AGENDA

PUBLIC ARTS COMMITTEE
SPECIAL MEETING

OCTOBER 1, 2024
12:00 PM

William Woollett Jr. Aquatics Center
4601 Walnut Avenue
Irvine, CA 92604

Mimi Falcone
Chair

Liza Krassner
Vice Chair

David Ihrig
Committee Member

Beverly Jacobs
Committee Member

Kirsten Maeda
Committee Member

PARTICIPATION IN PUBLIC ARTS COMMITTEE MEETING

MEETINGS ARE AVAILABLE TO ATTEND IN-PERSON OR WATCHED LIVE THROUGH THE ZOOM APPLICATION. INFORMATION FOR ZOOM CAN BE FOUND ONLINE AT CITYOFIRVINE.ORG/PUBLIC ARTS COMMITTEE. YOU MAY SUBMIT COMMENTS ON ANY AGENDA ITEM OR ON ANY ITEM NOT ON THE AGENDA, IN WRITING VIA MAIL TO "ATTN: PUBLIC ARTS COMMITTEE," 1 CIVIC CENTER PLAZA, IRVINE, CA 92606, OR BY EMAIL TO CS@CITYOFIRVINE.ORG. YOU MAY ALSO PROVIDE LIVE COMMENTS VIA ZOOM. FOR MORE INFORMATION, VISIT CITYOFIRVINE.ORG/PUBLIC ARTS COMMITTEE.

REQUEST TO SPEAK IN PERSON: IF YOU WOULD LIKE TO ADDRESS THE PUBLIC ARTS COMMITTEE ON A SCHEDULED AGENDA ITEM – INCLUDING A REGULAR BUSINESS ITEM OR PUBLIC COMMENTS – PLEASE REGISTER BY COMPLETING THE REQUEST TO SPEAK FORM AVAILABLE AT THE ENTRANCE TO THE MEETING ROOM AND SUBMIT TO THE RECORDING SECRETARY. PLEASE IDENTIFY ON THE FORM YOUR NAME AND THE ITEM ON WHICH YOU WOULD LIKE TO SPEAK. THE REQUEST TO SPEAK FORM ASSISTS THE CHAIR IN ENSURING THAT ALL PERSONS WISHING TO ADDRESS THE PUBLIC ARTS COMMITTEE ARE RECOGNIZED. IT ALSO ENSURES THE ACCURATE IDENTIFICATION OF MEETING PARTICIPANTS IN THE PUBLIC ARTS COMMITTEE MINUTES. YOUR NAME WILL BE CALLED AT THE TIME THE MATTER IS HEARD BY THE PUBLIC ARTS COMMITTEE. CITY POLICY IS TO LIMIT PUBLIC TESTIMONY TO UP TO THREE MINUTES PER SPEAKER ON AGENDIZED ITEMS, AND THREE MINUTES DURING GENERAL PUBLIC COMMENTS (UNLESS THE TIME LIMIT IS EXTENDED BY THE CHAIR), WHICH INCLUDES THE PRESENTATION OF ELECTRONIC OR AUDIO-VISUAL INFORMATION. SPEAKERS MAY NOT YIELD THEIR TIME TO OTHER PERSONS.

PLEASE TAKE NOTICE THAT THE ORDER OF SCHEDULED AGENDA ITEMS BELOW AND/OR THE TIME THEY ARE ACTUALLY HEARD, CONSIDERED AND DECIDED MAY BE MODIFIED BY THE CHAIR DURING THE COURSE OF THE MEETING, SO PLEASE STAY ALERT.

PLEASE NOTE: THE PUBLIC ARTS COMMITTEE MEETING IS MAKING EVERY EFFORT TO FOLLOW THE SPIRIT AND INTENT OF THE BROWN ACT AND OTHER APPLICABLE LAWS REGULATING THE CONDUCT OF PUBLIC MEETINGS, IN ORDER TO MAXIMIZE TRANSPARENCY AND PUBLIC ACCESS. FOR QUESTIONS OR ASSISTANCE, PLEASE CONTACT THE COMMUNITY SERVICES DEPARTMENT AT 949-724-6600, OR VIA EMAIL AT CS@CITYOFIRVINE.ORG. IT WOULD BE APPRECIATED IF WRITTEN COMMUNICATIONS OF PUBLIC COMMENTS RELATED TO ITEMS ON THE AGENDA, OR ITEMS NOT ON THE AGENDA, ARE PROVIDED PRIOR TO THE COMMENCEMENT OF THE MEETING.

CALL TO ORDER

ROLL CALL

PLEDGE OF ALLEGIANCE

PUBLIC COMMENTS – NON-AGENDIZED ITEMS

Public Comments on non-agendized items will be heard no sooner than 5:30 p.m. Any member of the public may address the Public Arts Committee on items within the Public Arts Committee's subject matter jurisdiction but which are not listed on this agenda. If 20 or fewer requests to provide public comments are submitted, each speaker shall be limited to three minutes. If between 21 and 30 speakers submit public comments, each speaker shall be limited to two minutes. If more than 30 speakers submit public comments, each speaker shall be limited to 90 seconds. The time limit per speaker shall be established based on the number of requests to speak submitted to the Recording Secretary before the first speaker is called. Requests to speak submitted after the first speaker is called shall receive 90 seconds. These time limits may be shortened or extended, or a cumulative limit on the time for all public speakers may be imposed, at the discretion of the Chair or by a majority vote of the Public Arts Committee.

INTRODUCTIONS

ANNOUNCEMENTS/COMMITTEE REPORTS/COMMITTEE UPDATES

Announcements and Board Reports are for the purpose of presenting brief comments or reports, are subject to California Government Code Section 54954-2 of the Brown Act and are limited to 3 minutes per member of the Public Arts Committee. In addition, the Chair shall receive any necessary additional time to deliver announcements of community events and opportunities.

ADDITIONS AND DELETIONS TO THE AGENDA

Additions to the agenda are limited by California Government Code Section 54954.2 of the Brown Act and for those items that arise after the posting of the Agenda and must be acted upon prior to the next Committee meeting.

1. COMMITTEE BUSINESS

Public comments on Public Arts Committee items will be heard at the time the matters are considered. If 10 or fewer requests to speak are submitted, each speaker shall be limited to three minutes per item. If between 11 and 15 speakers submit requests to speak, each speaker shall be limited to two minutes per item. If 16 or more requests to speak are submitted, each speaker shall be limited to 90 seconds per item. The time limit per speaker shall be established based on the number of requests to speak submitted to the Recording Secretary before the first speaker is called. Requests to speak submitted after the first speaker is called shall receive 90 seconds. These time limits may be shortened or extended, or a cumulative limit on the time for all public speakers may be imposed, at the discretion of the Chair or by a majority vote of the Public Arts Committee.

1.1 PUBLIC ARTS MASTER PLAN

RECOMMENDED ACTION:
Advise Community Services Commission recommend City Council approve and adopt the Proposed City of Irvine Public Arts Master Plan.

ADJOURNMENT

ADJOURNMENT

At 11 p.m., the Public Arts Committee will determine which of the remaining agenda items can be considered and acted upon prior to 12 midnight and will continue all other items on which additional time is required until a future Public Arts Committee meeting. All meetings are scheduled to terminate at 12 midnight.

STAFF REPORTS

As a general rule, staff reports, or other written documentation have been prepared or organized with respect to each item of business listed on the agenda. Copies of these materials are on file with the Public Arts Committee liaison and are available for public inspection and copying once the agenda is publicly posted (at least seven days prior to a regular Public Arts Committee meeting). Staff reports can also be downloaded from the City's website at *cityofirvine.org* at least 7 days prior to the scheduled Public Arts Committee meeting.

If you have any questions regarding any item of business on the agenda for this meeting, or any of the staff reports or other documentation relating to any agenda item, please contact Public Arts Committee liaison at (949) 724-6749.

SUPPLEMENTAL MATERIAL RECEIVED AFTER THE POSTING OF THE AGENDA

Any supplemental writings or documents distributed to a majority of the Public Arts Committee regarding any item on this agenda after the posting of the agenda will be available for public review in the Community Services Department, 1 Civic Center Plaza, Irvine, California, during normal business hours. In addition, such writings or documents will be made available for public review on the City's website and at the respective public meeting.

If you have any questions regarding any item of business on the agenda for this meeting, or any of the staff reports or other documentation relating to any agenda item, please contact Public Arts Committee liaison at (949) 724-6749.

SUBMITTAL OF INFORMATION BY MEMBERS OF THE PUBLIC FOR DISSEMINATION OR PRESENTATION AT PUBLIC MEETINGS

Written Materials/Handouts:

Any member of the public who desires to submit documentation in hard copy form may do so prior to the meeting or at the time he/she addresses the Public Arts Committee. Please provide 15 copies of the information to be submitted and file with the Recording Secretary at the time of arrival to the meeting. This information will be disseminated to the Public Arts Committee at the time testimony is given.

CITY SERVICES TO FACILITATE ACCESS TO PUBLIC MEETINGS

It is the intention of the City of Irvine to comply with the Americans with Disabilities Act (ADA) in all respects. If, as an attendee or a participant at this meeting, you will need special assistance beyond what is normally provided, the City of Irvine will attempt to accommodate you in every reasonable manner. Please contact Public Arts Committee liaison at 949-724-6647.

Assisted listening devices are available at the meeting for individuals with hearing impairments. Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting. (28 DFR 35. 102-35. 104 ADA Title II)

COMMUNICATION AND ELECTRONIC DEVICES

To minimize distractions, please be sure all personal communication devices are turned off or on silent mode.

MEETING SCHEDULE

Regular meetings of the Public Arts Committee are held on the third Thursday every third month at 4 p.m. Agendas are available at the following locations:

- Irvine Fine Arts Center, 14321 Yale Avenue
- Irvine Police Department
- Main Entrance of City Hall
- Lakeview Senior Center, 20 Lake Road
- Northwood Community Center, 4521 Bryan Avenue
- Rancho Senior Center, 3 Ethel Coplen Way
- William Woollett Jr. Aquatics Center, 4601 Walnut Avenue
- City's webpage at *cityofirvine.org*

I hereby certify that the agenda for the Public Arts Committee meeting was posted in accordance with law at the main entrance of City Hall, 1 Civic Center Plaza, Irvine, California on September 26, 2024, by 4:00 p.m. as well as on the City's webpage.

Rebecca Palmer, Committee Liaison

1. COMMITTEE BUSINESS

ITEM 1.1

PUBLIC ARTS MASTER PLAN

Docusign Envelope ID: 9D469266-0F90-4666-8961-DB92D388BB30

REQUEST FOR PUBLIC ARTS COMMITTEE ACTION

MEETING DATE: OCTOBER 1, 2024

TITLE: CITY OF IRVINE PUBLIC ARTS MASTER PLAN

DocuSigned by:
Chris Stamm
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Director of Community Services

RECOMMENDED ACTION

Advise Community Services Commission recommend City Council approve and adopt the proposed City of Irvine Public Arts Master Plan.

EXECUTIVE SUMMARY

At the November 14, 2023, City Council meeting, Council directed staff to work with Arts Orange County (Arts OC) on the development of the proposed City of Irvine Public Arts Master Plan (PAMP), presented as Attachment 1. The PAMP's vision is to envision a vibrant city where arts and culture are at the heart of community life, where public art enriches every corner and fosters a sense of connection and pride for everyone who lives, works, and plays in Irvine.

The PAMP has been developed with input from the community, Public Arts Committee (Committee), and staff. Community input guided the development of the PAMP by creating vision and mission statements, goals, and developing six key recommendation areas for implementing, supporting, and funding public art in Irvine over the next decade.

The proposed PAMP is being presented to the Committee for review and recommendation for approval and adoption.

ANALYSIS

The City has demonstrated its commitment to public art for over 40 years through the operation of the Irvine Fine Arts Center (IFAC) which opened in 1980, the partnership formed with University of California, Irvine (UCI), to create Irvine Barclay Theater, the expansion of arts to Great Park through the development of the Palm Court Arts Complex in 2011, and the opening of a temporary amphitheater, Great Park Live, in 2024.

At the November 14, 2023, City Council meeting, Council directed staff to work with Arts OC on the development of the PAMP. The scope of the PAMP is to focus on City owned and operated properties and programs. However, recommendations include several ways the City can encourage public arts programming by other entities operating within the City limits. Arts

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OC has developed the PAMP to provide guidance and recommendations to the City to continue to expand public arts over the next decade.

Background

The City of Irvine's (City) initial embrace of public art materialized in 1980, with the opening of IFAC. Today, IFAC is a bustling place where people of all ages can work in art studios, receive professional art instruction, exhibit their creations, participate in camps, and view a variety of exhibitions.

In 1984, the City established an Art in Public Places program (AIPP), for which it appointed an Art in Public Places Advisory Board, and was administered in partnership with Art Spaces Irvine, a nonprofit organization founded to provide non-city funding for city-sponsored public art projects. The AIPP program's goal was to create a sense of place by bringing outdoor art to the community. Projects included several sculpture installations throughout the city. The AIPP no longer exists, and the Art in Public Places Advisory Board was dissolved around 1993.

Animating Arts and Culture Programming at the Orange County Great Park, a study by Arts OC, was based upon community visioning sessions, and presented to the Council in August 2008. Based in part on the recommendations in that study, "Preview Park" debuted in 2011, an inaugural schedule of activities in the park to introduce the public to the spaces and generate momentum for a gathering place. A full catalogue of the activities from 2008-15 appears in Arts in Great Park, a report also prepared for the City by Arts OC in 2015. Arts in Great Park, presented as Attachment 2, illustrates the more than 500 days of activities visitors to the park could attend and engage in creative expressions.

Today, Irvine continues to be a hub of activity for creative expression. With the expansion of the exhibition program to the Civic Center, expansive course offerings at IFAC, and the commitment to offering a variety of exhibitions and enhancement activities at the Palm Court Arts Complex, the City has continued to maintain a vibrant and active art community. Irvine also continues to offer a variety of public art and festivals throughout the City. However, with 48 works of public art displayed in the City, three being City-owned, Irvine ranks 10th in the total number of works of art in public places in Orange County. Several neighboring Orange County cities exceed Irvine including Santa Ana (262), Brea (199), and Laguna Beach (136).

City festivals celebrate diverse communities through art, artisan marketplaces, exhibitions, global cuisine, interactive activities, music, and performances. The oldest of these is the Irvine Global Village Festival, celebrating its 23rd year in 2024 as Irvine's premier multicultural event. Additional festivals include: CicloIrvine, Studio Arts Festival, Juneteenth Freedom Celebration, Orange County Archives Bazaar, Mid-Autumn Festival, Fiesta Latina en Irvine, and the Holiday Faire.

Vision, Mission, and Goals

Through public outreach which included 50 key stakeholder meetings, five Community visioning sessions, and an online survey, Arts OC developed the PAMP Vision, Mission, and Goals based on input provided.

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Vision: Irvine residents envision a vibrant city where arts and culture are at the heart of community life, where public art enriches every corner and fosters a sense of connection and pride for everyone who lives, works, and plays in Irvine.

Mission: to fulfill the Vision, the City would:

- Strengthen its commitment of existing arts and culture programs;
- Create new opportunities for community engagement through the arts; and
- Provide expanded access to the arts for all throughout the community.

Goals: to fulfill the Mission, the City would:

- Transform public spaces into gathering places through the placement of murals, sculptures, and other public art experiences;
- Spread public art city-wide, including Great Park, Civic Center, parks and trails, the Villages, and in all Districts;
- Select public art that is impactful and of highest quality;
- Program a mixture of permanent and temporary public art offerings;
- Adhere to best practices in the selection and maintenance of its public art;
- Improve and build facilities well-suited for public arts programs; and
- Appropriately staff the City's public arts programs and provide the funds necessary for successful public arts programs.

Community Input

Arts OC received community input on development of the PAMP through several methods including key stakeholder meetings, visioning sessions, and an online survey.

Key stakeholder meetings were conducted as one-on-one interviews with 50 individuals with a vested interest in arts in Irvine. These individuals included elected and appointed individuals (current and former), artists, arts educators, arts organization leaders, and business and nonprofit leaders.

Arts OC conducted five visioning sessions during May 2024, four in-person and one virtually, with 115 arts enthusiasts attending. The sessions were administered by Social Prosperity Partners' Matt Lehrman, who led participants through productive and robust discussions on the future of public art in Irvine. Key findings on what public art would bring to Irvine included: community building and unity, identity and pride, aesthetic and emotional impact, educational and cultural enrichment, economic and social benefits, and health and well-being.

Additionally, Arts OC launched the Irvine Arts, Public Art, and Creativity Survey. The survey was designed to gather feedback from the Irvine community on their preferences for enhancing public space in the City through public art. The survey was open from May 4 through July 4, 2024, and was available for residents and non-residents to participate. The survey was advertised through the City's social media pages, website, and at all community centers. During the two-month period, over 400 people participated and indicated a high importance on arts, creative, and cultural tradition.

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Recommendations

Based upon the community input, research, and experience, Arts OC has provided topline recommendations for public art on city-owned property. Key recommendations are listed below and include several subcomponents for each area which contain detailed information in the PAMP.

Public Arts Facilities and Programs

- Reevaluate the Heritage Park Master Plan to address expansion of IFAC.
- Manage new IFAC programs and meet the staffing needs of existing programs through the upgrading and addition of staff positions.
- Sustain Great Park public arts programs and meet the staffing needs of these programs through the upgrading and addition of staff positions.
- Sustain Art at City Hall exhibitions and meet its staffing needs.
- Sustain Irvine's multicultural festivals and meet their staffing needs.

Permanent Public Art Locations

- Great Park: continue working with SWA Group, Great Park Landscape Architects, to create a prioritized list of public art locations with thematic goals and specifications consistent with each Great Park District.
- Work with organizations and institutions being leased property, or in negotiation to lease property, at Great Park to voluntarily incorporate public art onto their sites.
- Install a monumental sculpture on Civic Center lawn and animate the Civic Center Piazza with colorful public art.
- Prioritize installations of public art at 16 of the City's 84 park and trails capital improvement projects now in various stages of planning and development.
- Permanent art installations should be the priority for capital improvement project locations, except for sites for which murals (which are generally considered temporary) might be well-suited.
- Incorporate public art in private development programs to encourage private property owners and developers to place public art on their sites.
- Encourage public art for all improvement projects on Federal-, State-, and County-owned property in Irvine.
- Determine if there is a role to play for the City in encouraging, coordinating, and contributing funds to place public art at the entrance of each of the 22 Villages in Irvine.

Temporary Public Art Locations

- Reinstate the Artists in Residence program providing limited term studio space to artists of all disciplines and identify a suitable location, or as an alternative, establish an Artist Laureate program that requires no dedicated space.
- Create an "Art Walk" program of temporary rotating sculptures for Bill Barber Park.
- Create an "Art Walls" program, offering artists of all ages and local organizations and schools the opportunity to paint their own temporary murals on one or more walls specifically designated for this purpose.
- Identify City-owned public basketball courts that are slated for or will soon need renovation, and install large scale works of site-specific art on the surface.

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- Install fitness courts and commission artists for public art to appear on them.
- When adding or replacing functional items, like park benches, bus shelters, city vehicles, playgrounds, streetlights, etc. consider artist-designed options.

Public Arts Program Management

- Conduct and maintain an inventory of the City's art collection, including exterior public art and works that are exhibited indoors in City facilities.
- Conduct routine maintenance of City-owned public artworks and hire professional art conservators for non-routine maintenance.
- Follow best industry practices in administering all public art projects.
- Plan and implement a comprehensive communications program to promote to residents and visitors the public arts amenities, and to provide general and interpretive information about public arts in Irvine.
- Manage existing and new programs through the addition of City staff positions, supplemented using outside consultants as may be required.

Community Performance Spaces

- Open new, permanent Great Park amphitheater and small performance spaces throughout Great Park.
- Sustain the City's support for and involvement with Irvine's flagship professional performance facility, the Irvine Barclay Theater.
- Initiate discussions with community perform arts groups regarding their need for a community performance space.

Funding Public Art in Irvine

- Adopt a policy of setting aside 1% to 2% of all current and future capital improvement project budgets to be spent on public art on City-owned property.
- Create a Public Art Fund to "bank" capital improvement project "percent for art" funds from projects not deemed suitable for public art installation, that can be accessed for public art installation on other City-owned properties or to increase available funds for specific large-scale public art projects.
- Continue to designate 25% of Hotel Improvement District receipts for the Irvine Barclay Theater.
- Designate 1% of Hotel Tax receipts to fund the City's marketing of arts and cultural activities and events in Irvine, to promote additional visitors to Irvine.
- Apply for funding from the Arts in California Parks grant program in Spring 2025 to support a project that "brings art and nature together."
- Begin immediately to prepare an application for the Bloomberg Philanthropies "Asphalt Art Initiative" grant program.
- Conduct private fundraising efforts for a singular iconic large-scale sculpture at Great Park or Civic Center, including individual, corporate and foundation solicitations and crowdfunding, to supplement City contribution from capital improvement project funds.
- Encourage Great Park lessees, Federal, State, County, and private developers that opt not to include public art on their project sites, to contribute to the City's Public Art Fund at 1% to 2% of the total project costs.

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- Set aside at least 10% of the cost of the City's permanent public art project budgets for the ongoing and future maintenance of these works.

Action Plan Timetable

The Action Plan Timetable, Attachment 3, is broken down into six key recommendations: Public Arts Facilities and Programs, Permanent Public Art Locations, Temporary Public Art Locations, Public Arts Program Management, Community Performance Spaces, and Funding Public Art in Irvine. Detailed in the timetable are suggestions for implementing all key recommendations in the PAMP. Arts OC recommends implementing all items in the Action Plan Timetable by the end of Fiscal Year 2026-27.

Estimated Costs

Like the Action Plan Timetable, the Estimated Costs Table, presented as Attachment 4, is detailed by key recommendation area and costs are broken into two expenditure areas: one-time and annual.

ALTERNATIVES CONSIDERED

The Committee could choose not to advise the Commission recommend approval and adoption of the proposed PAMP. Instead, the Committee could ask staff to make changes to the proposed PAMP before moving the document forward for approval.

FINANCIAL IMPACT

There are no new financial impacts related to advising Community Services Commission recommend City Council approve and adopt the proposed PAMP. However, there will be financial impacts should City Council approve implementation of various recommended actions within the plan.

REPORT PREPARED BY Cory Hilderbrand, Community Services Manager

ATTACHMENTS

1. Proposed City of Irvine Public Arts Master Plan
2. Arts in Great Park
3. Public Arts Master Plan: Action Plan Timetable
4. Public Arts Master Plan: Estimated Costs

City of Irvine Public Arts Master Plan

Prepared by

Arts ORANGE COUNTY

ATTACHMENT 1

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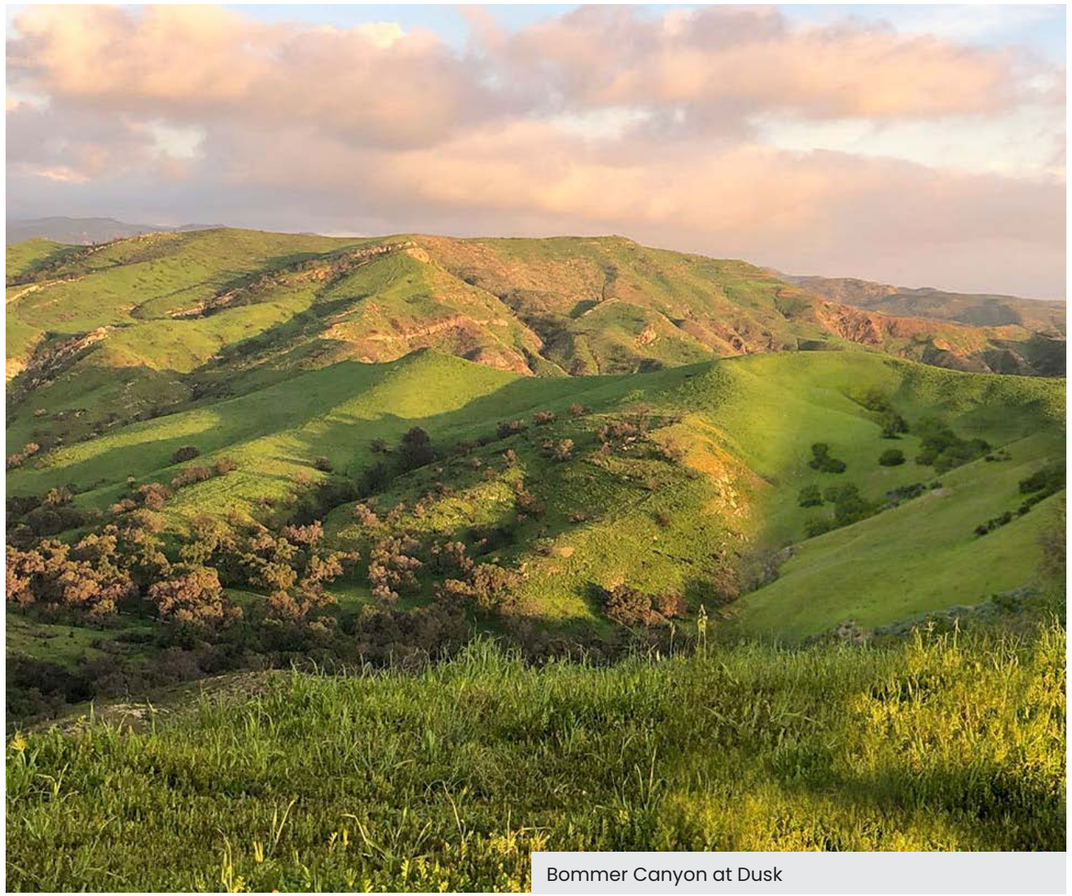
Land Acknowledgment

We acknowledge with respect our presence on the ancestral lands of the Acjachemen Nation (Juaneño Band of Mission Indians) and the Tongva People (Gabrieleño Indians).

They are the first inhabitants of Irvine and its first artists.

We honor their legacy and their descendants who live here and continue to be stewards of their homeland and practitioners of their culture. May the plans and actions of this work support these indigenous communities into the future.



Bommer Canyon at Dusk

City of Irvine Leadership

City Council

Mayor Farrah N. Khan
Vice Mayor Larry Agran
Councilmember Mike Carroll
Councilmember Kathleen Treseder
Councilmember Tammy Kim

Community Services Commission

Chair Jing Sun
Vice Chair Soha Vazirnia
Commissioner Tom Chomyn
Commissioner Doug Elliott
Commissioner James Mai

Public Arts Committee

Chair Mimi Falcone
Vice Chair Liza Krassner
Committee Member David Ihrig
Committee Member Beverly Jacobs
Committee Member Kirsten Maeda

City Staff

Oliver C. Chi, City Manager
Chris Slama, Director of Community Services
Corey Lakin, Deputy Director of Community Services
Dena Diggins, Deputy Director of Community Services

For the Public Arts Master Plan

Cory Hilderbrand, Community Services Manager
Dean Mattson, Superintendent-Arts and Aquatics
Laura Murphy, Community Services Supervisor-Irvine Fine Arts Center
Kevin Staniec, Community Services Supervisor-Arts

Introduction

Public art is not solely defined as sculpture in front of a building, but encompasses a wide array of arts and cultural experiences accessible to all.

For more than 40 years, the City of Irvine has demonstrated its commitment to public art through the Irvine Fine Arts Center, which it created, owns and operates.

Over thirty years ago, the City entered into a landmark partnership with University of California, Irvine, to create Irvine Barclay Theatre, and they have sustained their support since that time.

The advent of Great Park offered a blank canvas for the City to further grow its public arts, through Great Park Gallery, which opened in 2011, and more recently, with the 2024 opening of Great Park Live, the new temporary amphitheater. Work is under way for the Cultural Terrace district of Great Park to soon become home to three museums and a performing arts school, with more expected to follow, under long-term leases with the City. These and other amenities in Great Park will be operated by independent organizations with their own mission-driven programming, and possible admission charges or fees for service. There are many additional opportunities to incorporate public art of all kinds throughout Great Park as it continues to be developed.

The scope of the Public Arts Master Plan is to focus on City owned and operated properties and programs. However, recommendations include a number of ways the City can encourage public arts programming by other entities operating within the City limits.

Additionally, there are a few areas of public arts in which the City significantly lags other communities, and the purpose of this Public Arts Master Plan is to identify opportunities for Irvine to fulfill its aspirations to be a community where arts and culture can fully blossom.

Spoonbridge and Cherry by Claes Oldenburg – Minneapolis

Cloud Gate (The Bean) by Anish Kapur - Chicago

Executive Summary: Background

Irvine Fine Arts Center

The City of Irvine's initial embrace of public art came in 1980, with the opening of the Irvine Fine Arts Center (IFAC). Today, IFAC is a bustling place where people of all ages can work in art studios, receive professional art instruction, and exhibit their creations. It has further distinguished itself for its curatorial prowess in mounting and presenting exhibitions that reflect both the new and the traditional, the work of artists of regional and national reputations, and opportunities for young people to participate in art camps and to see their work on display in a professional gallery setting. IFAC is a purpose-designed facility, built at a time when the City of Irvine's population was only 20% of what it is today, and it has not grown to meet the demand for its programs. Both the City's 2017 Parks Master Plan and its 2019 Heritage Park Master Plan cited the need to expand IFAC from its current size of 18,000 s.f.

Irvine Fine Arts Center

Art in Public Places Program

Irvine established an Art in Public Places program (AIPP) in 1984, for which it appointed an Art in Public Places Advisory Board, and which was administered in partnership with Art Spaces Irvine, a new nonprofit organization founded to provide non-city funding for city-sponsored public art projects. The AIPP program's goal was to create a sense of place by bringing outdoor art to the community. Projects included sculptures by Gerald Walburg at the Unified School District headquarters, Fletcher Benton at University of California, Irvine, Joyce Kohl at Northwood Community Park, Ross Powers at University Park Library, and an installation by Mark Lere at Heritage Park Regional Library. The

Mark Lere sculpture at Heritage Park Library

Board also sponsored a Jack Zajac sculpture exhibition at Irvine Civic Center in 1989 and a group show of temporary sculptures at the Irvine Civic Center in 1990. The City of Irvine hired a Cultural Affairs Manager in 1990 to direct the Art in Public Places Program and oversee the City's arts and culture programs.

The Irvine AIPP no longer exists. The Cultural Affairs Manager position was dissolved by the City in 1993. The City of Irvine Art in Public Places Advisory Board was dissolved around the same time. Art Spaces Irvine became inactive and no longer exists.

Public Art in Irvine Today

Today, 48 works of public art are displayed in Irvine. Only 3 are City-owned: Irvine, Voyages and Transition, a historical mural by W. Bradley Elsberry at the Irvine Amtrak Station; Two Square, a painted concrete sculpture by Joyce Kohl in Northwood Community Park; and an untitled sculpture by Mark Lere in front of Heritage Park Regional Library. Among Orange County's 34 cities, Irvine ranks 10th in the total number of works of art in public places. Several cities' holdings far exceed those of Irvine: Santa Ana (262), Brea (199), and Laguna Beach (136), to name a few. A total of 1,363 works of public art are displayed county-wide.

Tilly's Mural by Zio Ziegler

Renewed interest in public art by the City was expressed when a gigantic mural suddenly appeared in 2015 on the Tilly's building facing the 405 Freeway. Commissioned by Tilly's, it was intended by the owners and the artist to be a temporary installation, which disappointed many who enjoyed it. It prompted discussion about whether it was permissible under Irvine's building code (it was), but owing to its popularity, it also sparked interest in formalizing a public arts program for Irvine. According to a June 16, 2016 article in The Daily Pilot, "the City Council directed staff to return next month with an examination of public arts programs in other cities and to draft a code amendment for a proposed city mural program for privately funded projects."

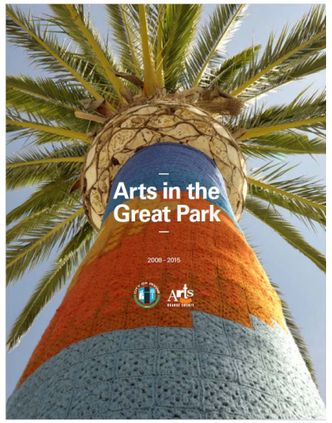
Festivals

City of Irvine festivals celebrate diverse communities through art, artisan marketplace, exhibitions, global cuisine, interactive activities, music, and performances. Cultural events include collaborations with community partners to feature artistic demonstrations, educational displays, engaging crafts, live entertainment, and more. Art is a vital enhancement to these community events, creating unique themes and a memorable atmosphere, instilling values and translating experiences through the generations that attend the events.

Mid-Autumn Festival

The oldest of these is the Irvine Global Village Festival, celebrating its 23rd year in 2024 as Irvine's premier multicultural event. Additional recent festivals have included: CicloIrvine, Fiesta Latina en Irvine, Holiday Market, Holiday Faire, Holidayz at the Park, Juneteenth Freedom Celebration, Mid-Autumn Festival, Orange County Archives Bazaar, Spring Around the World, Studio Arts Festival, and Summer Art Market.

Recent cultural pop-up exhibitions have included a celebration of Earth Day with Maktab Tarighat Oveyssi Shahmaghsoudi, a display of ancient Persian artifacts, a photography exhibition of Asian American Youth Leaders in collaboration with South Coast Chinese Cultural Center, and an exhibition with The Federation of Disabled Culture and Arts Association of Korea.



Arts in Great Park

Animating Arts & Culture Programming at The Orange County Great Park, a study by Arts Orange County, was based upon community visioning sessions, and presented to the City in August 2008.

Based in part on the recommendations in that study, "Preview Park" debuted in 2011, an inaugural schedule of activities in the park to introduce the public to the spaces and generate momentum for it as a gathering place. Most of these activities took place on the grounds of and within the repurposed

military buildings that comprise the Palm Court Arts Complex, consisting of Great Park Gallery, Great Park Artist Studio, and Hangar 244. From 2008-15, there were more than 500 days in which visitors could attend events or engage in creative expression at Great Park. These were intended to activate Great Park with programming prior to the long-term development of purpose-built arts and cultural facilities. A full catalogue of the activities from 2008-15 appears in *Arts in Great Park*, a report prepared for the City of Irvine by Arts Orange County in 2015. Today, the Palm Court Arts Complex continues to offer robust public arts programming, including exhibitions and classes, augmented by space rental availability. Such activities are expected to continue without changes to the Palm Court Arts Complex facilities, even after the planned addition of food services nearby.

Irvine Barclay Theatre

Irvine Barclay Theatre

In 1986, the *Irvine Barclay Theatre* Operating Company (IBT) was established as a nonprofit organization to manage the construction and operation of a new theatre in a public-private partnership between City of Irvine and University of California, Irvine. IBT's mission is being "a leading presenter of performances by diverse and exceptional artists, providing a state-of-the-art venue for community cultural organizations and university programs, and broadening the scope, availability and appreciation of performing arts in Orange County." The 756-seat, 50,000 s.f. performing arts facility, opened in 1990. The City of Irvine contributed $11.3 million, mostly from voter-approved bond issues, to the $17.4 million project. Irvine Barclay Theatre's board of trustees raised $4.3 million from private sources and UCI provided a 2.3-acre site for the building as well as $1.8 million in construction funding. Irvine Barclay Theatre has hosted as many as 220 public events in a single year. Over 3 million people have attended 5,100 events since its opening. The City continues to be actively involved in this highly successful partnership, through financial support and participation on its Board of Directors.

Parks Master Plan

The City conducted a *Parks Master Plan* in 2017, which included the objective of "adding or incorporating art," the need for "community performing arts space," and more. "It identified Heritage Community Park [including Irvine Fine Arts Center] as a priority candidate for renovation, as it is a primary service and recreation provider within the City of Irvine."

Heritage Park

Heritage Park Master Plan

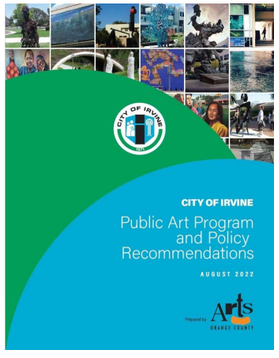
The City began the *Heritage Park Master Plan* in 2019, which included multiple options for new amenities including expansion or a complete rebuild of the Irvine Fine Arts Center. The City is beginning to implement Phase I of the HPMP with the addition of parking, installation of a fourth pool at William Woollett Jr. Aquatics Center, and library renovations.

Irvine Civic Center: Art at City Hall

Art at City Hall is an ongoing series of art exhibitions that brings artwork from local exhibiting artists to Irvine City Hall. Exhibitions focus on art with an Irvine perspective, featuring artists of all age groups with new exhibitions opening seasonally.

This program was begun in August 2021, when a formal exhibition space with three floors of formal display panels was created at City Hall in its 17,918 s.f. public area. Displays have also been curated for conference rooms, reception areas, and offices throughout the building. These programs were created without the addition of staff resources.

Art at City Hall



Public Art Program Policy

In response to increased requests from individuals and organizations seeking to place self-funded art on City-owned property, the City of Irvine contracted with Arts Orange County on September 9, 2021 to prepare a Public Art Program Policy, which was delivered to the City in August 2022. Based upon that report, the City Council unanimously approved the *Public Art Program Policy* on July 25, 2023.

Great Park Policy on Monuments and Memorials

On February 28, 2023, the City Council directed staff to work toward the dedication of a memorial to the Armenian Genocide within Great Park. At the same time, the City Council asked staff to develop a process by which future requests for monuments and memorials may be considered. On September 12, 2023, the City Council, acting as Great Park Board, adopted a *Great Park Policy on Monuments and Memorials*, providing additional guidelines for those wishing to propose such projects. The location proposed by Great Park designer SWA for monuments and memorials is in the Great Meadow, adjacent to forested areas.

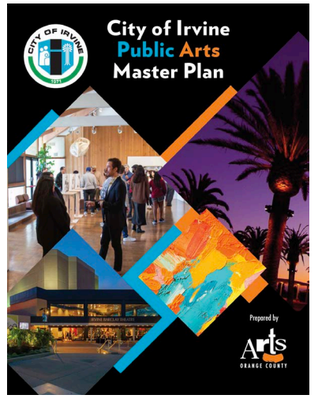
great park
DEDICATION EVENT
ARMENIAN GENOCIDE MEMORIAL

Public Arts Committee

Public Arts Committee

The 2023 Public Art Program Policy included the establishment of a *Public Arts Committee* to review proposed public art projects, and City Councilmembers began appointing individuals to serve on this Committee in January 2024. The Public Arts Committee held its first meeting on March 28, 2024 at the Irvine Fine Arts Center. It has received two submissions of public art proposals, and advanced them to the next step for consideration.

Public Arts Master Plan



At the time the City Council approved the Public Art Program Policy, it also directed staff to request a proposal from Arts Orange County to prepare a Public Arts Master Plan. Arts Orange County submitted its proposal on October 6, 2023. A contract was approved by the City Council on November 14, 2023, and work began shortly thereafter. City staff and Arts Orange County briefed the Public Arts Committee at its first meeting about the Public Arts Master Plan process that had just commenced, and Arts Orange County has provided updates to the Committee at subsequent meetings.

Great Park Live Amphitheater

In October 2023, the City began development of a temporary live music venue that can accommodate a crowd of 5,000 at Great Park Sports Complex. Great Park Live opened on June 14, 2024, as the summer home for the Pacific Symphony and to host other live entertainment acts for the summer concert seasons in 2024, 2025, and 2026.

By 2027, the City plans to develop a permanent amphitheater facility in the Heart of the Park district. Additionally, designers SWA have identified a number of gathering spaces throughout Great Park suitable for small performances.

Temporary Great Park Live Amphitheater

Executive Summary: Public Arts Master Plan Process

Community Input

Community input is core to master planning, and the Public Arts Master Plan process included the following:

- 50 key stakeholder interviews, conducted from March through July, 2024
- 5 Community Visioning Sessions, in which 115 people participated, conducted in May 2024
- An online survey, in which 407 people participated, conducted May 4 through July 4, 2024

Promotion

Promotion of the Community Visioning Sessions and Online Survey took place as follows:

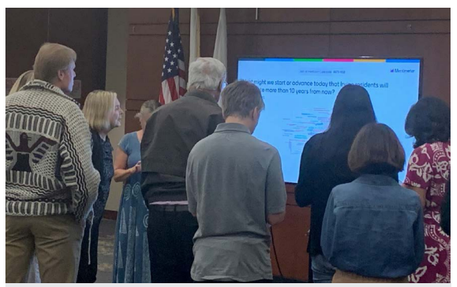
- Public Arts Committee member communications
- City of Irvine website with information and a registration link
- Inclusion in City of Irvine e-newsletter
- City of Irvine social media posts
- Posters at 20 City of Irvine Community Centers and Trailheads
- Staffed information table at CicloIrvine on May 4, 2024
- Arts Orange County e-newsletter
- Arts Orange County social media posts
- Emails to stakeholders who had been interviewed

Visioning Sessions Promotion

Vision | Mission | Goals

Derived from community input

Vision


Visioning Sessions

Irvine residents envision a vibrant city where arts and culture are at the heart of community life, where public art enriches every corner and fosters a sense of connection and pride for everyone who lives, works and plays in Irvine.

Mission

To fulfill the Vision, the City of Irvine will:

- strengthen its commitment to existing arts and culture programs
- create new opportunities for community engagement through the arts
- provide expanded access to the arts for all throughout the community

Goals

To fulfill the Mission, the City of Irvine will:

- transform public spaces into gathering places through the placement of murals, sculptures, and other public art experiences
- spread public art city-wide, including Great Park, Civic Center, parks and trails, the Villages, and in all Districts
- select public art that is impactful and of highest quality
- program a mixture of permanent and temporary public art offerings
- adhere to best practices in the selection and maintenance of its public art
- improve and build facilities well-suited for public arts programs
- appropriately staff the City's public arts programs
- provide the funds necessary for successful public arts programs

Executive Summary: Recommendations

Based upon the community input, research, and experience, Arts OC topline recommendations for public art on City-owned property are (more detail provided later in the report):

1. Public Arts Facilities & Programs

1.1 Reevaluate the Heritage Park Master Plan to address expansion of the Irvine Fine Arts Center, which is heavily utilized by residents, and is unable to accommodate the demand for more and more varied instructional programs and studio resources

1.2 Manage these new IFAC programs and meet the staffing needs of existing programs through the upgrading and addition of staff positions

1.3 Sustain Great Park current public arts programs and meet the staffing needs of these programs through the upgrading and addition of staff positions

1.4 Sustain Art at City Hall exhibitions program and meet its staffing needs.

1.5 Sustain Irvine's multicultural festivals and meet their staffing needs.

2. Permanent Public Art Locations

2.1 For Great Park, continue working with SWA to create a prioritized list of public art locations with thematic goals and specifications consistent with each Great Park District and a timetable based upon the schedule for completion of development in Great Park

2.2 Work with organizations and institutions being leased property, or in negotiation to lease property, at Great Park to voluntarily incorporate public art onto their sites

2.3 Install a monumental sculpture on Civic Center Lawn and animate the Civic Center Piazza with colorful public art

2.4 Prioritize installation of public art at 16 of the City's 84 Parks & Trails Capital Improvement Projects now in various stages of planning and development

2.5 Permanent art installations should be the priority for CIP project locations, except for sites for which murals (which are generally considered temporary) might be well-suited

2.6 Incorporate public art into the sites of current and future libraries in Irvine

2.7 Adopt a voluntary public art in private development program to encourage private property owners and developers to place public art on their sites

2.8 When the City becomes aware of plans for capital improvements on Federal-, State- and County-owned property in Irvine, encourage owner to place public art on their sites

2.9 Determine if there is a role to play for the City in encouraging, coordinating, and contributing funds to place public art at the entrance of each of the 22 Villages in Irvine.

3. Temporary Public Art Locations

3.1 Reinstate the Artists in Residence program that provides limited term studio space to artists of all disciplines and identify a suitable location, or as an alternative, establish an Artist Laureate program that requires no dedicated space

3.2 Create an "Art Walk" program of temporary rotating sculptures for Bill Barber Park

3.3 Create an "Art Walls" program, offering artists of all ages and local organizations and schools the opportunity to paint their own temporary murals on one or more walls specifically designated for this purpose

3.4 Identify City-owned public basketball courts that are slated for or will soon be in need of renovation, and install large scale works of site-specific art on the surface

3.5 Install fitness courts and commission artists for public art to appear on them

3.6 When adding or replacing functional items, like park benches, bus shelters, City vehicles, playgrounds, streetlights, etc. consider artist-designed options

4. Public Arts Program Management

4.1 Conduct and maintain an inventory of the City's art collection, including exterior public art and works that are exhibited indoors in City facilities

4.2 Conduct routine maintenance of City-owned public artworks and hire professional art conservators for non-routine maintenance.

4.3 Follow best industry practices in administering all public art projects

4.4 Plan and implement a comprehensive communications program to promote to residents and visitors the public arts amenities, and to provide general and interpretive information about public arts in Irvine

4.5 Manage existing and new programs through the addition of City staff positions, supplemented by the use of outside consultants as may be required

5. Community Performance Spaces

5.1 Open new, permanent Great Park amphitheater and small performances spaces throughout Great Park

5.2 Sustain the City's support for and involvement with Irvine's flagship professional performing arts facility, the Irvine Barclay Theatre

5.3 Initiate discussions with community performing arts groups regarding their need for a community performance space

6. Funding Public Art in Irvine

6.1 Adopt a policy of setting aside 1% to 2% of all current and future Capital Improvement Project (CIP) budgets to be spent on public art on City-owned property

6.2 Create a Public Art Fund to "bank" CIP "percent for art" funds from projects not deemed suitable for public art installation, that can be accessed for public art installation on other City-owned properties or to increase available funds for specific large-scale public art projects

6.3 Continue to designate 25% of Hotel Improvement District receipts to the Irvine Barclay Theatre

6.4 Designate 1% of Hotel Tax receipts to fund the City's marketing of arts and cultural activities and events in Irvine, in order to promote additional visitors to Irvine

6.5 Apply for funding from the Arts in California Parks grant program in Spring 2025 to support a project that "brings art and nature together"

6.6 Begin immediately to prepare an application for the Bloomberg Philanthropies "Asphalt Art Initiative" grant program

6.7 Conduct private fundraising efforts for a singular iconic large-scale sculpture at Great Park or Civic Center, including individual, corporate and foundation solicitations and crowd-funding, to supplement City contribution from CIP project funds

6.8 Encourage Great Park lessees, Federal, State, County and private developers that opt not to include public art on their project sites, to contribute to City's Public Art Fund 1% to 2% of the total project costs

6.9 Set aside at least 10% of the cost of the City's permanent public art project budgets for the ongoing and future maintenance of these works

Community Input - Stakeholder Interviews

The consultant conducted one-on-one interviews with 50 individuals in connection with this plan. Participants included elected and appointed officials (current and former), artists, arts educators, arts organization leaders, business and nonprofit leaders. (A complete list of interviewees follows.)

Key Findings

The following summary of findings from the stakeholder interviews is reflected in the consultant's recommendations.

1. 3 out of 4 stakeholders are engaged in creative practices for personal enrichment or professional endeavors

2. More than half the stakeholders cited "Transforming public spaces into gathering spots" as the primary goal for public art in Irvine, closely followed by "Adding fun, color & enjoyment throughout the city" and "Creating a memorable visual identity for Irvine."

3. Stakeholders were consistent in wishing to activate or improve public spaces through murals, public art in recreation features, having artist-designed functional elements, and beautifying public works through art, as well as seeking art that is "quirky, original, and prompts 'selfies'".

4. 2 out of 3 stakeholders believe that Great Park is the top location for public art, but most also felt that public art should be spread throughout the City. 1 out of 3 identified the Civic Center/City Hall/Bill Barber Park as an ideal location. There was significant interest in siting public art in other Irvine parks and on trails or at trailheads. Some stakeholders thought it would be a good idea for each of Irvine's Villages to have a work of public art at its entrance or other central location.

5. Stakeholders repeatedly stated that high quality should be the top consideration for the selection of public art, and that they prefer that standard be met even if it means that fewer works would be installed. (Quality over quantity.) Comments included wanting the City to "think big" or have a "big vision" for its public art. Similarly, some wished for one or more permanent artworks by prominent artists that would become signature identifying features of the City similar to "Cloud Gate" by Anish Kapoor in Chicago or "Spoonbridge and Cherry" by Claes Oldenburg in Minneapolis.

6. There was also a strong desire for temporary public art expressed by many, with ideas ranging from selecting a single location, or sculpture garden, for a program exhibiting a number of regularly rotating artworks (such as Bill Barber Park or a specific area of Great Park), to having a program that rotates works at multiple locations throughout the City.

7. Including public art that reflects the community and targets children or youth was cited by several stakeholders. Ideas range from installing or utilizing existing walls for temporary community murals that would particularly appeal to teens (such as the Venice Beach Art Walls program in Los Angeles), to commissioning artist-designed playground equipment.

Stakeholders Interviewed

Monie Adamson, Founder, Building Youth Charitable Foundation & Owner, Focus Dance Center

Larry Agran, Vice Mayor, City of Irvine

Tem Bat, Artist and Creative Director

Howard Brodwin, Founder & Managing Director, Sports for Change

Oliver C. Chi, City Manager, City of Irvine

Cloe Cousineau, Associate, SWA

Dena Diggins, Deputy Director, Community Services City of Irvine

Jorg Dubin, Artist

Mimi Falcone, Chair, Public Arts Committee Member, City of Irvine

John Forsyte, CEO, Pacific Symphony

Peggy Gaido, Artist and Arts Administrator

Jacques Garnier, Artist

Steve Greyshock, Vice President of Public Affairs, The Irvine Company

Melissa Haley, Director of Marketing, City of Irvine

Naz Hamid, Former Community Services Commissioner, City of Irvine

Scott Hansen, Former Transportation Commissioner, City of Irvine

Bruno Hernandez, Executive Director, Be Creative/STP Foundation

Cory Hilderbrand, Community Services Manager, City of Irvine

David Ihrig, Public Arts Committee Member, City of Irvine

Beverly Jacobs, Public Arts Committee Member, City of Irvine

Craig Kausen, President, Chuck Jones Center for Creativity

Muyisa Kasomo, Public Sector Manager, Waste Management

Steven Kellenberg, Principal, Kellenberg Studio

Farrah N. Khan, Mayor, City of Irvine

Liza Krassner, Vice Chair, Public Arts Committee, City of Irvine

Henry Korn, Former Cultural Affairs Manager, City of Irvine

Beth Krom, Former Mayor, City of Irvine

Corey Lakin, Deputy Director, Community Services City of Irvine

Tiffany Ana López, Dean, UC Irvine Claire Trevor School of the Arts

Kirsten Maeda, Public Arts Committee Member, City of Irvine

Tom Mueller, Interim Assistant Dean & Music Department Chair, Concordia University

Laura Murphy, Community Services Supervisor, City of Irvine

Harish Murthy, Executive Director, Ektaa Center

Sean O'Malley, Managing Principal, SWA

Bob Nicoll, Former Dean and Founder of Blizzard Academy, Blizzard Entertainment

Ellen Pais, Executive Director, Pretend City Children's Museum

Cheer Pan, Executive Director, Pan America Chinese Dance Alliance

Daniel Peterson, Founder & Executive Director, Project Backboard

Joe Poshek, Former Dean of the Arts, Irvine Valley College

Michael Ray, Owner, Sanderson J. Ray Development & Founder, Arts Spaces Irvine

Sally Anne Sheridan, Former Mayor, City of Irvine

Chris Slama, Director of Community Services, City of Irvine

Craig Springer, CEO, Irvine Barclay Theatre

Kevin Staniec, Community Services Supervisor, City of Irvine

Jing Sun, Community Services Commissioner, City of Irvine

Kathleen Treseder, Councilmember, City of Irvine

Soha Vazirnia, Community Services Commissioner, City of Irvine

Zoot Velasco, Interim Executive Director, HOPE Center for the Arts

Xiao Zheng, Principal, SWA

Erin Zoumaras, Visual & Performing Arts Coordinator, Irvine Unified School District

Selected Stakeholder Comments

Reflect community values and universal ideas through public art. Public art is a catalyst for conversations throughout the community.

A sculpture garden can be a restful and contemplative place to sit and enjoy. It can make you feel like you have left the outside world behind.

All the ways that creating and beholding art are beneficial, particularly among young children for their social and emotional wellness, language skills, speaking and listening. There is a certain vibe that you get when you go to a city that creates an ambience and environment that brings joy & happiness to the people around them. There's life, there's movement, there's color—stimulus for the people to know that the world is full of variety in life.

Public art tells a story in another medium. Creates another way of connecting the community to each other and builds a sense of community.

Public art makes you pause and be in the moment of the space to be reflective, to be grateful, to educate yourself about something. It causes people to be surprised.

Irvine is truly a blank canvas for public art since so little public art has been installed previously.

The key to ensuring high quality art that reflects the community is an artist-in-residence program, during which the resident artist would create something during their residency that emerges from their community interactions.

Integrate technology into the public art program. Helps to underscore the direct tie between creativity and innovation, which is what Irvine is all about.

The opportunities are vast in Great Park—go big there! In other countries, I've seen really large, iconic art. Great Park needs something there that really stands out—a landmark. Doesn't have to be just one, either, but multiple landmarks. Is Great Park balloon Irvine's "Cloud Gate"? I don't think so.

How can we use the arts to better understand where we've come from and where we're going.

For Great Park, Irvine should commission A-list artists to create a world class sculpture garden, and there should also be room for outstanding local artists.

Instead of a lot of little pieces, save up the funds to invest in significant work by world-class artists. Be good curators of a collection to add to Irvine's attention from the world. Otherwise, it gets watered down and mediocre.

Really need people on the selection committee with experience in public art on a large scale—either as artists, fabricators, or curators. A lot of artists don't have experience with monumental scale sculpture and don't understand the process.

Irvine is a blank canvas for anything and everything that can be inspiring and be a thread throughout the community. There are several communities, districts that are screaming out for color and scale and Irvine is one of the few local communities still building, growing, expanding. Irvine has very little public art anywhere except on UCI campus.

Public art engagement gives benefits to the people who would not otherwise experience art.

Developers don't really understand how long a process it is from start to finish when faced with commissioning a work that is required to get their Certificate of Occupancy.

Irvine often speak of itself as becoming a "world class" city, but consistently sets its sights too low to achieve it. Irvine needs to be bolder in its vision.

I've seen great murals—and not so great ones. Those tend to be temporary, so that's an evolving program, unless it's a tile mural. But every time you find a blank wall, you don't have to throw a mural on it. Be selective about where you place the art and don't overdo it.

No art is going to speak to every person the same way. There is an opportunity to add color, drawing upon the diverse cultures in Irvine, to bring in bright colors, a joyful atmosphere.

Irvine has excellent and sophisticated cultural festivals.

What I think of is performance art, provocative sculpture.

Utility box art is easy, but prefers to activate public spaces in ways that surprise you.

The most important benefit of public art is to see our world in a different way.

My vision for public art would be to scout for the very best sculptors worldwide and get them to loan temporarily or commission them for permanent works. I believe the community would support funding this from both private and public sources.

Public art gives you another way to look at the world.

Community Input – Visioning Sessions

Summary of Input from Visioning Sessions

Community Building and Unity

Irvine's sense of community will be further advanced through the ability of public art to bring people together, bridge divides, and create shared experiences. Art will serve as a focal point for community engagement and interaction, promoting inclusivity and mutual understanding.

Identity and Pride

Irvine's unique identity and cultural heritage will be reflected in its public art, instilling a sense of pride, celebrating local history, and defining the city's character. In doing so, public art will help create a distinctive sense of place and contribute to the city's legacy.

Aesthetic and Emotional Impact

Enhancing the aesthetic beauty of Irvine through public art will contribute to a more positive and uplifting environment by bringing joy, stimulating the mind, and providing moments of contemplation and mental wellness. The vibrancy, color and charm public art brings will make the city more visually appealing.

Educational and Cultural Enrichment

Irvine will enjoy greater cultural awareness, expanded horizons, and enhanced opportunities for learning through its public art, and will serve as a reminder of the city's values and heritage, inspiring creativity, and intellectual growth among residents.

Economic and Social Benefits

Public art in Irvine will produce economic benefits by attracting visitors, boosting tourism, increasing property values, and fostering economic growth. The creative community it inspires will contribute to a strengthening of Irvine's leadership role as a center of innovation.

Health and Well-being

Public art will enhance the quality of life for all those who live, work, study and visit Irvine, by contributing to their health and well-being through beautiful and engaging spaces and experiences.

Visioning Sessions

Visioning Sessions

Visioning Sessions

Visioning Sessions Participants

115 participants

Great Park Studio
Wednesday, May 8, 6 pm
30 participants

Conference & Training Center, Civic Center
Thursday, May 9, 6 pm
33 participants

Irvine Fine Arts Center
Monday, May 20, 6 pm
29 participants

Quail Hill Community Center
Tuesday, May 21, 6 pm
11 participants

Virtual Session
Wednesday, May 22, 6 pm
12 participants

Where in Irvine should public art be situated?

63 responses

Meeting #2

Promotion of the Community Visioning Sessions

- Public Arts Committee member communications
- Page on City of Irvine website with information and a registration link
- Inclusion in City of Irvine e-newsletter
- City of Irvine social media posts
- Staffed information table at CicloIrvine on May 4, 2024
- Arts Orange County e-newsletter
- Arts Orange County social media posts
- Emails to stakeholders who had been interviewed

CicloIrvine

Community Input – Survey

The Irvine Arts, Public Art, and Creativity Survey was designed to gather feedback from the Irvine community on their preferences for enhancing public spaces in the City of Irvine through public art.

- The survey was conducted using the geospatially informed ArcGIS tool, Survey123, and was accessible on phones, tablets, and desktop devices.

- Data collection took place from May 4th, 2024, to July 4th, 2024.

- Of the 407 respondents, 134 (39.9%) live in Irvine, 63 (15.5%) work in Irvine, 127 (31.2%) both live and work in Irvine, and 70 (17.2%) neither live nor work in Irvine.

- The summarized findings represent responses by Irvine residents segmented by the six primary districts within the City of Irvine.

- For detailed survey results, please see Appendix.

Overview

The survey responses indicate that Irvine residents place high importance on arts, creative, and cultural traditions. They prioritize transforming public spaces into gathering places and enhancing visual appeal throughout the city. Murals, sculptures, and art in public works are popular choices for improving public spaces, with entrances to Irvine's villages and Great Park being preferred locations. The focus should be on spreading public art city-wide, with an emphasis on high-quality and impactful works. Finally, the community expresses strong support for an outdoor sculpture garden, makerspace, and film festival as valuable additions to Irvine.

Preferences and Priorities

This summary provides a comprehensive overview of the community's preferences and priorities, which can guide future public art and cultural initiatives in Irvine.

Importance of Arts, Creative, and Cultural Traditions

A significant majority of respondents (68.1%) consider arts, creative, and cultural traditions essential. Combined with those who find them very important (23.6%), over 90% of the community values these aspects highly.

Goals of a Public Arts Program

The primary goal for public art, as prioritized by respondents, is to transform public spaces into gathering places (31.1%). Followed by adding visual color and excitement (20.5%) and adding fun, color, and enjoyment throughout the city (18.2%).

Ideas for Activating or Improving Public Spaces via Public Art

Murals and/or community-engaged mural-making (18.1%) and sculptures (16.6%) are the top preferences for improving public spaces. Adding art to public works and recreational areas both received 14.3% each, showing strong community support for these enhancements.

Preferred Locations for Public Art

The most popular location for public art is at the entrance to each of Irvine's villages (24.6%), followed by Great Park with various options (22.6%). Heritage Community Park (14.3%) and in front of Civic Center (13.2%) also received notable preferences.

Focus for Public Art in Irvine

The majority of respondents (54.5%) believe the focus should be on spreading public art throughout the city. A significant portion (39.3%) support both city-wide distribution and beautifying Great Park.

Preferences for Public Art Selection

Placing works in every part of the city (34.1%) and selecting high-quality works (31.6%) are the top priorities. Fewer works with greater impact (17.0%) and large-scale works (17.3%) are also important considerations.

Preferred Additions to Irvine

The community's top preference for new additions is an outdoor sculpture garden (20.2%). Other significant preferences include a makerspace (14.8%) and a film festival (13.4%). An additional art gallery (10.7%) and outdoor concert/performance venue (11.7%) are also highly favored.

About the Survey Participants

Age

The majority of respondents fall within the 35-64 age range, accounting for over half of the total responses (55.7%). The least represented age groups are those under 18 and over 75, making up only 8.4% of the total responses.

Gender

The survey shows a significant gender imbalance, with females comprising 71.5% of the respondents. Males account for 25.4%, while non-binary individuals and those preferring not to state their gender make up a small fraction of the population.

Race/Ethnicity

The largest racial/ethnic group among respondents is White, representing 52.5% of the total. Asians constitute the second largest group at 13.5%, followed by those from multiple races (8.9%). Smaller representations are seen in other categories, with American Indian or Alaska Native and Native Hawaiian or Pacific Islander being the least represented.

Household Income

The majority of respondents report a household income between $100,000 and $199,999, making up 42.0% of the total. The next largest income brackets are $200,000 to $299,000 (16.4%) and $70,000 to $99,999 (12.4%). Lower income brackets ($39,999 or less and $40,000 to $69,999) collectively account for 17.2% of respondents.

Education Level Distribution

Respondents are highly educated, with the majority holding a graduate or professional degree (50.8%), followed by those with a bachelor's degree (31.6%). Only a small percentage of respondents have a high school diploma or less (7.0%).

Presence of Children Under 18 at Home

The majority of respondents (74.0%) do not have children under 18 at home. Only 26.0% of the respondents reported having children in this age group.

Age of Children for Those With Children

Among respondents with children, the largest groups are those with children in high school (27.8%) and elementary school (25.8%). The smallest groups are those with kindergarten-aged children (8.2%).

Promotion of the Online Survey

- Public Arts Committee member communications
- Posters at 20 City of Irvine Community Centers and Trailheads
- Page on City of Irvine website
- Inclusion in City of Irvine e-newsletter
- City of Irvine social media posts
- Staffed information table at CicloIrvine on May 4, 2024
- Arts Orange County e-newsletter
- Arts Orange County social media posts
- Emails to stakeholders that had been interviewed

Recommendations in Detail

1. Public Art Facilities & Programs

The City of Irvine has a long history of top tier arts programming in the form of exhibitions, events, instruction and studio resources between the Irvine Fine Arts Center and Great Park Gallery. Recent years have seen a dramatic increase in both programs and participation. This has manifested itself in greater demand for classes and types of exhibits, as well as participation in events and programming in additional spaces. What has not gone up is the number of staff that makes these programs possible.

"Seeing You Again" Exhibition at IFAC

IFAC is serving more people than they ever have, yet there is an even greater demand than they are able to meet. Great Park Gallery staff have taken on additional responsibility, increasing the number of exhibitions and collaborations both within their own Great Park spaces and at other locations, including Civic Center.

In comparison with programs in other cities, the arts in Irvine are thriving. However, twice as much is happening with half the staff and budget. This is not sustainable.

Irvine Fine Arts Center (IFAC)

1.1 Address IFAC expansion requirements by reevaluating the Heritage Park Master Plan.

Irvine Fine Arts Center Ceramics Studio

Capacity is a very big issue for the Irvine Fine Arts Center, as additional space is needed to meet demand for class participation. In 2023-24, the adult classes and open studio programs saw a total of 806 programs with 8,355 participants. There were 193 youth programs with 2,653 participants. Previously identified programming gaps such as a makerspace and art/technology including 3D printing have yet to be developed due to space limitations.

1.2 Increase IFAC programmatic and staffing budget to meet the demand for more and more varied instructional programs and studio resources.

IFAC Art Camps

Upgrade four (4) EPT Senior Leader positions to full-time Community Services Specialists to support expansion of open studio times and programming. Additionally, add one (1) full-time Community Services Specialist to support IFAC special events and manage facility safety policies and procedures. Also, some of the existing programming lacks qualified instructors. Additional budget is needed to allow for the hiring of contracted instructors in such specialized areas as darkroom photography. With increased programming and studio hours, additional technician staffing budget will be necessary for equipment and studio operations maintenance along with management of hazardous materials and waste management with four full-time staff positions required.

Great Park Exhibitions, Festivals, and Programming

1.3 Sustain current Great Park public arts programs and meet the staffing needs of these existing programs through the upgrading and addition of staff positions.

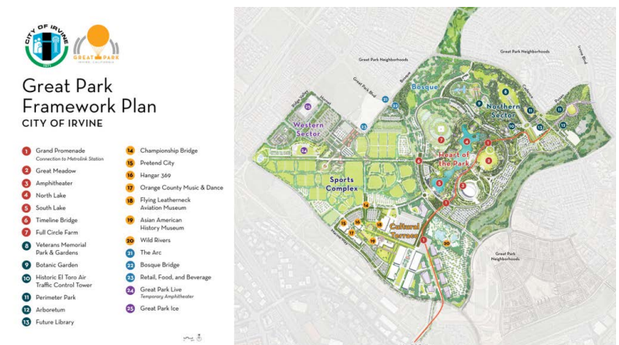
1.4 Sustain Art at City Hall exhibitions program and meet its staffing needs

1.5 Sustain Irvine's multicultural festivals and meet their staffing needs.

Great Park Art Gallery

The city's exhibitions and programming have dramatically increased over the past three years, without seeing any increase in staffing or budget. While the quality continues to be excellent, we see this as difficult to sustain. Between 2011 and 2020 there were 133 events. Between 2021 and 2023 that had increased to 316.

Increase budget allocation to upgrade one (1) EPT Senior Leaders to a full-time Community Services Specialist to assist with expanded Great Park Gallery exhibitions and hours of operation. Additionally, add one (1) full-time Community Services Program Coordinator to assist with the expansion of arts at Great Park including programming at Great Park Gallery and the new library.



Great Park Framework Plan Map

2. Permanent Public Art Locations

Great Park

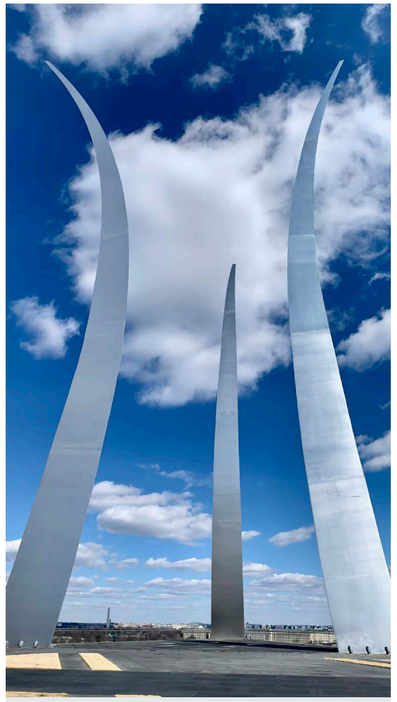
2.1 Create, in collaboration with SWA, a prioritized list of public art locations with suggested thematic goals and specifications consistent with each Great Park District that can be used for open or invitational competition by artists, and a timetable based upon the schedule for completion of development in those areas of Great Park. Include 1% to 2% of Capital Improvement Project budget for these areas of Great Park to fund the inclusion of public art.

Great Park offers the largest canvas for public art in the City, and while it's not entirely "blank" in that facilities already occupy certain locations and other locations are slated for development, thoughtful planning has created many opportunities. The design of Great Park has established several "districts," each with its distinct character and purpose, with the following four being the best suited to accommodate public art:

Heart of the Park – A large lake, a Great Meadow, the Amphitheater and a Farm Hub are the main features of this district. The curving shore of the lake delineates singular areas that offer both gathering and contemplative settings that are ideal for the placement of public art. Rolling peninsulas are naturally attractive locations for works of a scale that can be viewed from around the lake and a walkway the bisects the lake suggests that not only would artist-designed railings be included but that sculptural arrangements within the water could surprise and delight the strolling visitors. The rolling shoreline of the lake creates peninsulas that feature defined gathering places. At the Overlook

Heart of the Park

Terrace, SWA has included the concept of a "Literature Garden" cylindrical sculpture with quotations cut through the steel and which at night will be illuminated and project the words onto the ground. The Celebration Plaza and the Cascade Plaza (which is planned to have a small space for performances) would be perfect locations for iconic sculptures. SWA has included in its schematics of Great Park Plaza a perimeter featuring monoliths (taken from more than 75 sawcut concrete slabs from the former Marine Corps Air Station runway) with the concept of affixing interpretive descriptions and pictorials about the history of the site. Alternatively, these could offer the opportunity to add bursts of color through the installation of two-dimensional murals (mosaic if permanent, painted if temporary and possibly on a rotating schedule), abstract or representational in style, that would create a festive atmosphere at the Plaza. The Water Garden has a Moon Bridge and SWA's schematic includes a moon sculpture. Walls encircling the amphitheater berm are available for murals. Oak Tree Garden and Meadow Terrace are more intimate, meditative spaces well-suited to the placement of public art. Finally, where else in Great Park would one expect to see an iconic sculpture that can be viewed from everywhere in the park than in the center of this district, whether placed in the Great Meadow or in the lake?


United States Air Force Memorial, Arlington, Virginia

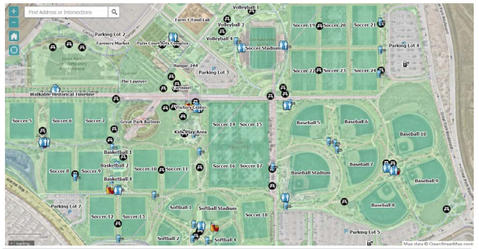
Veterans Memorial Park & Botanic Gardens – The property's history as an important military installation, calls for the siting of a memorial to our veterans that can be a place for special occasions. Public art that honors the heritage of the Marine base is suggested, with the possibility of incorporating historic objects from the site, as is already reflected in some of the SWA's schematic designs. A tasteful but monumental sculpture located centrally at the memorial would be a feature attractive to visitors—and to world-class artists that would compete for the commission, such as the landmark United States Air Force Memorial located adjacent to the Pentagon and Arlington Memorial Cemetery in Virginia. The Botanic Gardens are anticipated to be independently operated, and we recommend early discussions take place with the operator about the opportunities for suitable public art that might include topiary and works that complement the plantings.

Cultural Terrace – A concentrated area for museums and cultural institutions, the Cultural Terrace would welcome a similar concentration of public art. We recommend encouraging independent institutions to commission or acquire public art that they feel best represents their mission. The aim would be for them to honor the longstanding benchmark of budgeting 1% of their building project cost for this purpose to install permanent works or to fund a temporary public art program. Any art museum that becomes part of the Cultural Terrace should be encouraged to plan the inclusion of a courtyard or garden for the display of sculptures from their collection or as part of their temporary exhibitions programs. The walls of Hangar 369 in the Cultural Terrace provide an excellent opportunity for large-scale mural art.

Cultural Terrace

Great Park plans currently include a number of architect-designed elements, such as the Rotunda on a hill overlooking the Great Meadow, visible from afar, but functional. Functional elements designed by the architects provide aesthetic enhancement to Great Park, but are not, in themselves, artist-created public artworks. Therefore, wherever possible, locations where the architect has placeholder concepts for sculptural elements that are not primarily functional in nature should be reserved for the placement of artist-created public artworks. Selection of such artworks would follow best practices described in Recommendation 4.3, in brief: an open submission process and a transparent selection. One example of such a location is the Celebration Plaza location mentioned in the Heart of the Park section above.

Sports Park – The energy defined by this district features playing fields and existing facilities. A similarly energetic aesthetic should be planned to highlight the joy of the sports taking place there, such as kinetic sculptures or thematic murals.



Sports Park

2.2 Work with organizations and institutions being leased property at Great Park to include public art on site.

Over the years, Great Park's development has resulted in a number of private facilities being built on the City's property. Agreements with a number of organizations will soon result in the construction of additional facilities at the Cultural Terrace, including Pretend City Children's Museum, Orange County Music and Dance, Flying Leatherneck Aviation Museum, and Asian American History Museum.. Additional privately operated facilities are contemplated for the future, such as Circle C Farm and a Botanic Gardens. In keeping with the community's vision for public arts in Irvine, the City should engage in conversation with these organizations and institutions to encourage them to voluntarily include public arts on their site, with a target expenditure of 1% to 2% of the overall project costs.

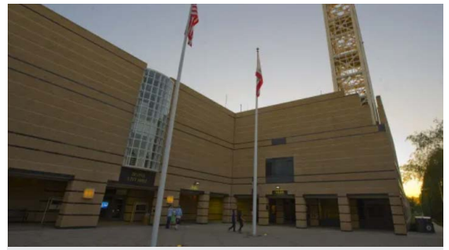
Cultural Terrace West institutions groundbreaking.

Irvine Civic Center at Dusk

Civic Center

2.3 Install a monumental sculpture that can provide height, depth, and color to the front lawn space and animate the monochromatic Civic Center Piazza with colorful public art.

The Civic Center front lawn was frequently mentioned as a large open area practically begging for a monumental work of art that can provide height, depth, and color to the space. The front lawn is already listed among the City's planned Capital Improvement Projects. Civic Center Piazza's more confined and monochromatic open space could benefit from a sculpture placed centrally and the concrete block walls could accommodate a mosaic mural to provide color and a sense of fluidity to contrast with the hard rectilinear lines of that side of the building.



Irvine Civic Center Piazza

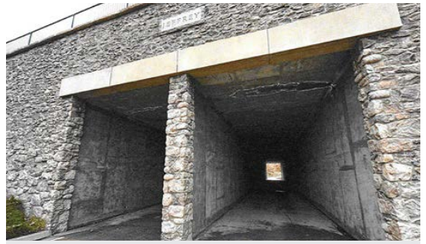
Capital Improvement Projects

2.4 Prioritize installation of public art for 16 of the City's 84 Capital Improvement Projects now in various stages of planning and development, including the Civic Center, above, and Bill Barber Park, below). Include 1% to 2% of these project budgets to fund the public art.

(more details follow in 6.2)

The following parks and trails are listed among the City's planned Capital Improvement Projects, which makes them ideal candidates for the location of public art:

- Jamboree Rd/Michelson Dr Bicycle and Pedestrian Bridge
- Jamboree Pedestrian Bridge (North of I-405)
- Jeffrey Open Space Trail I-5 Bicycle and Pedestrian Bridge
- IBC Trails (Warner to Coronado)
- IBC Trails (Coronado to I-405)
- IBC Trails (Jamboree to Creekwalk)
- Hicks Canyon Community Park Improvements (Phase 1 & 2)
- Heritage Park Improvements
- Irvine Animal Care Center & Operations Support Facility Renovation/Expansion
- Oak Creek Community Park Improvements
- New Gymnasium at Red Hill & McGaw
- Colonel Bill Barber Marine Corps Memorial Park Improvements
- Civic Center Front Lawn Improvements
- Jeffrey Open Space Trail (Barranca to I-5)
- Barranca Channel Trail (IBC Segment 6)



Jeffrey Open Trail Bridge

Irvine Animal Care Center

Jamboree Michelson Pedestrian Bridge

Anticipated future CIP locations include the Woolett Aquatics Center expansion to add a fourth swimming pool, which offers opportunities for artist-designed mosaic tile flooring and walls. Another CIP project in the planning stages is the Gateway Preserve, the open space and trails being created in the land previously occupied by the All American Asphalt plant on Jeffrey Road in North Irvine, which opens up additional public art opportunities.

2.5 Prioritize the placement of permanent public art for Capital Improvement Project locations, except for sites for which murals might be well-suited.

Public art created from durable materials and possessing long-lasting aesthetic value should be selected for most Capital Improvement Project locations. However, murals (which are considered temporary art) should be considered for locations that are well-suited to them.

Libraries

2.6 Incorporate public art into the sites of current and future libraries in Irvine.

Incorporate public art into the plan now being contemplated that would preserve and convert the former MCAS El Toro Control Tower for use as a branch library, and allocate 1% to 2% of the total estimated project cost for the placement of public art on site. When future branch libraries are planned by the City, include public art into those plans and allocate 1% to 2% of the total estimated project cost for the placement of public art on site. The Heritage Park Library currently has public art on display. University Park Library property is owned by the County of Orange but will be leased by the City. It currently has no public art on display. The Katie Wheeler Library property is owned and operated by the County of Orange (see above)

University Park Library

Private Property

2.7 Adopt a voluntary public art in private development program to encourage private property owners and developers to place public art on their sites or to contribute to the City's Public Art Fund in lieu of installing art on their property, based upon 1% to 2% of the project value.

Mercury Falling by Jorg Dubin at Skyloft Apartments

Private developers have been responsible for the creation of much public art, either voluntarily or through mandatory programs. Many developers understand the value of including public art in their projects because it enhances the value of the property. A recent example in Irvine is the Skyloft residential project at Main and Jamboree, where Sanderson J. Ray Development commissioned and installed "Mercury Falling," a 60-foot sculpture by noted artist Jorg Dubin.

Among Orange County's 34 cities, there are currently 4 that have mandatory private development public art programs (Brea, Buena

Park, Dana Point, Laguna Beach) and La Habra approved one in concept last year after having included public art in several development agreements that required installation of art or payment into an in-lieu fund. There are also 4 cities with voluntary private development public art programs (Anaheim, Huntington Beach, Newport Beach, and Santa Ana), and they generally require or suggest that 0.5% to 1.25% of the total project cost be used to fund public art. In most cases, the developer selects their own artist and the city's arts commission or committee reviews and approves the design, which then goes through the remainder of the city's regular development process of review and approval.

Federal, State and County-owned Properties

2.8 Encourage Federal, State and County government to place public art on their sites when they undertake capital improvements, and to allocate 1% to 2% of the total estimated project cost for that purpose.

When the City becomes aware of plans for capital improvements within Irvine by other governmental entities, reach out to them and encourage them to place public art on their sites.

UCI Health - Wen Center

Public Art at the Villages

2.9 Determine what role the City can play in encouraging, coordinating, and contributing resources to place public art at the entrance of each of the 22 Villages in Irvine.

Irvine's Villages are 22 residential neighborhoods that are privately owned, yet there was considerable interest expressed by residents in the installation of public art in those locations. The entrance to each Village was the location most often suggested. The complexity of creating and offering a program that could encourage, coordinate, and fund public art to be installed at the Villages requires further discussion and a determination by the City of what role is appropriate for it to play.

Villages of Irvine

3. Temporary Public Art Locations

Artists in Residence or Artist Laureate

3.1 Reinstate the Artists in Residence program that provides limited term studio space to artists of all disciplines, requiring them to conduct community engagement activities, and identify a suitable location for it, or as an alternative, establish an Artist Laureate program.

From 2011 to 2013, Irvine operated an Artist in Residence program in Great Park Artist Studios, during which time five separate artist residencies took place for periods that ranged from three to six months. The program was open to artists of all disciplines. In addition to providing free use of the Artist Studio space, each artist was given a stipend. The artists were able to utilize the space to create art, rehearse music, or choreograph new works. In exchange, artists were required to open their studios to visitors to observe work in progress, converse with visitors about their work, or community engagement activities (e.g. open studio hours, art demonstrations, performance recitals, participatory projects). Some of the artwork created became a permanent part of the City's art collection. A program such as this not only contributes to the creation of art but inspires residents and visitors. Current uses of Great Park Studio preclude returning this program to that site. We recommend that consideration be given to locating such a program in Great Park Cultural Terrace. However, if a suitable available space cannot be found, an alternative Artist Laureate program can be considered. Artists in every discipline would be eligible to apply for the designation, for a set duration of time. An Artist Laureate would outline in their submission how they propose to engage the community during the period of their serving in that role, and would be paid an honorarium, but would not be provided working space.

Great Park Artist Residency - Andre Woodward

Rotating Sculptures Program: "Art Walk" in Bill Barber Park

3.2 Create an "Art Walk" program of temporary rotating sculptures for Bill Barber Park, as described in the City staff proposal of 2019.

An increasing number of cities recognize the value of including temporary rotating art as part of their public art programs. These provide variety and the opportunity the animate areas in different ways, depending on the artworks displayed. The temporary nature of such programs also provides an incentive for visitors to return to the location. Pasadena, Palm Desert, and Newport Beach operate temporary rotating sculpture programs. In 2019, City Staff proposed an "Art Walk," to create a temporary exhibition of 5 sculptures on a three-year rotating basis at specified locations within Bill Barber Park. The proposal estimated a budget of $133,000 to cover all costs for the three years, recommended engaging an outside contractor to operate the program, and identified locations within the park that were considered suitable sites to install sculptures. The proposal appears in the Appendix to this report. The periodic rotation of sculptures in such a program requires for the initial installation and each subsequent changeover the assessment of site conditions and installation requirements for each artwork, which will vary in size, weight, and materials. Preparations may require the pouring of concrete pads or footings, the use of forklifts or cranes, specific hardware, and other engineering and construction considerations. Typically, such programs engage contractors to perform the services, which review their plans with City public works officials.

Tulip the Rockfish by Peter Hazel - Newport Beach Rotating Sculptures Program

Temporary Murals: "Art Walls" Program

3.3 Create an "Art Walls" program, offering artists of all ages and local organizations and schools the free opportunity to paint their own temporary murals on one or more walls specifically designated for this purpose. Partner with teen or youth-serving nonprofit organization(s) to manage the program. City would provide one or multiple walls.

Venice Art Walks

The popular Venice Art Walls in Los Angeles provides an outlet for artists of all ages, with a target population of teens and youth, to express themselves through painting murals on designated walls on a temporary, even momentary, basis. Offered at no cost, as many as 25 artists paint on the 4 walls on a single day, sometimes queuing up. Works can be documented through photography, videography, social media, etc., and it is open to teaching artists and groups of artists, but the work stays up until the next artist paints over it—which could be a month in winter but within minutes in summer. It is a "healing space". The program has had no incidents of violence or similar problems and no lawsuits, and the program is operated by STP Foundation, a nonprofit organization. Full details of the program are in the Appendix.

Sports & Recreation Courts

3.4 Identify City-owned public basketball courts that are slated for or will soon be in need of renovation, and install large scale works of site-specific art on the surface.

Irvine-based *Project Backboard* is a 501(c)(3) organization, founded in 2015, whose mission is to renovate public basketball courts and install large scale works of site-specific art on the surface in order to strengthen communities, improve park safety, encourage multi-generational play, and inspire people to think more critically and creatively about their environment. Project Backboard has created and installed art on more than 70 basketball courts in the U.S. and abroad. It targets underserved areas and funds the projects through private grants and contributions. Project Backboard could be engaged as an advisor to a City-driven process or as a contractor to manage the projects. Projects typically average $60,000 in cost, except when a complete re-asphalting of the courts is required.

Project Backboard

3.5 At parks or other city-owned locations with limited space, consider installing a fitness court and commissioning an artist for public art to appear on it.

National Fitness Campaign (NFC), a commercial firm, develops partnerships with municipalities, schools and other organizations nationwide to fund, build, promote and activate a comprehensive community wellness campaign, based around the *Fitness Court,* a self-contained outdoor gym that is approximately the size of a tennis court. In many communities, the Fitness Court becomes a canvas for public art for a local artist selected through a competitive process. Fitness Courts acquired by the City of Santa Ana in 2021 cost in the $120,000 range each. Artists selected to create the artwork for the Santa Ana Fitness Courts were paid $5,000 each in Santa Ana, and that is typical for other communities that have installed these courts. The possibility of locating a Fitness Court at Hicks Canyon Community Park should be explored since that CIP project lists plan includes fitness stations.

Santa Ana Fitness Court – artist Crisselle Mendiola

Functional Art

3.6 When adding or replacing functional items, like park benches, bus shelters, City vehicles, playgrounds, streetlights, etc. consider artist-designed options.

Irvine has already installed some playground equipment that is not only state-of-the-art in terms of safety and durability, but artistically designed. Similarly, there are other functional elements the City owns that can provide opportunities for artistry. These include park benches, bus shelters, City vehicles, streetlights, traffic calming elements, and others.

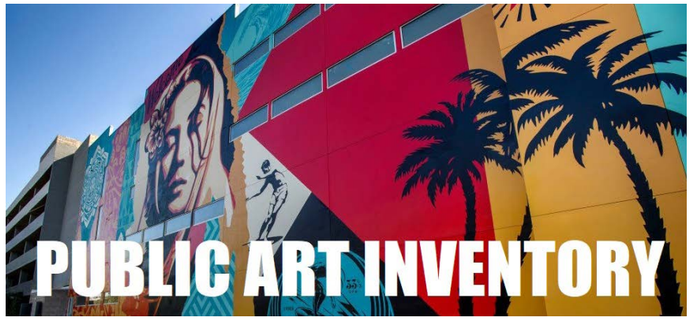
Kissing Bench by Matt Cartwright at Newport Beach Civic Center

4. Public Art Project Management

Follow Best Industry Practices

4.1 Conduct and maintain an inventory of the City's art collection, including exterior public art and works that are exhibited indoors in City facilities.

This is a matter of some urgency. As with other assets owned by the City, an inventory should be conducted regularly of the location and condition of all items in the City's art collection. This is an essential tool in determining the value of the works for insurance purposes and for planning routine and extraordinary maintenance of the works. Currently, Irvine does not have an inventory of City-owned artworks, scattered among a number of different locations, which makes it difficult to ascertain the origin of many works, whether they were gifted to the City or are on loan, their value, and their condition. The initial inventory will be a time-consuming process for which staff time will be insufficient to conduct, with an outside vendor a recommended approach. Once the inventory is completed, it will be easier for staff to record new acquisitions and de-accessioned works, and to maintain the accuracy of the inventory.



4.2 Conduct routine maintenance of City-owned public artworks and hire professional art conservators for non-routine maintenance.

Staff at each location should be provided training by a professional art conservator regarding how to conduct routine maintenance. When non-routine maintenance is required, a professional art conservator should be hired to conduct it.

4.3 Follow best industry practices in administering all public art projects, particularly with regard to the artist selection process in order to ensure quality, fairness, and transparency

Best practices in public art require that opportunities be open to all artists. This means that an open submission process be conducted for public art projects, and that the selection process is transparent and fairly administered. Experts from the field will be engaged in the evaluation process in order to ensure that high standards of quality are met in all aspects of the projects, including aesthetics, structural soundness, safety, durability, and other factors specific to each project. Importantly, artists are defined as individuals or teams that work primarily in the production of unique fine art.

4.4 Plan and implement a comprehensive communications program to promote to residents and visitors the public arts amenities, and to provide general and interpretive information about public arts in Irvine.

Communicating widely the current and future public arts activities will stimulate interest and participation by residents and visitors alike. In addition to promoting the availability of these opportunities, it will be necessary to prepare and provide general information about public arts offerings. In addition, providing on-site interpretive information and interactive virtual guides should be included.

Staffing for Public Art Programs & Projects

4.5 Manage these new programs through the addition of one full-time permanent City staff position at the Program Coordinator level, supplemented by the use of outside consultants, as needed, to implement them effectively, funding for which may be partially derived from the CIP public art project budgets.

In order to manage the recommended public art processes for CIP projects and for the recommended Art Walk temporary rotating sculpture program in Bill Barber Park, in a way that meets or exceeds best industry practices, as well as to inventory all City-owned artworks, it will be necessary to add one full-time position with an experienced candidate. Certain responsibilities for managing these programs may be outsourced to professional contractors.

5. Community Performance Spaces

5.1 Open new, permanent Great Park amphitheater and small performance spaces throughout Great Park.

Concept for future Great Park Amphitheater

Following successful Great Park Live summer concert seasons in the temporary amphitheater at the Great Park Sports Complex, complete the planned construction of and open the permanent Great Park amphitheater in the Heart of the Park district. Current plans call for seating capacity of 8,000 to 10,000. Establish operating plans and protocols for the new venue based upon the City's evaluation of its experiences during operation of the temporary venue. Establish usage policies for small outdoor performance spaces throughout Great Park, and begin making them available for public use.

Irvine Barclay Interior

5.2 Sustain the City's support for and involvement with Irvine's flagship professional performing arts facility, the Irvine Barclay Theatre.

The longtime partnership between the City and University of California, Irvine that created the Irvine Barclay Theatre, and the continued involvement by both in the nonprofit Irvine Barclay Theatre Operating Company, has resulted in a highly successful public arts program that services residents, visitors, and the campus community.

5.3 Initiate discussions with community performing arts groups regarding their need for an indoor community performance space.

Irvine also needs an affordable indoor community performance space to accommodate grass roots organizations that have no need to use the large-capacity Irvine Barclay Theatre facility and lack the resources to pay for its fully professional operating costs. The pandemic drove some groups from their leased facilities and new organizations have found it nearly impossible to secure affordable options. Recently, the City of Mission Viejo conducted a market analysis and facility feasibility study for the creation of a community performance space, which recommended an interim solution through the acquisition and conversion of a former drug store in a strip mall adjacent to the Mission Viejo Civic Center (estimated cost of $13 million for acquisition plus $11 million for renovations), while the City explores the longer-term possibility of developing a purpose-built performing arts center that is estimated to cost $113 million. Working with local performing arts groups, the City of Irvine can obtain a preliminary assessment of their needs and explore possible existing spaces to assist them on a short-term basis. For a longer-term plan that aims for construction of a new purpose-built performance space, a more thorough study would be warranted.

Interim Theatre Site Under Consideration by City of Mission Viejo

6. Funding Public Art in Irvine

Municipalities commonly use the following sources to fund art endeavors in general and public art specifically as an alternative to allocations from the General Fund.

Under Construction

Capital Improvement Projects

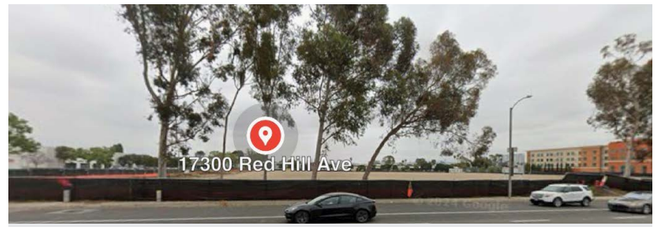
6.1 Adopt a policy of setting aside 1% to 2% of the total project cost of all current and future Capital Improvement Projects (CIP) to be spent on public art at identified and prioritized City-owned properties.

6.2 Create a Public Art Fund by banking 1% to 2% of total project costs from project not deemed suitable for public art installation, that can be accessed for public art installation on other City-owned properties or to increase available funds for specific large-scale projects.

A natural enhancement to public works development is the integration of public art into the construction and improvement of City facilities. As permanent public art is considered a capital improvement, it is generally eligible as an expense in tandem with grants or other outside funding for these projects. Depending on the source, facility funding can be less restrictive, allowing for a wide array of arts programming on the site of the development. Municipalities have allocated between 1-2% of the cost of construction for these projects as part of the regular budgeting process.

The City of Irvine currently lists 84 Capital Improvement Projects in progress (not including Great Park). Of these, 16, with aggregate project costs of approximately $150 million, appear to be suitable sites for public art on the basis of the use of the location (i.e., intended to attract and serve a population of users), the nature of the capital improvement (i.e., the site can accommodate sculpture art or mural art), and the budget for the project (i.e. where 1%-2% of the total project cost would be sufficient to pay for the costs of public art at the site). A list of these recommended sites is included in this report.

Many of the CIP projects that are located in parks are funded in part by the City's Local Park Fees Fund. Under the Subdivision Map Act of the California Government Code (aka Quimby Act) developers are required to provide either land or fees to the local municipal government for the purpose of providing or improving recreational facilities in the area and adjacent areas of the proposed developer improvements. The City allocates these funds to various parks and recreation projects in conjunction with the annual CIP budget. During FY 2023-24 and FY 2024-25, the estimated appropriations are $93.3 million to the following capital projects funds: $15.9 million to Great Park Development Fund, $7 million to Colonel Bill Barber Marine Corp Memorial Park Fund, and $70.4 million to Capital Improvement Project Fund for Non-Circulation Projects.



New Gymnasium Location at Red Hill and McGaw

Current City of Irvine Capital Improvement Projects
Potential Public Art Locations

https://cityofirvine.maps.arcgis.com/apps/dashboards/3e202ab403b84cd882216935627aed49

Recommended public art budgets are based on 1% or 2% of total project budget

City District(s)	Location/Project 16 locations	Suitable for:	Total Project	Public Art Budget	Pul A Buc 1%
6	Jamboree Rd/Michelson Dr Bicycle and Pedestrian Bridge	Sculpture, wall-supported, illuminated Both sides of the bridge		$20,000,000	$200,000
6	Jamboree Pedestrian Bridge (North of I-405)	To be determined when bridge concept is available		$3,500,000	$35,000
2,4	Jeffrey Open Space Trail I-5 Bicycle and Pedestrian Bridge	Sculpture, wall-supported, illuminated Both sides of the bridge		$30,608,348	$306,083
3,5	IBC Trails (Warner to Coronado)	To be determined when trail concept is available		$1,125,000	$11,250
5	IBC Trails (Coronado to I-405)	To be determined when trail concept is available		$1,945,000	$19,450
5	IBC Trails (Jamboree to Creekwalk)	To be determined when trail concept is available		$1,930,000	$19,300
1	Hicks Canyon Community Park Improvements Phase 2	Murals on concession and restroom buildings		$1,250,000	$12,500
1	Hicks Canyon Community Park Improvements	Artist designed fitness course or playground		$1,550,000	$15,500
3	Heritage Park Improvements Master Plan	Incorporate into Master Plan process		$2,621,362	$26,214
4	Irvine Animal Care Center & Operations Support Facility Renovation/Expansion	Sculpture, wall-supported (adjacent to sign) Sculpture, free-standing, animal themed		$25,900,000	$259,000
4	Oak Creek Community Park Improvements	Mural on new "park facilities"		$3,913,768	$39,138
6	New Gymnasium Red Hill & McGaw	To be determined when building concept is available		$100,000,000	$1,000,000
5	Bill Barber Memorial Park Improvements	To be determined when facilities concepts are available		$4,322,000	$43,220
5	Civic Center Front Lawn Improvements	Sculpture, free-standing, signature element(s) Would need to be budgeted in addition to CIP		$220,000	$2,200
3, 4, 5	Jeffrey Open Space Trail (Barranca to I-5)	Sculptures, free-standing along trail and Rest Area		$8,749,362	$87,494
5	Barranca Channel Trail (IBC Segment 6)	Sculptures, free-standing along trail		$1,000,000	$10,000.00
		Total Selected CIP Projects		**$208,634,840**	**$2,086,348**
		Remaining Capital Improvement Projects *Contributors to in lieu Public Art Fund only*		**$179,912,221**	**$1,799,122**

The CIP projects identified by the consultant as suitable for public art include opportunities that include such sites as the wall of concession or restroom facilities in a park, pedestrian and bicycle bridges over major thoroughfares, and significant new buildings (e.g. Red Hill Gymnasium, Irvine Animal Center). Most of these appear to be early enough in the planning stages for the City to consider incorporating public art into the projects. And moving forward, the City can begin to include public art into its thinking about all future Capital Improvement Projects, and to determine which ones are suitable potential sites in which to incorporate it.

Hotel Tax

6.3 Designate 1% of Hotel Tax receipts to fund the City's marketing of arts and cultural activities and events in Irvine, recognizing that these activities generate additional visitors to Irvine.

As arts and culture offerings enhance the desirability of a community and support the appeal of a City as a destination, Cities will commonly provide a percentage of the Transient Occupancy Tax as a line-item revenue stream. Currently, the City of Irvine collects an 8% Transient Occupancy Tax on the nightly room rentals of lodgings within the city limits. For FY 2023-24 and 2024 25, hotel tax revenue is estimated at $17.7 million and $19.1 million. A modest 1% of these receipts would provide a meaningful sum for promoting arts and cultural events taking place in Irvine, recognizing the role they play in promoting visitors to the City.

Hotel Improvement District Tax

6.4 Continue to use these funds to support cultural arts programming at the Irvine Barclay Theatre.

In addition to the Hotel Tax, there is a 2% Hotel Improvement District Tax. Starting in FY 2023-24, 75 percent of the proceeds have been designated for the HID special fund in support of the hotel industry and the remaining 25 percent used to support City cultural activities. From these funds, the City has allocated $1.2 million to support the Irvine Barclay Theatre in 2024-25.

Grants for Public Art

6.5 Begin immediately to plan a public arts project or program that meets the requirements of the Arts in California Parks program and submit a funding application in Spring 2025.

Arts in California Parks is a new program from California State Parks that supports artists, culture bearers, California Native American tribes, and communities in creating artwork that offers perspective on our past and present and helps us imagine our potential. The program was funded through a one-time $25 million allocation in 2023. The program, administered by Parks California, will establish art installations and programming in State and local parks as catalysts for sustainable community connection, health, and well-being. Arts in California Parks will fund two distinct programs: Arts in State Parks will fund projects located within State Park boundaries, and The Local Parks Grants Program will award funds for projects and programs in local parks throughout California through three grant cycles, anticipated for 2024 (application period has passed), 2025 and 2026. The 2025/2026 grant applications will launch in Spring 2025. Eligible applicants include cities and must facilitate a partnership between nonprofit(s), artist (s) and local public park manager(s). Projects must bring art and nature together as a catalyst for community connection in local parks. Projects must contribute to community connection, health, well-being and/or placemaking. Projects must be open to the general public. Projects must take place at a local park. There are two categories of funding: Planning & Development Grants (for 2024-25, a total of $250,000 is available); Implementation Grants (for 2024-25, a total of $2,500,000 is available). Funding amounts: Minimum-sized grant is $15,000. There is no defined maximum request amount. Preparation of this proposal will require the services of a professional grant writer. Preparation of this proposal will require the services of a professional grant writer.

6.6 Begin immediately to prepare an application for the Bloomberg Philanthropies "Asphalt Art Initiative" grant program.

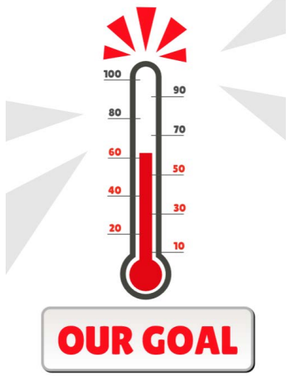
Asphalt Art Initiative now offers grants of $100,000 to cities for arts-driven street redesigns. The deadline for the 2025 program is January 31, 2025.

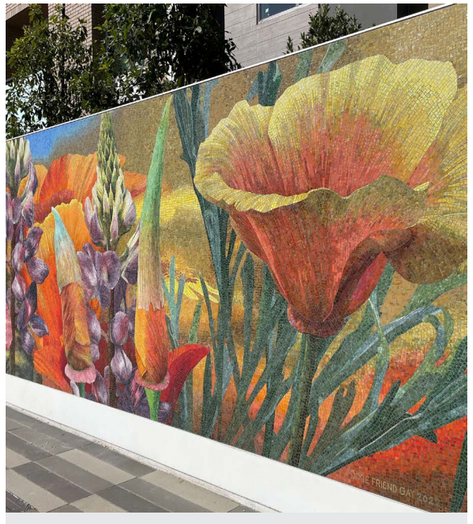
Asphalt Art Initiative project in Pittsburgh, PA

Private Funds

6.7 Conduct private fundraising efforts for a singular iconic large-scale sculpture at Great Park or Civic Center, including individual, corporate and foundation solicitations and crowd-funding, to supplement City contribution from CIP project funds.

The success of many robust municipal art in public places programs can also be due to private support to augment public dollars for such programs, ranging from "crowdfunding" small contributions (often used for commemorative monuments) to major gifts enabling a municipality to acquire an especially costly work of art by an internationally renowned artist. An example of this was the $4 million in gifts by four donors toward the cost of commissioning an $8 million sculpture by Jeff Koons to be installed at the Golden 1 Center (a new sports arena) in Sacramento. The famous "Cloud Gate" sculpture by Anish Kapoor in Chicago's Millennium Park (affectionately nicknamed "The Bean") is an iconic symbol of that great city. Its $23 million in costs was entirely funded through private donations. Similarly, the United States Air Force Memorial, adjacent to the Pentagon and Arlington National Cemetery in Virginia on land provided by the Federal government, was built through private funds totaling $30 million.





Brea Art in Public Places Program

6.8 Invite those private developers, Great Park lessees, federal, state, and county government entities that do not wish to place public art on their sites, to contribute 1% to 2% into the in lieu Public Art Fund to support public art on city-owned property.

Because some projects are not well-suited to accommodating a public art installation on site or the developer prefers not to add a public art approval to what is already a lengthy process, many cities have created an in-lieu fee option for new development, whereby the funds that would have been expended on site are instead contributed to a fund to support public art on city-owned property. When sufficient funds are accumulated, the city commissions or purchases art to be installed at one of its pre-determined priority future sites for public art.

Maintenance Costs

6.9 Set aside at least 10% of the cost of the city's permanent public art projects for the ongoing and future maintenance of these works.

As public art is a City asset requiring preservation by qualified professionals, of primary consideration is the commitment to the ongoing maintenance of the artwork, requiring a set-aside budget for anticipated needs. This set-aside can be a portion (e.g. 10%) of the public art project cost. It is recommended that staff assess public art maintenance costs and this amount be allocated as part of the city budget process on an annual basis for this purpose, to be drawn from the set-aside funds.

Maintenance

Action Plan Timetable

City of Irvine Public Arts Master Plan

Suggested Action Plan Timetable

RECOMMENDATION	FY24-25	FY25-26	FY26-27
	X - Year in which action is initiated		
1. Facilities & Programs			
1.1 Reevaluate the Heritage Park Master Plan to meet current and future needs	X		
1.2 Upgrade and hire staff to meet current and expanded needs at IFAC		X	
1.3 Sustain current Great Park public arts programs and upgrade and hire staff		X	
1.4 Sustain Art at City Hall exhibitions program and meet its staffing needs		X	
1.5 Sustain Irvine's multicultural festivals and meet their staffing needs.		X	
2. Permanent Public Art Locations			
2.1 Create list of locations & timetable for Great Park public art	X		
2.2 Encourage Great Park lessees to incorporate public art onto their sites	X		
2.3 Install public art at Civic Center front lawn & Civic Center Piazza	X		
2.4 Install public art at 16 of City's CIP projects under development	X		
2.5 Prioritize permanent art at CIP locations	X		
2.6 Incorporate public art at all current and future Irvine-operated libraries	X		
2.7 Adopt a voluntary public art in private development program		X	
2.8 Encourage Federal, State, County to place public are on their Irvine sites		X	
2.9 Determine role of City in encouraging public art at Irvine's 22 Villages			X
3. Temporary Public Art Locations			
3.1 Reinstate Artists in Residence program and identify suitable location			X
3.2 Create "Art Walk" program of temporary sculptures for Bill Barber Park			X
3.3 Create "Art Walls" program targeting youth for temporary mural painting		X	
3.4 Install on basketball courts site-specific art on their surfaces			X
3.5 Install fitness courts and commission artists to create art to appear on them			X
3.6 Consider artist-designed options when adding/replacing functional elements		X	
4. Public Art Program Management			
4.1 Conduct and maintain an inventory of all City-owned art	X		
4.2 Maintain City-owned public artworks and hire professional art conservators	X		
4.3 Follow industry best practices in management, including artist selection	X		
4.4 Plan and implement a comprehensive communications program	X		
4.5 Hire additional staff to manage public art programs and projects	X		
5. Community Performance Spaces			
5.1 Open permanent amphitheater & small performance spaces in Great Park			X
5.2 Sustain the City's support for and involvement with Irvine Barclay Theatre	X		
5.3 Discuss performance space needs with performing arts community	X		
6. Funding Pubic Art in Irvine			
6.1 Set aside 1%-2% of City's current & future CIPs for public art at those sites	X		
6.2 Bank 1%-2% of CIPs not suitable for public art for use at other sites	X		
6.3 Continue 25% of Hotel Improvement District receipts to Irvine Barclay Theatre	X		
6.4 Designate 1% of Hotel Tax receipts to fund City marketing of arts & culture		X	
6.5 Apply for funding from Arts in California Parks grant	X		
6.6 Apply for the Bloomberg Philanthropies "Asphalt Art Initiative" grant program	X		
6.7 Create private fundraising for iconic sculpture at Great Park or Civic Center		X	
6.8 Encourage in lieu contribution by private, developers, GP lessees, other government	X		
6.9 Set aside at least 10% of public art project costs for future maintenance	X		

Estimated Costs

City of Irvine Public Arts Master Plan

Estimated Costs

RECOMMENDATION	Estimated costs: One-time expenditures	Estimated costs: Annual expenditures
1. Facilities & Programs		
1.1 Reevaluate the Heritage Park Master Plan to meet current and future needs*	$15,000,000	
1.2 Upgrade and hire staff to meet current and expanded needs at IFAC		$350,000
1.3 Sustain current Great Park public arts programs and upgrade and hire staff		$75,000
1.4 Sustain Art at City Hall exhibitions program and meet its staffing needs		Within above
1.5 Sustain Irvine's multicultural festivals and meet their staffing needs.		Within above
2. Permanent Public Art Locations		
2.1 Create list of locations & timetable for Great Park public art public art		Staff time
2.2 Encourage Great Park lessees to incorporate public art onto their sites		Staff time
2.3 Install public art at Civic Center front lawn & Civic Center Piazza	to be determined	
2.4 Install public art at 16 of City's CIP projects under development	$2,100,000	
2.5 Prioritize permanent art at CIP locations		
2.6 Incorporate public art at all current and future Irvine-operated libraries	in project budget	
2.7 Adopt a voluntary public art in private development program		Staff time
2.8 Encourage Federal, State, County to place public are on their Irvine sites		Staff time
2.9 Determine role of City in encouraging public art at Irvine's 22 Villages		Staff time
3. Temporary Public Art Locations		
3.1 Reinstate Artists in Residence program and identify suitable location		$10,000
3.2 Create "Art Walk" program of temporary sculptures for Bill Barber Park		$200,000
3.3 Create "Art Walls" program targeting youth for temporary mural painting		$100,000
3.4 Install on basketball courts site-specific art on their surfaces		$100,000
3.5 Install fitness courts and commission artists to create art to appear on them		$250,000
3.6 Consider artist-designed options when adding/replacing functional elements	in project budgets	
4. Public Art Program Management		
4.1 Conduct and maintain an inventory of all City-owned art	$100,000	
4.2 Maintain City-owned public artworks and hire professional art conservators	in project budgets	
4.3 Follow industry best practices in management, including artist selection		
4.4 Plan and implement a comprehensive communications program		$200,000
4.5 Hire additional staff to manage public art programs and projects		$200,000
5. Community Performance Spaces		
5.1 Open permanent amphitheater & small performance spaces in Great Park		As budgeted
5.2 Sustain the City's support for and involvement with Irvine Barclay Theatre		$1,500,000
5.3 Discuss performance space needs with performing arts community		Staff time
6. Funding Pubic Art in Irvine		
6.1 Set aside 1%-2% of City's current & future CIPs for public art at those sites	in project budgets	
6.2 Bank 1%-2% of CIPs not suitable for public art for use at other sites	in project budgets	
6.3 Continue 25% of Hotel Improvement District receipts to Irvine Barclay Theatre		see 5.1
6.4 Designate 1% of Hotel Tax receipts to fund City marketing of arts & culture		see 4.4
6.5 Apply for funding from Arts in California Parks grant		Staff time
6.6 Apply for the Bloomberg Philanthropies "Asphalt Art Initiative" grant program		Staff time
6.7 Create private fundraising for iconic sculpture at Great Park or Civic Center	in project budget	
6.8 Encourage in lieu contribution by private, developers, GP lessees, other government		Staff time
6.9 Set aside at least 10% of public art project costs for future maintenance	in project budgets	

* Heritage Park Master Plan in 2020 estimated costs of $70 million, including nearly $10 million to build new IFAC

About the Consultant

Arts Orange County (ArtsOC) is the independent nonprofit arts council for Orange County, California, and is dedicated to sustaining, strengthening, and advancing its creative ecology. Designated by the County as its official local arts agency and State-Local Partner, ArtsOC is our community's leading advocate and service provider for the arts and arts education.

ArtsOC has served the City of Irvine as a cultural planning consultant on a number of occasions, including: Animating Arts & Culture in Great Park (2008), Arts in Great Park – 2008-2015 (2015), and Public Art Program and Policy Recommendations (2022). Additionally, ArtsOC was contracted from 2008-2015 to present the Palm Court Arts Experiences, a free monthly program at Great Park offering unique performances and hands-on arts engagement experiences, and to assist Great Park Artists in Residence Program.

Arts Orange County

Richard Stein, President & CEO

Patrick Brien, Vice President & COO

Survey

Tech Coast Consulting Group LLC

Wallace Walrod, Ph.D., Managing Partner

Visioning Sessions

Social Prosperity Partners

Matt Lehrman, Managing Partner

Appendix

VENICE ART WALLS ARTIST AGREEMENT

Type of Permit &

#_____

_____ _____ _____ _____
First Name Last Name Morning or Afternoon Session? Date you wish to paint

CONTACT INFORMATION: (optional; see notes below regarding filming and copyright)
____Yes, I wish to be contacted if STP learns that my work is requested to be reproduced or altered as part of a commercial film shoot or special event.
____Yes, I wish to be added to the STP Art email list.

Phone #1_____ Phone #2_____ Email_____

I AGREE TO COMPLY WITH ALL OF THE RULES AND SAFETY REGULATIONS THAT APPLY TO ARTISTS, AS SET FORTH BELOW:

_____ _____
Print Name Age at time of signing

_____ _____
Signature Date

If ARTIST is under the age of 18, they need to have their parent or guardian sign as well.

_____ _____
Print Name (Parents or Guardian for minors) Relationship to minor

_____ _____
Signature (Parents or Guardian for minors) Date

RULES
Painting Permit must be worn outside of all clothes while painting on any surface in the Venice Art Walls area.
ARTISTS agree to not paint or mark any surfaces other than those to which the permit applies in or around the Venice area without express permission from the property owner or lessee.

The following rules must be observed at all times in the Venice Art Walls area:

1. No drinking of alcoholic beverages or possession of open alcoholic beverages
2. No usage or sale of controlled substances
3. No camping
4. No commercial messages, corporate logos or references are to be painted on the walls except as commentary on such logos.
5. ARTISTS must be 18 years of age or older to use spray paint in the Venice Art Walls area. Minors are encouraged to paint, but may use only paintbrushes, rollers or other materials approved by the Supervisor on site.
6. Permits must be returned to STP Staff at least one half hour prior to sundown each day.

RESTRICTED CONTENT
STP and The City of Los Angeles reserve the right to restrict or remove any artwork they deem inappropriate. Artwork that contains the following content is not permitted:

1. Hate speech
2. Extreme or gratuitous violence
3. Pornography
4. Illicit drug references
5. Gang references
6. Profanity
7. Or any other content, which would be prohibited from public display due to its graphic or obscene nature.

Notes on Content
The Venice Pubic Art Walls area is a public site on public land that is used by a wide variety of people for a wide variety of activities. Because diverse people often pass through this area on their way to other sites in the area, it is necessary to limit some specific content displayed in this limited public forum.

The above rules do not completely ban art or speech on the above topics from the area. People are not restricted from making signs, speaking publicly or distributing written messages which address issues related to the those topics which are restricted from being painted on the surfaces of the Venice Art Walls.

THE PERMIT AREA
The PERMIT AREA of the Venice Art Walls is described as follows: The west edge of the bike path to the eastern edge of the Los Angeles County Beach (approximately 50 feet west of the westernmost LARGE WALL) and from approximately 20 feet south of the southernmost LARGE WALL (Up until the sand of the Los Angeles County Beach) to approximately 15 feet north of the northern most edge of the northern most Cone Structure.

PERMITS
All ARTISTS must do the following in order to participate in the permit process:

1. ARTISTS must keep the area where they are painting free of all trash while painting and upon completion of their work regardless of whether the trash is theirs or not;
2. Stop painting and complete clean-up at least one half-hour prior to sundown.

Limited Permit

The following are the only surfaces that may be painted or marked on in the Art Walls area with a Limited Permit:

1. 2 cone structures with 3 small walls each
2. Any trashcans in the immediate Venice Art Walls area
3. Any of the concrete ground level tabletops
4. Any of the picnic tables

Staff Use Only: Large Wall: **A B C D** Section of Wall: **1 2 3 4 5** Small Wall/Cone: **1 2 3 4 5 6** (see map)
ARTISTS may not paint on the trees or on any other surfaces in or surrounding the Venice Art Walls area.

General Permit
ARTISTS may paint on any of the surfaces listed above in addition to a designated space on one of the 2 Large Walls during a designated time slot with a General Permit. In order to obtain a General Permit, ARTISTS must do all of the following:

1. Participate in a crew of at least three artists, each of whom must obtain a General Painting permit.
2. Submit a sketch (black & white or color) of the proposed design with any potentially Restricted Content clearly indicated;
3. Pick an available time slot in which all painting must be completed.

If the work is not completed within the designated time, ARTISTS understand that they may be required to leave the work incomplete. In any event, it may be painted over in the next time slot.

ARTISTS INTELLECTUAL PROPERTY RIGHTS (COPYRIGHT)

ARTISTS shall retain, all copyright, licensing, and/or other intellectual property rights in the art created by them on the walls, and other specified surfaces within the PERMITTED AREA, except for the following:

ARTISTS agree that any artwork on the walls is temporary in nature and that it may be removed by other artists, STP or the City of Los Angeles, at anytime without notice.

ARTISTS are encouraged to leave contact information such as phone number or e-mail so that the artist can be contacted in the event that a commercial film project or special event wishes to reproduce or alter an ARTIST's work as part of their project. Film companies that wish to film and reproduce an ARTIST'S work as part of their own work are supposed to contact STP and indicate what artwork they wish to use. Upon receipt of a request from a third party to use an ARTIST's work, STP will attempt to contact that ARTIST to notify them that a third party wishes to talk with them regarding their artwork. If STP is not able to contact the artist, they will assume intellectual rights of the Venice Art Walls and will act accordingly to protect the overall interest of the Art Walls.

ARTISTS acknowledge that third party filming or recreation of an ARTIST's work for criticism, comment, news reporting, teaching, scholarship, or research, may constitute a fair use of such work. ARTISTS agree to not limit the use of their work for reproduction for these purposes.

If an ARTIST does not wish to have their work reproduced or altered as part of a specific event or film production, or they cannot work out acceptable terms for its use, it is agreed that ARTIST's work may be covered so as to not unduly restrict the use of the area for filming or special events.

It is understood that the neither the City of Los Angeles nor STP are responsible for contacting the ARTIST, negotiating on their behalf or are making any guarantees of payment for use of their artwork. STP will make efforts to ensure that ARTIST's work is not used as part of a commercial film production without their consent, but STP cannot control the area 24 hours a day, nor monitor all uses of a reproduction of your work.

SAFETY REGULATIONS
General Safety Regulations for All Artists
It is advised that all artists using paint should read and follow the instructions on the back of the container of the particular brand of spray paint or bucket paint that they are using.

- Artists are encouraged to use latex or vinyl gloves while painting to protect their hands from prolonged exposure to paint.
- After painting, artists should clean their hands thoroughly with soap and water.
- Individuals under the age of eighteen may not use spray paint in the area.
- In case of eye contact with paint, flush thoroughly with large amounts of water for 15 minutes and get medical attention.

Safety Regulations for Spray Paint
All artists are encouraged to wear a NIOSH *(National Institute for Occupational Safety and Health)* approved respirator with fresh cartridges while using spray paint. Respirators should not only limit paint mist but the chemical vapors by using a respirator that has replaceable chemical cartridge filters.

Chemical Cartridges - *(Gas and/or Vapor-removing Cartridge-type Respirators)* are filled with specially treated activated carbon, which will adsorb certain gases and/or vapors. You should change the cartridges when you taste or smell a substance, or your eyes, throat or respiratory system become irritated. It's best to schedule a cartridge "change-out" before you notice that you are being exposed to the contaminant.

Small children, pregnant women or women whom suspect they may be pregnant should not breathe paint fumes, and should maintain a distance of at least 25 feet from any people actively using spray paint.

Vapors from spray paint are harmful. Vapors may affect the brain or nervous system causing dizziness, headache or nausea, cause eye skin, nose and throat irritation. Use with adequate ventilation at all times. Avoid continuous breathing of vapor and spray mist. To avoid breathing vapors or spray mist, only paint when there is a breeze present. If you experience eye watering, headaches, or dizziness, stop painting. Before painting further, increase fresh air or wear respiratory protection such as a NIOSH approved respirator with fresh cartridges.

- All used spray cans should be deposited in the specially marked trashcans that are reserved for spray paint only.
- Reports have associated repeated and prolonged occupational exposure to solvents with permanent brain and nervous system damage. Intentional misuse by deliberately concentrating and inhaling spray paint vapors may be harmful or fatal.
- Spray paint is flammable when it comes in contact with an open flame. No smoking while using spray paint.
- Artists should use caution when using spray paint to ensure that the tip is facing away from them when they spray.
- Do not puncture, incinerate, burn or store spray paint above 120 degrees Fahrenheit.

In our Irvine community, what deserves to be preserved, protected, or treated as "sacred"?

116 responses

Meeting #1

In our Irvine community, what deserves to be preserved, protected, or treated as "sacred"?

104 responses

Meeting #2

In our Irvine community, what deserves to be preserved, protected, or treated as "sacred"?

38 responses

Meeting #4

In our Irvine community, what deserves to be preserved, protected, or treated as "sacred"?

69 responses

Meeting #5

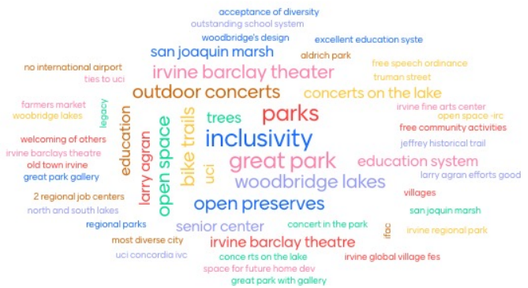
What do we appreciate in Irvine today that exists thanks to the decisions and efforts of people here more than 10 years ago?

75 responses

Meeting #1

What do we appreciate in Irvine today that exists thanks to the decisions and efforts of people here more than 10 years ago?

84 responses



Meeting #2

What do we appreciate in Irvine today that exists thanks to the decisions and efforts of people here more than 10 years ago?

66 responses

Meeting #3

What do we appreciate in Irvine today that exists thanks to the decisions and efforts of people here more than 10 years ago?

33 responses

Meeting #4

What do we appreciate in Irvine today that exists thanks to the decisions and efforts of people here more than 10 years ago?

69 responses

Meeting #5

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

189 responses

Meeting #1

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

197 responses

Meeting #2

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

147 responses

Meeting #3

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

71 responses

Meeting #4

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

107 responses

Meeting #5

What aspects of Irvine's identity or history should be represented or celebrated through public art?

59 responses

Meeting #1

What aspects of Irvine's identity or history should be represented or celebrated through public art?

69 responses

Meeting #2

What aspects of Irvine's identity or history should be represented or celebrated through public art?

40 responses

Meeting #3

What aspects of Irvine's identity or history should be represented or celebrated through public art?

23 responses

Meeting #4

What aspects of Irvine's identity or history should be represented or celebrated through public art?

52 responses

Meeting #5

Where in Irvine should public art be situated?

109 responses

Meeting #1

Where in Irvine should public art be situated?

63 responses

Meeting #2

Where in Irvine should public art be situated?

68 responses

Meeting #3

Where in Irvine should public art be situated?

45 responses

Meeting #4

Where in Irvine should public art be situated?

54 responses

Meeting #5

Over time, how do we hope/expect public art will make our Irvine community even better?

71 responses

Meeting #1

Over time, how do we hope/expect public art will make our Irvine community even better?

91 responses

Meeting #2

Over time, how do we hope/expect public art will make our Irvine community even better?

65 responses

Meeting #3

Over time, how do we hope/expect public art will make our Irvine community even better?

55 responses

Meeting #5

Over time, how do we hope/expect public art will make our Irvine community even better?

44 responses

Meeting #4

Irvine Public Art - All Responses.xlsx
Sacred

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

In our Irvine community, what deserves to be preserved, protected, or treated as “sacred”?

Accessibility	A_city_with_intention	Accessibility	Access_to_bike_trails	Acceptance_of_all_religio
Accessibility	Agricultural_History	Accessibility	Beauty	accessibility
Accessibility	Anyang_haseo	Community_itself	Bike_trails	accessibilty
Accessibility	Biodiversity	critical_thinking	Creative_community	Beauty
accessibilty	City_sign_program	Culture_of_Planning	creative_community	Bike_lanes
Affordability_please	Clean_air	culture_of_planning	Diversity	Breathing_space
Almost_nothing	Clock_tower_at_city_hall	Diverse_voices	Diversity	Cal_state_Fullerton
Available_trails_for_walk	community_services	Diversity	Fun	Clean_water
Bike_trails	Cultural_diversity	Diversity	Fun	Community_centers
Change	Cultural_history	Diversity	Fun	Diverse_values
Civil_discourse	cultural_history	Eco_friendly	Fun	Diversity
Cleanliness	cultural_history	Eco_friendly_-environment	Fun_events	Environment
Communities	Cultural_history	Environment	Green_space	Farm_and_food_lab
Community	Diversity	Environment	Green_spaces	Farm_and_food_lab
community	Diversity	Environment_friendly_idea	Green_spaces	Fine_art
Community	Diversity	Environmental_stewardship	Health	Free_speech
Community	Diversity	Great_Park_preservation	Healthy_community	Golf_Courses
community	Diversity	Historic_buildings	History	Great_Park
Community	Diversity	History	History	History
community_parks	Environment	History	Innovation	History
Culture	Environment	If_irvine	Irvine_Ranch	History
Culture	Expansiveness	Innovation	Libraries	history_of_groves
Culture_diversity	Free_speach	Innovation	libraries	History_of_Irvine
Diversity	Fresh_air	Irvine_Ranch	Master_planned_community	Inclusivity
Diversity	Green_Space	Multi_cultural	Open_trails	Irvine_Barclay
diversity	Green_space	Multi_Cultural	Planned_community	Irvine_Fine_Arts_Center
Diversity	Green_space	Museums	Play_opportunities	Irvine_Ranch_history
Diversity	Green_Space	Museums	playing	Irvine_spectrum
Diversity	Green_space	Native_people	Quality_of_life	Lakes
Diversity	Green_space	Nature	Schools	Lakes
Diversity	Green_space	Open_dky	Sense_of_community	Mason_park
Diversity	Green_space_trees_natureu	Open_sky	The_sense_of_community	Music

Irvine Public Art - All Responses.xlsx
Sacred

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

In our Irvine community, what deserves to be preserved, protected, or treated as “sacred”?

Diversity	Green_spaces	Open_sky	the_sense_of_community	Nature
Education	Green_spaces	Open_sky	Trails	Open_spaces
Educational	Green_spaces	Open_space	trails	open_spaces
Embrace_the_jump	Inclusivity	Open_space	UC_Irvine	Open_spaces
Ergonomic	Innovation	Open_space	Villages	Open_spaces
Expansion	Innovation	open_space	Whiting_ranch	Open_spaces
farmland	Innovation	Open_space		Open_spaces
festivals	Irvine_Barclay_theatre	Open_space		Open_spaces
Free_events_cross_culture	Irvine_ranch_history	Open_Spaces		Open_spaces
Future	Irvine_ranch_history	Our_history		Open_trails
Global_village	Irvine_Spectrum	Parkland		Painting
Growwwww	Legacy	Preservation_great_park		Parks
Health	Legacy	Safety		Parks_ans_open_spaces
history	Legacy	Safety		Peace
History	Legacy	Safety		Personality_of_villages
History	Low_traffic	Safety_-		Public_Art_program
History	Native_cultural_heritage	The_ocean		Quail_Hill
History	Native_people	Trees		Religious_freedom
history	Natural_beauty	UC_Irvine		Religious_freedom
History_of_Irvine_ranch	Nature	UC_Irvine		respect_for_diversity
Hola	Nature	UCI		Safety
Hot_pot	Nature	Ume		Sculpture
Innovation	Nature	Umesh		Senior_centers
innovation	Nature	Umesh		Trees
Innovation	Nature	Umesh		Trees
Irvine_Barclay_Theatre	New_development	Umesh		UC_Irvine
Juneteenth	Nothing	Umesh		undeveloped_land
Local_businesses	Open_space	Vegetable_gardens		Undeveloped_land
Local_identity	Open_space	Villages		Values
Master_plan	Open_space_and_trees	Water		Villages
nature	Open_Spaces	Water		Villages
Nature	Open_spaces	Wild_animals		Villages

Irvine Public Art - All Responses.xlsx
Sacred

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

In our Irvine community, what deserves to be preserved, protected, or treated as “sacred”?

nature	Open_spaces	Wilderness		Woodbridge
nature	Open_spaces			Woodbridge_lake
Nature	Open_spaces			Woodbridge_lake
Nature	Open_spaces			Woodbridge_lake
Nature_native_trees	Opportunity			Yo
No_to_White_supremacy	opportunity_to_engage			
Open_space_farmlands	Options			
Open_spaces_for_group_gat	Parks			
Our_old_trees	Parks			
pen_areas_with_native_pla	Parks			
People	Pride_of_place			
Persevere_Open_space	Protect_ecosystems			
Privacy	Public_spaces			
privacy	Retreat			
privacy	Safe_neighborhoods			
Public_safety	Safety			
Public_transportation	Safety			
Safety	Safety			
Safety	Safety			
Safety	Safety			
safety	Safety_and_green_spaces			
Space	Senior_services			
Space	Shalom			
Space	Small_concert_venues			
Space	Space			
Space	The_ability_to_escape_the			
Space	The_north_and_south_lakes			
special_events	Ties_to_UCI			
Special_old_trees	Traffic_flow			
Trails	Trails			
Unity	Trees			
Unity	Trees			

Irvine Public Art - All Responses.xlsx
Sacred

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

In our Irvine community, what deserves to be preserved, protected, or treated as “sacred”?

youth	Trees
	Trees
	Trees
	Trees
	Trees
	Trees
	Well_maintained_trails
	World_music

Irvine Public Art - All Responses.xlsx
Appreciate Today

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

What do we appreciate in Irvine today that exists thanks to the decisions and efforts of people here more than 10 years ago?

Art_class	2_regional_job_centers	Amenities	Barclay_theatre	Bike_trails
Art_spaces_that_educates	Acceptance_of_diversity	Arts_centre	Barclay_theatre	Bike_trails
Beautiful_environment	Aldrich_park	City_classes	Bommer_Canyon	Bren_events_center
Bommer_Canyon	Bike_trails	City_classes	Community_centers	Bren_events_center
City_classes	Bike_trails	City_programming	Community_park_centers	Churches
City_classes	Bike_trails	Environmental_programs	Creative_gathering_places	Commercial_Building
community_ckass_and_p_pro	Conce_rts_on_the_lake	Excellent_education	Education	Commercial_building
Community_parks	Concert_in_the_park	Great_Park	Emphasis_on_Education	Community_centers
festivals	Concerts_on_the_Lake	Great_park	For_being_thoughtful	Golf_course
Fine_arts_center	Concerts_on_the_lake	Great_park	Green_spaces	Great_park
Fine_arts_center	Education	Great_Park	Irvine_barclay_theatre	Great_Park
Free_festivals	Education	Great_park	Irvine_fine_arts_center	Great_park
Global_village	Education_system	Great_schools	Irvine_museum	Greenery
Global_Village_Festival	Education_system	Great_schools	Irvine_shuttle	honoring_our_Veterans
Great_Park	Excellent_education_syste	Homes	Land_Preserves	Irvine_Adventure_Park
Great_Park	Farmers_market	Irvine_Barclay_theatre	Limestone_canyon	irvine_barclay_theatre
Great_park	Free_community_activities	Irvine_barclay_theatre	Master_planned_community	Irvine_Company
Great_Park	Free_speech_ordinance	Irvine_barclay_theatre	Master_planned_community	Irvine_Fine_Arts_Center
Great_Park	great_park	Irvine_Barclay_Theatre	Open_space	Irvine_fine_arts_center
Great_park	Great_Park	Irvine_Fine_Art_Center	Open_space	Irvine_Spectrum_Center
Great_park	Great_Park	Irvine_fine_arts_center	Public_arts_n_program	Lakes
Great_park	Great_Park	Irvine_fine_arts_center	Public_arts_program	Love_Adriennes_point
great_park	Great_park_gallery	Libraries	Public_arts_program	Love_Adriennes_point
IFAC	Great_park_with_gallery	Libraries	San_Joaquin_Preserve	Love_Adriennes_point
Innovative_library	Ifac	Music_education	San_Joaquin_wildlife_pres	Love_what_Adrienne_is_say
Irvine_Barclay_Theatre	Inclusivity	Music_education	Schools	Open_space
Irvine_barclay_theatre	Inclusivity	Nature_trails	The_duck_club	Open_space
Irvine_barclay_theatre	Inclusivity	Pacific_Symphony_Ensemble	The_great_park	Open_space
Irvine_fine_art_center	Inclusivity	Pacific_Symphony_Youth_Ed	Trails	open_space
Irvine_fine_arts_center	Inclusivity	Parks	UC_Irvine	Our_schools
Irvine_Fine_Arts_Center	Irvine_Barclay_Theater	Parks	Uci	our_schools

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

What do we appreciate in Irvine today that exists thanks to the decisions and efforts of people here more than 10 years ago?

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5
Irvine_Fine_Arts_Center	Irvine_barclay_theater	Parks	UCI	Our_schools
Irvine_fine_arts_center	Irvine_barclay_theater	Parks	Uci	Palm_Court_Arts_Complex
Irvine_Fine_Arts_Center	Irvine_barclay_theatre	Parks		Palm_Court_arts_complex
Irvine_Parks	Irvine_barclay_theatre	Parks		Parks
Irvine_spectrum	Irvine_Barclays_Theatre	Parks_and_green_belts		Planned_communities
IVC	Irvine_fine_arts_center	Plaanned_Community		Planned_communities
IVC	Irvine_global_village_fes	Planned_community		Pools
IVC	Irvine_regional_park	Playgrounds		Ray_Watson
IVC	Jeffrey_historical_trail	Proximity_of_essentials		Safety
IVC	Larry_Agran	Public_art		safety
Katie_wheeler_library	Larry_Agran	Recycled_water		Schools
Landscaping	Larry_Agran_efforts_good	Recycled_water		Schools
Landscaping	Legacy	Safe_community		Schools
libraries	Most_diverse_city	Schools		senior_centers
Libraries	No_international_airport	Schools		Sports_Facilities
Open_space	North_and_South_Lakes	Schools		The_Duck_Club
open_space	Old_Town_Irvine	Schools		The_Great_Park
Open_space	Open_preserves	Schools_parks_open_space		the_great_park
open_space	Open_preserves	Segerstrom_programming		Trails
Open_space_trails	Open_preserves	Solid_arts_education		trails
orange_balloon	Open_space	Solid_arts_education		Trails
Outdoor_seating	Open_space	Sports_fields		UC_Irvine
Parks	Open_space	Sports_fields		UCI
Planned_deveopment	Open_Space_-IRC	Symphony_in_the_Cities		UCI
Public_schools	Outdoor_Concerts	Tree-lined_streets		Uci
public_transportation	Outdoor_concerts	UC_Irvine		UCI
Quail_Hill	Outdoor_concerts	Uci		UCI_UCI_UCI
Schools	Outstanding_school_system	UCI		various_housing_options
sculptures_at_IVC	Parks	Uci		Village_Design
Spectrum	Parks	Uci		Villages
Strong_tax_base	Parks	Uci		Villages

Irvine Public Art - All Responses.xlsx
Appreciate Today

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

What do we appreciate in Irvine today that exists thanks to the decisions and efforts of people here more than 10 years ago?

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5
summer_concert	Parks	Uci		Villages
Summer_concerts	Regional_Parks	Village_model		Villages
Trails	San_Joaquin_marsh	Wall_murals_street_art		Walkability
UC_Irvine_Barclay	San_Joaquin_Marsh	Wide_road		Walking_and_biking_paths
UC_Irvine_Barclay	San_joquin_marsh			Wide_roads
UCI	Senior_Center			Woodbridge_lakes
Uci	Senior_center			Woodbridge_lakes
Uci	Space_for_future_home_dev			
UCI	Ties_to_UCI			
uci	Trees			
Uci	Trees			
Urban_planning	Truman_Street			
Walking_paths	UCI			
	Uci			
	UCI_Concordia_IVC			
	Villages			
	Welcoming_of_others			
	Woobridge_Lakes			
	Woodbridge_Lakes			
	Woodbridge_Lakes			
	Woodbridge_Lakes			
	Woodbridge's_design			

Irvine Public Art - All Responses.xlsx
Start or Advance

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

3rd_space	Art_park	Accessibility	A_central_plaza_to_gather	Accessible_IrvinFine_Arts
Air_Quality_Preservation	A_symbol_of_Irvine	Accessibility	Adult_art_opportunities	activities_for_teenagers
Air_Quality_Preservation	A_symbol_of_irvine	Accessibility	Adult_art_opportunities	Annual_arts_festivals
Amateur_Music_festival	A_symbol_of_irvine	Amphiteater	Amphitheater	Art_and_music_festivals
Amateur_music_festival	Accessibility	Amphitheater	Amphitheater	art_festivals
Amateur_music_festival	Affordability	Amphitheater	Amphitheater	art_for_all_ages
Amphitheatre_Great_Park	Affordable_housing	Amphitheater	An_arts_district	Art_Funding_in_schools
An_Irvine_Burning_Man	Affordable_Housing	Amphitheatre	An_arts_festival	Art_installation
An_Irvine_burning_man	Affordable_housing	Art_fairs	an_arts_festival	Art_installations
Annual_art_exhibition	Animation_Film_Festival	Art_fairs_and_galleries	Art_everywhere	Art_on_Cross_walks
Ar_in_neighboroods	Animation_film_festival	Art_festivals	Art_gallery_Disrict	Art_on_crosswalks
art_education	Art_about_Irvine_Ranch	Art_for_everyone	Art_in_unexpected_placed	art_on_park_trails
art_education	Art_all_over	Art_in_unexpected_places	art_in_unexpected_places	Art_Space_for_health_educ
Art_education	Art_as_irvine_brand	Art_museum	Build_on_Irvine_foundati	Artificial_Intelligence
art_education	Art_community	Art_museum	Buskers_around_city	Artificial_intelligence
Art_festival	Art_grant	Art_walks	Buskers_at_irvine_shuttle	Artificial_Intelligence
Art_festival	Art_grants	Artists_workspace	Color	artist_grants
Art_festival	Art_in_action	Arts_identity_programming	Color	Artist_in_residence
art_festival	Art_in_adaptive_reuse	Arts_Museum	Color	Artists_at_the_Table
Art_festival	Art_installations	Botanical_garden	Color	arts_community
Art_festival	Art_interaction	Botanical_gardens	Community_grown_art	arts_community
Art_festival	Art_our_day_to_day_lives	Botanical_gardens	Creative_expression	arts_festivals
Art_festival	Art_park	Botanical_gardens	Creative_gathering_space	Arts_programs_for_seniors
Art_festival	Art_parks	Botanical_gardens	Creative_gathering_spaces	Bikability
Art_festival	Art_scene	Botanical_gardens	creative_gathering_spaces	bike_lanes
Art_festival	Art_therapy	Botanical_gardens	Digital_arts_space	city-wide_wifi
Art_for_the_people	Art_walk	Botanical_gardens	FREE_ART_EVENTS	Community_theater
Art_frstival	Art_walk	Botanical_gardens	Free_art_events	Community_theater
Art_in_daily_lives	Artify_old_spaces	Bringing_in_artists	Free_art_events_monthly	Community_theater
Art_in_neighborhoods	Artist_colony	Bringing_in_artists	Frequency_of_opportunity	complete_streets
art_in_neighborhoods	Artist_community	Buses_to_other_cities	Frequency_of_opportunity	Creating_gathering_places
art_in_neighborhoods	Artist_laureate	Celebrate_Irvine_heritage	Frequency_of_opportunity	Curb_further_development
Art_in_parks	Artist_residency	Central_art_gatherings	Frequency_of_opportunity	Digital_art_space
art_in_parks	Artist_residency	Central_arts_center	Frequency_of_opportunity	Digital_arts_hub

Irvine Public Art - All Responses.xlsx
Start or Advance

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

Art_installation	Artist_spaces	Community_food_gardens	Iconic_sculpture	Education_Artificial_Inte
Art_installation	Artist_spaces	Connect_2_coties	Interactive_arts_centery	Endowments
Art_sustainability_reuse	Artist_studios	connect_2_other_cities	Larger_art_facilities	environmental_art
Artists	Artist_studios	Connect_to_cities	Less_is_more	Free_art_afterschool_prog
Artists_village	Artist_studios	Connect_to_other_cities	Locations_for_creativity	Free_Art_workshops
Asian_American_museum	Artist_studios	Connect_to_other_cities	Locations_for_creativity	Free_art_workshops
Botanical_garden	Artist_studios	Continuie_the_planned_com	Maker_space	Free_art_workshops
Buskers	Arts_centered	Creative_empowerment	Maker_space	Funding_for_art
Childrens_art_on_display	Arts_Coordinator	Creative_psychology	Maker_space	Funding_for_public_arts
City_center	Arts_Coordinator	Dances	Maker_spaces	Great_Park_Natural_Areas
Color	Arts_parks	Decorated_utility_boxes	Mosaic_murals	Human_mobility_sans_car
Color	Arts_programs_for_adults	Dedicated_open_space_for	Mosaic_murals	increase_green_energy
Color	Arts-Music_Festival	Digital_arts_park	MOSAIC_MURALS	increased_youth_engagemen
Color	Artwalk	Digital_arts_park	Murals	Incubator_spaces
Community_theatre_space	Artwalk	Environmental_improvement	Murals_are_fun	Innovation_hubs
Creative_reuse_lab	Artwalk	Ethnic_and_cultural_festi	Murals_are_fun	Interactive_art
Creative_Reuse_Lab	Artwalk	Ethniccultural_festivals	Performing_arts_center	Interactive_art
Creative_Reuse_Lab	Artwalk	Festival_grounds	Performing_arts_center	Interactive_art
Creative_reuse_lab	Belonging	Festival_grounds	Performing_arts_center	Interactive_art
Creative_reuse_lab	Bring_art_to_the_people	Festival_grounds	Performing_arts_center	Interactive_art
Creative_reuse_lab	Bring_art_to_the_people	Festivals	Public_arts_program	interactive_art
Creative_Reuse_Lab	Bring_color_to_irvine	Festivals	public_arts_program	Interactive_Art
Creative_reuse_lab	Broad_Definition_of_Art	Free_arts_access	Public_arts_program	Interconnected_trails
Creative_reuse_lab	Central_art_destination	Gardens	Public_arts_program	Irvine_public_theater
Creative_reuse_lab	City_arts_coordinator	Gathering_places	Public_arts_program	light_rail
Cultural_festivals	City_logo	Gathering_places	Public_arts_program	low-income_housing
Culture	City_Logo	Gathering_space	Public_murals	Lower_income_housing
Diversity	City_Logo	Gathering_space	Public_murals	Money_for_Art_in_Schools
Drones_as_transport	City_logo	Gathering_spaces	Public_murals	more_above-grade_trails
Expanded_Irvine_Fine_Arts	City_logo	Iconic_amphitheater	Site_specific_evironmenta	Murals
Experiential_art	City_logo	Iconic_amphitheater	Spirit_of_co-creation	Murals
Free_dance_lessons	Civic_pride_art	Iconic_public_art_spaces	Spirit_of_co-creation	Murals
Free_muaic_concerts	Civic_pride_art	Iconic_public_sculpture	spirit_of_co-creation	Murals
Generational_activities	Color	Iconic_sculptures	Spirit_of_co-creation	Navigatable_bureaucracy

Irvine Public Art - All Responses.xlsx
Start or Advance

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

Holiday_celebrations	Colorful_art	Inclusive_arts_communitie	Strawberry_fields	Non-car-centric_mobility
Honor_identity	Combine_young_with_old	International_significanc	Sustainable_environments	Outdoor_performance_art
Improv_for_community	Community_art_festivals	Intrinsic_creativity	Waivers_rancheros	partnership_with_NEA
Improv_for_community	Community_engagement	Joy		Performing_arts_center
Improv_for_community	Community_gardens	Massing_cultural_amenitie		Performing_arts_center
Improv_for_community	Community_Playhouse	Metrics		Permanent_endowment
Improv_for_community	Community_projects	Metrics_every_once_a_year		Permanent_endowment
Indoor_Pickleball	Community_Theater	Monthly_Art_Walks		Permanent_endowment
irvine_bard	community_theater	Monthly_art_walks		Preserving_gathrin'_spots
Irvine_bard	Community_theater	Monthly_art_walks		Professional_Theater
Large_library	Crayon_sculpture	Monthly_art_walks		Public_art_installations
Less_traffic	Creative_expression	Monthly_Art_Walks		Public_art_requirement
libraries	Creative_reuse_of_materia	Moratorium_on_cell_towers		public_arts_budget
Live_music	Creative_Spaces	More_discussions		Public_arts_budget
Live_work_art_space	Creative_Spaces	More_Scupture		public_arts_budget
Living_art	Cultural_Mural	More_visual_art		public_arts_program
Living_Library	Cultural_mural	More_writing		Public_arts_program
Local_businesses	Curation	Multi_stages_in_great_par		Public_arts_program
Maker_lab	Diversity	Multi_stages_in_great_par		Public_arts_program
Maker_labs	Dynamic_spaces	Multi_use_open_space		public_arts_program
Maker_labs	Ephemeral_art	Multidisciplinary_art		public_arts_program
Maker_space	Exciting_public_art	Multisensory_art_programs		Public_arts_requirement
Makerspace	Flexible_art_spaces	Murals		Public_arts_requirement
mandir	Flexible_arts_space	Murals		Public_transportation
Messy_space	flexible_arts_space	No_more_sky_rise_building		Sculptures
Mixed_use_district	Flexible_arts_space	No_skyscrapers		Social_Engaged_Art
Modern_mural	Flexible_Arts_Venues	Open_Theatre_with_arts		space_dedicated_to_arts
more_buses	Flexible_Arts_Venues	Outdoor_gatherings		Statues_in_open_spaces
More_exhibits	Flexible_Arts_Venues	Outdoor_sculptures		Stu_wk_exper_in_the_arts
more_night_markets	Flexible_arts_venues	Outdoor_stages		Summer_arts_for_teens
more_trains	Flexible_Arts_Venues	Outdoor_theater		Summer_theater_teens
more_workshops	Free_activities	Park_design		Technology
Multicultural_integration	Garden_art	Performing_arts_center		Technology
multilingual_schools	Great_Park_Canyon	Performing_arts_center		Technology

Irvine Public Art - All Responses.xlsx
Start or Advance

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

Multimobility	Green_walls	Periodic_Metrics	Temporary_art_installatio
Murals	Have_a_poet_laureate	permanent_art_funding	transportation
murals	Historical_buildings	Plan_no_skyscrapers	Transportation
Murals	Include_at-risk_kids	Play-based_art	Valuing_community_voices
Murals	Include_the_underserved_i	Play-based_art	walkability_to_businesses
Murals	Inclusive_values	Pub_and_display_opps	
Murals	Inclusivity	Public_Art_commissions	
Murals	Inclusivity	Public_art_education	
Murals	Indigenous_people	Public_arts_budget	
Museums	Inspiration_plaza	Public_arts_program	
Museums	Inspiration_plaza	Public_arts_program	
museums	Inspiration_plaza	Public_arts_program	
Music_festival	inspiration_plaza	Public_arts_program	
Music_showcase	Inspiration_plaza	Public_arts_program	
National_level_art_instit	Inspiration_Plaza	Public_Arts_program	
Nationally_known_gallery	Inspiration_plaza	Public_Arts_program	
new_biking_trails	Inspiration_plaza	Public_Arts_program	
new_cable_cars	Interacted_art	Public_murals	
new_hiking_trails	Interactive_art	Public_sculptures_in_publ	
new_walking_trails	Irvine_Ranch_as_logo_basi	Reconceptualizing_art	
Open_air_theater	Irvine_specific_festivel	Reenergizing_art	
Performance_art_4_the_ppl	Large_scale_art	Regional_experience	
Performing_arts_center	Legacy	Regional_experience	
Performing_arts_center	LGBTQ_plus_mural	Reinterpreting_art	
Performing_arts_center	Living_art	Remove_light_pollution	
Performing_arts_center	Many_cultures_celebrated	Sculpture_trail	
Performing_arts_center	Mixed_use_space	Shadow_sculpture_park	
Performing_arts_center	More_interaction_with_UCI	Signature_outdoor_amphith	
Performing_arts_center	Multiple_Arts_Venues	Social_Dance_spaces	
Performing_arts_center	Murals	Stages	
Performing_arts_center	Murals	Theatre_for_new_artists	
Performing_arts_center	Murals	Theatre_for_new_artists	
Performing_arts_facility	Music_studios	Theatre_for_new_artitsts	
Performing_arts_venue	Native_American_culture	Three_dog_parks	

Irvine Public Art - All Responses.xlsx
Start or Advance

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

Permanent_art	Natural_art	Vibrancy_of_arts_culture
Permanent_artinstallation	Need_whip_cream_on_city	Village-specific_Art_Fair
Permanent_gallery	Non_beige_colors	Walk-in_theatre_workshops
Permanent_public_art	Non_beige_colors	Walk-in_theatre_workshops
Pickleball_courts	Orange_groves	Walkin_Theatre_workshops
Place_making	Organic	Walkin_theatre_workshops
Place_making	Organic	Walkin_theatre_workshops
Public_art	Organic_art	Walkin_theatres_workshops
Public_art	Organically_grown_arts	Wall_murals
Public_art	Outdoor_natural_art	Wall_murals_street_art
Public_art	Outdoor_plays	Water_sculpture
Public_art	Participatory_art	
Public_art	Participatory_public_art	
Public_art	Performing_arts_center	
Public_art	Performing_arts_center	
Public_art	Performing_arts_center	
Public_art	Performing_arts_center	
Public_art_installation	Performing_arts_center	
Public_call_for_art	performing_arts_center	
Public_transit	Performing_Arts_Crnter	
Public_transit	Placemaking	
Publicart_by_major_artist	Placemaking	
Safety	Placemaking	
Sawdust_type_art_festival	Placemaking	
Sculpture	Placemaking	
Sculpture	Projects_combining_young	
Sculpture_park	Public_art	
Signature_art	Public_art	
Signature_art_piece	Public_expression_of_our	
Signature_public	Recycled_art	
Signature_public_art	Recycled_arts	
Signature_Public_Art	Sculptures	
Signature_public_art	Signature_art_piece	
Signature_public_art	Signature_Art_Piece	

Irvine Public Art - All Responses.xlsx
Start or Advance

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

What might we start or advance today that Irvine residents will appreciate more than 10 years from now?

Signature_public_art	Signature_Art_Piece
Signature_public_art	Signature_Art_Piece
Signature_public_art	Signature_art_piece
Signature_public_art	Signature_piece
Signature_public_art	Signature_piece
Signature_public_art	Signuture_piece
Signature_public_art	Signuture_piece
Signature_public_art	Social_Justice_Mural
speed_bullet_trains	Symbol_of_irvine
Street_Music	Verterans_cemetery
The_Irvine_Table	Vibrant_Colors
Tradition	Vibrant_colors
Tradition	Vibrant_colors
Transit	Vibrant_colors
Transit	Vibrant_colors
Walkability	Vibrant_colors
Walkability	vibrant_colors
Walkabiloty	Vibrant_Colors
Worlwide_famoua_artist_ar	Vibrant_colors
	Vibrant_colours
	Vitality
	Vitality
	Vitality
	Vitality
	Walkability
	Water_art
	We_need_color

Irvine Public Art - All Responses.xlsx
Identity

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

What aspects of Irvine's identity or history should be represented or celebrated through public art?

Agricultural_history	Agricultural_history	Agricultural_heritage	Diversity	A_place_for_learning
Agriculture	Agriculture	Appreciation_for_beauty	Excellent_schools	Acjachemen_Identity
Agriculture	Agriculture	Boy_and_Girl_Scout	Green_open_space	Agriculture
Architecture	Beige_Stucco	District_in_Tustin	Innovation	agriculture
Birds_of_prey	Calm	Diverse_culture	Irvine_Ranch	Art_of_planned_community
Children	City_like_a_neighborhood	Diversity	Master_Plan	Beauty
Cultures	Community	Diversity	Master_plan	Boy_Scout_jamboree
Diversity	Cultural_Diversity	Diversity	Master_plan	boy_scout_jamboree
Diversity	Cultural_diversity	Diversity	Native_history_of_land	Cultures
Family_oriented	Diverse_community	Diversity	Orange_groves	Different_Fastivals
Family_value	Diversity	El_Toro	Orange_groves	Different_Fastivals
fine_arts	Diversity	El_toro	Orange_groves	Diverse_religions
Great_park	Diversity	El_Toro_Marine_Ranch	Orange_groves	Diversity
green_city	Diversity	Family	Orange_Packing_Industry	Diversity
Green_city	Diversity	History_of_Irvine_Ranch	Oranges	Diversity
Hawks	Diversity	Indigenous_history	Round_a_bouts_quail_hill	Diversity
Humble	Eco_system	Indigenous_Peoples_Art	Safety	Education
Innovation	Education	Innovation	Stay_open_to_ideas	Education
Irvine_connect_bus	Education	irvine_exploration_walk	Strawberry_fields	education
Irvine_timeline_history	Education	Irvine_ranch	Strawberry_fields	Education
Irvine_timeline_history	El_toro_air_base	Irvine_Ranch	UC_Irvine	Education
Looking_forward_not_back	Enthusiasm_for_diversity	Irvine_ranch	UCI	Excellent_education
Marine_corp_station	Environment	Irvine_ranch_history	Villages	Farming
Marine_corps_station	Farming	Mountains_to_the_sea		Farming
Multi_cultural_identity	Farming	Nature_and_environment		farming
Multicultural	Farming	Orage_trees		Festivals
multicultural	First_Nation_original	Orange_trees		Health_care
Nature	First_nation_original	Orange_trees		History_of_Immigrants
Nature	First_people_on_the_land	Orange_trees		Immigrants
nature	Green_spaces	Police_force		Innovation
Not_worshiping_Don_bren	Green_spaces	Ranch		international_hub

Irvine Public Art - All Responses.xlsx
Identity

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

What aspects of Irvine's identity or history should be represented or celebrated through public art?

Open_space
Park_planning
Ranch_history
Safety
Sepulveda
Soil
Values_around_education

Irvine Public Art - All Responses.xlsx
Identity

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5

What aspects of Irvine's identity or history should be represented or celebrated through public art?

open_space	Historical_timeline	Respect_for_nature	international_hub
Orange_Groves	Immigrant_community	Schools	Irvine_olympians
Planned_cimmunity	Immigrant_community	Schools	Irvine_Olympians
planned_city	Inclusivity	Spanish_colonial_history	Irvine_Ranch
Planned_city	Inclusivity	Tech_center	Irvine_ranch_history
Planning	Indigenous_People	Train_station	Irvine_ranch_history
Self_correcting	Indigenous_people	Trees	Languages
UC_Irvine	Indigenous_people	Trees	Languages
UC_Irvine	Indigenous_people	Uci	Master_planned_history
uci_irvine	Indigenous_people		nature
	Indigenous_people		Orange_groves
	Indigenous_people		Planned_community
	Indigenous_People		Premiere_place_to_live
	Innovation		Religious_freedom
	Innovation		Scouts_jamboree
	Innovation		Strong_reputation_in_Tech
	Innovation		The_Great_Park
	Irvine_Ranch		UC_Irvine
	Irvine_Ranch		UCI
	Irvine_ranch		Villages
	Irvine_ranch		Villages
	Land_acknowledgement		
	Master_plan		
	Native_ecosystem		
	Native_people_here		
	Nature		
	Nature		
	Nature		
	Nature		
	Open_space		

Irvine Public Art - All Responses.xlsx
Where Situated

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

Where in Irvine should public art be situated?

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5
All_irvine_parks	Abandoned_buildings	Amphitheater	Along_trails	Along_freeways_-_murals
All_irvine_parks	Abandoned_sights	Barclay_Theatre	Along_trails	Along_walking_paths
All_irvine_parks	Airport	Bike_trails	At_city_hall	Bridges
All_irvine_parks	Aldrich_park	Bike_trails	Biking_trails	Bridges
Bike_Trails	All_over	Bike_trails	Biking_trails	city_hall
Bike_trails	All_the_parks	Botanic_Gardens	Bridges	City_Hall
Bridges	Along_main_roads	Bus_stops	Build_community	community_centers
Bridges	Along_main_roads	Bus_stops	Bus_stops	Community_parks
business_parks	Along_the_405	City_Hall	City_Hall	dedicated_arts_district
City_hall	Along_trails	City_hall	City_hall	Each_village
City_hall	Buses	City_hall	City_hall	Each_village
City_hall	Central	City_hall	Commercial_projects	electric_boxes
Community_parks	City_hall	City_hall	Community_centers	Entrance_to_Irvine
corporate_areas	City_hall	Everywhere	Community_centers	Everywhere
Costco	city_hall	Everywhere	Community_centers	Everywhere
Costco	City_hall_grassy_area	Everywhere	Community_centers	Everywhere
Costco	Civic_center	Family_parks	Community_centres	fine_arts_center
Costco	Civic_center	Great_park	Educate	Freeway_exits
Costco	Civic_Center	Great_Park	Freeway_ramps	Great_park
Culver	Civic_center	Great_park	Freeway_underpasses	Great_Park
Culver_Blvd	Civic_Spaces	Great_park	Freeway_underpasses	great_park
Curbs	Crosswalk_Or_roundabouts	Irvine_Fine_Arts_center	Great_park	Heritage_Park
Entering_Irvine_publicart	Culver	Libraries	Great_park	Heritage_Park
Freeway	Each_neighborhood	Libraries	Great_park	Irvine_Ctr_Dr_jeffrey
Freeway_exit	Entering_UCI	Libraries	Great_park_roundabouts	Irvine_fine_art
Freeway_off_ramp_405	Everywhere	Libraries	Irvine_Fine_Arts	Irvine_fine_art
Freeway_off_ramps	Everywhere	Library	Irvine_fine_arts_center	Irvine_fine_art
Freeway_overpass	Freeway_Overpasses	Mason_Park	Parks	Irvine_Fine_Art_Center
gathering_spaces	Great_park	Murals	Parks	Irvine_library
Great_park	Great_park	Near_city_hall	Pedestrian_crossings	Irvine_spectrum
Great_Park	Great_Park	Near_city_hall	Poetry_on_bridges	IVC
Great_Park	Great_park	Old_town	poetry_on_bridges	IVC_open_fields

Irvine Public Art - All Responses.xlsx
Where Situated

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

Where in Irvine should public art be situated?

Meeting #1	Meeting #2	Meeting #3	Meeting #4	Meeting #5
Great_park	Great_park	On_ramps	Quail_Hill_2_round_abouts	lakes
Great_park	Harvard_and_Alton	Park_next_to_the_City_Hal	Round_abouts	Literally_the_lakes
Great_park	Irvine_Business_district	Parks	School_crossings	Mason_park
Great_park	Jamboree_and_Main	Parks	School_crossings	Palm_Court_Arts_Complex
Great_park_library	Jamboree_and_michelson	Parks	Spectrum	Parks
Great_park_water_park	Jamboree_and_Michelson	Parks	Strip_malls	Playgrounds
Hope	Jeffrey_Trail	Parks	The_spectrum	Quail_Hill_round_abouts
Irvine_apparel	Jeffrey_trail	Parks	Trails	railroad_track_path
Irvine_boulevard	Jeffrey_trail	Public_buildings	Uci	Senior_Center
Irvine_connect_bus	Jeffrey_trail_Tunnel	Public_buildings	Uci	Senior_Center
Irvine_connect_bus	Jeffrey_trail_tunnel	Quail_Hill	Utility_boxes	Shopping_centers
Irvine_fine_art_center	Jeffrey_trail_tunnel	Quail_hill_center	Utility_boxes	street_signs
Irvine_Fine_Art_Center	Jeffrey_trail_tunnel	Regional_Parks	Village_parks	the_great_park
Irvine_fine_art_center	Least_expected_place	Schools		the_great_park
Irvine_fine_arts_center	Mountains_to_Sea_Trail	Schools		Train_stations
Irvine_fine_arts_center	Mountains_to_sea_trail	Senior_Center		Villages
Irvine_fine_arts_center	Parks	Senior_centers		walnut_and_yale
Irvine_fine_arts_center	Parks	Shopping_centers		Walnut_and_Yale
Irvine_fine_arts_center	Parks	Shopping_centers		William_Mason_Regional_P
Irvine_fine_arts_center	Schools	Shopping_centers		Woodbridge_Lake
Irvine_Spectrum	Shopping_centers	Shopping_centers		Woodbridge_lake
irvine_spectrum	Shopping_plazas	The_Spectrum		Woodbridge_lake
irvine_spectrum	Strip_malls	Trailheads		
Jamboree	Stronger_ties	Trailheads		
Libraries	Trails	Trails		
Libraries	Trails	Trails		
Libraries	Tunnel_at_Jeffrey_Trail	Train_station		
Local_parks_depends_on_si	UCI	Train_station		
Main_boulevards	Where_its_least_expected	Train_station		
Make_us_a_destination	Where_people_play	Train_station		
Mall	Within_each_community	UCI		
Marketplace		UTC		

Irvine Public Art - All Responses.xlsx
Where Situated

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

Where in Irvine should public art be situated?

Nature_trails
Near_405
Near_ahopping_centers
Near_walking_paths
neighborhoods
Next_to_welcome_signs
outlet_malls
Outside_public_libraries
Over_passes
Park
Parking_lots
Parking_lots
Parking_lots
Parking_lots
Parking_structures
parks
Parks
Parks
Places_we_go_every_day
plazas
Public_parks
Public_parks_depends_on_s
Quail_Hill
School
Schools
schools
Schools
schools
Sculpture_garden
shopping_centers
Shopping_centers
Shopping_plazas
Utility_boxes
Utility_boxes
Village_shopping_centers
Villages_-_murals

Irvine Public Art - All Responses.xlsx
Where Situated

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

Where in Irvine should public art be situated?

Shopping_plazas
Street_island
T-shirts
The_Spectrum
Trails
UCI_off_ramps
University_Drive
Utility_boxes
Utility_boxes
Utility_boxes
Village_centers
Woodbridge
Woodbridge_lakes

Irvine Public Art - All Responses.xlsx
Over Time

Meeting #1 | Meeting #2 | Meeting #3 | Meeting #4 | Meeting #5

Over time, how do we hope/expect public art will make our Irvine community even better?

Add_positive_energy	Acceptance	A_sense_of_home	An_Arts_destination	authentic_interactions
Aesthetic_beauty	Acceptance	Access_to_music_and_art	Arts_district	Beauty
Aesthetic_stimulation	Aesthetic_stimulation	Appreciate_difference	Bring_community_together	Beauty
Beauty	All_People_Are_Welcome	Artificial_Intelligence	Bring_community_together	Better_Products
Belonging	All_People_Are_Welcome	Bridging_divides	Bring_joy	Better_Products
Bring_visitors_for_temp_a	All_People_Are_Welcome	Brings_joy_contemplation	Build_community	Better_Solution
camaraderie	Art_appreciation	Builds_pride_in_community	Character	Better_Solutions
Children_submit_to_be_dis	Art_education	Character	Community_building	Better_Solutions
Connect_to_others	Artist_community	Character	Demonstrate_city_strength	Better_Solutions
Connection	Break_barriers	Character	Demonstrate_city_strength	Bringing_joy
Cultural_and_art	Breaking_barriers	Charm	Distinction	Brings_people_together
Destination	Bring_boldness	Charm	Economic_growth	Community_pride
Distinction	Bring_calm	Cognitive_stimulation	Economic_growth	Community_pride
Educate	Bring_in_artists	Community_building	Economic_growth	connect_residents
Educate	Bring_opposites_together	Community_pride	Encourage_inspiration	connecting_people
Educate	Bring_people_together	Conceptual_thinking	Give_character	Connecting_people_togethr
Educate_public	Bring_smiles	Cultural_awareness	give_character	Create_sense_of_identity
enrich_our_intellect	Bring_young_and_old_toget	Cultural_tourism	Give_us_identity	Creativity_and_community
Expand_horizons	Building_community	Educate	Growth_opportunities	Deeper_connections
Fun	Calmer_drivers	Educate	Happiness	Deeper_connections
Generation_expression	City_pride	Educate	Identity	define_areas_and_villages
Gratitude	City_pride	Empathy	Illuminate	define_sense_of_place
identity	City_pride	Empathy	Inspired	display_community_values
Identity	City_pride	Everyday_joy	Integration	economic_outcomes
Identity	City_pride	Expanding_thinking	Integration	foster_sense_of_identity
Identity	City_pride	Health	Local_creative_community	Happenings
Identy	Civic_Pride	Illuminate	Low_cost_studio_space	Identity
Illuminate	Civic_pride	Illuminate	Mechanics_of_selecting_s	Identity
Illuminate_public	Collaboration	Illuminate	Nurturing_art	Instilling_wonder-awe
Inclusivity	Community_engagement	Illuminate	People_will_feel_proud	intergenerational_bonds
Inform	Connect_with_community	Inclusiveness	Pride_of_Irvine_residents	International_awareness
Inform	Connection	Increase_creativity	Public_art_isnt_facade	Joy

Irvine Public Art - All Responses.xlsx
Over Time

Meeting #1 | **Meeting #2** | **Meeting #3** | **Meeting #4** | **Meeting #5**

Over time, how do we hope/expect public art will make our Irvine community even better?

Inform	Connection	Innate_artistry_reminder	Sanity	Kindness
Interest	Connection	Inspiration	Stability	More_color_equals_JOY
Legacy	Connection	Inspiration	Stability	Performance_opps_for_stus
Legacy	Connections_to_others	Inspire	Valuing_culture_and_art	Pride
legacy	Conversation	Learn_community_spirit	Valuing_culture_and_art	Pride
Legacy	Create_an_art_community	Less_depressing	valuing_culture_and_art	Pride
Legacy	Create_connection	Make_Smarter	Warehouse_art_spaces	Pride
Legacy	Create_vibrancy	Mental_health	Warehouse_art_spaces	quality_time
Legacy	Destination	Mental_reflection	Wellness	reinforce_community_value
Love_first	Educate	Mental_wellness	Wellness	Sense_of_pride
More_desiarble	Energize_people	Mentally_connected	Wellness	Shared_community
more_open-minded	Engage_at-risk_kids	Mind_expansion	World_recognition	Shared_experiences
More_open-minded	Engagement	More_outdoor_time		Smart_City
more_well-rounded	Excitement	Part_of_Irvine_identity		Smart_City
Open_our_hearts	Expand_artist_community	Pride		Togetherness
Open_our_hearts	Facilitate_discussion	Pride		Togetherness
openness_to_differences	Feeling_seen_and_safe	Pride		Unity
Place_making	Free_art	Problem_Solutions		Unity
Placemaking	Free_art	Product_Design		Village_pride
Positive_energy	Free_art	Public_pride		weave_the_social_fabric
Pride	Free_art	Restore_humanity		Wellness
Pride	Free_art	Restoring_joy		work_experience_for_stus
Pride	Free_art_access	Revitalization		workforce_development
Pride	Gathering	Sense_of_home		
Pride	Gathering_spaces	Social_Interaction		
Propert_valuesincrease	Harmony	Tolerance		
Reminder_of_heriitage	Harmony	Wellness		
Tradition	Healthy_Minds	Wellness		
Unite_the_community	Identity	Wellness		
Unity	Increase_property_values	Wellness		
Unity	Increase_social_capital	Wellness		
unity	Increased_Property_Value	Wellness		

Irvine Public Art - All Responses.xlsx
Over Time

Meeting #1 | **Meeting #2** | **Meeting #3** | **Meeting #4** | **Meeting #5**

Over time, how do we hope/expect public art will make our Irvine community even better?

Unity	Inform_educate_eliminate	Wellness
Unity	Inform_educate_illuminate	
Values	Inform_educate_illuminate	
Vibrancy	Inform_educate_illuminate	
Vibrancy	Inform_educate_illuninate	
Vibrancy	Inspire_more_creativity	
Vsitors_for_signature_for	Interest	
	Meeting_Neighbors	
	Mix_opposing_views	
	Open_Minds	
	Opportunity	
	Opportunity_for_artists	
	Recognition	
	Safe_spaces	
	Safety	
	Sense_of_Place	
	Shared_experiences	
	Strengthen_community_ties	
	Tourism	
	Traffic_calming	
	Uplift_local_artists	
	Visibility	
	Visibility	
	welcoming	
	Welcoming	
	Welcoming	
	Welcoming_sharing_ideas	

Questions … Comments … Suggestions | Anything Else?

Meeting #1

1. The Irvine Table
2. Improv for Community
3. Trash 2 Treasure
4. The Irvine Bard

Consider local youth. artists for submissions for installation or temporary art displaya. Look for world.renowned arrists for permanent art to draw in additional tourists
Expand and enlarge irvine fine arts studio
Follow up group discussions to continue the conversation
I would love to see the city he bold and take creative risks.
I'd love to be proud of a real culture in Irvine and not want to move away from the beige
Inclusivity in balance with place making
Innovation should be moderated with deference for legacy. Not only reinventing itself but also celebrating history and building pride in its place
Irvine Creative collective group
Keep conversation going through social media group
Let's do all the ideas - multi-prong approach
Making Irvine known for community inclusion
Matt did a great job
Please accept art proposals soon!
Please introduce these constructive and productive discussions and presentations to all educational institutions in Irvine and other cities in Orange County!
Public Art not only unite the community but helps form Irvine identity, highlight city values
When is the next phase meeting? Is the public invited?

Meeting #2

Art in front of city hall visible to street
Breakout session time about certain topics but sounds like that will happen later in the "how"
Good session
Great presentation
How are you involving the youth in these brainstorming sessions? They are the ones to appreciate and use our public art spaces years from now
How else will we be able to participate? You have our email addresses, will we be contacted some more?
I love the ideas about creating a vibrant artist community. Artists in residences, and creating flexible spaces for artists and musicians. I love creating programming for artists who are adults.
I think contextual art is important. Public art in the open space setting should complement nature :)
It would be great to use public art as a city marker to distinguish different areas of Irvine that look the same
Rather than diversity, it could be investing in diversity?
Support artists and art related projects through grants
Thank you for being open to connect with the community members
Update City logo with city art
We need more engaging community sessions like this

Irvine Public Art - All Responses.xlsx
Questions Comments

Questions … Comments … Suggestions | Anything Else?

Meeting #3

Art is fundamentally important to the community
Art is impacted by light and sound pollution. How do we create low impact zones?

Irvine doesn't have world renown cultural art work or amenities
Artificial Intelligence
Arts infrastructure is like any other. We get back what we design and spend into it.
I would like periodic update or survey on this effort please
Incorporate public arts program into the Irvine master plan, existing and future.
Stop skyscrapers please please in this beautiful city

Meeting #4

Budget
Include experts and artists in selection of committee
Involving artists as part of the public art selection committee
Mechanics of selecting publis art
Representation of all arts plateforms music, dance, visual art, sculptures, and more!
Representation of all arts, music, dance, visual art, sculptures, and more!
We need an arts budget
We need more community input
What George said

Meeting #5

Brilliant facilitation! Please keep us in the loop at the plan develops.
Classes at Irvine Fine Arts are good, but very expensive for the duration.
I remember a playground years ago that had a section where kids were able to make music by pressing some keys…. it was the best experience for kids, and parents.
I'd like to know how what the comment about fake meant :)
Plan.

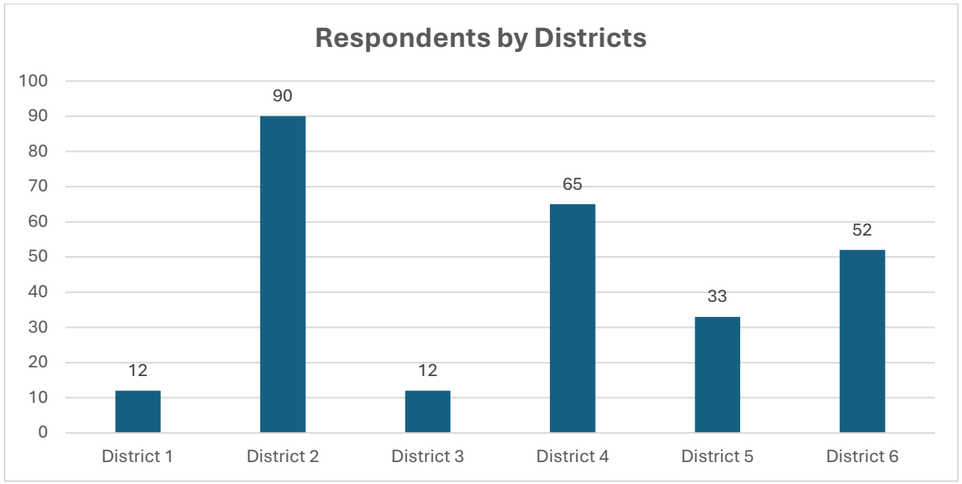
Great visioning session!
I'm tankful that the city offered this time and space to hear from people.
Looking forward for opportunities for students to gain work experience/internships in the arts and performing arts. Thank you
Thank you ArtsOC!
Thank you!
We need a budget that helps bring more art to our schools.
We need more interactive art for middle school age children, and teenagers. Many of our children are getting lost by using their phones all day, electric bikes, and parents that are not present.
We need to be seen at the Irvine Fine Arts. I feel that most artists accepted for their shows are not from Irvine… am I wrong?

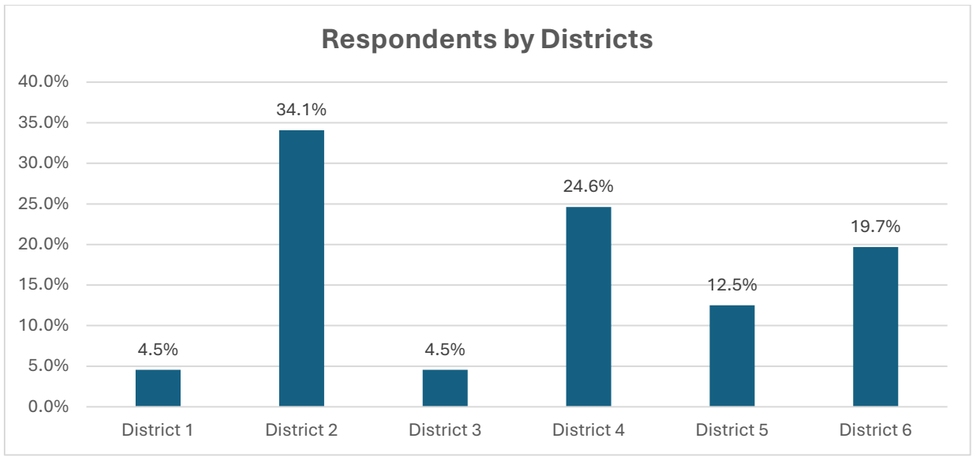
Overview

This report provides a summary of survey data collected from residents across six districts in Irvine. The data is categorized by age, gender, race/ethnicity, household income, highest level of education, presence of children under 18, and whether the respondents live or work in Irvine. Each section will summarize the findings, focusing on the Grand Total statistics.

District Distribution

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
12	90	12	65	33	52	264
4.5%	34.1%	4.5%	24.6%	12.5%	19.7%	100.0%





Statistics:

- **District 1:** 12 (4.5%)
- **District 2:** 90 (34.1%)
- **District 3:** 12 (4.5%)
- **District 4:** 65 (24.6%)
- **District 5:** 33 (12.5%)
- **District 6:** 52 (19.7%)

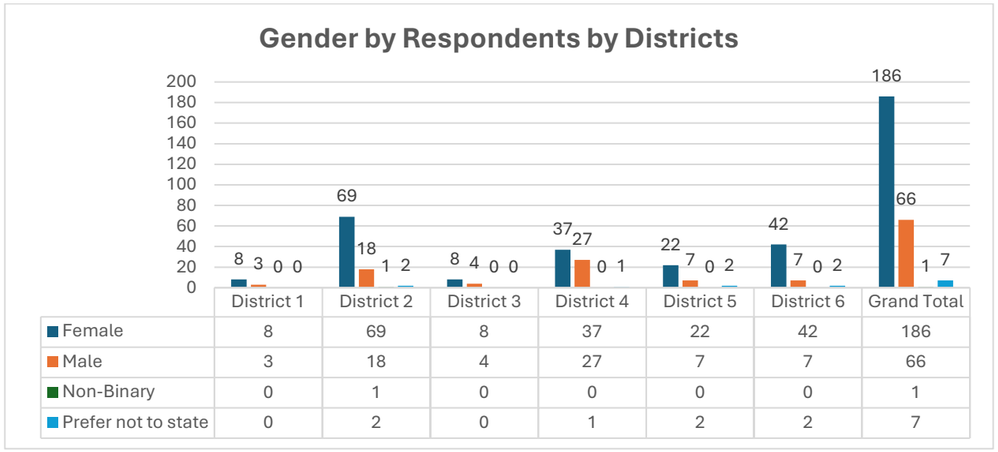
Summary:

The majority of respondents are from District 2, accounting for over a third of the total responses (34.1%). District 4 constitute the second largest group at 24.6%, followed by those from District 6 (19.7%). The least represented districts are Districts 1 and 3, each making up only 4.5% of the total responses.

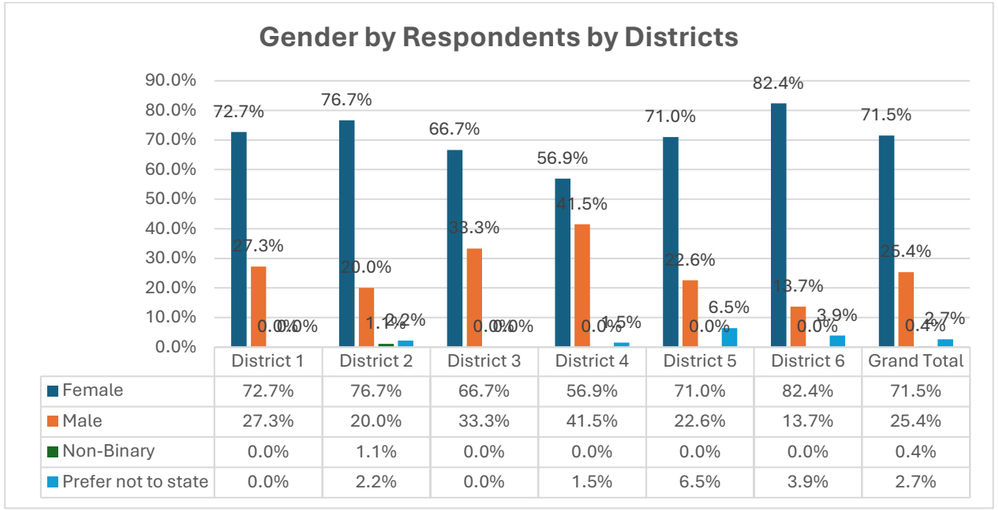
Age Distribution

District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
11	90	12	65	31	51	260
4.2%	34.6%	4.6%	25.0%	11.9%	19.6%	100.0%



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Female	8	69	8	37	22	42	186
Male	3	18	4	27	7	7	66
Non-Binary	0	1	0	0	0	0	1
Prefer not to state	0	2	0	1	2	2	7



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Female	72.7%	76.7%	66.7%	56.9%	71.0%	82.4%	71.5%
Male	27.3%	20.0%	33.3%	41.5%	22.6%	13.7%	25.4%
Non-Binary	0.0%	1.1%	0.0%	0.0%	0.0%	0.0%	0.4%
Prefer not to state	0.0%	2.2%	0.0%	1.5%	6.5%	3.9%	2.7%

Statistics:

- **Under 18:** 5 (1.9%)
- **18-24:** 21 (8.0%)

- **25-34:** 25 (9.6%)
- **35-44:** 44 (16.9%)
- **45-54:** 52 (19.9%)
- **55-64:** 52 (19.9%)
- **65-74:** 45 (17.2%)
- **75 and Older:** 17 (6.5%)

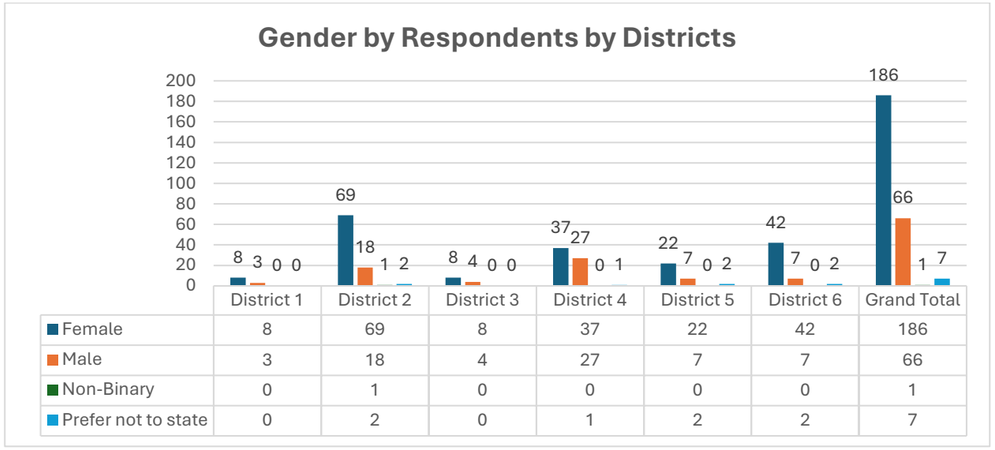
Summary:

The majority of respondents fall within the 35-64 age range, accounting for over half of the total responses (55.7%). The least represented age groups are those under 18 and over 75, making up only 8.4% of the total responses.

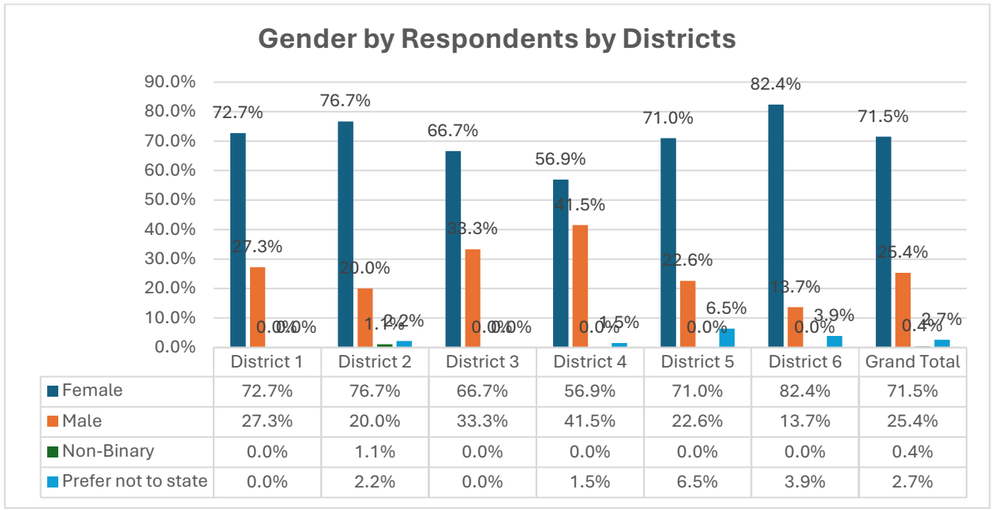
Gender Distribution

District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
11	90	12	65	31	51	259
4.2%	34.6%	4.6%	25.0%	11.9%	19.6%	100.0%



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Female	8	69	8	37	22	42	186
Male	3	18	4	27	7	7	66
Non-Binary	0	1	0	0	0	0	1
Prefer not to state	0	2	0	1	2	2	7



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Female	72.7%	76.7%	66.7%	56.9%	71.0%	82.4%	71.5%
Male	27.3%	20.0%	33.3%	41.5%	22.6%	13.7%	25.4%
Non-Binary	0.0%	1.1%	0.0%	0.0%	0.0%	0.0%	0.4%
Prefer not to state	0.0%	2.2%	0.0%	1.5%	6.5%	3.9%	2.7%

Statistics:

- **Female:** 186 (71.5%)
- **Male:** 66 (25.4%)
- **Non-Binary:** 1 (0.4%)
- **Prefer not to state:** 7 (2.7%)

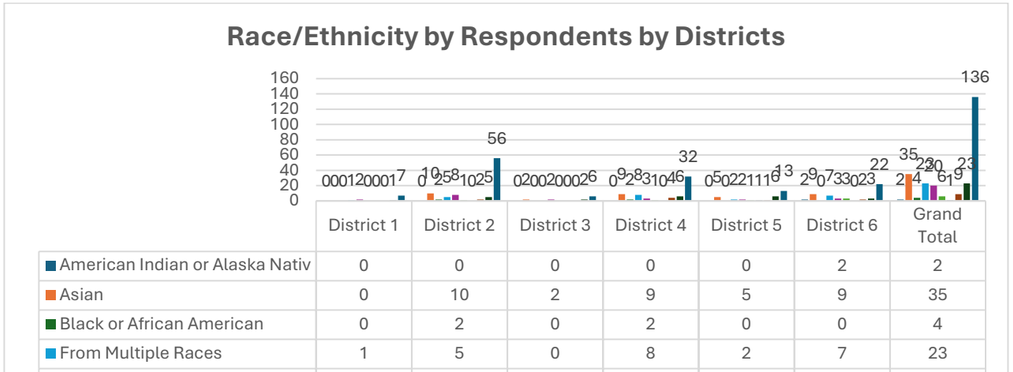
Summary:

The survey shows a significant gender imbalance, with females comprising 71.5% of the respondents. Males account for 25.4%, while non-binary individuals and those preferring not to state their gender make up a small fraction of the population.

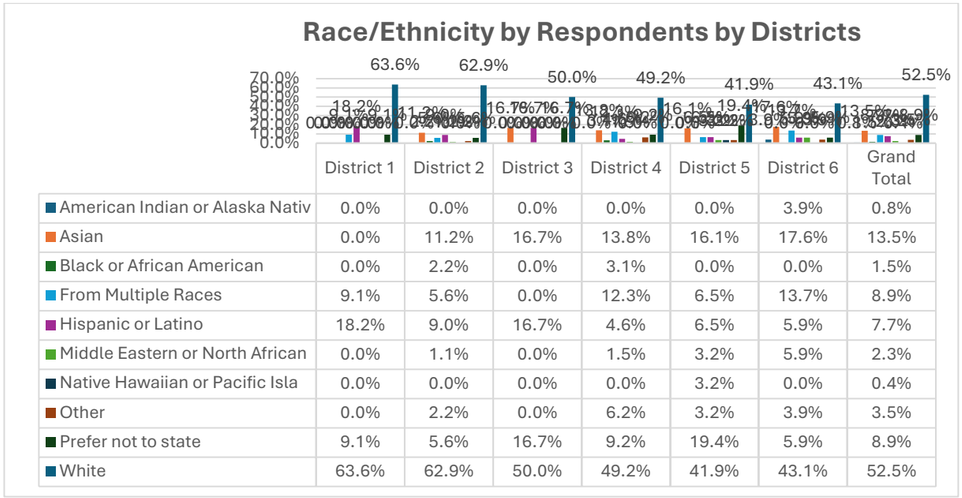
Race/Ethnicity Distribution

District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
11	89	12	65	31	51	259
4.2%	34.4%	4.6%	25.1%	12.0%	19.7%	100.0%



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
American Indian or Alaska Nativ	0	0	0	0	0	2	2
Asian	0	10	2	9	5	9	35
Black or African American	0	2	0	2	0	0	4
From Multiple Races	1	5	0	8	2	7	23
Hispanic or Latino	2	8	2	3	2	3	20
Middle Eastern or North African	0	1	0	1	1	3	6
Native Hawaiian or Pacific Isla	0	0	0	0	1	0	1
Other	0	2	0	4	1	2	9
Prefer not to state	1	5	2	6	6	3	23
White	7	56	6	32	13	22	136



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
American Indian or Alaska Nativ	0.0%	0.0%	0.0%	0.0%	0.0%	3.9%	0.8%
Asian	0.0%	11.2%	16.7%	13.8%	16.1%	17.6%	13.5%
Black or African American	0.0%	2.2%	0.0%	3.1%	0.0%	0.0%	1.5%
From Multiple Races	9.1%	5.6%	0.0%	12.3%	6.5%	13.7%	8.9%
Hispanic or Latino	18.2%	9.0%	16.7%	4.6%	6.5%	5.9%	7.7%
Middle Eastern or North African	0.0%	1.1%	0.0%	1.5%	3.2%	5.9%	2.3%
Native Hawaiian or Pacific Isla	0.0%	0.0%	0.0%	0.0%	3.2%	0.0%	0.4%
Other	0.0%	2.2%	0.0%	6.2%	3.2%	3.9%	3.5%
Prefer not to state	9.1%	5.6%	16.7%	9.2%	19.4%	5.9%	8.9%
White	63.6%	62.9%	50.0%	49.2%	41.9%	43.1%	52.5%

Statistics:

- **American Indian or Alaska Native:** 2 (0.8%)
- **Asian:** 35 (13.5%)
- **Black or African American:** 4 (1.5%)
- **From Multiple Races:** 23 (8.9%)
- **Hispanic or Latino:** 20 (7.7%)
- **Middle Eastern or North African:** 6 (2.3%)
- **Native Hawaiian or Pacific Islander:** 1 (0.4%)
- **Other:** 9 (3.5%)
- **Prefer not to state:** 23 (8.9%)
- **White:** 136 (52.5%)

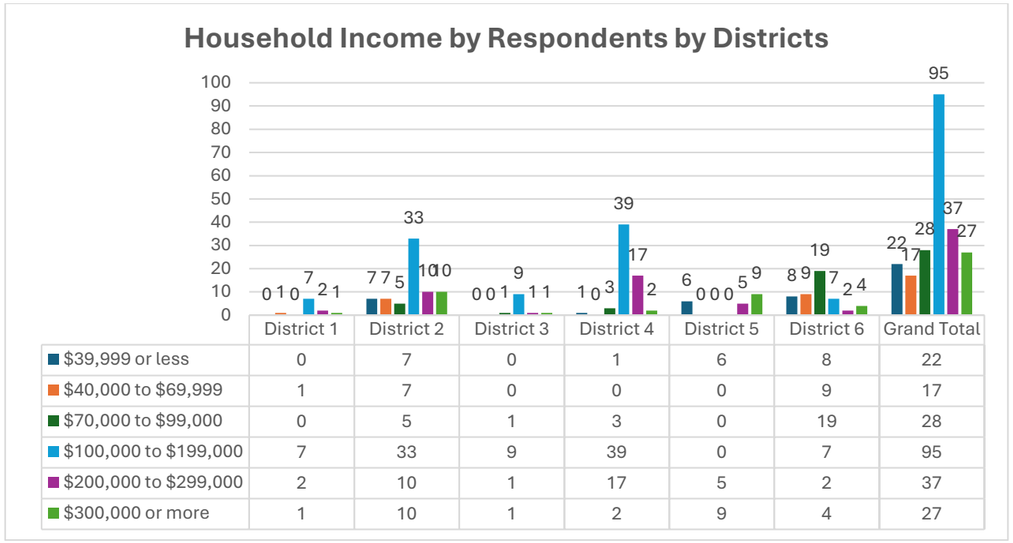
Summary:

The largest racial/ethnic group among respondents is White, representing 52.5% of the total. Asians constitute the second largest group at 13.5%, followed by those from multiple races (8.9%). Smaller representations are seen in other categories, with American Indian or Alaska Native and Native Hawaiian or Pacific Islander being the least represented.

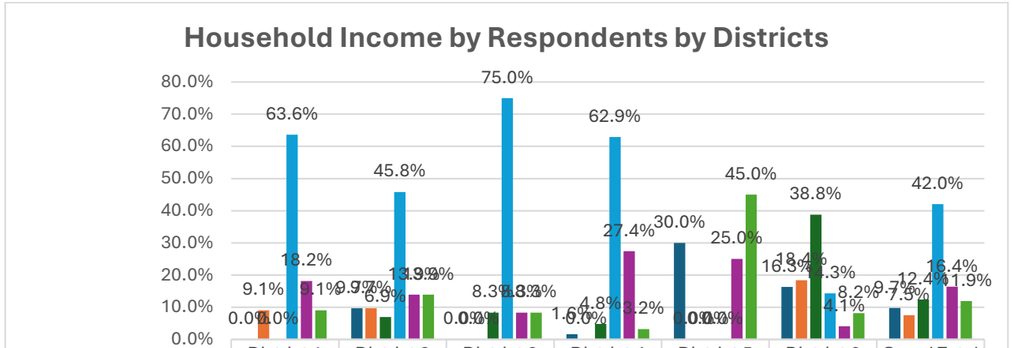
Household Income Distribution

District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
11	72	12	62	20	49	226
4.9%	31.9%	5.3%	27.4%	8.8%	21.7%	100.0%



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
$39,999 or less	0	7	0	1	6	8	22
$40,000 to $69,999	1	7	0	0	0	9	17
$70,000 to $99,000	0	5	1	3	0	19	28
$100,000 to $199,000	7	33	9	39	0	7	95
$200,000 to $299,000	2	10	1	17	5	2	37
$300,000 or more	1	10	1	2	9	4	27



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
$39,999 or less	0.0%	9.7%	0.0%	1.6%	30.0%	16.3%	9.7%
$40,000 to $69,999	9.1%	9.7%	0.0%	0.0%	0.0%	18.4%	7.5%
$70,000 to $99,000	0.0%	6.9%	8.3%	4.8%	0.0%	38.8%	12.4%
$100,000 to $199,000	63.6%	45.8%	75.0%	62.9%	0.0%	14.3%	42.0%
$200,000 to $299,000	18.2%	13.9%	8.3%	27.4%	25.0%	4.1%	16.4%
$300,000 or more	9.1%	13.9%	8.3%	3.2%	45.0%	8.2%	11.9%

Statistics:

- **$39,999 or less:** 22 (9.7%)
- **$40,000 to $69,999:** 17 (7.5%)
- **$70,000 to $99,999:** 28 (12.4%)
- **$100,000 to $199,999:** 95 (42.0%)
- **$200,000 to $299,000:** 37 (16.4%)
- **$300,000 or more:** 27 (11.9%)

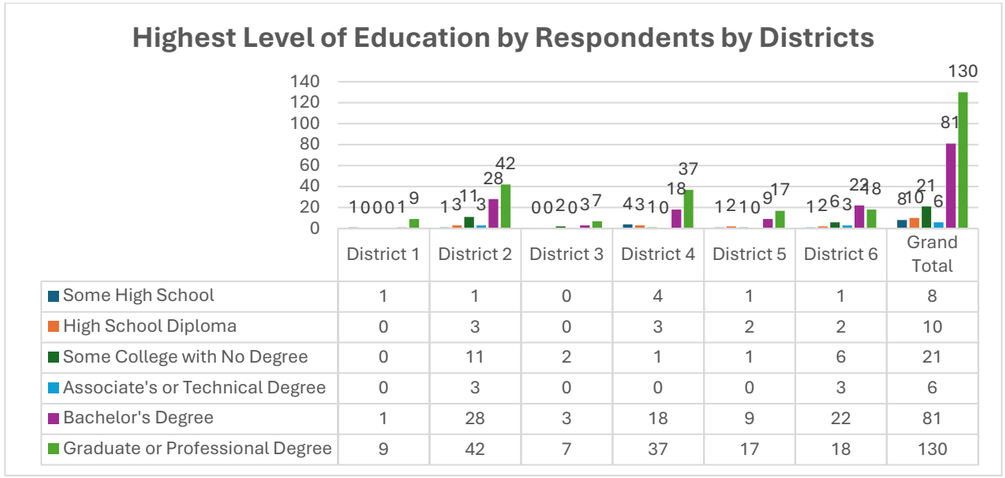
Summary:

The majority of respondents report a household income between $100,000 and $199,999, making up 42.0% of the total. The next largest income brackets are $200,000 to $299,000 (16.4%) and $70,000 to $99,999 (12.4%). Lower income brackets ($39,999 or less and $40,000 to $69,999) collectively account for 17.2% of respondents.

Education Level Distribution

District Representation:

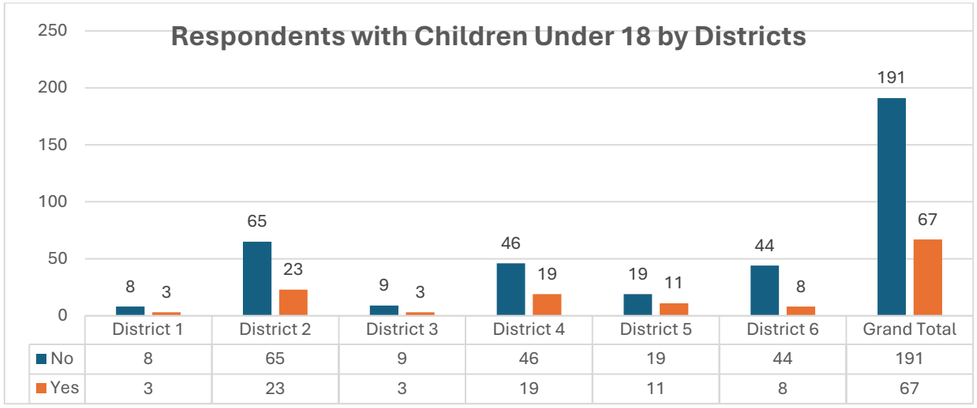
District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
11	88	12	63	30	52	256
4.3%	34.4%	4.7%	24.6%	11.7%	20.3%	100.0%

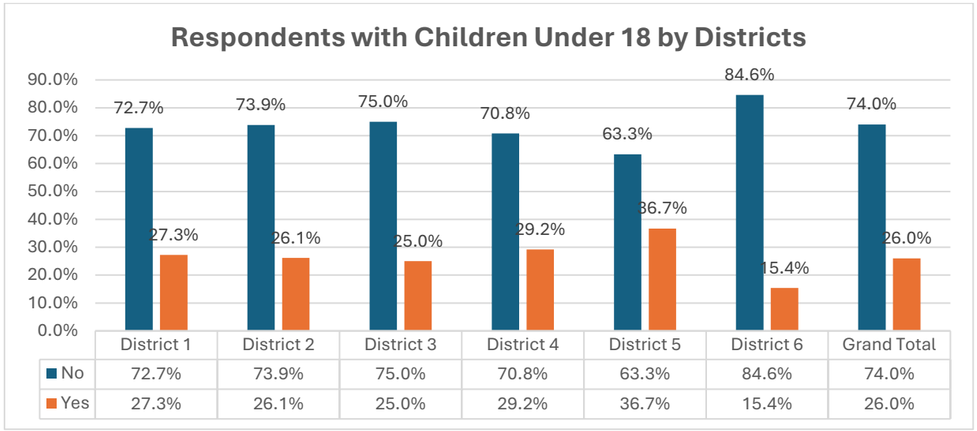

Highest Level of Education by Respondents by Districts
140
120
100
80
60
40
20
0
130
81
42
37
28
22
21
18
17
11
10
9
8
6
3
1
0
0
0

Presence of Children Under 18 at Home

District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
11	88	12	65	30	52	258
4.3%	34.1%	4.7%	25.2%	11.6%	20.2%	100.0%





Statistics:

- **No:** 191 (74.0%)
- **Yes:** 67 (26.0%)

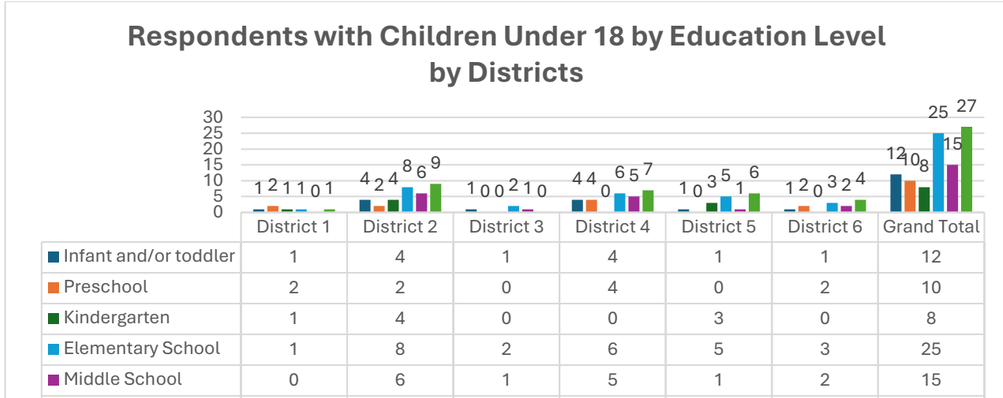
Summary:

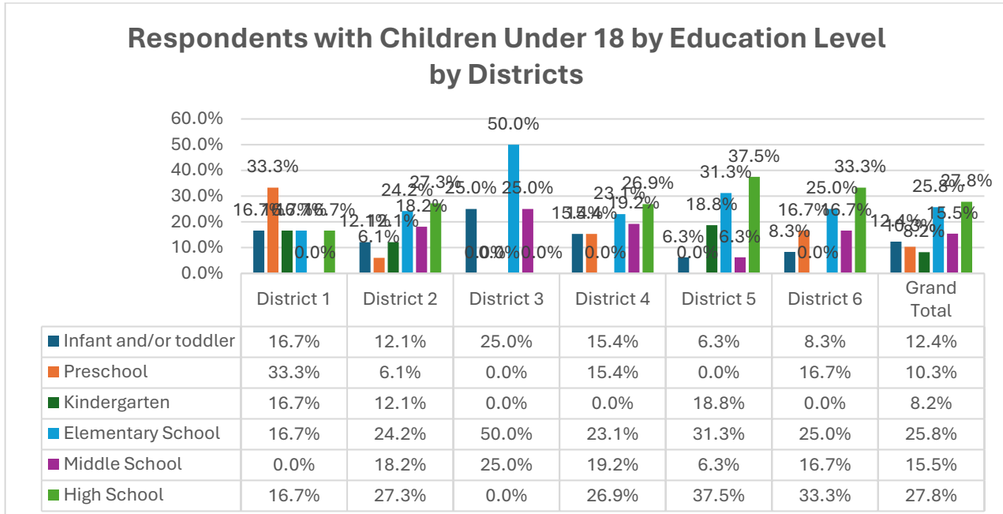
The majority of respondents (74.0%) do not have children under 18 at home. Only 26.0% of the respondents reported having children in this age group.

Age of Children for Those With Children

District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
6	33	4	26	16	12	97
6.2%	34.0%	4.1%	26.8%	16.5%	12.4%	100.0%





Statistics:

- **Infant and/or toddler:** 12 (12.4%)
- **Preschool:** 10 (10.3%)

- **Kindergarten:** 8 (8.2%)
- **Elementary School:** 25 (25.8%)
- **Middle School:** 15 (15.5%)
- **High School:** 27 (27.8%)

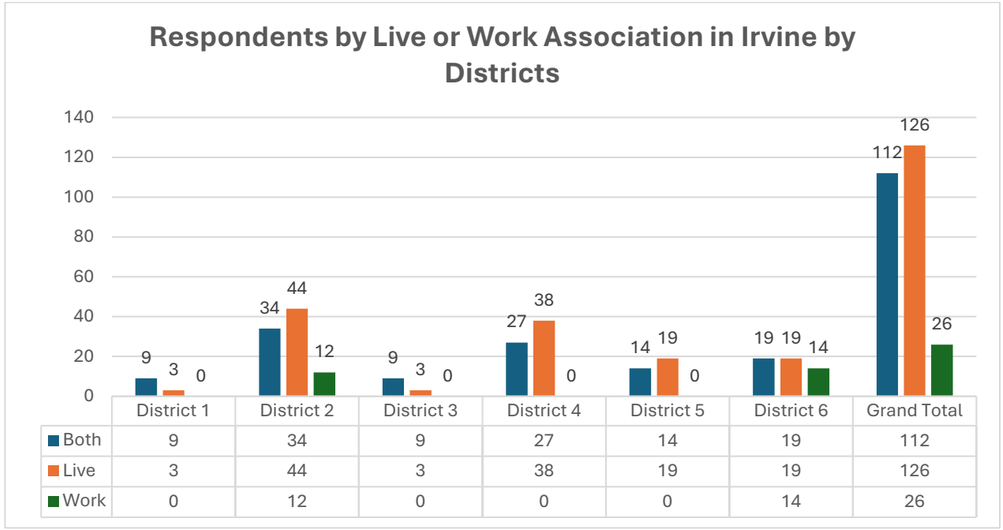
Summary:

Among respondents with children, the largest groups are those with children in high school (27.8%) and elementary school (25.8%). The smallest groups are those with kindergarten-aged children (8.2%).

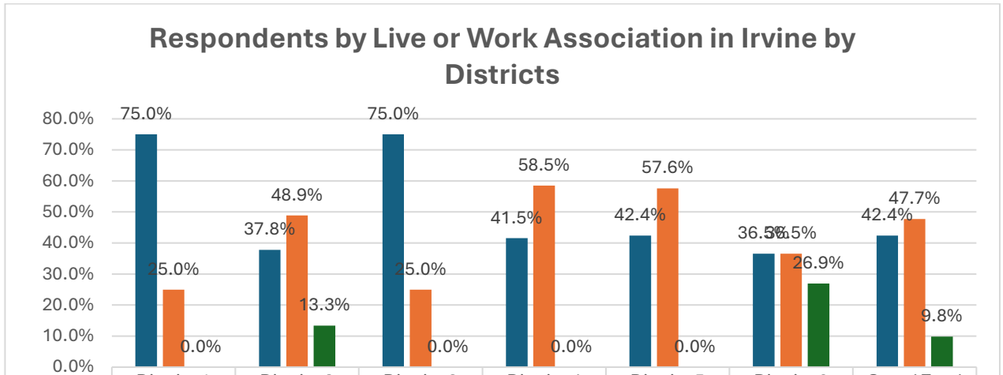
Live or Work in Irvine

District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
12	90	12	65	33	52	264
4.5%	34.1%	4.5%	24.6%	12.5%	19.7%	100.0%



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Both	9	34	9	27	14	19	112
Live	3	44	3	38	19	19	126
Work	0	12	0	0	0	14	26



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Both	75.0%	37.8%	75.0%	41.5%	42.4%	36.5%	42.4%
Live	25.0%	48.9%	25.0%	58.5%	57.6%	36.5%	47.7%
Work	0.0%	13.3%	0.0%	0.0%	0.0%	26.9%	9.8%

Statistics:

- **Both:** 112 (42.4%)
- **Live:** 126 (47.7%)
- **Work:** 26 (9.8%)

Summary:

Nearly half of the respondents (47.7%) live in Irvine, while 42.4% both live and work in the city. A smaller portion (9.8%) only work in Irvine.

Conclusion

This summary highlights the demographic diversity and characteristics of the respondents across Irvine's districts. The data indicates significant representation among middle-aged adults, females, and highly educated individuals. The majority of respondents report higher household incomes and do not have children under 18 at home. Additionally, most respondents either live in Irvine or both live and work in the city.

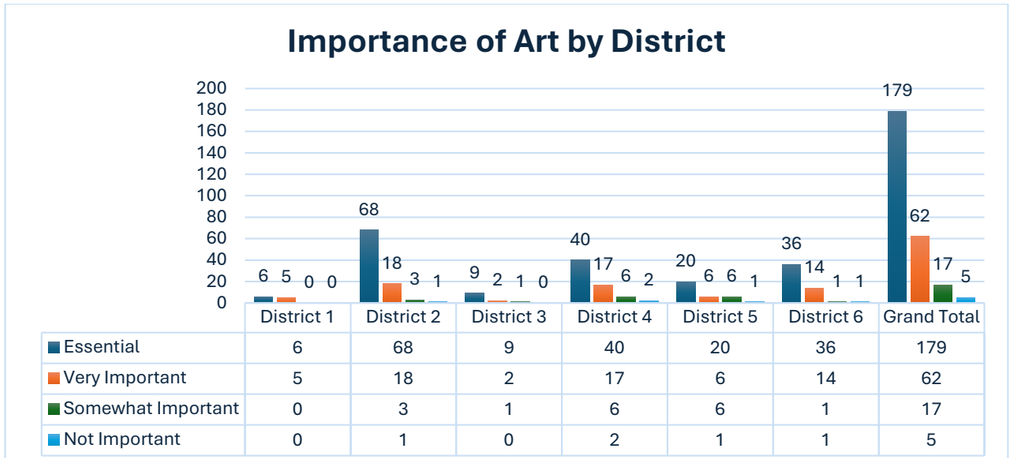
Overview

This report summarizes the findings from survey data collected from Irvine residents, focusing on questions related to public art, cultural traditions, and preferred community enhancements. The responses offer insights into the community's priorities and preferences for improving public spaces and fostering cultural engagement.

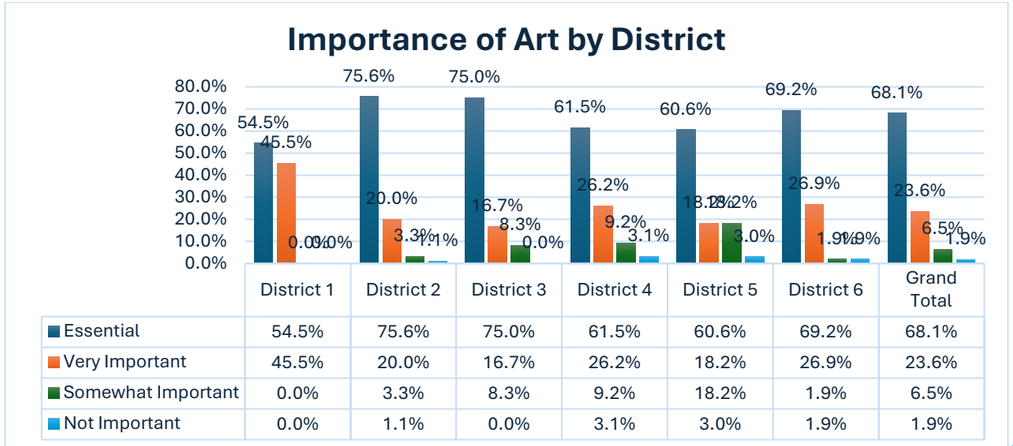
Importance of Arts, Creative, and Cultural Traditions

District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
11	90	12	65	33	52	263
4.2%	34.2%	4.6%	24.7%	12.5%	19.8%	100.0%



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Essential	6	68	9	40	20	36	179
Very Important	5	18	2	17	6	14	62
Somewhat Important	0	3	1	6	6	1	17
Not Important	0	1	0	2	1	1	5



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Essential	54.5%	75.6%	75.0%	61.5%	60.6%	69.2%	68.1%
Very Important	45.5%	20.0%	16.7%	26.2%	18.2%	26.9%	23.6%
Somewhat Important	0.0%	3.3%	8.3%	9.2%	18.2%	1.9%	6.5%
Not Important	0.0%	1.1%	0.0%	3.1%	3.0%	1.9%	1.9%

Question: How important are the arts, creative, and/or cultural traditions to you?

- **Essential:** 179 (68.1%)
- **Very Important:** 62 (23.6%)
- **Somewhat Important:** 17 (6.5%)
- **Not Important:** 5 (1.9%)
- **Grand Total:** 263

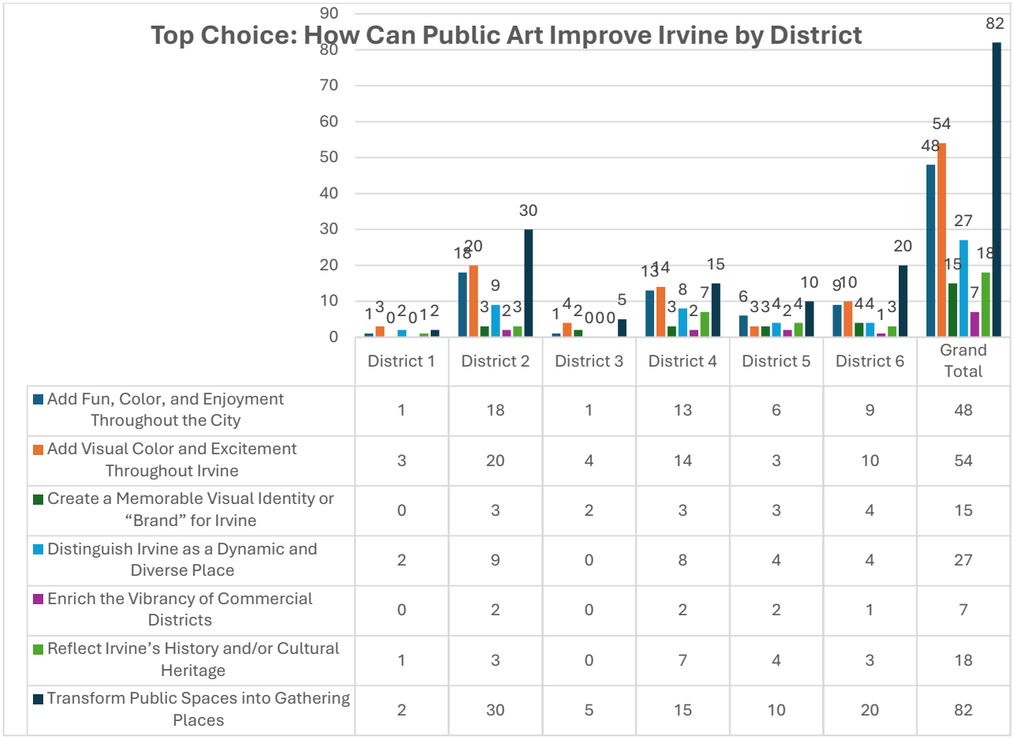
Summary:

A significant majority of respondents (68.1%) consider arts, creative, and cultural traditions essential. Combined with those who find them very important (23.6%), over 90% of the community values these aspects highly.

Goals of a Public Arts Program

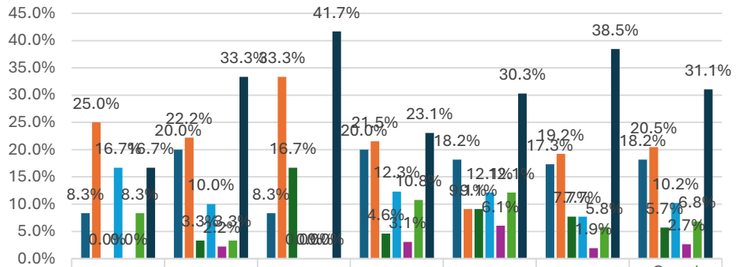
District Representation:

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
12	90	12	65	33	52	264
4.5%	34.1%	4.5%	24.6%	12.5%	19.7%	100.0%



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Add Fun, Color, and Enjoyment Throughout the City	1	18	1	13	6	9	48
Add Visual Color and Excitement Throughout Irvine	3	20	4	14	3	10	54
Create a Memorable Visual Identity or “Brand” for Irvine	0	3	2	3	3	4	15
Distinguish Irvine as a Dynamic and Diverse Place	2	9	0	8	4	4	27
Enrich the Vibrancy of Commercial Districts	0	2	0	2	2	1	7
Reflect Irvine’s History and/or Cultural Heritage	1	3	0	7	4	3	18
Transform Public Spaces into Gathering Places	2	30	5	15	10	20	82

Top Choice: How Can Public Art Improve Irvine by District



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Add Fun, Color, and Enjoyment Throughout the City	8.3%	20.0%	8.3%	20.0%	18.2%	17.3%	18.2%
Add Visual Color and Excitement Throughout Irvine	25.0%	22.2%	33.3%	21.5%	9.1%	19.2%	20.5%
Create a Memorable Visual Identity or "Brand" for Irvine	0.0%	3.3%	16.7%	4.6%	9.1%	7.7%	5.7%
Distinguish Irvine as a Dynamic and Diverse Place	16.7%	10.0%	0.0%	12.3%	12.1%	7.7%	10.2%
Enrich the Vibrancy of Commercial Districts	0.0%	2.2%	0.0%	3.1%	6.1%	1.9%	2.7%
Reflect Irvine's History and/or Cultural Heritage	8.3%	3.3%	0.0%	10.8%	12.1%	5.8%	6.8%
Transform Public Spaces into Gathering Places	16.7%	33.3%	41.7%	23.1%	30.3%	38.5%	31.1%

Question: How can public art improve Irvine? Which of the following would you prioritize as the goals of a public arts program? Please Rank 1 to 8, 1 being the most important and 8 being the least important.

- **Transform Public Spaces into Gathering Places:** 82 (31.1%)
- **Add Visual Color and Excitement Throughout Irvine:** 54 (20.5%)
- **Add Fun, Color, and Enjoyment Throughout the City:** 48 (18.2%)
- **Distinguish Irvine as a Dynamic and Diverse Place:** 27 (10.2%)
- **Reflect Irvine's History and/or Cultural Heritage:** 18 (6.8%)
- **Create a Memorable Visual Identity or "Brand" for Irvine:** 15 (5.7%)
- **Enrich the Vibrancy of Commercial Districts:** 7 (2.7%)
- **Grand Total:** 264

Summary:

The primary goal for public art, as prioritized by respondents, is to transform public spaces into gathering places (31.1%). Followed by adding visual color and excitement (20.5%) and adding fun, color, and enjoyment throughout the city (18.2%).

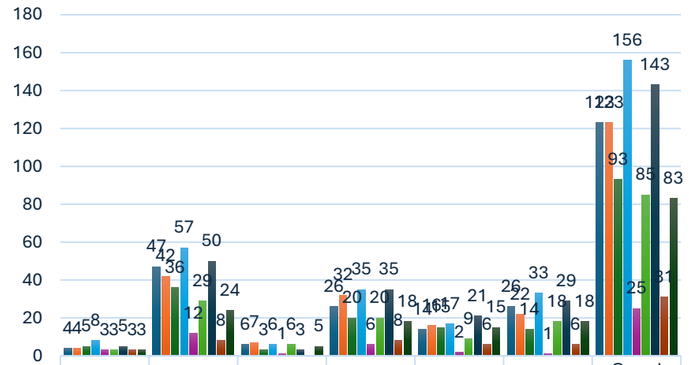
Ideas for Activating or Improving Public Spaces via Public Art

District Representation:

****3 responses provided per respondent****

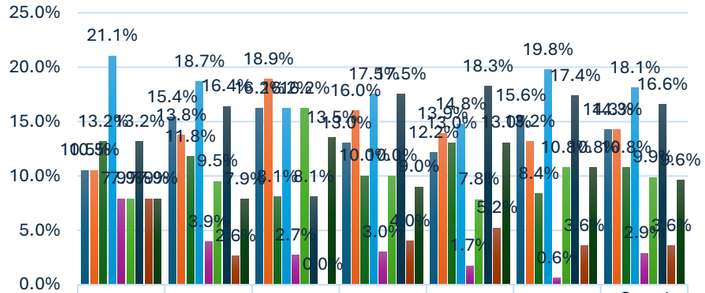
District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
38	305	37	200	115	167	862
4.4%	35.4%	4.3%	23.2%	13.3%	19.4%	100.0%

Three Favorite Ideas for Improving Public Space by District



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Adding art to public works such as bridges and utility boxes	4	47	6	26	14	26	123
Adding public art to recreational areas such as bike trails	4	42	7	32	16	22	123
Artist-designed benches	5	36	3	20	15	14	93
Murals and/or community-engaged mural-making	8	57	6	35	17	33	156
Other	3	12	1	6	2	1	25
Quirky, temporary public art that attracts selfie-takers	3	29	6	20	9	18	85
Sculptures	5	50	3	35	21	29	143
Street banners	3	8		8	6	6	31
Visual improvements to Culver Drive and other major Irvine roads	3	24	5	18	15	18	83

Three Favorite Ideas for Improving Public Space by District



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Adding art to public works such as bridges and utility boxes	10.5%	15.4%	16.2%	13.0%	12.2%	15.6%	14.3%
Adding public art to recreational areas such as bike trails	10.5%	13.8%	18.9%	16.0%	13.9%	13.2%	14.3%
Artist-designed benches	13.2%	11.8%	8.1%	10.0%	13.0%	8.4%	10.8%
Murals and/or community-engaged mural-making	21.1%	18.7%	16.2%	17.5%	14.8%	19.8%	18.1%
Other	7.9%	3.9%	2.7%	3.0%	1.7%	0.6%	2.9%
Quirky, temporary public art that attracts selfie-takers	7.9%	9.5%	16.2%	10.0%	7.8%	10.8%	9.9%
Sculptures	13.2%	16.4%	8.1%	17.5%	18.3%	17.4%	16.6%
Street banners	7.9%	2.6%	0.0%	4.0%	5.2%	3.6%	3.6%
Visual improvements to Culver Drive and other major Irvine roads	7.9%	7.9%	13.5%	9.0%	13.0%	10.8%	9.6%

Question: Please select your three favorites from the following list of ideas for activating or improving public spaces via public art.

- **Murals and/or community-engaged mural-making:** 156 (18.1%)
- **Sculptures:** 143 (16.6%)
- **Adding art to public works such as bridges and utility boxes:** 123 (14.3%)
- **Adding public art to recreational areas such as bike trails:** 123 (14.3%)
- **Artist-designed benches:** 93 (10.8%)
- **Quirky, temporary public art that attracts selfie-takers:** 85 (9.9%)
- **Visual improvements to Culver Drive and other major Irvine roads:** 83 (9.6%)
- **Street banners:** 31 (3.6%)
- **Other:** 25 (2.9%)

- **Grand Total:** 862

Summary:

Murals and/or community-engaged mural-making (18.1%) and sculptures (16.6%) are the top preferences for improving public spaces. Adding art to public works and recreational areas both received 14.3% each, showing strong community support for these enhancements.

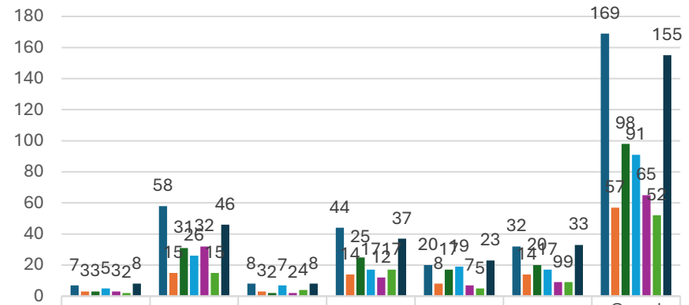
Preferred Locations for Public Art

District Representation:

****3 responses provided per respondent****

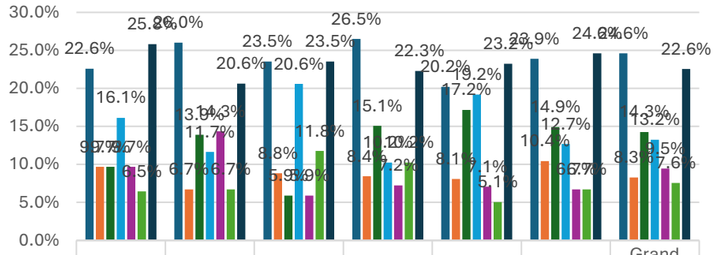
District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
31	223	34	166	99	134	687
4.5%	32.5%	4.9%	24.2%	14.4%	19.5%	100.0%

Top Locations for Placing Public Art by District



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
An artwork placed at the entrance to each of Irvine's villages	7	58	8	44	20	32	169
Bill Barber Park	3	15	3	14	8	14	57
Heritage Community Park	3	31	2	25	17	20	98
In front of City Hall	5	26	7	17	19	17	91
Other	3	32	2	12	7	9	65
Street banners	2	15	4	17	5	9	52
The Great Park (various options)	8	46	8	37	23	33	155

Top Locations for Placing Public Art by District



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
An artwork placed at the entrance to each of Irvine's villages	22.6%	26.0%	23.5%	26.5%	20.2%	23.9%	24.6%
Bill Barber Park	9.7%	6.7%	8.8%	8.4%	8.1%	10.4%	8.3%
Heritage Community Park	9.7%	13.9%	5.9%	15.1%	17.2%	14.9%	14.3%
In front of City Hall	16.1%	11.7%	20.6%	10.2%	19.2%	12.7%	13.2%
Other	9.7%	14.3%	5.9%	7.2%	7.1%	6.7%	9.5%
Street banners	6.5%	6.7%	11.8%	10.2%	5.1%	6.7%	7.6%
The Great Park (various options)	25.8%	20.6%	23.5%	22.3%	23.2%	24.6%	22.6%

Question: What are your top preferred locations for placing public art in Irvine?

- **An artwork placed at the entrance to each of Irvine's villages:** 169 (24.6%)
- **The Great Park (various options):** 155 (22.6%)
- **Heritage Community Park:** 98 (14.3%)
- **In front of City Hall:** 91 (13.2%)
- **Other:** 65 (9.5%)
- **Bill Barber Park:** 57 (8.3%)
- **Street banners:** 52 (7.6%)
- **Grand Total:** 687

Summary:

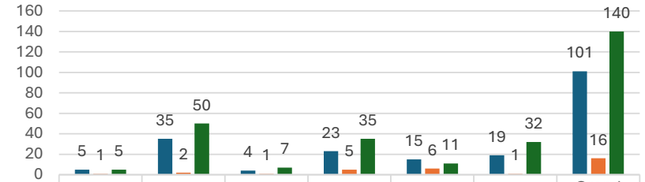
The most popular location for public art is at the entrance to each of Irvine's villages (24.6%), followed by The Great Park with various options (22.6%). Heritage Community Park (14.3%) and in front of City Hall (13.2%) also received notable preferences.

Focus for Public Art in Irvine

District Distribution

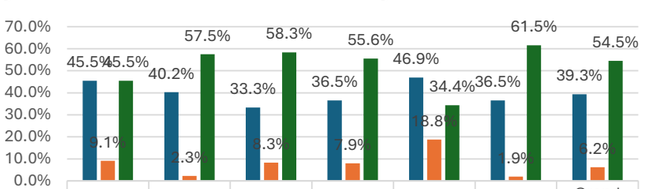
District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
11	87	12	63	32	52	257
4.3%	33.9%	4.7%	24.5%	12.5%	20.2%	100.0%

Primary Focus for Public Art in Irvine by District



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Both	5	35	4	23	15	19	101
To help animate and beautify the Great Park	1	2	1	5	6	1	16
To spread public art throughout the City	5	50	7	35	11	32	140

Primary Focus for Public Art in Irvine by District



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Both	45.5%	40.2%	33.3%	36.5%	46.9%	36.5%	39.3%
To help animate and beautify the Great Park	9.1%	2.3%	8.3%	7.9%	18.8%	1.9%	6.2%
To spread public art throughout the City	45.5%	57.5%	58.3%	55.6%	34.4%	61.5%	54.5%

Question: Should the primary focus for public art in Irvine be:

- **To spread public art throughout the City:** 140 (54.5%)
- **Both:** 101 (39.3%)
- **To help animate and beautify the Great Park:** 16 (6.2%)
- **Grand Total:** 257

Summary:

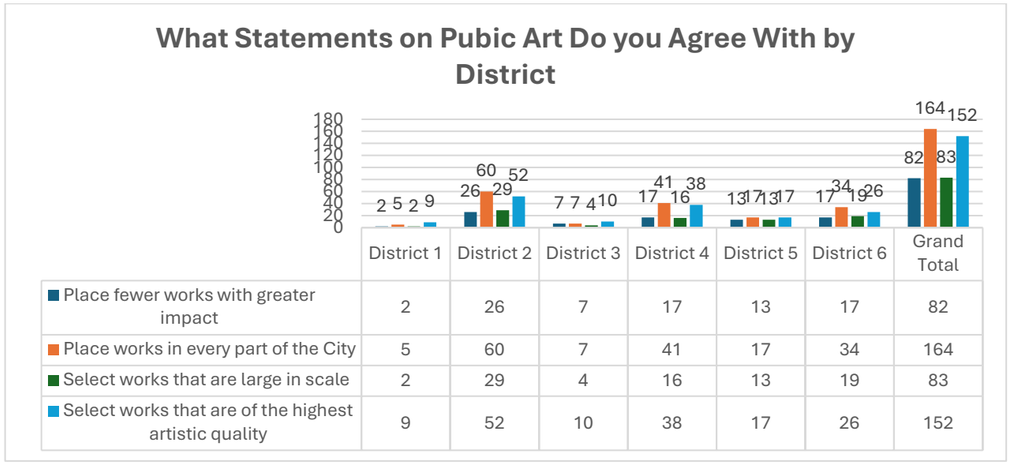
The majority of respondents (54.5%) believe the focus should be on spreading public art throughout the city. A significant portion (39.3%) support both city-wide distribution and beautifying the Great Park.

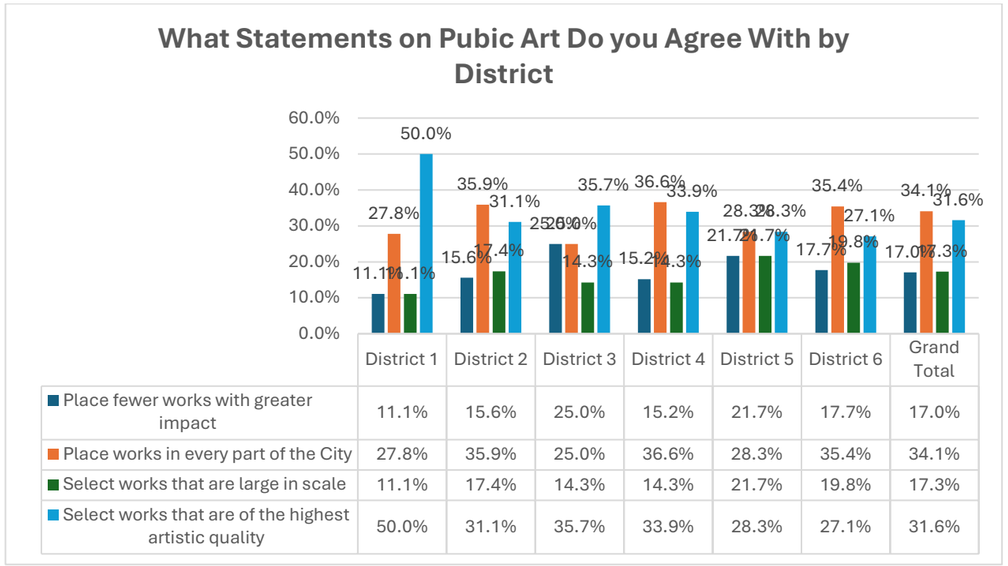
Preferences for Public Art Selection

District Distribution

****Responses not limited per respondent****

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
18	167	28	112	60	96	481
3.7%	34.7%	5.8%	23.3%	12.5%	20.0%	100.0%





Question: When selecting public art, which of these do you agree with (select as many as you wish):

- **Place works in every part of the City:** 164 (34.1%)
- **Select works that are of the highest artistic quality:** 152 (31.6%)
- **Select works that are large in scale:** 83 (17.3%)
- **Place fewer works with greater impact:** 82 (17.0%)
- **Grand Total:** 481

Summary:

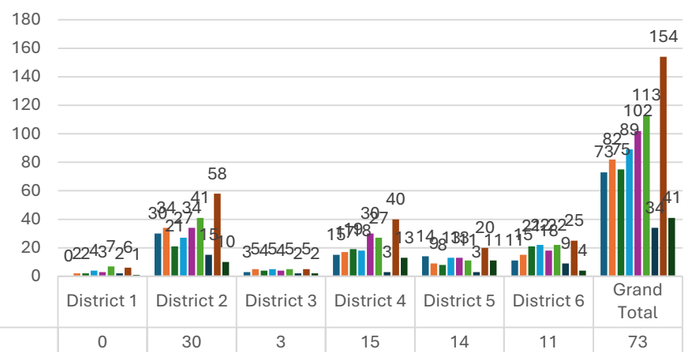
Placing works in every part of the city (34.1%) and selecting high-quality works (31.6%) are the top priorities. Fewer works with greater impact (17.0%) and large-scale works (17.3%) are also important considerations.

Preferred Additions to Irvine

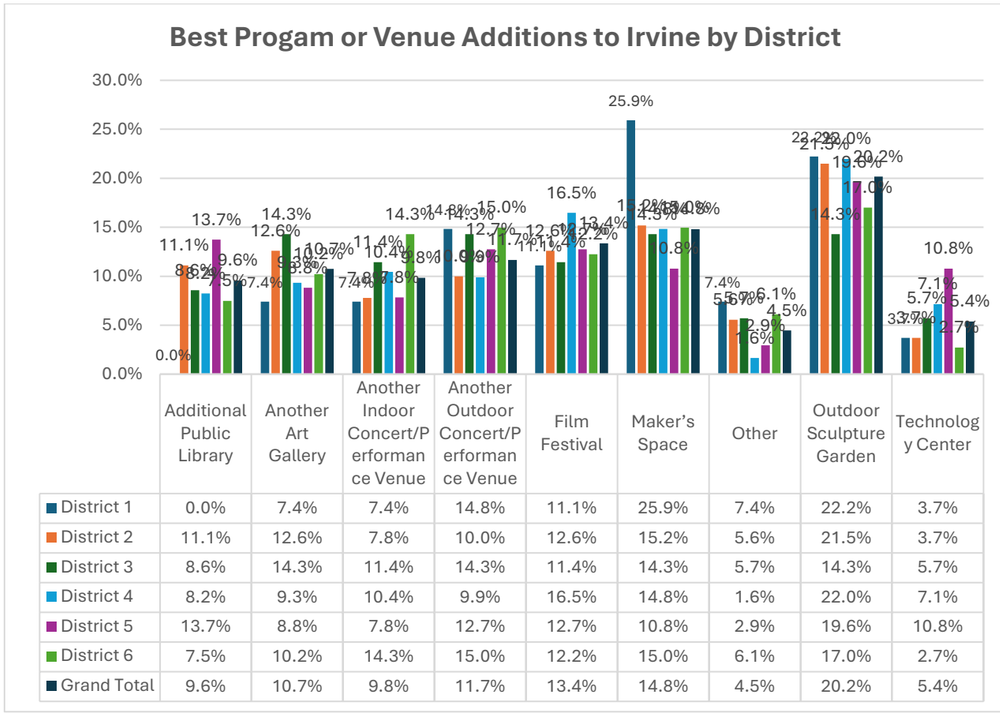
District Distribution

****Responses not limited per respondent****

District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
27	270	35	182	102	147	763
3.5%	35.4%	4.6%	23.9%	13.4%	19.3%	100.0%



	District 1	District 2	District 3	District 4	District 5	District 6	Grand Total
Additional Public Library	0	30	3	15	14	11	73
Another Art Gallery	2	34	5	17	9	15	82
Another Indoor Concert/Performance Venue	2	21	4	19	8	21	75
Another Outdoor Concert/Performance Venue	4	27	5	18	13	22	89
Film Festival	3	34	4	30	13	18	102
Maker's Space	7	41	5	27	11	22	113
Other	2	15	2	3	3	9	34
Outdoor Sculpture Garden	6	58	5	40	20	25	154
Technology Center	1	10	2	13	11	4	41



	Additional Public Library	Another Art Gallery	Another Indoor Concert/Performance Venue	Another Outdoor Concert/Performance Venue	Film Festival	Maker's Space	Other	Outdoor Sculpture Garden	Technology Center
District 1	0.0%	7.4%	7.4%	14.8%	11.1%	25.9%	7.4%	22.2%	3.7%
District 2	11.1%	12.6%	7.8%	10.0%	12.6%	15.2%	5.6%	21.5%	3.7%
District 3	8.6%	14.3%	11.4%	14.3%	11.4%	14.3%	5.7%	14.3%	5.7%
District 4	8.2%	9.3%	10.4%	9.9%	16.5%	14.8%	1.6%	22.0%	7.1%
District 5	13.7%	8.8%	7.8%	12.7%	12.7%	10.8%	2.9%	19.6%	10.8%
District 6	7.5%	10.2%	14.3%	15.0%	12.2%	15.0%	6.1%	17.0%	2.7%
Grand Total	9.6%	10.7%	9.8%	11.7%	13.4%	14.8%	4.5%	20.2%	5.4%

Question: Which of the following programs or venues would be the best additions to Irvine?

- **Outdoor Sculpture Garden:** 154 (20.2%)
- **Maker's Space:** 113 (14.8%)
- **Film Festival:** 102 (13.4%)
- **Another Outdoor Concert/Performance Venue:** 89 (11.7%)
- **Another Art Gallery:** 82 (10.7%)
- **Another Indoor Concert/Performance Venue:** 75 (9.8%)
- **Additional Public Library:** 73 (9.6%)
- **Technology Center:** 41 (5.4%)
- **Other:** 34 (4.5%)
- **Grand Total:** 763

Summary:

The community's top preference for new additions is an outdoor sculpture garden (20.2%). Other significant preferences include a maker’s space (14.8%) and a film festival (13.4%). An additional art gallery (10.7%) and outdoor concert/performance venue (11.7%) are also highly favored.

Conclusion

The survey responses indicate that Irvine residents place high importance on arts, creative, and cultural traditions. They prioritize transforming public spaces into gathering places and enhancing visual appeal throughout the city. Murals, sculptures, and art in public works are popular choices for improving public spaces, with entrances to Irvine’s villages and The Great Park being preferred locations. The focus should be on spreading public art city-wide, with an emphasis on high-quality and impactful works. Finally, the community expresses strong support for an outdoor sculpture garden, maker’s space, and film festival as valuable additions to Irvine.

This summary provides a comprehensive overview of the community's preferences and priorities, which can guide future public art and cultural initiatives in Irvine.

CITY OF IRVINE
1971

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Arts
ORANGE COUNTY

Arts in the Great Park

2008 - 2015

ATTACHMENT 2

Cover Photo: Palm Tree Cozy by Amy Caterina

Arts in the Great Park

2008 - 2015

Prepared for

City of Irvine Fine Arts Program

Report by

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Images courtesy of
City of Irvine

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Executive Summary

Over the past seven years, arts and culture offerings at the Great Park have ranged from engaging visitors directly in hands-on creative endeavors to intimate gatherings where they can meet and learn from innovators, from diverse visual and performing arts experiences for small and mid-sized audiences of all ages to the presentation of concerts by world class musical artists for audiences in the thousands.

Without purpose-built facilities in the park ready to house such activities, initial programming was selected on the basis of its ability to animate outdoor open space or the raw interior space of existing buildings. The public embraced the variety of experiences and their unusual settings with remarkable enthusiasm.

Overall, there have been more than 500 days in which visitors could attend events or engage in creative expression at the Great Park, including 35 "Flights and Sounds" concerts, 38 dance band events, 20 gallery exhibitions, 12 "Living Room Talks," 11 Palm Court Arts Happenings, five artist residencies, as well as other unique activities.

The public's view of the Great Park as an attractive community amenity has grown steadily throughout this period in large part because of the active schedule of creative presentations there. These early years of programming have enabled City of Irvine staff to gain a clearer understanding of what kinds of offerings fulfill the community's vision for the Great Park and which presentations function best within its operational standards and resources.

At a time when the City is evaluating its goals for the Great Park, this report provides some historical perspective on robust programming that meets the expectations of its citizens. In that regard, we believe it can be a useful tool for Fine Arts staff to use in considering its next steps, and proves that arts and culture plays a central role in the community's aspirations for the Great Park.

Further, the consolidation of the Great Park within the City of Irvine's Community Services Department has opened up new opportunities for programmatic collaborations with the Irvine Fine Arts Center and other city parks.

Photo: Great 948 Exhibition

Food for Thought: Recommendations

- Embrace the most expansive vision possible in considering future programs or modifications to existing ones.
- Continue to use the Guiding Principles as a benchmark in identifying prospective new programs and in evaluating current programs.
- Seek programs that fulfill multiple Guiding Principles, but don't let that goal impede imaginative programming.
- While resources expand and contract in different budget years, the goal should continue to be a menu of programs that fulfill all Guiding Principles.
- Lean towards scalable programs—this ensures continuity of engagement with the community during construction.
- Target the full spectrum of audience size, but carefully consider—and be prepared to defend—the rationale for small attendance events. Similarly, be willing to take on the challenges of the large event with enthusiasm—but conduct thorough planning to make certain that facilities are clear of construction and competing usage, there is adequate lead time, and there are sufficient staff resources to manage an ambitious large-scale event.
- Aim for programming that reflects the extraordinary diversity of Irvine's population, and reach beyond that in targeting other demographics and attracting visitors from beyond the city.
- While some of the best-attended and most successful programming has targeted families and children, the largest growing prospective audience for arts experiences is the now-aging "Baby Boom" generation, and programming that addresses their interests should be an important consideration.
- One or more city-wide festivals (existing or newly-conceived) can provide a valuable thematic link for programming within the Great Park and in the city's other arts venues and parks. To explore this successfully will require a central point of communication and coordination in the form of a primary City staff contact and, perhaps, a group of representatives from collaborating organizations. Theme-sharing need not be limited to festivals, either, and should be seen as a great opportunity for audience building.
- Reconsider unique kinds of "hybrid" arts programs like the Aeolian Ride, an audience participation bike ride/performance art experience, and the Without Walls audio theatre podcast production "Sussurus," listened to by attendees on headsets as they wander from location to location within a park or botanical garden. These were considered for the Palm Court Arts Happenings series, but inadequate infrastructure and insufficient operational resources were obstacles to their being presented. However, unusual programming like these can distinguish what the Great Park offers from other community arts events. Think outside the box!
- Upon the release of the 2015-16 City of Irvine Parks and Facilities Master Plan, identify actual and potential gaps in arts programming and services, and develop recommendations to fulfill them.

Photo: The Landscape of Movement - Motion/TRIBE Dance Company

Arts & Culture at the Great Park
Timeline of Major Activities

2008

August / 2008
"Flights and Sounds" Concert Series in the Great Park begins [ended August 2012]

2011

July / 2011
Great Park Gallery opens [exhibitions and installations are ongoing]

August / 2011
Artists-in-Residence program launches [ended February 2013]

October / 2011
Palm Court Arts Happenings monthly series begins outdoors at Palm Court, in Hangar 244 and in Artists Studios [ended May 2013]

2012

October / 2012
Independent & Inspired: Film Series in the Artists Studios [ended November 2012]

2013

January / 2013
Chamber Music Series in the Artists Studios [ended March 2013]

2014

April / 2014
The Living Room Talks monthly series in the Gallery begins

2015

January / 2015
OC Writers: Read & Critique in the Gallery

April / 2015
The Art Lab: Creation Stations in the Artists Studios

June / 2015
Yesterday's Future Lecture Series [ends September 2015]

September / 2015
The Creativity Sessions

TBA
"stARTer Kits" series of workshops

Photo: Artist in Residence - Kevin Kwan Loucks (at piano) and Ensemble

Guiding Principles

The guiding principles for the selection of programs and exhibitions provided by the Orange County Great Park (OCGP) Arts Section are:

01/ Engagement
Encourage community engagement and participation in the arts.

02/ Multi-disciplinary Program
Produce innovative, multi-disciplinary programming that educates, inspires and fosters creative expression.

03/ Diverse Themes
Present a broad and diverse range of traditional and contemporary themes.

04/ Partnerships
Foster partnership development and collaboration with local arts organizations, educational institutions, museums and art associations.

Photo: The Spoken World - Marc Bamuthi Joseph

Key to Guiding Principles Adressed

Engagement

Multi-disciplinary Program

Diverse Themes

Partnerships

OCGP Arts Section Exhibitions & Programs 2008 - 2015

Gallery exhibitions, arts programs, concerts and artist residencies have provided the public with more than 500 days of cultural experiences free of charge since 2008. The following pages document the depth and breadth of the Great Park's arts and culture programing, each identifying the specific Guiding Principles fulfilled.

Exhibitions

Plane Air Power: Paintings and Sculptures by Jorg Dubin

July 23 – October 16, 2011

Jorg Dubin began to create artwork depicting the Marine Corps Air Station El Toro at an extraordinary time when the military base transitioned from an operational air station to a decommissioned facility. Dubin's paintings, done in the style of the California painting movement called plein air, capture the period when the developed base was being reclaimed by nature. Dubin's recent aviation-inspired sculptural works provide a further layer of commentary on transformation.

Great 948

September 18, 2011

Orange County contains 948 square miles and the heart of that 948 is the Great Park. To celebrate the opening of the Palm Court Arts Complex, the Great Park collected and exhibited 948 paintings by 948 artists inscribed on six inch Masonite tiles.

This inclusive community happening also featured music mixed by local DJs, as well as homegrown bands such as Strange Birds, Yellow Red Sparks, and the Allah-Las.

The Great Picture: The World's Largest Photograph & The Legacy Project

November 5, 2011 – January 29, 2012

This multimedia Great Park Gallery exhibition tells the story of how Jerry Burchfield, Mark Chamberlain, Jacques Garnier, Rob Johnson, Douglas McCulloh and Clayton Spada built the world's largest camera and used it to take the world's largest photograph. The Great Picture was created in an F-18 hangar at MCAS El Toro in 2006 before the former air base began to transition into the Great Park.

Marks on the Land / The View from Here, Aerial Photography by Tom Lamb

March 24 – June 17, 2012

The third in a series of Great Park Gallery exhibitions showcasing artwork inspired by the Marine Corps Air Station El Toro environment. For several decades, Lamb has employed helicopters to photograph Southern California's agricultural lands, abandoned industrial sites and former military bases from an elevated vantage point. In Lamb's oversized images, patterns and textures emerge that free the viewer from references to perspective to reveal hidden beauty.

Key to Guiding Principles Adressed

Engagement

Multi-disciplinary Program

Diverse Themes

Partnerships

Farmers to Flyers: Marine Corps Air Station El Toro and Mid-Century Orange County

July 14, 2012 – March 31, 2013

Presented in Collaboration with California State University, Fullerton.

A site-specific exhibition comprising historical photographs, artifacts, oral histories and videos that describe MCAS El Toro's impact on Southern California. This special exhibition, based on 400 foundational interviews with El Toro veterans, also explores related topics such as agriculture, dramatic urban growth, industrial expansion, free construction, parks and master planned cities.

1942: Contemporary Artists Conceptualize the Year 1942

July 14, 2012 - March 31, 2013

A Great Park Artist Studio exhibition in which numerous contemporary Southern California-based artists address site relational themes such as "life on the home front" and "family memories of a world at war."

Involuntary Memory: El Toro Marine Airbase and the Nixon Years by Deborah Aschheim

April 27 - July 14, 2013

Guest curated by Meg Linton, this exhibition comprised drawings and sculpture inspired by Aschheim's seven-month residency at the Palm Court Arts Complex in 2011-12. This tapestry of collective memories includes transcriptions of casual interviews with Park visitors alongside compelling hand drawn illustrations of iconic images from the Nixon years that the artist created in response to Nixon-era stories shared by members of the community. The installation is accompanied by a continuous silent DVD loop of excerpts from The Silent Majority: Super 8 Home Movies from the Nixon White House shot by White House staffers H.R. Haldeman and John Erlichman and complied by Penny Lane and Brian Frye.

A Different Point of View: The Legacy Project Photography Workshops Exhibition

June 15 - September 1, 2013

While documenting the transition of former Marine Corps Air Station El Toro into the Orange County Great Park, The Legacy Project members famously turned a giant jet hangar into the world's largest camera and used it to take the world's largest picture. From March 2 through May 18, 2013, The Legacy Project offered a series of on-site photo workshops providing participants an opportunity to improve their photographic vision and technique while accessing historic MCAS El Toro. This exhibition, juried by The Legacy Project, features photographs captured by participants of the photography workshops.

Word Processing

June 15 - September 1, 2013

A visual exploration influenced by books, verse, and literary foundatinos: paper, ink, and glue. Lauren Haisch, Martha Rocha, Emily Tyler and Allison Town, graduate students from California State University, Fullerton's Exhibition Design program, curated this creative progression from conceptual book forms to tangible literary extractions featuring a selection of contemporary Southern California Artists.

Photo: The Great Picture

Photo: Artist-in-Residence: Andre Woodward

Key to Guiding Principles Adressed

Engagement

Multi-disciplinary Program

Diverse Themes

Partnerships

Orange County Curator Challenge (OC3)

September 15 - December 1, 2013

A collaborative exhibition intended to provide support for emerging and established curators, reinforce interest in curatorial practices, and encourage new projects in the field of contemporary art.

Into the Light: Sun Photography by Alan Friedman

September 15 - December 1, 2013

Alan Friedman, a self-proclaimed space cowboy, points his telescope directly into the light of the sun from his backyard in Buffalo, New York. Using special filters attached to his High Definition camera, Friedman captures breathtaking images and video, detailing movements in the solar atmosphere that change over hours and sometimes minutes. The raw images are colorless and often blurry requiring numerous hours of coloring, adjusting and finessing to tease out the finest details.

Sun Boxes: A Solar Powered Sound Installation

September 15 - December 1, 2013

Craig Colorusso's Sun Boxes is a solar-powered sound environment comprised of twenty speakers, each operating independently. Inside each Sun Box is a PC board that has a recorded guitar note loaded and programmed to play continuously in a loop. These guitar notes collectively make a B-flat chord. As the loops are different in length, once the piece begins they continually overlap and the musical composition slowly evolves over time.

Hero

January 5 - June 13, 2014

Heroes are everywhere—parents, teachers, servicemen and women. This inspired exhibition celebrates heroes from the creative world of Anime and Manga utilizing digital arts, sculpt modeling, 3D design and printing technologies, and traditional mediums such as acrylics and ink.

The Living Room

April 6, 2014 -

The Living Room is an installation space that provides a community gathering place for engaging, intimate conversations with local artists set among a collection of nostalgic mural art and décor. Exhibition décor, curated by Yevgeniya Mikhailik, features artwork by Orange County artists Jennie Cotterill and Chantal deFelice.

Paper Farm: Works on Paper

May 4 - June 8, 2014

An exhibition of 47 artists' works, features ink, paint, pencil, and watercolor illustrations of Southern California farm life and regional plants and animals.

Bewitching

October 4 - October 26, 2014

Bewitching examines the art of costume culture with a brief history of Halloween in Southern California. The exhibition features an eclectic collection of hand-made costume couture, fashion illustrations and historic photographs documenting family friendly celebrations of the haunted holiday in Orange County.

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Spirit: Tae Soon Kim

July 12 - October 12, 2014

Tae Soon Kim's artwork reveals the spirit of traditional Korean culture by transforming, through the technique of collage, handmade paper (Han-ji) and old damaged books, into clothing, furniture and books. Tae Soon Kim's aesthetic is inspired by the traditions of her motherland that she experienced as a child. Through her work, the culture and wisdom of a time before Western influence is shared with the present generation. The exhibition presents 21 artworks from the late 1990s to the present.

Mark Leysen

November 1, 2014 - January 25, 2015

Mark Leysen's abstract expressionist paintings allude to physical space, its experience and emotional imprint. Color and rhythm shape the compositions, with geometric forms providing balance and harmony. Leysen's tools and materials—brushes, palette knives, paints and his music collection—are incorporated in the exhibition to illustrate the creative process of the artist at work.

Tom Brown: In the Open Air Exhibition

February 14 - May 10, 2015

An exhibition featuring vibrant impressionistic oil paintings of Orange County landscapes created by local artist Tom Brown. The exhibition also includes lectures, workshops, a canvas installation detailing the painting process in weekly progressions, and a collection of Plein Air work created by Tom's former students.

Yesterday's Future

June 6 - September 20, 2015

A contemporary exhibition that considers the future of innovation and design while celebrating the past. Using the influence of William L. Pereira and his modernist master plans for the City of Irvine and University of California, Irvine, the exhibition features artists Jonathan Anderson, Deborah Aschheim, Ed Bopp, Bryan Cantley, Jennifer Celio and Betsy Lin Seder.

Bold and Independent:
UCI 50th Anniversary Celebration

October 9, 2015 - January 17 2016

Beginning with architect William Pereira's visionary master plan to transform a ranch into a world-renowned university, the story of UC Irvine is rooted in a vision of possibilities. Now celebrating its 50th anniversary, UCI is a leading research institution with preparing for the next half century. The City of Irvine joins the celebration through an exhibition that highlights UCI's development and significance.

Photo: Plane Air Power

Photo: Farmers to Flyers

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Artist-in-Residence: Amy Caterina

October 22, 2011 - January 21, 2012

Amy Caterina integrates fiber art, photography and video in her work. Her unique style of free-range knitting includes objects and environments that comment on the real and the artificial. Caterina also works as a freelance curator and is an avid yarn bomber. Amy resides in Santa Ana and holds a master's degree in photography with an emphasis in video from California State University Fullerton.

- October 22, 2011 - Yarn Bombing 101
- November 5, 2011 - Palm Tree Cozy
- December 10, 2011 - Moving Images

January 21, 2012 - Exhibition

Artist-in-Residence: Deborah Aschheim

October, 2011 - March 2012

Deborah Aschheim makes installations, drawings and sculptures based on invisible networks of perception and thought. Her recent work exploring the subject of memory has led her to collaborate with musicians and neuroscientists. Her project for the Orange County Great Park is based on her life-long fascination with Richard Nixon.

- December 4, 2011 - Scan-a-Thon
- December 11, 2011 - My Nixon, Our Nixon

Community Circle Painting Arts Workshop: Led by Hiep Nguyen

October 29, 2011

Presented in Collaboration with Arts Orange County

An interactive and playful art event for the whole family to experience the dynamics of painting together to create big, bold, and fun artworks. Participants of all ages join the circle of fun and easy-to-follow activities. Finished artworks were placed on temporary display at the Park.

Artist-in-Residence: Kevin Kwan Loucks

November 2011 - April 2012

Kevin Kwan Loucks is a critically-acclaimed pianist who has performed in Weill Recital Hall at Carnegie Hall, Prösels Castle in Italy, the Kennedy Center, Lincoln Center's Alice Tully Hall, Lichtenstein Palace in Prague and Aspen's Harris Concert Hall where he was featured on National Public Radio's Performance Today. A graduate of the Juilliard School in New York, Kevin is currently completing his Doctor of Musical Arts degree at Stony Brook University where he served as Head of Piano for the Pre-College Division, and Teaching Assistant for both the Emerson String Quartet and the Graduate Chamber Music Program. Each performance was preceded by a week of open rehearsals and workshops.

- December 17, 2011 Bernstein, Brahms, and Bartok
- January 25-26, 2012 - Open Rehearsals
- January 27, 2012 - Cafe Conversations
- January 28, 2012 Art of the Cello
- February 22-23, 2012 - Open Rehearsals
- February 24, 2012 - Cafe Conversations
- February 25, 2012 Four Hand Extravaganza
- March 28-29, 2012 - Open Rehearsals
- March 30, 2012 - Cafe Conversations
- March 31, 2012 - Notes of Nationalism
- April 26, 2012 Young Composers Program
- April 28, 2012 - Lyricism and Virtuosity

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Shadows in Stereo: An Interactive 3-D Shadow Theater Experience for All Ages Created by Christine Marie

November 17, 2011

Presented in Collaboration with Arts Orange County

In Shadows in Stereo, participatory performances by noted experimental theater artist Christine Marie, the audience became the show. This outdoor theatrical experience in the Great Park Palm Court employed hand-made, artist-designed stereoscopic lighting instruments and 3-D eyewear.

The Landscape of Movement: An interactive exploration of movement and choreography followed by a performance by Motion/TRIBE dance company

January 21, 2012

Presented in Collaboration with Arts Orange County

During The Landscape of Movement, spectators were transformed into performers when dance company Motion/TRIBE and Artistic Director Marie de la Palme led visitors through a series of workshop stations that explored the themes of movement and choreography. The audience then experienced an hour-long performance as Motion/TRIBE demonstrating the concepts explored during the workshop. Visitors had the unique opportunity to showcase what they learned by joining Motion/TRIBE during this performance.

Songwriting with Kerry Getz: Collaborate with a Professional Singer/Songwriter to Create Music Inspired by Your Own Ideas

February 25, 2012

Presented in Collaboration with Arts Orange County

Participants experienced the creative process of songwriting through an interactive musical workshop. Established singer/songwriter Kerry Getz performed her own music, played audience requests, and wrote improvisational songs with the assistance of the audience. This interactive and improvisational music program was suitable for all ages and provided all participants with a greater understanding of the songwriting process.

Mime Over Matter: Experience the Imaginative World of Mime during a Performance and Workshop with The Chameleons

March 31, 2012

Presented in Collaboration with Arts Orange County

The Chameleons used their spell-binding mime techniques to present their favorite collection of short plays. Afterwards, The Chameleons led an hour-long interactive mime workshop for all ages and abilities. Participants learned how to use their bodies to depict imagery, character, emotion and story without words, using only gesture, expression, and movement.

Artisan Food & Arts Festival

April 28, 2012

Local artisans and distinguished artists inspired attendees with workshops and demonstrations of artisan foods, seasonal cooking, gardening, arts activities and other educational experiences for all ages. Visitors left with the knowledge of how to live more sustainably and creatively.

Taste of Art

April 28, 2012

Presented in collaboration with Arts Orange County

Artist Margie Zuliani engages visitors of all ages in collage-making inspired by fruits, vegetables and the natural environment.

Photo: The Dig

Photo: James Luna

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Artist-in-Residence: Andre Woodward

May 2012 - October 2012

Local Southern California-based artist Andre Woodward explores the intersection of nature, technology and humanity. His work features manmade and non-living materials harmoniously coexisting. His art has been showcased in the book My Green City and on the covers of Sculpture Magazine and the most recent Visions from the New California catalog. His projects have been exhibited throughout California at the 18th Street Art Center, the Torrance Art Museum, with solo exhibitions at the Huntington Beach Art Center, Whittier College and Villa Montalvo. Woodward was honored in 2013 with an Orange County Arts Award as Outstanding Artist by Arts Orange County.

- November 30, 2012 - Closing Reception with musical performance by Sea Moon and Friends

A World Orchestra You Can Build: A Musical Performance and Instrument Making Workshop for Families featuring Dr. Craig Woodson

May 19, 2012

Presented in collaboration with Arts Orange County

Participants explored the endless possibilities of making hand-made musical instruments from common household items during a two-part musical extravaganza. First, they learned about the origin, science and playing techniques of simple instruments from many cultures during a fun-filled performance. Then they built their own musical instrument, the drumpet, a combination drum and trumpet. Invented by Woodson, this simple instrument enables people of all ages to understand the musical sound families, music from around the world and the importance of recycling.

The Unforgettable Story of Farmers to Flyers by Jim Cogan

July 14, 2012

Presented in collaboration with Arts Orange County

Jim Cogan presented an indoor and outdoor living history performance based on myths, legends and lore from the heyday of Marine Corps Air Station El Toro. Cogan's performance animated places, characters and historical milestones featured in "Farmers and Flyers: MCAS El Toro and Mid Century Orange County, a history exhibition concurrently on view at the Great Park Gallery. Jim Cogan has been featured at storytelling festivals throughout the nation and has created participatory programs for the J. Paul Getty Museum, the Orange County Museum of Art and the Bowers Museum.

The Spoken World: Poetry in Motion with the Award-Winning Marc Bamuthi Joseph

July 16, 2012

Presented in collaboration with Arts Orange County

Using his signature art form of "choreopoetry," a highly theatrical and mesmerizing blend of spoken word and dance movement, Marc Bamuthi Joseph articulated the story of achieving manhood in the United States through the lens of hip hop, global travel, and urban environmental health.

Artist-in-Residence: Jennifer Backhaus

October 2012 - February 2013

Jennifer Backhaus is the Founder and Artistic Director of Backhausdance, Orange County's award- winning contemporary dance company. Jennifer was included in OC Metro's 40Under40in 2009and was honored by Chapman University as Alumni of the Year for her artistic success

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with Backhausdance. As a choreographer, Jennifer's works have been commissioned and produced by the Los Angeles Ballet, Orange County Regional Ballet, the McCallum Theatre, Segerstrom Center for the Arts, Utah Regional Ballet, Chapman University, Mount San Antonio College Santa Ana College, Impact Dance Theater, Teen Dance Company of the Bay Area and Brigham Young University, among others.

- January 20, 2013 - Afternoon of Dance with Backhausdance
- February 21, 2013 - The Art of Choreography: How a Dance is Made

Independent & Inspired: Film Series

October 4 – November 15, 2012

Special screenings of award winning films will feature lively question and answer sessions following each program. The Independent & Inspired Film Series provides an opportunity for film buffs to view independent short films and features and interact with their directors, actors, producers, writers and cinematographers.

- October 4 - Patricia Cardoso, Brian Connors and Hebron Simckes-Joffe
- October 18 - Fawaz Al-Matrouk and Roozbeh Dadvand
- October 25 - Christopher Kezelos and Dave Rock
- November 1 - Ben Hur Sepehr, Jonathan Browning and Scott Schaeffer
- November 8 - Alexander Jeffery and Nicolas Alvarez
- November 15 - Lev Anderson

The Dig: A New One-Woman Play, Written and Performed by Stacie Chaiken

November 10, 2012

Presented in collaboration with Arts Orange County

Written by and starring Los Angeles-based actress Stacie Chaiken, "The Dig" is a dramatic tale about a world-renowned archaeologist who travels to Jaffa, Israel to uncover the identity of a remarkable find. What she discovers could have an explosive impact upon the quest for peace in the Middle East because of its historical implications, which leads her to make a fateful and controversial decision.

2013 Chamber Music Series:
Curated by Kevin Kwan Loucks, Artistic Director

January 26 – March 30, 2013

Three programs that exemplify the spirit of artistic collaboration: an all-French program featuring works of DeBussy, Franck, and Ravel; the complete Sonatas for Violin and Piano by Brahams; and a provocative look at World War II through the music of Shostakovich and Messiaen. Each performance was preceded by a week of open rehearsals and workshops.

- January 26, 2013 French Impressions
- February 23, 2013 All Brahms
- March 30, 2013 Music for the End of Time

James Luna performs Native Stories:
Life from the Colonia to the Rez

February 21, 2013

Presented in collaboration with Arts Orange County

Award-winning and internationally-acclaimed artist James Luna explored his personal history and stereotypes through a unique storytelling process using costume, dance, and rituals. Luna's experimental, dream-like performance transported audiences through space and time to a secret, invisible Orange County where Native American grandparents regaled him with tales of heroic ancestors.

Photo: A World Orchestra You Can Build

Photo: 1942

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Luna's autobiographical journey through the 20th century took the audience past walled suburbs, shopping malls and endless traffic back to ancient tribal lands, values and identities.

The Legacy Project Photography Workshops

March 2 - May 18, 2013

While documenting the transition of former Marine Corps Air Station El Toro into the Orange County Great Park, the Legacy Project members famously turned a giant jet hangar into the world's largest camera and used it to take the world's largest picture. Now, the Legacy Project is offering a series of free on-site photo workshops providing participants an opportunity to improve their photographic vision and technique while accessing historic MCAS El Toro.

- March 2 - Douglas McCulloh
- March 16 - Mark Chamberlain
- April 6 - Clayton Spada
- April 20 - John Hesketh
- May 4 - Robert Johnson
- May 18 - Robert Johnson

Tales of the Ashanti: The Jim Gamble Puppets

May 18, 2013

Presented in collaboration with Arts Orange County

Tribal folk tales dramatized by two puppeteer-actors and life-sized puppets are humorous yet authentic in their timeless message. Designs inspired by the distinctive art of the legendary Ashanti of West Africa.

Art + History: A Celebration

November 9, 2013

A celebration honoring Keith Nelson and Spencer Olin and the Walkable Historical Timeline, Amy Caterina and the public art installation In Case You Get Lost, and the curators and artists of the Orange County Curator Challenge (OC3): Sun Soil City.

The Living Room Talks

April 6, 2014 - August 2, 2015

The Living Room is a series of engaging, intimate conversations with local artists set among a collection of nostalgic mural art and décor. Artisans, entrepreneurs, raconteurs, and the like will all be invited to visit this creative house and talk shop, swap stories, and detail their creative journeys from inception to reception.

- April 6, 2014 –Patrick Ballesteros & Thomas N. Perkins IV
- May 4, 2014 – Bianca Barragan & Yumi Sakugawa
- June 1, 2014 – Jane Bauman & David Michael Lee
- September 7, 2014 – Yevgeniya Mikhailik
- October 5, 2014 – Suzanne Walsh
- November 2, 2014 – Mark Leysen
- December 7, 2014 – Grace Kook-Anderson
- January 4, 2015 – Ian Gibson
- February 1, 2015 – Neil Wright
- February 15, 2015 – Tom Brown
- March 1, 2015 – Kimberly McKinnis
- May 3, 2015 – Chris Marrs Piliero
- June 7, 2015 – Ed Bopp
- August 2, 2015 – Ryh-Ming Poon

Jazz at the Palm Court

May 10, 2014

Jazz at the Palm Court is a unique collaboration between the Irvine Unified School District music programs and the City of Irvine. Ten middle and high school student jazz ensembles will perform at the Palm Court Arts Complex.

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The Legacy Project Photography Workshops

May 31 - June 14, 2014

While documenting the transition of former Marine Corps Air Station El Toro into the Orange County Great Park, the Legacy Project members famously turned a giant jet hangar into the world's largest camera and used it to take the world's largest picture. The Legacy Project offered a series of free on-site photo workshops providing participants an opportunity to improve their photographic vision and technique while accessing historic MCAS El Toro.

- May 31 - Douglas McCulloh
- June 7 - Jacques Garnier
- June 14 - Mark Chamberlain

Orange County Zine Library & Reading Room

June 15, 2014 - May 10, 2015

A zine is a small circulation self-published work of original and/or appropriated texts and images usually reproduced via Do-It-Yourself culture including photocopier, printing press, or just paper and pen. Subjects and materials vary widely. This exhibition was curated by L.A. Zine Fest.

Orange County Art Book Collection

September 7, 2014 - August 2, 2015

The Orange County Art Book Collection is a curated library of books documenting the history of Orange County art and exhibitions. This installation is produced in conjunction with The Living Room.

OC Writers: Read & Critique

January 7 -

Dedicated to providing writers with space and time to write, learn and network. Writers bring their own manuscripts-in-progress to work on in this welcoming and supportive environment, which includes electrical outlets and wifi for laptop and tablet users. Each gathering includes time for writers to meet and talk with other writers, as well as ask questions pertaining to the writing and publishing field.

- January 2, 2015
- February 6, 2015
- March 6, 2015
- April 3, 2015
- May 1, 2015
- June 5, 2015

Tom Brown: Lectures & Demonstrations

March 7 - April 25, 2015

Throughout the course of the exhibition, local artist Tom Brown returned to paint locations throughout the Great Park. Attendees were invited to paint alongside Tom as he taught techniques and tips for Plein Air landscape painting. Each demonstration resulted in a completed painting which was added to the current exhibition.

- Saturday, March 7, 2015 – Carousel
- Saturday, March 14, 2015 – Walkable Historical Timeline/North Lawn
- Saturday, April 18, 2015 – Farm + Food Lab
- Saturday, April 25, 2015 – Reflecting Ponds and Viewing Pier

The ArtLab: Creation Station

April 13, 2015 -

Creativity Stations are available every Saturday and Sunday during Artists Studios open hours. These sessions provide a wide variety of guided and self-directed arts programming for families and children. Emphasis is placed on reused

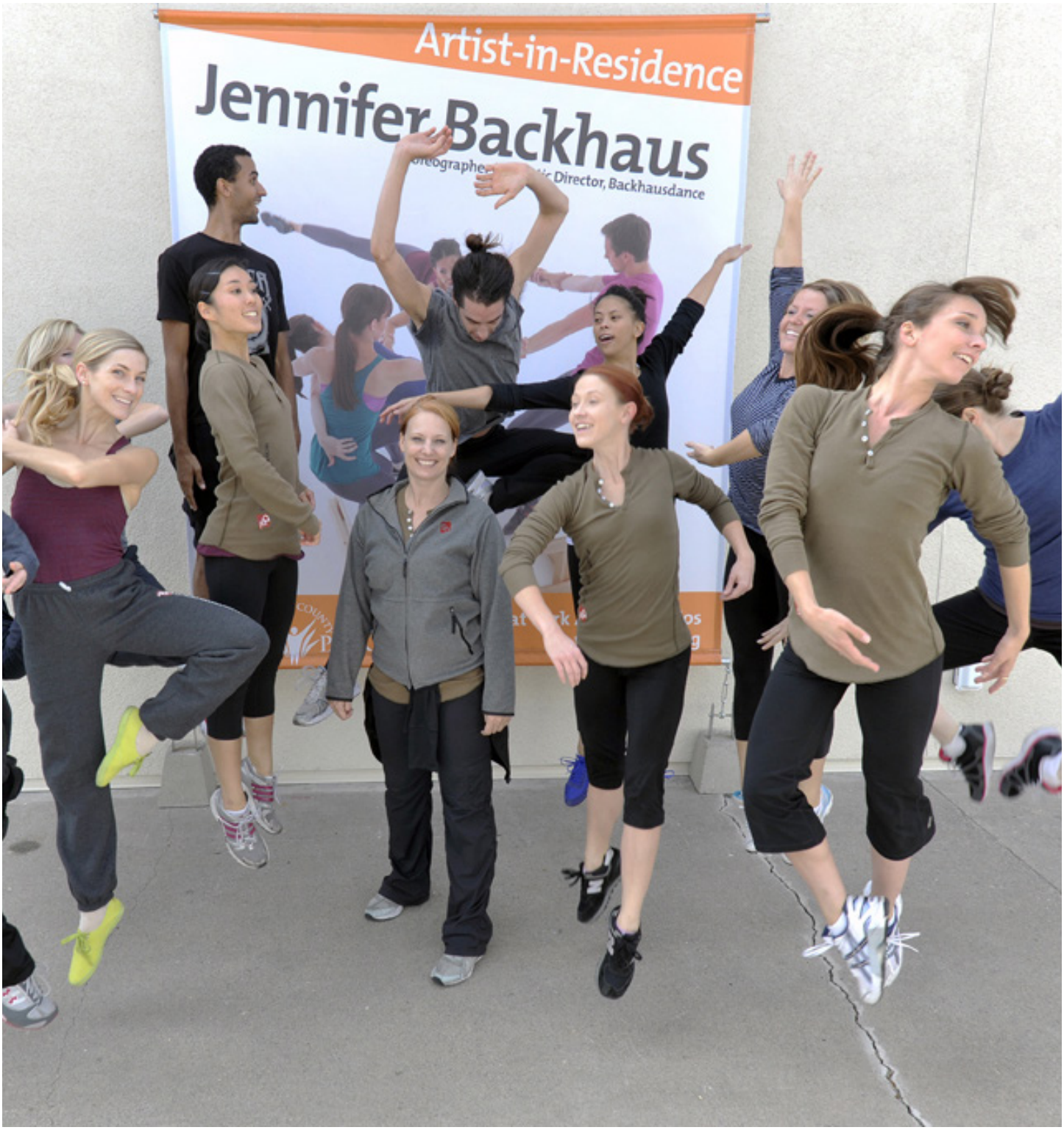

Photo: Artist-in-Residence: Jennifer Backhaus

Photo: Artisan Food & Arts Festival and Imagination Celebration with a "Taste of Art" Workshop

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materials, innovation, and problem-solving skills. This space is also used as a collaborative space where local arts organizations assist with arts programming.

Jazz at the Palm Court

May 9, 2015

Jazz at the Palm Court is a unique collaboration between the Irvine Unified School District music programs and the City of Irvine. Ten middle and high school student jazz ensembles will perform at the Palm Court Arts Complex.

Imagination Celebration: Creativity Station

May 9, 2015

The Child Creativity Lab offers an array of guided and self-directed creative development stations and exhibits. These hands-on activities emphasize problem solving skills and innovation. In conjunction with Jazz at the Palm Court.

Yesterday's Future Lecture Series

June 7 - September 19, 2015

In conjunction with the Yesterday's Future exhibition, this lecture series explores the concepts of architecture, urbanism, and cultivating a sense of place in a community. Learn about the history of the City of Irvine and the University of California, Irvine through conversations with guest artists, architects, and historians.

- June 7, 2015 – Ed Bopp
- August 8, 2015 – Bryan Cantley
- September 19, 2015 – Alan Hess

stARTer kits

November 7, 2015

Each of these one-day workshops provides tips, tricks, and tools to be successful artists and entrepreneurs. Discover what you're passionate about as you learn how to create your own career path, market yourself, and network.

Creativity Sessions

September 13, 2015 - End Date TBD

Quarterly, a different artist will lead three workshops on consecutive Sundays. Local California Artists are invited to utilize our studio space to interact with the public and introduce participants to various mediums used in their practice. All are welcome to bring their own materials and work alongside these professional artists while learning about their process.

Yumi Sakugawa

- September 13, 2015 - Meditation, Mindfulness and Art: Overcoming Procrastination, Insecurities and Creative Blocks
- September 19, 2015 - Telling Stories Through Panels: A Comic Storytelling Workshop
- September 26, 2015 - How To Create and Publish Your Original Graphic Novel: From Idea to Publication

Amy Caterina

- November 15, 2015 – History and Practice: Collage and Design
- November 22, 2015 – History and Practice: Fiber Art and Unconventional Materials
- November 29, 2015 – History and Practice: Photography and Film

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"FLIGHTS & SOUNDS"

August 2, 2008-August 31, 2012

Curated by the Irvine Barclay Theatre, and initially titled "Night Flights," this series of free Saturday night concerts featured top musical artists in a wide variety of genres on a temporary stage erected for the duration of each season, and drew large audiences, many of whom arrived early with picnic dinners. A companion series of top dance bands was presented adjacent to Hangar 244 or in the Palm Court on mostly Friday nights, and drew substantial numbers of enthusiastic attendees who danced on the temporary dance floor provided.

Saturday Night Mainstage Performances

HONK - Aug 2, 2008
Jaipur Kawa Brass Band - August 9, 2008
Vagabond Opera – August 16, 2008
HAPA – August 23, 2008
Arlo Guthrie – August 30, 2008
Eileen Ivers – September 6, 2008
Quetzal - September 13, 2008
Caminos Flamencos – September 20, 2008
Edgar Meyer & Chris Thile – September 27, 2008
Eileen Ivers – August 1, 2009
Don Vapie – August 8, 2009
Toto La Campasino – August 15, 2009
Francesa Gagnon/Inti-Illimani – August 22, 2009
Big Bad Voodoo Daddy – August 29, 2009
17 Hippies – September 5, 2009
Niyaz – September 12, 2009
Hapa – September 19, 2009
Easy All-Stars – September 26, 2009
Mariachi Reyna – August 7, 2010
Big Bad Voodoo Daddy – August 14, 2010
Last 4 One – August 21, 2010
Te Vaka - August 28, 2010
Scrap Arts Music – September 4, 2010
Blind Boys of Alabama – September 11, 2010
Donovan Frankenreiter – September 18, 2010
Beausoleil – September 25, 2010

Branford Marsalis – August 6, 2011
Lucinda Williams – August 13, 2011
Jazz Mafia/Hip Hop Symphony – August 20, 2011
Del McCoury – August 27, 2011
Preservation Hall Jazz Band – September 3, 2011

Pancho Sanchez - August 4, 2012
Ladysmith Black Mambazo – August 10, 2012
Solas – August 18, 2012
Del McCoury – August 25, 2012

Friday Night Dance Concerts

Derek Bordeaux – August 8, 2008
Mike McCaffrey - August 15, 2008
Johnny Polanco – August 22, 2008
Big Sandy and His Fly-Rite Boys – August 29, 2008
Eve Selis – September 5, 2008
Los Pinguos – September 12, 2008
Johnny Polanco (tent) – September 19, 2008
Pete Jacobs Wartime Radio Revue – September 26, 2008
Nachito Herrera/Cubanismo – August 7, 2009
Derek Bordeaux - August 14, 2009
Pete Jacobs – August 21, 2009
Cedric Watson/Zydeco – August 28, 2009
Steve Lucky & Rhumba Bums – September 4, 2009
Johnny Polanco - September 11, 2009
Merchants of Moonshine – September 18, 2009
Bollywood Steps – September 25, 2009

Photo: Mime Over Matter

Photo: In Case You Get Lost

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Swingtown – August 6, 2010
Lucky 7 Mambo - August 13, 2010
DJ-House Party – August 20, 2010
Hector del Curto – August 27, 2010
Steve Lucky & the Rhumba Bums – September 3, 2010
Big Sandy & His Fly-Rite Boys – September 10, 2010
Jerry Mandel Swinging the Standards – September 17, 2010
Waltz Night – September 24, 2010

DJ Hapa – August 5, 2011
Nuriya – August 12, 2011
Shotgun Wedding – August 19, 2011
H'sao – August 26, 2011
Black Mahal – September 2, 2011

La Santa Cecilia - August 2, 2012
La Sirena y Orequesta Mar de Ashe – August 3, 2012
Niyaz – August 9, 2012
DJ Rekha – August 11, 2012
The Dunwells – August 17, 2012
Washburn's Guitar Night – August 23, 2012
Pete Jacobs Band – August 24, 2012
Aquabats – August 30, 2012
Lavay Smith & Her Red Hot Skillet Lickers – August 31, 2012

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Action Plan Timetable

City of Irvine Public Arts Master Plan

Suggested Action Plan Timetable

RECOMMENDATION	FY24-25	FY25-26	FY26-27
	X - Year in which action is initiated		
1. Facilities & Programs			
1.1 Reevaluate the Heritage Park Master Plan to meet current and future needs	X		
1.2 Upgrade and hire staff to meet current and expanded needs at IFAC		X	
1.3 Sustain current Great Park public arts programs and upgrade and hire staff		X	
1.4 Sustain Art at City Hall exhibitions program and meet its staffing needs		X	
1.5 Sustain Irvine's multicultural festivals and meet their staffing needs.		X	
2. Permanent Public Art Locations			
2.1 Create list of locations & timetable for Great Park public art	X		
2.2 Encourage Great Park lessees to incorporate public art onto their sites	X		
2.3 Install public art at Civic Center front lawn & Civic Center Piazza	X		
2.4 Install public art at 16 of City's CIP projects under development	X		
2.5 Prioritize permanent art at CIP locations	X		
2.6 Incorporate public art at all current and future Irvine-operated libraries	X		
2.7 Adopt a voluntary public art in private development program		X	
2.8 Encourage Federal, State, County to place public are on their Irvine sites		X	
2.9 Determine role of City in encouraging public art at Irvine's 22 Villages			X
3. Temporary Public Art Locations			
3.1 Reinstate Artists in Residence program and identify suitable location			X
3.2 Create "Art Walk" program of temporary sculptures for Bill Barber Park			X
3.3 Create "Art Walls" program targeting youth for temporary mural painting		X	
3.4 Install on basketball courts site-specific art on their surfaces			X
3.5 Install fitness courts and commission artists to create art to appear on them			X
3.6 Consider artist-designed options when adding/replacing functional elements		X	
4. Public Art Program Management			
4.1 Conduct and maintain an inventory of all City-owned art	X		
4.2 Maintain City-owned public artworks and hire professional art conservators	X		
4.3 Follow industry best practices in management, including artist selection	X		
4.4 Plan and implement a comprehensive communications program	X		
4.5 Hire additional staff to manage public art programs and projects	X		
5. Community Performance Spaces			
5.1 Open permanent amphitheater & small performance spaces in Great Park			X
5.2 Sustain the City's support for and involvement with Irvine Barclay Theatre	X		
5.3 Discuss performance space needs with performing arts community	X		
6. Funding Pubic Art in Irvine			
6.1 Set aside 1%-2% of City's current & future CIPs for public art at those sites	X		
6.2 Bank 1%-2% of CIPs not suitable for public art for use at other sites	X		
6.3 Continue 25% of Hotel Improvement District receipts to Irvine Barclay Theatre	X		
6.4 Designate 1% of Hotel Tax receipts to fund City marketing of arts & culture		X	
6.5 Apply for funding from Arts in California Parks grant	X		
6.6 Apply for the Bloomberg Philanthropies "Asphalt Art Initiative" grant program	X		
6.7 Create private fundraising for iconic sculpture at Great Park or Civic Center		X	
6.8 Encourage in lieu contribution by private, developers, GP lessees, other government	X		
6.9 Set aside at least 10% of public art project costs for future maintenance	X		

ATTACHMENT 3

Estimated Costs

City of Irvine Public Arts Master Plan

Estimated Costs

RECOMMENDATION	Estimated costs: One-time expenditures	Estimated costs: Annual expenditures
1. Facilities & Programs		
1.1 Reevaluate the Heritage Park Master Plan to meet current and future needs*	$15,000,000	
1.2 Upgrade and hire staff to meet current and expanded needs at IFAC		$350,000
1.3 Sustain current Great Park public arts programs and upgrade and hire staff		$75,000
1.4 Sustain Art at City Hall exhibitions program and meet its staffing needs		Within above
1.5 Sustain Irvine's multicultural festivals and meet their staffing needs.		Within above
2. Permanent Public Art Locations		
2.1 Create list of locations & timetable for Great Park public art public art		Staff time
2.2 Encourage Great Park lessees to incorporate public art onto their sites		Staff time
2.3 Install public art at Civic Center front lawn & Civic Center Piazza	to be determined	
2.4 Install public art at 16 of City's CIP projects under development	$2,100,000	
2.5 Prioritize permanent art at CIP locations		
2.6 Incorporate public art at all current and future Irvine-operated libraries	in project budget	
2.7 Adopt a voluntary public art in private development program		Staff time
2.8 Encourage Federal, State, County to place public are on their Irvine sites		Staff time
2.9 Determine role of City in encouraging public art at Irvine's 22 Villages		Staff time
3. Temporary Public Art Locations		
3.1 Reinstate Artists in Residence program and identify suitable location		$10,000
3.2 Create "Art Walk" program of temporary sculptures for Bill Barber Park		$200,000
3.3 Create "Art Walls" program targeting youth for temporary mural painting		$100,000
3.4 Install on basketball courts site-specific art on their surfaces		$100,000
3.5 Install fitness courts and commission artists to create art to appear on them		$250,000
3.6 Consider artist-designed options when adding/replacing functional elements	in project budgets	
4. Public Art Program Management		
4.1 Conduct and maintain an inventory of all City-owned art	$100,000	
4.2 Maintain City-owned public artworks and hire professional art conservators	in project budgets	
4.3 Follow industry best practices in management, including artist selection		
4.4 Plan and implement a comprehensive communications program		$200,000
4.5 Hire additional staff to manage public art programs and projects		$200,000
5. Community Performance Spaces		
5.1 Open permanent amphitheater & small performance spaces in Great Park		As budgeted
5.2 Sustain the City's support for and involvement with Irvine Barclay Theatre		$1,500,000
5.3 Discuss performance space needs with performing arts community		Staff time
6. Funding Pubic Art in Irvine		
6.1 Set aside 1%-2% of City's current & future CIPs for public art at those sites	in project budgets	
6.2 Bank 1%-2% of CIPs not suitable for public art for use at other sites	in project budgets	
6.3 Continue 25% of Hotel Improvement District receipts to Irvine Barclay Theatre		see 5.1
6.4 Designate 1% of Hotel Tax receipts to fund City marketing of arts & culture		see 4.4
6.5 Apply for funding from Arts in California Parks grant		Staff time
6.6 Apply for the Bloomberg Philanthropies "Asphalt Art Initiative" grant program		Staff time
6.7 Create private fundraising for iconic sculpture at Great Park or Civic Center	in project budget	
6.8 Encourage in lieu contribution by private, developers, GP lessees, other government		Staff time
6.9 Set aside at least 10% of public art project costs for future maintenance	in project budgets	

* Heritage Park Master Plan in 2020 estimated costs of $70 million, including nearly $10 million to build new IFAC

ATTACHMENT 4