape Day Park, 83 years following the first Grape Day Festival, 29 years after the first documented mention of the Civic Center idea, and 6 years after the vote to approve funding. Throughout construction, the community was invited to participate. The Center Founders program hosted approximately 1,650 visitors wearing hard hats. Area students from 17 schools were invited to showcase their own artistic talents by submitting 4x8-foot plywood "fence art" to decorate the site. In addition, more than 10,000 hours of volunteer time were logged in the year preceding the opening.

On October 1, 1994, almost a decade after that 1985 vote, the California Center for the Arts, Escondido (CCAIE) opened on a green, 12-acre campus in downtown Escondido, adjacent to City Hall and Grape Day Park. Since its opening in 1994, the California Center for the Arts, Escondido has been dedicated to promoting the arts and enriching the lives of Escondido citizens. The CCAIE attracts more than 300,000 people annually. The campus includes a 1,523-seat Concert Hall and a 404-seat Center Theater, 9,000-square-foot Museum, in addition to 17,000-square-foot Conference Center



On October 26, 2003 Queen Califia's Magical Circle by Niki de Saint Phalle located in Kit Carson Park opened to the public. Queen Califia's Magical Circle was a joint effort between the artist Saint Phalle, who financed the sculpture project, and the City of Escondido, which acquired the land and is responsible for landscaping, maintenance and operation. Queen Califia's Magical Circle is made up of nine large-scale sculptures and opened to the public.

This Public Art Strategic Plan builds upon Escondido's rich history of art while focusing on public art in the City. Some highlights in the City's history are listed below:

- 1888 The City of Escondido was incorporated on October 8. It consisted of 1854 acres.
- 1889 A bandstand was built on the southeast corner of Grand Avenue and Maple Street
- 1908 The first official "Grape Day" was held on California Admission Day, Sept 9
- 1920s The Community Arts Association was organized
- 1936 WPA built an adobe bandstand in Grape Day Park
- 1967 Patio Playhouse Community + Youth Theater opened
- 1969 Muffler Man by Joor Muffler was installed
- 1983 Installation of North by Northwest by Ken Pinkerton at the Escondido Public Library
- 1988 Escondido begins the Public Art Program
- 1989 Installation of Hekklil by Peter Mitten at the Escondido Transit Station
- 1990 Installation of The Cutting Wedge by Christopher Lee at 488 E. Valley Parkway  
Installation of Reflections on Downtown by T.J. Dixon on Grand Avenue, west of Broadway  
Installation of Community by Jeff Lindenau on West Valley Parkway at Tulip Street
- 1994 \* California Center for the Arts, Escondido opened  
\* Installation of Blue Granite Shift by Mathieu Gregoire at the Center for the Arts
- 1995 Escondido Arts Partnership was established
- 1996 Installation of Veteran's Memorial in Grape Day Park, donated by the Escondido Rotary Club
- 1998 Installation of Monuments to Time in the Corridor of Life, Art & Culture by Mooslin, Rowe & Stucky (1998) at the four corners of Grand Avenue and Maple Street
- 2003 Queen Califia's Magical Garden by Nikki de Saint Phalle opened in Kit Carson Park.  
Mingei International Museum Satellite opened in downtown Escondido
- 2004 Installation of "Vinehenge," a new playground in Grape Day Park, by Nature Works, Inc. opened
- 2005 Clock Tower was donated by the Rotary Club and placed on Broadway just north of Grand Avenue.
- 2007 Installation of "Military Tribute" by Gale Pruitt in Grape Day Park
- 2008 Installation of the sculptures Lorelei & Elation both by Gale Pruitt on Escondido Boulevard at West Valley Parkway and at Signature Way
- 2011 Installation of Mercado Grande by Tama Dumlao at the four corners of the intersection of Grand Avenue and Centre City Parkway
- 2012 Installation of the Festival Art Plaza on Maple Street between Grand Avenue and West Valley Parkway designed by Paul Hobson
- 2021 Esco Alley Art is curated with murals in the alley south of Grand Avenue between Maple and Kalmia Street

- 2022 Kenny Scharf mural on the California Center for the Arts  
 2023 Utility Box Mural Pilot Program kicks off.

## Appendix III: Planning and Public Outreach Process

The process for developing this plan involved a review and assessment of the current state of public art in the City of Escondido, the community engagement described in the next section, of the drafting the plan, and the vetting of the plan to ensure that it reflects the community's desire.

### Community Engagement

Community engagement was a vital component of this plan. The plan was kicked-off with a field tour and stakeholder meetings. Input was also received at a pop-up event, an online questionnaire, and at a public workshop. Additionally, presentations were given to the Public Arts Commission and to City Council, both meetings were open to the public.

### Field Tour

The field tour took place on January 17, 2023. The project team was joined by three art commissioners. The tour visited several art installations in the City. The art tour provided participants with a chance to see the public art that exists in Escondido and allowed for discussion as to how art pieces have been given to the City, opportunity sites, and challenges around maintenance and sign placement. The outcome of the field tour was a deeper understanding of the current conditions in Escondido.

### Stakeholder Focus Groups

#### Councilmember Meetings

As part of the development of this plan, the project team had virtual meetings with each Councilmember serving on the City Council in the Spring of 2023. The desire was to get a better understanding of the Councilmember's vision for this plan and for public art in Escondido.

Though each conversation was unique, they were all guided by the following set of questions for consistency.

What comes to mind when you think of public art in Escondido?

Where would you like to see public art?

What type of art would you like to see in Escondido?

What do you hear from constituents about public art?

What would a healthy funding stream for Public Art look like?

Do you see this as an opportunity for public-private partnerships?

What would you like to see as an outcome of this plan? What does a successful plan look like?

Most Councilmembers mentioned murals and Queen Califia among the first things which come to mind when thinking about public art in Escondido.

Locations for public art ranged from the generic such as parks, family spaces, and centrally located areas which are visible and accessible, to more specific locations such as the Escondido Creek Trail, the Rail Trail, the Transit Center, along East Valley Parkway, utility boxes, and crosswalks.

The ideas surrounding funding and public-private partnerships were also diverse. Many ideas centered on partnerships with existing associations, such as the San Diego Foundation and the Escondido Community Foundation (under the fiscal sponsorship of the San Diego Foundation), the Downtown Business Association, or private endowments.

Several Councilmembers expressed the desire to have Escondido be an art destination within the region. However, there was also acknowledgement that there has been minimal marketing, of Escondido's public art over the years. Conversations also included the desire for all art – such as performance art (theater, music) – in the community to be coupled with the public art process and eventually marketing.

Visions for a successful plan included the desire for the plan to be implemented, that it should include policy decisions such as sign placement with regard to public art pieces, and recommendations for phased implementation.

### **Art Commission Members**

Focus groups were held with the Public Art Commission Members. These conversations included questions regarding the type of art the commission members would like to see in the City, locations for art, outcomes for the plan, as well as mission, vision, and goals for the plan. The desired art covered several topics such as interactive art (especially for kids), art that reflects the diversity of the communities that live in Escondido, and the City's history. Utility boxes were raised, as well as incorporating performance art into the public art effort.

Locations mentioned for future art were along East Valley Parkway, along Bear Valley Parkway, District 3, and Kit Carson Park. Another idea that was discussed was adding more art to downtown with ties to Queen Califia and greater Escondido, such as mosaics in a similar style to the queen, and art that reflects are culture and heritage including agriculture. The idea of making Centre City Parkway from I-15 to Via Rancho Parkway a sculpture corridor was floated as well; however, there are safety concerns over placement of additional art in this area and will not be considered for future art placement unless this plan is amended in the future.

A successful plan was defined as one that would engage all stakeholders who would want to participate.

### **Artist Focus Group**

The artists touched on the art forms they desired to see more of in the future including murals created by high school students, thematic art – specifically art that pays tribute to Escondido’s history, interactive art – especially for youth, and wayfinding art; in other words, artistic ways to guide people throughout the City.

During the Artist Focus Group, the locations discussed for future art included the north end of Valley Parkway, East Valley Parkway, the Mercado District, West 9th Avenue, the Escondido Creek Trail, and any underused area.

The artists defined a successful plan as one that would result in economic benefit in the form of strengthening the City’s tourism industry by attracting visitors to Escondido, one that contains a marketing component, one that it is community-based – representative of the community and a plan that speaks to the future. There was also a desire for a streamlining of the process to get public art into the community as well as an expressed desire for additional City staff that would facilitate this process.

There was also a desire for a directory of/for the Art in Escondido and discussion surrounding identifying and developing a central location for visitors to go to learn about art in Escondido.

### **Business Focus Group**

The conversation regarding future art was slightly different in the Business Focus Group; the ideas contributed to the discussion included adding QR codes and a playlist for all murals, recycled art – in particular, art that uses/reuses metal from transit shelters and/or mail drop boxes both of which are scheduled to be removed locally and nationally. Wayfinding art and experiential art were also both mentioned.

During the Business Focus Group, the locations discussed for future art included Centre City Parkway, El Norte Parkway, East Valley Parkway, and utility/traffic control boxes.

An idea of creating zones for specific types of art was discussed; for example, Grand Avenue would be the mural zone, Grape Day Park could be the predominately kinetic art zone, and Kit Carson Park could be a sculpture zone.

The successful outcome of the Public Art Master Plan included an easing of the process for the placing of art in the city for all involved in the process – identified as artists and people who wanted to have art on their property – as well as a unified brand for Art in Escondido.

### **Student Artist Stakeholder Focus Group**

The Student Artist Stakeholder Focus Group meeting took place with the students who were painting murals at Washington Park. While the same set of questions were asked and the answers aligned with previous answers, the student artists were also asked about any big ideas they had. The answers were a concert venue, a safe space to create, and representation on the Public Art Committee.

The youth also stated that the vision for art in Escondido is that it is inclusive, accessible, diverse, free, cultural, includes youth, and is exciting.

The words the student artists used to describe Escondido were beautiful, hidden gem, has personality, is not cookie cutter, and comfy.

### **Pop-up Event Public Outreach**

Art Commissioners hosted a booth at the City of Escondido's annual Street Fair on May 21, 2023. The booth had a citywide map and a focused downtown map showing the current locations of public art and invited people to share locations where they desired art. The booth also had Escondido PAMP "business cards", which had a QR Code and website URL to the online questionnaire. Additionally paper copies of the questionnaire, flyers with information regarding docent opportunities at Queen Calafia and donation information for Queen Calafia's maintenance fund were available at the booth.

It was a successful event – the art commissioners made contact with approximately 394 people. Of those, approximately 23 people asked a question or received additional information, 49 people completed the questionnaire on the printed hard copy, and 216 people either took a business card or scanned the questionnaire QR code.

### **Online Questionnaire**

A questionnaire was made publicly available online from June 2, 2023, through July 4, 2023. The online questionnaire was advertised through the City's communication channels, as well as at the pop-up event and at the public workshop. The questionnaire was available in both English and Spanish. A total of 105 responses were received, of which one was in Spanish and included in the tabulations below. However, not every respondent answered every question.

Respondents indicated that the most important role art should play in Escondido is to support local artists and to beautify the community. The two most desired themes to be expressed through art were history and culture. Taken together, this shows a strong desire to have art in Escondido truly be rooted in the community, be created by local artists, and reflect and celebrate Escondido's past and present. The charts below show the responses received in greater detail.

The majority of respondents feel that regionally Escondido is not acknowledged as the art-rich community it is, and while the advertising choices listed in the questionnaire – advertising on the radio, on billboards, and in the newspaper – were not selected as "the best way", most respondents who indicated that there was another way to advertise more successfully did not indicate which, in their opinion was the best method.

Other ideas include word of mouth, social media, advertising in magazines, working through the schools by involving youth and their families, and by commissioning art products around Escondido.

## Public Workshop

The public workshop was held on Tuesday, June 13, 2023, from 6:30 – 7:30 p.m. in the Mitchell Room at City Hall. Approximately 20 members of the public attended. The evening started with a presentation giving context to the Public Art Master Plan and sharing what had been done to date. Attendees were then divided into two groups to foster greater participation.

Each group was asked about vision, mission, and goals for the Master Plan, about locations where art could be located, and the types of art people would like to see in Escondido. The graphics below capture the input from the Public Workshop.

[insert graphics]

## MAGEC Group Stakeholder Meeting

On Wednesday, March 27, 2024 City staff attended a Museum and Arts Growing Escondido Culture (MAGEC) meeting to ask the participants four questions:

What does art mean to you?

What is your vision for public art in the City of Escondido?

Are there certain core Values that Escondido's public art should embody?

What role do you think the city should have in art?

This lively discussion with a group of stakeholders directly connected to the arts community in Escondido was facilitated by Community Services staff. As a group, the attendees were given an opportunity to think about and then share their responses using sticky notes or in an open public forum on each of the questions in sequential order. The overarching sentiment was that art is an integral part of the Escondido Community. The following are some quotes shared at the meeting.

"To me, art is a window to the soul, for both the creator and the observer. Art can express emotions and ideas that are often not able to be expressed through words, using the international language of color, form and sound." – Steve Hart

"Civic Pride, Historic education, Beautification (not mundane), Cultural Varietal Expression Unity and Diversity at the same time, Building bridges across communities." – Tokeli Baker

"Art brings people together and creates a space for discussion and appreciation with other like-minded people" – Anonymous

"Art is the creation of media that relies on the psychology of the creative eye. It is the preserver of semiotics and culture." – Mia Savage

## Appendix IV: Art Typologies

Public art is different from studio art or art exhibited in museums and galleries. Public art is accessible to the public, it typically reflects an awareness of its site, both physically and socially, and, most importantly, public art involves community process in its creation. A wide variety of approaches to public art are possible. Some approaches emphasize integrating artwork into the built environment, others emphasize placing artwork in a plaza or on a wall, and still others involve the creation of temporary works in community settings.

### **Approaches to Public Art**

Depending on the needs of the Escondido community, one, or a combination, of the following approaches may be taken:

**Discrete object** The traditional approach of placing stand-alone sculptures, murals, or other artworks in public buildings, plazas, parks, etc., to beautify and humanize the environment.

**Integration of public art and architecture** A multi-disciplinary design team approach wherein artists work on project teams with architects, engineers, landscape architects, and other design professionals to design and create public projects, such as transit systems or wastewater treatment facilities to achieve the highest aesthetic innovation. This approach may also result in artist-designed functional elements that are integrated into the project, such as flooring, furniture, light fixtures, fencing, tree grates, etc.

**Urban design/place-making** Artwork projects that contribute to the enhancement of a cityscape, create a sense of place, or improve the design qualities of public infrastructure. Artist-designed freeway enhancements, bridges, or parks are examples of such projects.

### **Permanent Art Installations**

Permanent artwork will be installed in prominent or meaningful locations throughout Escondido. Large pieces may well serve parks and public spaces, gateways, focal points along corridors, and gathering places. Smaller pieces can enliven schools, municipal buildings, neighborhoods, and pedestrian connections. Permanent installations include all public art pieces that are fixed indefinitely and can range from sculptures to decorative seating, and from murals to other functional amenities. Material selection is an important element of permanent art installations, as they should be highly durable and easily maintained.

### **Temporary Art Installations**

Temporary art installations are an exciting category for public art in Escondido. Temporary art installations can be an effective tool for enlivening a neighborhood and creating a dynamic feel to an area. These art installations can vary greatly in nature from pop-up sculptures or structures to video films. Temporary installations provide great flexibility to artists to utilize materials that may not otherwise withstand the test of time or are only appropriate during certain seasons. Additionally, temporary art installations may be utilized when the subject matter is appropriate on a short-term basis, such as a reaction to a cultural event. Finally, temporary art offers a greater number of local artists the opportunity to display meaningful pieces that they may not otherwise be able to share with their community.

### **Interactive Artworks**

Interactive art is art that involves an observer. This may be through allowing the observer to touch, enter, or sit in an artwork, such as in large sculptural pieces. Other types of interactive art include art that responds to an observer's participation, such as in a touch-responsive light wall or a piece of art that creates music. Other ideas include shade canopies that create interesting shadows and encourage people to find hidden pictures in the created shadows. Interactive artworks are powerful pieces for engaging the community, especially those who may not otherwise be interested in public art.

### **Light and Media-Based Art**

Light and media-based art involves any type of technology-based art, including projected or static lights, digital or video art, and many more creative creations. This art typology can be an exciting contribution to public art in Escondido. It can be temporary or permanent and is suitable at a variety of locations depending on the type of technology used. Consideration should be given to the materials used and their durability in the given environment, as well as whether it could create a distraction for motorists.

### **Kinetic Art**

Kinetic art relies on movement for its effects. Spinning, rotating, swirling, rolling, and other movements are incorporated by design or machinery. The movements can be powered as a machine or propelled by environmental forces such as wind, heat, or the observer themselves. This is a broad classification of public art that includes both permanent and temporary designs. The installation location of kinetic pieces should be thoughtful of safety considerations such as observer injury and distractions to drivers. Depending on the overall design, these pieces may require regular maintenance to ensure they continue to function properly.

## **Appendix V: Public Art Acquisition**

### **EXISTING COLLECTION**

The City of Escondido's Public Art Program began in 1988. Since that time, the City of Escondido has been building its Public Art Collection and to-date, has a healthy collection that includes murals, sculptures, mosaics, statues, and interactive art. As part of its existing program, the City of Escondido has an established Mural Policy, guidelines for receiving gifts of art, policy for an art fee, and guidelines for the utility box mural pilot program. These documents are included by reference and carried forward as valid policies by this plan.

The City of Escondido's Public Art Collection can continue to grow by acquiring or commissioning public art. This can happen in a variety of ways:

- Site specific projects
- Completed artworks selected for an existing site
- Completed artworks received as a gift or as a donation
- Temporarily loaned or rented artworks



Holding aside gifted or donated artwork, an artist is selected in one of the following manners:

**Request for Qualifications and/or Request for Proposals.** A Request for Qualifications (RFQ) followed by a Request for Proposals (RFP), or just a Request for Proposals is a common method for selecting an artist and specific art piece for a specific location. This is also referred to as a call for artists, or call for art.

**Sole Source.** This approach reflects the fact that public art is fundamentally different from most other types of projects. With art, we are looking for individual expression or unique ideas—not price comparisons for a plan or an idea. In some cases, a specific artist or type of art may be desired and the Commission or the City Council may choose to request a proposal from an individual artist without going through competitive selection. This approach requires City Council approval and needs to be clearly justified as to why competitive selection is not needed or desirable and how sole sourcing will better meet the City's objectives.

**Acquisition.** Acquisition of an art piece that has already been completed by an artist may be appropriate in some circumstances. City Council approval is required for direct acquisition of pieces of art.

All public art and public art projects shall be reviewed by the Public Art Commission, all of the advising departments noted in the roles and responsibility section, determine whether any issues may arise out of the placement of art or the choice of materials for the artwork for the particular site to help ensure it's contextually appropriate. In cities throughout the United States, there has been growing support for public art. However, some projects have been criticized as being "plop art",—meaning elements are simply "plopped" down in a location without sensitivity to the site or the people who use the space. Review by the PAC, the advising departments, and City Council will help mitigate against this potential issue.

### **Public Art in Private Developments**

Public art can enhance a private development project by providing iconic features that foster identity and public interaction. Project-specific works of art can better reflect the purpose, site, history, and identity of a development, adding value to the 'owner's investment.

City Council passed a resolution designed to further enhance the aesthetic environment of the City by requiring private property owners and developers to pay a public art fee or incorporate a piece(s) of art in new developments.

The resolution requires a public art fee for all development projects, both residential and non-residential, or in lieu of paying the fee, developers are required to place public art on their property following the Fee Guide for Development Projects. Additionally, in lieu of the fee, artwork can be donated to the City (Municipal Code Section 33-734). The art fee is in the City's Fee Guide for Development Projects, which is periodically updated and should be consulted for the most current fee.

The following section provides detail for processing public art in private developments, including placing public art on private property and accepting art donated to the City by a private developer, options that can be elected by the developer instead of paying the art fee.

### **Placement of Public Art in Private Development**

Placement of public art in a private development is a two-step process, as listed below, including an application and approval.

**Application:** An application for placement of public art on private property is submitted to the Development Services Director and must include the following:

Preliminary sketches, photographs, or other documentation of sufficient descriptive clarity to indicate the nature of the proposed public art, including an accurate description of the colors and materials to be used.

An appraisal or other evidence of the value of the proposed public artwork, including acquisition and installation costs.

A site plan clearly showing the location of the public art and its relation to pedestrian paths of travel on the site and in the vicinity, including adjacent rights-of-way.

An elevation or perspective rendering showing the streetscape view of the public art, including the street elevations of adjacent properties.

If relevant, any structural or installation plans. (Not required for all types of art).

A narrative statement to demonstrate that the public art will be displayed in an area open and freely available to the general public, or that public accessibility will be provided in an equivalent manner based on the characteristics of the artwork or its placement on the site.

Draft covenants, conditions and restrictions (CC&Rs), to be recorded with the County Recorder, which require the property owner, successor in interest, and assigns to:

- Maintain the public art in good condition as required by the City's Guidelines for Public Art.
- Indemnify, defend, and hold the City and related parties harmless from any and all claims or liabilities from the public art, in a form acceptable to the City Attorney.
- Maintain liability insurance, including coverage and limits as may be specified by the City's Risk Manager.

### **Approval for Placement of Public Art on Private Property**

City staff will review proposals submitted as part of the development permitting process, and city staff will bring the item on the agenda before the Public Art Commission to review the proposed art using this strategic plan.

### **Public Art donated to the City by a Private Developer**

The donation of an artwork to the City by a Private Developer in lieu of either paying the art fee or placing a piece of public art in their development, follows the process for donated public art in the Donation Acceptance Guidelines, copied below. However, the Donation Acceptance Guidelines are a comprehensive, free-standing document, which can be updated independent of the Public Art Strategic Plan, so for the most current information that document should be consulted.

#### **Donations of Public Art - Process**

In order to facilitate a reasonable assessment of proposed gifts and loans of public art that are in the best interests of the City, the Assistant Director of Community Services/ Public Art Administrator , in consultation with other City departments as appropriate, and with the Public Art Commission (PAC), will coordinate the review of all aspects related to the acceptance of donations and loans of public art. Proposed gifts and loans should be evaluated to determine whether they are in line with the City's overall goals and adopted plans and policies, whether they are placed in appropriate locations and integrated appropriately with their sites, and whether proper advance planning and preparation has taken place.

Proposals for gifts and loans of public art that are made to any City official or department should be referred to the Public Art Administrator. Technical review should be undertaken by appropriate City staff and aesthetic review should be undertaken by the PAC. Staff and the PAC should provide a recommendation to the Director/City Manager/City Council, who has final approval authority over gifts and loans of public art.

#### **Procedure for Review of Gifts or Loans**

### **Proposals**

Proposals for gifts and loans of artworks shall be submitted via email to City staff. At a minimum, the proposals should include the following:

#### **Resume and biography of artist**

- Title of the artwork
- Digital images of the artwork
- If the artwork is being loaned to the City for temporary display, any conditions related to the display and the duration of the loan
- Proposed site location(s) and necessary site improvements
- Technical drawing of the artwork including dimensions
- Expected date of installation
- Statement of appraised value of art. In the case of a work of art that is temporarily loaned to the City, whether the art is insured and evidence of insurance
- Maintenance and installation requirements, including a cost estimate for installation;;
- Certification of intellectual property rights to the work of art or requirements for waiver or transfer of such rights to the City
- Report of artwork's condition if not new; and

- A written agreement executed by or on behalf of the artist who created the public art that expressly waives his or her rights under the California Art Preservation Act or other applicable law.

### **Internal Review**

Initial review of proposals shall be made by relevant City staff departments to ensure that the application is complete, to conduct an initial feasibility review of the proposal, and to determine what other requirements, i.e. permits, studies, etc., are required. Applicants will be notified in writing of any additional requirements.

### **Public Art Review Process**

Once internal City staff review of the proposal requirements is completed, and City staff reviews the proposal against risk, safety and compliance policies

The Public Art Commission shall evaluate proposals based on the following criteria:

- Compatibility with existing public art and the proposed site;
- Compliance with requirement to notify surrounding businesses of the proposed art piece
- Alignment with the Public Art Strategic Plan and the other guiding policy documents
- Availability of the site;
- Maintenance and installation requirements and anticipated costs to the City
- Artwork condition, if not new
- Liability considerations;
- Donor conditions
- Such other considerations that the PAC and City staff find relevant for the particular artwork.

### **Conditions of the Gift or Loan**

The artist will be required to enter into a Memorandum of Understanding (MOU) with the City to memorialize their understanding and agreement with respect to the installation, maintenance, financial responsibility and any other conditions of the gift or return of the artwork on loan.

Permanent donations of artwork(s) will become the property of the City's public art collection.

Prior to the issuance of grading and building permits, the applicant presents the proposal for acceptance of public art donated to the City to the Development Services Director for review.

### **City Public Art Inventory**

It is recommended that the City of Escondido keep a current inventory of its Public Art collection. The inventory should include:

- Name of artwork
- Name of the artist
- Location of the artwork
- Materials used in the artwork;
- Year the artwork was donated or installed
- A brief description of the artwork, preferably written by the artist as to the intent or meaning
- A photograph of the artwork

- Funding provided by the Public Art Commission

## Appendix VI: Deaccessioning

Deaccessioning is the process through which artworks are permanently removed from the City's collection.

The City of Escondido reserves the right to deaccession works of art in its public art collection in the best interest of the public and as a means of improving the overall quality of the City's public art collection. All meetings in which artworks are recommended for deaccession from the City's public art collection are open to public attendance.

### Consideration

An artwork may be considered for deaccession if one or more of the following apply:

The site for the artwork has experienced significant changes in ways that have rendered it inaccessible to the public or the site has been/will be destroyed or altered in a significant way;

A suitable place for display of the artwork no longer exists or is not available;

The artwork is found to be fraudulent or not authentic;

It has deteriorated or has been damaged such that restoration is impractical, unfeasible, or would render the work false;

It no longer exists due to theft, accident, or natural disaster;

The artwork has visibly degraded;

The artwork causes excessive or unreasonable maintenance;

The artwork represents a physical threat to public safety; and/or

A written request for deaccessioning had been received from the artist.

The art is on a privately owned building designated for a new use and the art piece is no longer relevant to the redevelopment of the property

Once an artwork has been identified for deaccession, the artist must be notified.

### Notification

The City should make a good faith effort to contact the artist whose artwork is being considered for deaccession in a timely manner and make them aware of the situation or circumstances surrounding the deaccessioning consideration. Some artwork problems may be resolved after consultation with the artist(s), thereby eliminating the need for initiating the deaccession procedure. If the issue cannot be resolved, the artist shall be notified of the Public Art Commission meeting(s) at which the issue will be taken up and shall be invited to speak on behalf of themselves and the artwork.

### Removal

Artwork may only be removed from the City's collection through deaccession after careful and impartial evaluation of the artwork within the context of the City's collection by the Public Art Commission. The deaccession evaluation must include:

A good faith effort to inform the artist or the artist's estate that the artwork is being considered for deaccession;

A review of all pertinent accession documentation, including a review of legal documents by the

City Attorney

A written recommendation on deaccession by the administrator of the Public Art Program; and

A review of any pertinent written correspondence, media coverage, and other evidence of public opinion.

If the Public Arts Commission deems deaccession to be appropriate, determined by a majority vote, it will submit a formal recommendation, including a written statement of findings, to City Council.

If the City Council decides that deaccession is appropriate, the artwork will be disposed as follows:

- The artist or estate of the artist will be given first option for acquiring the work through purchase, exchange, or other terms
- The artwork may be sold in accordance with all relevant laws governing surplus public property
- The artwork may be loaned to a gallery, museum, or similar institution
- The artwork may be donated or gifted to a gallery, museum, or similar institution
- The artwork may not be sold, loaned, or otherwise transferred to any City staff or member of the Public Art Commission.

The receiving person (i.e. artist) or entity (gallery, museum, etc.) is responsible for all costs associated with the removal or relocation of the artwork. Any proceeds from the sale of public art belong to the City of Escondido. It is encouraged that proceeds are deposited into a fund used for acquiring more public art or into a fund used for the maintenance of artwork acquired through the City's Public Art Program. A record of deaccessed artwork will be kept with the documentation of the City's collection.

## Appendix VII: Types of Maintenance

### **Maintenance**

Public art will require maintenance and occasional repairs, like most City facilities. Maintenance of existing and future collections and installations of public art requires a plan and funds to run a successful program. According to Artwork Archive, an art management and preservation company, robust City Public Art Programs dedicate as much as 10% of the public art fund to maintenance and upkeep.

### **Maintenance and Upkeep for the Existing Public Art Collection**

The City of Escondido has been successful in growing its public art collection. To effectively establish a plan and funds for routine maintenance and conservation needs, a Conservation and

Maintenance Plan should be developed with input from a professional conservator. The designated Public Art Administrator should work with a hired conservator to note all maintenance required to effectively estimate staff time needed to properly care for the pieces. Using the recommendation of the conservator, the Public Art Commission or volunteers can be enlisted to survey the permanent collection. The Public Art Administrator can assign up to 10 pieces per person. Their job will be to assess the artwork, take pictures, and write a summary that can be recorded using available online archiving platforms or via the City's in-house database. As the collection grows, an up-to-date inventory will be crucial to ensure accurate estimates for time and money required for maintenance. Additionally, the Conservation and Maintenance Plan should be periodically re-evaluated.

### **Maintenance and Upkeep for Future Public Art**

Future public art will also require maintenance and occasional repairs. Although the City should encourage artworks requiring "little or no maintenance," future artworks will vary in the amount of maintenance required, resistance to vandalism, and ease of repair.

### **Maintenance Record Form**

It is essential that the artist and the City understand maintenance expectations from the initial design stages. Prior to final acceptance of the artwork, the Public Art Administrator ensures that the artist has completed a Maintenance Record Form. A sample maintenance form is provided in **Appendix XX** and can be tailored to the needs of specific artwork. The original copy of the form is retained by the Public Art Administrator and a copy is forwarded to the responsible department/parties for the maintenance and upkeep.

### **Maintenance Responsibility**

The Public Works Department is responsible for maintaining City-owned or City-sponsored public art. In some cases, they will be responsible for contracting out maintenance work. Temporary artworks owned by others but exhibited in City buildings or on City-owned land is the responsibility of the owner, unless other arrangements are made by prior agreement with the City. A list that identifies the responsible party for the maintenance of a particular piece of public art will be retained by the Public Art Administrator.

### **Maintenance Cost**

The City of Escondido has a public art maintenance fund. As the City's public art inventory grows, the City should ensure that the maintenance fund continues to grow as well.

### **Routine Maintenance**

Routine maintenance includes trash and graffiti removal, cleaning, waxing, minor landscaping, replacing light bulbs, and mechanical activities like tightening, adjusting, and oiling. Frequency will vary by type of artwork, but bi-weekly or monthly checks by maintenance staff during the normal course of their rounds would be typical.

### **Cyclical Maintenance**

Cyclical maintenance is done at regular, but much less frequent intervals. It involves more extensive treatment such as disassembly, inspection, and surface applications of protective coatings (e.g. repainting). Because this work could significantly affect the appearance and longevity of the artwork, it may require special knowledge or skills. Before proceeding with the work, staff should either:

Consult the artwork's Maintenance Record Form for specific procedures, or  
Consult the artist or other competent art professional on use of cleaning compounds, paints, solvents, and surface coatings.

### **Repair and Restoration**

This involves the treatment of damaged or deteriorated artworks to return them to as close to their original appearance as possible. Extreme care must be used to maintain the artistic integrity of the artwork. The repairs must preserve the artist's intent in both design and materials. In many cases, such repairs require the involvement of the original artist, or if that is not possible, an art conservator trained in art restoration.

Again, the artwork's Maintenance Record Form, prepared by the artist prior to final City acceptance of the artwork, gives some guidance on this issue. The City has an ethical and legal responsibility to maintain the artistic integrity of an artwork (Calif. Art Preservation Act, Cal. Civ. Code 987 (West Supp. 1985). Improper maintenance and repair methods can damage valuable artworks and may trigger legal challenges by the artist.

## **Appendix VIII: Resources and Funding Opportunities**

### **Funding and Partnership Opportunities**

This appendix outlines the implementation program for the plan with the following components:

An overview of the suggested projects, including a general timeframe for prioritization and a preliminary cost range

- Methods for selecting artists for public art projects
- Pursuing ongoing grants and partnership opportunities
- Public Art priorities
- funding protocols and best practices

### **Public Private Partnerships**

No matter what funding opportunities are pursued, "impact" and "leverage" are top priorities for foundations and funding agencies. Broad impact and getting resources where resources are needed most are key criteria for awards. Funders want to know that their support will leverage even more funds. Often grant applications require that awards be matched with support from other organizations or a government agency.



Funders understand that the best projects are sustainable when conducted by talented creatives who are partners with experienced managers who can maximize existing resources to get the best results. Funding requests need to demonstrate the following: an applicant's ability and experience working at an elevated level of collaboration, the existence of established partnerships, and integration with local artists and social/civil/cultural organizations. They expect that a particular grant will mushroom into other efforts.

Given those priorities, grants are more likely to be awarded to projects, nonprofits, and city agencies or cultural groups that have previously established working relationships within their region. Groups such as local chambers of commerce, tourism boards, downtown associations, and similar entities have a wealth of contacts, resources for marketing, and outreach networks that can be utilized for arts programs and organizations that do not have those capabilities in-house.

For instance, the California Arts Council is a state agency and is obligated to award grants only to nonprofits or nonprofit fiscal sponsors of arts organizations or to units of government. Matching funds may also be required for grant awards. These matching contributions can be in dollars or in-kind donations of facilities, pro bono consulting services, training, supplies, and other expendable property that are given free of charge to an organization or program. Those award conditions make public/private partnerships ideally structured for success in the grant application process.

The Project for Public Spaces (PPS) collaborated with Southwest Airlines on its Heart of the Community grant program. The program was developed to support and activate public spaces in the heart of cities served by Southwest Airlines. The PPS website describes that success as follows:

"Essential to each project's success was developing collaborative partnerships with arts institutions, civic groups, local businesses, and other organizations. This diversity of voices in each community led to the design of unique, attractive, and accessible programming within each public space. By strengthening these community connections, each project developed a reach far beyond the physical public spaces themselves. The Heart of the Community Grant funded nineteen projects, nurturing strong local partnerships, building local placemaking capacity, and transforming how cities think about their public spaces."

The City of Escondido has potential community partners, and the Public Art Commission should continue to cultivate these relationships and contacts.

### **Other Funding Strategies and Opportunities**

Funding might be combined from several sources to mount a special event or special art installation. Creative funding and collaboration can be powerful tools for temporary and permanent artworks. For example, a collaborative project that combines the talents of artists, connects the community, and fosters economic development could have great appeal to several granting agencies that are identified below:

## Funding

### **NATIONAL ENDOWMENT FOR THE ARTS – Our Town Program**

Below is a description of the National Endowment for the Arts Our Town Program from their website. One of the ways the program supports creative placemaking is working with communities to “elevate key assets.” Funding of this nature could be used in relation to Queen Califia’s Magic Circle.

Arts, culture, and design are essential to building strong communities where all people can thrive. Through Our Town, the NEA is proud to support creative placemaking projects that integrate arts, culture, and design into local efforts that strengthen communities over the long-term. The program demonstrates the ways in which artists, culture bearers, and designers can help to:

Bring new attention to or elevate key community assets and issues, voices of residents, local history, or civic infrastructure;

Inject new or additional energy, resources, activity, people, or enthusiasm into a place, community issue, or local economy;

Envision new possibilities for a community or place—a new future, a way of approaching a new opportunity, overcoming a challenge, or problem-solving;

Connect communities, people, places, and economic opportunity through physical spaces or new partnerships and relationships; or Honor traditions shaped by the lived experience of a community’s residents, such as music, dance, design, crafts, fashion, cuisine, and oral expression.

Our Town projects engage a wide range of local stakeholders in efforts to advance local economic, physical, or social outcomes in communities. Competitive projects are responsive to unique local conditions, authentically engage communities, advance artful lives, and lay the groundwork for long-term systems change. (Systems changes can include, for example: establishment of new and sustained cross-sector partnerships; shifts in institutional structure, practices or policies; replication or scaling of innovative project models; or establishment of training programs).

The program requires applicants to demonstrate committed leadership from the local level and evidence of a diverse group of local stakeholders engaged in the proposed project. Applicants must demonstrate a required partnership in order to be eligible to apply for funding.

The website has a dedicated page identifying eligible organizations, which includes units of local government: <https://www.arts.gov/grants/our-town/eligibility>

The grants do require a cost share/match amount equal to the grant amount, which can range from \$25,000 - \$150,000. For more information: <https://www.arts.gov/grants/our-town/program-description>

## **PROJECT FOR PUBLIC SPACES**

The “Project for Public Spaces” is a consolidator of private donations from foundations, corporations, and individuals. According to their website:

“In many American cities, not only are public places inequitably distributed and poorly maintained but the people in the communities with the least access also rarely have the opportunity to shape public spaces themselves.

Project for Public Spaces’ Community Placemaking Grants enable US-based nonprofits and government agencies to address this inequality of access by working directly with local stakeholders to transform public spaces or co-create new ones. We do this by providing direct funding, technical assistance, and capacity building facilitated by Project for Public Spaces.”

More information on the Project for Public Spaces can be found at:  
<https://www.pps.org/community-placemaking-grants>

This Buffalo Heritage Carousel project in New York is a prime example of how one community utilized a PPS grant to energize an existing public art facility:  
<https://www.pps.org/projects/buffalo-heritage-carousel>

## **OTHER OPPORTUNITIES**

### **URBAN LAND INSTITUTE**

A world-wide organization with 45,000 members who are experts in real estate and development, ULI is foremost a business sector advocate for creative placemaking. They appreciate the potential for shaping better communities when artists and other creatives join forces with the business sector. The Institute is a repository of research, data, and reports focused on the intersection of finance, business, real estate development, and community building. The arts are a major factor in that realm and ULI provides funding support and technical assistance focused on creative placemaking. As stated on ULI’s website, their mission is to “Shape the future of the built environment for transformative impact in communities worldwide.”

The US branch of ULI has members across California that may be worth meeting. ULI’s publications are a great source of information and inspiration. Their Creative Placemaking Publication, “Sparkling Development with Arts and Culture” (July 15, 2020), and Creative Placemaking Webinar could be useful.

### **STATE OF CALIFORNIA - California Arts Council**

The California Arts Council is a state agency with a robust website and dedicated grants that include general resources such as webinars about applying for grants, as well as information about grant programs and applications. More information can be found at: <https://arts.ca.gov/grants/>

Their webpage named “The Collective”, is a central hub for connecting California’s arts and culture communities with both the public and one another, by sharing the vast and varied creative assets available within our state. Peruse, publish, and set notifications for new opportunities such as jobs, internships, artist calls, grants, conferences, workshops, and more. More information can be found at: <https://arts.ca.gov/opportunities/>

The California Arts Council calendar year 2022 regular program funding cycle was more than \$72 million—the biggest annual investment in the California Arts Council’s 46-year history, largely supported by the \$40 million one-time boost in support for the agency’s creative youth and arts education development programs.

There were two cycles for 2022, and the second round of grant funds for Cycle B totaled more than \$41 million for more than 900 grants supporting artists, culture bearers, and cultural workers throughout the state of California. It provided funding opportunities for arts education and creative youth development, and related arts workforce development. Additionally, the cycle offered funding opportunities for administering organizations to regrant funds for folk and traditional arts and individual artists fellowship programs. Operational support for statewide and regional arts service organizations and networks was also available during this round of grant funding.

The 2023 grant program offerings have been carefully designed to benefit the whole of California’s arts and culture ecosystem, with focused considerations for first-time applicants, small and mid-size arts and organizations, folk and traditional art forms, county local arts agencies and arts service organizations, and balanced opportunities with deep investment for both general operating and project-based support.

CAC grants support many, many different programs too numerous to list here. Some programs are not available every year. Different programs have different dollar amount limits, target audiences, and communities. A sampling of a few examples of grants that support individuals and organizations are listed below and can be found here: <https://arts.ca.gov/grants/grant-programs/>

### **Creative California Communities Two-year grant \$150K per year**

The CCC program supports meaningful, collaborative, creative placemaking projects that animate, activate, and celebrate communities by using local artists, cultural resources, and/or the creative sector as central components. Projects connect nonprofits, government, and business entities to create positive changes in support of the community’s goals. Projects also encourage increased engagement in arts and cultural activities with community members in a place-based context. Place-based refers to a context grounded in a physical space or

geographic area (e.g., a building, plaza, neighborhood, or natural geographic feature). The intersection of partnerships, place, and arts and cultural activities is essential for this program.

### **Artists in Communities**

Artists in Communities centralizes artists and their artistic processes as vehicles for community vitality. Artists in Communities grants support sustained artistic residencies in community settings. Applicant organizations, partners, and community members must support the vision of the artist(s) to produce creative projects that are relevant and responsive to their community.

### **Creative Youth Development**

The CYD program (formerly Youth Arts Action) is rooted in the CAC's belief that arts learning is an essential tool for healthy human development and that it should be available to all young people throughout California. The CAC envisions that all of California's young people are provided with meaningful, culturally responsive arts-learning experiences so that they can reach their full potential. \$40,000 for the two-year grant period.

### **Innovations and Intersections – Arts +Technology and Health**

Up to \$500,000 Grant Activity Period. The Innovations + Intersections (I+I) program is rooted in the California Arts Council's (CAC) understanding that the arts can provide creative strategies to respond to society's most pressing opportunities and concerns. The CAC has created this pilot grant category to support innovative projects that use arts and culture-based approaches to respond to systemic issues that affect Californians. The I+I program provides funding for large-scale and/or long-term innovative projects working at the intersections of (1) arts and technology and (2) arts and wellness.

### **Veterans in the Arts**

The Veterans in the Arts program is rooted in the CAC's vision to create a state where the arts are a central component of daily life and accessible to all. Through this program, the CAC desires to specifically address the needs and improve the lives of California's veterans through arts, culture, and creative expression. The purpose of the Veterans in the Arts program is to increase equity, access, and opportunities for veterans to participate in quality arts programming that is sensitive and responsive to their unique experiences.

### **Reentry Through the Arts**

Reentry Through the Arts supports arts and culture programs for adults who have been incarcerated within correctional institutions. It reinforces the direct impact that arts and culture have on the health, welfare, and economic well-being of all Californians and their communities. Through this program, CAC has been able to expand its funding opportunities to include projects specifically designed for returned residents, utilizing arts participation as an effective instrument for healing, community integration, and skill building. By focusing on the principles of restorative justice, transformative justice, and healing-centered approaches, Reentry Through the Arts elevates projects that utilize arts and culture as part of a holistic approach to support the most successful transition of returned residents back into their communities. This program typically provides 30 grants per year for up to \$50,000.

**JUMP StArts**

JUMP StArts planning grants are available to support arts organizations that have identified a juvenile justice or social services partner and are in the process of developing an arts project to serve these priority youth. Planning grants give organizations the opportunity to take the time to design the project thoughtfully and include meaningful contributions from both partners. The planning grants also can be used to pilot aspects of the program and conduct any necessary training and/or professional development for the project staff. Given the transient context for system-engaged, system-impacted, and/or at-promise youth, applicants are encouraged to consider partnering with multiple agencies that serve youth in various aspects of their incarceration, probation, and re-entry to ensure consistent engagement and to maximize program impact.

## DRAFT Composition of Applicable Public Ordinances and/or Municipal Code

The public art program at the City of Escondido was first created in 1988. Since that time, the program has morphed and evolved into what it is today. The updated municipal ordinance introduced with this strategic plan, aims to clearly define the role of the City Council, the Public Art Commission, City staff, the public (including residents, nonprofits, artists and visitors), as well as artists. The strategic plan aims to guide decisions related to funding sources, maintenance, education, and deaccessioning. The key points are summarized below:

- City Council shall appoint Public Art Commissioners who serve a two-year term
- The Public Art Commission establishes an annual Public Art Work Plan through a subcommittee that is approved by the Commission and then brought to City Council for approval
- The Annual Public Art Work Plan will outline key priorities for the City in the following categories: art solicitation, education, maintenance, deaccessioning and budget for these items
- The Annual Public Art Work Plan must align with the City's Public Art Strategic Plan
- Public Art is defined as any art in a public place or visible from a public place
- Art is defined as any medium including but not limited to: murals, digital art, light art, sculptures, tapestries, dance, or temporary installations
- Public Art installed or created without the approval of the Public Art Commission is subject to immediate removal
- Funding for Public Art is through development impact fees
- Maintenance for Public Art is through the City's General Fund or donations
- The artist must maintain the art for its duration or five years, whichever comes first
- After five years or a pre-defined time period that is less than five years, the art becomes property of the City for the City's maintenance or deaccessioning
- Public Art shall be owned by the City and shall only be reproduced (painted, photographed, sold on merchandise or in prints or any type of reproduction for sale or donation) by the artist or the City, or with the City's permission
- Public Art shall be reviewed by city staff for risk, safety, and compliance

## PUBLIC ART COMMISSION 2024/2025 ANNUAL WORKPLAN & BUDGET

ART SOLICITATION	ART EDUCATION	MAINTENANCE	DEACCESSIONING
<p>Grand Avenue Project</p> <p>Proposed: roundabout &amp; coordinating locations</p> <p>Est. Construction Timeline: September 30, 2024 to March 31, 2025</p> <p>Total Budget: \$500,000</p>	<p>Art Culture &amp; Creativity Month (April 2025)</p> <p>Proposed: to be determined</p> <p>Budget: \$50,000</p>	<p>Community (N. Iris &amp; W. Valley Pkwy.)</p> <p>*Must find funding source, cannot use public art funds</p>	<p>For consideration: Vinehenge (Grape Day Park)</p>
<p>Escondido Creek Trail Project</p> <p>Proposed: murals &amp; sculptures</p> <p>Est. Construction Timeline: October 2024 – September 2025</p> <p>Total Budget: \$250,000</p>	<p>Pamphlet/Handout</p> <p>Proposed: downtown mural/sculpture walking tour</p> <p>Budget: \$5,000</p>	<p>Queen Califia (Kit Carson Park)</p>	<p>For Consideration: Community (N. Iris &amp; W. Valley Pkwy.)</p> <p>If maintenance funding cannot be identified</p>
<p>Escondido Expressions Utility Box Program</p> <p>Proposed: 15 boxes</p> <p>Budget: \$7,500</p>	<p>EUHSD Student Murals Summer</p> <p>Proposed: murals at Washington Park</p> <p>Budget: \$10,000</p>		



## PUBLIC ART COMMISSION 2024/2025 ANNUAL WORKPLAN & BUDGET

Public Art Project Funds (as of March 31, 2024)

FY 2024/2025 Funding: \$89,100

	PROJECT	DESCRIPTION	TOTAL BUDGET	EXPENDITURES	SUBTOTAL	ENCUMBRANCES	BALANCE	STAFF RECOMMENDATION	NEW BALANCE
1	420019	Public Art Administration	29,572	285	29,288	0	29,288	Remove	0
2	420119	Niki de Saint Phalle Art	105,780	350	105,430	0	105,430	Remove	0
3	420149	City Murals	355,541	85,976	269,565	0	269,565	Remove	0
4	420201	Utility Box Art	24,912	2,528	22,383	0	22,383	No Change	22,383
5	420801	Queen Califia Education	27,059	0	27,059	0	27,059	Reallocate to Art Education	0
6	421001	Pedestrian Pathfinders	31,180	0	31,180	0	31,180	Remove	0
7	421301	Escondido Creek Art	123,550	0	123,550	0	123,550	Increase Balance	250,000
8	427201	Maintenance Program Public Art	41,879	0	41,879	0	41,879	Remove	0
9	428301	Public Art Installations	200,000	0	200,000	0	200,000	Use as Public Art holding account	431,518
10	428302	Public Art Master Plan	43,231	27,946	15,285	6,878	8,407	Remove once finalized	0
11	428901	Grand Avenue Art Project	249,182	0	249,182	0	249,182	Increase Balance	500,000
12	TBD	FY24/25 Art Education Month	0	0	0	0	0	New Project	50,000
13	TBD	FY24/25 Art Education Pamphlet	0	0	0	0	0	New Project	5,000
14	TBD	FY24/25 EUSHD Student Murals	0	0	0	0	0	New Project	10,000
15	TBD	Ongoing Maintenance fund	0	0	0	0	0	New Project: donations and fundraising only	0

Fund Total: 1,231,886    117,085    1,114,801    6,878    1,107,923    **1,268,901**

## **PUBLIC ART COMMISSION**

### **2024/2025 ANNUAL WORKPLAN & BUDGET**

1. **Public Art Administration:** Annual Administrative costs of the Public Art Program – *recommend reallocation*
2. **Niki de Saint Phalle Art:** Funding for maintenance costs of Queen Califia – *recommend reallocation*
3. **City Murals:** Funding for new Murals to be located throughout the City – *recommend reallocation*
4. **Utility Box Art:** Funding to support the volunteer Utility Box Painting Project grants – *no change, maintain program balance*
5. **Queen Califia Education:** Funding for educational opportunities related to Queen Califia – *recommend reallocation*
6. **Pedestrian Pathfinders:** Funding for the creation of a series of visual markers to direct pedestrians along the transit center/downtown corridor – *recommend reallocation*
7. **Escondido Creek Art:** Funding for planning and construction of potential public art along the Escondido Creek Trail, in conformance with the Escondido Creek Master Plan – *recommend increased funding*
8. **Maintenance Program Public Art:** Funding for maintenance of all public art pieces – *recommend reallocation*
9. **Public Art Installation:** Funding for new public art throughout the City of Escondido including but not limited to monuments, sculptures, structures, statues, digital art, and mosaics – *recommend increased funding as a holding account until allocated by the commission*
10. **Public Art Master Plan:** Funding for a consultant to provide a Public Art Master Plan for the City of Escondido – *recommend reallocation once balance of work completed has been paid to the consultant*
11. **Grand Ave Art Project:** Funding for planning and construction of potential public art in conjunction with the Grand Ave Street Improvements – *recommend increased funding*
12. **FY24/25 Art Education Month (April 2025):** Funding for planning events and activities specific to Art, Culture, & Creativity Month – *recommended new project funding*
13. **FY24/25 Art Education Pamphlet:** Funding for a physical guide that would provide an overview of art in the Escondido community with links to online resources that could support more detailed information – *recommended new project funding*
14. **FY24/25 EUHSD Student Murals:** Funding specifically to support EUHSD art students to install murals on City recreation facilities – *recommended new project funding*
15. **Ongoing Maintenance Fund:** Funding that is not sourced from public art dollars, which may require donation, fundraising, or grant support for future maintenance needs of public art pieces – *recommended to establish an account outside of the public art fund*

[Date]

[Organization Name]

[Organization Address]

[City, State, Zip Code]

City of Escondido  
City Council and Public Art Commission  
201 N Broadway  
Escondido, CA 92025

Dear Members of the City Council and Public Art Commission,

On behalf of [Organization Name], I am writing to express our enthusiastic support for the City of Escondido's new Public Art Strategic Plan. We believe that this plan aligns beautifully with our shared vision of fostering a vibrant community through the power of art.

At [Organization Name], our mission is [Insert Mission Statement]. This mission closely aligns with the strategic plan's vision to make Escondido a city where art, inspired by community, welcomes visitors and residents, creating a fun and lively environment. We are particularly inspired by the commitment to celebrate all things Escondido, honoring our past while looking forward to an innovative future.

We are also heartened by the values outlined in the strategic plan:

- **Art that unifies:** We believe that art has the profound ability to bring people together, fostering a sense of community and belonging.
- **Art that celebrates:** Celebrating our local culture, history, and diversity through public art enriches our community and enhances civic pride.
- **Art that educates:** Public art serves as a powerful educational tool, inspiring curiosity and learning across all ages.
- **Art that remembers:** Honoring our history and heritage through art ensures that we remember and cherish our past.
- **Art that inspires:** Inspiring creativity and innovation through art encourages a dynamic and forward-thinking community.

We are committed to supporting the implementation of this strategic plan and look forward to collaborating with both the City Council and the Public Art Commission to realize its vision. Public art plays a critical role in enhancing the cultural landscape of Escondido, and we are excited about the opportunities this plan will bring to our community.

Thank you for your leadership and dedication to promoting the arts in Escondido. We are confident that this strategic plan will significantly enrich the cultural fabric of our city, making it an even more vibrant and welcoming place for all.

Sincerely,

[Representative's Name]

[Title]

[Organization Name]



# STAFF REPORT

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May 20, 2024  
Agenda Item No.: 5

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## **SUBJECT**

### **ART EDUCATION**

## **DEPARTMENT**

Community Services Department

## **RECOMMENDATION**

Request the Public Art Commission receive and file information regarding Art Education.

Staff Recommendation: Receive & File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

## **FISCAL ANALYSIS**

The costs for art education would vary based on the established priorities and specific direction the Public Art Commission wishes to proceed.

## **PREVIOUS ACTION**

At the March 11, 2024, Public Art Commission meeting, the Commissioners provided direction to City staff regarding their ideas on art education.

## **BACKGROUND**

The Escondido Municipal Code § 33-730(b) empowers the Public Art Commission to “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.” This may take a variety of different forms across the spectrum in showcasing and experiencing art and art education.

Pamphlets/Handouts – This would be a visually appealing and reader-friendly, physical guide that would provide an overview of art in the Escondido community with links to online resources that could support more detailed information.

Art Tours – This could take multiple forms including self-guided or tour guide led outings throughout a core area where multiple art pieces (murals and sculptures) exist. This could be further expanded to



# CITY of ESCONDIDO

## STAFF REPORT

include transportation with stops throughout the City, including Queen Calafia and the California Center for the Arts. This could be on regular or special event-type basis.

Transportation – Offering transportation between downtown and Queen Calafia Magical Circle Garden on a fixed schedule or rotating basis (e.g. second Saturday, 9 a.m. – 2 p.m.)

Performances – Fund live performances or concerts independently or as a part of a larger partnered event (e.g. Escondido Street Faire).

Lectures – Provide opportunities for guest lectures and/or coupled with tours of artwork throughout the City inviting artists to speak about their work. This could also include museum curators, critics, historians, noted artists that do not have works in the City, or other designers.

Should the Public Art Commission be interested in moving forward with any of these opportunities, it would need to be incorporated into the annual work plan utilizing the financing available through the Public Art Fund. In order for staff to prepare for the implementation of the selected art education program, it is recommended that this be considered for the 2025/2026 Public Art Commission Annual Workplan.

### ATTACHMENTS

- a. None



# STAFF REPORT

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May 20, 2024  
Agenda Item No.: 6

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## **SUBJECT**

### **ARTWORK INVENTORY & MAINTENANCE**

## **DEPARTMENT**

Community Services Department

## **RECOMMENDATION**

Request that the Public Art Commission provide direction regarding public art inventory and maintenance.

Staff Recommendation: Provide Direction (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

## **FISCAL ANALYSIS**

No fiscal impact.

## **PREVIOUS ACTION**

None

## **BACKGROUND**

At the March 11, 2024 Public Art Commission meeting, a consensus of the commissioners requested a discussion around public art inventory and maintenance as a future agenda item. City staff requires direction from the Public Art Commission on their intention and direction of public art inventory and maintenance.

## **ATTACHMENTS**

- a. None



# STAFF REPORT

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May 20, 2024  
Agenda Item No.: 7

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## SUBJECT

**RISK, SAFETY, & COMPLIANCE STAFF WORKING GROUP (formally: Appearance Committee)**

## DEPARTMENT

Community Services Department

## RECOMMENDATION

Request that the Public Art Commission receive and file.

Staff Recommendation: Receive and File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

## FISCAL ANALYSIS

No fiscal impact.

## PREVIOUS ACTION

None

## BACKGROUND

Prior to the adoption of the Public Art Strategic Plan, the mural approval process receives an application from an interested artist that includes details about the location, building ownership, artist information, and a rendering of the artwork. Once received by City staff, this application is forwarded to the City's Risk, Safety, & Compliance Staff Working Group (formally: Appearance Committee). Following that review process, the application is provided to the Public Art Commission Mural Subcommittee for further review and recommendation. Then at the next scheduled Public Art Commission Meeting, the application and artwork is approved or denied.

The Public Art Commission has requested more information on the City's Risk, Safety, & Compliance Staff Working Group (formally: Appearance Committee). This working group was formed to review City projects based on risk, safety, compliance, and location. The committee has a cross-section of interdepartmental members that provide direction and input on such projects. These include representatives from:





# CITY of ESCONDIDO

## STAFF REPORT

City Attorney's Office, Deputy City Attorney  
 City Manager's Office, Deputy City Manager  
 Community Services, Assistant Director of Community Services  
 Communications, Assistant Director of Communications  
 Development Services/Housing & Neighborhood Services, Housing & Neighborhood Services Manager  
 Development Services, Senior Planner  
 Development Services, Principal Planner  
 Economic Development, Director of Economic Development  
 Economic Development, Management Analyst  
 Engineering, City Engineer  
 Human Resources/Risk & Safety, Risk and Safety Manager  
 Public Works, Director of Public Works  
 Public Works, Assistant Director of Public Works  
 Public Works/Parks, Public Works Manager  
 Public Works/Streets, Public Works Manager  
 Utilities/Lakes Division, Lakes and Open Space Manager

In general, the Risk, Safety, & Compliance Staff Working Group (formally: Appearance Committee) does not comment on the actual appearance of the mural project unless there is a concern related to risk and safety. For example, traffic signage (e.g. stop sign) would not be permitted which might confuse drivers. The committee may also require repair work to the project area that would need to be completed by the artist or property owner or to put additional safety measures in place for the artist (e.g. lift, scaffolding, or protective barriers). Any restrictions place on the project by the working group on behalf of the City would be a requirement in order to initiate and/or complete the work.

### ATTACHMENTS

- a. None



# STAFF REPORT

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May 20, 2024  
Agenda Item No.: 8

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## **SUBJECT**

### **RIBBON CUTTING EVENTS**

## **DEPARTMENT**

Community Services Department

## **RECOMMENDATION**

Request the Public Art Commission receive and file information about Ribbon Cutting Events.

Staff Recommendation: Receive & File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

## **FISCAL ANALYSIS**

The fiscal impact would vary depending on the level of involvement and elaborateness of the event itself. Any monies dedicated to a ribbon cutting or art unveiling would need to be incorporated into and allocated from a specific Public Art Fund project account. That means that the ribbon cutting event must be included in the initial budget outlined during the creation of the project account. Failure to do so would deem the ribbon-cutting event as an ineligible expense.

## **PREVIOUS ACTION**

None.

## **BACKGROUND**

Ribbon cutting events are ceremonies that mark the completion of a project. In the case of art, there would be a ceremonial unveiling of the artwork. This could be simple or elaborate depending on the piece of work, connection to the community, scope of the overall project, and expectations of the public. Small pieces such as the Escondido Expression Utility Box Program would not require any grand event; whereas, larger works of art might generate more pomp and circumstance based on its prominence within the community.

A ribbon-cutting event should be a standard protocol incorporated into the development and planning of any public artwork. Consideration of such an event should be measured through a lens of scope, scale, community connection, and budget. It is proposed to define each event as follows:



# CITY of ESCONDIDO

## STAFF REPORT

Limited – This would indicate a small-scale project. Artwork that has a modest scope or range of work (e.g. utility boxes, small murals or sculptures). These projects would receive recognition through various media channels (i.e. press release and social media posts). Onsite ribbon-cutting would not be recommended.

Standard – These are medium-scale projects. Artwork which has a moderate community reach and broader impact than a limited scope project (e.g. wall murals, standard height (8' or less) sculptures). These projects would be entitled to a small ceremony that includes a photo opportunity with the artist followed by recognition through various media channels.

Significant – These are large scale projects. Artwork that is noteworthy for the community in which it has the potential to be a centerpiece of public art (e.g. Queen Califia, Esco Alley Art). Such projects would receive grand recognition with an unveiling ceremony, artist acknowledgement, dignitary speeches, community invitations, and public announcements through press releases and social media posts.

The recognition and ceremonial ribbon-cutting/art unveiling would only apply to public art on public property or artwork that was subsidized through public art funds. Privately funded projects on private property would not be eligible for acknowledgement.

For those projects that were developed through partnerships (e.g. Palomar College mural or student murals via Escondido High School District), are encouraged to work together in developing a plan for such community recognition.

### ATTACHMENTS

- a. None



# STAFF REPORT

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May 20, 2024  
Agenda Item No.: 7

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## SUBJECT

### ESCONDIDO EXPRESSIONS UTILITY BOX PROGRAM PHASE 2 UPDATE

## DEPARTMENT

Community Services Department

## RECOMMENDATION

Request the Public Art Commission receive and file information about the Escondido Expressions Utility Box Program Phase 2.

Staff Recommendation: Receive & File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

## FISCAL ANALYSIS

As a part of the Escondido Expressions Utility Box Program, an artist receives a \$500 stipend per box that they paint. The total of Phase 2 of the Escondido Expressions Utility Box Program will cost \$2,500 once complete.

## PREVIOUS ACTION

At the January 8, 2024, Public Art Commission meeting, the Commission approved (7-0) Phase 2 of the Escondido Expressions Utility Box Pilot Program. This included five additional boxes at various locations throughout the City.

On March 11, 2024, the Public Art Commission approved the replacement of a muralist and utility box location.

## 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 2 of the pilot program has concluded with the following results:

- Five boxes have been completed
  - One of the artists declined to continue and was replaced
- No graffiti has been reported on any of the boxes
- One artist was contacted by police about a report of graffiti
  - This will be mitigated by new signage for the artist to post while working

### Phase 3 Implementation

Implementation of Phase 3 will be dependent on the approval of the Public Art Commission Annual Work Plan. Once approved, the staff will conduct an Art Solicitation Process in accordance with the Public Art Strategic Plan. This may include a specific theme, geographic location, and/or type of artist (e.g. youth, Escondido resident, North County local).

Phase 3 implementation will not commence until after the result of the Public Works Department's assessment of the impact on the utility boxes are known. This is expected around October/November.

### **ATTACHMENTS**

- a. Attachment 1: Escondido Expressions Utility Boxes Phase 2 - photos



**Escondido Expressions Utility Box Pilot Program – Phase 2**  
**Alexandra Molumby – 13<sup>th</sup> Avenue & Centre City Parkway**

Item 9.



**Escondido Expressions Utility Box Pilot Program – Phase 2**  
**Laura Green – Bear Valley Parkway & Sunset Drive**

Item 9.





Escondido Expressions Utility Box Pilot Program – Phase 2  
Shirish Villasenor – Escondido Boulevard & Signature Pavilion (CCAE)

Item 9.





Escondido Expressions Utility Box Pilot Program – Phase 2  
Mark “Zane” Kingcade – Midway Drive & El Norte Parkway

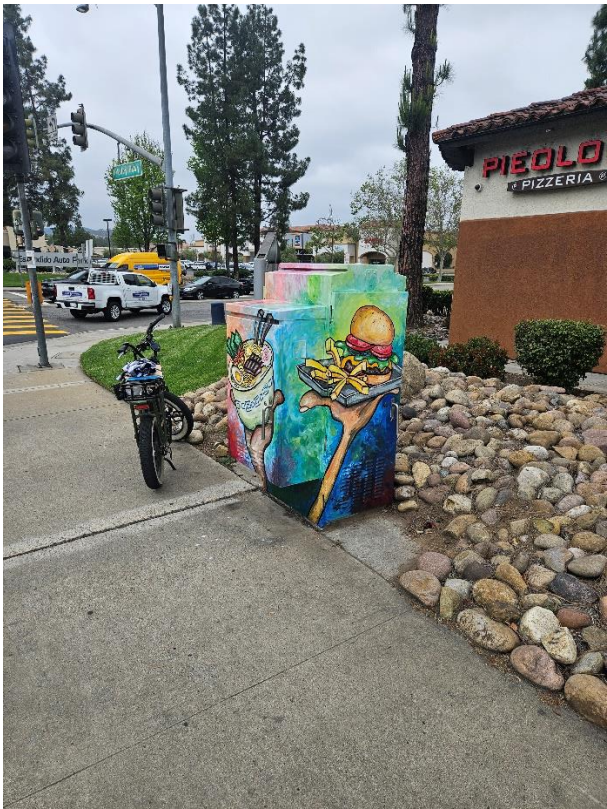
Item 9.





Escondido Expressions Utility Box Pilot Program – Phase 2  
Eric Olsen – W. Valley Parkway & Auto Parkway

Item 9.





# STAFF REPORT

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May 20, 2024  
Agenda Item No.: 10

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## **SUBJECT**

### **BANNER PROGRAM**

## **DEPARTMENT**

Community Services Department

## **RECOMMENDATION**

Request the Public Art Commission receive and file information about the Banner Program.

Staff Recommendation: Receive & File (Community Services: Robert Rhoades)

Presenter: Robert Rhoades, Assistant Director of Community Services

## **FISCAL ANALYSIS**

The banners are hung by a contractor hired by the City of Escondido. The cost of hanging and removing the banners are \$1,200 per banner.

## **PREVIOUS ACTION**

None.

## **BACKGROUND**

The City of Escondido has installed banner hardware on light poles along Valley Parkway, Grand Avenue and Second Avenue east of Centre City Parkway. Light pole banners are an aesthetic, community enhancement program and non-reservable by the public. The Escondido Hero Banner Program honors individuals who serve or have served in the U.S. Armed Forces and first responders by offering personalized banners that will be hung around downtown Escondido between Memorial Day (mid-May) and Veteran's Day (mid-November). The banners are then replaced by holiday banners from November through January.

Based on the above information for hero and holiday banners the timeframe for the art banners would be restricted to January through mid-May. Should the Public Art Commission be interested in moving forward with this opportunity, it would need to be incorporated into the annual work plan utilizing the art solicitation process highlighted in the Public Art Strategic Plan. In order to prepare for and meet the deadlines for banner production, it is recommended that this be considered for the 2025/2026 Public Art Commission Annual Workplan.



# CITY *of* ESCONDIDO

## STAFF REPORT

### ATTACHMENTS

- a. None

# PUBLIC ART COMMISSION

Item 12.

## Project Tracking Sheet

Category	Title	Artist	Budget	Risks, Safety & Compliance Review	Subcommittee Review	PAC Approval	Status
Escondido Expressions (Phase 2)	Harvest Joy	Alexandra Molumby	\$ 500.00		12/29/2023	1/8/2024	completed, check mailed to artist
Escondido Expressions (Phase 2)	Pending	Eric Olsen	\$ 500.00		2/26/2024	3/11/2024	completed, will return primer & pick-up check
Escondido Expressions (Phase 2)	Birds of North County	Laura Green	\$ 500.00		12/29/2023	1/8/2024	completed, check cashed
Escondido Expressions (Phase 2)	Dixon Lake	Mark 'Zane' Kingcade	\$ 500.00		12/29/2023	1/8/2024	completed, check cashed
Escondido Expressions (Phase 2)	Gozar La Vida	Shirish Villasenor	\$ 500.00		12/29/2023	1/8/2024	completed, check cashed
Mural	Hummingbirds	Brenda Townsend	\$ 26,540.00		12/29/2023	3/13/2023	agreement still in process with artist & property owner
Mural	Palomar College	Grand Prestoz	\$ 45,000.00			11/13/2023	completed, payment processing in progress
Mural	Bella's Rosas	Charlie Mejia	\$ 20,000.00	11/8/2023		1/8/2024	missing paperwork, thus agreement is pending approval from City Attorney's Office
Mural	Esco Alley Art	Various Artists	\$ 16,047.00			8/1/2022	completed, check cashed
Mural	Know your History	Mark 'Zane' Kingcade	\$ 9,824.00	11/8/2023	2/27/2024	3/11/2024	project completed, missing paperwork so draft agreement not finalized
Mural	Skatepark	EUHSD Students	\$ 15,000.00	2/28/2024	2/29/2024	3/11/2024	agreement completed, timeline established