

# Culture, Creativity & Community

City of Coronado

## 2020 Public Art Master Plan



El Dia del Mercado, 1938, Alfredo Martinez Ramos

Coronado Cultural Arts Commission



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# Culture, Creativity & Community

City of Coronado

## 2020 Public Art Master Plan



Imagine: Tent City, 2009, Todd Stands

### I. INTRODUCTION

Public art speaks to our shared history and varied traditions while celebrating our cultural diversity and current lifestyles.

It inspires, connects and captivates us, often sparking debate or making our spirits soar. It can transform a landscape, express our values, heighten our awareness, or question our assumptions.

It might be sculptures of stone, bronze or steel, mosaics, murals or paintings, permanent or temporary, towering or tiny, abstract or real. Whatever its form, public art reflects an interactive process among artists, residents, civic leaders, and governmental agencies designed to reflect the evolving culture and preserve the collective memory of a community.



## II. EVOLUTION

The advent of the 21st Century brought growing awareness of the value and importance of cultural art in Coronado.

- 2001: Coronado’s City Council, in conjunction with the City Design Review Commission, established the Public Art Subcommittee. At that time, several historical pieces, including the Terrazzo Compass and Sidewalk on Orange Avenue (1947), the El Dia del Mercado mural (1938), and Legends of California, (Donal Hord /1938/ Limestone Panels/Coronado High School - Science Bldg) were identified and preserved.
- 2001-2010: Coronado expanded its public art landscape with pieces including “Wizard of Oz” (Brenda Smith/2006/Glass Panels/Coronado Public Library); “Imagine: Tent City” (Todd Stands/2009/Historic Photos on Tile Sculpture/ Glorietta Bay); “Sea Passage” ((James Hubbell/2005/Fountain/Glorietta Bay); and “Freedom” (Jon Koehler/2009/Kinetic Sculpture/Glorietta Bay).
- 2011: Following a unanimous vote of the City Council, Coronado’s first Cultural Arts Commission (CAC) was formed. This included a Public Art Program Area, chaired by a Commissioner of Public Art from the CAC. The Public Art Program Area acts as an advisory body to the CAC to facilitate the acquisition, placement, and care of public art in Coronado.



- 2012: The CAC began developing a Master Plan. Recognizing that it should reflect the goals and values of the community, the Public Arts Working Team conducted

a public forum for Coronado residents to assess the community’s vision, expectations, and desires for public art in Coronado.

- 2013: The first Public Art Master Plan was adopted by the City Council as a road map to help city leadership understand and support the long-term value and direction of public art in Coronado. Subsequently, a number of new installations of significant public art were added to the City’s collection.
- 2018: The CAC completed a strategic plan, Coronado CREATES, which identified the need to update the original Public Art Master Plan.

The Cultural Arts Commission is dedicated to ensuring that art remains an integral and vibrant aspect of community life. The purpose of this 2020 Master Plan is to delineate the process for selecting, funding, commissioning, placing, maintaining, and deaccessioning art for the benefit of the City of Coronado and its residents.

## PUBLIC ART MISSION STATEMENT

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To enhance the cultural and aesthetic quality of life in Coronado by actively envisioning, commissioning, and curating public art that preserves our cultural heritage, reflects our collective history, celebrates our current times, speaks to our evolving lifestyles, and embraces our social diversity.

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### III. PHILOSOPHY & PERSPECTIVE

Public art is an integral part of our community experience. It celebrates our unique neighborhoods and reflects our connection with our coastal environment and natural spaces. It serves, in effect, as a “community museum” of artistic expression for present and future generations.

Public art gives a sense of discovery, enrichment and vibrancy to public spaces throughout Coronado. It enlivens destinations where people walk, ride, play and gather. It commemorates events, honors individuals, and identifies historic locations. It is a forum for showcasing and supporting our local and regional artists.

Studies show that vibrant cultural art in a community stimulates creativity in the workplace, schools, and daily life. It also strengthens local economies by enhancing the community’s appeal as a destination of choice.

**IV. DEFINING PUBLIC ART**

Public art is artwork in the public realm, accessible to all. While its forms are many, its commonality is that it is sited in public places for the benefit of the public, including visitors and community residents alike.



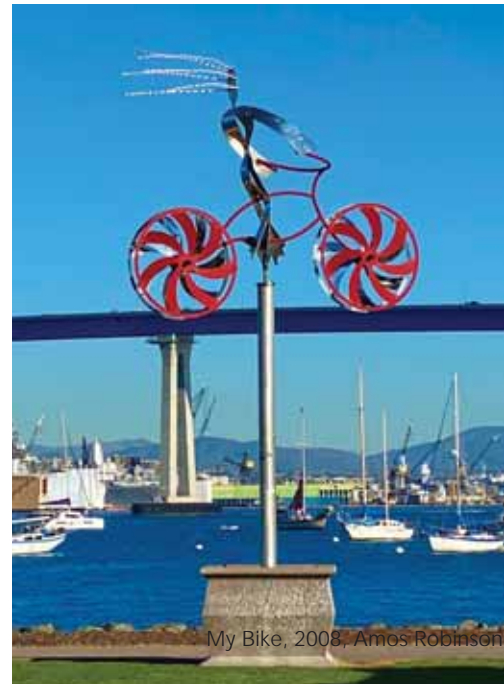
**PRIMARY FORMS OF PUBLIC ART**

Sculpture	Mosaics	Drawings	Fountains
Frescos	Wraps	Building Facades	Play Equipment
Fountains	Bas-Reliefs	Kiosks	Engravings
Murals	Tapestries	Paving Patterns	Carvings
Mobiles	Photographs	Lighting	Stained Glass
Collages	Paintings	Street Furniture	Kinetic



Public art also includes art shows, exhibits, contests, competitions and festivals. It can be themed to specific topics or usages, from historical to contemporary, ecological to technological, functional to lyrical.

It can adorn buses or bridges, sidewalks or walls, gateways, walkways or windows. It can be community-owned or loaned, sited on public or private property, temporary or permanent in nature.



## EMPHASIS ON **CORONADO THEMES**

Coronado's 2020 Public Art Master Plan emphasizes that public art should represent our unique history, reflect our current cultural and social diversity, anticipate our future, and complement our structural and geographical environment.

## **V. GOALS & ACTION ITEMS**

**ENCOURAGE** understanding and recognition of public art as one of our great civic resources.

**ACKNOWLEDGE** history, tradition and heritage, including Coronado's early development, literary and cinematic history, and status as the birthplace of naval aviation.

**CURATE** works of art varying in style, scale, medium and form that are representative of a rich variety of artistic expression.

**PROMOTE** artists in the City of Coronado through commissions, events, exhibits and collaborations.

EXPAND public dialogue to increase understanding and enjoyment of visual art through appropriate public education forums and programs.

EDUCATE AND INVOLVE city council, commission members, committees, and the public in regard to the mission and benefits of public art.

DEVELOP a criteria and selection process to place the highest quality of artwork of various types on public sites.

PARTNER with artists, architects, urban planners, community nonprofit organizations, local businesses, and city agencies to mindfully grow the public art collection.

COLLABORATE with and encourage the City Council and all city departments to incorporate art into functional venues such as public facilities, buildings, parks, benches, sidewalks, etc.

INSTALL public art to define key gateways, districts and gathering places.

PURSUE grants and donations from public and private sources for specific projects as they become available.

CREATE a dedicated public art staff position to coordinate project implementation with other City entities in order to bring them to fruition.

PRESERVE AND PROTECT the public art collection.

## VI. PUBLIC ART AUTHORITY

The City of Coronado Public Art Master Plan provides a roadmap for City leadership to understand and support the long-term value and direction of public art in Coronado. It is also a strategic and tactical tool to keep public art flourishing in Coronado.

### PROCESS:

- Following established criteria for curating works of public art, the Program Area identifies, researches, and recommends specific projects and acts upon projects referred to it by others.
- The Commissioner of Public Art submits PAWT recommendations to the full Cultural Arts Commission (CAC) for approval.



- If approved by the CAC, these recommendations are forwarded to the City Council for final determination.
- City Council acts on CAC recommendations according to its usual processes of staff recommendation, report, and public hearing before voting.



Sheltering Wings, 1996, Christopher Slatoff

Sea Passage, 2005, James Hubbell

First Ashore, 2016, John Seward Johnson, II

## VII. ACQUISITION OF PUBLIC ART

### A. COMMISSIONING ARTWORK

Once a new project concept has been defined and the criteria set, a Request for Proposals (RFP) is created. Depending on the project, the RFP will be posted locally, regionally, nationally, and/or internationally.

A public process is utilized for the selection of all public art works, including appropriate design teams, discussions with chosen artists, site review discussions, public surveys, and public meetings, to ensure ample opportunity for City residents to provide input.

### B. REQUEST FOR PROPOSALS

Requests for Proposals to artists are prepared by City staff in consultation with the CAC. RFPs will typically be published in local media, including the *Coronado Eagle & Journal*, *Coronado Times*, and *U-T San Diego*, in CAC newsletters, and electronic media including the [City of Coronado](#) and [CoronadoARTS](#) websites.

Applications are reviewed by the CAC and prioritized by an established or pre-determined ranking system based on the selection criteria.

#### PROCESS:

1. CAC selects one to three finalists who make presentations to the CAC.
2. PAWT reviews finalist presentations and makes recommendations to CAC.
3. CAC makes a final recommendation to City Council.
4. City Council approves all public art projects.
5. City employees are excluded from consideration.

#### C. ARTIST SUBMISSIONS

Artists responding to the RFP must follow these CAC guidelines for submitting a proposal:

1. Submit a written description and illustrated design draft of the artist's concept.
2. Provide resumé, website, images of previous work, press materials, media coverage and testimonials.
3. Submit a budget, which should include artist fees, material, construction, installation and maintenance costs (travel and housing costs are considered, when applicable).
4. Delineate environmental, structural, aesthetic and maintenance requirements.

As appropriate, peer review panels or outside experts will be utilized in the commission selection process.

#### D. INVITATIONALS

In certain cases, a smaller number of artists will be invited to submit proposals. Invitational projects may include artists with established careers or those with whom the City has worked previously.

The Cultural Arts Commission will issue either a RFP or RFQ (Request for Qualifications) as a “Call for Entries.” The process of public notification for invitationals shall be developed and tailored for each project.

Artists shall be recommended/selected on the basis of the appropriateness of their proposal to the specific project and its probability of successful completion. An artist’s history of timely, on-budget, aesthetically pleasing and well-executed deliveries will be considered when appropriate.

In the case of the design team approach, artist willingness to fully participate in a collaborative process shall also be considered.



Par for the Course, 2010, Kirstin Green



Las Floristas, 1938, Alfredo Martinez Ramos



Imagine: Tent City, 2009, Todd Stands

## E. CRITERIA

Criteria to be used when considering acquisition of artwork by either proposal or commission shall include, but not be limited to, the following:

- **ARTISTIC QUALITY:** Due consideration will be given by members of a CAC selection panel to the strength of the artist’s concept, vision, and craftsmanship.
- **CONTEXT:** Consideration should be given to the architectural, historical, geographical and sociocultural context of the site.
- **MEDIUM:** All art forms will be considered, including disciplines and media that are of specific duration and survive only through documentation after the life of the piece has expired.

- PERMANENCE: Due consideration shall be given to structural and surface soundness, inherent resistance to theft, vandalism, weathering and excessive maintenance or repair costs.
- PUBLIC SAFETY: Each work shall be evaluated to ensure that it does not present a hazard to public safety.
- FEASIBILITY: Proposals shall be evaluated for their feasibility and convincing evidence of the artist’s ability to successfully complete the work as proposed. Factors to be considered include: Project budget, timeline, artist’s experience, soundness of materials and City zoning/construction/design guidelines.

DUPLICATION: Artists are required to warrant that their artwork is unique or part of a limited edition.

#### F. SELECTION PANEL

The selection panel shall consist of membership of the CAC, art professionals and enthusiasts, neighborhood residents of the proposed site, and City officials (e.g., Cultural Arts, Planning Department, and Public Services Department members). The makeup of the panel will be chosen based upon criteria determinations for each specific project.

In making its recommendations to the City Council, the CAC shall bear in mind its goals of identifying art with high aesthetic quality, integrity of construction, and appropriateness for the City, in keeping with the PAMP 2020 Mission Statement.

Recommended art should:

- Reflect the spirit and character of the community.
- Integrate well with its surroundings.
- Be durable relative to the elements, theft, and vandalism, with consideration given to short and long-term maintenance.
- Be engineered for safety and technical feasibility.
- Accurately fall within time frame and budget.

These are the minimum criteria on which the CAC shall base its recommendations. Other criteria may be established by the CAC as dictated by any unique requirements of the



project under consideration. Any additional criteria shall be outlined in the selection panel’s written instructions.

#### G. DESIGN TEAM CONSIDERATIONS

Additional criteria to be considered for selecting artists for design teams shall include, but not be limited to, the following:

- Proven ability to work effectively in collaborative situations.
- Experience in architecture or landscape-based projects.
- Experience working with design professionals and integrating artistic concepts into construction documents.

#### H. ARTIST AGREEMENTS

1. A contract is the formal agreement between the City of Coronado and the artist outlining requirements and expectations of the respective parties.
2. The City of Coronado will issue either an Agreement for Commission of Public Art or an Agreement for Purchase of Public Artwork, as appropriate.
3. Components the CAC should be prepared to address include:

Scope of Service	Modifications
Insurance	Construction
Artist Rights	Siting
Compensation & Payments	Ongoing Maintenance
Warranties	Risk of Damage or Loss
Title	Repair or Alteration
Copyright	Removal
Assignment of Royalties	Indemnifications
Structural Design	Artist as Independent Contractor



Imagine: Tent City, 2009, Todd Stands

## VIII. FUNDING STRATEGIES

The success of any public art program is largely determined by the reliability and depth of available funding. Funding for public art should strive to be a blend of private and public sources that are diverse and consistent.

Sources of funding for Coronado Public Art may include:

- Establishment of an annual City contribution as a Capital Improvement Project (CIP), with the opportunity to pool and hold funds for the commissioning of public art.
- Formalization of a City standard to include a percentage for public art in each new building project undertaken by the City and commercial developers (typically 1-2%).
- Establishment of a public art requirement for commercial (nonresidential) development with budgets over \$250,000, to be set at 1-2% of the total development budget. Such art could either be on the development site in a location accessible to the public or as a contribution to a pooled City Public Art Fund.
- Acceptance of contributions such as gifts, memorials, grants and bequests to the City's Pooled Public Art Fund by corporations, foundations, or private individuals.

- Incorporation of functional public art into public services budget; e.g., bike racks, benches, chairs, tables, etc., when possible and practical.

## IX. PUBLIC ART DONATIONS AND COMMISSIONS

### A. DONATIONS

All decisions to accept or decline gifts of public art pieces shall be made by the Coronado City Council upon recommendation by the Cultural Arts Commission.

### B. PROCESS FOR DONATING EXISTING ARTWORKS

1. Donor contacts CAC to discuss the potential gift, provides photographs of the work, or presents the work itself.
2. CAC evaluates the potential viability of the artwork according to the criteria of the Public Art Master Plan.
3. CAC makes the recommendation to accept the gift and forwards recommendation to the City Council.
4. City Council considers recommendation and votes to receive the gift. If accepted the donor is acknowledged, and a deed of gift is executed.
5. If the artwork is declined by either the CAC or the City Council, the donor will be notified with a formal letter articulating the reason for the decision.

### C. DONATION OF A NEWLY COMMISSIONED PIECE OF ARTWORK

1. The donor contacts the CAC and is invited to discuss the concept and the process of commissioning.
2. The CAC evaluates the donor's concept and either accepts it, requests further process work, or declines the donation.
3. A selection panel may be assembled to determine the suitability of the proposed donation.

4. The donor (or selected artist) will then follow the process for providing a piece of public art as articulated above.
5. If the donor is commissioned to proceed with the project, full project fees will be deposited by the donor with the City. Deposited fees are to be drawn on by the artist to facilitate uninterrupted completion of the artwork.
6. Funding should include any monies required for plaques and/or other promotional material needed for commissioning, plus funds for anticipated future maintenance.

#### D. MONETARY DONATIONS FOR ART PROJECTS

- Monetary donations are an important resource for continuing the creation of public art in Coronado. As a policy, all financial donations offered without stipulation will be welcomed. Donations with stipulations will be reviewed in order to ensure that said stipulations can be fulfilled and are acceptable to the City of Coronado.
- All monetary donations will be deposited with the City of Coronado without risk of the redirection of funds for other purposes.
- All monies will be accounted for using generally accepted accounting procedures.
- All donors will be provided official receipts for tax purposes.
- The City of Coronado does not establish or set the value of donated artwork. If the owner provides the City with a receipt for the artwork, it will be attached to a “Letter of Donation” furnished to the donor by the City. Otherwise, no value is stated.
- It is up to the donor and/or his/her accountant to declare a specific value of the piece for tax purposes.

Anyone wishing to donate existing artwork should contact the CAC at [info@CoronadoARTS.com](mailto:info@CoronadoARTS.com)



## X. DOCUMENTATION OF PUBLIC ART

In addition to documents establishing the City's title to the artwork, the artist is required to grant license to the contracting agency or ultimate owner for reasonable use of artwork images for promotional and educational purposes.

The PAWT shall create and maintain a master inventory of, and maintenance schedule for, all public art assets.

Documentation for each artwork shall include the following information:

1. Acquisition documents and a unique accession number for inventory purposes.
2. Curatorial information to include:
  - a) Title of artwork and date completed.
  - b) Artist(s) name(s) and biographical information
  - c) Purchase price and insurance value.
  - d) Edition, when appropriate.
  - e) Other descriptive or identifying information.
3. Conservation information, to include:
  - a) Materials and sources used in the artwork.
  - b) Methods of fabrication and name of artist.
  - c) Installation specifications.
  - d) Method and frequency of maintenance recommended.
4. Administrative information, to include:
  - a) Artist contract or other documents of acquisition.
  - b) Significant agencies involved and their roles and responsibilities.
  - c) Significant dates.
  - d) Permits and project costs.
  - e) Insurance information.
5. Photographic, architectural/engineering and media documentation of the artwork, when installed.



Imagine Dragon, 2008, Kent Kraber

6. Conservation history documentation to include:

- a) Person(s), agency or group that performed conservation work, including conservator's qualifications.
- b) Date(s) conservation was performed.
- c) Methods of conservation used, results and recommendations.
- d) Photographic documentation of conservation work before and after each occurrence.

## XI. SITE SELECTION

Public art sites may be chosen for a variety of reasons including visibility, relationship to specific community locations such as historic buildings or natural vistas, or because property development is offering an opportunity for public art.

### SITE CRITERIA

Ideally public art should be located throughout Coronado, the Coronado Cays, and the Silver Strand in locations where the greatest number of people gather. Individuals and groups may request public art in their area, participate in fundraising, and develop criteria for the art itself.

All proposed public art projects must respect the primary purpose of the street and sidewalk, which exist to enable the safe and orderly passage of pedestrians and vehicles. Streets also function as utility corridors, so access must be maintained for present and future services above and below ground.

Public art should avoid unsafe climbing opportunities for children or adults, interference with disability access routes, and sharp edges that could cause injuries.

A detailed cost analysis of what is required to get the work to the site, installed securely, and landscaped appropriately is required.

The City Director of Public Services is responsible for making decisions regarding the placement of public art on public streets and walkways. The Cultural Arts Commission will be included in determining the placement.

Final site approval is made by the City Council upon recommendation by the CAC.

## AREAS OF EMPHASIS FOR PUBLIC ART

Coronado Library	City Roundabouts & Meridians
Coronado City Hall	Coronado Public Parks
Coronado Community Center	City Gateways & Public Entrances
Coronado Public Golf Course	Bike & Walking Paths
Orange Avenue	Ocean & Bayside Promenades
Theater & Playhouse Lobbies	Public Piers & Benches



Imagine: Tent City, 2009, Todd Stands

## XII. MAINTENANCE OF PUBLIC ART

Routine inspections and maintenance of public art are essential. The following principles ensure that the beauty and physical integrity of the City’s public art collection are properly preserved.

### A. MAINTENANCE PLAN

1. Require every artist to provide a maintenance sheet detailing how to maintain the artwork, materials to be used, and a recommended maintenance schedule.
2. Include a routine maintenance plan provision in the artist contract.
3. Determine ways to keep the work safe from the public (climbing, sitting, leaning/locking bikes onto it) and to keep the public safe from the work, especially at night.

## B. DESIGN AND ACQUISITION PHASE

1. Factor total project costs from the beginning. Resources and funding are often only available in the acquisition phase, so factoring in maintenance at this stage is important.
2. Discuss materials, and if needed, guide the artist to research and recommend materials designed to reduce the cost of future maintenance.
3. Assist the artist in determining the life of the piece.

## C. CONSERVATORSHIP

Create and fund the position of a staff conservator who is available to all commissioned artists. Said conservator should also assess the work's susceptibility to vandalism, accidental damage, and environmental deterioration.

## D. MAINTENANCE BUDGET

1. As a collection ages and grows, maintenance and preservation demand increases.
2. The budget for acquisition of art should seek to set aside a percentage for maintenance.
3. Said maintenance should be documented so that future employees and conservators can properly care for the collection.

## E. COLLECTION SURVEY

The PAWT is tasked with cataloging the community art collection and ensuring its preservation.

The CAC should create a budget item for an individual or team to conduct an annual survey of a predetermined percentage of the permanent collection. Photographs and maintenance notes on damage and needed repairs should be generated and filed in an archival account. When significant damage is noted, the original artist should be



consulted for advice on addressing the problem. If the artist is not available, an expert should be consulted.

The inspector(s) should be tasked with:

1. Maintaining as much historical integrity as possible when treating an object.
2. Assessing the source of degradation is occurring, including damage from environment, storage, handling and age.
3. Scheduling reminders so treatments are not forgotten.
4. Logging key contacts like art conservators and art restorers to ensure continuity in care.
5. Creating reports that show maintenance costs or maintenance history for individual works of art.

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Detailed maintenance records are essential for keeping the collection pristine and preserving knowledge and experience in the event of staff turnover.

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#### F. PREPARATION FOR DEACCESSION

Records that detail continued maintenance requirements, ongoing costs, and conservator recommendations, assist in making the case for deaccession when it is determined to be necessary.

### XIII. DEACCESSION OF PUBLIC ART

- The City of Coronado reserves the right to manage its collections and remove pieces when deemed necessary, be they currently owned by the City or of unverified origin.
- Art shall be retained in the collection as long as it retains its physical integrity, remains relevant and useful to the purposes and activities of the City, and can be properly maintained.

- Items shall be deaccessioned only upon the written recommendation of the Cultural Arts Commission to the City Council and subsequent approval by the City Council.
- The manner of disposition shall be in the best interests of Coronado, the public it serves, the public trust it represents in owning the collections, and the scholarly and cultural communities it represents.
- Mandatory restrictions on gifts will be observed unless a court of competent jurisdiction authorizes deviation from their terms.
- Material with stipulations will not be disposed of until reasonable efforts are made to comply with the conditions.
- Priority shall be given to placing deaccessioned items through gift, exchange, or sale to another tax-exempt public institution wherein they may serve the purpose for which they were acquired initially.
- Attention shall be given to IRS rules and regulations regarding exchange or resale of items donated to the City for tax advantage.
- Collections shall not be deaccessioned in order to provide financial support for City operations, facility maintenance, or other purposes not directly connected to the mission of the Public Art Working Team and Cultural Arts Commission.
- When items are severely damaged, irreparable, or of no value, disposition may involve physical disposal.

## XIV. CELEBRATING THE ARTS

### A. CORONADO YOUTH

The arts play an essential role in enhancing the cognitive intelligence of our youth.

Involvement in the arts improves academic performance, emotional well-being, social skills and cultural awareness.

PAWT will develop a Public Art Ambassador to interface with Coronado Public Schools, Coronado School of the Arts, the Coronado Schools Foundation, the Department of Parks & Recreation, the Coronado Visitor Center, Coronado Historical Association, and the Coronado Public Library to create and support a variety of opportunities.



## B. POTENTIAL PROGRAMS AND ACTIVITIES

1. Collaborate with the Coronado Schools Foundation “Public Art for Kids” (Summer Enrichment Program).
2. Research the establishment of an educational outreach program for the schools with learning in the classroom and afternoon public art walking field trips.
3. Participate in future CoSA “All-School Performing Arts Assemblies.”
4. Collaborate with Coronado Schools to create more opportunities like “Art Outside the Box,” where students create and submit their art, experience a jury selection process, and potentially have their work displayed.

5. Periodically update and distribute, through print and electronic formats, the City of Coronado Public Art Self-Guided Walking Tour, the Nature’s Bridge to Discovery, and Coronado Public Library brochures.
6. Collaborate with the Coronado Historical Association and create programming on public art such as “Lunch and Learn” and “Public Art in Coronado.”
7. Continue to work with the Arts Education and Performing Arts program teams to host Pop-up Piano Concerts and promote the “Sit a Spell and Play a Tune” program & annual holiday sing-alongs.

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**The Cultural Arts Commission is committed to involving our youth in public art through workshops, public-private programs, pop-up art installations, community art projects and special events.**

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## **XV. PUBLIC AWARENESS**

Enhancing awareness of the purpose and importance of public art is essential to sustaining and growing ongoing community support. This support is a vital aspect of the process of commissioning and installing public art in diverse locations in Coronado.

The CAC/PAWT should consistently engage in this awareness process via:

1. Highlighting public art by submitting stories and press releases to diverse media outlets and community publications.
2. Highlighting public art on CoronadoArts.com and through the Cultural Arts Commission social media outlets (Facebook, Instagram and YouTube).
3. Continuing to grow the Artist Spotlight videos on the Cultural Arts YouTube channel and share them regularly on social media.
4. Promoting the public art collection through brochures and displays at local community events.



5. Submitting regular information on the public art collection for inclusion in the City Manager’s Weekly Video and Update.
6. Including a public art narration on Coronado Free Summer Shuttles.

## Public Art Walking Tour



Download our Smartphone App at **Coronado Public Art** in your app store and enjoy mapped guidance to more than 70 works of public art in our community, complete with detailed information on the artists and their works.

Or download our [Walking Tour Brochure](#)

## APPENDIX

### KEY LOCATIONS

Determine the scale, number and types of artwork appropriate for each of these locations.

- Gateway (Bridge Tollbooth entrance State Hwy 75)
- Orange Avenue
- Orange Avenue Banner Program Locations
- Library Park (sculpture garden alongside 6th St)
- Public Gardens
- The Cays, SR-75, Silver Strand
- Defining Intersections
- Parks & Gathering Places
- Walkways, Bike Paths, Seating, and Gathering Areas
- Tidelands
- Ferry Landing
- Interiors of City Buildings (including rotation schedules for public facility interior artwork)

Encourage the use of temporary exhibitions or pop-up public art, as well as other place-making opportunities, to animate and draw attention to the proposed Orange Avenue arts district and any other specific arts areas or districts, including Port District lands.

### POTENTIAL PUBLIC ART SITES

- City Hall Park @ Council Chambers
- Glorietta Bay Promenade @ Sea Wall @ City Hall Council Chambers
- Glorietta Bay Promenade @ Sea Wall @ City Hall Lobby
- Glorietta Bay Promenade @ Sea Wall @ Community Center behind Hubbell Fountain

- Star Park Circle
- Matthewson Park @ Pomona & Adella
- Port Ferry Landing bayside of Pump Station (Port & tenant approval required)
- Port Ferry Landing Il Fornaio (Port & tenant approval required)
- Port Ferry Landing next to Pier (Port & tenant approval required)
- Port Tidelands Park Road to Skateboard Park (Port approval required)
- Port Tidelands Park Entrance @ north side of Mullinix (Port approval required)
- Port Tidelands Park Entrance @ south side of Mullinix (Port approval required)
- Coronado Golf Course various locations (proposed new sewage treatment facility and/or water feature, Club House, new wedding site on Bay)
- Rotary Plaza @ back of site near Isabella Ave.
- School Sports Complex (Coronado Unified School District approval required)
- Seventh & Orange Ave. near John D. Spreckels Center
- Spreckels Park @ corner of Seventh & Orange Ave.
- Spreckels Park @ corner Seventh & C Ave. near playground
- Coronado Public Library various locations (new Winn Room renovation, and/or adjacent park/grounds outside Winn Room)
- Sunset Park
- Vetter Park @ Guadalupe & Jacinto Avenues
- Small Pocket Park seating areas @ Entry to Cays, Cays Park, & Glorietta Tennis Facility
- Ocean Boulevard

## ACKNOWLEDGMENTS

### THE CULTURAL ARTS COMMISSION

Helen Kupka: Chair & Commissioner of Facilities

Brad Willis: Vice Chair & Commissioner of Public Art

Sherril Altstadt: Commissioner of Communications P.R. & Media

Mariah Gillespie: Commissioner of Arts Education and Music Arts

Maryellen McMahon: Commissioner of Programming (Visual, Literary and Performing Arts)

Deb Kaller: Commissioner of Arts Partners and Advocacy

Bill Lowman: Commissioner of Development and Special Events

## PUBLIC ART WORKING TEAM

Brad Willis

Liza Butler

Sharon Lapid

Jeff Tyler\*

Teresa Alley

Katie Karosich

Marilyn Rees

Cindy Sanders

Peter Fait

Jody Esquer

Ann Kennedy

\*Founding Member and former Chair: Cultural Arts Commission (2016-2019). Former Commissioner of Public Art (2011-2019).

## CITY OF CORONADO STAFF LIAISON

Kelly Purvis, Sr. Management Analyst/Arts and Culture

## PROOFREADERS

Margaret Wright and Lyn Perino



**The Cultural Arts Commission acknowledges the dedication and perseverance of previous Public Art Subcommittee members, friends of public art, and sponsors whose wisdom in the early years of the committee helped pave the way for our work today.**

